

Cathedral Bluffs  
SYMPHONY ORCHESTRA

Martin MacDonald  
Music Director



# SCHEHERAZADE

Saturday April 20, 2024

PC Ho Theatre - Chinese Cultural Centre

# CONCERT PROGRAM

Cathedral Bluffs Symphony Orchestra  
Martin MacDonald, conductor  
Jennifer Stephen, tuba

Smetana, Bedřich *Vltava* (The Moldau) from *Ma Vlast*

Williams, John Concerto for Tuba and Orchestra (1985)\*\*

- I. Allegro moderato
- II. Andante
- III. Allegro molto

**Jennifer Stephen, tuba**

**-intermission-**

Rimsky-Korsakov, Nikolai *Scheherazade*, Op. 35

- I. The Sea and Sinbad's Ship
- II. The Tale of Prince Kalendar
- III. The Young Prince and the Princess
- IV. The Festival at Bagdad; The Sea;  
The Ship Goes to Pieces on a Rock

\*\*Concerto for Tuba and Orchestra by John Williams presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

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 conductors and has been awarded both the Heinz Unger Award and the Jean-Marie Beaudet Award for orchestral conducting. In January 2022, Martin was named Music Director of the Cathedral Bluffs Symphony Orchestra based in Toronto, Ontario.

Most recently, Martin was named Artistic Partner of the Brott Music Festival based in Hamilton, Ontario where he will conduct several programs throughout the 2024 summer and fall season. 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. Recently, Martin has led several live orchestra to film productions and has produced orchestral and opera livestreams and recordings for the Toronto Symphony Orchestra and Against the Grain Theatre.

Martin has a Master's degree in Orchestral Conducting from McGill University. At McGill, he studied conducting with Alexis Hauser, served as assistant conductor to the McGill Symphony Orchestra, and worked



with both Opera McGill and the McGill Contemporary Music Ensemble as well as several other orchestral and chamber music activities. Martin has a Bachelor's degree in Cello from Memorial University. Martin further studied conducting with Bernhard Gueller, Boris Brott, and Michael Jinbo; and in workshops with Kenneth Kiesler, Gustav Meier, Jorma Panula, and Johannes Schlaefli. Martin's conducting activities have been generously supported by the Canada Council for the Arts. As a cellist, Martin has performed extensively with many orchestras and chamber music ensembles throughout Canada.

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.



## GUEST ARTIST

### JENNIFER STEPHEN, TUBA

Jennifer Stephen is the Principal Tuba of the Kitchener-Waterloo Symphony. She grew up in Yellowknife, NT, where she began playing the tuba in grade 11 at Sir John Franklin Territorial High School. With an immediate passion for the instrument, she pursued her studies at Memorial University of Newfoundland, under the direction of bass trombonist Kenneth Knowles, before attending Bowling Green State University, where she studied with renowned tubist and trailblazer Velvet Brown. Upon returning to Canada, Jennifer furthered her education at the Glenn Gould School of the Royal Conservatory of Music in Toronto, where she studied with Sasha Johnson.



Prior to joining the Kitchener-Waterloo Symphony, Jennifer was and remains an active freelance tubist in Ontario and across the country, performing with ensembles such as the Toronto Symphony Orchestra, Canadian Opera Company Orchestra, National Ballet Orchestra of Canada, the Calgary Philharmonic, the Esprit Orchestra, and the Hamilton Philharmonic Orchestra, among others. She is a member of the Hannaford Street Silver Band, the Canadian Women's Brass Collective, and a founding member of the Toronto Brass Quintet. She is an accomplished brass arranger with many of her works performed by brass ensembles in and around the GTA. Jennifer is a highly sought after chamber and session musician in Ontario, prolific in a wide variety of styles and genres. She has recorded for film and television, and appeared on Cris Derksen's Juno-nominated Orchestral PowWow project. She has also recorded for such artists as Danny Michel, Owen Pallett, and others. With a passion for teaching, Jennifer has a busy private studio, is an in-demand clinician and has coached at the University of Toronto, University of Calgary and the Glenn Gould School. She has been on faculty at the National Music Camp of Canada since 2009.

# PROGRAM NOTES

## **BEDŘICH SMETANA - VLTAVA (THE MOLDAU) FROM MA VLAST**

“The Moldau” is a symphonic poem by Bedřich Smetana, celebrating the majestic flow of the Vltava River through the Czech landscape. Part of his larger suite *Má Vlast* (My Country), completed in 1874, it premiered in 1882 as the second movement of a six-part orchestral masterpiece. Each movement of *Má Vlast* paints a vivid musical picture of Czech legends and landscapes, embodying Smetana’s deep patriotism.

In “The Moldau,” Smetana depicts the river’s journey from its source in the Bohemian Forest to its arrival in Prague. The music begins with gentle rippling figures symbolizing the river’s emergence from two mountain springs, leading into a grand theme representing its powerful flow. Along the way, we encounter scenes of rural life, a village wedding, and mystical water nymphs bathing in the moonlight. As the river navigates through rapids and reaches Prague, the music swells with regal hymns and grand arpeggios, evoking the city’s historic castle Vyšehrad. Finally, the piece concludes with a resounding two-chord cadence, marking the end of the journey.

## **JOHN WILLIAMS - CONCERTO FOR TUBA AND ORCHESTRA (1985)**

John Williams’s Tuba Concerto, commissioned by the Boston Pops Orchestra for their centennial celebration in 1985, shines a spotlight on an instrument often relegated to the background. Comprising three interconnected movements, the concerto showcases the tuba’s versatility with a blend of lyricism, agility, wit, and emotional depth. Despite its size, the tuba’s virtuosic capabilities are on full display, particularly in the exhilarating first-movement cadenza.

Premiering in May 1985 under Williams’s baton, the concerto is dedicated to Chester Schmitz, the Boston Pops’ esteemed tuba soloist. Throughout the work, Williams explores the technical and tonal ranges of both the instrument and its performer, incorporating elements of his iconic Superman theme into the first movement. According to tuba soloist Simon Wildman, the concerto evokes a sense of flying, action, and introspection, akin to a “long Superman étude.”

In William’s own words, he has said the following thoughts on his concerto:

“I really don’t know why I wrote it—just urge and instinct. I’ve always liked the tuba and even used to play it a little. I wrote a big tuba solo for a Dick Van Dyke movie called *Fitzwilly*, and ever since I’ve kept composing for it—it’s such an agile instrument, like a huge cornet. I’ve also put passages in for some of my pets in the orchestra—solos for the flute and English horn, for the horn quartet and a trio of trumpets. It’s light and tuneful and I hope it has enough events in it to make it fun.”

## **NIKOLAI RIMSKY-KORSAKOV - SCHEHERAZADE, OP. 35**

Nicolai Rimsky-Korsakov, born in Tikhvin, Russia in 1844 and passing away in Lyubensk in 1908, crafted his masterpiece *Scheherazade* in 1888, with its premiere taking place the following year in St. Petersburg.

*Scheherazade* breathes life into the timeless tales of the *Arabian Nights*, weaving a mesmerizing tapestry of adventure, romance, and intrigue. In the legend, Sultan Schahriar is consumed by distrust for women, vowing to execute each of his wives. However, Sultana Scheherazade devises a clever plan to save herself and countless others. She captivates the Sultan with her enchanting tales, spinning stories night after night for a thousand and one nights. Intrigued by her narratives, the Sultan postpones her execution each evening, and eventually abandons his murderous plan.

The opening movement introduces us to the stern Sultan Schahriar with a bold, angular motive, followed by a woodwind choir interlude reminiscent of Mendelssohn’s *Midsummer Night’s Dream Overture*, inviting listeners into a magical storybook world. The solo violin, embodying the mesmerizing *Scheherazade*, weaves a winding melody that captivates the Sultan and saves lives through her marvellous storytelling. Throughout the piece, *Scheherazade*’s melody and the Sultan’s motive recur, serving as narrative threads that maintain dramatic tension and anchor the musical structure.

While Rimsky-Korsakov provides descriptive titles for the four movements, *Scheherazade* transcends mere program music, inviting listeners on an orchestral journey through the landscape of Arabian folklore. The music does not aim to narrate specific tales but instead, focuses on purely musical structures. Rimsky-Korsakov envisioned the piece as a “kaleidoscope of fairy-tale imagery and Oriental designs.”

In the first movement, the music conjures the rolling waves of the sea and the grandeur of Sinbad's ship. This thematic material resurfaces in the final movement, giving the work a sense of coherence and fulfillment. In the second movement, Scheherazade the storyteller takes center-stage as she recounts the tale of the Kalendar Prince. The third movement explores the tender romance between a young prince and princess. This movement is filled with lyrical beauty and a sense of tenderness as the solo violin and other instruments engage in a delicate dance of longing and passion. The final movement brings the suite to a magnificent conclusion. The music celebrates a grand festival in Baghdad, with lively rhythms, animated melodies, and quick dances.

At the close, a great sense of calm is restored. Sultana Scheherazade has been spared thanks to her quick thinking and enticing stories, she can now look forward to the permanently warm regard and patient ears of the Sultan Shahriar.



# THE ORCHESTRA

## VIOLIN 1

Alexander Gangurean,  
Concertmaster  
Laura Brownell  
Dana Bultje  
David Colpitts  
Clive Davis  
Andrea Dickinson  
Pamella Fell  
Wendy Frey  
Kirsten Hambleton  
Lois Robinson

## VIOLIN 2

Ivan Samozvantsev\*\*  
Rod Gonzaga  
Natali Jamal  
Susan Ross  
Wendy Seravalle-Smith  
Audrey Sung  
Cathy Tubb  
Nicole Yoshimura

## VIOLA

Valentina Ceaicovscaia\*  
Carol Burton  
Anna Heath  
Kunihiro Ito  
Leise Warner  
Eve Wyatt

## CELLO

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

## BASS

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

## Flute

Christine Fong\*  
Rana Mireskandari  
Tracy Kennedy

## OBOE

Cristina Sewerin\*  
Andre Manivong

## CLARINET

Elizabeth Day\*  
Kathy Liddle

## BASSOON

Marybeth Garofalo\*  
Tom Kelimbet

## HORN

Samir Abd-Elmessih\*  
Robert Henderson  
Theresa Harding  
Joan Weir

## TRUMPET

Tim Hendrickson\*  
Margaret Wolf

## TROMBONE

David King\*  
Tony Ellis

## BASS TROMBONE

Robert Ketchen

## TUBA

Joel Gorlick

## PERCUSSION

Mary Thomson\*  
Scott McBride  
Bruce Reid  
Jacob Valcheff  
Chris Wong

## TIMPANI

Paul Mouradian

## HARP

Jacqueline Goring

\* Principal

\*\* Acting principal



NICK MANTAS | CITY COUNCILLOR

WARD 22, SCARBOROUGH-AGINCOURT

萬利高



April 20, 2024

As the Toronto City Councillor for Scarborough-Agincourt, I am delighted to extend my warmest greetings to all attending the splendid concert, "SCHEHERAZADE", presented by the Cathedral Bluffs Symphony Orchestra.

Music has a healing power. Its universal language bridges divides and connects us all, reminding us of our shared humanity and the beauty that resides within each of us. Your efforts transcend the boundaries of the concert hall, sparking a passion for music and the arts.

By making music accessible to families throughout Scarborough and beyond, you have nurtured a profound appreciation for the arts among people of all backgrounds and ages, upholding Toronto's motto - Diversity Our Strength.

Congratulations on a truly magnificent concert. I want to thank the Cathedral Bluffs Symphony Orchestra for serving as a beacon of artistic expression and accessibility in Scarborough. I eagerly anticipate witnessing your continued success as you flourish on your artistic journey.

Sincerely,

Councillor Nick Mantas

萬利高市議員

Ward 22, Scarborough-Agincourt

TORONTO CITY HALL

Suite A1-100 Queen St. W. | Toronto, Ontario M5H 2N2 | 416 392 1374 | councillor\_mantas@toronto.ca



TITAN

Saturday, May 25, 2024,

at 8 pm

Martin MacDonald, conductor

Joelle Crigger, violin



PROGRAM:

BRUCH

Violin Concerto No. 1 in G minor, Op. 26

Joelle Crigger, violin

MAHLER

Symphony No. 1 in D major Titan

TICKETS: WWW.CATHEDRALBLUFFS.COM

Cathedral Bluffs  
SYMPHONY ORCHESTRA

SAVE THE DATE!

# ANNOUNCING OUR 2024/25 SEASON

Join the Cathedral Bluffs Symphony Orchestra's 2024/25 season, featuring an epic opening with Beethoven's Ninth, Tchaikovsky's stirring *Pathétique* Symphony, and holiday cheer with Christmas classics. Get whisked away by the vibrant rhythms of Spain and Latin America with de Falla and Marquez, and usher in the spring through Copland's *Appalachian Spring*. Don't miss our season finale with the symphonic brilliance of Mussorgsky-Ravel's *Pictures at an Exhibition*. Experience symphonic power, live and local; this is your orchestra!

## ODE TO JOY

SATURDAY, OCTOBER 5, 2024

Community celebration to mark 200 years of Beethoven's Ninth Symphony! Joined by the voices from Pax Christi Chorale and Voices Chamber Choir. Soloists Rachel Krehm, Danielle MacMillan, Daevyd Pepper, and Alex Halliday.



## AFFAIRS OF THE HEART

SATURDAY, NOVEMBER 16, 2024

*My Name is Amanda Todd*  
by Jocelyn Morlock,  
*Affairs of the Heart* by Marjan Mozetich  
with Scarborough's own  
Tanya Charles Iveniuk, violin.  
Tchaikovsky's *Pathétique* Symphony.



For more information: [cathedralbluffs.com](http://cathedralbluffs.com)

SAVE THE DATE!

# OUR 2024/25 SEASON CONTINUES

## CLASSICAL CHRISTMAS

SATURDAY, DECEMBER 14, 2024

Classical favourites of the season!  
Including selections from Tchaikovsky's  
*Nutcracker*, Prokofiev's *Lieutenant Kije*, and  
young soloists, winners of the 2024 North  
York Music Festival Concerto Competition.



## SPANISH NIGHTS

SATURDAY, FEBRUARY 8, 2025

An all-Spanish affair with orchestra as  
soloist, with Spanish and Latin-inspired  
music from de Falla, Marquez, Chabrier,  
Bizet, Rimsky-Korsakov, and Canadian  
Elizabeth Raum.



## APPALACHIAN SPRING

SATURDAY, APRIL 19, 2025

A grand celebration of spring with a  
matinee performance of fresh, inspired  
music from Brahms *Haydn Variations*,  
Canadian Alexina Louie, Ravel's *Le  
Tombeau de Couperin*, and Copland's  
glorious *Appalachian Spring*



## PICTURES AT AN EXHIBITION

SATURDAY, MAY 25, 2025

Epic season finale with star composer Ian  
Cusson's *Tableau vivant*, Verdi's *La forza  
del destino* overture, the glorious and  
romantic Gliere Horn Concerto with our  
own Samir Abd-Elmessih, and Mussorgsky-  
Ravel's monumental *Pictures at an  
Exhibition*



Experience symphonic power, live and local, this is your orchestra!

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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.

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# BECOME A DONOR



## 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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Leave a Legacy



# 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.

## BOARD OF DIRECTORS

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Non-discrimination Policy: In accordance with the City of Toronto's policies, the CBSO has adopted and upholds its commitment to a policy of non-discrimination and right to be free of hate activity based on race, ancestry, place of origin, colour, ethnic origin, disability, citizenship, creed, sexual orientation, gender identity, age, marital status, family status, receipt of public assistance, political affiliation, religious affiliation, record of offenses, level of literacy or any other personal characteristics.

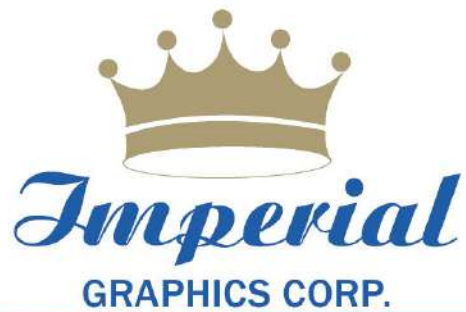
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On behalf of Imperial Graphics, we would like to commend the Cathedral Bluffs Symphony Orchestra for your positive engagement with the community. We are thrilled to hear about their inspiring concerts in the Scarborough community, and we are proud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

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Cathedral Bluffs  
SYMPHONY ORCHESTRA

Thanks for joining us.  
We look forward to seeing you at our  
**Next Concert**  
**TITAN**

Saturday, May 25, 2024 at 8 PM

Featured Soloist: Joelle Crigger, violin

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