

Cathedral Bluffs
SYMPHONY ORCHESTRA

Martin MacDonald
Music Director



FAIRYTALES

Saturday December 16, 2023

PC Ho Theatre - Chinese Cultural Centre

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.

PROGRAM

Humperdinck, Engelbert	<i>Hansel und Gretel</i> : Prelude
Mendelssohn, Felix	<i>A Midsummer Night's Dream</i> , Op. 21 & 61 (Ein Sommernachtstraum) VII. Nocturne (end of Act III) IX. Wedding March (after Act IV)
Rachmaninoff, Sergei	Piano Concerto No. 2 in C minor, Op. 18 I. Moderato Danita Zhang*, piano
Tchaikovsky, Piotr Ilyich	<i>Swan Lake</i> : Suite, Op. 20a I. Scene II. Valse
-intermission-	
Liadov, Anatol	<i>The Enchanted Lake</i> , Op. 62
Lalo, Eduoard	Cello Concerto in D minor I. Prelude: Lento - Allegro maestoso Clair Cho*, cello
Ravel, Maurice	<i>Ma mere l'Oye</i> (Mother Goose): 5 pieces enfantines (Suite) I. Pavane de la Belle au bois dormant II. Petit Poucet III. Laideronnette, Imperatrice des pagodes IV. Les Entretiens de la Belle et de la Bete V. Le Jardin feerique
Tchaikovsky, Piotr Ilyich	<i>Sleeping Beauty</i> : Suite, Op. 66a V. Valse

*Winners of the 2023 North York Music Festival Concerto Competition

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 Beaudet Award for orchestral conducting. Martin has guest conducted extensively across Canada having worked with the orchestras of Toronto, National Arts Centre, Vancouver, Victoria, Kamloops, Edmonton, Calgary, 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, and 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,
Concertmaster
David Colpitts
Laura Brownell
Andrea Dickinson
Pamella Fell
Wendy Frey
Kirsten Hambleton

VIOLIN 2

Emily Misura**
Natali Jamal
Cathy Tubb
Nicole Yoshimura
Susan Ross
Wendy Seravalle-Smith
Rod Gonzaga

VIOLA

Valentina Ceaicovscaia*
Carol Burton
Anna Heath
Kunihiro Ito
Leise Warner

CELLO

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

BASS

Stephen Haynes*
David Harvey
Ernie Mee
Michael Penafiel
Kerry Johnston

Flute

Rana Mireskandari**
Tracy Kennedy

OBOE

Cristina Sewerin*
Andre Manivong

ENGLISH HORN

Eleanor Marshall

CLARINET

Elizabeth Day*
Tom Tsang

BASSOON

Marybeth Garofalo*
Tom Kelimbet

HORN

Samir Abd-Elmessih*
Robert Henderson
Theresa Harding
Joan Weir

TRUMPET

Tim Hendrickson*
Tim Birtch

TROMBONE

David King*
Tony Ellis
Robert Ketchen

BASS TROMBONE

Robert Ketchen

TUBA

Joel Gorlick

PERCUSSION

Mary Thomson*
Scott McBride
Andrew Busch

TIMPANI

Bruce Reid

HARP

Jacqueline Goring

CELESTE/KEYBOARD

George Vandikas

* Principal

** Acting principal

GUEST SOLOISTS

DANITA ZHANG

Danita Zhang is 14 years old. She was born in Winnipeg, Manitoba and started studying music at the age of 9. She received many first-place prizes, scholarships, and trophies at the Winnipeg Music Festival and the AMAF. She moved to Toronto in 2020 and is now a scholarship student at the Phil and Eli Taylor Academy. She is currently studying under the studio of Langling Liu. Danita has received many awards from Ontario, Quebec and international places such as the OMNI second place award, first place prizes in the OMFA competition, several first-place prizes and awards in the NYMF competition, finalist in the Oakville Concerto competition, and semi-finalist in the Rosalyn Tureck International Bach Competition. In her free time, she makes digital illustrations and has an Instagram account with many followers. She also enjoys badminton and often has games with her family.



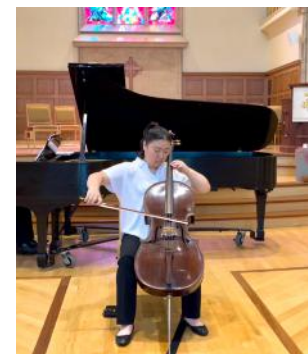
CLAIR CHO

Born in New Jersey, USA, Clair Cho is a cellist from Toronto, Ontario. She is currently in her third year of studies in the Bachelor of Music program at the University of Ottawa, under the tutelage of Prof. Paul Marleyn.

Clair has been awarded in various competitions including the North York Music Festival, OYMI Music Festival, Unionville Music Festival, and International Music Festival & Competition.

Throughout her university education thus far, Clair has had many opportunities to receive musical guidance by influential guest cellists and professors such as Richard Aaron, Alban Gerhardt, Johannes Moser, Jean Guihen-Queyras, PhilippeMuller, Nina Lee, Nicholas Jones, and more. She has continuously developed herself by participating in the uOttawa String Summer Academy during the summers of 2022 and 2023 as well as The Domaine Forget Academy in 2023.

Clair is a very passionate cellist who enjoys not only solo performances but also collaborative works such as chamber music and orchestra.



PROGRAM NOTES

HUMPERDINCK, *HANSEL AND GRETEL: PRELUDE*

Engelbert Humperdinck's opera "Hansel and Gretel" weaves a magical and timeless tale of the beloved Grimm Brothers' fairy tale. Premiered in 1893, this opera enchants audiences with its delightful and accessible music, making it a staple in the repertoire.

The story follows the adventures of two siblings, Hansel and Gretel, who, lost in a mysterious forest, encounter a gingerbread house belonging to a witch. Humperdinck's score captures the innocence and wonder of childhood, painting a vivid musical landscape that mirrors the enchanting narrative.

"Hansel and Gretel" is celebrated for its lush orchestrations and memorable melodies. The opera's whimsical and folk-inspired tunes, along with its richly orchestrated scenes, transport listeners into a world of fairy-tale magic. Humperdinck's charming and evocative music, coupled with the timeless story, makes "Hansel and Gretel" a perennial favorite for audiences of all ages.

MENDELSSOHN, *SELECTIONS FROM A MIDSUMMER NIGHT'S DREAM, OP. 61*

Felix Mendelssohn's "A Midsummer Night's Dream," composed in 1842, is a musical tapestry that beautifully captures the spirit of William Shakespeare's enchanting play. Comprising both the Overture and incidental music, this work showcases Mendelssohn's exceptional ability to infuse his music with whimsy, drama, and romanticism.

Mendelssohn's "A Midsummer Night's Dream" remains one of the most celebrated examples of program music, where the composer tells a story or evokes a specific atmosphere through the music itself. The work is not only a testament to Mendelssohn's precocious talent but also a timeless celebration of the magical and fantastical elements that Shakespeare so vividly portrayed in his comedy.

RACHMANINOFF, *PIANO CONCERTO NO. 2 IN C MINOR, OP. 18 (1ST MOVEMENT)*

Rachmaninoff's Piano Concerto No. 2 in C minor, Op. 18, stands as one of the most iconic and beloved works in the piano concerto repertoire. Composed between 1900 and 1901, the concerto captures the essence of late Romanticism, combining lush melodies, dramatic contrasts, and virtuosic piano writing.

The concerto's first movement opens with a hauntingly beautiful melody in the solo piano, instantly recognizable and often described as one of the most poignant themes in classical music. Rachmaninoff's gift for crafting memorable melodies is on full display as the music unfolds with a sense of both melancholy and mystery.

As the orchestra joins in, the movement progresses through a series of emotional landscapes, from moments of introspection to soaring climaxes. Rachmaninoff's rich orchestration, characterized by lush strings and powerful brass, provides a compelling backdrop to the piano's lyrical expressions.

TCHAIKOVSKY, *SELECTIONS FROM SWAN LAKE: SUITE, OP. 20A*

In 1875, Julius Reisinger of the Bolshoi Theater commissioned Tchaikovsky for Swan Lake, a ballet narrating the tale of Prince Siegfried and the enchanting Odette. Premiering 150+ years ago, Swan Lake's music has become a cultural fixture, marking Tchaikovsky's debut full-length ballet.

While the 1877 premiere faced challenges, choreographers Petipa and Ivanov revived it in 1895, solidifying Swan Lake's iconic status. The story follows Prince Siegfried's quest for true love with Princess Odette, ensnared by the evil von Rothbart's enchantment.

The Suite captures key moments. It starts with Odette and swans on Swan Lake, blending poignant oboe solos with ominous brass undertones. The Act II Waltz, featuring a solo trumpet, precedes the famous Dance of the Swans, a delicately-pointed choreography.

PROGRAM NOTES

LIADOV, *THE ENCHANTED LAKE, OP. 62*

Anatoly Liadov, known for his role in the Firebird ballet commission, was a complex figure shaped by a family of gifted yet procrastinating musicians. Despite his inclination toward indolence, Liadov was a respected pianist, conductor, and composer within the influential circle of Russian composers.

Dismissed from the St. Petersburg Conservatory in his youth for irregular attendance, Liadov's prodigious talent prompted his reinstatement, and he graduated with top honors in 1877. His productivity waned after marriage, but in later years, he composed notable works such as the tone poems "Baba Yaga," "The Enchanted Lake," and "Kikimora."

"The Enchanted Lake" (1908), Liadov's favorite composition, is described by the composer as a "fable-tableau." In this piece, he captures the mystical serenity of a starlit lake with shifting harmonies, evoking a fairy-tale atmosphere. Premiered in 1909 in St. Petersburg under the baton of Nikolai Tcherepnin, a fellow composer from the Conservatory, the work exemplifies Liadov's ability to create enchanting musical landscapes.

LALO, *CELLO CONCERTO IN D MINOR (1ST MOVEMENT)*

Édouard Lalo's Cello Concerto in D minor, composed in 1876, is a Romantic masterpiece, showcasing a fusion of French and Spanish influences. Initially written for cellist Adolphe Fischer, a close friend of Lalo, the concerto didn't gain immediate recognition but later became one of the celebrated works in the Romantic cello repertoire. The concerto's first movement is marked by a grand orchestral introduction, featuring a powerful solo cello entrance with sweeping, melodic themes that recur throughout the movement. Lalo's Spanish heritage is evident in rhythmic elements and dance-like qualities, creating a dialogue between the soloist and orchestra. Known for its vibrant orchestration, emotional depth, and technical demands, the concerto remains a captivating exploration of the cello's capabilities.

RAVEL, *MA MÈRE L'OYE (MOTHER GOOSE): SUITE*

Maurice Ravel crafted Mother Goose as Children's Pieces for piano (four hands), envisioning two specific young performers—the children of close friends. Although the premiere in 1910 featured children different from his original dedicatees, the performers were remarkably aged six and seven. Ravel orchestrated the piece the following year, drawing inspiration and its title from the primary collection of children's tales in France, Charles Perrault's *Contes de ma Mère l'Oye* (Tales from my Mother Goose, 1697), which served as the French counterpart to the German Brothers Grimm book.

I. The initial movement is a graceful Pavane for Sleeping Beauty, exuding courtly charm.

II. Tom Thumb, lost in the forest, pursues his breadcrumb trail. The music, with its shifts in time signatures, weaves a melancholic melody passed among the oboe, English horn, and cello. Imaginative violin harmonics and trills vividly portray the birds that have devoured the crumbs.

III. Liaderonette, Empress of the Pagodas, is portrayed in a miniature Chinese court served by her attendants. Pentatonicism (think of a five-note scale using the black notes on a piano) provides the building blocks of the music.

IV. In Beauty and the Beast, the clarinet solo embodies her melody, while the contrabassoon, with its low and grumbling tones, represents the Beast. A harp glissando marks his transformative moment, shifting his music to a concertmaster solo.

V. The Enchanted Garden serves as a contemplative and splendid ode to nature, bringing a beautiful conclusion to the composition.

TCHAIKOVSKY, *SELECTIONS FROM SLEEPING BEAUTY: SUITE, OP. 66A*

Tchaikovsky's "Sleeping Beauty" ballet, composed in 1889-1890, is a captivating tale of enchantment and love, with a score that is as magical as the story it accompanies. The "Sleeping Beauty" Suite, Op. 66a, distills the essence of this larger ballet into a collection of exquisite musical excerpts, offering a delightful journey through the fairy-tale world Tchaikovsky so brilliantly created.

Join us at our next concert



WALKING THROUGH THE FIRE

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Cathedral Bluffs SYMPHONY ORCHESTRA

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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

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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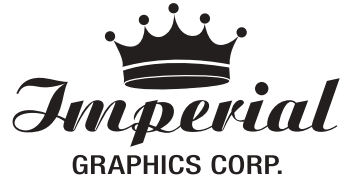


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Cathedral Bluffs
SYMPHONY ORCHESTRA

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