

# Toronto Symphony Orchestra

Sir Andrew Davis, Interim Artistic Director

**Wednesday, February 13, 2019 at 8:00pm**

**Thursday, February 14, 2019 at 8:00pm**

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**Barbara Hannigan**, conductor & soprano

**Kelly Zimba**, flute

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**Claude Debussy**

**Syrinx for Solo Flute**

**Jean Sibelius**

**Luonnotar for Soprano and Orchestra, Op. 70**

**Franz Joseph Haydn**

**Symphony No. 86 in D Major, Hob. I:86**

I. Adagio – Allegro spiritoso

II. Capriccio: Largo

III. Menuet: Allegretto

IV. Finale: Allegro con spirito

Intermission

**Alban Berg**

**Symphonic Pieces from the Opera *Lulu***

I. Rondo: Andante and Hymne

II. Ostinato: Allegro

III. Lied der Lulu: Comodo

IV. Variationen: Moderato (Grandioso, Grazioso, Funèbre, Affetuoso, and Thema)

V. Adagio: Sostenuto – Lento – Grave

**George Gershwin/arr. Bill Elliott & Barbara Hannigan/orch. Elliott**

**Suite from *Girl Crazy***

“But not for Me”

“Strike up the Band”

“Embraceable You”

“I Got Rhythm”

*As a courtesy to musicians, guest artists, and fellow concertgoers, please put your phone away and on silent during the performance.*

# ABOUT THE WORKS

## Claude Debussy **Syrinx for Solo Flute**

3  
min

**Born: Saint-Germain-en-Laye, France, August 22, 1862**  
**Died: Paris, France, March 25, 1918**  
**Composed: 1913**

Claude Debussy's *Syrinx* was premièred in Paris on December 1, 1913, by flutist Louis Fleury.

Debussy began his career as a French Romantic, composing firmly within the melodious, emotional style of Gounod, Bizet, and Massenet. Yet even during his student years, his attitudes marked him as an innovator. "There is no theory," he told one of his teachers. "You have merely to listen. Fantasy is the law." Asked what guidelines he followed, he retorted, "My pleasure!"

He developed his own brand of music. Its principal qualities are a strong sense of atmosphere, a keen ear for colour, and a preference for evoking the poetic essence of its subject rather than offering a direct depiction. Some called it Impressionism, drawing a parallel with a school of painting that had been developed in previous decades by French painters such as Renoir and Monet. (Debussy loathed all such labels, yet there can be no denying that the two approaches share common traits.)

The myths and legends of the ancient world held a deep fascination for him. The best-known expression of this interest is his first major orchestral work, *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*), premièred in 1894.

In 1913, Debussy's friend, author Gabriel Mourey, commissioned him to compose incidental

music for *Psyché*, a stage play in verse based on a Greek legend. Mourey chose Debussy because, in his words, no composer "practised better than he the art of finding just the correct phrase, the rightly placed word, or the expressive gesture." Debussy gratefully accepted the opportunity to evoke once again the misty, fabulous era he loved. Although he planned to contribute several pieces, in the end he composed just one, a brief flute solo that he called *Flûte de Pan* (*Pan's Flute*). He chose the flute because, as he had shown in *Prelude to the Afternoon of a Faun*, for him, it provided the perfect embodiment of all that is sensuous.

Pan was the half-human offspring of the god Hermes and the maiden Penelope. The spirit of trees, forests, and wildlife, and the protector of goatherds and shepherds, he is usually depicted as goat-like himself, sporting pointed ears, horns, a tail, and hooves. Playful and lecherous, he roamed the countryside in wild abandon. He was also capable of inspiring terror; his name is the source of the word "panic."

In Mourey's play, Debussy's piece is performed by Pan himself, off stage, in his dying moments. The title was changed to *Syrinx* when it was published in 1927. The new name refers to the nymph in the play who, pursued by Pan, hides herself in, and is transformed into, a grove of reeds on a river bank to help her avoid Pan's unwanted advances. Enraged at

## ABOUT THE WORKS

being thwarted, Pan cuts down the reeds and fashions from them a musical instrument—the flute or panpipes (syrinx in Greek) that he is often depicted playing. Giving the work’s title additional resonance in this context, syrinx is the ornithological term for the vocal organ

of birds, at the base of the trachea—an organ capable of generating the full range of bird song, and, in some species of birds such as parrots, crows, and mynas, the ability to mimic human speech.

**Program note by Don Anderson**

Jean Sibelius

### ***Luonnotar* for Soprano and Orchestra, Op. 70**

10  
min

**Born:** Hämeenlinna, Finland, December 8, 1865

**Died:** Järvenpää, Finland, September 20, 1957

**Composed:** 1913

Sibelius’s tone poem *Luonnotar*, named for a feminine nature-spirit, is one of his most powerful and intense works, and arguably the most uncompromisingly Finnish, in concept and in sound. Composed between his fourth and fifth symphonies, it is regarded as an important gateway to the works of the composer’s late period. A turning point in the evolution of his aesthetic direction, *Luonnotar* is also a culmination of Sibelius’s deep engagement, since the 1890s, with the Finnish national folk epic, the *Kalevala*, “whose poems of creation, nature, gods, and heroes,” scholar James Hepokoski says, “embodied elemental Finnish culture.” However, for the composer, inspiration went beyond the myths themselves to eventually affect the essential components of his musical compositions: melody, harmony, musical continuity, and orchestral colour.

*Luonnotar* thus exemplified a new modern style of Finnish music—full of vivid, primitivist effects such as modal harmonies, unusual melodic rhythms, chromatic shifts, ceaseless ostinatos, and powerful eruptions. For it as well, Sibelius

furthered his development of a more organic type of musical structure, away from the traditional shapes of the academic tradition.

Unusual for a tone poem, *Luonnotar*, which was written specifically for Finnish soprano Aino Ackté, has a vocal text. It is based on the first canto of the *Kalevala*, which describes the genesis of the cosmos—as pieces of a duck’s egg fallen from the knee of the female nature-spirit *Luonnotar*, who had descended from the void into the waves of the primordial ocean. The way in which the vocal and orchestral parts convey the (pro)creative concept outlined in the text is particularly striking: Sibelius uses a series of generative rotations of the musical material, which, at each iteration of the cycle, transform and gather new ideas as they proceed, until reaching a cataclysmic climax.

The opening of the work features an energetic ostinato figure (played by first violins and violas) that becomes the starting point for each successive cycle; the voice enters, recitative-like, accompanied by woodwinds.

This initial exchange (ostinato figure followed by voice) is repeated and extended, leading to a climactic point—harp flourishes portray the oncoming wind that causes the sea to surge. The voice, plaintive and sighing, summons Ukko, the god of the sky.

Responding to the summoning of Ukko, a mysterious musical figure is played by the clarinet and bass clarinet; the activity that will give rise to the cosmos can begin. It leads into the ostinato material, which, now reworked and expanded, becomes an agitated background for the vocal line. Following the utterance of “Ei! Ei!”, the mysterious musical

figure returns, this time manifested in a triple statement. The subsequent text personifying the bird intensifies into a climactic triple sequence of the figure, which begins to swell on “Aalto viepi asuinsiani!”, creating a powerfully cresting and breaking wave; the vocal line drops out, as if submerged by the force of the full orchestra. *Luonnotar* concludes with one of Sibelius’s most haunting passages, the vocal line accompanied by an eerie rocking motif. On the final chord, the voice, describing the creation of the stars in the heavens, ascends ethereally.

**Program note by Hannah Chan-Hartley**

## Franz Joseph Haydn

### Symphony No. 86 in D Major, Hob. I:86

26  
min

**Born: Rohrau, Austria, March 31, 1732**

**Died: Vienna, Austria, May 31, 1809**

**Composed: 1786**

Franz Joseph Haydn has long been regarded as the “father of the symphony,” both because he helped define the parameters of symphonic form, and because his contributions to the symphonic genre—104 in total—are notable for their high artistic quality and historical importance. Symphony No. 86 was one of six symphonies (Nos. 82–87) commissioned in 1784 by Count Claude d’Ogny for performance in Paris by the Concert de la Loge Olympique, a masonic organization for which the Count had established a prestigious new concert series in 1781.

Haydn wrote his symphonies for his audiences (including the performers of his music), and therefore deliberately cultivated a compositional style that was both entertaining (i.e., easily comprehensible) and artistically sophisticated. In the 1780s, his works were oriented toward a new serious direction, to appeal to tastes abroad for instrumental music. This development was

facilitated by a new independence he gained from the Esterházy court, which allowed him to continue his residence as Kapellmeister (he had been employed there since 1761) but did not prohibit him from earning income on the sale of his music through a publisher, or from accepting prestigious commissions from someone like d’Ogny. The “Paris” symphonies for d’Ogny were the grandest Haydn had yet written, in sound and in scope. Moreover, they were immensely popular, appearing in print soon after the first performances and very quickly introduced into the repertoires of public concerts throughout Paris, as well as in London and Vienna.

With d’Ogny’s ensemble, Haydn had at his disposal a much larger orchestra than at the Esterházy court—around 60 players, consisting of professional and excellent amateur musicians as well as some of Paris’s leading virtuosos. He evidently took full advantage of

# ABOUT THE WORKS

his resources for his Symphony No. 86, which is arguably the most richly orchestrated of the Paris symphonies. In keeping with the splendour and elevated style often associated with the Austrian tradition of D major symphonies, he included prominent parts for horns, trumpets, and timpani. The work's scale is also grand: the first movement has a slow introduction and employs the intellectually substantial musical structure of the sonata form (as does the fourth movement); the *Menuet* is also elaborate, the largest of its kind in the Paris symphonies; and the *Capriccio* is one of Haydn's most original slow movements.

Symphony No. 86, throughout, is characterized by stark contrasts—in orchestral textures, dynamics, and thematic gestures—that were intended to stun and impress Parisian audiences, while being a hallmark of Haydn's symphonic style. Listen to how he juxtaposes blocks of brilliant orchestral colour with graceful themes supported by simple harmonies and textures. There are surprising twists in the harmonic language, too, usually emphasized by sudden dynamic changes. This is most notable in the *Capriccio*, which also features a first theme that recurs like a refrain in several unexpected keys.

**Program note by Hannah Chan-Hartley**

Alban Berg

## Symphonic Pieces from the Opera *Lulu*

32  
min

**Born: Vienna, Austria, February 9, 1885**

**Died: Vienna, Austria, December 24, 1935**

**Composed: 1934**

*Lulu* is Alban Berg's second opera and final work (though he did not live to complete it). Its libretto is based on German playwright Frank Wedekind's two *Lulu* plays, *Erdegeist* (*Earth Spirit*) and *Die Büchse der Pandora* (*Pandora's Box*)—works the composer had been enthusiastically acquainted with for more than two decades before he adapted them for his opera. For the music, Berg employed the rigours of the twelve-tone system as well as traditional musical forms to serve the most extreme dramatic ends in the sordid and absurd world of *Lulu*—but also to make a powerful critique. As Berg scholar Douglas

Jarman has pointed out, “By having the performers who play *Lulu*'s husbands also play her clients, Berg not only illustrates Karl Kraus's view that the final scene represents the ‘revenge of the world of men’ for what she has done to them (or more correctly, for what, because of their refusal to accept reality, they have chosen to do to themselves), but he also illustrates the moral dishonesty of the ‘respectable bourgeois society’ inhabited by the characters of the earlier scenes.”

Berg intended for “Symphonic Pieces from the opera *Lulu*” to be, in his words, a “propaganda”

piece to promote his opera. He finished the short score to *Lulu* in the spring of 1934, but instead of orchestrating the work from beginning to end, he started with the sections that were to be included in the suite. That summer, he sent the autograph score of the suite to his publishers (they later returned it to Berg and he reintegrated the movements into the full score at the relevant points before orchestrating the rest of the opera in order). The suite was premiered in Berlin on November 30, 1934, and was subsequently performed with considerable success abroad, in Prague, Geneva, Brussels, London, and Boston. Berg heard the Vienna premiere of the suite in November 1935 (the first and only time he heard any of *Lulu* live), but he was gravely ill and died the following month before completing the orchestration to Act 3 of the opera. For decades, *Lulu* was performed in its unfinished form, until the full instrumentation was finally realized by Friedrich Cerha in 1979.

The movements of the suite summarize the emotional and dramatic highlights of Lulu's life as portrayed in the opera. Only Lulu and the Countess Geschwitz are given words to sing; other vocal material—including that of the male characters—is subsumed in the orchestral part. To help guide listening, the individual descriptions of the movements below provide some context from the opera.

**I. Rondo:** The *Rondo* is from Lulu's scenes in Act 2 with the composer Alwa, who is the son of Dr. Schön, her longtime lover. It features some of the most lyrical moments in the score, in which Alwa gradually reveals his true feelings to Lulu, ultimately declaring his love for her. The movement is divided into three main sections, the first of which opens with a brief introduction, after which the violins introduce an ardent, searching theme, an important musical idea associated with Alwa in the opera. The theme later returns, played by the trumpet, and then a third time by the alto saxophone. After a pause, a lush middle section follows and builds to a climax. It is released by the orchestra in a descending rush

of notes, leading into the final section, which features additional recalls of the "Alwa" theme.

**II. Ostinato:** This is the wild, flickering orchestral interlude between the first and second scenes in Act 2. In the opera, it accompanies a silent film that shows two sequences of images in palindromic fashion (the music also has a palindromic structure): the first depicts Lulu's arrest (for killing Dr. Schön), trial, sentencing, and imprisonment; the second shows her escape with the aid of her admirer, the Countess Geschwitz.

**III. Lied der Lulu:** In expressive coloratura, Lulu sings to Dr. Schön, just before she shoots him in Act 2—an unapologetic defence of her right to be who and what she is.

**IV. Variationen:** This set of variations, based on a melody written by Wedekind himself, appears as an orchestral interlude between the two scenes of Act 3. The tune is increasingly "distorted" with each subsequent variation—moving from tonal to bitonal to atonal and finally twelve-tone versions—before the theme is revealed at the end. In the opera, the melody becomes a symbol of Lulu's descent into the life of a prostitute.

**V. Adagio:** From the concluding section of Act 3 (which is also a reprise of music that appeared in Act 1), this movement opens with the orchestra portraying the Countess Geschwitz contemplating suicide. It leads into the scene in which Lulu meets Jack the Ripper, her last client on her first night as a prostitute. As they haggle, the strings repeatedly play the love theme of Lulu and Dr. Schön (in the opera, Jack is sung by the same singer as the baritone who sings Dr. Schön). But then Jack stabs Lulu, and her death shriek is uttered to heartbreaking effect by the orchestra. Finding Lulu dead, the Countess collapses, and she declares her eternal love for Lulu before she dies.

**Program note by Hannah Chan-Hartley**

## ABOUT THE WORKS

### George Gershwin/arr. Bill Elliott & Barbara Hannigan/orch. Elliott Suite from *Girl Crazy*

13  
min

**Born:** Brooklyn, New York, USA, September 26, 1898

**Died:** Hollywood, California, USA, July 11, 1937

**Composed:** Original musical, 1930; suite, 2016

*Girl Crazy* was one of brothers George and Ira Gershwin's most successful musicals. Its Western-inspired plot, based on a book by Guy Bolton and John McGowan, centres on the character of Danny Churchill, a "girl crazy" playboy sent by his father from New York to the family ranch in lonely-town Custerville, Arizona, to force him to reform his hedonistic ways. Danny, however, decides to turn the property into a dude ranch, complete with alcohol, gambling, and showgirls. Meanwhile, he falls in love with the local postmistress, Molly Gray, whose affections he attempts, eventually successfully, to win. A secondary plot features Kate Fothergill, one of the singers Danny hired, and her gambler husband, Slick, whose serial flirting is a source of marital strain. In the musical, moments of emotional development for these characters are expressed through several of George and Ira's most original, sophisticated, and memorable songs, notably "Embraceable You", "But Not for Me", and "I Got Rhythm".

These three songs are given a new context in this suite, created by Barbara Hannigan and Tony Award-winning composer and arranger Bill Elliott, as a companion piece for Berg's *Lulu* Suite, heard earlier on tonight's program. As Hannigan explains in the liner notes of her recording, *Crazy Girl Crazy*: "Musically, the jazz elements would be one obvious link between the two pieces as well as the lush vocal themes and the urgency of the extreme emotional content, but it is the larger concept of human

beings in crazy love and obsession, in the midst of maddening heartbreak, search for home, and finding it in their own heartbeat which connect the music."

Dramatically, she elaborates, "the songs were placed in an order that were a dramaturgical mirror for the *Lulu* Suite. As in the *Lulu* Suite, the songs tell a story, looking at Lulu and those around her, moving forward and backward in decadent times through moments when love was all around and the world was dancing. I'm channelling both *Geschwitz* and *Lulu* as I sing." The score, Hannigan says, uses the same orchestration as that of the *Lulu* Suite and incorporates Berg's use of tone rows and rhythmic material, and it "pays homage to other composers who are dear to me, including György Ligeti, Kurt Weill, [Claude] Vivier, and Mahler."

The affinities between Gershwin's *Girl Crazy* songs and aspects of Berg's twelve-tone opera as highlighted in this suite had a real-life complement, for the two composers had a genuine respect and admiration for each other's work. "George big hit with Berg," wrote Ira in his journal, when, in May 1928, Gershwin visited the Austrian composer in his home in Vienna and played for him. Of his European contemporaries, Gershwin was most fascinated by Berg; he greatly admired Berg's *Lyric Suite* (he owned a much-treasured score of it) as well as the opera *Wozzeck*, the American première of which he witnessed in 1931.

**Program note by Hannah Chan-Hartley**

# TEXTS AND TRANSLATIONS

## Luonnotar

Lyrics by Jean Sibelius based on the first poem of the *Kalevala* by Elias Lönnrot, 1849.

Translation: © 1996 James Hepokoski Courtesy of Deutsche Grammophon GmbH, Hamburg

### TEXT

Olipa impi ilman tyttö,  
Kave, Luonnotar korea.

Ouostui elämätään  
aina yksin ollessansa  
avaroilla autioilla.

Laskeusi lainehille,  
aalto impeä ajeli,  
vuotta seitsemän sataa.  
Vieri impi, veen emona.  
Uipi luotehet, etelät.  
Uipi kaikki ilman rannat.

Tuli suuri tuulen puuska.  
Meren kuohuille kohotti.

”Voi poloinen päiviäni.  
Parempi olisi ollut  
Ilman impenä elää.  
Oi, Ukko Ylijumala,  
käy tänne kutsuttaissa.”

Tuli Sotka suora lintu,  
lenti kaikki ilman rannat,  
lenti luotehet etelät;  
Ei löyää pesän sioa.

”Ei, ei, ei.  
Teenkö tuulehen tupani,  
aalloillen asuinsiani.  
Tuuli kaatavi,  
aalto viepi asuinsiani!”

Niin silloin veen emonen  
nosti polvea lainehesta.  
Siihen sorsa laativi pesänsä.  
Alkoi hautoa.

Impi tuntevi tulistuvaksi.  
Järkytti jäsenensä.  
Pesä vierähti vetehen.  
Katkieli kappaleiksi.

Muuttuivat munat kaunoisiksi.  
Munasen yläinen puoli  
yläiseksi taivahaksi.  
Yläpuoli valkeaista  
kuuksi kuumottamahan.  
Mi kirjavaista  
tähiksi taivaalle.  
Ne tähiksi taivaalle.

### TRANSLATION

There was a maiden, a girl of the air,  
a slender Nature-Spirit, beautiful.

She sensed the strangeness of her life  
of always being alone  
in the vast voids.

She descended, down to the waves.  
A wave drove the maiden;  
for seven hundred years  
the maiden, mother of the water, turned round and round.  
She swam to the northwest, to the south,  
she swam around all the airy horizons.

There came a great gust of wind,  
It raised the sea to a surge.

“Oh, miserable, my days!  
It would have been better  
to live as the maiden of the air.  
Oh, Ukko, highest god!  
Come here when I summon you!”

There came a duck, a plain bird.  
It flew around all the shores of the air.  
It flew to the northwest, to the south.  
It did not find places for its nest.

“No! No! No!  
Shall I make my home on the wind,  
my dwelling on the waves?  
The wind will upset it, the wind will upset it,  
a wave will ruin my dwelling!”

So then, the mother of the water  
raised her knee out of the waves.  
There the duck made her nest.  
She began to brood.

The maiden felt the growing heat.  
She jerked her limb:  
the nest tumbled into the water.  
It broke into pieces.

The eggs began to change, to grow beautiful.  
The egg's upper half  
became the sky, up above.  
The upper half of the egg-white  
became the gleaming moon;  
that which was in the mottled part  
became the stars in heaven.  
They became the stars in heaven.

# TEXTS AND TRANSLATIONS

## Lied der Lulu

Lyrics by Alban Berg

*The following text and translation are reproduced as they appear in the liner notes of Crazy Girl Crazy (Alpha Classics, 2017).*

### TEXT

Wenn sich die Menschen um meinetwillen  
umgebracht haben,  
So setzt das meinen Wert nicht herab.  
Du hast so gut gewusst, weswegen du mich  
zur Frau nahmst  
wie ich gewusst habe, weswegen ich dich  
zum Mann nahm.  
Du hattest Deine besten Freunde mit mir  
betrogen,  
du konntest nicht gut auch noch dich  
selber mit mir betrügen.  
Wen du mir deinen Lebensabend zum Opfer bringst,  
so hast du meine ganze Jugend dafür gehabt.  
Ich habe nie in der Welt etwas anderes  
scheinen wollen,  
als wofür man mich genommen hat.  
Und man hat mich nie in der Welt für  
etwas anderes genommen,  
als was ich bin.

### TRANSLATION

If men have killed themselves  
for my sake,  
That doesn't lower my value.  
You know very well why  
you made me your wife,  
as much as I knew why  
I took you for my husband.  
You had deceived your best friends  
with me;  
you could not well go on deceiving yourself  
with me.  
If you say you sacrificed your golden days for me,  
Remember that you took away my entire youth.  
I have never in the world  
wished to seem to be anything other  
than what I am taken for,  
and I have never in the world  
been taken for anything other  
than what I am.

## Suite from *Girl Crazy*

*The following texts are reproduced as they appear in the liner notes of Crazy Girl Crazy (Alpha Classics, 2017).*

### BUT NOT FOR ME

They're writing songs of love,  
But not for me.  
A lucky star's above,  
but not for me.

With love to lead the way  
I've found more skies of grey  
Than any Russian play  
could guarantee.

I was a fool to fall and get that way;  
Heigh-ho alas, and also lackaday.  
Although I can't dismiss  
the memory of his kiss,  
I guess he's not for me.

It all began so well  
but what an end.  
This is the time a fella needs a friend.  
The climax of the plot should be the marriage knot,  
But there's no knot for me.

### EMBRACEABLE YOU

Dozens of men would storm up  
I had to lock my door  
Somehow I couldn't warm up  
To one, before.

What was it that controlled me?  
What kept my love life lean?  
My intuition told me you'd come on the scene.

Mister, listen to the rhythm of my heartbeat,  
And you'll get just what I mean.

Embrace me, my sweet embraceable you.  
Embrace me, you irreplaceable you.  
Just one look at you, my heart grew tipsy in me.  
You and you alone bring out the gypsy in me.

I love all the many charms about you.  
Above all, I want my arms about you.  
Don't be a naughty baby,  
Come to mama, come to mama do...  
My sweet embraceable you.

Embrace me, my sweet embraceable you.  
Embrace me, you irreplaceable you.  
In your arms I find love so delectable, dear.  
I'm afraid it isn't quite respectable, dear.

But hang it, come on, let's glorify love  
Ding dang it! You'll shout "Encore!" if I love!  
Don't be a naughty baby,  
Come to mama, come to mama, do...  
My sweet embraceable you.

#### **I GOT RHYTHM**

I got rhythm,  
I got music.  
I got my man,  
Who could ask for anything more?

I got daisies  
In green pastures.  
I got my man,  
Who could ask for anything more?

Old man trouble?  
I don't mind him.  
You won't find him,  
Round my door.

I got starlight,  
I got sweet dreams.  
I got my man,  
Who could ask for anything more?  
Who could ask for anything more?

## THE ARTISTS



### **Barbara Hannigan** **conductor & soprano**

*Barbara Hannigan made her TSO conducting début in October 2015, and her début as soprano in November 2000.*

Embodying music with an unparalleled dramatic sensibility, soprano and conductor Barbara Hannigan is an artist at the forefront of creation.

As a singer, conductor—or both simultaneously—the Canadian musician has shown a profound commitment to the music of our time with performances of over 85 new creations.

Hannigan opened the 2018/19 season singing the title role in the World Première of Jarrell's *Bérénice* at Paris Opera. Hannigan continues the season by singing *let me tell you* by Hans Abrahamsen. She will be conducting Orchestre philharmonique de Radio France, The Cleveland Orchestra, Gothenburg Symphony, LUDWIG, Juilliard Orchestra, Danish National Symphony Orchestra, Toronto Symphony Orchestra, Münchner Philharmoniker, and London Symphony Orchestra, with programs including Haydn, Sibelius, Strauss, Berg, Bartók, and Gershwin. Barbara Hannigan will also be Music Director of the prestigious Ojai Festival in California in summer 2019. In 2019/20, Hannigan begins her tenure as Principal Guest Conductor of Gothenburg Symphony in Sweden.

Unforgettable operatic performances include: *Lulu* in productions by both Krzysztof Warlikowski at La Monnaie and Christoph Marthaler at Hamburg Staatsoper; *Pelléas et Mélisande* at the 2016 Festival d'Aix-en-Provence and in the 2017 production at the Ruhrtriennale; and Zimmermann's *Die Soldaten* at the Bayerische Staatsoper, for which she won Germany's Faust Award.

She works regularly with orchestras including: Berliner Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Münchner Philharmoniker, Gothenburg Symphony, Mahler Chamber

# THE ARTISTS

Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Orchestre Philharmonique de Radio France, Toronto Symphony Orchestra, and Danish National Symphony Orchestra.

This season sees the official launch of Equilibrium Young Artists, the mentoring initiative created by Hannigan for young professional musicians. The artists will perform Mozart's Requiem, Stravinsky's *Pulcinella* and *The Rake's Progress* with orchestras including Gothenburg Symphony Orchestra, Munich Philharmonic, and LUDWIG Orchestra, conducted by Hannigan. Next season, following an August 2019 Equilibrium intensive at Lunenburg Academy of Music (LAMP), the Toronto Symphony Orchestra, under Sir Andrew Davis, will present four performances of Mozart's Requiem, in January 2020, featuring Equilibrium artists.

Hannigan's first album as singer and conductor, *Crazy Girl Crazy* (Alpha Classics, 2017), won her the 2018 Grammy Award for Best Classical Solo Vocal album, the 2018 Opus Klassik award for Best Solo Vocal Performance, the 2018 Klara award for Best International Classical album, and the 2018 JUNO Award for Classical Album of the Year. She continues with Alpha Classics and her long-time collaborator and mentor, Dutch pianist Reinbert de Leeuw, for the 2018 album *Vienna: Fin de Siècle*.

Further awards include Singer of the Year (Opernwelt, 2013); Musical Personality of the Year (Syndicat de la Presse Française, 2012); Ehrenpreise (Preis der Deutschen Schallplattenkritik 2018); and the Rolf Schock Prize for Musical Arts (2018). Barbara Hannigan holds honorary doctorates from the University of Toronto and Mount Allison University, and was appointed to the Order of Canada in 2016.



## Kelly Zimba

### flute

*TSO Principal Flute Kelly Zimba joined the TSO in 2017.*

Previously a flute fellow at the New World Symphony, Kelly Zimba has performed with the Pittsburgh, Detroit, and Palm Beach Symphony Orchestras, and was a two-time fellow at the Tanglewood Music Center. As a soloist, and chamber and orchestral musician, Ms. Zimba has performed around the world in such venues as Carnegie Hall, Beijing's National Centre for the Performing Arts, Royal Albert Hall, and the Teatro del Lago in Frutillar, Chile. She was featured on the cover of *Flute Talk* magazine in October 2017.

In addition to performing, Kelly has served on the faculty of the Sitka Fine Arts Camp in Sitka, Alaska, where she was an artist-in-residence in January 2018. She also taught instrumental music at Belvoir Terrace in Lenox, Massachusetts, as well as teaching privately across the United States.

Originally from Pittsburgh, Pennsylvania, Kelly completed her graduate studies at Rice University's Shepherd School of Music, and received bachelor's degrees in flute performance and music education from the University of Michigan. She is greatly indebted to all of her teachers, most especially Leone Buyse and Amy Porter.