



WELCOME

The Royal Conservatory of Music is committed to bringing live performances to audiences in the safest manner possible. Although 2022 has not started as we had envisioned, together, we continue to navigate forward through these extraordinary times.

The safety of our audiences, artists, and staff remains our absolute priority as we forge ahead with adjusted programming. Our audiences will remain fully masked throughout performances and we are vigilant about all COVID-19 protocols.

We are proud that the remainder of the 2021-22 concert season is infused with revitalizing energy, with tickets on sale for over 35 concerts from now until June.

In 2021 we launched a new digital platform [RoyalConservatory.Live](#), which features concerts from the Conservatory's archives, documentaries, as well as the [Music of My Life – A Conversation With](#) series with such luminaries 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.

Since opening in 2009, Koerner Hall has been celebrated as one of the greatest concert venues in the world. Acclaimed internationally for its acoustic excellence, it has become a favourite for many of the world's greatest performing artists. We are immensely proud of all that has been achieved through the addition of this magnificent concert hall to our city and nation.

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 has continued to support our efforts by either keeping their tickets to rescheduled concerts or donating to our Fund for Koerner Hall. Your support of live performances is greatly appreciated.

Music and the arts possess an astonishing power to change lives, transform futures, and build highly functioning societies. Established in 1886, The Royal Conservatory is now one of the largest and most respected music and arts institutions in the world. Please consider [supporting our mission](#) to develop human potential through music and the arts.

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

Tania Miller conducts the Royal Conservatory Orchestra

Friday, February 11, 2022 at 8:00 pm

This is the 1,058th concert in Koerner Hall

Tania Miller, conductor
Jean-Luc Therrien, piano
Royal Conservatory Orchestra

PROGRAM

Aaron Copland: *Appalachian Spring* (suite for full orchestra)

Franz Liszt: Piano Concerto No. 2 in A Major, S.125
I. Adagio, sostenuto assai - Allegro agitato assai
II. Allegro moderato
III. Allegro deciso - Marziale, un poco meno allegro
IV. Allegro animato

INTERMISSION

Antonín Dvořák: Symphony No. 7 in D Minor, op. 70, B. 141
I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace
IV. Finale: Allegro

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Aaron Copland

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

Appalachian Spring (Ballet for Martha): Suite (1943-4, arr. 1945)

As one of the defining works of American music, *Appalachian Spring* of 1943-4 was a breakthrough for its 43-year-old composer. In it, Copland tapped into a wartime upsurge in patriotism, nostalgia for times past, and a renewed love of the land with a ballet score that sounded contemporary without being esoteric. With his ballets *Billy the Kid* (1938) and *Rodeo* (1942), plus the *Lincoln Portrait* (1942), Copland had already sought to close the gap between the American composer and a frequently bewildered audience. "I felt," he wrote, "that it was worth the effort to see if I could not say what I had to say in the simplest possible terms."

American choreographer Martha Graham described the subject of their collaborative project as "a pioneer celebration in spring, around a newly built farmhouse in the Pennsylvania hills in the early part of the 19th century." Melodies derived from country fiddling, New England hymnody, and hillbilly tunes permeate Copland's score. Its phrases are short, its rhythms simple. The suggestions of space in the score indelibly evoke America's wide-open landscapes. The simplicity and clarity of the idea behind the ballet resulted out of a complex process of shaping and reshaping its storyline. Starting as a script titled *House of Victory* – a scenario involving biblical quotations, events from the Civil War and references to a Shaker sect – these ideas were refined as Copland delivered segments of his music. The ballet evolved to fit Copland's music and Graham gave the piece its title.

The transparency of Copland's score culminates in an old Shaker tune called *Simple Gifts*, which can be traced back to the 1840s. Copland, too, demonstrates a gift – and the confidence – to be simple and put aside the urban sophistication, the jazz and blues, the synagogue music, and all the other sounds of a life spent in New York City and Paris in the early years of the 20th century. This confidence is backed up with the technical skill to write the original score for just 13 instruments, expanded from the original conception for double string quartet and piano. 13 was the maximum number able to fit into the pit of the auditorium of the Library of Congress, where the premiere took place October 30, 1944. Copland then drew an orchestral ballet suite from the score, retaining all the essential features but omitting sections in which the interest is primarily choreographic. It follows a sectional arrangement of eight sequences. The premiere of the orchestral suite was given October 4, 1945, by the New York Philharmonic under Artur Rodzinski. *Appalachian Spring* won the composer a Pulitzer Prize, and the win was announced in the same edition of *The New York Times* as was the end of World War II. Copland's position as a central figure in American musical life was cemented.

Franz Liszt

Born in Raiding/Doborján, Hungary, October 22, 1811; died in Bayreuth, Germany, July 31, 1886

Piano Concerto No. 2 in A Major, S.125 (1839, rev. 1849-61)

As the most subtle, complex, and durable of musical forms, the classical concerto has inspired some of the best-loved masterpieces of the repertoire. Its evolution spanned more than a century – polished by Mozart, expanded by Beethoven, revived by Brahms. Surprisingly few of its structural thumbprints are to be found in the dozen or so works for piano and orchestra by Franz Liszt. Soloist and orchestra remain, of course, but Liszt fundamentally rethinks the relationship between the two. In his single movement works, the piano conflicts more and dominates more than in the classical concerto. The pianist becomes romantic hero, taking the piece by storm.

Change was already in the air at the end of the 1830s when Liszt began work on his Second Concerto. Like the First Concerto, it was not to reach its final version for two more decades. From Schubert's *Wanderer Fantasy*, Liszt borrows the single-movement telescoped sonata structure, with constantly evolving, highly contrasted themes, all based on a single melody. From Henry Litolff, Liszt derives the idea of *Concerto symphonique*, where the piano frequently elaborates the work's melodic ideas, while the orchestra develops them more thoroughly. When transcribing Berlioz's *Symphonie fantastique*, Liszt encountered the metamorphosis of Berlioz's *idée fixe* throughout the work. In his own works, by re-evaluating the concerto's two protagonists, Liszt came up with a proposition that was so malleable that all subsequent concertos have virtually followed his lead and created their own.

Liszt's A Major Concerto passes through many changes of tempo and mood. The quiet opening is played smoothly and sweetly by the woodwinds, its simple yet striking sequence of chords forming the key to the entire work. The piano steals in, decorating the sequence with increasingly elaborate filigree – in fact, the piano is never assigned the opening chords alone, in their basic statement. A metamorphosis of themes is underway. A dreamy horn solo is exquisitely decorated by rapid passagework at the top end of the piano. A new and martial theme gradually gains power and speed and sets off an *Allegro agitato* in the remote key of B flat. After an expressive passage on piano and strings, a solo cello takes us back to the opening theme and then to new melodies from the piano and oboe. A brief, poetic cadenza takes us to an energetic *Allegro deciso* and vigorous *Marziale*. Then, in complete contrast, follows some of Liszt's most delicately scored, lyrical music. This is music of great beauty and elegance. A brilliant coda sails high and light but soon gathers weight and momentum for a powerful coda.

Antonín Dvořák

Born in Nelahozeves, Bohemia, September 8, 1841; died in Prague, Czech Republic, May 1, 1904

Symphony No. 7 in D Minor, op.70, B.14 (1884-5)

"Now I am convinced that there is not a single superfluous note in the work," Czech composer Antonín Dvořák wrote to his publisher after making the final revisions to his Seventh Symphony. Widely acknowledged as the greatest of his nine symphonies, the Seventh has a powerful sense of purpose and unity of mood. Were it to be given a descriptive title, this D Minor Symphony might be known as Dvořák's "Tragic." At the time of writing, the stakes were high for the 44-year-old composer. It was his first – and only – commissioned symphony, written for the Philharmonic Society of London which, a little over a half century earlier, had made the same request from Beethoven and received the "Choral" Symphony in return. Dvořák's mentor, Brahms, had recently premiered his Third Symphony to great acclaim. Dvořák, perceived by traditionalists as still writing under Brahms's shadow, determined to create a symphony of equal, but independent stature.

The symphony opens with ominous rumblings and a dark theme low in the strings, full of latent energy. More ideas grow organically from this opening, intensifying the mood. The germ of the idea came to Dvořák while waiting for a large group of Hungarian anti-Habsburg nationalists to arrive at the Prague railway station. Still, although the ideas are soon to explode into a big climax before giving way to a more ingratiating sequence of themes, nationalist fervour comes second to tragedy in the musical argument that follows. Dvořák's mother had recently died, and he was also distressed at the rapidly declining mental health of Smetana, the leading Czech nationalist composer of the time. Something of the intensity of Dvořák's feelings work their way into the music of the opening movement, which ends quietly, with an air of foreboding.

The slow movement begins and ends with a peaceful hymn-like theme, offering an abundant framework for Dvořák's richly lyrical melodic writing. The scherzo is the most Czech in spirit with its cross-rhythms of three against two, after the manner of the Czech dance, the furiant. But even its lilting main theme takes on the driven ferocity of mood that underlines the entire work. The opening theme of the finale derives from the low-lying theme which opened the symphony and seems destined to add to the feeling of tragic drama. There are contrasting themes in a heroic march and the sweepingly joyful theme from the cellos, bringing a distinctively Czech feel to the score. Still, the impassioned main theme dominates and even the mighty D major conclusion only emphasizes the tragic nature of the symphony.

- Program notes © 2022 Keith Horner. Comments welcomed: khnotes@sympatico.ca

Tania Miller

Jean-Luc Therrien

Jean-Luc Therrien is a 2021-22 Rebanks Fellow and a graduate of The Inhatowycz Piano Program at The Glenn Gould School.

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 Inhatowycz 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*.

Violin I

Daniel Dastoor, Concert Master
Kaiyuan Wu
Yohali Montero
Tiffany Tsai
Daniel Yao
Jennifer Armor
Yanet Campbell-Secades
Isabel Lago
Hee-Soo Yoon

Violin II

Kyung Ah Oh, Principal
Isabella Perron
Ava Shadmani
Grace Wride
Solchan Kim
Alicia Ingalls
Daphné Bourbonnais
Keris Choi

Viola

Tilman Sandvoss, Principal
Tristan Macaggi
Bo Dewsnap
Rebecca Miller
Christian Wrona
Shyler Macaggi

Cello

Paul van der Sloot, Principal
Kuan-Yu Huang
Kanon Shibata
Sua Kwoun
Lexie Krakowski
Sabina Sandvoss

Double Bass

Carlos Daniel Villarreal, Principal
Peter Eratostene
Daniel Lalonde*
Jesse Dietschi

Flute

Feiran Bi, Principal (Copland)
Michael Zappavigna, Principal (Liszt)
Sarah Pollard, Principal (Dvořák)
Kebin Lee

Piccolo

Sarah Pollard, Principal (Copland)
Feiran Bi, Principal (Liszt)
Michael Zappavigna, Principal (Dvořák)

Oboe

Anna Betuzzi, Principal (Copland)
Emily Luo, Principal (Liszt)
Paul Goeglein, Principal (Dvořák)

Clarinet

Eugene Jung, Principal (Copland)
Zachary Gassenheimer, Principal (Liszt)
Cassandra Nielsen, Principal (Dvořák)
Yu-Wen (Phoebe) Kuan

Bassoon

Kylie Hansen, Principal (Copland)
Camilo Aramburo, Principal (Liszt & Dvořák)
Alexander Ledesma

Horn

Alana Clayton, Principal (Copland)
Aaron Sieve, Principal (Liszt)
Alana Yee, Principal (Dvořák)
Sarah Bell
Noah Hawryluck

Trumpet

Laura Kuri, Principal (Copland)
Declan Scott, Principal (Liszt)
Andrew Mendis, Principal (Dvořák)
Bradley Cairns-Digel

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Kristofer Leslie
Jackson Howard

Bass Trombone

Luke Roussy, Principal

Tuba

Benjamin Vargas, Principal

Harp

Benjamin Albertson

Piano

Charles Roberts

Timpani

Tanner Tanyeri (Copland)
Nicholas Matthiesen (Liszt)
Mario Perez (Dvořák)

Percussion

Nicholas Matthiesen
Luca Esposito
Tanner Tanyeri

* Alumnus Guest Artist

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