

TSO ORCHESTRA MEMBERS

violins

Natalie Chee, 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
Jennie Baccante*
Atis Banks
Marie Berard*
Sydney Chun
Jin-Shan Dai
Michele Fox*
Carol Lynn Fujino
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
Diane Tait*
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Chen Wells
Arkady Yanivker

violas

Teng Li, PRINCIPAL
Susan Lipchak, ASSISTANT PRINCIPAL
Ladislau Darida
Kent Teeple
Daniel Blackman

Gary Labovitz
Charmain Louis
Mary Carol Nugent
Marie Peebles*
Douglas Perry*
Christopher Redfield
Harry Skura

cellos

Efe Baltacigil, PRINCIPAL*
David Hetherington,
ASSISTANT PRINCIPAL**
Maurizio Baccante*
William Findlay*
Esther Gartner
Igor Geffer
Marie Gelinias
Rafael Hoekman*
Roberta Janzen
Audrey King
Kirk Worthington

double basses

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

flutes

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

piccolo

Camille Watts

oboes

Sarah Jeffrey, PRINCIPAL
Keith Atkinson, ASSOCIATE PRINCIPAL

Cary Ebli
Frank Morphy

english horn

Cary Ebli

clarinets

Joaquín Valdepeñas, PRINCIPAL
Raymond Luedeke, ASSOCIATE PRINCIPAL
David Bourque
Colleen Cook*
Joseph Orłowski

e-flat clarinet

Raymond Luedeke

bass clarinet

David Bourque

bassoons

Michael Sweeney, PRINCIPAL
Kathleen McLean, ASSOCIATE PRINCIPAL
Lisa Chisholm*
Fraser Jackson

contrabassoon

Fraser Jackson

horns

Neil Deland, PRINCIPAL
Christopher Gongos,
ASSOCIATE PRINCIPAL
Nina Brickman*
Richard Cohen
Diane Doig*
Erin Gay*
Harcus Hennigar
Gabriel Radford
Scott Wevers*

trumpets

Andrew McCandless, PRINCIPAL
Barton Woomert, ASSOCIATE PRINCIPAL
Brendan Cassin*
Michael Fedyshyn*
James Gardiner

Peter Oundjian, Music Director
Sir Andrew Davis, Conductor Laureate
Gary Kulesha, Composer Advisor

Stephanie Lavoie*
Michele Levesque*
James Spragg

trombones

Gordon Wolfe, PRINCIPAL
William Cross
Megan Hodge*
Scott Robinson*
Gordon Sweeney*

bass trombone

Jeffrey Hall

tuba

Mark Tetreault, PRINCIPAL

timpani

David Kent, PRINCIPAL

percussion

John Rudolph, PRINCIPAL
Julian Jeun*
Patricia Krueger
Donald Kuehn
Daniel Ruddick
John Wong*

harp

Julie Spring*

keyboard

Patricia Krueger, PRINCIPAL

librarians

Gary Corrin, PRINCIPAL
Kim Gilmore

orchestra personnel

David Kent, MANAGER
Peter Madgett,
ASSISTANT MANAGER

*guest musicians

**on Sabbatical Leave



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.



SHOSTAKOVICH Symphony No.7 "Leningrad"

Peter Oundjian
Toronto Symphony Orchestra

tso
▶ LIVE

Shostakovich Leningrad Symphony

Peter Oundjian, Conductor | Toronto Symphony Orchestra

- 1 Dmitri Shostakovich, Symphony No.7 in C Major, Op.60 “Leningrad” 77:58

When the hammer-blow of war fell on Leningrad, the city was guilelessly unprepared. In 1939, Stalin had signed a non-aggression pact with Hitler, but two years later, on June 22, 1941, Nazi troops launched a surprise invasion of the Soviet Union. By the end of August they had encircled Leningrad, cutting off electricity, food and water supplies to the city's 3,000,000 inhabitants; by Soviet accounts, approximately 1,000,000 would die of starvation, disease and exposure to the cold.

Shostakovich remained in Leningrad after his fellow artistic elite were evacuated from the city. Unable to serve in the war because of his poor eyesight, he joined the civilian fire brigade — a famous cover of Time Magazine from July 1941 depicts the composer in an ornate fire helmet, surveying his charred city with furrowed brow, over the caption: "Amid bombs bursting in Leningrad, he heard the chords of victory." By October, when he was finally evacuated to Moscow, Shostakovich had completed the first three movements of a new symphony, his Seventh. His creative intent was clear: "War was all around," he wrote. "I had to be with the people. I wanted to create the image of our country at war, to capture it in music."

Shostakovich completed the Seventh Symphony on December 27, 1941, and it was premiered in Kuibyshev on March 5, 1942 by the Bolshoi Theatre Orchestra. The Allies were quick to embrace it as military propaganda, elevating the composer to "war hero" status. The score was sent westward, leading to several premieres in quick succession (including London and New York) and the Symphony soon became an international symbol of freedom from tyranny.

The most remarkable premiere took place on August 9, 1942, when the Symphony was performed for the first time in the city for which it had been named. One year after the siege had begun, Nazi forces still occupied Leningrad, and the bombs continued to fall. Death was everywhere: over the course of that winter, hundreds of thousands of bodies had filled the streets and alleyways of the city, and by Springtime the thaw would reveal several hundred thousand more.

Those who had survived were emaciated, their spirits beaten, and the cultural life of the city lay dormant. The musicians of the Leningrad Philharmonic had been sent into seclusion at the start of the siege, leaving the Radio Orchestra behind as "reserve;" but when these musicians were called to service that Spring to rehearse Shostakovich's new symphony, only fourteen remained, and most were too weak to play. Conductor Karl Eliasberg put out a desperate call to any and musicians serving on the battlefield, promising them extra rations for their services, and soon a motley assortment of players had come together to tackle Shostakovich's thorny score. On the night of the concert, soldiers and civilians alike crowded around radios to listen, and during the broadcast not a single bomb was heard — a few hours before, the Commander-in-Chief had ordered a surprise attack (later known as "Operation Squall") on Nazi forces, the ferocity of which guaranteed silence for the duration of the concert.

The Symphony is in four expansive movements, and Shostakovich (despite his aversion to programmatic associations) gave each movement a subtitle and descriptive note. The Allegretto first movement ("War") "tells of the happy life led by the people [of] Leningrad, and how our pleasant and peaceful life was disrupted by the ominous force of war." The movement is dominated by the famous "invasion theme," which grows in volume and intensity over a side-drum ostinato ("forgive me," Shostakovich once remarked, "if this reminds you of Ravel's *Boléro*, but this is how I hear the war") before culminating in a sorrowful Adagio — a Requiem for lives lost.

Shostakovich described the second movement ("Reminiscence") as "a lyrical scherzo recalling times and events that were happy;" a playful string theme opens the movement, but soon gives way to melancholy. In the third movement ("Our Country's Vast Expanse") he expresses the "ecstatic love of life and the beauties of nature" with music of breadth and stillness, and a majestic middle section that hearkens back to the opening of the Symphony. The finale ("Victory") begins without pause, and is, strangely, more ironic than triumphant, depicting "the victory of light over darkness, wisdom over frenzy, lofty humanism over monstrous tyranny." On January 18, 1944, Shostakovich's prediction came true: the German forces withdrew, conceding defeat.

Over time, the Seventh Symphony, once a metaphor for national pride, began to lose its patriotic glow. Many critics pointed out — rightly so — that Shostakovich had begun the symphony before the siege began, and hinted that, rather than denouncing Hitler, it was more likely an elegy for Stalin's Leningrad (tellingly, the "invasion theme" is actually a combination of a tune from Hitler's favourite operetta, *The Merry Widow*, and a theme from *Lady Macbeth of the Mtsensk District*, for which Shostakovich had received his first official denouncement a few years earlier). Shostakovich kept the answer close to his chest — although he did once reveal that when writing that famous battle music, he had "other enemies of humanity" in mind.

Whether heard in retrospect as patriotic or subversive, few would argue that the Seventh Symphony served a singular purpose in the War and post-War years: it was an insurrection against the tyranny, and an outlet for a people so oppressed that they had forgotten how to express themselves.

After the Leningrad premiere, a soldier reflected in his journal:

"On 9 August 1942, my artillery squadron and the people of the great frontline city were listening to the Shostakovich symphony with closed eyes. It seemed that the cloudless sky had suddenly become a storm bursting with music as the city listened to the symphony of heroes and forgot about the war — but not the meaning of war."

~ Heather Slater