



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

**University of Toronto Wind Ensemble**

Jeff Reynolds, *conductor*

Friday, October 14, 2022 at 7:30 pm | MacMillan Theatre, 80 Queen's Park

**PROGRAM**

*Origin*, for brass and percussion\*

Commissioned for the opening of the 2022 Wind Ensemble season by Jeff Reynolds and the University of Toronto Wind Ensemble.

Cait Nishimura

*Peace Dancer*

Jodie Blackshaw

*Danza de los Duendes*

Nancy Galbraith

*The Clock*\*

Prokhor Protasoff  
DMA Composer-in-Residence

*Song for Wind Ensemble*

Yo Goto

Pratik Gandhi, *conductor*

**INTERMISSION**

\*premiere performance

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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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*Petite Symphonie*

Charles Gounod

1. Adagio – Allegretto
2. Andante Cantabile
3. Scherzo
4. Finale – Allegretto

*Lincolnshire Posy*

Percy Aldridge Grainger

1. Lisbon
2. Horstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

**UPCOMING PERFORMANCE**

Friday, December 2, 2022 at 7:30 pm | MacMillan Theatre, 80 Queen's Park

[Concert details](#)

# UNIVERSITY OF TORONTO WIND ENSEMBLE

Jeff Reynolds, *conductor*

## Flutes

Karen Chiang  
Josie Li  
Megan Mahoney (Piccolo)  
Maggie Umanetz-Lertprasopsak  
(Piccolo)  
Jessie Zhou

## Oboes

Sara Ko  
Jonah Nung

## Bassoons

Kelton Hopper  
Grace Qiu (Contra)  
Catherine Tan

## Clarinets

Sophia Chen  
Glen Hung  
Kristal Lee  
James Song (Alto)  
Niki Tang (E-flat)  
Olivia Van Alebeek

## Bass Clarinet

Daniel Savin

## Saxophones

Kannan Bloor  
Charlotte Chau  
Bingchen He  
Min Gu Kang  
Blake Smith

## Horns

Jocelyn Chong  
Matthew Graystone  
Ameilia Parks  
Jacob Zemans-Ronthal

## Trumpets

Olivia Callahan  
Kevin Hayward  
Jayang Kim  
Grace Locker  
Charlotte McIntosh (Flugelhorn)  
Daniel Rofaiel

## Trombones

Benjamin Glauser, Bass  
Grace Hamilton\*\*  
Andrei Lipczi\*\*  
Ethan Whitlow (Euphonium)

## Euphonium

Nathaniel Aszmies

## Tubas

Elizabeth Fair  
Eric Zhang

## Percussion

Elyssa Arde  
Andrew Busch  
Nikki Huang  
Jeffrey Zhu

## Teaching Assistants

Sophia Wang, *assistant conductor*  
Randal Chaves Camacho, *percussion*

\*\**ensemble managers*

## ACKNOWLEDGEMENTS

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

## PERFORMANCE COLLECTION

Karen Wiseman, *librarian*

## BIOGRAPHIES

**Jeff Reynolds** is Associate Professor, Teaching Stream, in trumpet and conducting at the Faculty of Music, University of Toronto. Formerly Coordinator of the Performance Division, he has taught at the Faculty of Music for 40 years, teaching undergraduate courses in instrumental education, chamber music, jazz education and jazz history, and conducting the Wind Ensemble and Wind Symphony. He maintains a trumpet studio and has appeared as a trumpet player with various orchestras and chamber ensembles, performing with, among others, the Victoria Symphony, the Calgary Philharmonic, the Orchestra of the Royal Winnipeg Ballet and the Hamilton Philharmonic. His trumpet studies were with Arnold Jacobs, Vincent Cichovicz, Boyd Hood and Ward Cole. Reynolds adjudicates at festivals across Canada and appears as a guest conductor and clinician. His articles have appeared in *Canadian Winds*, *The Recorder* and the *Journal of Aesthetic Education*; he is also the author of the pedagogy book *Trumpet for Dummies*. After degrees in philosophy and music he received his doctorate from the University of Toronto in the philosophy of music education, with a focus on creativity in performance and pedagogy.

**Cait Nishimura** (she/her) is a Japanese Canadian composer based in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Cait has established herself as a prominent voice in the concert band community. Her music has been presented at MusicFest Canada, The Midwest Clinic, and numerous other international conferences and festivals. Cait is passionate about empowering others through art, and strives to set a positive example for future generations of musicians through her creative work and her dedication to mental health awareness and environmentalism. She is an Associate Composer of the Canadian Music Centre and holds degrees in music and education from the University of Toronto.

**Prokhor Protasoff** is a Russian-born composer and conductor. He graduated from the Tchaikovsky Conservatory in Moscow and received a Fulbright Scholarship, which allowed him to study orchestral conducting with Harold Farberman, James Bagwell, and Leon Botstein, and composition with George Tsontakis and Susan Botti at the Bard College Conservatory of Music. Prokhor is currently a DMA student of Christos Hatzis. Protasoff has received several awards for his compositions, including the St. Romanos Melodos International Composers Competition in Saint Petersburg. His works have been performed in the Hermitage Theatre, Saint Petersburg Philharmonia, and the Cathedral of Christ the Saviour in Moscow.

**Pratik Gandhi** (he/him) is an award-winning freelance conductor and researcher based in Toronto. He is in his tenth season as music director of the Rouge River Winds and was the founding music director of Soup Can Theatre. In addition to regularly guest conducting and adjudicating bands and orchestras, Pratik is active in several organizations that support music educators, most notably the Ontario Band Association. Since 2017, he has also served as Vice-Chair of the Concert Band Division of MusicFest Canada. A champion of new music, Pratik has premiered works by Elisha Denburg, Alex Eddington, Erica Procnier, Jodi vander Woude, Tyler Versluis, and

many others. With the Rouge River Winds, Pratik has helped commission works for wind band from Steven Bryant, Cait Nishimura, Giovanni Santos, and Bill Thomas. Pratik is credited as conductor on three albums of new music: Bekah Simms' *impurity chains* (conducting two tracks, including the Juno-nominated "Granitic"); the Toy Piano Composers' self-titled debut album; and the recent premiere recording of Benjamin Sajo's "The Great War Sextet". Pratik is currently a doctoral student at York University, where his research, supported in part by an Ontario Graduate Scholarship, investigates issues of equity and representation among wind band composers in Canada. He was recently the recipient of a research grant from the Helen Carswell Chair for Community-Engaged Research in the Arts. Pratik received a B.Mus. in music education and an M.Mus. in conducting from the University of Western Ontario, where he studied conducting with Colleen Richardson, Jerome Summers, and James McKay, and percussion with Jill Ball. Pratik is delighted to be directing the wonderful musicians of the University of Toronto Wind Symphony this year and is grateful to Gillian MacKay and Jeff Reynolds for their mentorship and support.

## PROGRAM NOTES

***Peace Dancer*** is inspired by the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). In the words of the author: "The story Peace Dancer is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes eagle down from their headdress to remind people of the flood." Commissioned by the University of British Columbia Conducting Symposium Consortium, Symposium hosted by Dr. Robert Taylor, consortium led by Janet Wade. (Programme Note by the composer.)

***Danza de los Duendes*** was composed for Argentina's Orquesta Sinfónica de Tucumán, whose music director, Eduardo Alonso-Crespo, led the world premiere in 1992, a month apart from the Pittsburgh Symphony Orchestra's North American premiere with conductor Kirk Muspratt. The work's title — an afterthought suggested by the composer's student — refers to the malicious goblin-like creatures (los duendes) of South American folklore. In 1996 Galbraith revised the work and re-scored it as a wind symphony. The new "Danza" became her most popular piece and is performed frequently by concert bands in North America, South America, Europe, and Asia. (Programme Note from the Publisher)

***"The Clock"*** is based on the first phrase of the second movement from Haydn's Symphony no. 101. Although Haydn's piece was a musical joke imitating the tick of the clock, my piece is quite different: the "tick-tock" sound effect, produced by a computer, becomes a symbol of unstoppable and irreversible time, which — like sand slipping through fingers — only brings the inevitable. The orchestra plays Haydn's theme in a

minor key, repeats, augments, and distorts melody patterns, creating a sense of anxiety. This piece is a reaction to the recent painful events I could not change. (Composer's Note)

***Songs for Wind Ensemble*** is one of a number of pieces in which composer Yo Goto explores an idea he calls "musical simultaneity"--that is, layering musical ideas on top of each other in order to obscure the audience's sense of linear time. In this work, Goto sometimes goes even further, eliminating the pulse entirely and suspending the music in time. The piece is written for 24 musicians, each to be regarded as soloists. *Songs* was the winner of the Sousa-ABA-Ostwald Composition Contest in 2011, the first time it was won by a racialized composer. (Note by Pratik Gandhi)

French composer Charles-François Gounod (1818-1893) is perhaps best known for his lyric opera *Faust*, but his compositional output also includes oratorios, masses, motets, songs, ballets, and an array of instrumental pieces. The premiere of Gounod's ***Petite Symphonie*** for nine winds (1885) was the result of a particular convergence of circumstances. The first contributing factor was Theobald Boehm's revolutionary improvements to the structural design of woodwind instruments. Boehm re-imagined the mechanism of these instruments so that they could be built with ideal acoustical properties in mind. These advances improved projection of tone, stability of intonation, and technical facility in addition to bringing woodwind instruments to a standard of consistency that string instruments had achieved centuries prior. The second factor contributing to the premiere of the *Petite Symphonie* was the concurrent resurgence of wind music as championed by flutist Paul Taffanel. Taffanel founded the *Société de Musique de la Chambre pour Instruments à Vent* (Chamber Music Society for Wind Instruments) in 1879 to commission and promote music for the newly-perfected Boehm-style woodwind instruments. He reached out the several *belle époque* composers for new woodwind works, and Gounod responded with the *Petite Symphonie*. The work calls for the standard Mozart serenade instrumentation of two oboes, two clarinets, two bassoons, and two horns, but Gounod also included a single flute part for Taffanel. The resulting four-movement work exhibits a Classical clarity of form and phrase structure with shades of Romantic harmony and expressivity. (From *Between the Ledger Lines*)

***Lincolnshire Posy*** by Percy Aldridge Grainger was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire. Grainger writes of this work: *Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no

less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. (From the Wind Repertory Project)



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