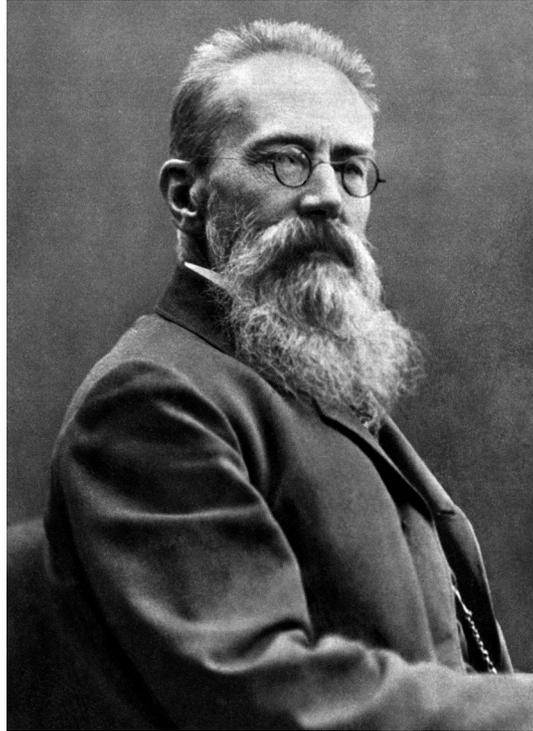


CHANDOS
SUPER AUDIO CD

RIMSKY-KORSAKOV
Sheherazade

TORONTO SYMPHONY ORCHESTRA
PETER OUNDJIAN



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Nikolai Andreyevich Rimsky-Korsakov

Nikolai Andreyevich Rimsky-Korsakov (1844 – 1908)

Sheherazade, Op. 35 (1888)

Symphonic Suite

Jonathan Crow violin

1	I	The Sea and Sinbad's Ship –	10:01
2	II	The Kalender Prince –	12:13
3	III	The Young Prince and the Young Princess –	10:29
4	IV	Festival at Baghdad – The Sea – The Shipwreck	12:34
			TT 45:20

Toronto Symphony Orchestra

Peter Oundjian

Toronto Symphony Orchestra

Peter Oundjian Music Director

Sir Andrew Davis Conductor Laureate

violin

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Mark Skazinetsky, Associate Concertmaster

Marc-André Savoie, Assistant Concertmaster

Etsuko Kimura, Assistant Concertmaster

Paul Meyer, Principal Second Violin

Wendy Rose, Assistant Principal Second Violin

Ivan Alexander

Atis Bankas

Sydney Chun

Carol Lynn Fujino

Amanda Goodburn

Terry Holowach

Bridget Hunt

Amalia Joanou-Canzoneri

Mi Hyon Kim

Shane Kim

Eri Kosaka

Leslie Dawn Knowles

Sergei Nikonov

Hyung-Sun Paik

Young-Dae Park

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Jennifer Thompson

Angeliqve Toews

James Wallenberg

Virginia Chen Wells

Arkady Yanivker

Aisslinn Nosky*

Lance Ouellette*

Ashley Vandiver*

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Eric Nowlin, Assistant Principal

Daniel Blackman

Gary Labovitz

Diane Leung

Charmain Louis

Mary Carol Nugent

Christopher Redfield

Theresa Rudolph

Harry Skura

Kent Teeple

cello

Joseph Johnson, Principal
Principal Cello Chair funded by
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Winona Zelenka, Assistant Principal
Emmanuelle Beaulieu Bergeron
Igor Gefter
Marie Gelinas
Roberta Janzen
Kirk Worthington
Alastair Eng*

double-bass

Jeffrey Beecher, Principal
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Theodore Chan
Timothy Dawson
Chas Elliott
David Longenecker
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Nick Davis*

flute

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piccolo

Camille Watts

oboe

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English horn

Cary Ebli

clarinet

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harp

Heidi Van Hoesen Gorton, Principal

keyboard

Patricia Krueger, Principal

librarians

Gary Corrin, Principal
Kim Gilmore

*guest musician



Sian Richards

Peter Oundjian in rehearsal with the Toronto Symphony Orchestra

Rimsky-Korsakov: Sheherazade, Op. 35

Nikolai Andreyevich Rimsky-Korsakov (1844 – 1908) mastered the art of colourful orchestration, a skill through which he expressed his taste for exotic subjects. It was virtually inevitable that he would turn his attention to one of the world's best-known collections of folklore, the 'Arabian' – or '1001' – 'Nights'. In his autobiography, he gave his intentions in composing *Sheherazade*:

I had in view the creation of an orchestral suite in four movements, closely knit by the unity of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy tale images...

I meant the hinted titles of the movements to direct but slightly the hearer's fancy on the path which my own fancy had travelled.

He attached the following introduction to the score:

The Sultan Shakriar, convinced of the falsehood and inconstancy of all women, had sworn an oath to put to death each of his wives after the first night. However, the Sultana Sheherazade saved her life by arousing his interest

in the tales which she told during the 1001 nights. Driven by curiosity, the Sultan postponed her execution from day to day, and at last abandoned his bloodthirsty design.

The suite opens with a stern brass theme that could represent the bloodthirsty sultan. Answering it is the most important recurring motive, a bewitching melody sung by the solo violin: the voice of Sheherazade. Early on, Rimsky-Korsakov begins to dot the score with the passages for solo instruments that make the entire suite a marvellous orchestral showpiece. The mercurial second movement has the character of a scherzo, and the third offers a luscious romantic reverie. The finale is a boisterous carnival, crowned by a colossal climax. The 'Sheherazade' theme returns one last time. Keening softly in the heights, it rocks the theme of the Sultan, its bullying tone now soothed, in a tender lullaby.

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Internationally recognised as one of the major cultural institutions of Canada, the

Toronto Symphony Orchestra was founded in 1922. Its esteemed roster of musicians numbers acclaimed solo and chamber ensemble artists as well as teachers in music faculties across North America. More than 225,000 patrons and 50,000 students attend concerts of the Orchestra at Roy Thomson Hall each year, and millions of Canadians listen to these as broadcast on CBC Radio. Under the leadership of its Music Director, Peter Oundjian, it has expanded its recording and touring projects to include a self-produced record label, and has toured throughout Canada, the US, and Europe. It continues to develop its international presence via a partnership with the prestigious British record label Chandos, as well as by showcasing and supporting new works by Canadian and foreign composers through its annual New Creations Festival.

The Toronto Symphony Orchestra is committed to innovative programming and each season presents a list of distinguished guest musicians. Throughout its history, it has welcomed some of the greatest international artists, including James Ehnes, Maureen Forrester, Lang Lang (in his first week-long residency programme in North America), Yo-Yo Ma, Itzhak Perlman, Christopher Plummer, Emanuel Ax, and Maxim Vengerov.

Renowned composers such as Igor Stravinsky, Aaron Copland, Henri Dutilleux, Sir Michael Tippett, Phillip Glass, Tan Dun, R. Murray Schafer, Magnus Lindberg, and Oliver Knussen have attended performances of their own music.

The 2013 – 14 season marked the tenth anniversary of the critically acclaimed, internationally sought-after conductor **Peter Oundjian** as Music Director of the Toronto Symphony Orchestra. Playing an integral part in the rebirth of the Orchestra, he has established an annual celebration of Mozart, founded the hugely successful New Creations Festival, launched TSO Live, a self-produced record label with nine releases to date, led the Orchestra in two unforgettable appearances at Carnegie Hall in New York, initiated the Orchestra's northern residencies, forged a relationship with Toronto's Luminato Festival to present free large-scale outdoor concerts, and revitalised the Orchestra with the appointment of more than one-third of its current musicians, including nine principals and the concertmaster, Jonathan Crow, in 2011. The award-winning documentary *Five Days in September: The Rebirth of an Orchestra* is available on DVD and chronicles his first week as Music Director.

Toronto-born, Peter Oundjian first studied violin in England with Manoug Parikian. He attended the Royal College of Music in London, where he was awarded the Gold Medal for Most Distinguished Student, and received the Ian Stouitzer Prize for excellence in violin playing by the Queen Mother. He later completed his training at the Juilliard School in New York, where he studied with Itzhak Perlman and Dorothy DeLay. He is the longest-serving first violinist of the renowned Tokyo String Quartet, a position he held for fourteen years. He was Principal Guest Conductor of the Detroit Symphony Orchestra from 2006 to 2010, played a major role at the Caramoor International Music Festival in New York between 1997 and 2007, and has just completed his first season as Music Director of the Royal Scottish National Orchestra. A visiting professor at the Yale School of Music since 1981, he received an Honorary Doctorate from the San Francisco Conservatory in 2009, and in 2013 was awarded the Samuel Simons Sanford Medal for distinguished service to music, the highest honour the Yale School of Music can bestow. Peter Oundjian and his wife, Nadine, have two children, Lara and Peter.

Peter Oundjian in rehearsal with the Toronto Symphony Orchestra



Sian Richards

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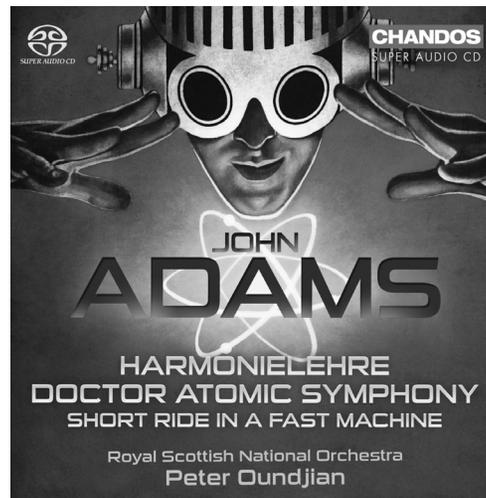


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This recording was made possible through the generous support of an anonymous donor.

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Mastering Rosanna Fish
A & R administrator Sue Shortridge
Recording venue Roy Thomson Hall, Toronto, Ontario, Canada (live); June 2013
Production manager Chris Walroth (Toronto Symphony Orchestra)
Front cover 'Sheikh Zayed Mosque at night, Abu Dhabi, United Arab Emirates',
photograph © Fabian von Poser / imageBROKER / Robert Harding
Back cover Photograph of Peter Oundjian by Sian Richards
Design and typesetting Cassidy Rayne Creative (www.cassidyrayne.co.uk)
Booklet editor Finn S. Gundersen
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Chandos Records Ltd, Colchester, Essex CO2 8HX, England
Country of origin UK

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Toronto Symphony Orchestra / Oundjian

RIMSKY-KORSAKOV: SHEHERAZADE

NIKOLAI ANDREYEVICH
RIMSKY-KORSAKOV (1844–1908)

1-4 **Sheherazade, Op. 35** (1888)

SYMPHONIC SUITE TT 45:20
JONATHAN CROW VIOLIN

RECORDED LIVE AT
ROY THOMSON HALL,
TORONTO

TSO
Toronto
Symphony
Orchestra
Peter Dinklage
Music Director

TORONTO SYMPHONY ORCHESTRA
PETER OUNDJIAN

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