



**LITTLE MASS**

## CONCERT PROGRAM

**Trevor Grahl**

### **Screen Memories**

(NORTH AMERICAN PREMIÈRE; 2018 New Creations Festival Composer Competition Winner)

**Wolfgang Rihm**

### **Duo Concerto for Violin, Violoncello, and Orchestra** (CANADIAN PREMIÈRE)

In one movement

Intermission

**James MacMillan**

### **Little Mass** (NORTH AMERICAN PREMIÈRE)

I. Kyrie: Andante

II. Sanctus: Andante

III. Agnus Dei: Largo

**Wednesday, March 7, 2018**

8:00pm

**Peter Oundjian**

conductor & host

**Mira Wang**

violin

**Jan Vogler**

cello

**Toronto Children's Chorus**

**Elise Bradley, MNZM**

Artistic Director

The New Creations Festival is  
generously supported by

**David G. Broadhurst.**

## FOUR SEASONS CENTRE FOR THE PERFORMING ARTS

### RICHARD BRADSHAW AMPHITHEATRE

**COC FREE CONCERT (12:00pm)**

The TSO New Creations Festival Chamber Players perform works by Gary Kulesha.

## IN THE NORTH LOBBY

### **PRE-CONCERT (7:15pm)**

Toronto Children's Chorus: "Fire and Ice". Exciting music from countries bordering on the "Ring of Fire": New Zealand, Colombia, USA, Canada, Russia, Latvia, Japan, and the Philippines.

### **INTERMISSION**

Join host Abigail Richardson-Schulte as she chats with composer Trevor Grahl, violinist Mira Wang, and cellist Jan Vogler about this evening's performance.

### **POST-CONCERT**

Performance by the award-winning Lemon Bucket Orchestra, a party-punk-balkan-brass band massive like no other.

# THE DETAILS

Trevor Grahl

**Screen Memories** (NORTH AMERICAN PREMIÈRE; 2018 New Creations Festival Composer Competition Winner)

15  
min

**Born:** Rankin, Ontario, Canada, April 19, 1984  
**Composed:** 2015

Freud's eponymous essay deals with those peculiar memories (perhaps everyone has them) of very banal images or events from our youth, seemingly insignificant, yet somehow unforgettably cemented in the memory. Freud's theory was that these "screen memories", as he called them, were not memories at all, but rather images conjured up by our subconscious during adulthood, screening us, as it were, from something else, perhaps more intense or traumatic.

His essay sparked something in my imagination, and awakened an interest in the idea of fake pasts, fake histories, and fake memories. I don't mean fake as a consciously misconstrued truth, but fake from the other side, subconsciously mis-remembered. The "good old days" my grandparents spoke about. Or nostalgia. A longing for a return to something which perhaps never was, or was quite different in reality. What attracts us to this?

My piece is a reflection on these things, what they mean to me, and my own musical screen memories.

I wrote the work in 2015, and, just three years later, I'm quite surprised to see how different the world is, politically at least, and how cogent the idea of fake, or mis-remembered histories and pasts is at the moment. There is a popular encouragement from many people in positions of power to restore ourselves, or our countries, or whatever, to their former greatness. I can't help thinking of an episode of *I, Claudius*: as an actor is brought in to deliver his drama to Emperor Augustus, he mentions as an aside to one of the centurions, "Let me tell you something else, the theatre never was...what it was!"

*Program note by the composer*

## ABOUT THE COMPOSER



Canadian-Dutch composer Trevor Grahl's music is characterized by referential layers, and often, the music of "other musics" is an integral structural factor in his compositions. His works have been performed by many groups across North America, Europe, and China, and have appeared in many festivals including the Amsterdam Composers' Festival, Huddersfield New Music Festival, Winnipeg New Music Festival, Gaudeamus Muziekweek, and Gaudeamus Montréal. Trevor has bachelor's degrees in composition and theory (McGill University), and continued with master's studies at the University of California at San Diego and the Conservatory of Amsterdam. He received the first-ever John Weinzweig Award in 2007 for his work for wind orchestra, *Urquitaqtuq*, and is the recipient of several SOCAN Foundation awards. Trevor lives in Amsterdam and teaches orchestration and composition at the Koninklijke Conservatorium in Den Haag. Recent projects include a concerto for Dutch trombonist Jörgen van Rijen, and pieces for the Ricciotti street orchestra and RKST21, an eclectic orchestra for new music in Holland and the UK.

## Wolfgang Rihm

### Duo Concerto for Violin, Violoncello, and Orchestra (CANADIAN PREMIÈRE)

25  
min

Born: Karlsruhe, Germany, Mar 13, 1952  
Composed: 2015

Wolfgang Rihm began his formal musical training at the Music Academy in Karlsruhe, where he still lives and teaches. Lessons with Karl Stockhausen and years as a lecturer at the influential summer courses in Darmstadt established Rihm's avant-garde credentials, but his music bucked the rigorous orthodoxy of the era, instead favouring drama, rich expression, and emotional immediacy. To celebrate 10 years since the reopening of Dresden's historic Frauenkirche, the Friends of Dresden Music commissioned Rihm to compose the Duo Concerto for the Orpheus Chamber Orchestra along with violinist Mira Wang and cellist Jan Vogler. After the première performances in New York, the ensemble and soloists travelled to Dresden for the European première on October 24, reinforcing the healing that continues 70 years after Allied forces bombed the German city.

The Duo Concerto unfolds in one interconnected movement. From a gentle,

waltz-like opening passage with smooth slurs and clean lines voiced in octaves, the music gathers speed and density as the two soloists grow increasingly active and intertwined. There are moments of uncanny calm, as when the accompanying strings apply mutes in a passage marked *sostenuto, misterioso* (sustained, mysteriously), or when the oboes intone a gentle duet over glassy harmonics, but the overall trajectory moves toward greater speed and urgency, including an instruction in the score that commands, "Avanti!" (Italian for "Forward!") The final section, in a very rapid *presto* tempo, dies away without losing pace, until only the soloists are left holding their final ghostly tones on open strings.

*Program note by Aaron Grad © 2015, originally for the Orpheus Chamber Orchestra. Wolfgang Rihm biography courtesy of SMCQ.*

## ABOUT THE COMPOSER



Born in Karlsruhe, Germany, in 1952, Wolfgang Rihm studied composition first with Eugen Werner Welte, then with Karl Stockhausen in Cologne, and later Klaus Huber, and studied musicology with Hans Heinz Eggebrecht. Rihm has taught summer courses in Darmstadt since 1978. He also taught at the Karlsruhe Musikhochschule and was appointed professor of composition there in 1985. Rihm has become one of the most influential composers of the generation born after the Second World War, and was among those who affected a paradigm shift in German musical culture, replacing his predecessors' essentially intellectual and structuralist conception of art with one giving freer rein to emotion, adopting a more flexible approach to structure. To this end, Rihm's music often appeals to the highly expressive sound worlds of late 19th- and early 20th-century composers, with Mahler and Bruckner being particular favourites. Rihm's output is extremely large (over 400 works) and includes stage works, orchestral compositions, chamber music, and songs.

# THE DETAILS

James MacMillan

**Little Mass** (NORTH AMERICAN PREMIÈRE)



Born: Kilwinning, United Kingdom, Jul 16, 1959

Composed: 2014

My *Little Mass* is a setting of three of the smaller sections of the Ordinary of the Mass (*Kyrie*, *Sanctus*, and *Agnus Dei*) for young voices and orchestra. Nevertheless, each movement is reasonably substantial, with much space for the orchestral music to grow and develop. In fact, a lot of the vocal writing was imagined as an extension and enhancement of the orchestral palette where the young voices are “smudged” into the orchestral sound in an impressionistic manner. In spite of this, the general outline and structure of the liturgical texts are respected, although the music is imagined for concert performance only.

The *Kyrie* begins in the depths of the orchestra, then some principal themes emerge on oboe, English horn, and muted trumpet, before the trebles enunciate the text, “Kyrie eleison” (Lord have mercy). The simple phrases are repeated in various different harmonic and textural contexts. The central section, “Christe eleison” (Christ have mercy), sees a development of the musical material as the mood becomes more enervated and ecstatic, leading to a climax. The return of the opening text sees the mood wind down, reversing towards repose.

The *Sanctus* opens with brass exclamations and fanfares, interspersed with the threefold declaration of the word “Sanctus” (Holy). The

young voices pick up on one of the trumpet tunes leading to a playful, dance-like episode for the brass. This leads to a joyous outburst in the woodwinds and free “chattering” in the voices (Heaven and earth are full of your glory). The “Hosanna in the Highest” is heard on high voices, pitted against a deep rumbling in the low instruments of the orchestra. The middle section of the movement (*Benedictus*) is serene and slow, before the “Hosannas” return.

The *Agnus Dei* begins with a substantial string threnody. The main theme is then heard, simply and distantly, in the voices, before an eruption of the theme, chorale-like on brass, accompanied by buzzing woodwind, percussion, and harp. The “miserere nobis” takes the music into static and serene territory again, before the brass pick up on the main theme in contrapuntal fashion.

The final section introduces a highly ornamented melody that floats above slow-moving chords, where the voices have become very much part of the orchestral texture. We hear a final high-placed “Agnus Dei” from the singers, accompanied by harp and tuned percussion as the music comes to its close.

*Program note by the composer; program note and James MacMillan biography on page 17 reprinted by kind permission of Boosey & Hawkes.*

## Text & Translation

### I. KYRIE

Kyrie eleison, Christe eleison,  
Kyrie eleison.

Lord have mercy, Christ have mercy,  
Lord have mercy.

### II. SANCTUS

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth,  
pleni sunt coeli et terra Gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, holy, holy,  
Lord God of Hosts,  
heaven and earth are full of Your glory  
Hosanna in the highest.  
Blessed is he that comes in the name of the Lord.  
Hosanna in the highest.

### III. AGNUS DEI

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi,  
dona nobis pacem.

Lamb of God,  
who takes away the sins of the world,  
have mercy upon us.  
Lamb of God,  
who takes away the sins of the world,  
have mercy upon us.  
Lamb of God,  
who takes away the sins of the world,  
grant us peace.

## ABOUT THE COMPOSER



James MacMillan is the pre-eminent Scottish composer of his generation. He first attracted attention with the acclaimed BBC Proms première of *The Confession of Isobel Gowdie* (1990). His percussion concerto *Veni, Veni Emmanuel* (1992) has received over 500 performances worldwide by orchestras. Other major works include the cantata *Seven Last Words from the Cross* (1993), *Quickening* (1998) for soloists, children's choir, mixed choir, and orchestra, the operas *Inès de Castro* (2001) and *The Sacrifice* (2005–2006), *St John Passion* (2007), and *St Luke Passion* (2013). Recent highlights include premières of his *A European Requiem*, *Stabat Mater* for The Sixteen, and a trombone concerto for Jörgen van Rijen with the Royal Concertgebouw Orchestra. He was the featured composer at the Edinburgh Festival (1993), Southbank Centre (1997), BBC's Barbican Composer Weekend (2005), and Grafenegg Festival (2012). His recordings can be found on BMG/RCA Red Seal, BIS, Chandos, Naxos, Hyperion, Coro, Linn, and Challenge Classics. James MacMillan was awarded a Knighthood in the 2015 Queen's Birthday honours.

# THE ARTISTS

For a biography of Peter Oundjian, please turn to page 11.



**Mira Wang**  
violin

**Jan Vogler**  
cello

*This performance marks Mira Wang's and Jan Vogler's TSO débuts.*

Mira Wang has built a remarkable bridge from her time as a child prodigy in Beijing, China, to an acclaimed soloist on the world stage today. She has appeared as a soloist with many prestigious orchestras all over the world and is also an avid chamber musician. She is an enthusiastic exponent of contemporary music, premièring the violin concerto *Spring in Dresden* by Chinese-American composer Chen Yi with the Sächsische Staatskapelle Dresden, and John Harbison's Double Concerto for Violin and Cello with the Boston Symphony Orchestra. In 2015, she premièred Wolfgang Rihm's Duo Concerto with Jan Vogler and the Orpheus Chamber Orchestra at New York's Carnegie Hall, and also performed the piece in Dresden and Singapore. Mira has recorded for many labels, including Sony Classical and Edel Classics. Her discography includes Prokofiev's Violin Concerto No. 2 with the Saarbrücken Radio Symphony, Saint-Saëns's Violin Concerto No. 3 with NDR Philharmonic Hannover, a duo album with cellist Jan Vogler, and several chamber music recordings with Artists of the Moritzburg Festival.

Jan Vogler is one of today's most renowned soloists, praised for his "soulful, richly hued playing" (*The New York Times*), and his "spiralling virtuosity" (*Gramophone* magazine). A prolific and multi-award-winning recording artist, he records exclusively for Sony Classical. Jan Vogler performs with leading international orchestras, including the New York Philharmonic, Boston Symphony Orchestra, Orchestre symphonique de Montréal, Bavarian Radio Symphony Orchestra, Deutsche Symphonie-Orchester Berlin, Mariinsky Theatre Orchestra, and Orchestra dell'Accademia di Santa Cecilia. In the 2017/18 season, he is Artist in Residence with the Royal Scottish National Orchestra, and performs with the London Philharmonic Orchestra, Philharmonia Zurich, and Orchestra del Maggio Musicale Fiorentino. He is also the creative mind and key player of the project "Bill Murray, Jan Vogler & Friends – New Worlds", which aims to intertwine American literature with European music. This season sees three major US tours with the project, and in September 2017, the album *New Worlds* was released by Decca Gold. Jan Vogler plays the 1707 Stradivari "Ex Castelbarco/Fau" cello.



## Toronto Children's Chorus

**Elise Bradley, MNZM**  
Artistic Director

**Matthew Otto**  
Associate Conductor

*The Toronto Children's Chorus made its TSO debut in October 1978.*

Now in its 11th year under Artistic Director Elise Bradley, the Toronto Children's Chorus has won many competitions, recorded professionally, and represented Toronto on 30 international and six national tours since its founding in 1978 by Conductor Laureate Jean Ashworth Bartle, C.M., O.Ont. During this 40th-anniversary season, the Chorus is privileged to return to the TSO stage to perform *Afghanistan: Requiem for a Generation* (November 2017) and this performance of *Little Mass* by James MacMillan. The Toronto Children's Chorus is internationally recognized for its high standard of performance and its challenging and eclectic treble repertoire that spans diverse cultures, languages, and traditions. Its latest CD, *Sounzscapes: From Our Lands*, was named Outstanding Choral Recording by Choral Canada in 2014.

Artistic Director Elise Bradley, a passionate musician, award-winning teacher and conductor, and internationally respected adjudicator and clinician, was recently named a Member of the New Zealand Order of Merit (MNZM), a Royal Honour awarded in recognition of her services to music in her homeland and in Canada. She receives many invitations to work with choirs and present at conferences around the globe. This March, she will serve as an adjudicator at the Hong Kong Schools Music and Speech Association's 70th annual Music Festival. In late June 2018, she will travel with the Toronto Children's Chorus Chamber Choir to St. John's, Newfoundland, to participate once again at "Podium", Choral Canada's biennial national conference.

### Toronto Children's Chorus Chorale Choir

Christina Baksay  
Sophia Bannon  
Erika Brand\*  
Zachary Brookes\* •  
Giulia Brown\* •  
Tatjana Buczynskyj\*  
Jonathan Chung\* •  
Aramea Copeman\* • †  
Sophie Daum\*  
Summer Figueroa\* • †  
Fiona Fisher\* •  
Julia Flagal\*  
Saskia Fowler  
Barbora Frynta\* •  
Elizabeth Frynta\* •  
Julie Frynta\* • †  
Catherine Fullerton\*

Laura Fullerton\*  
Charmaine Handjo\*  
Simone Hedley  
Mira Jani  
Veronika Keras  
Madeleine Kerbler\*  
Lauren Kidd\* •  
Cassandra King\*  
Molly Klebanoff\* •  
Grace Kos  
Victoria Kung  
Jamie Lee  
Yoojin Lee\*  
Peter Lin  
Anna Luo  
Ellie MacKinnon  
Max MacNaughton\*

Maya Makim  
Gabriela Martins\*  
Asha Mayadunne  
Selina Mei  
Tal Ohana\* •  
Alice Peng\*  
Anne Marie  
Pongonthara  
Nora Popescu\* •  
Alice Quan  
Evan Reid\*  
Laura Reid  
Jamie Rokin\* •  
Alice Sedgwick  
Alexandra Skira  
Katrina Skuterud\* •  
Ashley Song

Jade-O'Shea Spence  
Ania Suri\* •  
Clara-Maria Thaut\*  
Autumn Wang  
Jamie White\*  
Amanda Won\*  
Serena Zhang  
Miranda Zhao  
Selina Zhao\*  
Catherine Ziabko\*

\* Chamber Tour Choir  
• Choral Scholar  
† Head Chorister