



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

100 YEARS  
1918-2018

## Graduate Student Conductors Concert

with members of the University of Toronto Symphony Orchestra

Lorenzo Guggenheim, Chad Heltzel, François Koh  
and Samuel Tam, *conductors*

with Jeffrey McFadden, *guitar*

Friday, March 8, 2019

7:30 pm

Walter Hall, 80 Queen's Park

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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 First Nation. 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.

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# Members of the University of Toronto Symphony Orchestra

## PROGRAM

*L'Histoire du soldat: Suite*

Igor Stravinsky  
(1882-1971)

- i. The Soldier's March – ii. Airs by a Stream
- iii. Pastoral – iv. The Royal March
- v. The Little Concert – vi. Three Dances (Tango/Valse/Ragtime)
- vii. The Devil's Dance – viii. Great Choral
- ix. Triumphant March of the Devil

Lorenzo Guggenheim, *conductor*

*Appalachian Spring Suite*

Aaron Copland  
(1900-1990)

Chad Heltzel, *conductor*

## INTERMISSION

Symphony No. 1

Charles Marie Widor  
(1844-1937)

- i. Allegro con moto
- ii. Andante
- iii. Presto
- iv. Allegro con brio

Samuel Tam, *conductor*

*Concierto de Aranjuez*

Joaquín Rodrigo  
(1901-1999)

- i. Allegro con spirito
- ii. Adagio
- iii. Allegro gentile

François Koh, *conductor*  
Jeffrey McFadden, *guitar*

*\*Please note that photography and recording are strictly prohibited during the performance. Kindly turn off all electronic devices as a courtesy to the performers and your fellow patrons.*

# ORCHESTRA

## Violin I

Thea Coburn  
Miguel Esteban  
Jamie Godber  
Felipe Luzuriaga  
Matthias Ng  
Raphael Salonga  
Gloria Yip  
Saba Yousefi-Taemeh  
Kyle Yuen

## Violin II

Justin Azerrad-Kendall  
Emily Bosenius  
George Chen  
Diana Dawydchak  
Lexi Li  
Olga Rykov  
Lucia Yu

## Viola

Matthew Chan  
Aaron Cheung  
Jocelyn Choi  
Emelia Findlay  
Madeleine Kay  
Cameron Ting

## Cello

Christopher Chan  
Sally He  
Dominic Kim  
Lyndon Kwan  
Tsz Pan Gretchen Lee  
Michelle Liu

Benjamin  
Louwersheimer  
Brendan Rogers  
Else Sather  
Madeleine Smith  
Ness Wong

## Double Bass

Chiara Culmone  
Nicholas Hladio  
Shaun Rogers

## Piccolo

Minah Lee

## Flute

Noah de Verheyen  
Minah Lee

## Oboe

Daniel Mok  
Ciara Wheeler

## English Horn

Ciara Wheeler

## Clarinet

Yasmeen Alli  
Marco De Conno  
Zachary Goldstein

## Bassoon

Rae Pauzé  
Michael Quigley

## Horn

Charlotte Alexander  
Michael Nunes  
Dia Tam

## Cornet

Brian McAuley

## Trumpet

Brian McAuley  
Nicholas Stevenson

## Trombone

Thomas Murray Garrick

## Percussion

Bryn Lutek

## Timpani

Andrew Bell

## Piano

Michelle Lin

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*Music Technologist*

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*Librarian*



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## PROGRAM NOTES

Igor Stravinsky's *L'Histoire du Soldat* is a work that can be characterized as a mixture of ballet, chamber opera, popular theatre, and staged fable. It was first performed in 1918 and meant "to be read, played, and danced" by three actors, dancers, and a septet of instruments (a low string, woodwind, and brass – plus a percussion set similar to a jazz or circus combo). This innovative instrumentation was designed with the purpose of touring with an ensemble that was in line with the economic limitations of Europe during and after the Great War because of its small size and mobility. The piece was conceived both by Stravinsky and Swiss writer C. F. Ramuz and based on a Russian folk tale (The Runaway Soldier and the Devil). The libretto relates the parable of a soldier who is offered a deal by the devil in which he gives his fiddle in return for unlimited economic gain. The story is told by three actors: the soldier, the devil, and a narrator, who also plays the roles of minor characters. Tonight's performance of *L'Histoire du Soldat* is in its concert suite version, which includes most of the music that is undeniably characteristic of this work. It is written in a rhythmically intricate manner and shows influences of several styles and traditions such as Russian folk song, Romani fiddlers, Klezmer music, Spanish popular music, and the composer's recent exposure to jazz and tango.

*Program note by Lorenzo Guggenheim*

In 1942, Martha Graham and Elizabeth Sprague Coolidge commissioned Aaron Copland to write a ballet with

"an American theme." The ballet was eventually premiered on October 30, 1944 at the Library of Congress in Washington D.C. with Graham dancing the lead role. The work was an immediate success, and helped popularize the composer. The following year *Appalachian Spring* received the Pulitzer Prize for music as well as the award of the Music Critics' Circle of New York. The action of the ballet tells a story of a spring celebration of the American Pioneers of the early 19th century. A newly wed couple enact a range of emotions, joyful and apprehensive, as they ruminate on their lives together and the destiny that awaits them on the American frontier. Throughout the ballet the couple interact with an older pioneer woman and a revivalist preacher. These dramatic interactions help enrich and strengthen the couple's resolve to face the challenges that lie ahead. At the end the couple are left quiet and strong in their new house. In 1945, conductor Artur Rodzinski commissioned Copland to arrange the ballet into a suite for full orchestra "retaining all essential features but omitting those sections in which the interest was primarily choreographic." Later, a version of the suite was published fusing its structure with the 13-instrument scoring of the original ballet. Copland's *Appalachian Spring Suite* is a milestone in the orchestral literature and has helped define 20th century American music. The Suite's penultimate movement famously quotes the Shaker tune "Tis a Gift to be Simple" in a set of variations. Throughout the work, Copland uses open diatonic sonorities that evoke images of the vast American landscape and awaken feelings associated with

the history and ideals upon which the country was built.

*Program note by Chad Heltzel*

Charles-Marie Widor (1844-1937) is known today for his famous *Toccata* from his fifth Organ Symphony, performed often as a postlude. He wrote ten Organ Symphonies, works that are emblematic of French Romantic organ repertoire alongside those by Franck, Vierne, and Saint-Saëns. From 1870, he was organist at Saint-Sulpice, where he presided over the famous five-manual organ by Aristide Cavaillé-Coll. This organ, alongside the Cavaillé-Coll at Notre-Dame de Paris, proffered Widor with enormous sonic resources to create “symphonic” works for the organ, almost as though it were an orchestra. Widor was also a renowned composer of other genres. His operas and ballets graced the theatres of Paris, and he wrote chamber music. These works are largely forgotten, especially his orchestral symphonies. Altogether, he wrote five symphonies, one in each decade from the 1870s to the 1910s. The first two are for orchestra alone, the last three include organ. He was also professor of organ and composition at the Paris Conservatory, producing his orchestration treatise *Technique de l’orchestre modern* (1904) as a revision of Berlioz’s earlier *Traité d’instrumentation*. **Symphony No. 1** (1873) is the work of a young composer attempting the “true test of a 19th century composer: to write a full-fledged orchestral symphony.” It echoes the earlier symphonies of Gounod and Bizet, cast in the classical four-movement structure. The first movement is in Sonata Allegro form. The second is a traditional Rondo form.

The third movement is Scherzo & Trio harkening Mendelssohn, and the Finale returns to the Rondo.

*Program note by Samuel Tam*

Joaquín Rodrigo was one of the greatest Spanish composers of the 20th century. He composed **Concierto de Aranjuez** in 1939, and dedicated it to Spanish guitarist Regino Sáinz de la Maza (1896-1981). This concerto was premiered at the Palau de la Música Catalana, in Barcelona on November 9, 1940. *Concierto de Aranjuez* consists of three movements. The first movement starts with a guitar solo in *rasgueado* (strumming multiple strings with the right fingers). Rodrigo reuses the thematic motive at the beginning throughout the movement by modifying its tonality and juxtaposing it with the main theme. The second movement starts with the famous English horn solo which has been arranged for many different instruments. The guitar gently accompanies the solo with arpeggios, and after the English horn solo, the guitar takes the English horn’s melody by adding ornamentations with a soft accompaniment of the strings. The guitar’s cadenza-like passages open the second section of the second movement, and several modulations bring the guitar solo to the first cadenza. After an intervention of the orchestra, the guitar plays another cadenza, and at the end of the guitar’s *rasgueado*, the whole orchestra plays the first theme in fortissimo, and the guitar ends up the movement by playing an arpeggiated B major chord in piano. The third movement is a rondo form, and the recurring theme modifies itself in terms of the rhythm and harmony. This movement starts

with the same guitar solo as the first movement and the orchestra's cheerful tutti follows the guitar. This movement consists of 2/4 and 3/4 patterns which make the music more rhythmically exciting. Throughout the movement, the guitar shows its

virtuosic techniques by performing various arpeggios and scales and wraps up the movement with a brilliant ascending scale.

*Program note by François Koh.*

## BIOGRAPHIES

Described as instinctive and very gifted, **Lorenzo Guggenheim**, native of Argentina, is a conductor with an emerging career conducting opera, new music and the broad orchestral repertoire. His career was launched by his debut in the Teatro Colón at age 23, and also by his performance with the Orquesta Sinfónica de Chile, after which he moved to Seattle for a Master's degree at the University of Washington. He collaborated with the Seattle Symphony's Prokofiev and Shostakovich festivals in 2016-18 and was twice a fellow with music director Ludovic Morlot. Once in Toronto, he co-founded the U of T Campus Philharmonic Orchestra serving now as music director. He conducted Orquesta Sinfónica de Mar del Plata, and Entre Ríos, UW Symphony and Campus Orchestras, UW Opera and Modern Ensemble, Miami Music Festival Orchestra, and Orquesta Académica Teatro Colón. This season Guggenheim conducted the North-American premiere of Toshio Hosokawa's *The Maiden from the Sea* to excellent reviews. In 2019, Orchestra Toronto selected him as apprentice conductor and the Greater Toronto Philharmonic Orchestra as assistant conductor.

[www.lorenzoguggenheim.com](http://www.lorenzoguggenheim.com)

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.

**Samuel Tam** continues his collaboration with the UTSO, having conducted works by Haydn, Mozart, Dvořák, Gershwin and Higdon. With U of T Opera, he has conducted *Don Giovanni* and *Il Mondo della Luna*. From 2016 to 2018, Samuel Tam was guest conductor with the Rose

Orchestra Brampton, at the Rose Theatre. This season with the Royal Conservatory of Music Glenn Gould School, he returns as Assistant Conductor and Répétiteur on the Koerner Hall opera production of *Die Zauberflöte* (The Magic Flute). He is also guest conductor with the RCM Taylor Academy Orchestra. Joining the Canadian Opera Company in 2007 as Apprentice Conductor, Samuel Tam worked on many mainstage productions over several seasons. Other conducting credits include the NAC Orchestra Conductors' Masterclass, the Windsor Symphony's composition workshop, and the National Academy Orchestra. Samuel Tam is a graduate of McGill University where he studied conducting with Alexis Hauser, and organ performance with John Grew.

**François Koh** is the Music Director of the Georgian Bay Symphony in Owen Sound where he gives five symphony concerts each season. Since his engagement as Music Director in 2015, the Georgian Bay Symphony won the Vida Peene Orchestra Award 2017 from the Ontario Art Council for its artistic excellence and strong community relationships. Furthermore, the orchestra received the Owen Sound Cultural Award, Outstanding Group, from the City of Owen Sound in February 2018. François Koh is pursuing his Doctor of Musical Arts degree in Orchestral Conducting on full scholarship at the University of Toronto under the supervision of Maestro Uri Mayer. He is also covering rehearsals of the University of Toronto Symphony Orchestra and participating in concerts as guest conductor.

Over the course of a 25 year career, **Jeffrey McFadden** has established a place among the most admired guitarists of his generation. He has performed throughout Canada, the United States and Europe. His debut was at the last Toronto guitar festival 'Guitar '87,' and he has since performed across North and South America, and Europe. In 1992, Jeffrey McFadden was awarded a Silver Medal in the prestigious Guitar Foundation of America Competition. His debut recording was the first in the Laureate Series on Naxos, and has sold in the tens of thousands of copies. He has recorded eight highly acclaimed CDs since then. Jeffrey McFadden's DMA dissertation forms the basis of his groundbreaking book, *Fretboard Harmony: Common-Practice Harmony on the Guitar*, which is used world-wide. McFadden is Head of Guitar Studies and Associate Professor, Teaching Stream, in the Faculty of Music at the University of Toronto. A sought-after pedagogue and clinician, his students have garnered numerous Canadian and international awards and scholarships. Recipient of the 2012 City of Hamilton Arts Award for Music, Jeffrey McFadden is also founder and artistic director of the Sauble Beach Guitar Festival.

Visit Jeffrey McFadden on Facebook:  
<https://www.facebook.com/jeffreymcfaddenmusician>

"McFadden's ability to make the guitar sing is second to none..."

*Daily Telegraph* (UK)

"His interpretations were exalted, full of magic and virtuosity."

*El Sur de Acapulco* (Mexico)

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