

Cathedral Bluffs  
SYMPHONY ORCHESTRA

Martin MacDonald  
Music Director



# AFFAIRS OF THE HEART

Saturday Nov 16, 2024

PC Ho Theatre - Chinese Cultural Centre

# CONCERT PROGRAM

Cathedral Bluffs Symphony Orchestra  
Martin MacDonald, conductor  
Tanya Charles, violin

Morlock, Jocelyn\* *My Name is Amanda Todd* (2015)

Mozetich, Marjan\* *Affairs of the Heart* (1997)  
**Tanya Charles, violin**

## INTERMISSION

Tchaikovsky, Pyotr Ilyich *Symphony No. 6 in B minor, Op.74 Pathétique*  
I. Adagio – Allegro non troppo  
II. Allegro con grazia  
III. Allegro molto vivace  
IV. Finale: Adagio lamentoso

\*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 conductors, awarded both the Heinz Unger Award and the Jean-Marie Beaudet Award for orchestral conducting. Since January 2022, Martin has served as Music Director of the Cathedral Bluffs Symphony Orchestra. Most recently, Martin was named Artistic Partner of the Brott Music Festival based in Hamilton, Ontario. He 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, several commercial recordings, and has led live orchestra to film programs. Most notably, Martin has served as Resident Conductor, Associate Conductor, and a regular guest conductor of Symphony Nova Scotia since 2008 with over 250 performances. 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 degree in Orchestral Conducting from McGill University, and a Bachelor's degree in Cello from Memorial University. Martin 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.

# GUEST ARTIST

## TANYA CHARLES

Tanya Charles, a native of Hamilton, Ontario, with ancestral roots in Saint Vincent and the Grenadines, has captivated audiences across North and South America, as well as the Caribbean, with her exceptional musical talent. A recipient of numerous accolades, including the Women's Art Association of Canada - Luella McCleary Award, the Gabriella Dory Prize in Music, and the John C. Holland Award from the Hamilton Black History Association, Tanya is widely recognized for her artistic achievements. She earned a Bachelor of Music in Performance from the University of Toronto and an Artist Diploma in Orchestral Performance from the Glenn Gould School at the Royal Conservatory of Music.



Tanya is currently the concertmaster of Ensemble Obiora, a Montreal-based ensemble she has proudly led since its founding in 2021. One of her most notable recent performances with them was as the soloist in the Canadian premiere of Florence Price's Violin Concerto No. 1, conducted by Samy Rachid, Assistant Conductor of the Boston Symphony Orchestra, in October 2023. In addition to her role with Ensemble Obiora, Tanya is also a violinist and the Outreach Coordinator for the Odin Quartet.

Her diverse musical background reflects a broad range of artistic collaborations and performances across various ensembles. Tanya's performance experience includes serving as concertmaster and soloist WITH Colour of Music Festival Orchestra (COMF) and the COMF Virtuosi in South Carolina. She has also held the position of associate concertmaster with the Gateways Festival Orchestra in New York. As at home onstage as well as in the orchestra pit, Tanya has played with the Toronto Symphony Orchestra, the Canadian Opera Company Orchestra, and the National Ballet Orchestra of Canada. A versatile musician, she performs on violin, viola, and mandolin with Mirvish Productions, bringing her musical talents to the stage in a variety of theatre productions. She also leads the violin section of Toronto's Viva Mexico Mariachi, contributing her expressive playing to the vibrant energy of their performances.

Tanya is deeply committed to music education, serving as a dedicated educator, string adjudicator, and clinician both locally and internationally. She has imparted her expertise in English, French, and Spanish, offering musical training and consultations at the White Chapel Music Studio (Saint Vincent and the Grenadines), the Ensemble du Monde (Guadeloupe) outreach program, and the Centro Regional de Estudios Musicales (Mexico). Tanya is based in Toronto (Scarborough), where she shares her passion and expertise as a faculty member at both the University of Toronto's Faculty of Music and the Oscar Peterson Program at the Royal Conservatory of Music.

# PROGRAMME NOTES

## JOCELYN MORLOCK

### *MY NAME IS AMANDA TODD (2015)*

Amanda Todd, a vibrant young woman who loved music and loved to perform, died by her own hand at the age of 15, after years of being cyberbullied and attacked at school and on social media. Some weeks before her death she uploaded a video to YouTube in which she told her own side of her story, speaking up for herself on the very platform on which people were attacking her. Amanda Todd's video was a catalyst for positive change and increasing awareness around cyberbullying and mental health, leading her mother Carol Todd to create the Amanda Todd Legacy Foundation. Amanda's message of hope, empathy, and tolerance has since caused a worldwide groundswell of support and awareness of bullying, cyber abuse and internet safety. The forceful, insidious nature of social media is used to generate the musical material throughout the composition. The opening draws first on overwhelming sorrow, which grows into a furtive, somewhat frenzied negative energy, like the uncontrolled proliferation of negative comments and images. Similar musical material (very similar small gestures, pitches and rhythms) are used and gradually modified to create increasingly powerful, positive music, like the proliferation of positive energy that a large group of people can create together through many small actions. [www.amandatoddlegacy.org](http://www.amandatoddlegacy.org)

## MARJAN MOZETICH

### *AFFAIRS OF THE HEART (1997)*

There are those in the world of contemporary music for whom directly expressed, raw emotion is rather embarrassing; it is disregarded in favour of music intended to stimulate the mind rather than touch the heart. This is not so with composer, Marjan Mozetich. His evocation of deep feelings and intense emotions has been central to his style. His *AFFAIRS OF THE HEART* for violin solo and string orchestra demonstrates perfectly the composer's desire to convey the variety and depth of human emotions.

The work was commissioned by the Canadian Broadcast Corporation (CBC Radio) and premiered in 1997 by the Manitoba Chamber Orchestra in Winnipeg, Canada. It has been recorded on CD by CBC Records and Quartz Music in London, England. To date this concerto has been

performed by over 25 different violinists around the world. AFFAIRS OF THE HEART is written in a single movement with three distinct sections moving organically from fast to slow to fast. With underlying hypnotic patterns, the piece moves from broad dramatic gestures to almost child-like innocence with a lush 'blues' feel in the middle slow section. Unlike in most concertos, the soloist here has little in the way of extensive virtuoso passages. Instead, the solo violin is constantly weaving in and out of the orchestral texture.

For more information see: <http://www.mozetich.com>

## **PYOTR TCHAIKOVSKY** **SYMPHONY NO. 6 IN B MINOR, OP.74 PATHÉTIQUE**

Composed: 1893

Premiere: October 28, 1893, St. Petersburg, conducted by Tchaikovsky

Pyotr Ilyich Tchaikovsky's Symphony No. 6, the Pathétique, is an emotionally charged work that has captivated audiences for over a century. Completed only months before his mysterious death, this symphony is often seen as Tchaikovsky's final farewell. He left no clear program, but hinted that it held deep personal meaning: "Let them guess," he told his nephew, leaving listeners to speculate about the music's secrets and sorrows.

One of the more intriguing interpretations involves Tchaikovsky's sexuality. Likely gay in a society that condemned homosexuality, Tchaikovsky lived with the painful reality of secrecy and self-censorship. His Pathétique symphony, with its alternating beauty, anguish, and quiet despair, might reflect the loneliness and longing he felt. For those aware of this aspect of his life, the symphony takes on the tone of a hidden narrative—an outpouring of emotions that he could not openly express.

### I. Adagio - Allegro non troppo

The first movement opens with a haunting bassoon solo, setting a somber and introspective tone. It builds into a sweeping, passionate theme in the strings, full of yearning and intensity. Sudden shifts between delicate, quiet passages and powerful climaxes create a sense of volatility and unease. The movement moves through moments of lyrical beauty and turbulent outbursts, ending in a brooding silence.

### II. Allegro con grazia

In contrast, the second movement is a lilting dance in 5/4 time, giving it an unusual, slightly off-balance feel. The graceful main theme flows smoothly, reminiscent of a waltz, but with an undercurrent of fragility. This asymmetrical rhythm lends an air of elegance that feels subtly fragile, as if something is not quite settled beneath the surface.

### III. Allegro molto vivace

The third movement is a vigorous and triumphant march, bursting with energy and driving rhythms. It showcases the orchestra's full power with bold brass fanfares and rapid string passages, building to a powerful, seemingly victorious climax. This energetic movement often leaves listeners with the impression of a finale, yet it holds a sense of tension, as if the victory is not entirely complete.

### IV. Finale. Adagio lamentoso

Defying symphonic tradition, the final movement is a slow, mournful adagio. The strings begin with a deeply expressive theme, filled with sorrow and introspection. As the movement progresses, the music ebbs and flows through waves of despair, occasionally lifting with moments of tenderness, but ultimately sinking back into profound melancholy. The symphony closes with a quiet, fading heartbeat in the strings, leaving a haunting sense of unresolved sorrow.

Tchaikovsky's death shortly after the premiere remains a mystery, with theories ranging from cholera to societal pressure leading to his self-destruction. Whatever the cause, the Pathétique endures as his last testament—a symphony of unmatched depth that speaks to universal themes of love, loss, and resilience. Its beauty and honesty offer us a glimpse into Tchaikovsky's soul, reminding us of the power of music to voice what words cannot.



# 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\*\*  
Natali Jamal  
Susan Ross  
Takako Suzuki  
Cathy Tubb  
Nicole Yoshimura

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

Christine Fong\*  
Rana Mireskandari  
Carolyn Ricketts

## OBOE

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Andre Manivong

## CLARINET

Elizabeth Day\*  
Danielle Waxer

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Tom Kelimbet

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

## TRUMPET

Tim Hendrickson\*  
Margaret Wolf

## TROMBONE

David King\*  
Tony Ellis

## BASS TROMBONE

Robert Ketchen

## TUBA

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# 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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# Cathedral Bluffs SYMPHONY ORCHESTRA

Martin MacDonald, Music Director

## CLASSICAL CHRISTMAS

Saturday, December 14, 2024  
8 PM

Program:

**Coleridge-Taylor**  
*Christmas Overture*

**Mozart**  
Flute Concerto No. 2 in D major, K. 314 (1st mvt)  
Piano Concerto No. 9 in E-flat major, K. 271  
*Jeunehomme* (1st mvt)

**Tchaikovsky**  
Violin Concerto in D major, Op. 35 (2nd mvt)

**Rimsky-Korsakov**  
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