



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100YEARS
1918-2018

Light and Shadow
Wind Ensemble
Gillian MacKay, *conductor*

with Aiyun Huang and Beverley Johnston,
percussion

and the strings of the U of T Symphony Orchestra

Saturday, February 2, 2019

7:30 pm

MacMillan Theatre, 80 Queen's Park

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.

Wind Ensemble: *Light and Shadow*
Gillian MacKay, conductor

PROGRAM

Aurora Awakes (2009)

John Mackey
(b. 1973)

Anahita (2005)

Roshanne Etezady
(b. 1973)

- I. The Flight of the Night
- II. Night Mares
- III. Sleep and Repose/The Coming of Light

Double Percussion Concerto (2014)

Baljinder Singh Sekhon, II
(b. 1980)

- I. Shadow
- II. Light

with Aiyun Huang and Beverley Johnston, *percussion*

Intermission

Symphonic Metamorphosis

of Themes by Carl Maria von Weber (1943)

Paul Hindemith
(1895-1963)

- I. Allegro
- II. Turandot, Scherzo
- III. Andantino
- IV. March

with the Strings of the UTSO
(Uri Mayer, *conductor*)

U OF T WIND ENSEMBLE

Flute

Mollin Balisi
Ricci Ebron
Noah de Verheyen
Tyler Hastings
Michelle Hui
Vincenzo Volpe

Oboe

Bradley Duffy
Eric Luo
Ciara Wheeler

Clarinet

Mary-Anne Barter
Andrea Chan
Mimmy Hsu
Katelyn Katic
Mark Kim
Bruce Luo
Jolynn Robins
Kevin Vuong
Jonathan Wong

Bassoon

Eric Bélanger
Andrew Duncan
Quentin Kamieniecki
(Contra)
Rae Pauzé

Saxophone

Nicholas Bridi
Samuel Chen
Chris Jones
Jason Lau
Jesse Ma
David Yuan

Harp

Christina Kant

Trumpet

Daniel Barak
Alexis Dill
Adrian Rogers
Nicholas Stevenson
Jason Town

Horn

Simon Au-Yeung
Gabriel Conquer
Anna Ding
Bridget Gaines
Paolo Rosselli
Paige Summach

Trombone

Jasmine Fok
Ethan Mattei
Benjamin Storm
Joseph Distefano (Bass)

Euphonium

PJ Bradley
Carter Friesen

Tuba

Mike Liu
Benjamin Whitby

Piano

Adele Qian

Percussion

Julia Araiche
Britton-Rene Collins
Samuel Kerr
Lian Mcmillan
Keshav Sharma-Jaitly

Double Bass

Hannah Godfrey-Clarke

Graduate Assistant

Brendan McLean

Strings of the UTSO

Violin I

Emily Bosenius,
concertmaster
Diana Dawydchak
Miguel Esteban
Claire Heinrichs
Lexi Li
Amelia McNiven Fontani
Isaac Poon

Adelaide Sanchez
Lucy Warren
May Yu

Violin II

George Chen, *principal*
Justin Azerrad-Kendall
David Baik
Vivian Kwok
Jess Ng
Raphael Salonga
Sophia Won
Marcus Wong
Lucia Yu

Viola

Andrew Chan, *principal*
Kevin Michael Belvedere
Jocelyn Choi
Emelia Findlay
Madeleine Kay
Venjamin Law

Cello

Michelle Liu, *principal*
Christopher Chan
Alice Cho
Dominic Kim
Kevin Stephen Odorico
Madeleine Smith

Double Bass

Hannah Godfrey-Clarke,
principal
Mikka Choi
Chiara Culmone
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MacMillan Theatre

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PROGRAM NOTES

Massachusetts-based composer John Mackey's ***Aurora Awakes*** invokes the beauty and light associated with the Roman goddess of dawn, Aurora. This 12-minute work is intended to portray the journey from the stillness of morning twilight to the shimmering brilliance of the breaking sun. The work contains two notable quotations of existing works. The first is a repetitive figure in the keyboard percussion which is derived from the band U2's fleeting guitar riff in their song "Where The Streets Have No Name." The second is a direct quotation of the final E-flat major chord of the first movement of Gustav Holst's First Suite in E-flat. The chord, which is scored almost identically, struck the composer as being one of the brightest sounding chords in the wind band literature. *Aurora Awakes* won two prestigious composition awards in 2009: the American Bandmasters Association's Ostwald Award, and the National Band Association's "William D. Revelli" Award.

Anahita was inspired by a mural in the Assembly Chamber of State Capitol Building in Albany, NEW YORK, which was painted by the 19th century American artist William Morris Hunt. His 1878 creation, spanning 18 feet in length, is entitled *The Flight of Night* and depicts Anahita, the Zoroastrian goddess of the night, on her horse-drawn chariot fleeing the rising sun. Unfortunately, the mural was partially destroyed by a leaking roof a few years after its unveiling, and all that remains today is the lower portion below a false ceiling that was installed to hide the damage. Hunt's mural, and

its companion canvas painting, was inspired by the traditional Persian poem *Anahita*, which reads as follows:

*Enthroned upon her car of light, the
moon
Is circling down the lofty heights of
Heaven;
Her well-trained courses wedge the
blindest depths
With fearful plunge, yet heed the steady
hand
That guides their lonely way. So swift
her course,
So bright her smile, she seems on silver
wings.
O'er-reaching space, to glide the airy
main;
Behind, far-flowing, spreads her deep
blue veil,
Inwrought with stars that shimmer in its
wave.
Before the car, an owl, gloom sighted,
flaps
His weary way; with melancholy hoot
Dispelling spectral shades that flee
With bat-like rush, affrighted, back
Within the blackest nooks of caverned
Night.
Still Hours of darkness wend around
the car,
By raven tresses half concealed; but
one,
With fairer locks, seems lingering back
for Day.
Yet all with even measured footsteps
mark
Her onward course. And floating in her
train
Repose lies nestled on the breast of
Sleep,
While soft Desires enclasp the waist of
Dreams,
And light-winged Fancies flit around in
troops.*

Baljinder Sekhon, II, is an award-winning composer currently based in Tampa, Florida, who teaches composition at the University of Florida. His chief areas of interest have been gamelan, orchestral, and electronic music, and so his **Double Percussion Concerto** represents a newer foray into the wind ensemble realm. Commissioned by a consortium of American universities, it features two soloists playing a wide array of pitched and unpitched percussion instruments. The work explores dichotomies in numerous ways—through instrumentation, orchestration, pitch collections, and the relationships between soloist and ensemble—and how seemingly opposing forces can, paradoxically, be complimentary. For example, Sekhon explains: “The percussionists have complimentary sets of instruments, with one percussionist playing marimba (wood) and brake drum (metal) and the other percussionist playing a vibraphone (metal) and large woodblock (wood). In this scenario, the primary instruments for each setup are generally the same yet opposite.”

Paul Hindemith (1895-1963) was a prolific 20th century composer, theorist, and teacher known for his many sonatas, operas, ballets and choral and orchestral works. He is also widely recognized for his contributions to music theory and innovations in the use of tonal harmonies. One of his most famous works for orchestra is the four-movement **Symphonic Metamorphosis of Themes by Carl Maria von Weber** which was written in 1943 while he was teaching at Yale University.

At the time, Russian choreographer Léonide Massine had been prodding Hindemith to arrange the music of Weber for a ballet. In 1940, the composer wrote two piano pieces which would later become the first and third movements of the *Metamorphosis*. When the ballet project fell through, Hindemith opted to turn the movements into a full scale orchestral work. The themes of the *Metamorphosis* are taken from the little-known incidental music (Eight pieces, Op. 60) written by Weber for a play by Carlo Gozzi. In 1952 and 1990, it was subsequently choreographed for new ballets. The fourth movement, which was arranged for concert band by Keith Wilson and premiered in 1962, has become a popular and familiar single-movement item on many university-level wind band concert programs.

Program notes by Brendan McLean

BIOGRAPHIES

Gillian MacKay is Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting. Gillian has an active professional career as a conductor, adjudicator, and clinician. She has conducted honour ensembles throughout Canada and internationally, and serves as Associate Conductor of the Denis Wick Canadian Wind Orchestra. Dr. MacKay has adjudicated Canadian band festivals at local, provincial, and national levels in Canada. She has conducted honour bands and judged competitions abroad, including Singapore, Thailand, and Korea.

Dr. MacKay enjoys presenting clinics and workshops at conferences and symposia, and is known for her work on the relationship between conducting and mime. Currently, she is investigating the application of the Michael Chekhov acting technique to movement and meaning in conducting. Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada and abroad.

Gillian earned degrees from University of Lethbridge, McGill University, and Northwestern University.

Aiyun Huang is an internationally renowned percussionist and a leading specialist in new music. Globally recognized since winning the 2002 First Prize and Audience Prize of the Geneva International Music Competition (awarded in Percussion only three times since 1939), she is a champion of existing repertoire and as a prominent

voice in the collaborative creation of new works. Aiyun has commissioned and premiered over 200 works as a soloist and chamber musician, and is a champion of Canadian music both at home and abroad.

Globe and Mail critic Robert Everett-Green describes Huang's playing as "engrossing to hear and to watch" and her choice of repertoire as capable of "renovating our habits of listening." Aiyun Huang currently holds the position of Associate Professor at the University of Toronto Faculty of Music and is the director of the U of T Percussion Ensemble.

Beverley Johnston is one of Canada's leading percussionists. Over the years, she has commissioned and performed many works by leading Canadian composers some of which have become a staple of the standard percussion repertory around the world. In honour of her exemplary commitment to the performance of the music of Canadian composers, she has been awarded the distinction of "Canadian Music Centre Ambassador." Her exceptional stage presence, her remarkable virtuosity and musicianship have established her reputation beyond the border of her native Canada where she tours and performs frequently as a soloist and chamber musician. She has been invited to numerous internationally renowned marimba and percussion festivals over the years. She has recorded six solo CDs and can be heard as soloist and chamber musician on many other recordings, which are available from the Canadian Music Centre and iTunes.

Beverley Johnston teaches at the University of Toronto and is a Marimba One and Paiste Artist.

For more information, please visit her at www.beverleyjohnston.com and on Facebook.

Upcoming U of T Large Ensemble Performances

U of T Wind Symphony
Fri Feb 8 at 7:30 pm
MacMillan Theatre | Ticketed

Graduate Student Conductor Concert
with members of the UTSO
Fri Mar 8 | 7:30 pm
Walter Hall | Free

U of T Wind Ensemble: *Trains and/of/or Thought*
Fri Apr 5 | 7:30 pm
MacMillan Theatre | Ticketed

Visit music.utoronto.ca for concert details and tickets.



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