



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

100 YEARS  
1918-2018

## Graduate Student Conductors Concert

with members of the University of Toronto Symphony Orchestra

Hila Katz, Lorenzo Guggenheim,  
François Koh and Samuel Tam, *conductors*

Monday, November 19, 2018

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 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.

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# Members of the University of Toronto Symphony Orchestra

## PROGRAM

Sinfonia in D minor

Johann Christoph Friedrich Bach  
(1732-1795)

- i. Allegro
- ii. Andante amoroso
- iii. Allegro assai

Hila Katz, *conductor*

Symphony No. 40 in G minor, K.550

Wolfgang Amadeus Mozart  
(1756-1791)

- i. Molto Allegro
- ii. Andante
- iii. Menuetto
- iv. Allegro assai

Lorenzo Guggenheim, *conductor*

## INTERMISSION

Symphony No. 59 in A major, Hob.I:59

Joseph Haydn  
(1732-1809)

- i. Presto
- ii. Andante o più tosto allegretto
- iii. Minuet - Trio
- iv. Allegro assai

François Koh, *conductor*

Symphony No. 5 in B-flat major, D.485

Franz Schubert  
(1797-1828)

- i. Allegro
- ii. Andante con moto
- iii. Menuetto. Allegro molto - Trio
- iv. Allegro Vivace

Samuel Tam, *conductor*

# ORCHESTRA

## Violin I

David Baik  
Hannah Corbett  
Joanna Gorska-  
Kochanowicz  
Claire Heinrichs  
Jess Ng  
Ryan Shen  
Lucy Warren  
Marcus Wong  
Lucia Yu

## Violin II

Thea Coburn  
Heather Huynh  
Vivian Kwok  
Matthias Ng  
Isaac Poon  
Adelaide Sanchez  
Sophia Won  
May Yu

## Viola

Kevin Michael  
Belvedere  
Andrew Chan  
Matthew Chan  
Vena Lin  
Cameron Ting

## Cello

Sally He  
Lyndon Kwan  
Rachel Lee  
Tsz Pan Gretchen  
Lee  
Michelle Liu  
Jazz Wayde Manalang  
Brendan Rogers  
Else Sather

## Double Bass

Mikka Choi  
Hannah Godfrey-  
Clarke  
David Maclean

## Flute

Joey Zhuang

## Oboe

Daniel Mok  
Kira Shiner

## Bassoon

Douglas Fleming  
Joshua Marshall

## Horn

Charlotte Alexander  
Lucy Nesbitt  
Michael Nunes

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## PROGRAM NOTES

In 1750, an 18-year-old Johann Christoph Friedrich Bach, second-youngest son to Johann Sebastian Bach, accepted a position as chamber musician to Count Wilhelm of Schaumburg-Lippe in Bückeburg, Germany. He remained in service of that court until his death, becoming the official Concert-Meister in 1759. Friedrich's **Sinfonia in D minor** (c. 1768) was composed during a period in which a frustrated Friedrich felt that his own compositions were being received with some indifference by the Count, in a court heavily influenced by the Italian musical style. Indeed, Friedrich's compositions from this early period display an alternation between different influences: the musical influence of his father, who was his principal music teacher, coupled with the north-German focus on the music's expressive purpose, so clearly exemplified in his brother C.P.E. Bach's compositions; as well as an Italianate style, with typical elements such as lyrical melodies and slow harmonic ideas.

By merging influences of the Baroque style with the *Empfindsamer Stil*, that aims to achieve a sensitive and fluid expression of subjective feelings – at times gentle, at times dramatic, the *Sinfonia in D minor* is a riveting example of the gradual, and not always clear-cut, transition into the classical period. Some of the gems produced by Johann Christoph Friedrich Bach are unfortunately little-performed, and little-known, today. The *Sinfonia in D minor* is one such gem.

Program note by Hila Katz.

Mozart wrote his last three symphonies in the Summer of 1778 probably for a performance or publication in a group, although that is still uncertain today. One strong argument is that at least **Symphony No. 40** was performed because there are two versions: the first, without clarinets, is the one we perform today. Arguably one of the most famous symphonies in the repertoire, it is still as intriguing and captivating as in its own time. It looks both to the past and to the present, having topics that sound baroque as well as a harmonic drive that makes us think of music of the Romanticism. Its extraordinary emotional force is timeless.

The beginning is special; without an introduction and with the accompaniment in the viola section presenting an agitated pulse as if the music had already started. As well as in the last movement, Mozart presents this simple stammering theme insistently and in several different keys, showing many alternating characters and colours in which a musical statement can be sculpted. The *Andante* is skillfully orchestrated and is an example of his formal expertise; it is such a free sonata form that for moments it sounds as improvised music. The *Menuetto* plays with simultaneous perceptions of time, where one section is in a different meter as the rest. This can be a reference to Haydn, whom Mozart truly admired. (Also in this program is Schubert *Symphony No. 5* which pays homage to Mozart in its *Menuetto*.) The last movement is the epitome of the energetic drive. Its main theme commands the narrative and provides

one of the most dramatic moments in a symphony up to this time, when at the beginning of the development it is presented with so much chromatism that it is almost atonal, presenting all twelve notes except for the tonic.

Program note by Lorenzo Guggenheim.

Haydn's **Symphony No. 59** is one of his symphonies catalogued out of the chronological sequence. Musicologists have strongly presumed that this symphony was composed before 1769, the creation year of Symphony No. 41. The symphony has a nickname "Fire," which seems to describe its style; however, scholars have claimed that there is a story behind the nickname. Haydn used several movements of the symphony to accompany the play *Der Feuersbrunst* (Great Fire) by Gustav Friedrich Wilhelm Großmann, and that is why the symphony has been nicknamed "Fire."

Symphony No. 59 consists of four movements. The first movement, Presto, starts with an energetic tutti of the orchestra and shows immediate dynamic changes from forte to piano. The triplets of the second theme enhance the rhythmical enrichment of the first movement, and surprisingly, it ends up with a very quiet tutti. The second movement, Andante o più tosto Allegretto, the strings play a lyrical first theme in a minor and sing the second theme in C major. The oboes and horns appear at the last section and wrap up the movement in A major. In the third movement, Menuetto, Haydn majorized and modified the first theme of the previous movement; however, the movement starts with tutti in forte. Haydn orchestrated the Trio only for the strings, and it gives a contrast

compared with the second movement as well. The last movement, Allegro assai, starts with a dialogue between the horns and oboes, followed by the strings. The character of this movement is quite similar to the first movement, but it is more simple regarding the rhythm. The movement ends up with a sudden forte which shows Haydn's witty personality.

Program note by François Koh.

Franz Schubert belongs to a Viennese "apostolic succession" tracing itself back to C.P.E. Bach and his models (including his legendary father, and Handel). The music of other important figures are absent from tonight's program, but hover on the periphery and overlap with these musical giants. Fux, kapellmeister of Vienna's St. Stephen's Cathedral, formulated a teaching system on counterpoint in his treatise *Steps to Mount Parnassus*. Haydn (a former St. Stephen's chorister) trained himself from Fux's celebrated pages, declaring that he "envied no king his lot." Mozart had already displayed his awesome talent for counterpoint while a youth (writing out tests in locked rooms), but would later adopt many of Haydn's teaching ideas and employ Fux's system in his teaching. Beethoven had missed out on the chance to study with Mozart; but studied with Haydn, Albrechtsberger, and finally Antonio Salieri.

Salieri noticed young Schubert's talent and established him as a chorister (like Haydn). At court, Schubert was introduced to the symphonies of Mozart, Haydn and Beethoven - a composer he hugely admired. His own Fifth Symphony was written in 1816 at

a time of transition from schoolteacher to freelance composing before his mature output and inspired *Lieder*. Typical of a symphony in the Classical vein, the work is in four movements. The outer movements are formed on standard Sonata Allegro form. The second movement is in Rondo form, and the third is a Minuet with a middle

Trio section. The didactic classical tradition continued with Schubert's last teacher, Sechter, who taught Liszt and Bruckner.

Program note by Samuel Tam.

## BIOGRAPHIES

### Hila Katz

Professional harpsichordist and specialist in Historically Informed Performance Practice.

Founder and director of the Pegasus School for Early Music, Amsterdam.

Graduate of the Guildhall School of Music and Drama, and Trinity College of Music, London.

Full-scholarship student on the doctoral program in Orchestral Conducting.

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. Internationally recognized for his vibrant interpretations, Mr. Guggenheim's career was launched by his debut in the Teatro Colón at age 23, and his performance with the Orquesta Sinfónica de Chile in 2014, after which he moved to Seattle where he completed a Master of Music 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. Shortly after arriving to Toronto he co-founded the U of T Campus Philharmonic Orchestra serving as music director. Guest conducting appearances include engagements with the Orquesta Sinfónica de Mar del Plata and Entre Ríos (Arg), University of Washington Symphony Orchestra and Campus Philharmonia Orchestras, UW Opera and Modern Ensemble, Miami Music Festival Chamber Orchestra, Orquesta Académica Teatro Colón, Ensamble Contemporáneo UNA. Guggenheim was selected by Orchestra Toronto to join their final program on May as an apprentice conductor.

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

**François Koh** is the Music Director of the Georgian Bay Symphony in Owen Sound where he gives a series of 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.

**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.

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