



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100 YEARS
1918-2018

University of Toronto Symphony Orchestra

Uri Mayer, *conductor*

University of Toronto Jazz Orchestra

Gordon Foote, *conductor*

with Sae Hae Bae, *piano*
and Chad Heltzel, *conductor*

and special guest **Ron Paley**,
composer/conductor/piano

Saturday, January 26, 2019

7:30 pm

MacMillan Theatre, 80 Queen's Park

*The 2018-19 UTSO concerts are made possible in part
by a generous gift from Neville Austin.*

We wish to acknowledge this land on which the University of Toronto operates.

For thousands of years it has been the traditional land of the Huron-Wendat,
the Seneca, and most recently, the Mississaugas of the Credit River.

Today, this meeting place is still the home to many Indigenous people from across
Turtle Island and we are grateful to have the opportunity to work on this land.

University of Toronto Symphony Orchestra

Uri Mayer, *conductor*

PROGRAM

Non-Destructive Classical Music

Gary Kulesha
(b. 1954)

Chad Heltzel, *conductor*

Piano Concerto No. 3

Béla Bartók
(1881-1945)

- i. Allegretto
- ii. Adagio religioso
- iii. Allegro vivace

with Sae Hae Bae, *piano*
2017-18 UTSO Concerto Competition winner

Intermission

Fancy Free Ballet Suite

Leonard Bernstein
(1918-1990)

- i. Enter Three Sailors
- ii. Scene at the Bar
- iii. Enter Two Girls
- iv. Pas de Deux
- v. Competition Scene
- vi. Variation I (Galop)
- vii. Variation II (Waltz)
- viii. Variation III (Danzon)
- ix. Finale

We've Got It

Ron Paley
(b. 1950)

Ron Paley, *conductor and piano*
with the University of Toronto Jazz Orchestra

ORCHESTRA

Concertmasters

Hannah Corbett (Kulesha)
Jamie Godber (Paley)
Joanna Gorska (Bernstein)
Ryan Shen (Bartók)

Violin

Justin Azerrad-Kendall
David Baik
Emily Bosenius
George Chen
Diana Dawydchak
Miguel Esteban
Claire Heinrichs
Heather Huynh
Vivian Kwok
Lexi Li
Felipe Luzuriaga
Amelia McNiven Fontani
Jess Ng
Isaac Poon
Raphael Salonga
Adelaide Sanchez
Lucy Warren
Sophia Won
Marcus Wong
Saba Yousefi-Taemeh
Lucia Yu
May Yu
Kyle Yuen

Viola

Kevin Michael Belvedere
Andrew Chan
Matthew Chan
Aaron Cheung
Jocelyn Choi
Emelia Findlay
Madelein Kay
Venjamin Law
Vena Lin
Cameron Ting

Cello

Christopher Chan
Alice Cho
Dominic Kim
Michelle Liu
Miso Mok
Kevin Stephen Odorico
Brendan Rogers
Madeleine Smith

Double Bass

Mikka Choi
Chiara Culmone
Peter Eratostene
Hannah Godfrey-Clarke
Nicholas Hladio
David Maclean
Shaun Rogers

Flute/Piccolo

Minah Lee
Rebecca Moranis
Joey Zhuang

Oboe/English Horn

Simon McNamee
Daniel Mok
Kira Shiner

Clarinet/Bass Clarinet

Yasmeen Alli
Marco De Conno
Zachary Goldstein

Bassoon

Douglas Fleming
Joshua Marshall
Michael Quigley

Horn

Charlotte Alexander
Lucy Nesbitt
Michael Nunes
Ilinca Stafie
Dia Tam

Trumpet

Brian McAuley
Katherine Fraser Moffatt
Charles Watson

Trombone

Thomas Murray Garrick
Andrew Gormley
Kyle Orlando

Bass Trombone

Bien Carandang

Tuba

Benjamin Whitby

Percussion/Timpani

Alex Artale
Nicola Loghrin
Bryn Lutek
Naoko Tsujita

Piano

Michelle Lin

Harp

Justine Azar

Assistant Conductors

Lorenzo Guggenheim
François Koh
Samuel Tam

U OF T JAZZ ORCHESTRA

Saxophone

Zach Griffin
Griffin Vona
Geoffrey Claridge
Jacob Chung
Alex Manoukas

Trumpet

Evan Dalling
 Kaelin Murphy
 Christian Antonacci
 Ben Frost

Trombone

Nick Adema
 Vonne Aguda
 Charlotte McAfee-Brunner
 Kyle Orlando

Rhythm Section

Piano:
 Anthony D'Alessandro

Guitar:
 Julien Bradley-Combs

Bass: Evan Gratham

Drums: Jacob Slous

MacMillan Theatre

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PROGRAM NOTES***Non-Destructive Classical Music***

for Orchestra was composed in the spring and summer of 2018. It was written to celebrate the 100th anniversary of the Faculty of Music at the University of Toronto, for Maestro Uri Mayer and the University of Toronto Symphony Orchestra.

The work is in one movement with three parts. A sharply rhythmic trumpet figure starts the work, and returns as an important rhythmic and pitch motive throughout. Shortly after the opening, the lower instruments accompany a long melody in the violins and flutes. Both of these elements become the basic material of the piece: the melody recurs in many guises, in fragments and in chorales; the accompanying figure is harmonized exclusively in 11th chords, historically the least favoured variation on a traditional triad. A second melody appears. It also recurs through the work, but is less important than the first melody. The fast first section dies down and the middle slow section begins, a more textural section in which 11th chords compete. A very traditional chorale

appears with highly chromatic 11th chord embellishments; this is repeated almost like a chaconne, but also dies down for a return of the chordal textures. The final fast section begins and recapitulates all the main ideas. The work ends triumphantly.

The title does not actually have a specific meaning. My wife and I were watching a movie at home one evening, with subtitles. Besides the text of the speech, the subtitles provided short descriptions of the background music and sound effects. At one point, the music was described as “destructive classical music.” I immediately wanted to use the title for a work, but this particular piece is so lyrical and melodically-driven that I had to add the “non-” in front of “destructive.”

*Program note by composer
 Gary Kulesha.*

Béla Bartók's **Piano Concerto No. 3** was the composer's last complete work and marked his musical farewell to the world; he passed away quickly after the near-completion of the score in 1945. Only four days before his death, Bartók's friend and musician Tibor Serly found him sick and surrounded by medicine in his apartment as he desperately tried to finish the orchestra score of the concerto. Bartók left for the hospital with only seventeen or eighteen measures remaining, which would later be filled by Serly, who understood the composer's shorthand.

Intended as a birthday gift for his wife, Ditta, Piano Concerto No. 3 is not written in the same fiery and incisive manner as the previous concerti, but assumes a calm and lyrical character suited to Ditta's playing. The first movement, *Allegretto*, features melodies in the piano with syncopations that are reminiscent of a folk-dance tune. The second movement, *Adagio religioso*, is based off the third movement of Beethoven's String Quartet, Op. 132, "Heiliger Dankgesang" (Holy song of thanksgiving). The movement opens with a serene passage in the strings, joined later by the piano playing hymn-like phrases. The middle section contrasts with the opening and is filled with bird calls and short, repetitive motives before returning to the opening material. The final movement, *Allegro vivace* (a term supplied by editors) features a cheerful main theme, that is again suggestive of folk dance, and

contrasting contrapuntal sections. The work features Bartók's spirit throughout - despite its last measures being completed by Serly.

Program note by Nina Jeltic with notes from The New York Philharmonic Guide to the Symphony.

Conceived for the Ballet Theatre, **Fancy Free** (1944) was the first collaboration between Bernstein and Jerome Robbins, culminating in *West Side Story* (1957). Bernstein's love of New York nightlife is reflected in the score where Stravinsky meets Boogie-woogie, lindy-hop, and soft-shoe shuffle. Swing jazz was the craze, and bebop was emerging.

"Big Stuff" opens the scene crooning over the radio. Snare drum rim shots count in the orchestra: "a one, two, three, four!". Then "Enter Three Sailors," on 24-hour shore leave and prowling for women. We hear stride piano, a style Bernstein enjoyed. The sailors stop for a drink in "Scene at the Bar" where the piano vamps to an empty salon. Leaving the bar, they meet their first New York woman in "Enter Two Girls." The slippery trombone depicts the woman's teasing, as two sailors chase after her. The third sailor meets a second woman who partners him in "Pas de Deux" where the trumpet's lazy and sensual melody reaches a passionate climax with Broadway orchestra. The lads realize their predicament: three men, but only two women, and hold a "Competition Scene" dance-off, where the loser will go dateless. "Galop" recalls Looney Toons, "Waltz"

is a soft seduction, and “Danzon” is Cuban-flavoured. The sailors are evenly matched and brawl in “Finale” as the women run away. Left alone and feeling sorry for themselves, they head for another drink at the bar.

A new woman saunters across the stage, sending the three sailors off in hot pursuit.

Program note by Samuel Tam.

BIOGRAPHIES

Uri Mayer, Professor and Director of Orchestral Studies at the University of Toronto, has taught on the faculties of the University of Michigan in Ann Arbor, Rice University Shepherd School of Music in Houston, McGill University in Montreal and at the Glenn Gould School of the Royal Conservatory of Music.

Renowned for his strong command of broad symphonic, operatic and ballet repertoire, Mayer has guest conducted many of the leading orchestras around the world including Canada’s Montreal, Toronto, Winnipeg and Vancouver symphonies, the Houston and Utah symphonies in the U.S., London Mozart Players and the English Symphony Orchestra, NDR Philharmonie in Hannover, Slovak Philharmonic, Budapest, Belgrade and Sophia Philharmonics, Israel Philharmonic, NHK Orchestra and Osaka Symphony in Japan and National Symphony of Taiwan. He served as Principal Conductor of the Kansai Philharmonic Orchestra in Osaka, Japan and Artistic Director of the Israel Sinfonietta.

In Canada, Mayer was Music Director of the Edmonton Symphony and Orchestra London. Mayer has led

numerous opera productions in Canada, the U.S., the Netherlands, Hungary and Israel including *The Barber of Seville*, *Così fan tutte*, *Don Giovanni*, *Rigoletto*, *The Flying Dutchman*, *Salome* and *The Cunning Little Vixen*.

Some of the distinguished soloists who have collaborated with him include Elly Ameling, Kathleen Battle, Maureen Forrester, Frederica von Stade, Itzhak Perlman, Pinchas Zukerman, Mstislav Rostropovich, Yo-Yo Ma, Claudio Arrau, Emanuel Ax and Sir Andrés Schiff. Mayer has recorded for the Arabesque, CBC, Denon Japan, Hungaroton and Koch labels. Under his direction the Edmonton Symphony became one of Canada’s most frequently played orchestras on radio. They were awarded the Grand Prix du Disque-Canada for *Orchestral Suites of the British Isles* and nominated for a JUNO award for their *Great Verdi Arias* with Louis Quilico.

In 2009, the University of Western Ontario conferred on Uri Mayer a Doctor of Music, *honoris causa*, in recognition of his contribution to the musical life in Canada.

Pianist and electric bassist **Ron Paley** formed The Ron Paley Big Band in 1976 after playing electric bass with the Buddy Rich and Woody Herman big bands. Paley's big band performed a series of concerts with the Winnipeg Symphony Orchestra featuring original works for big band and symphony orchestra - including "We've Got It" - as well as works for jazz trio and symphony orchestra. The band toured with the Royal Winnipeg Ballet playing arrangements of songs by Rogers and Hart for the ballet *A Cinderella Story*.

Ron Paley recorded a solo piano CD in 2017 on the PARMA Recordings label called *The More You Know*. The big band recorded a double CD that includes the music for a big band musical called *Bring 'Em Back!* in which big bands come back playing a new kind of popular music.

Conductor and pianist **Chad Emry Heltzel** continues to establish himself as an emerging talent on the podium. His recent engagements include George Gershwin's *Of Thee I Sing* with the University of Toronto Opera, guest conductor in residence with the Pembroke Symphony Orchestra, and invitations to conduct the Milton Philharmonic Orchestra, the Fairbanks Summer Arts Festival Orchestra, and the Venice Symphony Orchestra. As part of the 2017 New Music Festival at the University of Toronto Faculty of Music, he conducted the North American

premiere of Salvatore Sciarrino's opera *The Killing Flower* (Luci Mie Traditrici) to critical acclaim.

Dr. Heltzel, who holds a doctorate in piano performance and has performed concertos with major orchestras, is currently a DMA candidate in orchestral conducting at the University of Toronto, where he assists Maestro Uri Mayer and conducts the University of Toronto Symphony Orchestra in its main series concerts.

Sae Hae Bae is a Korean born professional pianist performing solo and chamber recitals across North America and Europe. She is a winner of numerous prizes and top scholarships at prestigious institutions and competitions, including the BC Provincials, UIMF, GVPF and the UTSO concerto competition. She has participated and performed in summer festivals such as Strings & Keys in Alberta, and Zephyr Chamber Music Festival in Italy.

Sae Hae Bae received her Bachelor of Music degree from the Eastman School of Music in 2015 with Enrico Elisi, and Master of Music from the University of Toronto under the tutelage of Marietta Orlov. Currently, she is continuing her Artist Diploma studies at the Glenn Gould School. She specializes in choral composition and arrangement, and on top of her performance activities, she teaches privately in Toronto.



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