



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

## University of Toronto Wind Ensemble

[Gillian MacKay](#), conductor

[Wallace Halladay](#), guest conductor

Jennifer Tran, alto saxophone (Winds Concerto winner, 2019/2020)

Randall Chaves Camacho, percussion

Alex Fraga, percussion

Hoi Tong Keung, percussion

Jasmine Tsui, percussion

Thursday, December 2, 2021 at 7:30 pm | Livestreamed from MacMillan Theatre

### PROGRAM

Tight Squeeze

Alex Shapiro  
(b. 1962)

Ash

Jennifer Jolley  
(b. 1981)

Waking Angels

David Gillingham  
(b. 1947)

Sonata for Alto Saxophone

Edison Denisov  
(1929-1996)

I. Allegro

II. Lento

III. Allegro moderato

Jennifer Tran, alto saxophone  
Wallace Halladay, guest conductor

### INTERMISSION

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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 the Mississaugas of the Credit.*

*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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Dallas Arts District Fanfare

Quinn Mason  
(b. 1996)

The Merry King

Percy Grainger  
(1882-1961)

Re(new)al

- I. Hydro
- II. Wind
- III. Solar

Viet Cuong  
(b. 1990)

Alex Fraga, Hoi Tong Keung, Jasmine Tsui, Randall Chavez Camacho,  
percussion

## University of Toronto Wind Ensemble

### FLUTE

Nerses Amirkhanyan  
Arin Bennett  
Duncan Hall  
JingYi (Tina) Jia  
Jordana Kleiner  
Xi Hong (Josie) Li  
Xudong (Ray) Zheng

### OBOE

Jason Halliday  
Aidan Taylor

### CLARINET

Andrea Chan  
Hin Man (Jasmine) Chan  
Sophia Chen  
Kristal Lee  
Sarah Darragh  
Joanna Pan  
Christine Suh (bass)  
Gavin Warren (bass)

### BASSOON

Grace Qiu (contra)  
Xuanyi (Rita) Ren  
Kira Wilks

### SAXOPHONE

Nicholas Bridi  
Bingchen (George) He  
Blake Smith  
Aeon Wang  
Xiao Tian (David) Yuan

### HORN

Jocelyn Chong  
Julia Fowell  
Chun Yu (Dia) Tam  
Jacob Zemans-Ronthal

### MACMILLAN THEATRE

Ian Albright, technical director  
Les Stockley, technical assistant  
Ross Hammond, production  
assistant

### TRUMPET

Elias Doyle  
Sophia Franc  
Jayang Kim  
Charlotte McIntosh \*  
Sun Jin (Sunny) Park  
Andrew Pearce

### TROMBONE

Max Chen  
Dominic Ghiglione  
Ben Glauser (bass)  
Grace Hamilton  
Duncan MacFarlane  
Ilan Mendel \*  
Calvin Morais  
Xi Yuan (Ian) Tong (bass)

### EUPHONIUM

Max Chen

### TUBA

Nicholas Dennison  
Umberto Quattrociochi

### PERCUSSION

Elyssa Arde  
Tristan Culbert  
Samuel Kerr  
Matthew Magocsi  
Chaeyeon (Rachel) Shim  
Jacob Valcheff

### HARP

Christina Kant

### PIANO

Sumi Kim

### BASS

Hannah Godfrey-Clarke

Ensemble managers \*

### PERFORMANCE COLLECTION

Karen Wiseman, librarian

## PROGRAM NOTES

The University of Toronto Wind Ensemble seeks to present programs that include music by composers whose voices have not previously had ready access on the concert stage.

If you enjoy these works, we invite you to consult the composers' websites through the hyperlinks and support their music in whatever way you can.

### **Alex Shapiro- *Tight Squeeze***

[Alex Shapiro](#) (b. 1962) is a composer, speaker, essayist, and activist. Shapiro first began her compositional journey at the young age of nine and was introduced to the modular synthesizer and electronic music composition at the age of 15. From then on, she continued to explore acoustic and synthesized pieces as a composition major at The Juilliard School, from which she graduated in 1980. Currently living on the west coast on San Juan Island, Shapiro draws inspiration for her pieces from a wide array of musical genres. Shapiro is most notable for her smooth combination of live and recorded sounds, and her innovative uses of multimedia in performance and music education. *Tight Squeeze* is a piece written for wind ensemble with a pre-recorded audio track. A groovy, 12-tone Afro-Cuban techno bebop electroacoustic piece, it was premiered in February 2013 by conductor Miller Asbill at Brevard College, one of the piece's commissioning partners.

### **Jennifer Jolley- *Ash***

[Jennifer Jolley](#) (b. 1981) is an American composer on the faculty of Texas Tech University. Her works are often inspired by or centred on current political and societal issues. *Ash* was commissioned by a consortium of wind ensembles and dedicated to the Fresno Pacific University Symphonic Band and its director, U of T alum Dr. Erik Leung. The piece represents Jolley's first experience with an ash-fall from a wildfire close to her elementary school in northern California. From that awe-striking experience, Jennifer remarked that, "now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive". Musically, this understanding emerges in juxtaposed musical opposites: tall harmonic trees that shift between major and minor tonalities, and the ease and beauty of wind legato with the stark militaristic presence of a single snare drum.

### **David Gillingham- *Walking Angels***

[David Gillingham](#) (b. 1947) began to compose during the Vietnam War, while performing with the Fifth Army Band. He specializes in the use of extensive percussion and unusual instruments to add different textures and colours. He composes for many different genres but is known especially for his works for wind band. This piece is inspired by the poem, *Mercy* by Olga Broumas, found in *Poems of Life*, a multi-poet collection on the subject of AIDS. Exploring the impact of AIDS on the world in which we live, *Walking Angels* highlights the mystery, pain, and ruthlessness of the disease. Dispersed through the piece are fragments of the old hymn *Softly and Tenderly, Jesus*

*is Calling* used to unify the work and provide foundation for reflection. The last stanza of Broumas' poem highlights the grief of the lost souls for whom she is grieving:

***They leave, like waking angels rising  
On a hint of wind, visible or unseen, a print,  
A wrinkle on the water.***

### **Edison Denisov - *Sonata for Alto Saxophone* (arr. Dmitri Smirnov)**

Edison Denisov (1929-1996) was a leading Russian composer of his generation. Denisov's artistic voice was strongly impacted after the fall of the USSR, and the following repressive political climate of the Soviet Union. Though he was expected to write music that was uplifting to the masses through non-controversial musical styles, Denisov adapted by living a double life. While he maintained a teaching position at the conservatory, he continued to compose music outside of his position that was consistently denied performance and publication. His music was most often performed and premiered outside of Russia, though the government attempted to thwart these opportunities. *Sonata for Alto Saxophone* was composed by Denisov in 1970, and in its original form was written for saxophone and piano. The first movement, *Allegro*, is developed from a serial row. The second movement, *Lento*, showcases extended techniques on the alto saxophone. The final movement, *Allegro moderato*, is strongly influenced by jazz. This difficult piece has become a staple in the saxophone repertoire. We are delighted this evening to welcome recently graduated Master's student Jennifer Tran back to campus, to be reunited with her teacher, guest conductor Wallace Halladay.

### **Quinn Mason - *Dallas Arts District Fanfare***

[Quinn Mason](#) (b. 1996) is a composer and conductor based in Dallas, Texas. Mason began composing while learning the cello; he experimented with adding and taking notes out of the études that he was practicing at the time. These études were altered with his own invented notation, which his cello teacher would help him transcribe. Hearing his own compositions at a young age was a transformative experience, encouraging Mason to continue composing. Mason's mission is to compose music for various media while reflecting the current state of society. He has studied with many notable composers, including David Maslanka, Libby Larsen, and Robert X. Rodriguez. *Dallas Arts District Fanfare* is a tribute to the atmosphere of the Dallas Arts District, which houses the Meyerson Symphony Centre, Winspear Opera House, and Moody Performance House.

### **Percy Grainger - *The Merry King***

Percy Grainger (1882-1961) was an Australian-born composer well known for his collecting and arranging of English folk music. He was a child piano prodigy, with an international career as a concert pianist. Grainger's music was heavily influenced by English folk music, which he arranged for keyboard, chamber ensembles, and solo voice and choir. His most notable works include *Lincolnshire Posy*, *Shepherd's Hey* and *Molly on the Shore*. *The Merry King* was collected in 1905. The piece shines with its

simple 16 measure melody. As the piece goes on, the melody undergoes usual Grainger orchestration transformation through each successive verse, and the work incorporates a dream-like piano part that advances and recedes in the texture.

### **Viet Cuong - Re(new)al**

[Viet Cuong](#) (b. 1990) was born in California, where he played piano, percussion, and clarinet. Described as “wildly inventive” by *The New York Times*, Cuong consistently explores the unexpected and the whimsical in his projects. This percussion quartet concerto explores renewable energy initiatives, and the commitment to a better reality for all humankind. Emphasizing “renewal” through instrumentation, Cuong highlights the use of ordinary objects (e.g., crystal glasses, compressed air cans), while exploring new sounds on traditional instruments (e.g., lowering crotales into bowls of water). Cuong also emphasizes “renewal” by reinventing the ways in which the percussionists collaborate throughout the performance: the synergy required by the percussionist as they share space and instruments; and through an even distribution of musical material (also known as a hocket), each part an integral part of the whole.

The three continuous movements are inspired by hydro, wind, and solar energies. In the hydro movement, tuned crystal glasses are transformed into ringing handbells. In the wind movement, each member of the quartet represents a blade of a wind turbine. This movement is written in the style of 90s- inspired drum and bass pattern, a throwback to Cuong’s favourite drum and bass tracks by DJ Hype. The last movement represents solar energy and features a brilliant sunrise.

*Program notes by Esther Khew*

## **PERFORMER BIOGRAPHIES**

**Jennifer Tran** (she/her) HBMus., MMus., is a second-generation Vietnamese saxophonist, educator, and community organiser based in Brampton, Ontario, one of the cities covered by the Ajetance Treaty 19 Lands and Territory of the Mississaugas of the New Credit First Nation. Her work appears in Canadian composers’ Alex Eddington’s *Time Will Erase*, Frank Horvat’s *Music for Self-Isolation*, and Shannon Graham’s *The Puppetmaster* for Atom Egoyan’s film *Guest of Honour*.

In August 2020, Tran was named one of the top 30 Under 30 classical musicians in Canada by the Canadian Broadcasting Corporation, which led to Tran’s online concerto performance with the National Arts Centre Orchestra and conductor Alexander Shelley this past February. Tran also performed concertos with the Brampton Rose Orchestra and conductor Sabatino Vacca in 2018 and the University of Toronto Symphony Orchestra and conductor Uri Mayer in 2019. With the support of her family, friends, communities, and the University of Toronto’s Faculty of Music, Tran learned and performed alongside talented musicians from all over the world at competitions, festivals, and summer programs. Some of these include the Toronto Creative Music Lab in Canada, the Université de Européenne de Saxophone in France, and the Hamamatsu International Wind Instrument Academy and Festival in Japan.

And with their continued support, Tran will work alongside artists in exploring the performance of the works she loves to better serve her communities.

The life experiences of Costa Rican percussionist **Randall Chaves Camacho** in North and Central America inspired him, as a performer, to explore the diversity of genres and types of percussion playing, from experimental to popular music. Just as with his diverse interest in music, his work has as its core the inclusion and support of those who for historical and economic reasons have not been equally present in the music field. Aware of his Central American roots, he is researching the cultural history and education of percussion in Costa Rica, in order to bring more diversity to the table.

Randall is a second-year DMA student. He holds a Bachelor of Music Performance and an Artist Diploma from the Oberlin Conservatory of Music, and a Master in Music Performance from the Peabody Institute of Music.

Brazilian percussionist **Alex Fraga** is a first-year DMA researching how technology can enhance music performance. Other research interests include the uneven recognition given to different styles of Brazilian popular music and the unequal access to music education in vulnerable communities.

He has toured his home state Minas Gerais, the city of Durban in South Africa, and the Midwest in the USA as part of the berimbau chamber ensemble Arcomusical. He holds a Bachelor's degree in Percussion Performance from Minas Gerais Federal University and a Master's in Music Performance from Northern Illinois University.

A percussionist from Hong Kong, **Hoi Tong Keung** believes in the power of music in connecting people from around the world. As a contemporary music advocate, Hoi Tong attended soundSCAPE festival (online, 2021) and Sō Percussion Summer Institute (Princeton, NJ, 2019), where she worked with composers and premiered their works. Anticipating her studies in the United States, Hoi Tong gave a solo recital which comprised works by composers from North America. Hoping to expand the repertoire performed in Hong Kong, the recital was the Hong Kong premiere of the entire program.

Hoi Tong is a first-year DMA student at the University of Toronto. She holds a Master of Music degree in Percussion Performance from Boston Conservatory at Berklee and a Bachelor of Arts with first-class honors from the Chinese University of Hong Kong. Her principal teachers include Aiyun Huang, Doug Perkins, and Matthew Lau.

**Jasmine Tsui** is an interdisciplinary artist, specializing in percussion performance and contemporary improvisation. She is completing a Master of Music Performance at the University of Toronto, studying under Aiyun Huang and Beverley Johnston. Her versatile musicianship has allowed her to partake in ensembles across North America, including the National Youth Orchestra of Canada and the Yarn/Wire Summer Institute. Aside from performing, Jasmine has also received several accolades for academic excellence. During her time at U of T, she has received both the SSHRC Canada Graduate Scholarship and the Ontario Graduate Scholarship for her research on how interdisciplinary pedagogy has the potential to alter and enhance the learning

and performance of percussion-theatre works. Jasmine currently participates in the TaPIR (Technology and Performance Integration Research) Lab, building upon her foundation of interdisciplinary art practices with the integration of live-processed electronics.