



Peter Oundjian, conductor

A dynamic presence in the orchestral world, Peter Oundjian continues to make his mark as one of today's most exciting faces on the conducting scene. His strong bond with the musicians and community of Toronto continues as he serves as Music Director of the Toronto Symphony Orchestra. Through his communicative gifts on and off the podium, Mr. Oundjian's concerts draw capacity audiences as he explores the breadth and depth of orchestral repertoire and as he helps to create compelling seasons featuring world-renowned soloists and guest conductors. At the beginning of his tenure, Mr. Oundjian created the TSO's now-annual Mozart Festival and New Creations Festival. His probing musicality, collaborative spirit, and engaging personality have earned him accolades from musicians and critics alike.

Peter Oundjian continues to serve as Principal Guest Conductor of the Detroit Symphony Orchestra, helping to create and launch the innovative multi-disciplinary festival *Eight Days in June*. He regularly guest conducts such orchestras as the San Francisco Symphony, the Philadelphia Orchestra, and the Zürich Tonhalle.

Born in Toronto, Peter Oundjian was the first violinist of the renowned Tokyo String Quartet, a position he held for fourteen years. Mr. Oundjian is now in his 27th year as a visiting professor at the Yale School of Music.

Toronto Symphony Orchestra

The TSO is recognized internationally as one of the world's great orchestras. More than 300,000 patrons hear the Toronto Symphony Orchestra at Roy Thomson Hall in Toronto each year, and an additional five million Canadians tune in to frequent concert broadcasts on CBC Radio. International tours have taken the Toronto Symphony Orchestra to such hallowed destinations as the Musikverein in Vienna, New York's Carnegie Hall, and other prestigious venues throughout the USA, Japan, Australia, Europe, and the Canadian North.

Founded in 1922, The New Symphony Orchestra, as it was then called, gave its first performance in April 1923 at Massey Hall. Since then, artistic leadership has included Sir Ernest MacMillan (1931-1956); Seiji Ozawa (1965-1970); Sir Andrew Davis, now Conductor Laureate (1975-1988); Günther Herbig (1988-1994) and Jukka-Pekka Saraste (1994-2001). Peter Oundjian began his tenure as Music Director in the fall of 2004.



BRUCKNER Symphony No. 4

Peter Oundjian
Toronto Symphony Orchestra

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Bruckner, Symphony No. 4

Peter Oundjian, Conductor | Toronto Symphony Orchestra

- 1 Anton Bruckner, 68:34
Symphony No. 4 in E-flat Major, “Romantic” (1878/88 revised version)

Bruckner moved to Vienna from provincial Linz in 1868, but his professional fortunes there improved only slowly and despite many setbacks. Forced to earn a living as a teacher and organist, he grew bitter and depressed, yet he still composed prolifically, defiantly. Between 1871 and 1876, he completed the original versions of his Second through Fifth Symphonies, the Fourth between January and November of 1874.

Constitutionally plagued by self-doubts, Bruckner subjected all of his symphonies to various stages of sometimes drastic revision – even allowed others to revise them – in the hope of making them palatable to the public. In 1878, he replaced the *Scherzo* of the Fourth with a new one, and revised the other movements; in 1879–80, he wrote an entirely new finale. At the première, on February 20, 1881, with Hans Richter conducting the Vienna Philharmonic, the public was enthusiastic but musicians and critics were divided. So in 1888, Bruckner revised the score again, and he approved the publication (of a version edited by his student Ferdinand Lowe) in 1889.

Bruckner never explained his subtitle *Romantic*, though hinted that the Fourth was programmatic. In the first movement, he wrote, the quiet horn fanfare in the opening bars “announces daybreak”, while a later theme alludes to the “song of the titmouse”. The *Scherzo*, he added, “portrays the hunt” (with its 6/8 metre and horn sonorities, it conjures up traditional hunting music). He seems to evoke Nature imagery at various points in the Fourth – in particular, the primeval central-European forests whose darkness, power, and mystery inspired many Romantic artists.

Typically of a Bruckner symphony, the Fourth is monumental and solemn, often coming across as mystical, religious, and elemental. The music offers an original, potent synthesis of traditional forms and the avant-garde idiom of Wagner’s operas. Also typically, it has four movements indebted to Beethoven’s Ninth: spacious, highly dramatic outer movements; a long, intense slow movement with two main themes; a fiercely energetic *Scherzo*. The influence of the Ninth is unmistakable already in the opening bars, in which

motifs emerge gradually out of a hushed, mysterious shimmer of strings and build to a *fortissimo* statement from the full orchestra. There is a wealth of incident in the first movement, which unfolds organically, often in great blocks, passages of mounting tension leading to explosive climaxes followed by plains of repose. The outlines of Classical sonata form are apparent, albeit projected onto a vast time scale and made to serve idiosyncratic, expressive, and dramatic ends. Bruckner’s distinctive scoring tends to be massive, organ-like, though he requires only a conventional, not particularly large orchestra.

Bruckner had no qualms about taking up time – even his fast movements have a determined, leisurely pace – so it is no surprise that he seems most at home in slow movements. In the *Andante* of the Fourth, two melancholy themes are set out at length, separated by a long transition that includes a sort of chorale for strings – and this whole complex is reprised (in tightened, varied form) in the latter part of the movement. The highpoints come in the middle and near the end, in heroic restatements of the first theme, though the movement ends quietly. This is music of great psychological and emotional complexity, even if Bruckner’s description of it was curiously telegraphic: “song, prayer, serenade”.

The triumphal *Scherzo* is in a straightforward minuet-and-trio form: the opening section is repeated following a short contrasting episode. This central *trio*, an amiable, stylized *Ländler* (a moderately paced Austrian country dance), is one of Bruckner’s loveliest concoctions. He enhances the pastoral effect with rustic drones in the strings, and, in his written account of the *trio*, offered the image of a hurdy-gurdy playing a dance tune for hunters gathered in the woods for their midday meal.

Bruckner struggled mightily to forge an appropriate finale for this work, and defended the result as “the best and most outstanding movement”. The procession of strongly contrasting episodes here seems bewildering at first, but logic gradually emerges: Bruckner seems to be conjuring up music we have heard in the previous movements. This is a cumulative finale, a summing up of what has gone before and so its magnificent, blazing coda is the point of culmination, of resolution, of transcendence for the whole Fourth Symphony. Indeed, this coda, which plays out in miniature a drama that begins in mystery and ends in glory, might be heard as a microcosm of the very work it crowns.

~ Kevin Bazzana

TSO ORCHESTRA MEMBERS

violins

Jacques Israelievitch, CONCERTMASTER
Mark Skazinetsky,
ASSOCIATE CONCERTMASTER
Marc-André Savoie,
ASSISTANT CONCERTMASTER
Etsuko Kimura,
ASSISTANT CONCERTMASTER
Paul Meyer, PRINCIPAL, SECOND VIOLINS
Wendy Rose,
ASSISTANT PRINCIPAL, SECOND VIOLINS
Ivan Alexander
Adele Armin
Atis Bankas
Marie Berard
Sydney Chun
Jin-Shan Dai
Carol Lynn Fujino
Michele Irion Fox
Amanda Goodburn
Terry Holowach
Bridget Hunt
Amalia Joanou-Canzoneri
Mi Hyon Kim
Leslie Dawn Knowles
Sergei Nikonov
Hyung-Sun Paik
Young-Dae Park
Semyon Pertsovsky
Victoria Richards
Peter Seminovs
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Chen Wells
Arkady Yanivker

cellos

Winona Zelenka, ACTING PRINCIPAL
* David Hetherington,
ASSISTANT PRINCIPAL
Esther Gartner
Margaret Gay
Igor Gefter
Marie Gelinas
Rafael Hoekman
Roberta Janzen
Audrey King
Karl Toews
Kirk Worthington

double basses

Jeffrey Beecher, PRINCIPAL
David Hetherington,
ASSISTANT PRINCIPAL
Edward Tait, ASSISTANT PRINCIPAL
Timothy Dawson
Charles Elliott
John Gowen
David Longenecker
Peter Madgett
Paul Rogers

flutes

Nora Shulman, PRINCIPAL
Julie Ranti, ASSOCIATE PRINCIPAL
Richard Cohen
Leonie Wall
Camille Watts

piccolo

Teng Li, PRINCIPAL
Susan Lipchak, ASSISTANT PRINCIPAL

oboes

Daniel Blackman
Ladislau Darida
Gary Labovitz
Charmain Louis
Chau Luk

Mary Carol Nugent
Marie Peebles
Christopher Redfield
Harry Skura
Kent Teeple

clarinets

Raymond Luedeke, ACTING PRINCIPAL
* David Hetherington,
ASSISTANT PRINCIPAL
David Bourque
Joseph Orlovski

e-flat clarinet

Raymond Luedeke

bass clarinet

David Bourque

basoons

Michael Sweeney, PRINCIPAL
Kathleen McLean, ASSOCIATE PRINCIPAL
Lisa Chisholm
Fraser Jackson
Nadina Mackie

contrabassoon

Fraser Jackson

saxophone

Wallace Halladay

horns

Neil Deland, PRINCIPAL
Christopher Gongos,
ASSOCIATE PRINCIPAL
Richard Cohen
Harcus Hennigar
Erin Cooper
Gabriel Radford

trumpets

Andrew McCandless, PRINCIPAL
Barton Woomert, ASSOCIATE PRINCIPAL
James Gardiner
James Spragg

Cary Ebli
Frank Morphy
english horn
Cary Ebli

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David Bourque
Joseph Orlovski

e-flat clarinet

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James Gardiner
James Spragg

Peter Oundjian, Music Director
Sir Andrew Davis, Conductor Laureate | Gary Kulesha, Composer Advisor
Abigail Richardson and Andrew Staniland, Composer Affiliates

trombones

Gordon Wolfe, PRINCIPAL
William Cross

bass trombone

Jeffrey Hall

tuba

Mark Tetreault, PRINCIPAL

timpani

David Kent, PRINCIPAL

percussion

John Rudolph, PRINCIPAL
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Patricia Krueger
Donald Kuehn
Daniel Morphy
Daniel Ruddick

harp

Julie Spring
Nikolaz Cadoret

keyboard

Patricia Krueger, PRINCIPAL

librarians

Gary Corrin, PRINCIPAL
Kim Gilmore

orchestra personnel

manager

David Kent

orchestra assistant

personnel manager

Peter Madgett

* on Sabbatical Leave
for season