

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

*Sir Andrew Conducts
Fauré's Requiem*

Sir Andrew Davis, conductor
Nardus Williams, soprano
Ed Frazier Davis, baritone
Amadeus Choir
Kathleen Allan, Artistic Director

Ed Frazier Davis
Mother and Child

Canadian Première

Wolfgang Amadeus Mozart
Symphony No. 40 in G Minor, K. 550

- I. Molto allegro
 - II. Andante
 - III. Menuetto: Allegretto – Trio – Allegretto
 - IV. Allegro assai
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Intermission

Gabriel Fauré
Requiem in D Minor, Op. 48

- I. Introit and Kyrie
- II. Offertoire
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In paradisum

Program 1

Wednesday,
November 8, 2023

8:00pm

Thursday,
November 9, 2023

8:00pm

Saturday,
November 11, 2023

8:00pm

*Sir Andrew Davis's
appearance is generously
supported by Blake and
Belinda Goldring.*

Ed Frazier Davis (b. 1989)

Mother and Child

Canadian Première

Composed 2021

9 min

FROM THE COMPOSER: My mother, renowned soprano and teacher Gianna Rolandi, passed away on June 20, 2021. In the weeks that followed, my father and I began to formulate a plan for a memorial worthy of her: rather than have a funeral, we were to put on a “celebration of life” concert, in which my father conducted a series of orchestral pieces that were special to her in some way. We assembled works by Brahms, Janáček, Stravinsky, and Vaughan Williams, and when we felt that we needed one more piece, I made the rather spontaneous decision to write a new composition for the concert. Thus, this piece was born.

Mother and Child portrays the relationship between me and my mother as it evolved over the years, and to that end the piece is divided into five sections. The first depicts our relationship during my first decade or so of life; it moves at a lively pace and is teeming with cheerful energy, representing the happiness of my childhood and the unadulterated love my mother shared with her newborn child. The second, a little slower and a little more serious in tone but still radiant in character, depicts the years that I was off at college and the palpable pride she felt as I transformed from mama’s little boy into an independent young man.

The third—scored for just strings, harp, and oboe—depicts our relationship after she was first diagnosed with lymphoma; I think all children think of their parents as immortal early in their lives and I was no exception, so this plaintive section marks the first time in my life that I truly saw my mother as someone who would not live forever. The fourth depicts the final 48 hours of her life,

which my father and I spent at her side in the hospital; it is a lament, sorrowful and cathartic, a representation of the tears I shed and the gravity of knowing I would soon say goodbye to the woman who raised me.

The final section, which quotes from an earlier piece I composed dealing with the five stages of grief, depicts the months since she departed and the messy, complicated nature of the grief I continue to experience. It ends on a unison high note in the violins, and as the music fades away, it asks one final question: will I ever see her again?

COMPOSER BIO: Ed Frazier Davis is an English-American composer, baritone, and conductor based in Chicago. Described as “at once deeply emotional and sublime” (*KC Arts Beat*) and lauded for its “compelling ... colourful orchestration” (*Musical Toronto*), Davis’s music is polystylistic and draws from many eclectic influences—from Renaissance madrigals and Anglican church music to postminimalism and video game music. He has composed for a wide variety of media, and his compositions have been commissioned and performed throughout the world by many renowned performers and organizations, including the Aspen Music Festival, the BBC Singers, Melbourne Symphony Orchestra and Chorus, and the Toronto Children’s Chorus.



—Compiled and edited by Hannah Chan-Hartley, PhD

Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 40 in G Minor, K. 550

Composed 1788

13 min

MOZART COULD NOT HAVE KNOWN that the three symphonies he composed between June 26 and August 10, 1788, would be his last. It is fitting that he should conclude his career as a symphonist with such masterpieces. They are quite different from each other: Symphony No. 39 is one of his most elegant creations.

No. 40 is among his most poignant. And, appropriately, No. 41 is the grandest and most joyous of all his symphonies.

A number of mysteries surround these works. No commission that would have inspired Mozart to compose them has survived. Some writers speculate that he wrote them strictly for his own pleasure. Others, such as noted scholar Neal Zaslaw, feel differently:

“The very idea that Mozart would have written three such symphonies, unprecedented in length, complexity, and seriousness, merely to please himself or because he was ‘inspired,’ flies in the face of his known attitudes to music and life and the financial straits in which he then found himself.”

Uncertainty also surrounds their performance during Mozart’s lifetime. It has long been assumed that none of them were played before his death. Circumstantial evidence points to one or more of them being performed on several occasions, such as during the tours he made of Germany in 1788 and 1789.

In the opening movement of Symphony No. 40, an overriding mood of resignation undercuts the music’s plentiful energy. The second theme resembles nothing so much

as a series of sighs. The symphony’s sole oasis of repose arrives in the placid second movement. Even here, passages of troubled feelings crop up from time to time. The ensuing *Menuetto* lies as far from the ballroom as may be imagined. Its almost menacing outer panels make it perhaps the most disturbing example of its kind. The central *Trio* section offers the barest glimpse of happier times. The forward drive of the first movement returns in the finale, with

a more insistent edge added. Considerable momentum is generated, but the atmosphere of gloomy defiance persists to the very last bar, without winning through to any kind of emotional victory.

—Program note by Don Anderson



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Wolfgang Amadeus Mozart—by Jaden Tsan

Gabriel Fauré (1845–1924)

Requiem in D Minor, Op. 48

Composed 1877–1900

38 min

FAURÉ'S TASTE, AND HIS DISLIKE OF STRONG EMOTIONS AND LOUD EFFECTS, characterize virtually all his works, including this Requiem. Those qualities separate it from most settings of the Roman Catholic *Mass for the Dead*. The Requiems by Mozart, Berlioz, and Verdi, for example, emphasize the drama inherent in such passages of the text as the "Dies irae" ("Day of Wrath"). But as Fauré wrote to a friend in 1902, "My Requiem ... has been said to express no fear of death. It has been called a lullaby of death. But that is how I see death: as a joyful deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience."

Fauré did not compose the Requiem to honour a particular person, or on commission, but solely, in his words, "for pleasure, if I may call it that." Its creation covered nearly 20 years, beginning around 1877. The first version, in five movements, was performed in Paris in 1888. The *Offertoire* (composed in 1889) and *Libera me* (1892) were added for

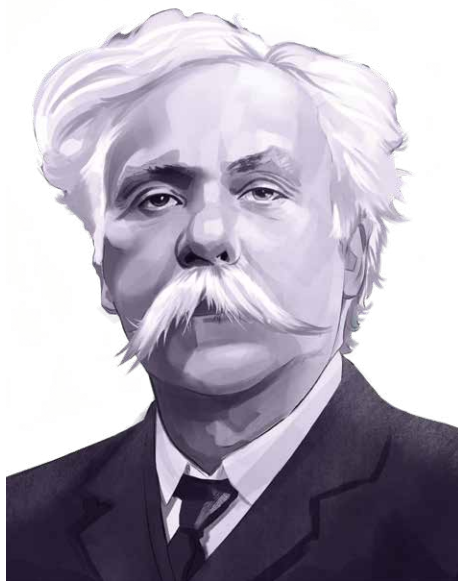
the second version with chamber orchestra (1893). The third version, with full orchestra, premièred in 1900 and is the one you will hear at this performance.

The first portion of the opening section, *Introit and Kyrie*, is slow and grieving. The second panel is more animated but scarcely less sombre. The *Offertoire*, with its consoling baritone solo, offers sacrifices and prayer, along with praise to God. The following *Sanctus* is sweet and gentle, with

a rapturous violin solo. *Pie Jesu* is an exquisite, angelic soprano solo. The *Agnus Dei* (*Lamb of God*) movement opens with a firmly flowing and rhythmic melody. The mood grows less confident in the middle panel. The Requiem music from the first movement returns, only to dissolve beautifully into the return of the *Agnus Dei* theme. The *Libera me* includes a brief portion of the "Dies irae" text. Hence this section, with baritone solo, offers the score's most intense

moments of anxiety. All troubled feelings are countered and dispersed in the warm glow of the peaceful concluding movement, *In paradisum* (*In Paradise*).

—Program note by Don Anderson



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Gabriel Fauré—by Dane Thibeault

Requiem in D Minor, Op. 48

Text and Translation

I. Introit et Kyrie – Choir

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum
in Jerusalem.

Exaudi orationem meam, ad te omnis
caro veniet.

Kyrie eleison, Christe eleison.
Kyrie eleison.

Grant eternal rest to them, Lord,
and let perpetual light shine on them.

A hymn befits You, God, in Zion,
and a vow to you shall be fulfilled
in Jerusalem.

Hear my prayer, for unto you all flesh
shall come.

Lord have mercy, Christ have mercy.
Lord have mercy.

II. Offertoire – Baritone & Choir

○ Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni, et de profundo lacu:

○ Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de ore leonis,
ne absorbeat tartarus:
ne cadant in obscurum.

Hostias et preces tibi,
Domine laudis offerimus.
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti et
semini ejus.

○ Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni, et de profundo lacu
ne cadant in obscurum. Amen.

○ Lord Jesus Christ, King of glory,
deliver the souls of the dead from infernal
punishment, and from the deep abyss.

○ Lord Jesus Christ, King of glory,
deliver them from the mouth of the lion,
do not let Hell swallow them up,
nor may they fall into darkness.

Sacrifices and prayers of praise
we offer to you, O Lord.
Receive them for the souls those
whom we commemorate today.

Lord make them pass from death to life,
as you once promised to Abraham, and
to his seed.

○ Lord Jesus Christ, King of glory,
deliver the souls of the dead from infernal
punishment, and from the deep abyss,
nor may they fall into darkness. Amen.

III. Sanctus – Baritone & Choir

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth,
pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts.
the heavens and the earth are filled with
your glory
Hosanna in the highest.

IV. Pie Jesu – Soprano

Pie Jesu Domine, dona eis requiem,
sempiternam requiem.

Merciful Lord Jesus, grant them rest;
eternal rest.

V. Agnus Dei – Choir

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem, sempiternam requiem,
Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Lamb of God, who removes the sins
of the world, grant them rest.
Lamb of God, who removes the sins
of the world, grant them rest.
Lamb of God, who removes the sins
of the world, grant them eternal rest.
May eternal light shine on them, Lord,
with your saints in eternity,
for you are merciful.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

VI. Libera Me – Baritone & Choir

Libera me, Domine, de morte aeterna
in die illa tremenda.
Quando coeli movendi sunt et terra,
dum veneris judicare saeculum
per ignem.
Tremens factus sum ego
et timeo,
dum discussio venerit, atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies illa, dies magna
et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine, de morte aeterna
in die illa tremenda.
Quando coeli movendi sunt et terra,
dum veneris judicare saeculum
per ignem.

Deliver me, Lord, from eternal death
in that terrible day,
when the heavens and earth shall move,
when You shall come to judge the world
by fire.
I am made to tremble, and to fear,
when destruction
Shall come, and also your coming wrath.
That day, day of wrath,
of calamity and misery,
the great and exceedingly
bitter day.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.
Deliver me, Lord, from eternal death
in that terrible day,
when the heavens and earth shall move,
when You shall come to judge the world
by fire.

VII. In Paradisum – Choir

In paradisum deducant angeli,
in tuo adventu suscipant te martyres
et perducant te in civitatem sanctam
Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro, quondam paupere,
aeternam habeas requiem.

May angels lead you into Paradise,
at your coming may the martyrs receive
you, and bring you to the holy city,
Jerusalem.
May the chorus of angels receive you
and with Lazarus, once a pauper,
may you have eternal rest.



Sir Andrew Davis has conducted the TSO for almost 5 decades, having made his TSO début in 1974. He was appointed as the Orchestra's sixth Music Director in 1975, a position he held for 13 seasons. In 1988 he became the TSO's first Conductor Laureate, a title he holds to this day.

Sir Andrew Davis, conductor

One of today's most recognized and acclaimed conductors, Sir Andrew Davis has enjoyed a career that spans more than 50 years, during which he has been the musical and artistic director at several of the world's most distinguished opera and symphonic institutions. These include Lyric Opera of Chicago (Principal Conductor 2000–2021, now Music Director Emeritus), BBC Symphony Orchestra (Chief Conductor 1989–2000, now Conductor Laureate), Glyndebourne Festival Opera (Music Director 1988–2000), Melbourne Symphony Orchestra (Chief Conductor 2013–2019, now Conductor Laureate), and Toronto Symphony Orchestra (Principal Conductor 1975–1988, now Conductor Laureate). He also holds the honorary title Conductor Emeritus from the Royal Liverpool Philharmonic Orchestra.

Maestro Davis has performed at many of the world's important opera houses, among them The Metropolitan Opera, Teatro alla Scala, Bayreuther Festspiele, and Royal Opera House at Covent Garden, and appeared with virtually every internationally prominent orchestra, including the Berliner Philharmoniker, Royal Concertgebouw Orchestra, Orchestre de Paris, and all the major British orchestras.

A vast and award-winning discography documents the artistry of Sir Andrew, including recordings of the works of Berlioz, Berg, Bliss, Elgar (winner of the 2018 Diapason d'Or de l'Année in the category *Musique Symphonique*), Finzi, Grainger, Delius, Ives, Holst, Handel (nominated for a 2018 GRAMMY® for Best Choral Performance), Massenet (winner of the 2021 JUNO Award for Best Classical Album: Vocal or Choral), and York Bowen (nominated for a 2012 GRAMMY® for Best Orchestral Performance). His lauded recordings with the BBC Symphony Orchestra and Chorus celebrating British composers were recently released as a 16-CD retrospective collection. He currently records for Chandos Records, with whom he has been an exclusive artist since 2009.

Born in 1944, in Hertfordshire, England, Maestro Davis studied at King's College, Cambridge, where he was Organ Scholar before taking up conducting. His diverse repertoire ranges from baroque to contemporary works, and spans the symphonic, operatic, and choral worlds. He is a great proponent of 20th-century music, including works by Janáček, Messiaen, Boulez, Elgar, Tippett, Britten, and Vaughan Williams, in addition to the core symphonic and operatic works.

Holding the honorary position of President of the Ralph Vaughan Williams Society, Sir Andrew Davis was made a Commander of the Order of the British Empire in 1992, and in 1999 was designated a Knight Bachelor in the New Year Honours List.



Nardus Williams, soprano

These performances mark Nardus Williams's TSO début.

Winner of the Rising Star award at the 2022 International Opera Awards, Nardus Williams has established herself as one of the most exciting young British singers of her generation. Highlights of the 2023/24 season include a début at Boston Lyric Opera as Léontine (*Anonymous Lover*), a return to Opéra de Rouen Normandie for concert performances as Donna Anna (*Don Giovanni*), performances of Fauré's Requiem with Toronto Symphony Orchestra, and a return to the role of Belinda in Errollynn Wallen's *Dido's Ghost* with

Philharmonia Baroque Orchestra & Chorale.

Last season, Williams made her house début as Helena (*A Midsummer Night's Dream*) for Opéra de Rouen Normandie and as the Countess (*Le nozze di Figaro*) on the Glyndebourne Tour, and returned to the Glyndebourne Festival as Adina in *L'elisir d'amore*. On the concert stage, Williams returned to the Wigmore Hall, continued her fond collaboration with the Dunedin Consort performing Mozart's Mass in C Minor at the BBC Proms and programs of Handel and Bach, and sang in Tippett's *A Child of Our Time* with the Royal Liverpool Philharmonic. Williams trained at the International Opera School at the Royal College of Music where she was the sole recipient of the prestigious Kiri Te Kanawa Scholarship. Other awards and prizes include First Prize and Audience Prize at the Maureen Lehane Vocal Awards (2016).



Ed Frazier Davis, baritone

These performances mark Ed Frazier Davis's TSO début.

Ed Frazier Davis is an English-American composer, baritone, and conductor living and working in Chicago. He is the Founder and Artistic Director of Vox Venti, a semi-professional chorus that focuses largely on works by living composers and is proudly dedicated to commissioning new works from LGBTQ+ composers, women composers, and composers of colour to be featured on every concert.

Described as "at once deeply emotional and sublime" (*KC Arts Beat*) and lauded for its "compelling ... colourful orchestration" (*Musical Toronto*), Davis's music is polystylistic and draws from many eclectic influences, from Renaissance madrigals and Anglican church music to postminimalism and video game music. He has composed for a wide variety of media, but, as an experienced singer, he has a particularly strong affinity for writing for choirs. His compositions have been commissioned and performed throughout the world by many renowned performers and organizations, including Access Contemporary Music, the ACDA National Conference, and more. He has been named a winner or finalist in numerous contests, including the American Prize in Composition—Choral Division, Chanticleer's Student Composer Competition, and others. Davis has studied composition at Knox College, the Chicago College of Performing Arts at Roosevelt University, and the University of Missouri—Kansas City.



Amadeus Choir

Kathleen Allan, Artistic Director & Conductor

Nila Rajagopal, Associate Conductor

The Amadeus Choir made its TSO debut in June 1989.

The Amadeus Choir of Greater Toronto is celebrating 50 years of enlivening the Toronto arts landscape through energetic performances, unexpected programming, and artistic collaborations that redefine the boundaries of traditional choral music. As we

reflect on our five decades of artistic excellence, we recognize that it has only been made possible through the dedication of our community. Starting with our choir members, volunteers, and staff, and rippling out to our audiences, donors, sponsors, and the public, the Amadeus Choir has become a vital thread of connection in the cultural tapestry of Greater Toronto and beyond.

Led by Artistic Director Kathleen Allan, the Choir champions the best of choral music and premières works of Canadian and international composers through a self-produced Toronto concert series, guest performances, and special events. The Amadeus Choir regularly commissions work from high-profile and emerging Canadian composers, and recently established the Choral Creation Lab, a residency for composers and poets to co-create original works.

Kim Alexander
Joan Andrews
Stuart Beaudoin
Tiina Beaudoin
Scott Bell
Maurice Bitran
Mitch Bondy
Jennifer Boyd
John Brooker
Naomi Buck
Susie Chan
Fidelia Chen
Lily Cheung
Todd Colter
Rayna Crandlemire*
Cherie Crosby
Sarah Currie
Neil Dacanay†
Venko Deligrudev
Phyllis Doherty
Keena Eloise
Karen Freedman
Benjamin Gabby
Virginia Gies
Sari Goldenberg
Martin Gomes

Jane Gorman
Mary Gray
Marianne Hamilton
Inge Hermann
Laura Hope
Kathy Howie
Wesley Hui
Rick Humphrey
Charles Im
Kathy Irvin
Siobhan Knowles
Eric Kular
Janet Lam
Phil Lam
Danielle Lambert
Scarlette Leach
Wenjie Li
Ilana Lucas
Stephanie Ma
Eric MacKeracher*
Shirley Madden
Allen Mahabir*
Mabin Maroney
Meghan McKibbin
Maureen McRae
Don Melady

Mishy Moffitt
Sarah Mole†
Marina Mooney
Talia Motsenyat
Carole Nelles
Chris Norman
Laura Nuñez
Andrea Oravetz
Alexander Pachete
Christina Pachete
Henry Paterson†
Mark Peacock
Michael Pirri
Julia Raffaghello
Nila Rajagopal
Aidan Reimer
Cathy Robinson
Catherine Ross
Alison Roy*
Jean Francois Roy
Frank Samuels
Daniel Savin
Michael Sawarna*
Deb Scoffield
Richard Scott
Chris Smelt

Sharon Smith
Lincoln Stein
Kate Tapp Mock
Bonnie Tepperman
Simon Vandenberg
Anika Venkatesh†
Gillian Wang†
McKenzie Warriner†
Christina Weldon
Eleanor White
Barbara Whitney
Dayna Wiebe
Julie Winn
Ahbra Wong
Blake Woodside
Isaiah Yankech†
Lisa Yorke
Judy Young
Kevin Yung
Bruce Yungblut
Tristan Zaba*

*Section Lead
†Emerging Canadian
Voices (ECV)