



## WELCOME

On behalf of everyone at The Royal Conservatory of Music, we welcome everyone visiting the TELUS Centre for Performance and Learning for the first time, as well as those of you returning for our 2020-21 concert season.

Since opening in September 2009, Koerner Hall has emerged as one of the greatest concert venues in the world today. Beloved for its acoustic excellence, it has become the venue of choice for many of the world's greatest performing artists. As COVID-19 struck the world and everything gradually stopped, we were devastated as we had to suspend the remainder of our 2019-20 concert season right before The Glenn Gould School's annual spring opera was about to open in March. We worked tirelessly to re-schedule most of the remaining concerts and are extremely grateful to everyone who chose to support our efforts by either keeping their tickets for future dates or donating the value of their tickets to us. We cannot thank you enough.

This season, we hope to bring you as many concerts as possible in Koerner Hall, Mazzoleni Concert Hall, and Temerty Theatre. We are following directions and recommendations from Ontario and Toronto Health officials, and we are adhering to health officials' maximum capacity and all recommended safety protocols, including masks and ensuring physical distancing. We thank you in advance for your trust and support, as well as understanding as programming will be shifting throughout the season based on this still changing situation.

Our diverse programming, featuring the world's very best artists and reflecting the rich diversity of our city, has brought together more than a million individuals from around the world in shared cultural experiences. It has enabled Canadian artists to launch international careers and has provided a home for many of Toronto's cultural organizations. Additionally, it has proven to be an invaluable training ground for Canada's next generation of performing artists, the gifted students of The Glenn Gould School and The Phil and Eli Taylor Performance Academy for Young Artists. One of the headlines in the *Independent* in the UK stated in July, "The arts are an essential service – as vital as health, education, defence," and we could not agree more.

We are committed to offering inspiring live music in a way that is safe and responsible. We hope you enjoy the performance and look forward to seeing you again throughout the season.

Dr. Peter Simon  
Michael and Sonja Koerner President & CEO  
The Royal Conservatory of Music

Mervon Mehta  
Executive Director, Performing Arts  
The Royal Conservatory of Music

# Royal Conservatory Orchestra

Sunday, October 4, 2020 at 3:30pm

Koerner Hall

This is the 1,036<sup>th</sup> concert in Koerner Hall

Jonathan Crow, concertmaster

Sae Yoon Chon, piano

Royal Conservatory Orchestra

## PROGRAM

Wolfgang Amadeus Mozart: Symphony No. 35 in D Major, K. 385 ("Haffner")

- I. Allegro con spirito
- II. Andante
- III. Menuetto and Trio
- IV. Presto

Ludwig van Beethoven: Piano Concerto No. 5 in E flat Major, op. 73 ("Emperor")

- I. Allegro
- II. Adagio un poco mosso –
- III. Rondo: Allegro

## Wolfgang Amadeus Mozart

Born in Salzburg, Austria, January 27, 1756; died in Vienna, December 5, 1791

### Symphony No. 35 in D Major, K. 385 ("Haffner") (1782)

The Haffners were a prominent Salzburg mercantile family, steered by Sigmund the elder's interests in banking, haulage, and the import and export of merchandise to a wide reputation throughout Austria, Germany, and Italy. On his death in 1772, Sigmund, a former mayor, left considerable wealth, not to forget today's *Sigmund-Haffner-Gasse*, a few blocks from the Mozart birthplace museum. In 1776, while still living in Salzburg, Mozart wrote the "Haffner" Serenade, K. 250 for the wedding eve of one of the Haffner daughters, Maria Elisabeth, in the process elevating the modest Salzburg serenading tradition to new heights. When her brother, Sigmund the younger, was ennobled in 1782, Mozart, now based in Vienna, wrote the work known as the "Haffner" Symphony, K. 385. Sigmund, born in the same year as Mozart, was a lifelong friend of the family but died in 1787, at an even younger age than Mozart himself.

Leopold Mozart's request for the symphony came at a time of furious activity for his son, now ostensibly free from the constraints of provincial Salzburg. In the liberating environment of Vienna, his music was already beginning to reach greater emotional and structural depths. "I am no longer able to scribble off inferior stuff," Mozart wrote to his father at the time. He had just finished the challenging process of launching a new opera, *Die Entführung aus dem Serail*, and was already busily making a wind instrument arrangement before someone else beat him to that lucrative source of revenue. One week after the premiere of the opera, he was about to move to a new apartment and then get married a week after that. "Now you ask me to write a new symphony too!" he wrote to his father – in the same breath answering his own question: "I must just spend the whole night over it, for that is the only way." Their correspondence is the best documented narrative surrounding the composition of any of Mozart's symphonies.

Mozart sent the movements of the "Haffner" Symphony to Salzburg by mail coach in instalments. At its core lies the four-movement symphony we know today. But the original version opened with a March (K. 408, No. 2) and, possibly, a second minuet and trio, in the tradition of the Salzburg serenade, or *Finalmusik*. Both movements were excised, and pairs of flutes and clarinets added to the first and last movements when Mozart gave the premiere in Vienna to great acclaim on March 23, 1783. In the process he also tightened the brilliant and festive opening movement, enhancing the impact of its monothematic construction. Basing a movement on a single theme was a favourite technique of Haydn, whose ground-breaking op. 33 quartets Mozart had recently been both studying and emulating. The symphony's grand opening gesture is something Mozart had learned in Paris three years earlier. But not only does his orchestra all start together with the famous French *premier coup d'archet*, but Mozart directs the violins to play their unison D on two strings at once, to gain the maximum sonority. His attention-grabbing opening figure of two octave leaps followed by a rhythmic flourish completely dominates the first movement, which Mozart directs should be played 'with great fire.'

The two inner movements of the "Haffner" reflect the gentler, serenade origins of the score, with a graceful slow movement and a more brilliant minuet, with trumpets and drums and a more rustic, *Ländler*-like middle section. The finale (which Mozart told his father should be played 'as fast as possible') takes as the basis for its theme an already popular melody from *Die Entführung* and has a highly unusual sonata-rondo structure in which both themes recur twice. It is the perfect foil to the brilliance of the opening movement.

## Ludwig van Beethoven

Born in Bonn, Germany, baptised December 17, 1770; died in Vienna, Austria, March 26, 1827

### **Piano Concerto No. 5 in E flat Major, op. 73 ("Emperor") (1809)**

Like the Fifth Symphony and the "Eroica," with which it shares the key of E flat, Beethoven's Piano Concerto No. 5 is heroic in mood and scale. In the English-speaking world, it is known as the "Emperor" – an apt nickname, given its breadth of conception, strength of purpose, and nobility of expression. The "Emperor" is the prototype of the romantic piano concerto, particularly the two by Brahms. The military element in the martial rhythm and scoring of the opening movement echoes the fact that Beethoven wrote the music while Napoleon's troops were bombarding his city of Vienna. Five years earlier, he had angrily scratched out Napoleon's name on the title page of the "Eroica."

The concerto opens majestically, with three rock solid chords from the orchestra, representing the pillars of classical tonality – the home key tonic (E flat), the subdominant (A flat), and the dominant (B flat) – the building blocks of much Western classical, folk, and pop music. They are followed immediately by assertive, cadenza-like flourishes from the piano before the two main themes are introduced in a more traditional manner by the orchestra. By placing the cadenza at the opening, rather than in its customary place towards the end of the movement, Beethoven defines the role of the soloist in a new and striking way and leaves no doubt as to where the authority lies. Concerto and symphony combine as the piano and orchestral writing are full of symphonic detail integral to the progression of the music.

The serene and idyllic slow movement, with its simple hymn-like theme, interweaves one statement of the theme with the next, and never really ends. It is in the remote key of B Major, yet the tonality does not jar. Neither does the deceptively simple key shift on a single bassoon note at the conclusion of the movement. It brings us back to the home key of E flat and, in a magical moment (recalling the eerie transition from the third movement to the finale in the Fifth Symphony), back to the soloist's dream-like musing on the theme to come. The orchestra catches on to the theme that the piano softly hints at and together they leap into an exuberant finale. This is a grand sonata-rondo structure, invigorating in mood, with the piano asserting its leonine power in music of real majesty – an Emperor among concertos, indeed

- Program notes © 2020 Keith Horner. Comments welcomed: [khnotes@sympatico.ca](mailto:khnotes@sympatico.ca)

## [Jonathan Crow biography](#)

## [Sae Yoon Chon website](#)

Sae Yoon Chon is the recipient of The Ichnatowycz Prize in Piano.

## Royal Conservatory Orchestra

### **Joaquin Valdepeñas, Resident Conductor**

The Royal Conservatory Orchestra (RCO), part of the Temerty Orchestral Program, is widely regarded as an outstanding ensemble and one of the best training orchestras in North America. Through the RBC Guest Conductor Program, four renowned conductors work with the RCO each season, allowing Glenn Gould School students to gain experience through professional rehearsal and performance conditions. A full week of rehearsals culminates in a Koerner Hall performance under the batons of such distinguished guest conductors as Sir Roger Norrington, former Ichnatowycz Chair in Piano Leon Fleisher, Bramwell Tovey, Johannes Debus, Peter Oundjian, Gábor Takács-Nagy, Ivars Taurins, Tania Miller, Andrei Feher, Mario Bernardi, Richard Bradshaw, Nathan Brock, Julian Kuerti, Uri Mayer, Tito Muñoz, Andrés Keller, and Lior Shambadal. With four annual performances, participation in the RCO ensures that instrumental students in the Bachelor of Music and the Artist Diploma Program of The Glenn Gould School graduate with extensive orchestral performance experience. Additionally, winners of the Glenn Gould School Concerto Competition have the opportunity to appear each year as soloists with the RCO. Graduates of the RCO have joined the ranks of the greatest orchestras in the world, including the Cleveland Orchestra, the Metropolitan Opera Orchestra, the BBC Orchestra, the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, Tafelmusik, the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, the Calgary Philharmonic, the Quebec Symphony Orchestra, the Hallé Orchestra of Manchester, the Hong Kong Philharmonic, the Cincinnati Symphony Orchestra, and Leipzig Gewandhaus. The RCO has been heard repeatedly on the national broadcasts of the *CBC Radio*, has been invited to perform at the Isabel Bader Performing Arts Centre in Kingston, and toured China during the 2004-05 season.

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