

CONCERT PROGRAM

Thursday, March 1, 2018 at 7:00pm

LANG LANG CONCERT SPONSOR

Peter Oundjian conductor

Lang Lang piano

Maxim Lando piano

Toronto Symphony Youth Orchestra

Earl Lee

TSYO Artistic Director & Conductor and RBC Resident Conductor



Paul Dukas

L'apprenti sorcier (The Sorcerer's Apprentice)

with the Toronto Symphony Youth Orchestra

Maurice Ravel

Suite No. 2 from *Daphnis et Chloé*

I. Lever du jour –

II. Pantomime –

III. Danse générale

INTERMISSION

George Gershwin/orch. Ferde Grofé

Rhapsody in Blue

Lang Lang, Maxim Lando

THE ARTISTS



Peter Oundjian
conductor

A dynamic presence in the music world, Toronto-born conductor Peter Oundjian is renowned for his probing musicality, collaborative spirit, and engaging personality. His association with the Toronto Symphony Orchestra (TSO) spans over 30 years, beginning with his début as violin soloist in 1981, then as conductor in 1998, and since 2004, as Music Director.

During his tenure at the TSO, Oundjian has invigorated the Orchestra with recordings, tours, and innovative programming as well as extensive audience growth, thereby significantly strengthening the ensemble's presence in the world. A champion of new music, he created the hugely successful New Creations Festival, now in its 14th season of showcasing new Canadian and international orchestral music, as well as the annual Mozart Festival, also now in its 14th season. Since 2008, Oundjian and the TSO have released eight recordings under the self-produced label tsoLIVE, and the JUNO-nominated recording of Rimsky-Korsakov's *Sheherazade* on Chandos. Highlights of the eight international tours on which he led the TSO include two sold-out appearances at Carnegie Hall, the first performance of a North American orchestra at Reykjavik's Harpa Hall in 2014, and the Orchestra's first-ever performances in Israel, followed by a residency at the Prague Spring International Music Festival in 2017.

Oundjian is also Music Director of the Royal Scottish National Orchestra since 2012. A multifaceted musician and dedicated teacher, he has been a visiting professor at the Yale School of Music since 1981, and was awarded the university's Sanford Medal for distinguished service to music in 2013.



Lang Lang
piano

Lang Lang made his TSO début in February 2003.

Few artists can claim to have the same profound impact on the world of music as Lang Lang has had. As a pianist, educator, and philanthropist, as well as an influential ambassador for the arts, Lang Lang has fully embraced new technology and innovation, leading the way in bringing classical music into the 21st century. Equally happy playing for billions of viewers at the 2008 Olympic Opening Ceremony in Beijing or just for a few hundred children in the public schools, Lang Lang is a master of communicating through music.

Lang Lang started playing the piano aged three, and gave his first public recital before the age of five. He entered Beijing's Central Music Conservatory aged nine, and won First Prize at the International Tchaikovsky Competition for Young Musicians at 13. He subsequently went

to Philadelphia to study with legendary pianist Gary Graffman at the Curtis Institute of Music. He was 17 when his big break came, substituting for André Watts at the Gala of the Century, playing Tchaikovsky's First Piano Concerto with the Chicago Symphony Orchestra under the baton of Christoph Eschenbach: he became an overnight sensation and the invitations started to pour in. Heralded by *The New York Times* as "the hottest artist on the classical music planet," Lang Lang plays sold-out concerts covering all continents of the globe.

For about a decade, Lang Lang has contributed to musical education worldwide. In 2008, he founded the Lang Lang International Music Foundation aimed at cultivating tomorrow's top pianists, championing music education at the forefront of technology, and building a young audience through live music experiences. In 2013, Lang Lang was designated by the Secretary General of the United Nations as a Messenger of Peace focusing on global education.



Maxim Lando piano

This performance marks Maxim Lando's TSO début.

American pianist Maxim Lando has been described by *Berkshire Fine Arts* as having an "ever so clear approach to the keyboard, and the molding and shaping of phrases straight from the musical angels." Maxim's concerts and collaborations have recently brought him to the international stage, with invitations

to perform from across the globe. Among the highlights of 2017, Maxim, at the age of 14, had the great honour to perform at Carnegie Hall's Opening Night Gala Concert together with Lang Lang, Chick Corea, and The Philadelphia Orchestra led by Yannick Nézet-Séguin in an unprecedented three-pianist rendition of Gershwin's *Rhapsody in Blue*. *ZealNYC* described the concert as "A 'Rhapsody' for the ages," noting "the three highly individual artists achieved an astounding musical synergy."

Dedicated to making classical music accessible to his own generation, Maxim has been featured performing and talking about music on CNN's *Best of Quest*, NPR's *From The Top*, BR Klassik's *On Stage*, Russian TV-Kultura, BBC Radio 4, WQXR, CNC News, as well as television talk shows in Italy, Armenia, and Kazakhstan. He has performed on numerous occasions together with Lang Lang.

Maxim is a Gold Medal winner of the 2017 Berliner International Music Competition, and received the 2016 Audience Prize at Carnegie Hall from the prestigious Musical Olympus Foundation. In 2015, he was the first American ever awarded the Gold Prize at the International Television Contest "Nutcracker" for Young Musicians in Moscow, Russia. He received Second Prize at the 2015 Kissinger KlavierOlymp in Germany, and in 2014 won the Juilliard Pre-College Concerto Competition. Maxim is an Artemisia Akademie Fellow at Yale University, an alumnus of the Lang Lang International Music Foundation, and a student of Hung-Kuan Chen and Tema Blackstone at Juilliard Pre-College.

TORONTO SYMPHONY YOUTH ORCHESTRA

For more than 40 years, the Toronto Symphony Youth Orchestra (TSYO) has been dedicated to providing a high-level orchestral experience for talented young musicians aged 22 and under. The TSYO program delivers a unique, powerful, and life-enriching opportunity that encourages significant achievement, regardless of the career path participants choose to pursue. The TSYO has a close affiliation with the Toronto Symphony Orchestra (TSO): TSO musicians serve as coaches throughout the season, TSO guest artists lead masterclasses for TSYO members, and the TSYO performs annually with the TSO in a side-by-side concert at Roy Thomson Hall.

IN AFFILIATION WITH THE TORONTO SYMPHONY ORCHESTRA

Peter Oundjian
MUSIC DIRECTOR

Sir Andrew Davis
CONDUCTOR LAUREATE

Steven Reineke
PRINCIPAL POPS CONDUCTOR

Earl Lee
RBC RESIDENT CONDUCTOR
AND TSYO ARTISTIC DIRECTOR
& CONDUCTOR

Gary Kulesha
COMPOSER ADVISOR

Jordan Pal
RBC AFFILIATE COMPOSER

Gary Hanson
INTERIM CHIEF EXECUTIVE OFFICER

TSYO FACULTY

Earl Lee
TSYO ARTISTIC DIRECTOR
& CONDUCTOR
RBC RESIDENT CONDUCTOR, TSO

Etsuko Kimura
VIOLIN COACH
ASSISTANT CONCERTMASTER, TSO

Peter Seminovs
ASSOCIATE VIOLIN COACH
VIOLIN, TSO

Theresa Rudolph
VIOLA COACH
ASSISTANT PRINCIPAL VIOLA, TSO

Joseph Johnson
CELLO COACH
PRINCIPAL CELLO, TSO

Paul Rogers
DOUBLE BASS COACH
DOUBLE BASS, TSO

Keith Atkinson
WOODWIND COACH
ASSOCIATE PRINCIPAL OBOE, TSO

Vanessa Fralick
BRASS COACH
ASSOCIATE PRINCIPAL TROMBONE, TSO

Charles Settle
PERCUSSION COACH
PRINCIPAL PERCUSSION, TSO

TSYO ADMINISTRATION

Kendal Lander
TSYO MANAGER

Rachel Malach*
VICE-PRESIDENT, ORCHESTRA
OPERATIONS & EDUCATION

Faeron Pileggi
DIRECTOR, EDUCATION &
COMMUNITY ENGAGEMENT

Alaina Viau
ASSISTANT PRODUCTION MANAGER

Steven Arsenaault
ARTISTIC OPERATIONS ASSISTANT

Pierre Rivard
EDUCATION COORDINATOR

TSYO MEMBERS

VIOLINS

Brando Alberga
Juliana Cao
Hannah Corbett
Joelle Crigger
Patricio Flores
Karen Fu
Evin Huang
Claire Hur
Elizabeth (Min Seo) Kim
Joseph Lee
Sarina Mao
Duncan McDougall
Amelia McNiven Fontani
Evan Pyne
Vanessa Seto
Isabel Shen
Shelley Shen
Adrian Shum
Ellie Sievers
Arielle Silverberg

Tiffany Tsai
William Wang
Jessica Xiong
Ian Ye
Jennifer Yeung
Tiffany Yeung

VIOLAS

Matthew Chan
Christoph Chung
Mathew Ko
Vena Ching Wen Lin
Maya Joy Lindstrom-Parkins
Allan Liu
Rosaleen Ryel
Hilary Whorms
Keisuke Yamasaki

CELLOS

Alonso Flores
Dale Jeong
Lucas Kim
Isaac Kuk
Daniel Lee
Jake Lee
Donna Oh
Samantha Yang
Eugene Ye
Eena Yoon
Justin Zhou

DOUBLE BASSES

Daniel Botos
Tomas Casciato
Kalvin Coate
Alice Kazal
Cole Seawell
Eugene Zhang

FLUTES

Nerses Amirkhanyan
Cathy Wang
Yelin Youn

OBOES

Sophie Abbott
David Lu
Cheng Han Wu

CLARINETS

Anjali Covill
Marco De Conno
Zachary Goldstein

BASSOONS

Éric Bélanger
Quentin Kamieniecki
Elizabeth Lam

HORNS

Jocelyn Chong
Ben Makarchuk
Lucy Nesbitt
Henry Paterson
Sophie Shah
Eugene Wong

TRUMPETS

Freddy Abu Sido
Madeline Hay
William Leathers
Natalie O'Donnell

TROMBONES

Thomas Garrick
Jason Zhang

BASS

TROMBONE
Kyle Orlando

PERCUSSION

Colin Cudmore
Andrew Kerr
Jacob Valcheff

* On leave

THE DETAILS

Paul Dukas

L'apprenti sorcier (The Sorcerer's Apprentice)

10
min

Born: Paris, France, Oct 1, 1865

Died: Paris, France, May 17, 1935

Composed: 1897

A gifted but highly self-critical composer, Paul Dukas allowed only a small number of his works to be published. *The Sorcerer's Apprentice* is his most successful and popular—the only one to be performed regularly. His inspiration must have burned quite strongly, since he completed it in what was for him quite a brief period of time. It won immediate success and carried his name around the world.

Dukas's composition was inspired by a ballad by the great German author Johann Wolfgang von Goethe. Published in 1797, it draws upon a much earlier tale, *The Lie-Fancier*, by the Greek author Lucian (120–200 AD). A young man, in the course of learning the art of magic from an aging sorcerer, tries to use certain spells during his master's

absence. Assigned to bear water to a well, he commands a broom to perform the job instead. But after the well is filled, he cannot remember the spell to make his wooden servant stop. Seizing an axe, he chops the broom in two. But then, both pieces continue the task, raising the tide still further. Only the sorcerer's timely return averts a total disaster.

Dukas's music showcases an extraordinary command of the large, late-Romantic orchestra, and a strong gift for evoking a fanciful atmosphere. The score portrays the events of the program in graphic detail, making it quite easy to follow the story.

A supernatural atmosphere is conjured up at once, with a quiet "magic" theme played by muted violins, fluttering flutes, and dryly plucked harp. Out of the eerie silence that follows the casting of the apprentice's spell, sinister grunts suggest the outline of a melody. It gathers steam to become the quirky theme of the spellbound broom. Dukas introduces it in memorably witty fashion through a trio of bassoons.

After the broom has been split in two, its theme regroups, this time bolstered by the even deeper, more grotesque growl of the double bassoon. After the grown-up sorcerer returns and restores order, Dukas toys with listeners for a few seconds, threatening to resurrect the broom's theme one more time. But the quiet, opening "magic" theme returns to put this possibility, and the broom, to rest once and for all. In the abrupt final bars, the sorcerer sends his suitably chastened apprentice on his way.

Program note by Don Anderson

DISNEY'S FANTASIA

Dukas's score is known to generations of filmgoers as the music that accompanies the antics of Mickey Mouse in the 1940 Walt Disney concert film, *Fantasia*. According to celebrated conductor Leopold Stokowski, the project developed from a chance meeting with Disney in a Hollywood restaurant. Disney told him that he was planning a short cartoon using Dukas's music; Stokowski agreed to conduct the soundtrack. The film turned out so brilliantly that Disney proposed adding other segments to make up a full-length concert feature. He and Stokowski collaborated on choosing them—and *Fantasia* was born.

THE DETAILS

Maurice Ravel

Suite No. 2 from *Daphnis et Chloé*

16
min

Born: Ciboure, France, Mar 7, 1875

Died: Paris, France, Dec 28, 1937

Composed: Original ballet, 1909–1912; Suite No. 2, 1913

The ballet *Daphnis et Chloé* was Ravel's most ambitious work for the stage. The composer himself considered it (along with the ballet *Ma Mère l'Oye*) his most important work, and certainly it is a *locus classicus* of the Ravel style; Stravinsky called it "one of the most beautiful products in all of French music." The ballet was commissioned in 1909 by the great Russian impresario Sergey Diaghilev, who was in Paris for the début season of his Ballets Russes company.

Ravel laboured hard for three years before completing *Daphnis et Chloé*. After many delays, the première was given in Paris, by Diaghilev's company, on June 8, 1912. Pierre Monteux conducted, Michel Fokine did the choreography, and the legendary Vaslav Nijinsky danced the role of Daphnis. Ravel extracted two suites from

the score—the first in 1911, before the ballet was even complete, the second in 1913. The latter is the more popular and admired of the two, but these days, both suites are heard more often than the complete ballet.

The scenario of *Daphnis et Chloé*, in three tableaux, was inspired by a famous pastoral romance by the Greek writer Longus. In the first two tableaux, the hero and heroine find their love for each other threatened, first by rival suitors and then by pirates, who abduct Chloé. The three selections of Suite No. 2, played without a break, give us the highlights of the third and final tableau—picking up after shepherds, with the help of the god Pan, have rescued Chloé. In the first selection ("Lever du jour"), Daphnis is awakened at dawn, and the lovers are reunited. Ravel's shimmering music unforgettably depicts a sunrise accompanied by birdsong and the murmur of springs; a great melody wells up from the bottom of the orchestra and, at length, swells to an emotional climax as the lovers fall into each other's arms. In the second selection ("Pantomime"), the lovers dance a mime in honour of the love of Pan and Syrinx; tender, sensuous string chords form a backdrop to piquant and flashy solos in the woodwinds. The final selection ("Danse générale") depicts the joyous tumult with which the drama ends. Ravel spent a lot of time revising and expanding this dance, and the result was one of his most brilliant and virtuosic orchestral pieces—rousing, rhythmically furious, audaciously orchestrated.



Set design for Act I of *Daphnis and Chloé* by Léon Bakst, 1912

Program note by Kevin Bazzana

George Gershwin/orch. Ferde Grofé *Rhapsody in Blue*



Born: Brooklyn, New York, USA, Sep 26, 1898
Died: Beverly Hills, California, USA, Jul 11, 1937
Composed: 1924

Gershwin is perhaps the original and greatest American “crossover” artist. His gifts won him fame and fortune both in popular and classical music. While still a teenager, he gradually broke into the pop song market and by the early 1920s, he was earning a healthy income from it. For several years, he had also been taking private instruction in classical techniques. Sooner or later, these two streams were bound to merge.

In 1923, Paul Whiteman, the self-styled “King of Jazz”, and Gershwin discussed the idea of a jazz-flavoured piano concerto, without setting a firm date for launching it. The following year, Whiteman decided it was time to show off the growing popularity of jazz by staging a formal concert. Without telling Gershwin, he published a newspaper article stating that Gershwin’s “jazz concerto” would be premièred on Whiteman’s program—in four weeks’ time! He then convinced Gershwin, who harboured doubts about his ability to write such a large-scale piece, that he had what it takes.

The première of *Rhapsody in Blue* took place in New York on February 12, 1924, with the composer as piano soloist and Whiteman leading his own jazz orchestra. It was received with overwhelming enthusiasm. This irresistible blend of 1920s jazz and daredevil classical virtuosity remains one of the most beloved and frequently performed of all American compositions.

Program note by Don Anderson

“ My idea for [an all-jazz] concert was to show...the advance which had been made in popular music from the day of discordant early jazz to the melodious form of the present.

It was a strange medley out there in front [at the concert]: society women, vaudevillians, concert managers come to have a look at the novelty; Tin Pan Alleyites, composers, symphony and opera stars, flappers and cake-eaters, all mixed higgledy-piggledy. Beginning with the earliest jazz composition, “Livery Stable Blues”, we played 26 selections designed to exhibit legitimate scores as contrasted with the former hit-and-miss effects which were also called jazz.

[...] *A Rhapsody in Blue* was regarded by critics as the most significant number on the program. It was the first rhapsody written for a solo instrument and a jazz orchestra. The orchestral treatment was developed by Mr. Grofé. Mr. Gershwin’s manuscript was complete for the piano. It was a successful attempt to build a rhapsody out of the rhythms of popular American music. None of the thematic material had been used before. Its structure was simple and its popularity has been remarkable since we have put it on the records. ”

—Paul Whiteman on “An Experiment in Modern Music”, the all-jazz concert he put on in 1924 that included the first public performance of Gershwin’s *Rhapsody in Blue* (New York Post, March 6, 1926)