

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Brilliant Bach

Jonathan Crow, leader & violin

Yolanda Bruno, violin

Clare Semes, violin

Eri Kosaka, violin

Julie Ranti, flute

Leonie Wall, flute

Sarah Jeffrey, oboe

Andrew McCandless, trumpet

Johann Sebastian Bach

Concerto for Two Violins in D Minor, BWV 1043

I. Vivace

II. Largo ma non tanto

III. Allegro

**Brandenburg Concerto No. 4 in G Major,
BWV 1049**

I. Allegro

II. Andante

III. Presto

Intermission

Concerto for Oboe in D Minor, BWV 1059R

Reconstruction by Arnold Mehl

I. Allegro

II. Adagio

III. Presto

**Concerto for Three Violins in D Major,
BWV 1064R**

Edited by Wilfried Fischer

I. Allegro

II. Adagio

III. Allegro

**Brandenburg Concerto No. 2 in F Major,
BWV 1047**

I. [Allegro]

II. Andante

III. Allegro assai

Program 3

Wednesday,
April 24, 2024

8:00pm

Thursday,
April 25, 2024

8:00pm

Saturday,
April 27, 2024

8:00pm

Sunday,
April 28, 2024*

3:00pm

*George Weston Recital Hall

*The April 24 performance
is generously supported by
Blake and Belinda Goldring*

*Jonathan Crow's
appearance is generously
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Johann Sebastian Bach (1685–1750)

Concerto for Two Violins in D Minor, BWV 1043

Composed circa 1730

16 min

FROM 1723 TO THE END OF HIS LIFE—as cantor of the Thomasschule in Leipzig—Bach was kept busy composing and performing sacred vocal music. He still welcomed opportunities to participate in secular instrumental music; in 1729, despite his many other duties, he even agreed to direct a local *collegium musicum*, made up of university students and professionals that performed every Friday evening in a coffee house (and occasionally elsewhere around town). In the case of the Concerto for Two Violins in D Minor, BWV 1043, the manuscript parts that Bach used in performance date from around 1730–31, and there is no documentary evidence to suggest that the work was composed any earlier. (Incidentally, Bach arranged this concerto for two keyboards, in C minor, around 1736, for his *collegium musicum*.)

The later dating makes sense stylistically, too, for BWV 1043 exemplifies the Bachian concerto at its most sophisticated and progressive. As is typical of Baroque concertos on the Italian model, it has three

movements (fast-slow-fast), with the outer movements in ritornello form (i.e., with alternating orchestral and solo episodes). But here the outer movements feature unusually subtle interplay between the soloists and the orchestral strings, and evolve organically to a degree unrivalled in any contemporary concerto, whether Italian (Albinoni, Vivaldi) or German (Telemann, Handel). In both movements, the solo and orchestral forces, in ever-changing combinations,

work together in the perpetual development of motifs introduced in the opening ritornello and first solo episode. Along the way, Bach forges a potent synthesis of concerto and fugue: the music unfolds in busy imitative counterpoint, and Bach exploits his paired soloists to keep the contrapuntal yield unusually high even in the leaner solo episodes—without obscuring the outlines of the prevailing ritornello form. The soloists

intertwine in imitative counterpoint in the poignant slow movement, too, though now against a plainer orchestral backdrop, with the effect of a continuous stream of sinuous melody, like an operatic duet.

—Program note by Kevin Bazzano



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Johann Sebastian Bach —by Dane Thibeault

Brandenburg Concerto No. 4 in G Major, BWV 1049

Composed 1721

17 min

THE BRANDENBURG CONCERTOS (BWV 1046–1051) were completed while Bach was in the midst of a comfortable six-year appointment in the small town of Cöthen, Germany. He worked there for Prince Leopold as Kapellmeister and Director of Chamber Music, and these years yielded an exceptional quantity and quality of instrumental music. This instrumental flourishing was no coincidence: since Bach's responsibilities at Cöthen did not involve composing weekly music for the church, he industriously set about composing daring experiments for instrumental forces instead. His output during this period also included the groundbreaking Sonatas and Partitas for Solo Violin (BWV 1001–1006) and the six Cello Suites (BWV 1007–1012).

In an effort to curry favour and potentially land a new post after his stint at Cöthen, Bach sent the manuscripts of the six Brandenburg Concertos to Christian

Ludwig (1677–1734), the wealthy Margrave of Brandenburg-Schwedt, naming him as a dedicatee. The concertos are remarkable for their extraordinarily diverse usage of instruments, spanning virtually the entire range of orchestral colours available in Bach's time. Their foundational model is that of the concerto grosso, a common Baroque form in which a small group of soloists exchanges musical material with a larger orchestra. The Brandenburg Concerto No. 4 in G Major is an excellent example, featuring a standard strings-and-continuo orchestra underpinning sparkling solo parts led by a violin and—to use Bach's term—two "echo flutes." The solo violin part of the first and third movements is brilliant and flashy, but steps back in portions of the second movement to play, improbably, a bass line for the two flutes' solos. This brief yet effective orchestrational sleight of hand is a testament to Bach's abilities, as he manages to knit together these three fundamentally high-register instruments in fulsome harmony.

—Program note by Arlan Vriens

Concerto for Oboe in D Minor, BWV 1059R

13 min

THE OBOE WAS AMONG THE MOST PREVALENT WIND instruments during the Baroque period, with oboists commonly appointed to prestigious positions within court orchestras. As a solo instrument, the oboe remained overshadowed by the harpsichord and violin, though composers like Vivaldi—with whose work Bach was very familiar—did important work to demonstrate its virtuosic potential in solo concertos.

There are no surviving complete solo oboe concertos by Bach, but musicologists and performers have reconstructed several candidates from works that survived in arrangements for other instruments. The Concerto for Oboe in D Minor (BWV 1059R) is in some senses the most archaeological of these reconstructions; the remaining musical traces, like the foundations of a long-ruined city, give only partial glimpses of the original. The first few bars of the opening movement survive in a 1738 fragment for oboe with harpsichord accompaniment, though Bach

used more fully developed and orchestrated versions of the first and third movements in a cantata dating to 1727 (BWV 35). The slow middle movement was also included in the same cantata, albeit so drastically rearranged that it is difficult to discern its original oboe concerto form. Alongside some speculative reconstructions of the middle movement from this material, another common approach is to borrow the middle movement from the oboe concerto of Venetian

composer Alessandro Marcello (1673–1747).

Even if the precise shape of Bach's original concerto remains elusive, the reconstruction is no less enjoyable a demonstration of his abilities. Of particular note are the ways the poised first movement showcases the oboe's melodic flexibility and range, while the third movement offers the soloist opportunity for a scintillating display of speed and relentless forward drive.

—Program note by Arlan Vriens

Concerto for Three Violins in D Major, BWV 1064R

16 min

ALTHOUGH NOBODY COULD ACCUSE BACH

of compositional laziness, he never considered himself above reusing a good idea. Rearranging and reframing existing works—written by oneself or by a respected colleague—was a fully accepted practice of his time, in part as an economical way to keep up musical productivity for audiences who expected a steady stream of new music.

The Concerto for Three Violins (BWV 1064R) is a fascinating study in musical repurposing. Unlike Bach's other violin concertos, for which manuscripts have survived in good condition, this work survived only in the form of an extensively reworked later version, which Bach put forth as the Concerto for Three Harpsichords (BWV 1064, c. 1740). The version performed

as the Concerto for Three Violins is a 1970 reconstruction by musicologist Wilfried Fischer of what the earlier original work might have been. The dense harpsichord parts have been streamlined and the key has been restored from the harpsichord-friendly key of C major to D major, which is more favourable to the violin's sound and construction. The charming first movement is an elegant master class in counterpoint, with the three filigreed soloist lines interlocking with an active orchestral part. The more meditative second movement, with its extended harmonic tensions and releases between soloists, calls to mind the familiar second movement of the Concerto for Two Violins (BWV 1043). The concluding third movement is back to Bach's familiar bustling counterpoint, whirring along like the innards of an intricate clock.

—Program note by Arlan Vriens

Brandenburg Concerto No. 2 in F Major, BWV 1047

13 min

AS A SET, THE BRANDENBURG CONCERTOS are a clever mosaic of new composition interwoven with remixes of Bach's previous

works. Such is the case with the Brandenburg Concerto No. 2 in F Major (BWV 1047), which likely originated as a now-lost work for quintet. Although this concerto is notable for its exceptionally unusual combination of violin, oboe, trumpet, and flute as soloists, it

is the extremely demanding high trumpet part that stands out most. Not every trumpeter—then or now—could play a part like this, leading to speculation that Bach had written that earlier quintet material for a virtuoso trumpeter in Weissenfels, Germany, as early as 1713. The trumpet’s conspicuous absence in the meditative second movement is not merely a kindness to the soloist: the natural trumpet of Bach’s day, having no valves, could not play in this movement’s minor key.

For all their musical invention, the Brandenburg Concertos were also practical career manoeuvres for Bach. But he could scarcely have dreamed of the works’ cultural longevity and impact: a recording of the first movement of the Brandenburg Concerto No. 2 was included on the gold-plated phonograph records aboard each of the two *Voyager* spacecraft, carrying Bach’s music beyond our solar system. —Program note by Arlan Vriens



Jonathan Crow, leader & violin

Jonathan Crow made his TSO solo début in September 2011.

One of Canada’s brightest talents, violinist Jonathan Crow exudes “masterful coolness” (*The Montreal Gazette*) as Concertmaster of the Toronto Symphony Orchestra. A native of Prince George, British Columbia, Crow earned his Bachelor of Music (Honours) in performance from McGill University in 1998, at which time he joined the Montreal Symphony Orchestra as Associate Principal Second Violin. Between 2002 and 2006, Crow was the Concertmaster of

the Montreal Symphony Orchestra, becoming the youngest concertmaster of a major North American orchestra. Crow continues to perform as Guest Concertmaster with orchestras around the world, including the National Arts Centre Orchestra, Pittsburgh Symphony Orchestra, Mahler Chamber Orchestra, Filarmonia de Lanaudière, and the Pernambuco Festival Orchestra (Brazil).

Crow has performed as a soloist with most major Canadian orchestras including the Montreal, Toronto, and Vancouver Symphony Orchestras, the National Arts Centre and Calgary Philharmonic Orchestras, the Victoria and Kingston Symphonies, and Orchestra London, under the baton of such conductors as Charles Dutoit, Sir Yehudi Menuhin, Sir Andrew Davis, Peter Oundjian, Gustavo Gimeno, Kent Nagano, Mario Bernardi, and João Carlos Martins.

An avid chamber musician, Crow has performed at many chamber music festivals in Europe and North America and is the Artistic Director of Toronto Summer Music. He is a founding member of the JUNO Award–winning New Orford String Quartet, a new project-based ensemble dedicated to the promotion of standard and Canadian string quartet repertoire. Crow is currently Associate Professor of Violin at the University of Toronto.

Crow has recorded for ATMA, Bridge, CBC, Oxingale, Skylark, and XXI-21 labels and is heard frequently on Chaîne Culturelle of Radio-Canada, CBC Radio Two, and National Public Radio, along with Radio France, Deutsche Welle, Hessischer Rundfunk and the RAI in Europe.



Yolanda Bruno, violin

Yolanda Bruno made her TSO solo début in February 2022.

Yolanda Bruno has won a slew of awards and competitions, has performed as a soloist all over Europe and North America, and serves as Associate Concertmaster of the Toronto Symphony Orchestra. She's played for the Queen at Buckingham Palace and backed up the Australian heavy-metal band Parkway Drive at a recording session in Ottawa. Yet her most memorable musical experiences have happened in unexpected places: playing for children in a parking lot in South East London, giving a concert in a high-security penitentiary, and playing for strangers on street corners and in parks, subways, airports, and hospitals. She believes deeply in the power of music to break down barriers of all kinds—personal, cultural, and even political.

After studies at McGill and the Guildhall School in London, Bruno returned to Canada and launched a whirlwind professional career full of musical adventures. She masterminded a Kickstarter campaign with pianist Isabelle David to cover the costs of their first CD, *The Wild Swans*. It features music by 11 women composers, spanning ten centuries, and includes several world premières.

Bruno is fascinated by music of all eras, including Baroque repertoire. She loves the physical sensation of drawing sound from the strings, of using her bow like a paint brush, of experiencing the way the sound resonates in a room and connects with listeners. For her, playing on her nearly 300-year-old Domenico Montagnana violin (on generous loan from Groupe Canimex Inc. in Drummondville, Québec) is about spinning sound and carving notes to make them speak as words—communication that is both intimate and provocative.



Clare Semes, violin

Clare Semes made her TSO solo début in January 2018.

Clare Semes currently serves as Associate Concertmaster of the Toronto Symphony Orchestra. Before moving to Canada in 2017, she was a fellow at the New World Symphony in Miami Beach. Originally from the Philadelphia area, Semes received her Bachelor and Master of Music degrees from The Juilliard School where she studied with Donald Weilerstein, Ronald Copes, and Laurie Smukler.

In addition to having served as Concertmaster of the New World Symphony, she has served as Concertmaster of The Juilliard Orchestra and the Verbier Festival Orchestra, and continues to perform with the Verbier Festival Chamber Orchestra in Switzerland and around the world. She has performed as a soloist with numerous orchestras in the United States and Asia, with one highlight being an all-featured program with the Shanghai Philharmonic alongside her three sisters (all of whom are professional musicians).

At the onset of the pandemic, Semes formed a flute-and-violin duo called Sonority Sisters with her TSO colleague, Kelly Zimba Lukić. The duo's self-organized community performances and outreach in the city of Toronto have garnered significant press, including dedicated articles and media appearances for/in the *Toronto Star*, Global News, *Breakfast Television*, CBC Toronto, CityNews Toronto, *CTV Your Morning*, and *blogTO*. In her spare time, Semes enjoys long-distance running and spending time with her labradoodle, Theo, and husband, Jeffrey Beecher (TSO Principal Double Bass).



Eri Kosaka, violin

Eri Kosaka made her TSO solo début in October 2016.

Eri Hattori Kosaka joined the Toronto Symphony Orchestra in 2012 and became Principal Second Violin in 2022. Prior to her current position, Kosaka was a member of the Kansas City Symphony for two seasons and a violin fellow at the New World Symphony in Miami Beach, where she was a rotating concertmaster.

Growing up in Tokyo, Japan, Kosaka started playing the violin at age 6 and took lessons with Akiko Tatsumi, with whom she studied for more than ten years. While she lived in San Diego, she studied with Michael Tseitlin. After graduating from Toho High School of Music and Toho Gakuen College of Music in Japan, she was awarded a scholarship from the Yamaha Foundation to study abroad. Kosaka graduated with a Master of Music and Graduate Diploma from the New England Conservatory where she studied with Miriam Fried. She has participated in festivals and music academies across the US, Japan, and Europe, including the Aspen and Sarasota Music Festivals in the US, the Pacific Music Festival in Japan, Schleswig-Holstein Festival in Germany, Salzburg Music Academy in Austria, and the Courchevel International Music Academy in France.

As a soloist, she has performed with the San Diego Symphony, Janáček Philharmonic Orchestra, and Central Aichi Symphony Orchestra, and has won awards at the Japan Mozart Competition, New Classic Audition in Japan, and the All Japan Student Music Competition.



Julie Ranti, flute

Julie Ranti made her TSO solo début in April 1995.

Associate Principal Flute Julie Ranti joined the Toronto Symphony Orchestra in 1985, and was its youngest member at the time at age 24. She grew up in Montreal in a musical family: her father was Principal Trumpet of the Orchestre symphonique de Montréal, her mother a harpist, and her brother Richard is a Boston Symphony Orchestra bassoonist. Ranti began her flute studies with Jeanne Baxtresser in Montreal, then attended The Juilliard School where she studied with Julius Baker and Samuel Baron. Prior to joining the TSO,

Ranti was engaged by the Hamilton Philharmonic, The National Ballet of Canada, and the Canadian Opera Company.

Ranti is an active chamber musician and founding member of the Bach Consort. She maintains a teaching studio, coaches the Toronto Symphony Youth Orchestra flute section, is on faculty at the National Music Camp, and has taught at the National Youth Orchestra of Canada. The mother of two adult children—one a professional symphonic musician—she lives near High Park with her husband and dog, trying to keep fit and engaging in culinary experiments and cultural adventures.



Leonie Wall, flute

Leonie Wall made her TSO solo début in February 2022.

Leonie Wall joined the Toronto Symphony Orchestra as Second Flute in September 2004. Winner of the 2004 New York Flute Club Competition, she is a former student of Timothy Hutchins at McGill University (BMus) and Jeanne Baxtresser at the New England Conservatory of Music in Boston. In 2001/02, Wall served a one-year term as Principal Flute of the Orchestre des Grands Ballets Canadiens de Montréal, with whom she also recorded the Gabriel Thibodeau adaptation of Tchaikovsky's *La Dame de Pique* (Analekta, 2002). She has toured as Principal Flute with Les Violons du Roy, and was for several years Principal Flute of Eric Paetkau's g27 (group of 27) Toronto chamber orchestra. She has been an invited artist at the Ottawa International Chamber Music Festival, Niagara International Chamber Music Festival, Concerts aux Îles du Bic, and the Festival classique des Hautes-Laurentides.

Wall has appeared on both CBC Radio and Société Radio-Canada and is the recipient of numerous prizes and scholarships from the Canadian Music Competition and the National Arts Centre Orchestra Bursary Competition. Wall is very active with the TSO's education programs and is committed to bringing classical music into the classrooms of elementary schoolchildren. She has performed many shows for young Toronto students with the TSO Woodwind Trio under the Preludes program, and participated yearly in the TSO's highly popular Adopt-a-Player program. On New Year's Day of 2009, Wall reached her goal of summiting Mount Kilimanjaro, the highest peak in Africa, at 19,340 feet (5,898 metres), an experience she will never forget.



Sarah Jeffrey, oboe

Sarah Jeffrey made her TSO solo début in September 2007.

Hailed by critics for her "exquisite solo work" (*The Globe and Mail*), "luscious tone" (*Toronto Star*), and sensitive musicianship, Sarah Jeffrey is Principal Oboe of the Toronto Symphony Orchestra. A regular soloist with the TSO, Jeffrey has also appeared as soloist with numerous orchestras across Canada, performing works by Bach, Mozart, Vaughan Williams, Marcello, Haydn, and Mozetich. She is also an active recitalist and chamber musician, making frequent guest appearances with the Amici Chamber Ensemble, the ARC Ensemble, and Trio Arkel.

A devoted performer of new music, Jeffrey has commissioned several chamber works, including *Chaconne for Oboe, Horn, and Piano* by Erik Ross, and *Rhapsody* by Ronald Royer. Jeffrey is a recipient of the Ontario Arts Council's Chalmers Award for Creativity and Excellence in the Arts and teaches regularly at Canada's finest music schools. A passionate and devoted teacher, Jeffrey is on faculty at The Glenn Gould School of The Royal Conservatory and at the University of Toronto and spends her summers with the National Youth Orchestra of Canada and Orford Musique. She can be heard discussing the finer points of the oboe on CBC Radio, both as a performer and as a guest on several podcasts. Jeffrey shares her life with her husband, TSO Horn Gabriel Radford, their two children, Evelyn and Aidan, and Jack the cat. In her spare time, Jeffrey enjoys travelling, cooking, swimming in cold lakes, hiking, and, of course, the art of reed making.



Andrew McCandless, trumpet

Andrew McCandless made his TSO solo début in September 1999.

Andrew McCandless was appointed Principal Trumpet of the Toronto Symphony Orchestra in 1999 and has established himself as a prominent brass player in the orchestral world. Since his first professional position at the age of 20 with the Savannah Symphony, McCandless has held the position of Principal Trumpet with many notable orchestras including the Buffalo Philharmonic Orchestra, Dallas Symphony Orchestra, and the Sun Valley Music Festival, in which he still performs today.

As Principal Trumpet with the TSO, McCandless is regularly featured as a soloist. In 2010, he performed the world première of *Songs of the Paradise Saloon*, a trumpet concerto written specifically for him by Bramwell Tovey and commissioned by the TSO. He appears as a guest artist and chamber musician throughout North America, having performed with the Dallas Symphony Orchestra, Wisconsin Chamber Orchestra, Buffalo Philharmonic Orchestra, Regina Symphony Orchestra, Calgary Philharmonic Orchestra, and the National Arts Centre Orchestra.

McCandless began playing the trumpet at the age of 9 while studying at the Youth Performing Arts School in his native Louisville, Kentucky. He continued his studies at Boston University and the Eastman School of Music. As a junior in college, McCandless began playing with the Savannah Symphony as Co-Principal Trumpet. Today, he continues to be involved in classical music education. McCandless is on faculty at The Royal Conservatory, teaches privately, and has given master classes throughout North America including at the Eastman School of Music, University of Calgary, University of Toronto, and Northwestern University. McCandless is a Yamaha Performing Artist.



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