



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Ensemble

Gillian MacKay, *conductor*

with Jonny Smith, *percussion*

Thursday, October 10, 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 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.

University of Toronto Wind Ensemble
Gardens and Glaciers

Gillian MacKay, *conductor*

PROGRAM

Gavorkna Fanfare Jack Stamp (b. 1954)

As the scent of spring rain... Jonathan Newman (b. 1972)

Old Churches Michael Colgrass (1932-2019)

Lincolnshire Posy Percy Aldridge Grainger (1882-1961)

- i. Lisbon
- ii. Horkstow Grange
- iii. Rufford Park Poachers
- iv. The Brisk Young Sailor
- v. Lord Melbourne
- vi. Lost Lady Found

Intermission

Concerto for Percussion and Wind Orchestra Stephanie Orlando
(b. 1993)

- i. Awakening
- ii. Trepidation
- iii. The Aftermath

Jonny Smith, *percussion*
premiere performance

Stephanie Orlando was the Wind Ensemble's
Graduate Composer-in-Residence for 2018-2019

Endurance Timothy Mahr (b. 1956)

U OF T WIND ENSEMBLE

FLUTE

Lynette Choi
Lisa Han
Mirabelle Jien
Jordana Kleiner
(piccolo)
Alana Ngo (piccolo)

OBOE

Jason Halliday
Luca Ortolani
Ciara Wheeler (English
horn)

CLARINET

Mary-Anne Barter
(contra)
Andrea Chan
Mimmy Hsu (bass)
Mark Kim (bass, Eb)
Tommaso Masnari
Steve Seo
Simone Viola
Hui-Ting Yeh

BASSOON

Éric Bélanger
Andrew Duncan
Gabrielle Eber

SAXOPHONE

Samuel Chen
Bingchen He
Christopher Jones
Nicole Tse
David Yuan
Augustin Nguyen

BASS

Hannah Godfrey-Clarke

TRUMPET

Alexis Dill*
Malcolm Horava
Andrew Mendis
Katherine Moffatt
Adrian Rogers
Ben Yoon

HORN

Simon Au-Yeung*
Gabriel Conquer
Bridget Gaines*
Calvin Kruger
Kevin Li
Michael Nunes
Jacob Zemans-Ronthal

TROMBONE

Maria Bayato
Jack Gagner
Grace Hamilton
Solivan Lau

EUPHONIUM

PJ Bradley
Rae Sahu

TUBA

Tony Luo
Benjamin Whitby

PERCUSSION

Julia Araiche
Britton-Rene Collins
Sam Kerr
Tim Roth
Jasmine Tsui
Sandra Veilleux

HARP

Cara Nicol

PIANO

Adele Qian

*ensemble managers

MacMillan Theatre

Ian Albright, *technical
director*

Les Stockley, *technical
assistant*

Ross Hammond,
production assistant

Performance Collection

Karen Wiseman,
librarian

PROGRAM NOTES

American composer and conductor Jack Stamp composed ***Gavorkna Fanfare*** in 1991 for his conducting teacher Eugene Corporon and the University of Cincinnati College-Conservatory Wind Ensemble. Corporon asked for an energetic piece that would be a strong concert opener for the College Band Directors National Association conference. While many fanfares are slow and stately and played by brass and percussion sections, this fanfare has driving tempi with dense rhythmic figures and is scored for full Wind Ensemble. The word “Gavorkna” has no significant meaning; it is a made-up word and joke between Stamp and Corporon.

Jonathan Newman is an award-winning composer currently based in Virginia, where he teaches composition at Shenandoah Conservatory. He wrote ***As the scent of spring rain...*** in 2003, based on a translation of the first line of a love poem by Israeli poet Leah Goldberg. Newman’s gentle and expressive work was inspired by his “remembrance” of the beauty of the original Hebrew words and the imagery in the translation. Newman explores the juxtaposition of sweetness and sadness, an affect from the poem which resonated strongly with him. The Emory University Wind Ensemble gave the first performance of *As the scent of spring rain...* in Atlanta, Georgia.

In ***Old Churches***, American composer Michael Colgrass used

elements from Gregorian Chant to evoke a mysterious atmosphere of voices echoing in a monastery. Commissioned by the American Composers Forum, *Old Churches* features a musical conversation through call and response patterns with free flowing and simple melodies. Colgrass employs aleatoric pitches, murmuring effects and unique percussion sounds to depict a mysterious scene of an old church filled with singing monks. *Old Churches* was written for young players, and the striking atmosphere is created through the use of remarkably simple rhythms and a limited number of notes. This piece was first performed in 2000 by the Winona Drive Public School Band in Toronto under the direction of Louis Papachristos. After a highly prolific career as a composer, writer, public speaker, and percussionist, Colgrass passed away this past summer on July 2 at the age of 87. He was very generous in his support of our activities at U of T and, most recently, was the Smith Visitor in 2016-17. In March, we will be performing his masterwork *Winds of Nagual*.

Percy Grainger was an Australian-born composer known for his prominent role in the revival of British folk music in the early 20th century. One of his most famous works for Wind Ensemble is the six-movement ***Lincolnshire Posy*** which was written in 1937 for the American Bandmasters Association. It is based on folksongs that he collected with wax cylinders – the earliest medium

for recording sound – in Lincolnshire, England, between 1905 and 1906. Grainger referred to each movement as a musical “wildflower” – not only a recreation of the original folksongs, but a musical depiction of the folksingers’ personalities. Grainger explains: “These folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style.” Debuted in 1937 by the Milwaukee Symphonic Band, *Lincolnshire Posy* remains a cornerstone of wind band repertoire.

In our current age of rapid technological advancement, it has created many anxieties around what the integration of technology in our life means for us. Will we become dependent on technology and lose touch with the natural world? Will AI replace our jobs one day?

Concerto for Percussion and Wind Orchestra metaphorically and sonically explores this relationship between man and machine. With the first two movements composed in 2017, the concerto represents these two worlds primarily through the use of percussion instruments. The soloist plays on two setups with instruments grouped by materials: the first setup contains woods, skins, clay pots and the second setup contain various “found” metals in addition to vibraphone, almglocken, and cymbals. The first movement is the rhythmic and mallet-focused movement. It explores the first

soloist setup through minimalist writing, grooves, polyrhythms, and the rhythms of our bodies: our breathing, walking, and heartbeats. The second movement contrasts this by exploring the second soloist setup consisting of metals, moving towards the fear of the unknown. The relationship between the wind orchestra and soloist begins to break down. Elements of noise and chaos abound, creating something like a disjunct hard rock-inspired groove breaking down over the movement. The third movement was composed in 2019, after Orlando spent a great deal of time thinking about how the tension and anxiety about technology overwhelming our lives would resolve. The movement includes percussion materials of both woods and metals, suggesting that we will make peace with it and that it will even possibly push us to grow.

Program note by Stephanie Orlando.

Timothy Mahr was the first recipient of a commission from the American Bandmasters Association Commissioning Project. The United States Interservice Band premiered the resultant work, **Endurance**, in 1992. This work was inspired by a book of the same title by Alfred Lansing, which told the story of explorer Sir Ernest Shackleton. Beginning in 1914, Shackleton led a crew of 27 on a Trans-Antarctic expedition. Disaster struck in 1915 when the ship, “Endurance,” became trapped in ice, forcing Shackleton and his crew to vacate the ship and

BIOGRAPHIES

set up camp on the floating ice. After fifteen months of severe Antarctic conditions, Shackleton embarked on an escape in which the crew crowded into three boats, eventually reaching Elephant Island. Shackleton and all members of the crew survived the disaster, displaying an inspiring strength of character. Mahr describes that this piece is a musical depiction of the eternal endurance of three intertwining spirits – human, religious, and earthly – which collectively capture the essence of the Shackleton story.

Program notes by Katherine Moffatt.

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.



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Stephanie Orlando (b. 1993) is a composer and collaborative pianist based in Toronto. Her music has been performed worldwide by performers and ensembles such as Femmelody Chamber Music Collective (New York City), Stereoscope Saxophone Duo (Toronto) junctQin Keyboard Collective (Toronto), Thin Edge New Music Collective (Toronto), Penderecki String Quartet (Waterloo), and Jeff Stonehouse (Montreal). With experience writing for a variety of styles and instrumentation, Stephanie has a special interest in mixed media composition and using technology in combination with classical instruments. Her catalogue contains works for orchestra, wind ensemble, chamber ensemble, piano, voice, and electronics. Her music is filled with traditional, contemporary, and pop culture influences. An advocate for underrepresented voices in new music, she frequently explores socially relevant topics in her work such as mental health treatment, gender identity, and internet culture. Stephanie is currently pursuing a Doctor of Musical Arts in Composition at the University of Toronto.

Jonny Smith is an avid performer of contemporary percussion music. He has collaborated with many Canadian composers on new works for solo percussion including Stephanie Orlando, Kevin Lau, Riho Maimets, Quinn Jacobs, Matthew Todd, Gavin Fraser, and Liam Ritz. Jonny is also a founder of the marimba duo, Taktus. Taktus's debut album, *Glass Houses for Marimba*, was nominated for an East Coast Music Award and was included in the CBC's Top 10 Canadian Classical Albums of 2015. As an active part of the new music community, Jonny has performed with various chamber ensembles including the experimental music/theatre company Din of Shadows, the Evergreen Club Contemporary Gamelan, gamUT, and Motion Ensemble. Jonny is currently pursuing a Doctor of Musical Arts at the University of Toronto. His research is on composer-performer collaborations central to the development of new percussion music and how these relationships function to advance and diversify the repertoire.

www.jonnysmithpercussion.com

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Thank you for your support!

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