



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

UTNMF:
UNIVERSITY OF TORONTO NEW MUSIC FESTIVAL

UTNMF: University of Toronto Wind Ensemble: Anniversaries and Acknowledgements

Gillian MacKay, *conductor*

Saturday, February 3, 2024 at 7:30 pm | Tribute Communities Recital Hall, 83 York Blvd

PROGRAM

New Beginnings (2023)

Kevin Hayward (b. 2002)

Lollapalooza (1995)

John Adams (b. 1947)

Rhapsody in Blue (1924)

Jamie Parker, *piano*

George Gershwin (1898-1937)

Intermission

Pantomime (1949)¹

James Wu, *conductor*

Pierre Mercure (1927-1966)

Here We Rest (2011)

Anthony Barfield (b. 1983)

Free (2022)

Alex Shapiro (b. 1962)

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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.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

WIND ENSEMBLE

Flute

Rowan Froh
Jing Yi (Tina) Jia
Xi Hong (Josie) Li
Megan Mahoney
Lauren Radeschi
Eleanor Song

Oboe

Dechen Fan
Sara Ko
Aidan Taylor (English Horn)*

Clarinet

Yun-Chi (Sophia) Chen
Marco Ding
Farimah Khorrami
Angela Lin (contrabass)*
Andrzej Osko (bass)
Daniel Savin
James Shi
Ya-Tsun (Niki) Tang
Yunshu (Emily) Zhao

Bassoon

Taran Massey-Singh
Grace Qiu
Jaclyn Yee (contrabassoon)*

Saxophone

Kannan Bloor
Min Gu Kang
Blake Smith
Yunfei Xie

Piano

Angela Ng
Jonah Nung

*guest musicians

% managers

Horn

Ethan Chialtas
Finn Parks
Piper Shiels *
Dia Tam*

Trumpet

Sophia Franc *
Kevin Hayward
Jayang Kim
Grace Locker
Daniel Rofaiel

Trombone

Kenzie Ford*
Duncan MacFarlane %
Calvin Morais
Ian Tong (bass)

Euphonium

Daniel Collins

Tuba

Elizabeth Fair %
Jack Shiels

Percussion

Amiel Ang
Randall Chaves Camacho *
Andrew Busch *
Nikki Huang *
Thomas Li *
Cassandra Wolff
Jeffrey Zhu

Bass

Abigail Cimitata

BIOGRAPHY

Jamie Parker, *piano*

Jamie Parker's achievements are both lengthy and impressive. His musical roots can be traced to the Vancouver Academy of Music and University of British Columbia, where he studied with Lee Kum Sing. He then went on to complete his master's and doctorate with Adele Marcus at The Juilliard School. Jamie continues the teaching tradition as the Rupert E. Edwards Chair in Piano Performance at University of Toronto Faculty of Music. Beginning in 1984 with a first prize at the Eckhardt-Gramatté National Music Competition, Jamie served notice that he was a rising star. The CBC concurred, selecting him winner of the 25th National Competition for Young Performers. The Virginia P. Moore Prize (known today as the Virginia Parker Prize) soon followed, further solidifying Jamie's place as one of Canada's best young classical musicians. On-air programs repeatedly seek out his performances. Jamie has made frequent appearances on CBC, Bravo, Global Television Network, Much, and media platforms around the world. Jamie's style has earned The Globe and Mail's praise as "one of the most searching musical intellects and 10 of the nimblest fingers in the business." He has enthralled audiences in North America and Europe, counting diplomats and dignitaries among his rapt listeners. A consummate professional, Jamie is critically acclaimed as both a soloist and as a chamber musician. He tours as the pianist for Canada's foremost chamber ensemble, Gryphon Trio, and performs with major Canadian and international symphony orchestras. With three JUNO recording awards and many other nominations from his vast discography, Jamie Parker continues to graciously strive to do it all.

James Wu, *conductor*

Originally from China, James currently serves as the assistant conductor of the Richmond Hill Philharmonic Orchestra while pursuing his Master of Music in conducting at the University of Toronto under the guidance of Dr. Gillian MacKay. He previously held the role of assistant conductor for the Kitchener-Waterloo Symphony Youth Orchestra and the Laurier Wind Symphony.

As a conductor, James finds his greatest joy in helping musicians realize the full potential of their musical and technical abilities, evidenced by the smiles he witnesses in both performance and rehearsal. He has actively participated in various conducting symposiums, engaging in lessons, masterclasses, and podium time with a diverse array of conductors and peers. Beyond the podium, James is a passionate photographer. Having served as the video director and editor for multiple seasons with the Kitchener-Waterloo Symphony Orchestra, James aspires to faithfully convey artistic visions on the screen. He also seeks to help a diverse audience discover and nurture their love for the art form through engaging online content. Outside the realm of music, James cherishes moments spent with his wife and lifelong scuba-diving buddy, Rachel, with whom he has been happily married since May 2021.

PROGRAM NOTES

Kevin Hayward – Fanfare (2022)

New Beginnings is a fanfare for brass and percussion, written to commemorate the retirement of Dr. Jeff Reynolds from the U of T Faculty of Music. It takes inspiration from the many programs he directed and the formative impact he had on so many during his career. It points not only to a new beginning for Dr. Reynolds, but also to the many students who began their careers at the faculty under his baton.

-program note by Kevin Hayward, member of the Wind Ensemble

John Adams – Lollapalooza (1995)

The composer's program note: "Lollapalooza was written as a fortieth birthday present for Simon Rattle who has been a friend and collaborator for many years. The term "lollapalooza" has an uncertain etymology, and just that vagueness may account for its popularity as an archetypical American word. It suggests something large, outlandish, oversized, not unduly refined. H.L. Mencken suggests it may have originally meant a knockout punch in a boxing match. I was attracted to it because of its internal rhythm: da-da-da-DAAH-da. Hence, in my piece, the word is spelled out in the trombones and tubas, C-C-C-E \flat -C (emphasis on the E \flat) as a kind of *idée fixe*. The "lollapalooza" motive is only one of a profusion of other motives, all appearing and evolving in a repetitive chain of events that moves this dancing behemoth along until it ends in a final shout by the horns and trombones and a terminal thwack on timpani and bass drum."

-program note by John Adams

George Gershwin – Rhapsody in Blue (1924)

George Gershwin's Rhapsody in Blue, a cornerstone of 20th-century music, is a jubilant exploration of the vibrant spirit of the Jazz Age. Premiered on February 12, 1924, in New York City, our Feb 2024 concert marks its 100th birthday. The inaugural performance, aptly titled "An Experiment in Modern Music," was a bold declaration that resonates through the decades. A sonic manifestation of the dynamism characterizing 1920s America, Gershwin's Rhapsody in Blue features the iconic clarinet glissando at its outset, a symbol of the piece's audacious departure from convention. The composition encapsulates the cultural heartbeat of New York City, reflecting the city's diversity, energy, and relentless innovation.

As the piano takes center stage, it interweaves seamlessly with the ensemble, creating a rich tapestry of melodies and rhythms. The work's ground-breaking orchestration and infectious themes have rendered it the quintessential emblem of modern music, resonating globally. Celebrating its 100th birthday, Rhapsody in Blue invites audiences to traverse through time, immersing themselves in the genius of Gershwin. Beyond its role as an enduring musical masterpiece, the composition serves as a testament to the composer's ability to transcend artistic boundaries and capture the spirit of an era. We are delighted to perform this evening with UofT's beloved Professor Jamie Parker.

-program note by James Wu

Pierre Mercure – Pantomime (1949)

In 1946, the 19-year-old Pierre Mercure played bassoon in the Montreal Symphony while studying composition at the Montreal Conservatory. In his quest for new musical expression, he initially experimented with combining unconventional sonorities and fresh techniques within traditional forms, taking Stravinsky, Milhaud, and Honegger as models. Following his first significant orchestral composition, Kaléidoscope (1948), Pantomime premiered at a 1949 matinée concert of the Montreal Symphony. Since then, it has been recognized as one of the

earliest examples of symphonic wind ensemble music in the Canadian repertoire. It retains a real freshness despite being 75 years old.

Reportedly composed in just ten days on commission, *Pantomime* is scored for eighteen woodwinds and brass, plus timpani and percussion. The piece explores a diverse range of articulations and dynamics, seamlessly weaving them together and highlighting the winds' precision in delivering rhythmic material.

This single-movement composition follows a modified rondo form (ABCBA). Mercure's meticulous use of the arch principle, evident from the smallest motives to the overarching structure, underscores his commitment to formal clarity and balance. Drawing inspiration from the neoclassical styles and Mercure's deep interest in movement and dance, *Pantomime*'s charm lies in its exploration of polychordal sonorities and the use of layered ostinati and motor rhythms, inviting listeners into a captivating yet comedic sonic experience.

-program note by James Wu

Anthony Barfield – Here We Rest (2012)

Composer Anthony Barfield's *Here We Rest* is an adaptation of a trombone choir piece dedicated to Alabama in homage to the victims of the 2011 tornado. Reflecting Alabama's state motto during the Reconstruction Era, the title encapsulates the piece's somber themes.

The opening introduces three modally mixed chords in F, forming the basis for the primary theme. Horn, bassoon, and tenor saxophone usher in this theme, while woodwinds and trumpets later echo a Copland-esque melody. A second theme, featuring horn and flute solos against a static A-flat major harmony, evokes a sense of lament. In the developmental phase, the composition explores unfamiliar harmonic settings, presenting earlier ideas in unexpected keys. The original chord series takes an ascending journey through various keys, culminating in a series of descending suspensions and resolutions. Returning to the opening themes, the Dorian mode surfaces a tritone away in the low brass, ascending to A major in a tutti presentation. The piece concludes without resolution, symbolizing the loss of the tornadoes' victims and the enduring anguish of survivors.

-program note by James Wu

Alex Shapiro – FREE (2022)

In the ever-expansive landscape of 21st-century composition, Alex Shapiro's *FREE* emerges as a celebration of creative freedom and a testament to the joys of aging and embracing instinct. As Shapiro embarked on her "60th solar rotation", the music, initially conceived with pastoral intentions, took an unexpected turn, becoming a positive metaphor for life's unpredictable energy. This vibrant and complex piece challenges the musicians with ever-changing meters, a shifting aesthetic, and demands reminiscent of a professional jazz big band. Tempo is crucial for its effectiveness, and meticulous attention to dynamics ensures a balance that prevents percussion and brass from overwhelming the woodwinds.

FREE navigates intricate rhythms and syncopations, urging performers to maintain clarity in the face of complexity. The piano and percussion section act as the driving force, with the drummer, well-versed in jazz, serving as the focal point. Shapiro encourages a loose, jazz fusion/big band feel, with the drummer using the full kit for maximum impact.

The composition crescendos to a final tempo marking: "as fast as possible; a blinding flash of ecstasy," inviting listeners on a thrilling journey through the uncharted realms of musical expression.

-program note by James Wu