



MUSIC IN THE AFTERNOON

Women's Musical Club of Toronto

The March 31, 2022, concert is supported by
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&
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The WMCT also gratefully acknowledges
Dianne Henderson
for her support of the WMCT Student Outreach Program
and the City of Toronto through the Toronto Arts Council
for assistance in presenting *Music in the Afternoon*.

We acknowledge the land on which this Music in the Afternoon concert is performed is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. We are grateful to have the opportunity to work on this land. We acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

*Today's concert is being performed at
Grace Church on-the-Hill, 300 Lonsdale Road, Toronto, Ontario*

ABOUT THE ARTISTS

Cameron Crozman, cello | **Philip Chiu**, piano

Named “Canada’s next big cello star” by CBC Music and appointed the 2019-20 Classical Revelation artist of Radio-Canada, Canadian cellist **Cameron Crozman** is making a name for himself both at home and internationally. Performing recitals and chamber music across Canada and the USA as well as over in Europe, engagements have taken him to such world-renowned venues as the Shanghai Oriental Arts Center, Berliner Philharmonie, Paris Philharmonie, Philadelphia’s Mann Centre, and Canada’s National Arts Centre. As the recipient of the Canada Council Michael Measure’s prize, and most recently, the 2021 Virginia Parker Award, he was the featured soloist with the National Youth Orchestra of Canada and conductor Alain Trudel during their 2012 tour of Canada and the USA. He has appeared as a soloist with major orchestras across Canada including the Montreal, Winnipeg, Quebec, Hamilton, and Vancouver Island symphonies under the direction of many conductors including Gemma New, Fabien Gabel, and Edwin Outwater.

An avid collaborator and chamber musician, Cameron regularly shares the stage with world-renowned artists including James Ehnes, Augustin Hadelich, Inon Barnatan, James Campbell, among others. He appears at festivals such as the Seattle Chamber Music, Ottawa Chamberfest, Toronto Summer Music Festival, Montreal Chamber Music Festival, Helsinki Musica Nova, Birmingham Frontiers Festival, and Musique et Vin festival at Clos Vougeot in Burgundy. Cameron is at the creative forefront of new festivals in the Okanagan Valley and Llíria, Spain — a UNESCO city of music.

Cameron’s debut album, *Cavatine*, recorded on the ca. 1696 “Bonjour” Stradivarius cello, was released to critical acclaim in 2019 and described by *Classica Magazine* as displaying “technical perfection with a personal style that leaves us wanting to hear more.” His next recording of the Britten Cello Suites received highest marks from *Diapason Magazine*. His most recent recording is with pianist Philip Chui, titled *Tapeo*, for the ATMA Classique label. He plays the Spanish cello “El Tiburon” attributed to Juan Guillami of Barcelona ca. 1769 on loan from the Canada Council for the Arts Instrument Bank.

An exceedingly sociable pianist, **Philip Chiu** concertizes extensively as one of Canada’s most sought-after chamber musicians. He has

appeared in recitals with leading musicians of the world stage, including James Ehnes, Raphael Wallfisch, , Matt Haimovitz, Philippe Bernold, Alex Klein, and others. He performs regularly with principal members of Canada's leading orchestras and ensembles, including Toronto Symphony Orchestra concertmaster Jonathan Crow, l'Orchestre Symphonique de Montréal concertmaster Andrew Wan, and Pascale Giguere of Les Violons du Roy. Along with pianist Janelle Fung, he forms one of Canada's most exciting piano duos, the Fung-Chiu Duo. He has toured numerous times with premier touring organizations, Jeunesses Musicales Canada, Prairie Debut, and Debut Atlantic, and will be touring again soon with Jeunesses Musicales (2014/2015, 2015/2016) and Prairie Debut (2014/15).

Philip is the creator and director of the new Collaborative Piano Program at the Domaine Forget International Festival and Academy. He is an acclaimed accompanist/coach based at McGill University, has been an invited professor-accompanist for the Conservatoire de musique de Montreal and at l'Universite de Montreal. Philip is extremely grateful for the support of the Sylva Gelber Music Foundation, Canada Council for the Arts and Jeunesses Musicales in his various pursuits. He can be heard/seen on Classical 96.3 FM, Australia's ABC Radio, CBC Radio, and Radio-Canada.



The poster features a blue background with a large yellow dandelion on the left. Scattered around the dandelion are various musical symbols: a treble clef, a bass clef, a sharp sign (#), a flat sign (b), a double bar line, and a fermata. A yellow banner at the top right contains the text "Tickets on sale April 26!". The word "inspirations" is written in a large, white, lowercase serif font across the bottom. Below it, the dates "July 7-30, 2022" are in yellow, followed by "Jonathan Crow, Artistic Director" in white. At the bottom, the website "tosummermusic.com" and the box office number "416.408.0208" are listed in white.

**TO SUMMER
MUSIC**

Tickets on sale April 26!

inspirations

July 7-30, 2022
Jonathan Crow, Artistic Director

tosummermusic.com
Box Office: 416.408.0208

PROGRAM

<i>Asturias (Leyenda)</i> arr. Cameron Crozman	Isaac Albéniz (1860-1909)
<i>Suite populaire Espagnole</i> arr. Paul Kochanski-Maurice Maréchal	Manuel de Falla (1876-1946)
1. <i>El paño moruno</i> 2. <i>Nana</i> 3. <i>Canción</i> 4. <i>Polo</i> 5. <i>Asturiana</i> 6. <i>Jota</i>	
<i>Polimnia (Notturmo)</i> from <i>Las Musas de Andalucía</i> op. 93	Joaquin Turína (1882-1949)
<i>Intermezzo</i> from the opera <i>Goyescas</i> arr. Gaspar Cassadó	Enrique Granados (1867-1916)
<i>Requiebros</i>	Gaspar Cassadó (1897-1966)
INTERMISSION	
<i>Solastalgia</i> WMCT Commission	Allan Gordon Bell (b. 1953)
1. <i>Nocturne</i> 2. <i>Conflagration</i> 3. <i>Embers</i> 4. <i>Dance</i> 5. <i>First Light</i>	
<i>Estrellita</i> arr. Jascha Heifetz	Manuel Ponce (1882-1948)
<i>Chants oubliés</i>	Alberto Guerrero (1886-1959)
<i>Pièce en forme de Habañera</i> arr. Paul Bazelaire	Maurice Ravel (1875-1937)
<i>Alborada del Gracioso</i> arr. Mario Castelnuovo-Tedesco	Maurice Ravel (1875-1937)

Watch the [Tuning Your Mind](#) lecture on *The Music of Spain* with Daniel Jordan, Research Fellow, U of T Faculty of Music

NOTES

I fell in love with Spain the moment I first stepped into the tapas bar in the middle of Barcelona named *Tapeo*. As I sat at a packed counter, with a glass of wine and a delicious selection of Spain's famous small plates in front of me, I felt as if I understood something profound about Spain and its culture. When the Canada Council for the Arts awarded me the 1769 cello attributed to Joannes Guillami of Barcelona from its Musical Instrument Bank, I realized that I should combine my love of Spanish food and music to create my own musical rendition of a tapas party. Each of the short pieces in this concert was chosen for its own unique flavour and will give you a musical taste of Spain's incredibly diverse and rich culture.

Many consider Isaac Albéniz (1860–1909) one of the most prominent Spanish composers of all time. Above all else, he was fascinated with the music of the southern region of Andalusia—the birthplace of flamenco—and nowhere is this more obvious than in *Asturias* (through ignorance, his publisher named the piece after a northern region of Spain following Albéniz's death). The sounds of rapid footwork and a strumming guitar combined with the classic flamenco mode immediately captivate the listener. Although originally composed for piano, *Asturias* is much better known in its version for guitar. For my own arrangement, I drew my inspiration from the “concert transcription” style of other works in this concert to see what the piano and cello together could add to the drama of this enduring classic.

Manuel de Falla (1876–1946) was born in the ancient, southern port town of Cadíz. One wonders whether this played any part in his fascination with Spanish folklore, depicted so well in his ever-popular *Siete canciones populares españolas*. A set of songs drawing on folk traditions from around Spain—later adapted into the *Suite populaire espagnole* on today's program—they combine traditional melodies with de Falla's own inventions. The piano accompaniments are particularly evocative and colourful, often reminiscent of strummed guitars (*Jota*) or flamenco dancing (*Polo*). The slow movements *Naña* and *Asturiana* are among my favourites: there is something heartbreakingly beautiful in their simplicity.

It was a fateful night in Paris in 1907 when Joaquín Turina (1882–1949) met Isaac Albéniz, the famous Spanish composer who would make his younger countryman promise to base his art on popular Spanish song and Andalusian music. It was advice that Turina took to heart and evidently had not forgotten 35 years later when he composed *Las musas*

novel *The Infinities*: 'Of all the things we fashioned for them that they might be comforted, dawn works the best.'

While the composers in Spain were busy focusing on the musical traditions of their homeland, across the ocean in Mexico, Manuel Ponce (1882–1948) was sifting through his own country's folk songs of Spanish origin. Ponce became known as the creator of the modern Mexican song, and arguably, none is more famous than *Estrellita* ("Little Star"). While on tour in Mexico City, violinist Jascha Heifetz is said to have heard the song in a café and jotted it down to perform as an encore. With such a gorgeous melody and a piano part straight out of the Golden Age of Hollywood, it comes as no surprise that Ponce's song—and Heifetz—were featured in the 1939 film *They Shall Have Music*.

The Chilean Alberto Guerrero (1886–1959) is best remembered today as having been Glenn Gould's piano teacher. A remarkable pianist himself, he composed the *Chants oubliés* while on an extensive tour of the Americas, and premiered it to acclaim in New York City. Guerrero was particularly fond of the French impressionists, whose influence can be heard throughout the *Chants*. Although he made no explicit reference to traditional folklore, one cannot help but wonder about the origin of the titular "forgotten songs."

Although most often associated with the French impressionists, Maurice Ravel (1875–1937) was in fact half Spanish by his mother and even called Spain his "second musical home." The *Pièce en forme de Habanera* started out as a vocal étude commissioned for the baritone class of the Conservatoire de Paris. It subsequently became a popular concert piece in its violin transcription, and cellists were quick to join in and capitalize on its success. The hypnotic rhythm of this habanera, marked "presque lent, avec indolence" (almost slow, with laziness), evokes a Spanish dream world where one can hear the memory of long-forgotten melodies. His 1905 suite for piano, *Miroirs*, is also tinted with Spanish inspiration, perhaps as a nod to the suite's dedicatee, the Spanish virtuoso pianist Ricardo Viñes. *Alborada del gracioso* is a whimsical Ravellian play on a traditional Spanish song for the early hours of the morning, sung in this case by El Gracioso, the jester from Spanish theater. Among Ravel's many "jokes" in the piece is that the Gracioso cannot seem to remember the metre of his own song, constantly getting muddled between 3/4 and 6/8. The version in this concert is a masterful transcription that manages to blend the virtuosity of the original piano version with the colour of Ravel's own orchestration.

-Compiled and edited by John Mayo from Cameron Crozman's *Tapeo Notes*, with an additional contribution from Allan Gordon Bell.

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A full list of WMCT's individual donors will be published in the final program of *Music in the Afternoon's* 2021-22 season.

WMCT

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