Sunday Afternoon, February 19, 2017, at 3:00
Judy and Arthur Zankel Hall

From Creation to Rhapsody

HART HOUSE ORCHESTRA, UNIVERSITY OF TORONTO
with

BENJAMIN SMITH, *Piano*

HENRY JANZEN, *Conductor and Music Director*

Soldier's Tower, Hart House, University of Toronto. 1930. Etching. Owen Staples (1866–1949).

Celebrating the 40th anniversary
of the Hart House Orchestra and Canada's sesquicentennial.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

THE Program

Welcoming remarks by John F. Monahan, Warden, Hart House

SAMUEL BARBER — *Adagio for Strings*, Op. 11

SRUL IRVING GLICK — *Suite Hébraique No. 1*

I Adagio sostenuto
II Allegretto grazioso
III Rithmico
IV Lento sostenuto
V Andante sostenuto
VI Allegro

ELIZABETH RAUM — *Evolution: A Theme with Variations* (US Premiere)

Theme	Larghetto
Variation I	Renaissance: L'istesso Tempo
Variation II	Baroque: Allegro ma non troppo
Variation III	Classical: Allegretto
Variation IV	Romantic: Allegro energico
Variation V	French Impressionistic: un peu lent
Variation VI	Twentieth Century: Moderato
Variation VII	Finale: Moderato/Andante/Allegro con fuoco

GEORGE GERSHWIN — *Rhapsody in Blue*
BENJAMIN SMITH, *Piano*

Intermission

JOHANNES BRAHMS — *Symphony No. 1 in C minor,* Op. 68

I Un poco sostenuto – Allegro
II Andante sostenuto
III Un poco allegretto e grazioso
IV Adagio – Allegro non troppo ma con brio

Notes ON THE PROGRAM

by Joseph Nachman

SAMUEL BARBER: *Adagio for Strings*, Op. 11

Samuel Barber was born in West Chester, Pennsylvania on March 9, 1910, and died in New York City on January 23, 1981. Adagio for Strings *was arranged from the second movement of his* String Quartet, *in 1936, and premiered during a radio broadcast at the Rockefeller Center in New York on November 5, 1938 with the NBC Symphony Orchestra conducted by Arturo Toscanini. The work is approximately 10 minutes long in a typical performance.*

Barber's *Adagio for Strings*, arguably his most popular work, began life as the second movement of his String Quartet, Op. 11. The quartet was composed in 1936, while he was spending a summer in Europe with his partner, the Italian composer Gian-Carlo Menotti (whom he met when both were students at the Curtis Institute in Philadelphia). Barber, who possessed broad literary interests and knowledge, found inspirations for the quartet in *The Georgics*, a poem by the Latin poet Virgil, which describes how a rivulet becomes a mighty river. In the quartet the *Adagio* is the quiet interlude between two violently agitated movements. Immediately after the completion of the quartet, Barber felt that the *Adagio* would stand well on its own, and he orchestrated it for string orchestra in the same year. The work was premiered in 1938 by Arturo Toscanini and the NBC orchestra in a radio broadcast attended by an invited audience; it was warmly received by both critics and the audience. The first public performance was in 1942 by the Philadelphia Orchestra with Eugene Ormandy conducting.

While much of Barber's music is suffused with melancholy, in the words of the critic Alexander Morin the *Adagio for Strings* is "full of pathos and cathartic passion" and "rarely leaves a dry eye." Its profound sadness contributed to it becoming the unofficial American anthem of mourning. The *Adagio* was played at the funeral of President F.D. Roosevelt. The Boston Symphony Orchestra being in concert, on hearing President Kennedy had been killed, pulled this work from the library and performed it as a tribute to the fallen President.

The structure of the *Adagio* is a musical arch that builds on a melody that first spirals upwards and then descends in stepwise fashion. Barber subtly manipulates the basic pulse throughout the work by constantly changing time signatures and the use of strategically-placed *fermati*. This is also apparent in the recurring three-note motif that spans the minim (half note) pulse unevenly. After a poignant climax and a long pause, the piece presents the opening theme again and fades away.

SRUL IRVING GLICK: *Suite Hébraique No. 1*

Srul Irving Glick was born in Toronto, Canada on September 8, 1934, and died in Toronto on April 17, 2002. Suite Hébraique No. 1 *was written in 1961. It is scored for string orchestra and is 11 minutes in duration.*

Srul Irving Glick was born in a musical family. His father was a cantor, while a brother was a clarinetist. Glick began his studies in Toronto, then took himself to Paris for further studies with Darius Milhaud, Max Deutsch, and Louis Saguar. On his return to Canada he taught theory and composition at the Royal Conservatory of Music in Toronto. Between 1962 and 1986 Glick was a producer of classical music programs at the Canadian Broadcasting Corporation where he curated the premiere of many Canadian works. He was also cantor and director of music at the Beth Tikvah synagogue. Glick wrote in many forms, including chamber music, oratorio, vocal, and choral works, integrating Jewish religious musical idiom into his compositions.

Suite Hébraique No. 1 was written in Paris in 1961. According to the composer, after being away from Toronto for two years he was starting to get nostalgic feelings for his home and his family. He decided to write a work evoking those feelings, which he dedicated to his parents.

The *Suite* is in six movements, each representing a different aspect of Jewish life. The first movement is a cantorial chant. The second is a Hassidic dance. This is followed by a Hora, which is an Israeli dance having its origins in Romania. The fourth movement is a lullaby based on a theme sung to Glick by his mother. The fifth is a pastoral. The last movement, entitled *Circle Dance,* is a whirling folk dance in the Israeli tradition.

ELIZABETH RAUM: *Evolution: A Theme With Variations*

Ms. Raum was born in Berlin, New Hampshire in January 1945. Her work Evolution: A Theme with Variations, *written in 1985, is approximately 10 minutes in length. It is scored for flute, oboe, clarinet, bassoon, horn, trumpet, and strings.*

Elizabeth Raum earned her bachelor of music in oboe performance from the Eastman School of Music and her master of music degree in composition from the University of Regina. Her performing career included a long and respected stint as principal oboist with the Regina Symphony Orchestra. She is an associate member of the Canadian Music Centre. The composer kindly provided some notes about her composition:

> *Evolution: A Theme with Variations* was written on commission by the Regina Symphony Orchestra for their Chamber Players. With the assistance of the Saskatchewan Arts Board, Evolution was made into Canada's first Classical Video with originally written music. The theme is carried through seven variations spanning the periods from Renaissance to Contemporary and utilizing the compositional devices of the periods. For instance, the Baroque variation is a fugue; the Classical a mini sonata allegro with violin cadenza; the French Impressionistic uses the whole tone scale, and the Contemporary employs minimalist techniques with a tone row. The final variation metamorphoses from contemporary, back through the ages to a Renaissance Bacchanal.

Today's performance is the U.S. premiere of this work.

GEORGE GERSHWIN: *Rhapsody in Blue*

George Gershwin was born in Brooklyn, New York City, on September 26, 1898, and died in Los Angeles on July 11, 1937. Rhapsody in Blue *was written in January 1924. It premiered at the Aeolian Hall in New York City on February 12, 1924 by Paul Whiteman and the Palais Royal Orchestra, with the composer playing the piano. A typical performance is approximately 20 minutes in length. Today's performance is based on the 1926 orchestration by Ferde Grofé, with flute, oboe, two clarinets, bassoon, saxophone, two horns, two trumpets, trombone, timpani, percussion (suspended cymbal, snare drum, bass drum, tam-tam, triangle, Glockenspiel, cymbals), and strings.*

Gershwin learned from the newspaper that he was meant to write what turned out to be one of his most groundbreaking compositions. On January 3, 1924, an article appeared in the *New York Tribune* announcing a concert to be given on February 12, 1924 at the Aeolian Hall. The concert's bold purpose was to display modern American music in all its varieties. It was organized by Paul Whiteman, the self-styled "King of Jazz" who was one of the most popular bandleaders of the 1920s. His Palais Royal Band, however, was no jazz band; rather, it was a dance orchestra that occasionally employed jazz musicians. The announcement further stated: "George Gershwin is at work on a jazz concerto; Irving Berlin is writing a syncopated tone poem…."

It was all news to Gershwin, who initially refused because he was busy working on his new musical, *Sweet Little Devil*, due to open in Boston at the end of the month; he felt that he could not write a concerto on such short notice. Whiteman, however, managed to convince Gershwin to accept the commission by telling him that he only needed to produce a two-piano version of the work. The orchestration was put in the hands of Ferde Grofé, Whiteman's very talented in-house arranger, best known for his *Grand Canyon Suite*. Grofé produced a brilliant score that highlighted the strengths of the band's musicians; for instance, the famous opening clarinet glissando was tailored for Russ Gorman, Whiteman's first-chair clarinetist.

Gershwin sketched a framework for *Rhapsody* on January 7 while on the train to Boston. He later claimed that the concept of the piece was inspired in part by the rhythmic noises of the train ride. Upon his return to New York he resumed work, managing to produce the two-piano score by the end of the month; the orchestration was completed barely a week before the premiere. Due to the tight deadlines and his other commitments, Gershwin did not have time to complete the solo passages by the time of the concert. He ended up performing from memory, possibly even improvising, while indicating to Whiteman with a nod when the next orchestral portion was to begin. In 1926 and again in 1942, Grofé re-orchestrated the score, the latter for full symphony orchestra, which is the version that is usually performed.

The concert at the Aeolian Hall was long and tedious, with Gershwin's *Rhapsody in Blue* scheduled towards the end. The audience's attention was starting to flag, but when the opening clarinet glissando was heard it became electrified. While the critical reaction was mixed, the audience was thrilled. The work was recognized immediately as something new and excitingly different and it established Gershwin's reputation as a "serious composer."

The initial title of the piece was *American Rhapsody*. The title *Rhapsody in Blue* was suggested by the composer's brother Ira, after his visit to an exhibition of paintings by Whistler, which bore titles such as *Nocturne in Black and Gold* and *Arrangement in Gray and Black*.

Rhapsody in Blue is not a "jazz concerto" but rather a rhapsodic work for piano and orchestra with elements of European symphonic music and American jazz, such as syncopated rhythms and liberal use of the "blues scale." The work opens with the famous clarinet glissando, which leads directly into the main. What follows is a succession of long piano solos, alternating with orchestral interludes. The piece concludes with a jazzy romp that ends in one of the most ear-splitting chords ever written.

JOHANNES BRAHMS: *Symphony No. 1 in C minor,* Op. 68

Johannes Brahms was born in Hamburg, Germany on May 7, 1833, and died in Vienna, Austria on April 3, 1897. Symphony No. 1 *was written between 1862 and 1876. It premiered on November 4, 1876, in Karlsruhe, Germany under the direction of Felix Otto Dessoff. The symphony is approximately 45 minutes long in a typical performance and is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, two trombones, bass trombone (tuba), timpani, and strings.*

In 1862 Brahms surprised and delighted Clara Schumann, his closest friend and possibly lover, by sending her the draft of the first movement of what was to become his *First Symphony*. However, it took Brahms 14 years to complete the symphony. Clara's delight turned to dismay when Brahms gave no indication of the progress on his work. Then, after six years, he sent her, on a birthday card, the horn call from the fourth moment. Another eight years elapsed before the symphony was finally completed.

The long gestation of this work can be put down to two factors: the expectations that Brahms' friends and the public had of him, and–more significantly–Brahms' own high standards. Brahms arrived in Vienna preceded by Robert Schumann's glowing endorsement: Schumann proclaimed Brahms a genius who would continue "Beethoven's inheritance." This endorsement was a mixed blessing, as Brahms felt it his duty to obey Schumann's urge to produce not just any symphony, but one of appropriate dignity and intellectual scope befitting the spirit of Beethoven. The pressure was immense: when word got out that he was finally working on a symphony, he had to deflect repeated inquiries about his progress. To a friend he complained: "You have no idea how the likes of us feel when we're always hearing a giant like that behind us!" By "giant" he meant, of course, Beethoven.

More fundamental for Brahms was his uncertainty in writing for orchestra. The C-minor symphony was not Brahms' first attempt at writing a symphony; eight years earlier his first venture ended in frustration. He abandoned the project, but reworked the music in what became his Piano Concerto No. 1 (this explains why it has "symphony" written all over it). This failure was the beginning of a long and elusive quest to find his own distinctive orchestral sound. In the meantime, Brahms proceeded to produce increasingly ambitious orchestral works: the orchestration of the *Hungarian Dances*, the two serenades for orchestra, and the *German Requiem*. Finally, in 1873, came the *Variations on a Theme*

by Haydn, which is the first hearing of the definitive Brahms orchestra: massive and rich in color and texture, while also capable of great delicacy. Brahms felt that he had, at last, found his orchestral voice and was ready to resume work on his first symphony.

In the end, the hard work paid off. When the symphony finally premiered in 1876, it was a success. It was felt that he fulfilled his admirers' expectations, so much so that the conductor Hans von Bülow called it "Beethoven's Tenth." Brahms might have received this tribute with mixed feelings, as it downplays the fact that his symphony, while deeply beholden to Beethoven, is a very personal and highly innovative work. Von Bülow and other of Brahms' admirers might not have realized that the many similarities with Beethoven were fully intentional: it was Brahms' way of acknowledging his debt to Beethoven. In fact, the *First Symphony* challenges the view held in some quarters of Brahms being a traditionalist—or a conservative, as the supporters of Wagner would have had it. Brahms used the classical forms as tools that offered him structure for presenting and organizing musical ideas, and possibly as a stimulus to his musical imagination. However, Brahms was not constrained by the classical form. Like all great creative minds—and much like Beethoven—he did not hesitate to modify the tools he worked with in order to suit his musical needs. Brahms' approach to classical form was transformative, and one may argue that he re-defined the genre for future generations. It is worth mentioning that by mid-20th century many musicians, starting with Arnold Schönberg in his essay *Brahms, the Progressive*, considered Brahms to be the first truly modern composer.

The symphony opens with a majestic slow introduction characterized by two simultaneous chromatic lines: one ascending in the strings and one descending in the winds, both laid on top of the relentless timpani strokes. Unlike symphonies of the classical period, in which the slow introduction is thematically unrelated to the onset of the sonata form of the first movement, in Brahms' *First Symphony* the introduction is fully integrated with the rest of the movement. The ascending chromatic scale in the strings provides a "basic motif" for both themes of the first movement. The introduction gives way to an agitated sonata form in which Brahms achieves a high degree of cohesiveness by blurring the demarcation lines between thematic units. The nervous drive continues throughout the movement until it ends on an unexpected note of quiet resolve.

The prevailing mood of the second movement is one of calm and solace, a serene vision of peace typical of Brahms: a simple, yet extremely lyrical motif introduced by the solo violin. The third movement is not quite a *scherzo*, but rather a characteristic Brahms *intermezzo*: it is cheerful in a gentle, restrained way, touched by melancholy, with a short, animated trio-like section.

The fourth movement is perhaps the most innovative feature of the *First Symphony*: as long as the first movement, it is the emotional core of the symphony. This shifts the whole weight of the work to the end. Structurally it is similar to the first movement: a sonata form preceded by a thematically-integrated slow introduction. This introduction, much more extensive than the opening of the first movement, is the most dramatic part of the symphony. It opens with a poignant, repeated pleading cry of pain, followed by a stormy passage. The emotional breakthrough arrives when the solo horn peals forth above the quivering strings

with a dignified theme in C major, followed by a solemn chorale featuring trombones and bassoons (an obvious tribute to Bach). For the main section of the movement, the strings introduce the triumphant theme reminiscent of the choral theme in the finale of Beethoven's *Ninth Symphony*. (When someone remarked on the similarity between the two, Brahms—who resented the implicit insinuation of plagiarism, testily replied that "any ass can see that".) This obvious reference to Beethoven directs attention away from the fact that this glorious theme is actually the beginning of the slow introduction, transposed into the key of C major. The movement becomes more exultant and culminates in an extended coda in which the brass chorale from the movement's introduction returns in a blazingly assertive statement.

THE Artists

THE HART HOUSE ORCHESTRA

Since 1976 the Hart House Orchestra has provided an opportunity for musical fellowship among members of the University of Toronto community with training and interest in performing symphonic works. The Orchestra is based in Hart House, a unique cultural and recreational centre at the heart of the University of Toronto's St. George Campus in downtown Toronto.

The Hart House Orchestra comprises about 90 musicians. Membership is determined annually by audition, open to University of Toronto students at all levels of study, alumni, faculty, staff, and Hart House senior members. Reflecting the great diversity of the University of Toronto community, the Orchestra knits together talented musicians across all disciplines and professions through the

joy of performing challenging symphonic works in an ambitious program of four distinctive concerts annually. The Orchestra's ethos is captured well by "Music should be a live thing that communicates between live people, and in that way there is absolutely nothing like it" (Sir Simon Rattle).

In addition to the four concerts in the Great Hall at Hart House, the Orchestra travels with one concert each year to another city, in the process raising funds for various local charitable causes. The Hart House Orchestra is celebrating its 40th anniversary and Canada's sesquicentennial with its first concert in New York City. The concert program, featuring Canadian and American symphonic pieces to honor both countries, is completed by Brahms' *Symphony No. 1*.

HENRY JANZEN, *Conductor and Music Director*

Henry Janzen has worked with illustrious conductors from Europe and North America, including Raymond Leppard and Antal Dorati, and for over three decades has served with distinction as conductor of many orchestras and choirs across Michigan and Ontario, with the occasional European tour. His performance of *Messiah* in Guelph, in the then largest venue in that city, was a much oversubscribed sell-out.

As a violist, Mr. Janzen's formative influences include master classes with Menahem Pressler and William Primrose at the Banff School of Fine Arts coupled with advanced studies in New York City with renowned pedagogues Lillian Fuchs, Arianna Bronne, Raphael Bronstein, and Nathan Gordon. Mr. Janzen's work in New York City and Detroit include the world premiere of Stephen Paulus' *So Hallowed is the Time*. He also appeared with the New York String Ensemble and with the Korean Choirs of Greater New York. Other performances include playing for Pope John Paul II, then-VP George Bush, Luciano Pavarotti, Diana Krall, and the private funeral ceremony for Henry Ford II. He was featured in the string quartet for *In the Nick of Time* starring Lloyd Bridges. Among various CBC Canada productions, he has worked with author W.O. Mitchell.

Mr. Janzen has served his profession effectively as president of the Canadian Viola Society and secretary of the International Viola Society. In addition to his performing and conducting activities, he teaches applied and chamber music in the School of Fine Art and Music at the University of Guelph.

BENJAMIN SMITH, *Piano*

Described as a "thoughtful and immensely exciting performer" with "scintillating technique" (*Barrie Examiner*), pianist Benjamin Smith has performed as soloist and chamber musician across both Canada and the United States. He has been a laureate of numerous competitions, including the Dublin International Piano Competition, Virginia Waring International Piano Competition, and CMC Stepping Stone Competition. Guest appearances include the Stony Brook Symphony Orchestra, New Juilliard Ensemble, Ontario Philharmonic, Orchestra London, Symphony-on-the-Bay, Windsor Symphony, and the Hart House Orchestra in 2012. As soloist, he has performed under esteemed conductors such as Rossen Milanov and Marco Parisotto, with concertos including rarities such as the Schoenberg Piano Concerto. Festival appearances include Toronto Summer Music, Banff Summer Arts, Stratford Summer Music, Colours of Music (Barrie), and Music Niagara. American performances include recitals for the Texas Chopin Society and Chicago's Landowska Harpsichord Society, as well a world premiere for the Long Leaf Opera Festival in Raleigh, NC. Recent highlights have included a recital in Weill Recital Hall with Canadian cellist Dongkyun An, as well as multiple recitals with acclaimed violinist Martin Beaver (Tokyo String Quartet). A recording of new cello transcriptions with Mr. An was released this past December, and recordings currently in production include an album of newly commissioned chamber works featuring various Native flutes and Toronto's Grammy-nominated virtuoso Ron Korb.

Devoting considerable time to chamber music, Dr. Smith has been heard nationally in Canada on CBC Radio 2 and Toronto's Classical 96.3FM. He has partnered in recital with renowned artists including Colin Carr, Jacques Israelievitch, Joaquin Valdepeñas, Wolfgang Redik (formerly of the Vienna Piano Trio), Bartosz Bryla, Mark Fewer, Bonnie Hampton, and William VerMeulen, as well as with ensembles such as the Annex and Cecilia string quartets. For two seasons he performed as one-third of the Israelievitch-Smith-Ahn piano trio. Involved with music of our time as well, he is a regular member of the Esprit Orchestra in Toronto, and has worked under prominent conductors Joel Sachs, Steven Schick, and Werner Herbers, as well as with composers John Corigliano, Reinaldo Moya, and Chandler Carter.

Dr. Smith currently resides in Toronto, working as a lecturer, coach, and collaborator for the Glenn Gould School (GGS) and the Taylor Young Artist Academy at the Royal Conservatory of Music. Previously, he held a position on the piano faculty at the University of Western Ontario, and has also served as an undergraduate piano instructor for the department of music at Stony Brook University. His principal teachers included Andrea Battista, James Anag-

noson, Julian Martin, and Christina Dahl. Along with a DMA from Stony Brook University, he holds a bachelor's degree from the University of Toronto, an artist diploma from the GGS, and a master's from The Juilliard School.

HART HOUSE

Historic Hart House is the principal center for education outside the classroom at the University of Toronto. It is a unique and inclusive gathering place for students, alumni, faculty, and the broader community. Open 365 days each year, Hart House welcomes all students from the university's three campuses to delight in discovery of the arts, culture, debates, dialogue, recreation, wellness and community-engaged learning. Creating their own communities of interest, students gain experience as leaders and decision-makers, becoming more informed and engaged local and global citizens.

HART HOUSE ORCHESTRA

VIOLIN
Joanna Tang (C)
Haruna Monri (AC)
Timothy Leung (P)
Julianne Fong (AP)
Lindsay Cho
Nicole Desaulnier
Elizabeth Domb
Stephen Erlichman
Hans Fischer
Alec Gibson
Lilian Gien
Paula Glick
Rod Gonzaga
Helen Hayes
Yilin Huang
Lauren Ip
Kenny Kim
Tiffany Kuo
Benjamin Lai
Sophia Lee
Miranda Lees
Esther Lenkinski
Kevin Leung
Xiaoyang Li
Tian Lin
Jacklyn Liu
Judith Marshall
Peter Martin
Tsukiko Miyata
Joseph Nachman
Eric Ordonez
Anil Partridge
Chanel Quan
Ayala Revah
Caitlin Roos
Guadalupe Santos
Kate Sohn
Eugene Tseng
Lucy Wang
Perry Wong
Charlotte Wong Labow
Fei Ye
Tina Ye
Seanna Yoon
Freda Zhang

VIOLA
Luca Casciato (CP)
Julian Fisher (CP)
Elizabeth Brubaker
Jack Chao
Anan Guo
Bennett Leong
Arn Macpherson
Elliott McMurchy
Jacky Park
Kathleen Walsh
Elisabeth Widner

VIOLINCELLO
Lynn Wei (P)
Christopher Acconcia
Steven Cho
Lee-Chia Huang
Blanche Israel
Maia Johnstone
Meital Kuchar
David Kwan
Tom Lee
Richard Mills
Natalie Yeung

DOUBLE BASS
David McElroy (P)
Jacky Wu

FLUTE
Sharon Greene (P)
Laura Bolt (AP)
Peggy Radin
Renee Willmon

OBOE
Jolie Chrisman (CP)
Phoenix Zhang (CP)
Christine Cousins

CLARINET
Elizabeth Day (P)
Jongmin Lee (AP)
Cindy Ding

BASSOON
Aliena McIntyre (P)
Roland Wilk (AP)
Tanith Jones

CONTRABASSOON
Roland Wilk

SAXOPHONE
Cindy Ding

HORN
Iain Watson (P)
Duncan Andrews
Angela Chi
Kathleen Stanley

TRUMPET
Tim Hendrickson (P)
David Forsey

TROMBONE
Tim Allman
David Arnot-Johnston

TUBA
Vanessa Clayton

TIMPANI
Yuka Fukuda (P)

PERCUSSION
Sarah Buisman
Simon Jarvis

PIANO
Benjamin Smith

C Concertmaster
AC Assistant concertmaster
P Principal
CP Co-principal
AP Assistant principal