

PROGRAM NOTES

Cathedral Bluffs  
SYMPHONY ORCHESTRA

2023/24 SEASON

Martin MacDonald, Music Director



# REMEMBRANCES

Saturday, November 11, 2023, 8PM

PC Ho Theatre - Chinese Cultural Centre

23/24 CATHEDRALBLUFFS.COM

# CONCERT PROGRAM

Please kindly turn off all phones and all other audible electronic devices before the concert begins.

The concert is approximately ninety minutes long with a twenty minute intermission

## CONCERT PROGRAMME

Martin MacDonald, conductor

Bacewicz, Grazyna Overture (1943)

Vaughan Williams, Ralph English Folk Song Suite (1923)

- I. March in F minor (Seventeen Come Sunday)
- II. Intermezzo in F minor (My Bonny Boy)
- III. March in B-flat major (Folk Songs from Somerset)

Lau, Kevin\* *A Dream of Dawn* (2014)

-intermission-

Beethoven, Ludwig van Symphony No. 3 in E-flat major, Op. 55 *Eroica*

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

\*Canadian composer

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We acknowledge that the land on which we gather 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 also acknowledge that Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands.

# MUSIC DIRECTOR

## **Martin MacDonald**

Martin MacDonald is one of Canada's most dynamic and outstanding young conductors and has been awarded both the Heinz Unger Award and the Jean-Marie Beudet Award for orchestral conducting. In January 2022, Martin was named Music Director of the Cathedral Bluffs Symphony Orchestra based in East Toronto, Ontario. Martin has guest conducted extensively across Canada having worked with the orchestras of Toronto, National Arts Centre, Vancouver, Victoria, Kamloops, Edmonton, Calgary, Regina, Saskatoon, Winnipeg, Hamilton, Kingston, Kitchener-Waterloo,



London, Niagara, Sudbury, Thunder Bay, Windsor, Quebec, New Brunswick, and Newfoundland. He has served as a Cover and Guest Conductor for the National Ballet of Canada for several productions and has worked with the Minnesota Ballet, Atlantic Ballet, and Halifax Dance. Martin has recorded extensively for the CBC and for several commercial recordings. Most notably, Martin has served as Resident Conductor, Associate Conductor, and a regular guest conductor of Symphony Nova Scotia since 2008 with over 200 performances in a diverse range of programs and artists. Previously, Martin served as Associate Conductor of the National Academy Orchestra of Canada and has participated in several international conducting workshops and competitions.

Martin has a Master's in Orchestral Conducting from McGill, a Bachelor's in Cello from Memorial, and has studied conducting with Alexis Hauser, Bernhard Gueller, Boris Brott, Michael Jinbo, Kenneth Kiesler, Gustav Meier, Jorma Panula, Johannes Schlaefli. Martin's conducting activities have been generously supported by the Canada Council for the Arts. Cape Breton born, Martin is the youngest of twelve children and has a diverse musical background with a strong Celtic music tradition including extensive touring and performing with members of his family throughout Europe and North America.

Martin resides in Toronto, Ontario with his wife, Kristen and their daughter, Frances.

# THE ORCHESTRA

## VIOLIN 1

Alexander Gangurean \*  
David Colpitts  
Laura Brownell  
Andrea Dickinson  
Pamella Fell  
Wendy Frey  
Clive Davis  
Kirsten Hambleton  
Dana Bultje

## VIOLIN 2

Clare Pellerin\*  
Natali Jamal  
Cathy Tubb  
Susan Ross  
Wendy Seravalle-Smith  
Rod Gonzaga

## VIOLA

Valentina Ceaicovscaia\*  
Anna Heath  
Kunihiro Ito  
Leise Warner

## CELLO

Oleg Volkov\*  
Ivan Chu  
Shonagh McVean  
Michael Remenyi  
David Rodrigo  
Mary Kay Winter  
Barbara Dickson

## CONTRABASS

Stephen Haynes\*  
David Harvey  
Ernie Mee  
Michael Penafiel  
Kerry Johnston  
Maximos Farmakidis

## FLUTE

Christine Fong\*  
Rana Mireskandari  
Tracy Kennedy

## OBOE

Murray Finkelstein\*  
Andre Manivong

## ENGLISH HORN

Cristina Sewerin

## CLARINET

Steve Fox\*\*  
Tom Tsang  
Helen Li

## BASSOON

Marybeth Garofalo\*  
Tom Kelimbet

## FRENCH HORN

Samir Abd-Elmessih\*  
Robert Henderson  
Joan Weir  
Kelly Kaddatz

## TRUMPET

Tim Hendrickson\*  
Tim Birtch

## TROMBONE

David King\*  
Robert Ketchen  
Tony Ellis

## TUBA

Joel Gorlick

## PERCUSSION

Mary Thomson\*  
Scott McBride  
Jeff Mason

## TIMPANI

Andrew Busch

## HARP

Jacqueline Goring

\* denotes principal

\*\* acting principal

# PROGRAM NOTES

## **Grażyna Bacewicz - Overture (1943)**

Grażyna Bacewicz, born in 1909 in Łódź, Poland, remains one of the most accomplished female composers produced by Poland.

Her musical journey commenced in her hometown of Łódź, Poland, in 1919 when she enrolled at the local conservatory. At the tender age of 15, her formal studies in composition, violin, and piano began at the prestigious Warsaw Conservatory. In 1932, a pivotal moment in her career beckoned her to Paris on a grant, leading her to fine-tune her compositional skills under the tutelage of the esteemed pedagogue, Nadia Boulanger. Her proficiency as a violinist thrived alongside her burgeoning reputation as a composer. Her passion for the violin led her to study under the guidance of Carl Fleisch in Paris, and she captivated audiences across Europe with her solo performances. Bacewicz composed a total of seven violin concertos, often performing the solo part herself during their premieres.

Upon her return to Warsaw, she assumed the role of concertmaster for the Polish Radio Orchestra. Unfortunately, this period marked the lead-up to World War II, which presented formidable challenges.



Throughout the war, Bacewicz exhibited remarkable resilience and bravery by continuing to perform in secret and contributing to the Main Relief Council.

Bacewicz created her Overture in 1943 during the harsh German occupation of Poland. Following her escape from Warsaw during an uprising the following year, the Overture remained dormant until Poland's liberation from Nazi forces, finally receiving its premiere in 1945 during the Krakow Festival of Contemporary Music. In just six minutes, this Overture, with its clear structure of short, contrasting segments, exudes the power of a grand symphonic composition.

# PROGRAM NOTES

## Vaughan Williams - English Folk Song Suite (1923)

Ralph Vaughan Williams' English Folk Song Suite is a captivating exploration of English rural folk music. In addition to his deep admiration for the British landscape and heritage, Vaughan Williams held a profound sentimental attachment to Britain's rich musical history. During a resurgence of military bands in 1923, he



crafted the English Folk Song Suite specifically for them. Although widely loved by various wind orchestras, it's the orchestral adaptation by Gordon Jacob that predominantly graces modern concert halls.

This suite comprises three movements, each offering a glimpse into the countryside's musical life. The first movement, "Seventeen Come Sunday," is a lively celebration of rustic gatherings, evoking dancing and merriment. The second movement, "My Bonny Boy," is a poignant intermezzo that delves into the emotional depth of traditional songs, often centred on themes of love and longing. The suite concludes with "Folk Songs from Somerset," a spirited march that pays tribute to the enduring spirit of the English countryside, closing the suite with a sense of jubilation.

Vaughan Williams' English Folk Song Suite beautifully combines the authenticity of folk music with his compositional genius, creating a timeless work that captures the soul of England through captivating melodies. It's a journey through the heart of England, where the melodies of generations past continue to inspire and enchant contemporary audiences.

# PROGRAM NOTES

## Kevin Lau - *A Dream of Dawn* (2014)

*From the composer:*

*A Dream of Dawn* was commissioned by the New Brunswick Orchestra in 2014 to commemorate the 100th anniversary of the beginning of the First World War. It is a work conceived in the spirit of gratitude, aiming - through music - to salute a generation of brave Canadians who gave their lives in service of their country.

Cast in a single movement, and infused throughout with a broad sense of melancholy, *A Dream of Dawn* is divided roughly into two sections. The first, with its arching melodies for solo oboe and horn, is suggestive of idealism, a nobility of spirit. The second, by contrast, is shrouded in the ghostly present: steeped in sorrow, occasionally racked by powerful waves of memory. The work's coda introduces a brief flair of dissonance amidst an otherwise diatonic landscape, which evaporates as suddenly as it arrives, concluding on a radiant A-flat major chord - a glimpse of an uncertain paradise.

The process of creating music out of an explicit (rather than implicit) context, particularly one of historical or political import, comes with its own unique set of challenges and responsibilities. Rather than paint a musical portrait of war, or literalize a particular chronology of events, I have strived to compliment - in meditative fashion - the reflections of those listeners pondering war in all its paradoxical facets. My goal with this piece is to recognize, through music, the horrors of human conflict, while affirming our profound search for harmony in ourselves and abroad. This is a dream we can all share.



Thank you to the New Brunswick Youth Orchestra who commissioned *A Dream of Dawn* to commemorate the 100th anniversary of the beginning of WWI, and who produced the video to accompany the performance of the music

# PROGRAM NOTES

## Beethoven - Symphony No. 3 in E-flat major, Op. 55 *Eroica*

In 1803, Beethoven embarked on a musical journey that would reshape the symphonic landscape. A decisive shift in his artistic direction began to emerge, but it was in his Third Symphony that this transformation became boldly evident. The work, often referred to as the *Eroica*, represents a revolutionary turning point in the history of classical music.



Beethoven's innovations in the *Eroica* were nothing short of groundbreaking. This symphony boldly departed from the classical norms of the time. It introduced a continuous and organic connection between musical themes, expanded the role of the coda, and elevated the importance of the working-out section in symphonic development. The structural norms were challenged, and new modes of musical expression were unveiled.

The symphony unfolds in four movements. The first movement commences abruptly, omitting the customary introductory section. It plunges the listener into the heart of the music with sharp, staccato chords that evolve into a theme with a unique tonal exploration. The music's emotional intensity reflects Beethoven's personal turmoil and his resolve to create despite his growing deafness.

The Funeral March of the second movement is a poignant reflection of grief. It mourns heroes who sacrificed their lives for freedom, resonating with controlled heroism. An oboe introduces the theme, which evolves into a monumental fugue that adds depth and grandeur to the mourning.

The third movement, marked Scherzo: *allegro vivace*, bursts with optimism and energy. This lively section is tinged with moments of whimsy and even madness. Three French horns take the spotlight in the trio, followed by a return to the Scherzo's exuberance. The Grand Finale: *allegro molto* continues the liveliness, shifting the symphony's focus to the last movement. Here, a new thematic element arises and undergoes a series of exquisite variations that lead to a powerful fugato passage. The symphony concludes with a staggering sequence of commanding chords.

At its premiere in 1805, the *Eroica* bewildered audiences. It was twice the length of Beethoven's previous symphonies, and some found it unendurable or even lawless. However, Beethoven had set the course for the future of symphonic music. His *Eroica* remains a beloved masterpiece, showcasing the composer's undying commitment to his art. When asked which symphony was his favourite, Beethoven, after composing eight symphonies, unhesitatingly replied, "The *Eroica*."



# OUR NEXT CONCERT

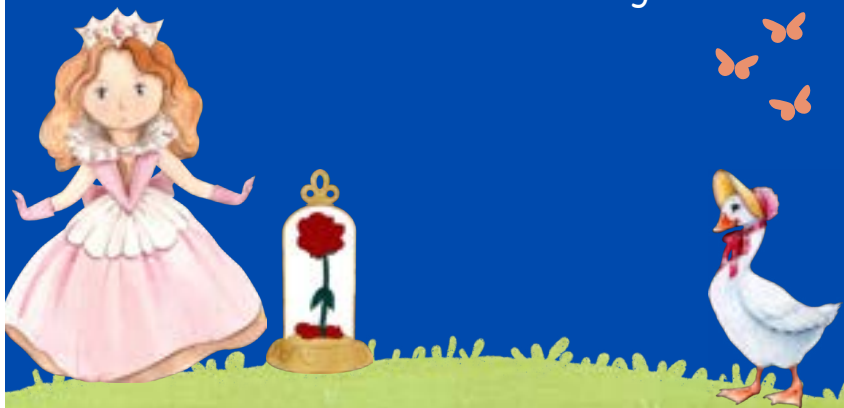
Join us at our next concert and experience the magic of fairytales coming to life through music!



## FAIRYTALES

Hear music inspired by the classic tales of Sleeping Beauty, Hansel and Gretel, Swan Lake, and more.

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**DECEMBER 16TH, 2023, 8 PM,  
PC HO THEATRE**

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Thank you!

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We would also like to thank all donors who wish to remain anonymous.

Cathedral Bluffs Symphony Orchestra is a registered charitable organization  
and gratefully accepts donations of any amount.

Charity #89036 4573 RR0001



# IMPORTANT

CONCERT DATE CHANGE ANNOUNCEMENT



Our  
"Walking Through The Fire"  
concert has changed to:

Friday, February 2, 2024.

**Cathedral Bluffs**  
SYMPHONY ORCHESTRA

Martin MacDonald  
Music Director

P.C. Ho Theatre  
Chinese Cultural Centre of Greater  
Toronto

## 2023/24 Concert Season

### FAIRYTALES

Clair Cho, cello and Danita Zhang, piano  
Winners of the 2023 North York Music  
Festival Concerto Competition

**Saturday, December 16, 2023**  
**8PM**

### WALKING THROUGH THE FIRE

Sultans of String, guest artists

\*Please note new date:  
\*Friday, February 2, 2024  
**8PM**

### SCHEHERAZADE

Jennifer Stephen, tuba

**Saturday, April 20, 2024**  
**8PM**

### TITAN

Joelle Crigger, violin

**Saturday, May 25, 2024**  
**8PM**

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- Sultans of String
- Rimsky-Korsakov *Scheherazade*

# CATHEDRAL BLUFFS TEAM

Cathedral Bluffs Symphony Orchestra has a long history of presenting the power of live orchestral music to the local community in Scarborough and Greater Toronto. Founded in 1985, Cathedral Bluffs has brought to life some of the greatest musical masterpieces, presented internationally acclaimed performers and helped to introduce some of Canada's rising stars in their debut performances with a symphony orchestra.

The Board of Directors, Music Director, and members of the orchestra are committed to continually improving diversity and inclusion in artistic programming, audience outreach and membership development.

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# YOUR SUPPORT!



## Your Support Counts!

The Cathedral Bluffs Symphony Orchestra is sustained by its patrons and generous contributions and grants. The quality and scale of the orchestra's performances, as well as our collaborations with other arts organizations, involve significant costs. Ticket sales are an important and growing source of revenue, but they cover only a portion of our annual expenses. The orchestra is a registered non-profit charitable organization and provides tax receipts for donations of any amount.

(Charity # 89036 4573 RR0001) To donate today, please visit our website at: [www.cathedralbluffs.com/support-us/](http://www.cathedralbluffs.com/support-us/)



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Chinese Cultural Centre of Greater Toronto

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## Cathedral Bluffs SYMPHONY ORCHESTRA

# COME AND JOIN OUR ORCHESTRA

We currently have openings for the following instruments:

### ORCHESTRA OPENINGS:

- ✓ Violin
- ✓ Viola
- ✓ Cello
- ✓ Double Bass

Playing members of the Cathedral Bluffs Symphony Orchestra are required to attend all rehearsals, which are typically held on Monday evenings from 7:30 – 10:00 p.m. at the Chinese Cultural Centre of Greater Toronto. The Centre is located at 5183 Sheppard Avenue East. During the concert season, which includes 6 concerts, rehearsals are especially important.





**SIGN UP**



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**On behalf of Imperial Graphics, we would like to commend the Cathedral Bluffs Symphony Orchestra for your positive engagement with the community. We are thrilled to hear about their inspiring concerts in the Scarborough community, and we are proud to support and partner with this non-profit Arts Organization.  
BRAVO to all involved!**