

**TORONTO SYMPHONY YOUTH ORCHESTRA**

Simon Rivard, TSYO Conductor

*Fate: The Firebird +  
Tchaikovsky's Fourth*

**Simon Rivard, conductor\***  
**Trevor Wilson, conductor°**

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**Grażyna Bacewicz**  
**Overture\***

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**Igor Stravinsky**  
**Suite from *The Firebird*°**

1919 revision

I. Introduction and Dance of the Firebird

II. Dance of the Princesses

III. Infernal Dance of King Kastchei

IV. Berceuse

V. Finale

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**Intermission**

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**Pyotr Ilyich Tchaikovsky**  
**Symphony No. 4 in F Minor, Op. 36\***

I. Andante sostenuto

II. Andantino in modo di canzona

III. Scherzo: Pizzicato ostinato

IV. Finale: Allegro con fuoco

*Program 4*

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**Saturday,  
November 25, 2023**

**3:00pm**

**George Weston Recital Hall**

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*The TSO's Education and  
Community Engagement  
programs are generously  
supported by Francine and  
Bob Barrett.*

*The TSYO Conductor is  
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*The TSO Resident  
Conductor position is  
generously supported by  
the RBC Emerging Artists  
Program.*

## Grażyna Bacewicz (1909–1969)

### Overture

Composed 1943

6 min

#### **BACEWICZ IS ONE OF SEVERAL FEMALE COMPOSERS—**

Louise Farrenc, Florence Price, Clara Schumann, Fanny Mendelssohn, Amy Beach, and so on—whose stock has been rising in recent years, thanks to a welcome increase in the volume of works by female composers being included on concert programs. Her rich, vibrant, colourful, and occasionally folk-flavoured music is finally receiving the widespread acclaim it has always deserved.

After studies in Lodz and Warsaw, she relocated to Paris to continue her education—as numerous gifted young musicians from several countries did—with the renowned French tutor Nadia Boulanger. Among Boulanger's many pupils were such soon-to-be-major figures as Aaron Copland, Philip Glass, and Astor Piazzolla.

Bacewicz's time in Paris was funded by the eminent Polish pianist and statesman, Ignacy Jan Paderewski.

By the time World War II broke out, Bacewicz had become a major player in Polish music, not only as a composer but

also as a violinist. From 1936 to 1938, she occupied the position of Concertmaster of the Polish Radio Orchestra. That gave her the invaluable opportunity to hear some of her music played. During the war, she courageously defied the Nazis' restrictive arts policies by giving solo and chamber music recitals in secret.

Her compositional output slowed during the war but resumed its previous high levels in short order. Her catalogue of music is

substantial. It includes chamber music (highlighted by seven string quartets and five sonatas for violin and piano), piano works, and four symphonies.

The compact, fiercely energetic overture that you will hear on this program was her first work for orchestra. She composed it in 1943, at an especially bleak time of the war. Yet the piece represents the complete opposite of the conditions under which she created it. Perhaps she considered it a fervent wish for

peace, for an end to the vast suffering of the recent past. Symbolically, it wasn't performed until Poland's liberation from Nazi occupation was achieved in 1945.

—Program note by Don Anderson



↑  
Grażyna Bacewicz—by Dane Thibeault

Igor Stravinsky (1882–1971)

## Suite from *The Firebird*

Composed 1909–1910 (1919 revision)

19 min

**IGOR STRAVINSKY COMPOSED HIS BALLET** *The Firebird* between 1909 and 1910. This suite—the second of three that he drew from the full score—was premièred in Geneva, Switzerland, on April 12, 1919, with Ernest Ansermet conducting. Sergei Diaghilev's Ballets Russes took Parisian audiences by storm with its début season in 1909. For the next year's productions, Diaghilev envisioned a lavishly mounted new ballet, its plot adapted from Russian fairy tales. He entrusted the scenario and choreography to esteemed dance master Mikhail Fokine. When his first choice as composer, his former teacher Anatoly Lyadov, was judged too slow to complete the score on time, Diaghilev cast about for a replacement. Impressed both with Stravinsky's original compositions *Scherzo fantastique* and *Fireworks*, and with his orchestration of two numbers in Diaghilev's 1909 production of the ballet *Les Sylphides*, he offered the virtually unknown, 27-year-old composer a tentative commission for *The Firebird*.

"I had already begun to think about *The Firebird* when I returned to St. Petersburg

from Ustilug in the autumn of 1909," Stravinsky wrote, "although I was not yet certain of the commission (which in fact did not come until December, more than a month after I had begun to compose; I remember the day Diaghilev telephoned me to say to go ahead, and my telling him I already had)."

Stravinsky worked on the score at a country home owned by the Rimsky-Korsakov family, then completed it in St. Petersburg

in March. "I was flattered, of course, at the promise of a performance of my music in Paris," he wrote, "and my excitement at arriving in that city, towards the end of May, could hardly have been greater." The première on June 25, 1910, achieved a glittering triumph, launching him into the front rank of contemporary composers.

With the help of a magic firebird, the ballet's hero—Prince Ivan—rescues

a group of spellbound

princesses from the clutches of an evil magician, Kastcheï. The music quotes two Russian folk songs. One is the lyrical tune for the princesses, and the other the majestic hymn that closes the score. The whirling, nightmarish *Infernal Dance* performed by Kastcheï and his monstrous subjects is a tour de force of orchestral brilliance.

—Program note by Don Anderson



↑  
Igor Stravinsky—by Dane Thibeault

Pyotr Ilyich Tchaikovsky (1840–1893)

## Symphony No. 4 in F Minor, Op. 36

Composed 1876–1877

44 min

**THOUGH IN “LOW SPIRITS”** when he began his Fourth Symphony, late in 1876, Tchaikovsky had drafted the whole work by the end of May 1877. But the orchestration was interrupted by his marriage, in July, to a young student—partly motivated by his fear that exposure of his homosexuality would shame his family and friends. The marriage was a disaster, and Tchaikovsky suffered an emotional collapse. He fled to Western Europe, where he gradually recovered, and in December, in Italy, he completed the symphony, which he considered a seminal work in his artistic development. The première in Moscow, on February 10, 1878, was only moderately successful, but a performance that November in St. Petersburg was a triumph.

As Tchaikovsky admitted, the Fourth is autobiographical: turbulent but finally triumphant, it reflects his recent tribulations as well as his eventual recovery. The principal idea of the symphony, he said, is the implacability of Fate, a force that “poisons the soul” by impeding the individual’s quest for peace and fulfillment—and Fate is conjured up at once in the portentous fanfare that opens the work. The first movement departs

fundamentally from Classical models, and marks an advance in Tchaikovsky’s symphonic technique. It unfolds as a sweeping, powerfully expressive musical drama with its own idiosyncratic logic and an overwhelming cumulative effect. Its main themes, moreover, have profound social, moral, and biographical implications. The “Fate fanfare” has the profile of a polonaise, a stately, ceremonial dance associated, in Russia, with the nobility, while

subsequent themes are like a waltz, a “lower” form of dance associated with common people. Through the interplay between these two dance types in the first movement, Tchaikovsky creates a musical metaphor for the submission of human feelings and aspirations to the inevitability of Fate.

He described the last three movements as “very simple” by comparison. The *Andantino*, he noted, is at once melancholy and sweet. In the novel *Scherzo*, a series of “capricious arabesques,”

three instrumental choirs

(strings, woodwinds, brass) are introduced in turn and then wittily combined. The episodic and optimistic *Finale*, which features variations on a popular Russian song, “A Birch Tree Rustled in the Field”, was for Tchaikovsky a celebration of community (the song ultimately wins out over the “Fate fanfare”). “Life is still possible,” he wrote of this movement—and such was the lesson he took from this difficult period of his life.

—Program note by Kevin Bazzana



↑  
Pyotr Ilyich Tchaikovsky—by Dane Thibeault



### **Simon Rivard, TSYO Conductor**

Conductor Simon Rivard is becoming one of the most sought-after conductors on the Canadian music scene, as evidenced by his most recent appointment as Music Director of the Edmonton Opera. Rivard has been the Toronto Symphony Youth Orchestra Conductor since 2018.

The 2023/24 season sees Rivard on the podium with I Musici de Montréal, Orchestre symphonique de Laval, and l'Atelier lyrique de l'Opéra de Montréal, while leading the Edmonton Opera's full season, which includes Bizet's *Carmen*, Mozart's *Don Giovanni*, and Wagner's *Das Rheingold*. He will also collaborate with Toronto-based chamber ensemble The Happenstancers and soprano Elizabeth Polese in music

by Elliott Carter, John Cage, Lukas Foss, and Olivier Messiaen.

From 2018 to 2022, he held the title of RBC Resident Conductor of the Toronto Symphony Orchestra, where he was mentored by Music Director Gustavo Gimeno and Conductor Laureate Sir Andrew Davis. Since 2019, he has been an Equilibrium Young Artist, as part of Canadian soprano and conductor Barbara Hannigan's internationally acclaimed mentorship program for early-career professional musicians.

Born in Montreal, Rivard studied violin performance with Anne Robert and orchestral conducting with Raffi Armenian at the Conservatoire de musique de Montréal. He completed an MMus in orchestral conducting at McGill University under Alexis Hauser and Guillaume Bourgoigne.



### **Trevor Wilson, TSO RBC Resident Conductor**

Trevor Wilson is an Ottawa-born conductor and composer who in 2022 began his position as RBC Resident Conductor of the Toronto Symphony Orchestra. In this role, he works closely with Music Director Gustavo Gimeno and conducts performances with the TSO and Toronto Symphony Youth Orchestra throughout the season.

Wilson has also appeared as a guest conductor with orchestras across Canada, including the NAC Orchestra, and upcoming engagements include performances with Symphony Nova Scotia in spring 2024. Under the mentorship of Yannick Nézet-Séguin, Wilson

was among the inaugural cohort of the Orchestre Métropolitain's Orchestral Conducting Academy where he covered rehearsals, participated in community-outreach programs, and assisted in concerts between the 2021 and 2023 seasons.

Wilson has been active in the Ottawa musical community, having conducted performances with the University of Ottawa Orchestra and other local ensembles. In 2017, Wilson co-founded the Ottawa Pops Orchestra, serving as its Music Director until 2019. He also served as Assistant Conductor of the National Academy Orchestra of Canada under the late Maestro Boris Brott in summer 2019. Having attended numerous master classes and festivals, Wilson has had the opportunity to study under internationally renowned conductors such as Alexander Shelley, David Zinman, Gerard Schwarz, and Neil Varon. Wilson completed his graduate studies in orchestral conducting under Marin Alsop at the Peabody Conservatory, where he also served as Assistant Conductor to the Peabody Choruses.

## Toronto Symphony Youth Orchestra

Simon Rivard, conductor

**FOR 50 SEASONS**, since its founding under the direction of Victor Feldbrill in 1974, 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 tuition-free TSYO program delivers a unique, powerful, and life-enriching opportunity that encourages significant achievement, regardless of participants' chosen career paths. The TSYO is closely affiliated with the Toronto Symphony Orchestra (TSO): TSO musicians serve as coaches through the season, TSO guest artists lead TSYO master classes, and the TSYO performs annually with the TSO in a side-by-side concert.

### VIOLINS

Angela Wang  
Annika Maja Kho  
Belle Lin  
Brandon Ling  
Edward Wu  
Emma Li  
Eric Lin  
Gloria Verhovsky  
Grace Zhao  
Hae Ju (Josephine) Kim  
Ian Fong  
Iris Zhang  
Joshua Lin  
June-Kyo Kim  
Junia Friesen  
Merdeka Korunovski  
Michael Kolokolkin  
Nathan Lau  
Richard Xiong  
Riverlynn Lee  
Siyeon (Sally) Ahn  
Sophia Chang  
Sophia Wang  
Sora Sato-Mound  
Tina Sievers  
Xinru Lai

### VIOLAS

Angelina Sievers  
Daniel Hughes  
Harrison Yang Meng  
Isla Ertl  
Ji-A Choi  
Lucas Chen  
Marija Ivcevic  
Mobin Naeini  
Omiyo Hossain  
Rosalina Pan  
Sofia Moniz

### CELLOS

Charlotte Montgomery-Seto  
Chloe Liang  
Claire Chu Wang  
Emma Tian  
Ethan Hyo Jeon  
Fay Wang  
Jayden Kwon  
Mario Rodriguez McMillan  
Matthew Buczkowski  
Noah Clarke  
Shia Yoo

### DOUBLE BASSES

Dean Chen  
Emma Chen  
Emma Drevnig  
Evan Grandage  
Evita Lalonde  
Julia Li  
Saidy Kim  
Wang Hin (Marcus) Chan

### FLUTES/PICCOLO

Tina Jia  
Xudong (Ray) Zheng  
Yelin Youn

### OBOES

Aidan Taylor  
Clara Aristanto  
Hing Yi Cui

### CLARINETS

Andrew Neagoe  
Jerry Han  
Sarah Darragh

### BASSOONS

Abigail Minor  
Cian Bryson  
Kelton Hopper

### HORNS

Ameilia Parks  
Julia Fowell  
Mya Salawu

Riley Chong  
Sarah Bell

### TRUMPETS

Andrew Mendis  
Elias Doyle  
Erik Dubeau  
Justin Ko

### TROMBONES

Ethan Whitlow  
Ilan Mendel

### BASS TROMBONE

Ian Tong

### TUBA

Umberto Quattrociochi

### PERCUSSION

Amiel Ang  
Elyssa Arde  
Kelsey Choi  
Matthew Magocsi  
Thomas Carli

### HARP

WeiQi (Vicky) Chen

### PIANO

Irene Huang

### STAFF

**Nicole Balm**, Senior  
Director of Education &  
Community Engagement  
**Pierre Rivard**, Education  
Manager  
**Angela Sanchez**,  
Education & Community  
Engagement Coordinator

### FACULTY

#### Simon Rivard

TSYO CONDUCTOR  
*generously supported  
by the Toronto  
Symphony Volunteer  
Committee*

#### Trevor Wilson

RBC RESIDENT  
CONDUCTOR

#### Shane Kim

Violin Coach  
TSO Violin

#### Peter Seminovs

Violin Coach  
TSO Violin

#### Ivan Ivanovich

Viola Coach  
TSO Viola

#### Emmanuelle Beaulieu

##### Bergeron

Cello Coach  
TSO Associate  
Principal Cello

#### Tim Dawson

Double Bass Coach  
TSO Double Bass

#### Miles Haskins

Woodwind Coach  
TSO Acting Associate  
Principal Clarinet

#### Nicholas Hartman

Brass Coach  
TSO Horn

#### Joseph Kelly

Percussion Coach  
TSO Percussion/  
Assistant Principal  
Timpani

# Celebrating 50 Years of the TSYO

A lot can happen in 50 years, and, in memories, everything is set to music. This season, the Toronto Symphony Youth Orchestra (TSYO) celebrates its 50th anniversary as one of Canada's leading youth orchestra programs. For five decades, the TSYO has been making memories in every note, every performance, and every creative connection. Throughout the season, we will be sifting through these memories to both rediscover the TSYO's storied history and get a glimpse of what the future holds. **We begin this journey with TSYO alumna Wendy Limbertie, who shares her reflections.**



↑  
Wendy Limbertie



↑  
Loie Fallis (TSYO Manager),  
Wendy Limbertie, Miles Davey,  
Ermanno Florio (TSYO Conductor), and  
Wray Armstrong (TSO General Manager)  
— Banff, Alberta (1980)

## What are some of your most cherished memories and experiences from your time with the TSYO?

**Wendy:** The tours and exchanges gave me some of the most amazing memories. In my first year, we went on tour to Banff to participate in the Canadian Festival of Youth Orchestras. We had a guest conductor, Nicholas Braithwaite, and it was such a wonderful time together, especially with the other youth orchestras.

We also did exchanges with the Montreal Civic Youth Orchestra in 1981 and the Youth Orchestra of Greater Fort Worth in 1982. It was my first time in Fort Worth, and I probably will never go again, but it was a lot of fun. We went on many day trips, one of them to the world's largest indoor bar rodeo, and we got to ride the electric bull! We bunked with members of the youth orchestra in Fort Worth, and it was a very different experience compared to life in Toronto. People were on their horses in town, and chickens were running around. I had grits for breakfast. I had never in my life had grits. It was also great being introduced to new music and composers. The repertoire we performed was fantastic. *Symphonies of Wind Instruments* was such a wonderful piece to play, and I had never even heard of Stravinsky before.



The TSYO experience is made possible thanks to the generosity of TSO donors. To support the TSYO's 50th anniversary season and 2023/24 tour to Cleveland, scan the QR code or visit [TSO.CA/Support](https://TSO.CA/Support).