



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100 YEARS
1918-2018

University of Toronto Wind Symphony

Jeffrey Reynolds, *conductor*

Friday, February 8, 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.

University of Toronto Wind Symphony

Jeffrey Reynolds, *conductor*

Program

Overture for Concert Band

Gary Kulesha
(b. 1954)

Mysterium

Jennifer Higdon
(b. 1962)

Groove

Andrew Clark

Composed as part of the Composer-in-Residence program

Bandancing

Jack Stamp
(b. 1954)

- i. City Shuffle
- ii. Tango
- iii. Waltz
- iv. Slow Dance
- v. Last Dance

Intermission

Lads of Wamphray

Percy Aldridge Grainger
(1882-1961)

Twist

Jodie Blackshaw
(b. 1971)

- i. Survival
- ii. Reflection
- iii. Discovery
- iv. Obsession
- v. Carnevale
- vi. Ascension

Second Suite in F for Military Band

Gustav Holst
(1874-1934)

- i. March
- ii. Song Without Words
- iii. Song of the Blacksmith
- iv. Fantasia on the "Dargason"

WIND SYMPHONY

Flute

Nerses Amirkhanyan
(Piccolo)
Kaitlyn Aquino
Pinar Ayverdi
Lynette Choi
Lisa Han
Sophia Han
Sierra Kim*
Jennifer Lee
Annie Lu
Alana Ngo (Piccolo)
Rebekah Tam

Oboe

Eric Luo
Luca Ortolani

English Horn

Eric Luo

Clarinet

Mary-Anne Barter (Bass)
Rowyn Campbell
Carina Chan (Contra-alto)
Gennady Grebenchuk
Adam Heagle
Andrew Lin
Tommaso Masnari (E flat)
Jolynn Robbins (Bass)
Steve Seo
Christopher Slade
Olivia Tenn
Simone Viola

Bassoon

Gabrielle Eber
Rebecca Finn
Malou Gloria
Zenghao Wang

Saxophone

Sydney Chiu
Thomas Chong (Soprano)
Chiara Fernando
Jovanka Rodrigo-
Candappa
Benjamin Rositsan
Nicole Tse
Marco Wong (Bass)

Horn

Rosa Alaimo
David Hunter
Benjamin Law*
Sophie Shah
Catherine Wang*
Shin Yu Wang
Nathan Williams
Joanne Yin

Trumpet

Matthew Banfield
Boris Chung
Samantha Dale
Jaya Dickson
Charlotte MacIntosh
Bailey Underwood-Doe
Ben Yoon

Trombone

Maria Bayato
Abigale Erwied
Christian Fernando
Jack Gagner
Solivan Lau

Euphonium

Raymond Chiu
Michele Sevaggi

Tuba

Mateo Giron
Tony Luo

Double Bass

Mikka Choi

Percussion

Julia Araiche
Britton-Rene Collins
Shaked Danieli
Evan Deveaux
Boyce Jeffries
(Teaching Assistant)
Jacob Valcheff
Qiuchen Wang

Piano and Celeste

Vivid Ma

*ensemble managers

MacMillan Theatre

Ian Albright,
Technical Director

Les Stockley,
Technical Assistant

Ross Hammond,
Production Assistant

Performance Collection

Karen Wiseman, *Librarian*

PROGRAM NOTES

Gary Kulesha is one of Canada's most active and most visible musicians. Although principally a composer, he is active as both a pianist and a conductor, and as a teacher. His works have been performed across North America as well as in Europe and Australia. This versatile and prolific composer is Associate Professor, Teaching Stream in Composition at the Faculty of Music. He has written for orchestra, opera, chamber ensemble, solo winds and percussion, and wind ensembles. Tonight's work, ***Overture for Concert Band*** was commissioned by the Scarborough Concert Band with the financial assistance of the Ontario Arts Council. It was written in Toronto and Winnipeg in 1977, and premiered in Scarborough in 1978, with the composer conducting. In 1983, the composer revised the work extensively, and re-orchestrated some passages. It is this version that we are proud to present tonight. The juxtaposition of brass fanfare, full symphonic winds, percussion soli and wind chamber groupings is particularly arresting in this stirring overture. In addition to his composing, performing and teaching, Professor Kulesha is the Toronto Symphony Orchestra's Composer Advisor.

Written by the American composer Jennifer Higdon in 2011, ***Mysterium*** is the composer's own wind transcription of her sacred choral work, *O Magnum Mysterium*. The composition incorporates an

ancient medieval liturgical tradition and presents it in a modern, yet approachable compositional language. According to Higdon, her compositional style utilizes a combination of melody and rhythm that reflect "our spoken language." The phrasing of the wind version is informed by the text of the original choral setting, which is first heard in Latin and then shifts to English. To emphasize the importance of the text, Higdon set the English translation in simple mono-rhythmic recitations, which form the basis for the middle section of the wind setting. Jennifer Higdon received a Bachelor's degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an MA and PhD from the University of Pennsylvania. She currently holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.

University of Toronto Doctoral student Andrew Clark writes about his composition ***Groove***; "In 2017 I was fortunate enough to be selected by Jeffrey Reynolds as the Composer in Residence of the University of Toronto's Concert Band as part of the graduate composition program. During my time at the University, my experience performing and conducting small contemporary chamber ensembles left me with a love of the rapid, pulsating sixteenth notes. Not unlike the primal sensations experienced at a concert of Japanese Taiko drumming, these sixteenths passing through

complementary meters bolstered my chamber work with an extra degree of asymmetrical excitement. I had not however attempted such electric meter changes with an ensemble of the size of our concert band before, and wasn't sure if the piece was performable. Luckily, Professor Reynolds and the ensemble have done an excellent job finding solutions to many of the questions this piece presents, and I believe the resulting work has heightened and refined my understanding of metric functionality, a successfully learned skill provided by a piece which could only be given a performance chance in an academic institution such as ours."

Bandancing by the American composer Jack Stamp was commissioned by Kappa Kappa Psi and Tau Beta Sigma. It was a part of their commissioning series that began with Paul Creston in 1957. The work is dedicated to Norman Dello Joio in celebration of his ninetieth birthday. It was composed as a suite of "new American dances," with reference to Robert Russell Bennett's *Suite of Old American Dances*. The idea behind *Bandancing* was to employ the sounds and rhythms of popular music within the framework of "classical" form and procedures. The work is cast in five movements: "City Shuffle," "Tango," "Waltz," "Slow Dance," and "Last Dance." Starting in 2015, Jack Stamp became an adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting. Prior to this appointment he served as Director of Band Studies at Indiana

University of Pennsylvania for 25 years. He received his Bachelor of Science in Music Education degree from IUP, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts degree in Conducting from Michigan State University where he studied with Eugene Corporon.

The wind band repertoire is immeasurably richer for the contributions of Percy Aldridge Grainger, the Australian-born composer and piano virtuoso. Among his many works for winds are *Lincolnshire Posy*, *Colonial Song*, and *Irish Tune from County Derry*. Grainger toured extensively as a concert pianist, giving him ample opportunity to develop a love of folk music from many areas, most importantly Scandinavian and British. In 1914 Grainger moved to New York where he served as a bandsman, learning first-hand about the orchestration of the military band. Tonight's work, ***Lads of Wamphray*** was composed in 1905 and, unlike many of his transcribed pieces, originally conceived for wind band. Grainger writes about this work, "In this march the composer has wished to express the devil-may-care dare-deviltry of the cattle-raiding, swashbuckling English and Scottish "borderers" of the 14th, 15th and 16th centuries, so grimly yet thrillingly portrayed in the border ballads collected and published by Scott, Motherwell, Jamieson, Johnson, Buchan, Kinloch, Swinburne and others."

Jodie Blackshaw is an Australian composer, conductor and teacher. In her words, she is “fanatical about producing quality, meaningful works for band.” Two of her compositions, *Whirlwind* and *Terpsichorean Dance* were premiered at the Midwest Clinic in 2006. Tonight’s offering, *Twist*, is inspired by the shape, spirit and history of Australia’s magnanimous waterway, the Murray River. The first movement, “Survival,” depicts the volatility and power of the river, while the second, “Reflection,” conveys its peaceful beauty at dawn and dusk. “Discovery” is concerned with the arrival of Europeans and paddleboats, and their interaction with the natural environment, including the calls of the Kookaburras, featuring the muted trumpets. “Obsession” depicts the sounds of the campfire at dusk, “Carnevale” a taste of the strong influence of the Mediterranean culture and, finally, “Ascension” is a musical appeal to preserve the Murray River and its ecosystem.

We conclude tonight’s program with the famous **Second Suite in F**, by Gustav Holst. Holst shared with Percy Grainger the love of folk music and the desire to compose meaningful music for the wind band. The Second Suite, like the First Suite of 1909, was not premiered until 10 years after its composition. Composed in 1911, it was finally performed in 1922 by the band of the Royal Military School of Music, Kneller Hall. This work, unlike the First Suite, is based entirely on material from folk songs and morris dances. The first “March” is based on a Morris Dance, the second “Song Without Words” on the ballad, I’ll love my love, the third, “Song of the Blacksmith” uses the sound of the anvil for verisimilitude (we use a car wheel) and the fourth, “Fantasia on the Dargason” combines that theme with the well-known “Greensleeves.” Many will recognize in the Fantasia, the finale of the St. Paul’s Suite for string orchestra.

Program Notes by Jeffrey Reynolds

Want to stay informed of our upcoming events?

**Sign up for our What’s Happening
e-newsletter at bit.ly/UofTMusic-eneus**

Follow us @UofTMusic

Visit music.utoronto.ca



The Faculty of Music is a partner of the Bloor St. Culture Corridor
bloorstculturecorridor.com

BIOGRAPHY



Jeffrey Reynolds has conducted major ensembles and at various times has taught trumpet, conducting, jazz education, jazz history and chamber music since the early 1980s. Presently Brass Area Head, he served as Performance Coordinator for five years, until 2015. He holds a PhD in the philosophy of music education and a Master of Music in trumpet performance. Dr. Reynolds has performed and recorded as a trumpeter with the Calgary Philharmonic, Victoria Symphony, Hamilton Philharmonic, Hannaford Street Silver Band, the Stratford Festival Ensemble and the Orchestra of the Royal Winnipeg Ballet, as well as many other orchestral, chamber and solo performances.

Prior to the University of Toronto, he taught at Malaspina College and McMaster University and for several years was an instrumental specialist with the Scarborough Board of Education. Dr. Reynolds is the author of a trumpet pedagogy book in the *Dummies* series, *Trumpet for Dummies*, has recently completed the compilation of trumpet repertoire for the Royal Conservatory of Music, along with Dr. Gillian MacKay, and contributes articles to several journals. He frequently conducts workshops in southern Ontario schools, and is in demand as an adjudicator at music festivals across the country.

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, and corporations who gave annual gifts of \$1,000 or more between May 1, 2017 and December 31, 2018, in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

Mark Abbott
Michael Patrick Albano#
Clive Allen
Dominick Amato and Joan Hodges
Carole Anderson
Raymond C. K. Ang
Anonymous (7)
Hilary J. Apfelstadt*
Ann H. Atkinson
Neville H. Austin*
Zubin Austin
Gregory James Aziz
John and Claudine Bailey
David Beach
John Beckwith* and Kathleen
McMorrow
Bruce Blandford# and Ron Atkinson
The estate of Harald and Jean Bohne
Harvey Botting
Walter M. and Lisa Balfour Bowen
Eliot Britton#
David G. Broadhurst
Ruth Budd
Melissa Campbell
Alexandrina and Jeffrey Canto-Thaler
Caryl Clark#
Terence Clarkson and
Cornelis van de Graaf
Earlaine Collins
Sheila Connell
Marilyn E. Cook
Denny Creighton and Kris Vikmanis
Tracy Dahl
Simone Desilets
Neil and Susan Dobbs
Vreni and Marc Ducommun
Sheila Margaret Dutton
Jean Patterson Edwards
Robin Elliott*#
The estate of Dennis Wilfred Elo
Brigid Elson
David Fallis*#
Michael F. Filosa
Constance Fisher Craig
Gladys and Lloyd Fogler
Gordon Foote#
William F. Francis
George Gibbons
Rachel Gottesman

The estate of Morton Greenberg
Nancy E. Hardy*
Ethel Harris
The William and Nona Heaslip
Foundation
Paul T. Hellyer
Dianne W. Henderson
Harcus C. Hennigar*
Richard and Donna Holbrook
Jo-Anne Hunt
The K. M. Hunter Charitable
Foundation
Michael and Linda Hutcheon
Jackman Foundation
JAZZ.FM91
The Norman and Margaret Jewison
Charitable Foundation
Ann Kadrnka
Marcia and Paul Kavanagh
William and Hiroko Keith
Ken Page Memorial Trust
Arthur Kennedy
Keith Kinder
Carol D. Kirsh
Hans Kluge
Ingeborg Koch
Midori Koga#
Vic Kurdyak
Leslie and Jo Lander
Sheila Larmer
Sherry Lee#
Mary Legge*
Jim Lewis#
Patrick Li*
Janet and Charles Lin
Roy and Marjorie Linden
V. Lobodowsky
Long & McQuade Musical
Instruments
Thomas Loughheed
Gillian MacKay#
Gordon MacNeill
Sue Makarchuk
Varsha Malhotra and Prabhat Jha OC
Ryan McClelland#
Robert McGavin
Donald R. McLean*# and
Diane M. Martello
Esther and John McNeil
Merriam School of Music
Irene R. Miller
Delia M. Moog
Kit Moore
Eris C. Mork
Sue Mortimer
Mike Murley#
Paul and Nancy Nickle
Phillip Nimmons#
Oakville Guild C.O.C.
Cristina Oke

Naomi Oliphant*
Christian Orton
Yves Orton
James E. K. Parker#
Annalee Patipatanakoon#
Steven Philcox#
Richard D. Phillips
Adrienne Pieczonka* and
Laura Tucker#
Brett A. Polegato*
Marlene Preiss
Terry Promane#
Paul E. Read*
Jeffrey Reynolds#
Rodney and Evette Roberts
Shauna Rolston# and Andrew Shaw
J. Barbara Rose
Maureen E. Rudzik
The Ryckman Trust
Chase Sanborn#
Annette Sanger# and James Kippen#
Longinia Sauro
June Shaw
Peter N. Smith*
Stephen and Jane Smith
David Smukler
Elizabeth Smyth
Joseph K. So
The Sound Post
John C. and Ellen Spears
Darrell Steele*
The estate of James D. Stewart
The Stratton Trust
Janet Stubbs*
Barbara Sutherland
Ann D. B. Sutton
Françoise Sutton
Edward H. Tait*#
Almos Tassonyi and
Maureen Simpson
Richard Iorweth Thorman
Riki Turofsky* and Charles Petersen
Catherine Ukas
Sandra K. Upjohn
Ruth Watts-Gransden
Melanie Whitehead
Jack Whiteside
Douglas R. Wilson
Nora R. Wilson
Thomas A. Wilson
Women's Art Association of Canada
Women's Musical Club of Toronto
Foundation
Lydia Wong*#
Marina Yoshida

*Faculty of Music alumnus

#Faculty of Music faculty or staff member

For information on giving opportunities at the Faculty of Music please contact Bruce Blandford at 416-946-3145 or make a gift online at <https://donate.utoronto.ca/music>.