



## WELCOME

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.

During 2020-21, in the midst of COVID-19, we worked tirelessly to bring as many of our performances, plus dozens more for other Toronto-based arts organizations, to audiences via livestreams and recorded concerts as possible, and we presented over 20 new online broadcasts. We also launched a new digital platform, [RoyalConservatory.Live](#), which features numerous concerts from the Conservatory's archives, documentaries, and conversations with artists, as well as the [Music of My Life – A Conversation With](#) series with luminaires such as Cynthia Dale, Andrea Martin, Eugene Levy, C.M., and Daniel Barenboim. Each episode of *Music of My Life* also includes performances of the music by a spectacular array of musicians filmed in Koerner Hall.

As a community, we have managed to navigate through some extraordinary times. We are proud to say that our beautiful Conservatory is once again a hive of artistic activity and this special concert season is infused with a restoring and revitalizing energy. Many performances will look familiar, as there are concerts we had planned to bring in our 2020-21 season. Of course, we also have several brand-new concerts that we have been able to add to our season to keep things fresh and exciting. Fall highlights include our season gala concerts featuring Stephen Sondheim's masterpiece [Follies](#) in concert, with stars Cynthia Dale, Ma-Anne Dionisio, Eric McCormack, and Marcus Nance. We are thrilled to welcome back old friends [Gidon Kremer and Kremerata Baltica](#) to celebrate 100 years of Astor Piazzolla as well as Gidon Kremer's 75th birthday, [Pinchas Zukerman](#) (on both violin and viola) with cellist [Amanda Forsyth](#) and the [Jerusalem String Quartet](#), and the [Dover Quartet](#) – this time joined by the extraordinary young baritone [Davóne Tines](#). Two Canadian pianists and Royal Conservatory alumni return to Koerner Hall: [Stewart Goodyear](#) and [Jan Lisiecki](#). Goodyear debuts the world premiere of his piano quintet based on themes from Beethoven and is joined by the [Penderecki String Quartet](#), [Toronto Mendelssohn Choir](#), soprano [Jonelle Sills](#), mezzo-soprano [Beste Kalender](#), tenor [Zachary Rioux](#), and baritone [Korin Thomas-Smith](#), and Lisiecki presents a program of Chopin Nocturnes and Études, titled *Poems of the Night*, while French pianist [Jean-Yves Thibaudet](#) makes his venue debut with the complete Debussy Préludes.

Non-classical concerts feature award-winning Afro-Cuban jazz singer [Daymé Arocena](#) sharing an evening with [Nella](#), winner of the 2019 Latin Grammy Award for Best New Artist; [Artemis](#), an international all-star group which includes Canadians Renee Rosnes (piano & musical director) and Ingrid Jensen (trumpet); American singer-songwriter and author, [Rosanne Cash](#); DJ, producer, and three-time winner of the coveted Scribble Jam DJ Battle, [Skratch Bastid](#), accompanied by special guests [Andrew Forde](#) and [re.verse](#); Montreal-based Haitian musician [Wesli](#) shares an evening with Trinidad's [Kobo Town](#); extraordinary American jazz vocalist [Bobby McFerrin](#) makes his Koerner Hall debut; musician and storyteller [Ashley MacIsaac](#) joins Canada's queen of R&B soul, [Jully Black](#), for a powerful evening of Canadian roots music; Trinidadian trumpeter [Etienne Charles](#) shares an evening with Israeli pianist [Guy Mintus](#); and finally Grammy Award-winning Cameroonian bassist [Richard Bona](#), Cuban pianist [Alfredo Rodríguez](#), and Cuban percussionist and vocalist [Pedrito Martínez](#) create a powerhouse group.

As always, we are enormously grateful to our series and individual concerts sponsors and donors, including our benefactors Michael and Sonja Koerner, as well as our government funders: The Department of Canadian Heritage, the Ontario Arts Council, the Government of Ontario, the Ontario Cultural Attractions Fund, and the Toronto Arts Council. We are also extremely grateful to everyone who chose to support our efforts by either keeping their tickets to rescheduled concerts or donating the value of their tickets to us, or donating to our Fund for Koerner Hall. We cannot thank you enough as this has enabled us to continue to function and, most importantly, support our artists.

On behalf of everyone at The Royal Conservatory of Music, we are thrilled to welcome you back and share live music once again.

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

**Beethoven 250 Festival**

**Andrei Feher conducts the Royal Conservatory Orchestra**

Thursday, October 7, 2021 at 8:00 pm

This is the 1,036th concert in Koerner Hall

**Andrei Feher**, conductor  
**Royal Conservatory Orchestra**

**PROGRAM**

Aaron Copland: Overture from *Fanfare for the Common Man*

Joan Tower: Overture from *Fanfare for the Uncommon Woman*, No. 1

Ludwig van Beethoven: Symphony No. 3 in E flat Major, Op. 55 ("Eroica")

- I. Allegro con brio
- II. Marcia funèbre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

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## Aaron Copland

Born in Brooklyn, NY, November 14, 1900; died in Peekskill, NY, December 2, 1990

### Overture from *Fanfare for the Common Man* (1942)

In 1942, with the U.S. urgently gearing up for war in both Europe and the Pacific, conductor Eugene Goossens commissioned 18 composers to write fanfares. “It is my idea to make these fanfares stirring and significant contributions to the war effort,” he declared, having previously led a similar project in London during World War 1. Copland’s brief but enduring fanfare remains the best-known of the 18, brought out these days to add heroic patriotism to state occasions, gravitas to political rallies, adrenal anticipation to sporting events, sonic grandeur to rock concerts. Copland was asked to write the piece “in a spirit of friendly comradeship ... for the cause we all have at heart.” That meant no contract, no fee.

Goossens hoped to give the premiere at the season opening night for the Cincinnati Symphony, October 9, 1942. But Copland had only recently completed *Lincoln Portrait* for André Kostelanetz, and was working on his ballet *Rodeo* for Agnes de Mille, the *Danzón Cubano*, and discussing ideas for Martha Graham’s next ballet, which would eventually become *Appalachian Spring*. He caught his breath and cleared his mind in a small, rented cottage on the historic Dellbrook Estate in Oakland, New Jersey. “I thought I would try for a certain nobility of tone, which suggested slow rather than fast music,” he said. The title did not come easily. He rejected several heroic and patriotic titles, eventually taking inspiration from the title that composer Walter Piston gave to his piece, *Fanfare for the Fighting French*. “It seemed to me that if the fighting French got a fanfare, so should the common man,” Copland said. “After all, it was he who was doing the dirty work in the war.”

Copland’s fanfare, delivered in November and premiered the following March, is scored for four horns, three trumpets, three trombones, tuba, timpani, bass drum, and tam-tam. It is carefully structured from simple, direct materials, opening dramatically with drums, gong, and timpani crashing ominously as though on the battlefield. A slow and majestic theme from the three trumpets in unison rises like a clarion call as the horns add stark, spacious harmony. The lower brass expands the sonority of the imposing theme which now takes simple but always surprising turns to build to a positive, uplifting conclusion.

## Joan Tower

Born in New Rochelle, NY, September 6, 1938

### Overture from *Fanfare for the Uncommon Woman, No. 1* (1986)

American composer Joan Tower describes her music as high-energy. “I like to see just how high I can push a work’s energy level without making it chaotic or incoherent,” she says. This visceral, exhilarating symphonic concert opener certainly fits the bill. The music pushes the concept of fanfare towards that of concert overture. Dedicated to conductor Marin Alsop, the vibrant score has proved to be the most popular of what are now six similarly titled *Fanfares for the Uncommon Woman*, dating from 1986, 1989 rev 1997, 1991, 1992, 1993, and 2014. Copland’s *Fanfare for the Common Man* was the starting point for No. 1, and Tower uses the same instrumentation, adding marimba, chimes, glockenspiel, and drums. She also includes quotes from Copland’s iconic score. “I thought I would be more fair, balance things out a bit,” Tower says of the concept for the work. She writes in a note in the score that the Fanfare is for “women who take risks and who are adventurous.” A few years ago, she confessed: “I had no idea that it would resonate the way it did.” Later still, she put it on record in an interview for the Library of Congress: “Musically, the works are not feminist. I don’t even know what that means.”

## Ludwig van Beethoven

Born in Bonn, Germany, December 15 or 16, 1770; died in Vienna, Austria, March 26, 1827

### Symphony No. 3 in E flat Major, op. 55 (“Eroica”) (1803)

The “Eroica” is the first of the great works in which Beethoven portrays the nature of heroism, the freedom of the soul to triumph over adversity. The spiritual underpinning of the symphony rises from an iron will to emerge triumphant from personal tragedy. In 1802, the year before he began composition, Beethoven contemplated suicide and rejected it. “It is impossible to leave this world until I have produced everything I feel has been granted to me to achieve,” he wrote. “I was ever inclined to accomplish great and magnanimous deeds.” A renewed belief in himself and in his creative powers, which Beethoven lived through and wrote about in the village of Heiligenstadt in 1802, closely parallels the experience of the “Eroica.”

The original dedication was to Napoleon, as a *Sinfonia grande intitolata Bonaparte*, in honour of a leader who, at first, seemed to epitomize Beethoven’s ideals of greatness and his deeply held libertarian and republican principles. Admiration later turned to disenchantment when Napoleon proclaimed himself Emperor. “Is he nothing more than an ordinary man,” Beethoven shouted with contempt. In a typical scene of fiery rage, he is then reported to have torn off the dedication from the musical score. The manuscript, however, is lost. A copy that Beethoven used for conducting is preserved in the library of the Vienna *Gesellschaft der Musikfreunde* and it tells a similar tale. In it, Beethoven scribbled out the last two words of the dedication with such fury that it left a hole in the title page. By the time of its publication in October 1806, the words *Sinfonia eroica* appeared in the full title ‘Heroic Symphony composed to celebrate the memory of a great man.’ The message had now become universal and a new path had been opened – down which the symphony would evolve over the next century.

The opening movement is a massive structure, teeming with musical ideas for some 700 measures. In emotional power, the “Eroica” introduces new weight to symphonic writing – a new weight which was destined to be understood and experienced by a wide public. The intensity and depth of the solemn Funeral March, a funeral march for a dead hero, was previously found only in chamber music designed for connoisseurs, or in church music written for the Glory of God. Here it turns from a military slow march in the tradition of French revolutionary music to an expression of mourning on a universal scale. What follows is a life-enhancing Scherzo. The Promethean spirit is uppermost in the finale where the civilizing, all-powerful spirit is able to make men out of statues and civilize them through art. Here, Beethoven mirrors the narrative of his own recent ballet score, *The Creatures of Prometheus*. He also draws on one of its main music themes, amplifying its potential as the basis for a series of seven grand variations. Wagner said that it in this mighty finale, that Beethoven shows us “the man entire, harmoniously at one with himself, in those emotions where the memory of sorrow becomes itself the shaping force of noble deeds ... The progress towards fulfilment is the heroic element in this work.”

- Program notes © 2021 Keith Horner

## [Andrei Feher](#)

### **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. In addition to performances in Koerner Hall, the RCO has performed on numerous occasions at the Isabel Bader Performing Arts Centre in Kingston and has been heard repeatedly on the national broadcasts of the *CBC Radio*.

# Royal Conservatory Orchestra

## **Violin I**

Kyung Ah Oh, Concert Master (Beethoven)  
Grace Wride  
Hee-Soo Yoon  
Yanet Campbell-Secades  
Kaiyuan Wu  
Yohali Montero  
Tiffany Tsai

## **Violin II**

Isabel Lago, Principal (Beethoven)  
Solchan Kim  
Alicia Ingalls  
Ava Shadmani  
Dongyu (Daniel) Yao  
Daphné Bourbonnais  
Jennifer Armor

## **Viola**

Tilman Sandvoss, Principal (Beethoven)  
Bo Dewsnap  
Christian Wrona  
Rebecca Miller  
Tristan Macaggi

## **Cello**

David Liam Roberts, Principal (Beethoven)  
Lexie Krakowski  
Paul van der Sloot  
Sua Kwoun

## **Double Bass**

Carlos Daniel Villarreal, Principal (Beethoven)  
Jeffrey Beecher\*

## **Flute**

Sarah Pollard, Principal (Beethoven)  
Kebin Lee

## **Oboe**

Paul Goeglein, Principal (Beethoven)  
Anna Betuzzi

## **Clarinet**

Yu-Wen (Phoebe) Kuan, Principal (Beethoven)  
Zachary Gassenheimer  
Cassandra Nielsen, Assistant (Beethoven)

## **Bassoon**

Kylie Hansen, Principal (Beethoven)  
Miles Mateus

## **Horn**

Alana Yee, Principal (Beethoven)  
Alana Clayton, Principal (Copland & Tower)  
Aaron Sieve  
Noah Hawryluck  
Sarah Bell

## **Trumpet**

Laura Kuri, Principal (Beethoven)  
Bradley Cairns-Digel, Principal (Beethoven)  
Declan Scott  
Andrew Mendis

## **Trombone**

Jackson Howard, Principal (Copland)  
Kristofer Leslie, Principal (Tower)  
Luke Roussy

## **Tuba**

Benjamin Vargas, Principal

## **Timpani**

Tanner Tanyeri (Beethoven & Tower)  
Mario Perez (Beethoven)  
Luca Esposito (Copland)

## **Percussion**

Nicholas Matthiesen  
Luca Esposito  
Mario Perez

\* Faculty guest artist

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