ISABEL BADER CENTRE FOR THE PERFORMING ARTS

SEASON BENEFACCTOR
Estate of Alexander Murray Jeffery

VIRTUOSI FESTIVAL AND CELLO COMPETITION BENEFACCTOR
Isabel & Alfred Bader Fund, A Bader Philanthropy
THE SPECTACULAR CLASSICAL, SOUL, AND JAZZ EXTRAVAGANZA AT THE ISABEL

ORCHESTRAL VIRTUOSITY
ORPHEUS CHAMBER ORCHESTRA with VIRTUOSO PIANIST JAN LISIECKI
WED, OCT 16, 2019 at 7:30 PM

KINGSTON PRODIGIOUS
VIRTUOSO LEONID NEDIAK
TUES, OCT 29, 2019 at 7:30 PM

CHAMBER MUSIC VIRTUOSITY
FINE ARTS QUARTET and STEWART GOODYEAR, PIANO
THURS, NOV 7, 2019 at 7:30 PM

SPIRIT & SOUL
MEASHA BRUEGGERGOSMAN
TUES, NOV 12, 2019 at 7:30 PM

VIRTUOSIC TOUR DE FORCE
The United Performance of the NATIONAL YOUTH ORCHESTRA OF CANADA and EUROPEAN UNION YOUTH ORCHESTRA
Sascha Goetzel, Conductor
WED, NOV 13, 2019 at 7:30 PM

VIRTUOSO PIANIST
YEFIM BRONFMAN
SAT, NOV 23, 2019 at 7:30 PM

VIRTUOSO JAZZ
BRANFORD MARASLIS
Branford Marsalis Quartet
FRI, MAR 6, 2020 at 7:30 PM

Festival Passes and Single Tickets
(613) 533-2424 (M-F, 12:30-4:30 PM)
queensu.ca/theisabel

We acknowledge that the land on which we gather is the traditional territory of the Anishinaabeg and Haudenosaunee Peoples.

Anishinaabemowin (Ojibway): Gimaakwe Gchi-gkinoomaagegamig atemagad Naadowe miinwaa Anishinaabe aking. Kanyen’keha
Kanyen’keha (Mohawk): Ne Queen’s University e’tho nońwe nikanónhsote tsı nońwe ne Haudenasaunee tānón Anishinaabek tehahıhsónhı̨sahere ne ḥontsa.

FESTIVAL PASS!
It is a great pleasure to welcome you to the Isabel Bader Centre for the Performing Arts for its exciting sixth season. My wife and I are enthusiastic attendees of performances at the Isabel, and I look forward to the exceptional programming that Director Tricia Baldwin and her talented Isabel team have in store for us this year. With the introduction of a new Virtuosi Festival, a national cello competition, the YGK Emerging Musician Competition, and the returning Isabel Human Rights Arts Festival, this may be the Isabel's best season yet.

As a state-of-the-art performance centre that draws world-class artists, the Isabel is an integral part of Queen's University. The Isabel is home to the DAN School of Drama and Music and the Department of Film and Media, and an important connection point for community partners like the Kingston Symphony and Sistema Kingston. We are deeply grateful for the vision and generosity of Drs. Alfred and Isabel Bader in establishing the Isabel Bader Centre, making it possible for our community to celebrate the performing arts in such a spectacular venue.

As an alum, faculty member, and administrator, I have a long history at Queen's. I have witnessed many changes throughout my time with the university, and this past year was no exception. In December 2018, Mitchell Hall opened its doors and provided the Queen's community with an interdisciplinary facility that supports leading education and research, innovation, and entrepreneurial activities, and responsive health and wellness services. Our faculty members were recognized internationally for their groundbreaking work and received significant government funding to continue their discoveries. We took an integral step in the university's commitment to inclusion and reconciliation when Kanohhsyonne (Janice Hill) and Stephanie Simpson accepted the inaugural positions of Associate Vice-Principal (Indigenous Initiatives and Reconciliation) and Associate Vice-Principal (Human Rights, Equity and Inclusion). We also saw a change in leadership when former Principal and Vice-Chancellor Daniel Woolf, who has ably led the way for Queen's for the past ten years, finished his final term and we welcomed Principal and Vice-Chancellor Patrick Deane. I would like to acknowledge the recent passing of former Principal Karen Hitchcock. Dr. Hitchcock was instrumental in envisioning this astounding arts centre at Queen's University.

As I look ahead at the next year for Queen's, I know that our students, faculty, staff, and fellow Kingstonians will continue to inspire us with their work to enhance our campus and community.

Thomas Harris
INTERIM PROVOST AND VICE-PRINCIPAL (ACADEMIC)

MESSAGE FROM THE PROVOST

Thomas Harris has deep roots at Queen's. He graduated from the university with a Bachelor of Science in 1975 and returned in 1986 as a faculty member and Queen's National Scholar in the Department of Chemical Engineering. He was department head before serving as Dean of the Faculty of Engineering and Applied Science from 1996 to 2007. He then became Vice-Principal (Advancement) in 2010 and successfully led the Initiative Campaign, with benefactors contributing $640 million for a range of university priorities, well over the original target of $500 million. Thomas Harris is also an internationally recognized researcher for his work in mathematical modelling and applications of statistics in chemical engineering. He is a fellow of the Chemical Institute of Canada and Canadian Academy of Engineering and received the Golden Apple from the Queen's Engineering Society for Excellence in Teaching and Learning. – Queen's Gazette
Welcome to the 2019/20 season! We are thrilled to bring you the inaugural Bader and Overton Virtuosi Festival, our classical, jazz, baroque, global, children’s, and Kingston Connection series, as well as the Isabel Human Rights Arts Festival. In 2019/20, we will nurture the inquiring spirit with a diversity of world-class established and emerging artists. At the Isabel, we all witness artistic excellence first-hand with artists who, through genius, inspiration, and hard work, shoot for the stars and take us beyond. This season we look forward to Isabel debuts by the Orpheus Chamber Orchestra, pianists Alain Lefèvre, Jonathan Biss and Yefim Bronfman, jazz virtuoso Branford Marsalis, emerging star violinist Blake Pouliot, VOCES8, Akamus, OKAN, the Celtic juggernauts Breabach and Gaelic Storm, and more.

It is also inspiring to invest in the next generation with the Overton and Bader Canadian Cello Competition, the YGK Emerging Musician Competition, and our co-founding and participation in the M.A. in Arts Leadership program here at Queen’s University.

Queen’s University is fortunate to have the top university performing arts centre in Canada. We are deeply grateful for the vision and leadership of Dr. Isabel Bader and the late Dr. Alfred Bader in establishing the Isabel Bader Centre and making it possible for our students, faculty, and community to celebrate the diversity and beauty of the performing arts in such a spectacular venue. We envision a society transformed through the power of the arts. The arts are an essential expression of our humanity and civilization, and an inspiration to all our lives as enhanced and impassioned citizens of the world. We are an artistically spirited university arts centre that inspires and strengthens the Queen’s and Kingston community with the artists and programming we present, the academic programming we support, and everything that we do to make the Isabel experience the best experience.

GET ENGAGED: ARTS AND SOCIETY

Imagine a university where socially engaged art is an experiential approach to human rights, which helps future citizens transform political realities. Imagine artists as the cultural agents of change who bring issues of the minority into the field of vision of the majority in a way that resonates. Imagine artists who help the larger public engage and participate in dialogue about social issues.

At the Isabel, we created the Isabel Human Rights Arts Festival to bear witness to injustice locally, nationally, and internationally. We are privileged to partner with diverse artists and human rights activists who have dedicated their lives to create a fairer and inclusive future for humanity. Whether it is Tafelmusik’s Safe Haven concert on human migration, the Hart Centre’s The Small Things celebrating performers of different abilities, The Mush Hole by McMaster University Chancellor Santee Smith on the survival and resilience of Indigenous peoples, or Beautiful Scars with Tom Wilson and the Kingston Symphony about identity and forgiveness, we all have the opportunity to have our perspectives widened and inspired.

THANK YOU!

At this time we recognize the tremendous gift of vision of Queen’s former Principal Karen Hitchcock, who with alacrity and drive envisioned a university transformed through the arts through an astounding multi-disciplinary arts centre. We are so grateful for her foresight and determination to provide Queen’s students with a world-class performing arts centre for many years to come.

I am so blessed to work with such an outstanding team at the Isabel. Together, we all wish you a season of adventure and inspiration. It is a complete joy to share the arts experience with such a wonderful, wonderful audience.

Tricia Baldwin
DIRECTOR
NEW INITIATIVES

Developing the Next Generation
- Co-created the M.A. in Arts Leadership program with the DAN School of Drama and Music and Genovese, Vanderhoof and Associates. 2017/18
- Created the Isabel Overton Bader Canadian Violin Competition. 2017
- Created the Bader and Overton Canadian Cello Competition. 2020

Expansion of Programming
- Attracting the top artists in the world
- Series offerings expanded to include baroque, jazz, global, children’s, pop, film and multimedia, and new music.
- Created the Bader and Overton International Viennel Festival. 2017
- Created the Bader and Overton Virtuosi Festival. 2019/20
- Reached out beyond Kingston borders for which the Isabel was awarded the Greater Kingston Chamber of Commerce Tourism/Hospitality Award. 2016

Kingston Connection: Nexus for Community
- Community use by Kingston artists, festivals, non-profit groups, conferences, and events.
- Ballytobin Foundation gives Kingston’s cultural groups access to performance, rehearsal, and display space at the Isabel by subsidizing rental and staffing fees.
- Created Isabel Volunteer Program, attracting Kingston’s wonderful, arts-loving volunteers who make our world go ‘round.
- Created the Isabel Kingston Connection Series featuring Kingston’s finest musicians.
- Presented the YGK Emerging Musician Competition with Claire Bouvier and Aaron Holmberg. 2019

Socially Engaged Art and Cultural Inclusion
- Created the Isabel Human Rights Arts Festival in collaboration with Queen’s Department of Film and Media (festival films), for which the Queen’s Human Rights Initiative Award was given.
- Created the Ka’tarohkwi Festival of Indigenous Arts with curator Dr. Dylan Robinson, Queen’s Canada Research Chair in Indigenous Arts.
- Created the Global series featuring artistic traditions from around the world.

GROWTH

1ST SEASON  5TH SEASON
2014/15   2018/19
Ticket Sales  $114k  $353k
Funding  $46k  $360k
Venue rentals + Subscribers/pass holders/Pick 5  $25k  $130k
485  888
Events at the Isabel  45  310
Isabel presentation performances  15  50
Total attendance for all events  41,193
Students participating in Isabel offerings  3,095
Cultural tourists/out of towners  2,644
Facebook followers  1,100  6,162
Twitter followers  250  1,247
Instagram followers  43k  70k
Website visits  3,095  2,644

AWARDS
2017 Queen’s University Human Rights Initiative Award
2017 City of Kingston Livable City Design Awards
2017 USITT Architecture Award
2017 IES Illumination Award of Merit
2016 Kingston Chamber of Commerce Tourism Award
2015 Ontario Glass and Steel Association
2015 Ontario Association of Architects Award for Design Excellence — Lieutenant Governor’s Award for Design Excellence in Architecture
2015 Wood Design Awards
2014 The Frontenac Heritage Foundation Awards - Certificate of Commendation

OUR SUPPORTERS
People who believe in our work made all of the above possible. Thank you to absolutely everyone who has donated to the Isabel. You inspire us!
Special thanks to the Estate of Alexander Murray Jeffery, the Isabel & Alfred Bader Fund, A Bader Philanthropy, the Joseph S. Stauffer Foundation, Ballytobin Foundation, Shelagh and David Williams Music Programming Fund, Moira Hudgin, George Taylor Richardson Memorial Fund, J.P. Bickell Foundation, the late Regina Rosen, Burgundy Asset Management Ltd., Laura Dinner and Richard Rooney, John and Phyllis Rae, Kingston Whig Standard, Delta Hotels Marriott, and the Ontario Cultural Attractions Fund.

THANK YOU FOR YOUR FEEDBACK!

90% agree that Isabel performances are inspiring
96% agree that the Isabel is a world-class performing arts centre
99% agree that they enjoy the programming choices at the Isabel
99% of single ticket buyers cite the excellence of artists as a deciding factor for purchasing a ticket
2019 Audience Survey

GROWN!
WE’VE GROWN!

ARTS INCUBATOR: artist residencies and presentations of new works by Canada’s top creators.

2015/16 Hothouse by Judith Thompson after the book The Convict Lover by Merilyn Simonds, Theatre Kingston.
2016/17 Charlotte: A Tri-Coloured Play by Alon Nashman and Alec Brezina
2017 Kiviuq Returns by the Qaggiq Performing Arts Collective and led by the Qaggiavit! Society (Iqaluit).
2017/18 Tales of Two Cities: Damascus and Leipzig by Alison Mackay with Tafelmusik Baroque Orchestra / One Last Night with Mata Hari by John Burge and Craig Walker / On the Beach at Night and O Sun of Real Peace by Marjan Mozetich commissioned/performed by the Cecilia String Quartet and presented by the Isabel / Twitter Etudes No. 1 by John Burge, created for the Isabel Overton Bader Canadian Violin Competition.

2018/19 Celebration by Michel Szczesniak for Yolanda Bruno, winner of the 2017 Isabel Overton Bader Canadian Violin Competition / Wani’/Lost by Lisa Cooke Ravensbergen Ancestor (Song) Research Laboratory by Bracken Hanuse, Jeremy Dutcher, and Peter Morin / We Wear One Another by Tanya Lukin Linklater.

2019/20 A New Work by Marjan Mozetich for the Bader and Overton Canadian Cello Competition.
THE ISABEL

OUR MANDATE:
The Isabel has the mandate for education, arts presentation, and facility management.

OUR VISION:
Our vision is to be an outstanding artistic nexus for student and professional artists and our audiences, offering a lifetime of unforgettable diverse cultural experiences.

OUR MISSION:
For Queen’s students, we aspire to inspire and transform lives through high-level artistic training, education programs, and low- or no-cost access to our educational programs and world-class performances so that students may achieve their fullest potential as artists, pacesetters, and global citizens. For the greater Queen’s and Kingston communities, we provide a lifetime of outstanding cultural and intercultural experiences. The Isabel champions the arts throughout Queen’s, Kingston, and beyond.

We mourn the loss of Queen’s Principal Emeritus Karen Hitchcock who was instrumental in the vision and creation of the world-class, state-of-the-art Isabel Bader Centre for the Performing Arts. This arts centre continues to be the top multi-disciplinary performing arts centre of any Canadian university. Through her creativity and vision to create the Isabel, Dr. Karen Hitchcock has left a legacy for generations of students, faculty, and audiences to create, perform, produce, and participate in the arts here at the Isabel. Our gratitude is enormous.

QUEEN’S REMEMBERS PRINCIPAL EMERITUS KAREN HITCHCOCK
Reprinted from Queen’s Gazette
Wednesday July 10, 2019
By Communications Staff

Principal Emeritus Karen Hitchcock, the first woman to serve as Queen’s Principal and Vice-Chancellor, passed away on July 10, 2019.

Karen Hitchcock, the 18th principal and vice-chancellor of Queen’s University, died Wednesday, July 10 following an extended illness. She was 76.

Dr. Hitchcock was the first woman to serve as Queen’s principal and the first American. She held the office from July 2004 until April 2008. “Principal Emeritus Hitchcock served Queen’s with great commitment and warmth,” says Principal and Vice-Chancellor Patrick Deane. “During her time in office, work began on the Athletics and Recreation Centre and explorations were undertaken that would eventually lead to the building of the Isabel Bader Centre for the Performing Arts. I was fortunate enough to work with her during those years, and I know that many colleagues will also remember her fondly for her openness, her ambitious vision, and her collegiality.”

During her time at Queen’s, Dr. Hitchcock initiated a strategic plan to help define the university’s directions and goals over the following decade. Work began on the Athletics and Recreation Centre, the student life and athletics facility on campus, in 2007. Shortly afterwards the university acquired land along the shore of Lake Ontario for what would become the Isabel Bader Centre for the Performing Arts.

In the summer of 2008, Dr. Hitchcock oversaw the opening of Innovation Park, a facility bringing together innovators and specialists from academia, industry, government, and not-for-profits.

Before arriving at Queen’s Dr. Hitchcock was appointed president of the University at Albany, State University of New York in April 1996, once again the first woman to hold the position. She served in the position until 2003.

In 1964, Dr. Hitchcock received a bachelor’s degree in biology from St. Lawrence University in Canton, N.Y., and a PhD in anatomy in 1969 from the University of Rochester, School of Medicine and Dentistry.

During her academic career, Dr. Hitchcock held positions at Tufts University in Boston, Texas Tech, and the University of Illinois at Chicago. After leaving Queen’s, Dr. Hitchcock returned to the Albany area and became a special adviser for lobbying and consulting firm Park Strategies. She also served on the boards of PBS public television and NPR classical radio station WMHT, Albany Pro Musica, and the Doane Stuart School, and chaired the Albany-Colonie Regional Chamber of Commerce and the Center for Economic Growth. She also co-hosted the WAMC National Public Radio program “Best of Our Knowledge.”

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TAKE NOTE

FOR THE ENJOYMENT OF ALL PATRONS

LATECOMERS will be seated at intermission, or at a suitable break in the program.

CELL PHONES: Please ensure that your cell phone and other electronic devices are turned off before entering the hall. Please refrain from using flashlights or reading lamps during performances.

FLASH PHOTOGRAPHY and the use of RECORDING DEVICES of any kind, audio or video, are strictly prohibited.

SHARE THE AIR: In consideration of those with allergies or sensitivities, please refrain from wearing perfume, cologne, or other scented products. These can produce serious health concerns for others including respiratory issues.

We thank all patrons for their cooperation in creating the best possible experience at our concerts.

MESSAGE FROM THE ISABEL SAFETY TEAM

We love to leave our troubles behind when we enter the concert hall, but in today’s world, we should always be prepared for natural or man-made threats.

Please read these valuable tips on how to behave in the event that you encounter a fire or active threat. Sometimes you will need to make a fast exit, and other times staying where you already are may be the safest place.

Every situation is different. It is best to know your options in peaceful times so that these options are clear in an emergency situation.

We care about you, and want you to participate in solutions that keep you safe.

1. EXIT—Quickly walk away from the hazard through an exit that leads you away from danger.

Get to know the exits around you, as your best option may not be the same door through which you entered the concert hall.

Once you have exited the building, stand clear of the exit and move away from the building so that others can easily exit.

In an active threat, you also have other options to consider.

2. HIDE—You can crouch down or find a hiding place if you are unable to exit.

3. TELL—Once you are safe, call 911 to let them know about the emergency.

Thank you for working with us to keep you safe and sound!
THE BALLYTOBIN FOUNDATION

Five years of supporting Kingston community performances at the Isabel

In September 2014, the opening of the Isabel Bader Centre for the Performing Arts coincided with the awarding of the first Ballytobin Foundation grant in support of Kingston community groups making presentations at the Isabel. Today, having now disbursed over $100,000 in funding since that first award, it seemed an ideal time to meet with Ballytobin Foundation’s founder, Joan Tobin, to gain insight into her vision and success. John Burge, a composer and Queen’s University professor and someone who assisted Joan in establishing this fund, conducted the following interview with her last August.

John: As I know that you moved to Kingston in 2009, it seems remarkable that, as a retirement project, you not only recognized the need for Kingston arts organizations to have access to the Isabel, but that you were also able to establish a well-run charitable foundation with a highly successful granting process. Where did this idea come from?

Joan: Like many people, cultural events provide great meaning to my life. Additionally, as an actively engaged person, I was pleased to be asked to join the grant review team of the Community Foundation of Kingston & Area in 2010. Working with the CFKA and other organizations, it didn’t take long to realize that many local arts groups really needed access to better performing and presentation spaces. With the planning in place to establish the Tett Centre and Isabel Bader Centre, it seemed like an ideal time to use the Ballytobin Foundation to create a process whereby rental and some incidental costs could be covered to allow local organizations to use spaces in these venues.

John: How does one create the structural framework for this kind of project to work?

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Joan: As you are no doubt aware, a university the size of Queen’s can sometimes seem a bit disconnected from the surrounding municipality. From the very beginning, I was determined that, for the Ballytobin Foundation to be successful and responsive, it needed to be managed as a separate entity with its own board and application process. Full credit goes to Tom Harris, Vice-Principal of Advancement at Queen’s at the time, for embracing this approach. Real momentum was achieved with the arrival of Tricia Baldwin to direct operations at the Isabel.

John: How has the Foundation blossomed in the last five years?

Joan: I need to give full credit to the board members and grant review team who have volunteered their time to oversee the Ballytobin Foundation and more importantly, helped to make the foundation realize its mission. Equally, I am continually amazed by the groups that have received past support and note that many groups have received multiple grants. We have grown to three application deadlines per year and look forward to inspiring and receiving requests from new applicants.

John: What are your proudest moments?

Joan: I have attended far too many inspiring concerts that were supported by the Ballytobin Foundation to single out any specific event for special acknowledgement but would simply state that on a very personal level, this project has made me feel that I can truly call Kingston my home.

Ballytobin Foundation Grant Recipients in Support of Presentations at the Isabel Bader Centre for the Performing Arts: Inception to September 2019

- Calliope Collective
- Canta Arya School for Strings
- Cantabile Choirs of Kingston
- Choralpalooza (Kingston Choral Society)
- Chipped Off Performance Collective
- Electric Circuits Festival
- Isabel Bader Centre for the Performing Arts
- Kingston Canadian Film Festival
- Kingston Choral Society
- Kingston Community Strings
- Kingston Frontenac Public Library
- Kingston Kiwanis Music Festival
- Kingston WritersFest
- Limestone Learning Foundation
- Melos Choir and Period Instruments
- New Music Kingston
- Ontario Registered Music Teachers’ Association – Kingston Branch
- Open Voices Community Choir
- Orchestra Kingston
- Royal Canadian College of Organists
- Sistema Kingston
- World Trumpet Society Conference
- YGK Emerging Musician Competition

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The Isabel presents its 2020 Human Rights Arts Festival.

Join us in witnessing the inspiring artists on the forefront of social and political change for a just world.

Events include All We Are Saying with the Art of Time Ensemble and Ralston String Quartet (February 4, 2020), human rights film festival (February and March, 2020), The Mush Hole, directed by Santee Smith (March 9), Beautiful Scars with Tom Wilson and the Kingston Symphony (April 8, 2020), the premiere of H’art Centre’s The Small Things (April 17 and 18, 2020), and Queen’s student initiatives.

queensu.ca/theisabel
VERDI REQUIEM
NATIONAL ARTS CENTRE ORCHESTRA
Alexander Shelley, conductor
Felicia Moore, soprano
Susan Platts, mezzo
Amitai Pati, tenor
Dashon Burton, bass-baritone
with the
Ottawa Choral Society
Jean-Sébastien Vallée, chorus master
Duain Wolfe, guest choral advisor

SATURDAY, SEPTEMBER 14, 2019 AT 7:30 PM

GIUSEPPE VERDI
Messa da Requiem (Requiem Mass)
(1813–1901) for soprano, mezzo-soprano, tenor, bass, mixed chorus and orchestra
Requiem e Kyrie
Dies irae
Offertorio
Sanctus
Agnus Dei
Lux aeterna
Libera me

THIS EVENING’S PROGRAM DOES NOT INCLUDE AN INTERMISSION.
The Requiem opens softly, muted strings presenting the “Requiem aeternam” theme, one of two, along with the terrifying “Dies irae” music, subsequently reprised. The soloists enter in the glowing Kyrie, which Tovey considered “the most moving passage in all Verdi’s works; unquestionably one of the greater monuments of musical pathos”. If its soaring vocal lines, gushing orchestration, energetic choral interjections and dramatic contrast seem rooted in Verdi’s operatic style, the thundering Dies irae removes any doubt of the music’s impulse. (The ‘Lacrymosa’ was even salvaged from a discarded Don Carlos duet.) Shrieking winds, blaring trumpets, scurrying strings and violent drum blows vividly depict the text, “Day of wrath, that day will dissolve the generations into ashes”. Equally remarkable is the ensuing descent into nothingness. The terrifying theme returns twice in this vast, multi-sectioned movement, mediating between text cast in a narrative voice (mostly chorus) and that of individuals (mostly soloists). Verdi’s extensive use of the soloists, alone and in various combinations, distinguishes his Requiem from those of his predecessors, even Mozart’s, which he adored.

Verdi led the premiere in May 1874, a month after its completion, at St. Mark’s in Milan. His demand that women participate required the Archbishop’s special permission, granted only on condition that they wear full black dresses and mourning veils. In Verdi’s subsequent performances across Europe, an intermission followed the Dies irae. He welcomed applause throughout, as in opera, and accorded immediate encores to popular numbers. Among these, the “Hostias”, a tender tenor solo at the heart of the Offertorio. The concise Sanctus is a jubilant choral fugue. The Agnus Dei evolves, strikingly, from plainchant-like monophony to homophonic warmth. The sequence of lighter movements concludes with the ethereal Lux aeterna. The Libera me, though composed first, uncannily sums up all that precedes it: single-pitch intoning; a sudden reprise of the “Dies irae” theme; a beautiful “lux perpetua” for soprano and chorus a cappella; and a grand, uplifting fugue with Bach-inspired polyphony punctuated by stunning orchestral blasts. At its climax, the soprano reaches a high C; the C-major coda ends the work as quietly as it began.

ABOUT TONIGHT’S PROGRAM

“A great name has disappeared from the world!” cried Verdi after Rossini’s death in 1868. “His was the most widespread, the most popular reputation of our time, and it was a glory of Italy!” To honour Rossini’s memory, Verdi appealed to fellow composers to create a collective Requiem Mass. A committee was struck, movements were assigned. Verdi’s contribution, the Libera me (1869), earned high praise from one committee member as “the most beautiful, the greatest, and most colossally poetic page that can be imagined”. These words kindled in Verdi the desire to finish his own Requiem. In 1873, by which time the collaborative project had fizzled out, Verdi retrieved his manuscript and determined not only to complete the work but also to dedicate it to another of his heroes, the poet and novelist Alessandro Manzoni, who had died in May.
NATIONAL ARTS CENTRE ORCHESTRA

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beaudet as Music Director and Mario Bernardi as founding conductor. Bernardi was named Conductor Laureate in 1997. In October 2013, the NACO announced the appointment of Alexander Shelley as its Music Director, as of the 2015–2016 season. The NAC Orchestra undertook its first international tour in 1973 to Europe and has visited over 110 cities in Canada and more than 120 cities internationally in its 40-year history, including a 1999 coast-to-coast Canada Tour. They return to the Isabel following last season’s mesmerizing presentations of I Lost My Talk and Qiksaaktuq in the Ka’tarohkwi Festival of Indigenous Arts.

ALEXANDER SHELLEY, Music Director

Born in London in October 1979, Alexander Shelley, the son of celebrated concert pianists, studied cello and conducting in Germany. He first gained widespread attention when he was unanimously awarded first prize at the 2005 Leeds Conductors’ Competition, with the press describing him as “the most exciting and gifted young conductor to have taken this highly prestigious award.” He succeeded Pinchas Zukerman as Music Director of Canada’s National Arts Centre Orchestra in September 2015. The ensemble has since been praised as “an orchestra transformed … hungry, bold, and unleashed” (Ottawa Citizen) and Alexander’s programming credited for turning the orchestra “almost overnight … into one of the more audacious orchestras in North America.” (Maclean’s Magazine).

OTTAWA CHORAL SOCIETY

One of Canada’s premier large choral ensembles, the Ottawa Choral Society draws more than 120 voices from across the National Capital Region. In addition to its annual subscription series, the OSC appears regularly with the NAC Orchestra, partners with Chamberfest, and tours internationally.

Led by Jean-Sébastien Vallée, the Society strives to achieve the highest standard of musical excellence. Its programming is diverse and ambitious — from timeless masterworks to adventurous music by today’s leading composers. The OSC fosters the choral and vocal arts through its New Discoveries Auditions, as well as training and performance opportunities for emerging artists, composers and youth, and children’s ensembles.

JEAN-SÉBASTIEN VALLÉE, Chorus Master

Ottawa Choral Society Music Director Jean-Sébastien Vallée is an internationally recognized scholar and pedagogue. In addition to his activities with the OCS, Maestro Vallée is Director of Choral Studies and Chair of the Conducting Area at McGill University’s Schulich School of Music, and Director of the renowned choirs of Montreal’s Church of St. Andrew and St. Paul.

An advocate for contemporary music, Vallée commissions and premieres new works and programs rarely-performed repertoire. As a scholar, he has presented his research at prestigious conferences including the American Choral Directors’ Association, Newfoundland’s Festival 500, Podium, the Hawaii International Conference on the Arts and Humanities, and the World Symposium on Choral Music in Barcelona. His work has been broadcast nationally on CBC and PBS and can be heard on several recordings including LUX (Atma 2017) and REQUIEM (Atma 2018).

Upcoming activities include a return to Carnegie Hall in June with the music of Howard Goodall, concerts at the Liszt Ferenc Academy of Music in Budapest, a tour with the National Youth Choir of Canada in May, and lectures at the World Symposium of Choral Music in New Zealand.

DUAIN WOLFE, Guest Choral Advisor

Duain Wolfe is in his 20th season of preparing choral works for the NAC Orchestra and his 26th season as director of the Colorado Symphony Chorus. He is the founder-director of the Colorado Symphony Chorus, now in its 36th season. He directs choral works at the Aspen Music Festival, the Ravinia Festival and the Bravo! Vail Festival where he works with the New York Philharmonic, the Philadelphia Orchestra, and the Chicago Symphony Orchestra.

Winner of two GRAMMY® awards in 2010 (Best Choral Performance and Best Classical Album) for the CSO’s recording of Verdi’s Requiem with Riccardo Muti, in 2012 Duain Wolfe received the Michael Korn Founders Award from Chorus America in recognition of his contributions to the professional choral arts. He also prepared the Chicago Symphony Chorus for the GRAMMY® Award–winning recording of Wagner’s Die Meistersinger von Nürnberg with Sir Georg Solti, and for the CSO Resound release of Verdi’s Otello conducted by Riccardo Muti.
FELICIA MOORE, soprano

Felicia Moore is recognized as a powerful and innovative emerging artist having made music in partnership with Alan Gilbert, Anne Manson, Yannick Nézet-Séguin, Speranza Scappucci, Gary Thor Wedow, and Brian Zeger, among others.

This season, she joins the Metropolitan Opera for First Lady in The Magic Flute led by Lothar Koenings and sings the role of Susan B. Anthony in The Mother of Us All as a part of Project 19, the New York Philharmonic’s celebration of the centenary of the 19th Amendment, which guarantees women the right to vote in the United States. Highlights also include her debut with the NAC Orchestra, the title role of Ariadne auf Naxos at Arizona Opera, and a newly constructed version of Verdi’s Macbeth with Heartbeat Opera.

Felicia Moore is a fellowship recipient from Turn The Spotlight, a foundation created to identify, nurture and empower leaders—and in turn, to illuminate the path to a more equitable future in the arts through mentorship by and for exceptional women, people of colour, and other equity-seeking groups in the arts. She is a proud alumna of The Juilliard School, Mannes School of Music, and Westminster Choir College.

SUSAN PLATTS, mezzo-soprano

British-born Canadian mezzo-soprano Susan Platts brings a uniquely rich and wide-ranging voice to a broad spectrum of repertoire, from Bach to Verdi, and is particularly esteemed for her performances of Gustav Mahler’s works. She is a Fellow of the Rolex Mentor and Protégé Arts Initiative, which established her long-term collaboration with world-renowned soprano Jessye Norman.

Ms. Platts has performed on many of the world’s greatest stages including Covent Garden, Royal Albert Hall, Teatro alla Scala, Teatro di San Carlo, Carnegie Hall, and Lincoln Center as well as with the Philadelphia Orchestra, Orchestre de Paris, BBC Symphony Orchestra, London Philharmonic Orchestra, Toronto Symphony, and Boston’s Handel and Haydn Society.

Ms. Platts has appeared on distinguished art song series in New York, London, Toronto, and Montreal, and this season will return to Ann Arbor to appear with UMS in a series of Wolf Lieder recitals with pianist Martin Katz. Her recent opera highlights include her Royal Opera House debut in Mozart’s Die Zauberflöte, John Adams’ Nixon in China with the BBC Proms, and Die Walküre with the London Philharmonic Orchestra.

AMITAI PATI, tenor

This season the Samoan tenor Amitai Pati makes his European debut as Bizet’s Nadir in concert performances of Les pêcheurs de perles presented by Les Grandes Voix in Paris and Compiègne under Arie van Beek. He makes his Canadian debut this season in Verdi’s Requiem with the NAC Orchestra under Alexander Shelley. He’ll also make his debut as Jupiter/Apollo in Handel’s Semele with New Zealand Opera, and similarly joins the Auckland Philharmonia as the tenor soloist in Beethoven’s Symphony No. 9. Pati reprises this repertoire in China when he makes his Shenzhen debut with the Shenzhen Symphony Orchestra for Beethoven’s Symphony No. 9 and Charal Fantasy.

A former Adler Fellow, Amitai Pati’s commitments in San Francisco last season included Beppe in I pagliacci conducted by Daniele Callegari, Lord Cecil in Roberto Devereux under Riccardo Frizza, and Angel Quartet in Jake Heggie’s It’s a Wonderful Life conducted by Patrick Summers. Elsewhere he has recently recorded La fanciulla del West and Madama Butterfly with the Gulbenkian Orchestra under Lawrence Foster, due for release by Pentatone.

DASHON BURTON, bass-baritone

Bass-baritone Dashon Burton has established a vibrant career in opera and recital, as well as with orchestra. In key elements of his repertoire — Bach’s St. John and St. Matthew Passions, Bach’s B-minor Mass, Mendelssohn’s Elijah, Beethoven’s Ninth Symphony, Brahms’s Requiem, Handel’s Messiah and Mozart’s Requiem — Dashon is a frequent guest with the major orchestras of North America.

Dashon Burton’s 2019–20 season includes the world premiere of Caroline Shaw’s The Listeners, first with the Philharmonia Baroque and then with the North Carolina Symphony, where Burton also sings Beethoven’s Symphony No. 9. He sings Michael Tilson Thomas’s Rilke Songs with the Cleveland Orchestra, and reunites with Tilson Thomas at the San Francisco Symphony in May. He made his debut with the NAC Orchestra last season singing in Beethoven’s Ninth Symphony.

Burton’s album, Songs of Struggle and Redemption: We Shall Overcome, was singled out by The New York Times as “profoundly moving... a beautiful and lovable disc.” He is a founding member of the groundbreaking vocal ensemble Roomful of Teeth, with whom he won a GRAMMY® for their recording of Caroline Shaw’s Pulitzer prize-winning Partita for 8 Voices.
TRULY, MADLY BAROQUE
RED PRIEST

Piers Adams, recorders
Adam Summerhayes, violin
Angela East, cello
David Wright, harpsichord

TUESDAY, SEPTEMBER 24, 2019 AT 7:30 PM

ANTONIO VIVALDI
(1678–1741)
Concerto in A minor (orig. B minor) RV580
Allegro – Largo – Larghetto – Allegro

JOHANN PACHELBEL
(1653–1706)
Canon and Gigue in D major

PIETRO LOCATELLI
(1693–1764)
Labyrinth

TOMASO ALBINONI
(1671–1751)
Concerto in D minor op 9 no 2
Allegro e non presto – Adagio – Allegro

JACOB VAN EYCK
(1590–1657)
The English Nightingale

JOHANN SEBASTIAN BACH
(1685–1750)
Adagio from Sonata in G minor BWV 1029

GEORG FREDERICK HANDEL
(1685–1759)
Passacaglia in G minor

—INTERMISSION—

JOHANN SEBASTIAN BACH

JOSEPH-NICOLAS-PANCRACE ROYER (1705–1755)
Brandenburg Concerto no. 5 in D major (BWV 1050)
Allegro – Affettuoso – Allegro

HENRY ECCLES (1670–1742)
L’Amiable

GASPAR SANZ (1640–1710)
Adagio and Presto in G minor

GIUSEPPE TARTINI
(1692–1770)
Canarios

The Devil’s Trill Sonata
Largo – Allegro – Andante/Allegro/Adagio

Tonight’s performance is supported by the Shelagh & David Williams Music Programming Fund.

We thank Moira Hudgin for the gift of the Moira Hudgin Harpsichord, created by Yves Beaupré.
The word ‘baroque’ means many different things: irregular, strange, bizarre, florid, over-the-top, extravagant: words that sum up one of the most extraordinary periods in the history of music. This was a time when musical rules were cast out of the window in favour of constant change and invention, leading one well known theorist at the time to state “rules are what I like, and when I like it!” It is in this spirit that we try to reach to the true, and occasionally mad, heart of the baroque…

Antonio Vivaldi, the original Red Priest of Venice, was certainly a man who liked to live – and perform – on the edge. He was often criticized for the dizzying speed of his violin playing, as well as his hot-headed dealings with his musical employers and promoters, ultimately resulting in his demise in a paupers’ grave; but the quality of his music has never been in doubt. The concerto in B minor originally written for four solo violins (and subsequently arranged by J.S. Bach for four harpsichords) – typifies the composer’s infectious energy and invention.

When Johann Pachelbel composed his Canon – possibly for the wedding of J.C. Bach in 1694, although its exact origins remain unknown – he can hardly have imagined what a monster he had released on the world! For the past half century this exquisite composition has become so overused – as relaxation music, background music, music for weddings and funerals, and as the harmonic basis to many pop songs (and, of course, as a concert piece so popular that promoters refer to it as the ‘Pack'em-in' Canon) – that the genius of the original composition has been all but forgotten. The jaunty little Gigue which follows is less often heard, but equally appealing and well crafted.

Another baroque movement which has transcended its context and become a popular concert piece in its own right is the Capriccio from Pietro Locatelli’s ‘Labyrinth’ Violin Concerto in D – an extraordinary feat of violin pyrotechnics, and the natural precursor to Paganini’s Caprices. The composer wrote the following inscription beneath the Capriccio: “Laberinto armonico: ‘Facilis aditus; difficilis exitus.” This can be translated to mean, “Harmonic Labyrinth: Easy to enter; difficult to escape!”

If Vivaldi was the acknowledged king of the baroque concerto his Venetian compatriot Tomasso Albinoni would certainly have been a close contender to that throne. His Oboe Concerto in D minor – one of many he wrote for that instrument – is a small masterpiece, with a gloriously mesmeric slow movement which should be known as the real Albinoni Adagio (as opposed to the spurious work by Giazotto which bears Albinini’s name).

Chief amongst its many applications in the world of baroque tone painting – from love to death to the supernatural – is the recorder’s natural affinity with the sound of birdsong. Not only did composers frequently use the instrument to this effect in operatic works, but the recorder was even used to teach songbirds to sing! The English Nightingale variations by the Dutch recorder player Jacob Van Eyck remains a classic in the instrument’s repertoire.

The music of Johann Sebastian Bach needs little introduction, although it is worth noting that his reputation as the greatest of all baroque composers is a relatively recent one, and in his day he was never held in such high esteem. More than with any other composer of his era, his music seems to transcend its cultural heritage and work in virtually any context. The tear-jerking Adagio from the Viola da Gamba Sonata in G minor was made famous through its inclusion in the 1990 movie Truly, Madly, Deeply – hence its place in this programme – whilst the fifth Brandenburg Concerto remains an epic masterpiece and possibly the all-time greatest showpiece for the harpsichord!

Similarly no programme of baroque ‘greats’ would be complete without music by Georg Frederick Handel, here represented with our transcription of the famous Passacaglia, the conclusion to his Harpsichord Suite in G minor.

The short works by Pancrace Royer, Henry Eccles, and Gaspar Sanz give us a glimpse into the sound worlds of baroque France, England, and Spain. Royer is best known for his virtuosic compositions for the harpsichord, although the gentle little work presented here has the timeless eloquence of French café music; Eccles’ music (like that of many composers working in England at the time) combines French and Italian influences, but in a quintessentially English mix; and Sanz’s Canarios is a guitarist’s favourite, possibly one of the most hummable tunes of his day!

And so to our final piece, Giuseppe Tartini’s famous Devil’s Trill sonata. The composer claimed that the work came to him in a dream, in which he was visited by the devil, who picked up his violin and began to play the most extraordinary music on it. Upon waking, Tartini hurriedly scribbled down what he could remember, and out of that came this sonata, which he acknowledged as his finest work – “but one which falls so far short of the piece which that stunned me that night that I would happily have smashed my violin and given up music forever if I could but possess it!” Although arguably devoid of actual demonic inspiration, we hope that our arrangement of this work contains a little of the true, mad spirit of the baroque!

Program notes supplied by the artists.
PIERS ADAMS, recorder

Piers Adams is the modern day wild man of the recorder. His stubborn refusal to accept the natural limitations of his instrument has led the Washington Post to describe him as ‘superhuman’, and International Record Review to declare: ‘The things Adams does with his recorders defy the imagination.’

Born in 1963, he trained initially as a physicist before joining the tail end of the Dutch recorder movement of the 1970s and 80s, rapidly branching out from there to create his own unique sound and stage personality. Innovations in recorder design – most recently the ‘Eagle Recorder’ – have enabled Adams to expand the instrument’s repertoire to include every musical genre from renaissance to romantic to rock, and to astonish audiences with its expressive possibilities.

His concert tours have taken him to all corners of the globe, performing over 1,000 concerts with his iconic baroque quartet Red Priest, as well as recitals and concerts with international symphony and chamber orchestras, and numerous TV and radio appearances.

Visit piersadams.com for full information about his CD recordings and concert schedule.

ADAM SUMMERHAYES, violin

Adam Summerhayes’s grandfather studied the violin with Joachim’s last pupil and with Adolf Brodsky, the violinist who premiered the Tchaikovsky concerto. He learnt first from him and then from Yfrah Neaman, one of the twentieth century’s greatest pedagogues. He was introduced to the Baroque violin by Roy Goodman in the 1980s, initiated into period instrument performance by Paul McCreesh and studied with Micaela Comberti, then at the forefront of the early music scene.

He has been very highly acclaimed as a chamber musician, particularly for a number of discs featuring first recordings of previously unknown repertoire, including works by Aaron Copland. He has also given many concerto performances in Europe, Russia, and the USA. Adam has recorded over 20 CDs for Harmonia Mundi, Chandos, ASV, Meridian, Sargasso, and others. A disc of his gypsy fiddle playing was described as “heady stuff… thrilling virtuoso playing” (Gramophone). This disc lead to a cameo film moment, in Guy Ritchie’s recent blockbuster Sherlock Holmes: A Game of Shadows. He has broadcast live for BBC Radio 3 – including on the Early Music Show – and his recordings and compositions have been broadcast throughout the world.

ANGELA EAST, cello

Angela East is widely respected as one of the most brilliant and dynamic performers in the period instrument world, praised in The Times, London, for the “elemental power” of her cello playing. She has given numerous concerto performances in London’s Queen Elizabeth and Wigmore Halls, and has performed as soloist and continuo cellist with many of Europe’s leading baroque orchestras. Among her impressive list of concert credits are La Scala, Milan, Sydney Opera House, Versailles, and Glyndebourne. In 1991, Angela formed The Revolutionary Drawing Room.
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which performs chamber works from the revolutionary period in Europe on original instruments, and whose first eight CDs have received glowing reviews worldwide. Her long-awaited disc of Bach’s Cello Suites has recently been released on Red Priest Recordings. Her CD of popular baroque cello works, Baroque Cello Illuminations, has received excellent reviews and was chosen as ‘CD of the Fortnight’ in Classical Music Magazine.

DAVID WRIGHT, harpsichord

David Wright has spent many years trying to shed his reputation as the hard man of the harpsichord, having come to the instrument as a refuge from his East End gangland upbringing. The final spur to pursue a career in music came in 1994 when, as a 17-year old, he found himself facing a sawn-off shotgun at close range in an underground car-park. Since that time, he has reinvented himself as something of an 18th-century fop and lothario thanks to several years of study in sundry London music colleges (he was previously self taught) and a penchant for baroque beauty and morals.

With his harpsichord, he has toured throughout Europe, America, and the Far East, sharing the stage with such Early Music luminaries as Emma Kirkby and James Bowman, performing concertos, directing orchestras and operas (including the first modern day performance of Arne’s The Blind Beggar of Bethnal Green), and championing the instrument’s solo repertoire – in particular Bach’s Goldberg Variations. His unconventional background and unsurpassable technique made him a natural to join Red Priest, with whom he has toured and recorded since 2011.
ROYAL CONSERVATORY ORCHESTRA
Tania Miller, Conductor
Godwin Friesen, piano

THURSDAY, SEPTEMBER 26, 2019 AT 7:30 PM

HECTOR BERLIOZ
(1803–1869)
Le carnaval romain, Op. 9

MAURICE RAVEL
(1875–1937)
Piano Concerto in G major
Allegramente
Adagio assai
Presto

—INTERMISSION—

SERGEY PROKOFIEV
(1891–1953)
Symphony No. 5 in B-flat major, Op. 100
Andante
Allegro marcato
Adagio
Allegro giocoso
of the movement elapses before the orchestra enters: solo winds over a carpet of strings. Winds—notably the English horn—figure prominently, the idyllic mood disrupted only once by a short-lived but terrifying climax. Ravel heightens virtuosity, in both piano and orchestra, in the *Presto* finale, a shimmering and scampering rondo whose boisterous pageantry involves conspicuous appearances by the E-flat clarinet, trombone, and bassoons.

Soon after Germany invaded the Soviet Union in June 1941, Prokofiev was evacuated to safe havens away from the front. Prolific during the war, he composed patriotic propaganda, chamber music (including three “war” sonatas for piano), the opera *War and Peace*, the ballet *Cinderella* and the *Fifth Symphony* (1944). The last he described as “a symphony of greatness of human spirit” though stopped short of giving it a program. But Soviet critics were near-unanimous in connecting the work with the war. It was Prokofiev’s “wartime diary”, maintained one, “in which he had inscribed his various life impressions and emotions: the patriotic wrath, the lyrical feeling of enjoying Russian landscapes, the grief conditioned by the loss of friends, the carnival of joyful masks.” And why not? If music can distill the shared experience of suffering millions then surely it has achieved something important.

Elements of Prokofiev’s mature style abound—melodiousness, motoric rhythm and bright orchestration (think *Romeo and Juliet*). The mood as cheerful as Shostakovich is habitually gloomy. Yet throughout, dark clouds intrude, as in the Andante, its otherwise tranquil, yet steely lyricism blown up by powerful blasts. A surprise-filled scherzo (*Allegro marcato*) in which solo instruments swoop like dive-bombers over driving activity below is paired with an elegant, carefree trio. Scurrying counterlines lend the scherzo’s reprise a grave sense of urgency. In the *Adagio*, an achingly beautiful melody harmonized in shrill, close-spaced violins droops over pulsating accompaniment, yet even here interlopes a moment of grotesquerie. Beauty ultimately prevails, a point celebrated in the high-spirited snickering *Allegro giocoso*. The ending, a compositional tour de force, declares victory over the oppressive cycles of heavy machinery.

**ABOUT TONIGHT’S PROGRAM**

**Berlioz**, the French maverick who turned the German symphony on its head with his narrative *Symphonie fantastique* (1830), devoted considerable energy to the composition of opera. Among these, *Benvenuto Cellini*, about the sixteenth-century Italian sculptor who must race to complete a statue for the Pope or be hanged, was a box office flop. But from its ruins, Berlioz fashioned the dazzling overture *Le carnaval romain* (1844).

For the *G major concerto* (1929–31) Ravel’s stated goal was simply “to write a genuine concerto, that is, a brilliant work, clearly highlighting the soloist’s virtuosity, without seeking to show profundity.” His models were Mozart and Saint-Saëns, hence the straight-forward Classical three-movement design. The bluesy and often bitonal *Allegramente* scintillates with sparkingly clear and brilliant orchestral colours. The *Adagio assai* opens unassumingly with solo piano—a limpid melody in 3/4 flowing over accompaniment in 6/8—whose warmth ought to silence the critics who reproach Ravel’s music for supposed emotional restraint. A full third
ROYAL CONSERVATORY ORCHESTRA

The Royal Conservatory Orchestra (RCO), part of the Temerty Orchestral Program, is widely regarded as an outstanding ensemble and one of the best training orchestras in North America. Through the RBC Guest Conductor Program, four renowned conductors work with the RCO each season, allowing The Glenn Gould School students to gain experience through professional rehearsal and performance conditions. The week culminates in a Koerner Hall performance under the batons of such distinguished guest conductors as Tania Miller, Andrei Feher, Johannes Debus, and Gábor Takács-Nagy, who lead the RCO this season. Past guest conductors have included Sir Roger Norrington, Ihnatowycz Chair in Piano Leon Fleisher, Bramwell Tovey, Peter Oundjian, Ivars Taurins, Mario Bernardi, Richard Bradshaw, Nathan Brock, Julian Kuerti, Uri Mayer, Tito Muñoz, András Keller, and Lior Shambadal. The RCO ensures that instrumental students in the Bachelor of Music and the Artist Diploma Program of The Glenn Gould School graduate with extensive orchestral performance experience. Additionally, winners of The Glenn Gould School Concerto Competition have the opportunity to appear each year as soloists with the RCO. Graduates of the RCO have joined the ranks of the greatest orchestras in the world, including the Cleveland Orchestra, the Metropolitan Opera Orchestra, the BBC Orchestra, the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, Tafelmusik Baroque Orchestra, the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, the Calgary Philharmonic, the Quebec Symphony Orchestra, the Hallé Orchestra of Manchester, the Hong Kong Philharmonic, the Cincinnati Symphony Orchestra, and Leipzig Gewandhaus. The RCO has been heard repeatedly on the national broadcasts of the CBC Radio, has been invited to perform at the Isabel Bader Performing Arts Centre in Kingston, and toured China. The touring activities of the RCO are generously supported by the Temerty Foundation.

TANIA MILLER, Conductor

Canadian Conductor Tania Miller has distinguished herself as a dynamic interpreter, musician and innovator on the podium and off. She has guest conducted throughout Canada, the USA, and Europe with appearances that include the Toronto, Chicago, and Vancouver symphonies, the Calgary Philharmonic, the National Arts Centre Orchestra in Ottawa, and Montreal’s Orchestre Metropolitan to name a few. In 14 years as Music Director of the Victoria Symphony in Canada, Tania Miller gained national acclaim for her passion and commitment to the orchestra and community. She was the driving force behind new growth, innovation, and quality for the Victoria Symphony and gained a national reputation as a highly effective advocate and communicator for the arts. As curator, she distinguished herself as a visionary leader and innovator. Acknowledged for the impact and success of her tenure, in 2017, the Victoria Symphony bestowed her with the title Music Director Emerita. Recipient of the 2017 Friends of Canadian Music award from the Canadian League of Composers and Canadian Music Centre for her acclaimed commitment to contemporary music in Canada, other awards include an honorary Doctor of Laws degree from Royal Roads University in 2015 in recognition of her exemplary work as a leader and for her extraordinary artistic achievements in the community. In addition, she was a recipient of the 2016 Paul Harris Award from the Rotary Foundation for distinguished musical excellence and leadership. Canada’s Royal Conservatory of Music bestowed her with an Honorary Diploma in 2015 for her impact on music in Canada.

GODWIN FRIESEN, piano

Godwin Friesen’s love for music was nurtured by performing regularly in the Friesen Family Band, which recorded three albums and toured across Canada. In 2015, he placed first in piano at the National Music Festival, and the following year, he performed Saint-Saëns’ Caraval des animaux with the Saskatoon Symphony Orchestra. Last school year, Godwin performed concertos with the Regina and Saskatoon symphony orchestras and the Greater Toronto Philharmonic Orchestra. At The Glenn Gould School, his piano quartet, The Formare Quartet, won second place at the Chamber Competition Finals. In January, he performed a solo recital in the COC’s Free Concert Series, and other unique engagements this year have included a guest appearance with Piano Six – New Generation for their gala concert at Bravo Niagara! Festival of the Arts, and a role in Soulpepper Theatre Company’s narrated concert, 88 Keys.

Godwin’s love for public speaking earned him the Audience Communication Award in Milwaukee’s PianoArts North American Competition, and his experience as a composer led to his first piece for orchestra being premiered by the Saskatoon Youth Orchestra last year. He also enjoyed conducting the Junior Choir of The Phil and Eli Taylor Academy in their performance of his composition for them, WaterColour.

A student of John O’Conor, Godwin is in his final year of the Bachelor of Music program at the GGS, and is seeking ways to integrate his many interests into performances that articulate something relevant and impactful to audiences.
SPECIAL PERFORMANCES

BREABACH

Megan Henderson, fiddle, vocals
James Lindsay, double bass, vocals
Calum MacCrimmon, bagpipes, whistle, bouzouki, vocals
James Duncan Mackenzie, bagpipes, flute, whistle
Ewan Robertson, guitar, vocals, cajon

FRIDAY, OCTOBER 4, 2019 AT 7:30 PM

The haunting strains of twin bagpipes have become a defining signature of Breabach—a chiming herald of Scottish folk being embraced by a new generation. The energetic five-piece band delivers a thrilling and unique brand of contemporary folk music and those who have seen their live show will see why the group has earned international recognition on the world and roots music scene as one of the UK’s most dynamic and influential bands.

Often described as the new faces of Scottish traditional music, their career has already seen them voted ‘Best Group’ and ‘Best Live Act’ at the Scots Trad Music Awards as well as being nominated twice as ‘Best Band’ at the BBC Radio 2 Folk Awards. Breabach unite the thrilling talents of Calum MacCrimmon (pipes/whistles/bouzouki), Ewan Robertson (guitar/vocals), James Mackenzie (pipes/flute/whistles), Megan Henderson (fiddle/vocals/stepdance) and James Lindsay (double bass) and ever since launching their career as winners of an Open Stage Award at Celtic Connections 2005, Breabach’s star has been steeply on the rise—an ascent that continues with the release of their fourth album, Ùrlar.

Recent years have seen Breabach performing across the globe; from taking in the New Year at Woodford Festival 2014 in Australia to WOMAD New Zealand, touring Europe, Canada, and South Korea as well as performing at esteemed events on home soil such as the HebCelt Festival and the Glasgow Commonwealth Games.

“Breabach once again displayed all the artfulness, ambition and imagination that set them so decisively apart from the pack.” – Scotsman

“Tempos are often exhilarating, & the ensemble interplay is fiery. The colours & textures are beautifully layered but spaciously uncluttered lending the Breabach sound a depth & definition that only strengthens its impact.” – Songlines
CALUM MACCRIMMON, pipes, whistles, bouzouki, vocals

Calum's piping career began in Edmonton, Canada at the age of nine under the instruction of Pipe Major Arnie Stone. In 1991, Calum and his family moved to Monifieth (just up the road from Dundee) where his feelings for traditional Scottish music deepened and an all-too-commonly seen bagpipers obsession soon took hold. In 2004, Calum graduated with honours from the Royal Scottish Academy of Music and Drama (latterly Royal Scottish Conservatoire). This marked the start of his career as both performer and music tutor in Scotland and in many other countries such as Jordan, Canada, Australia, and throughout Europe.

Calum is currently a member of Breabach, Mans Ruin, The Unusual Suspects, Seudan and RTK9000. If he had to drop one it would be...Breabach! – Only kidding.

Between the years of 2004 and 2008, Calum was acting musical co-director/accompanist/tutor for the National Youth Pipe Band of Scotland. This band was set up by the National Piping Centre to provide a platform for talented young pipers and drummers to push the boundaries of a pipe band stage performance both musically and visually.

Calum received two separate commissions to compose music for large ensembles: Perception was written for The Gordon Duncan Experience; Times Change was written for the internationally renowned Mr McFalls Chamber as part of the Distil Showcase 2010.

MEGAN HENDERSON, fiddle, step dance, vocals

Megan Henderson hails from Fort William in Lochaber. Coming from a musical family, she first began playing violin at the age of four. As a multi-instrumentalist, she plays piano, accordion, and is also a vocalist.

From a young age, she has been involved with the Feisean movement, receiving invaluable experience playing with bands on a global scale at festivals including Celtic Colours, Canada; Celtic Connections, Scotland; and Blas, Scotland. From this she also received tuition from some of the world's most respected traditional musicians.

Megan moved to Glasgow in 2007 to study at the Royal Scottish Academy of Music and Drama to undertake the strings Bachelor of Music Honours degree. She currently plays with Salsa Celtica and Kristan Harvey and the Sanna as well as Breabach. She is the most recent addition to Breabach bringing fiddle, vocals, and step-dance.

EWAN ROBERTSON, guitar, vocals

Originally a piper and fiddler, Ewan's musical attentions were drawn to the guitar and song while studying at Sgoil Chiùil na Gàidhealtachd, based at Plockton High School. Regularly found playing with many of the UK's top folk artists, his consummate stage craft combined with captivating and dynamic playing have singled him out from the crowd and resulted in him being awarded the BBC Radio Scotland Young Traditional Musician of the Year award in 2008.

Following a successful UK tour in 2009, Ewan's debut album Some Kind of Certainty (Greentrax) was released in Spring 2010. When not on the road or in the studio, Ewan works as a part-time fire fighter in his home village of Carrbridge.

JAMES DUNCAN MACKENZIE, pipes, flute

James is from the village of Back on the Isle of Lewis. He began playing the pipes at the age of eight and went on to compete successfully in junior solo piping competitions throughout Scotland. After leaving school, James studied traditional music at the University of the Highlands and Islands, Benbecula College. It was there where he took a great interest in playing flute under the guidance of Iain Macdonald (Glenuig).

After a year in Benbecula, he made his move from the Hebrides to Glasgow where he has recently completed a BA(Hons) in Scottish Music, specializing in Piping at the Royal Scottish Academy of Music and Drama. James played with the Scottish Power pipeband for two years during his studies in Glasgow. He has played and toured with several folk bands over the last few years with performances across Europe, Canada, USA, and Australia. He joined Breabach in 2011.
In celebration of Beethoven’s upcoming 250th birthday, the Kingston Symphony presents all nine of his symphonies alongside all sorts of magnificent repertoire including Brahms’ Violin Concerto, Stravinsky’s Rite of Spring, and Rachmaninoff’s Piano Concerto No. 1.

For tickets or more information, please visit www.kingstonsymphony.ca or call 613-530-2050.

JAMES LINDSAY, double bass

Bass player James Lindsay was born and raised in the Aberdeenshire countryside in the North-East of Scotland. As an instrumentalist he is in constant demand working with some of the top names in the UK folk and jazz circuits as well as being an award-winning composer and a respected music educator. He now resides in Glasgow.

Initial forays into the music scene were homegrown, inspired by musical friends, the local live punk rock scene, and the sounds of his parents’ classical music and Beatles albums. Quickly developing as a competent bass guitarist, James soon transitioned to the upright bass after gaining an interest in jazz, traditional folk, and contemporary classical music, and making the move to Glasgow to study at Strathclyde University. In 2011, he gained a BA Honours in Music, but was already working as a full-time musician with renowned folk group Breabach.

James was the winner of the 2014 Martyn Bennett Prize for Composition and since then has continued to develop his writing, culminating in the release of his debut solo recording Strand in 2017. The album looks at his diverse range of influences and experiences, bringing together sounds of folk, jazz, and experimental music with a band made up of some Scotland’s top genre-hopping musicians.

As a teacher, he has taught privately and within institutions as well as given workshops at home and internationally. He has also worked with groups such as the worldwide music outreach organization Live Music Now and the youth Celtic big band, The Gordon Duncan Experience.

www.jameslindsaymusic.com
Experience ancient drum songs from Canada’s Arctic with an ensemble of Inuit musicians presenting Inuit drum dance, throat songs, and contemporary music. Nunavut is rich in the Inuit performing arts—from throat singing to original rap, storytelling to circus, button accordion to drum dancing. During the past century, many of the Inuit performing arts were banished by missionaries and are only now being retrieved before they are lost forever. Qaggiavuut envisions a strong, growing Inuit performing arts community and strives to strengthen, promote, advocate, and create space for Nunavut performing artists with a focus on Inuit. The arts honour and nurture the human spirit; they illuminate the meaning of our lives and help us to tell our stories.

This program is followed by a 30-minute Inuit Drum Dance, Storytelling, and Throat Singing workshop.

SHOW: 35-45 minutes
WORKSHOP: 30 minutes
Recommended for ages 6-12.

Today’s performance is supported by the George Taylor Richardson Memorial Fund.
**QAGGIAVUUT**

“Between Kiviuq and Arctic Song, we’re starting to have a product that is providing really high-value employment for Inuit artists, promoting Inuit culture, but also Nunavut, to the world. By doing so we’re proving there is a market, and if we had a space here, people would come here”—Executive Director, Ellen Hamilton.

Qaggiavuut is a beacon of arts and culture for the entire circumpolar world and provides both healing and inspiration to the people of the North. The Qaggiq Hub, an Inuit performing arts and cultural learning centre, as conceived by Qaggiavuut, would include much-needed gallery and workshop space to support and present Nunavut’s visual artists, screening and projection for Nunavut and circumpolar films, a climate-controlled exhibit room for curated art and artifacts until the Inuit Heritage Centre can be built, and arts education programming for children and youth. (Nunavut News)

**WHY?**

- Nunavut is the only territory or province in Canada without a performing arts centre and Iqaluit is the only capital city in North America without a space to present the performing arts.
- Nunavut is rich in the Inuit performing arts—from throat singing to original rap, storytelling to circus, button accordion to drum dancing.
- Many of the Inuit performing arts were banished by missionaries during the past century and are only now being retrieved before they are lost forever.
- The arts honour and nurture the human spirit; they illuminate the meaning of our lives and help us to tell our stories.
- The performing arts reflect a basic human need to find expression for thought and emotion with imagination and creativity.

**WHAT A NUNAVUT PERFORMING ARTS CENTRE WILL DO:**

- Professionally present the performing arts.
- Promote the preservation of Inuit culture and language through the arts.
- Promote Inuit arts and culture throughout Canada and the world.
- Provide professional development and training to emerging and established Nunavut performing artists.
- Provide arts education to Nunavut children and youth.
- Support the development of original and traditional Inuit performing arts works.
- Provide for the training in the technical fields of the performing arts (lighting, sound, recording, filming, stagecraft, wardrobe and makeup design etc.).
- Maintain an inventory of current Nunavut performing artists.
- Establish an archive of Nunavut performing arts.

**WHO MAKES QAGGIAVUUT WHAT IT IS?**

YOU make up the Qaggiavuut Society. Anyone can join our Society, and the only requirement is that you support the Qaggiavuut goal to build a Nunavut Performing Arts Centre. **Executive Director, Ellen Hamilton: ellen@qaggiavuut.com**

qaggiavuut.ca/en
CÉSAR FRANCK  
(1822–1890)  
Prélude, choral et fugue, M. 21

MAURICE RAVEL  
(1875–1937)  
Sonatine  
Modéré  
Mouvement de Menuet  
Animé

CLAUDE DEBUSSY  
(1862–1918)  
L’isle joyeuse

ALAIN LEFÈVRE  
(1962–)  
Grand carnaval

—INTERMISSION—

SERGEY RACHMANINOV  
(1873–1943)  
Sonata No. 2 in B-flat minor, Op. 36  
Allegro agitato  
Non allegro  
Allegro molto

MAURICE RAVEL

ALAIN LEFÈVRE

La valse

Sas Agapo
 finale, shimmering activity recalls the composer’s *Jeux d’eau* (1901). *La valse* (1920) began its life as an orchestral ballet score but is now mostly played as a concert piece and in piano transcription. On one level it’s a sincere ode to the Viennese waltz; on another, the frenzy with which the work culminates suggests a tradition wounded by the angst and bitterness that World War I left behind. It “plots the birth, decay and destruction of a musical genre”, suggests the English composer George Benjamin.

Between the premieres of two major works—the opera *Pelléas et Mélisande* (1902) and the orchestral triptych *La mer* (1905)—Debussy was preoccupied with works on a smaller scale including several for solo piano. These include the nimble *L’isle joyeuse* that bubbles with surface busyness.

In 2015, Quebec virtuoso pianist and composer Alain Lefèvre moved to Greece, a country still in the thralls of an economic crisis. Inspired by the land and the people, he penned a CD-worth of original compositions, recorded in 2016. The title track, *Sas Agapo* (*I Love You*), which brims with energy and warmth, is an offering of gratitude to his adopted homeland. The smiling and winking *Grand carnaval*, suggested by the Patras Carnival, subjects a delirious tune to amusing variations.

Worn thin by endless concertizing, Rachmaninov took refuge in Rome during the winter of 1913. Luxuriating in day-long solitude he sketched his Second Piano Sonata, finishing it that summer at his country retreat near Moscow. Not the big-tune Rachmaninov of the popular Second Piano Concerto, it is music forever searching, never quite arriving. The first movement settles into dreamland after a thunderous start. The second reverses course, its wistful, bell-like opening collapsed by an explosive cadenza. The finale is alternately tempestuous and skittish. “The composer speaks more of the intellect out of the intellect than of the heart out of the heart,” remarked a critic at the premiere. Rachmaninov’s streamlined 1931 revision weeds out the “superfluous” without making it any easier to play.
ALAIN LEFÈVRE, piano

Acclaimed as a “hero” (Los Angeles Times), a “spectacular pianist” (Fanfare), a “smashing performer” (Washington Post), an “artistic winner” (Music Week, London), a “genial talent” (The Gazette), and as “10 of the most agile fingers to have emerged from Quebec…” (Toronto Star), Canadian pianist and composer Alain Lefèvre has a sparkling international career, touring repeatedly world-wide, performing in prestigious venues (Carnegie Hall, Kennedy Center, Royal Albert Hall, Royal Festival Hall, Théâtre des Champs-Élysées, Théâtre du Châtelet, Salle Pleyel, Teatro Colon, Palacio de Bellas Artes, Herodes Atticus Theatre, Epidavros Theatre…) in recital and with international orchestras and leading conductors.

Saluted by the international press, for his “phenomenal technique” (The Spectator), his “sovereign mastery” (Hamburger Abendblatt), his deep sensitivity and exhilarating personality, Alain Lefèvre is a pianist who “breaks the mold” (International PIANO, London), and most importantly, an artist who “truly stands out from the typical trends and artifices offered on the international scene” (Classica). Some of his interpretations were described as “unparalleled” (Westdeutsche Zeitung), and even unsurpassed in memory (Los Angeles Times).

Guest soloist with a number of orchestras, Lefèvre has appeared with the Royal Philharmonic Orchestra in London, the London Mozart Players, the Orchestre National de France, the Orchestre Philharmonique de Monte-Carlo, the Philadelphia Orchestra, the Tucson Symphony Orchestra, the China Philharmonic Orchestra, the Guangzhou Symphony Orchestra, the Shanghai Symphony Orchestra, the Hambürg Symphony, the Oper Komische Orchestra in Berlin, the Montreal Symphony Orchestra, the Toronto Symphony, the National Arts Centre Orchestra, and the Moscow Virtuosi, to name but a few. He has also worked with renowned conductors such as Matthias Bamert, James Conlon, Franz-Paul Decker, Charles Dutoit, JoAnn Falletta, Bernhard Klee, Claus Peter Flor, George Hanson, Jacques Lacombe, Kent Nagano, Yannick Nézet-Séguin, Jukka-Pekka Saraste, Yan Pascal Tortelier, and Long Yu. He also worked with composers Pierre Max Dubois, Walter Boudreau, François Dompierre, Henri Dutilleux, and John Corigliano. International festivals include Ravina, Saratoga, Wolf Trap, and Vermont Mozart Festivals in the US, Cervantino in Mexico, Istanbul Festival in Turkey, Athens and Epidaurus in Greece, Lanaudière International Festival, and Mostly Mozart at Notre-Dame Basilica. He has performed in more than forty countries worldwide.

He has revived the music of André Mathieu in concert. His CD featuring Mathieu’s Piano Concerto No 4, described as “truly a work of genius” (Fanfare), topped the Canadian and American charts when released. His discography covers a vast repertoire, from John Corigliano’s Piano Concerto, considered to be the reference version by BBC Music Magazine, to Chopin’s 24 Preludes, where the critic “celebrates Alain Lefèvre”, placing him alongside the recordings of the “illustrious” Alicia de Larrocha, Ivan Moravec, and Arthur Rubinstein (Fanfare). His recording of the Liszt transcriptions of works by Bach and Wagner, was chosen as a “Télérama event” by Télérama and Audiophile Audition asserted this recital to be as “groundbreaking an illumination of Liszt’s transformational art as Gould’s was of Bach’s pure art nearly half a century ago”. “Rhapsodies” came highly recommended by BBC Music Magazine as an “essential purchase”, saluting Lefèvre’s “greatest passion and excitement”. His CD featuring the works of Chausson and Mathieu was amongst the Editors’ Choice (Gramophone).

Mr. Lefèvre has won numerous prizes, amongst them a JUNO, an Opus, ten Felix (ADISQ) and the AIB Award (London), for ‘International Personality of the Year (Radio)’, saluting his weekly two-hour radio program featuring classical music and broadcasted on ICI Musique/Radio-Canada. He is an Officer of the Order of Canada, Chevalier of the National Order of Quebec, and Chevalier of the Pléiade Order.
TARANTELLAS FROM THE ANCIENT AND MODERN WORLDS
VESUVIUS ENSEMBLE

Francesco Pellegrino, voice, chitarra battente
Marco Cera, guitars, mandolin, ciaramella
Lucas Harris, lute, guitars, colascione

The Vesuvius Ensemble is joined by special guests
Elisa Citterio, violin
Romina Di Gasbarro, voice, chitarra battente
Ben Grossman, percussion, colascione

MONDAY, OCTOBER 7, 2019 AT 7:30 PM

Traditional—Calabria
Frasca

Tarantismo: Music as Medicine
Anonymous
Melodies from Athanasius Kircher’s
*Magnes sive arte magnetica* (Rome, 1641)
Tarentella
Primus / Secundus / Tertius modus
Antidotum Tarantulae
Tono hypodorico

Ambrogio Sparagna (b. 1957)
Sogna Fiore Mio (Ninna nanna sopra la Tarantella)

La Tarantella alla Barocca
Santiago de Murcia (1673–1739)
Traditional—Campania
Lu guarracino

(program continues on next page)
VESUVIUS ENSEMBLE

Vesuvius Ensemble is dedicated to the musical and cultural heritage from Naples and other parts of southern Italy. The ensemble performs songs in dialect from the Italian countryside which have been passed on orally and in writing over centuries and finally researched and recorded in the twentieth century. The songs are accompanied by Baroque continuo instruments (baroque guitars, chitarrone) in combination with rustic string, percussion, and wind instruments typical of the region (chitarra battente, colascione, tamborra, ciaramella). The ensemble is led by Francesco Pellegrino and accompanied by guitarist/wind player Marco Cera and lutenist Lucas Harris. The Ensemble has thrilled audiences in both Canada and Italy, performing on its own or with Tafelmusik Baroque Orchestra in the collaborative program Bella Napoli. Vesuvius is also pleased to announce a new recording, La meglio gioventù.

FRANCESCO PELLEGRINO, tenor, chitarra battente

Italian tenor, Francesco Pellegrino, began his career during his early childhood. By the age of ten, he was a celebrated singer of traditional and classical Neapolitan music throughout Italy and Europe and recorded his first album of classical Neapolitan songs, circulated on radio stations throughout Italy. In 1994, Mr. Pellegrino completed his Diploma in Voice Performance with a minor in piano, from the Benevento Conservatory of Music. His performance activities during that time included opera, oratorio, concert songs, and traditional Neapolitan music. During his undergraduate, his extraordinary voice caught the attention of legendary tenor, Carlo Bergonzi. Maestro Bergonzi awarded Mr. Pellegrino with the International Arturo Toscanini Foundation Scholarship, inviting him to continue his studies with him at his academy of music, L’Accademia di Canto Verdiano di Busseto, in Parma, Italy and at L’Accademia Chigiana di Musica in Siena, Italy. Mr. Pellegrino worked in the chorus of Milan’s illustrious Teatro alla Scala from 1997 to 2001. As a soloist in opera, Mr. Pellegrino has interpreted the roles of Cavaradossi (Tosca), Pinkerton (Madama Butterfly), Il Duca (Rigoletto) and Alfredo (La Traviata) throughout Europe and the United States.

MARCO CERA, guitar, mandolin, ciaramella, flute

Oboist/Guitarist Marco Cera studied at the Padua Conservatory of Music (Italy) and at the Musikhochschule der Stadt Basel (Switzerland). In 1996, he was chosen as first oboe for the European Union Baroque Orchestra, with which he performed in Denmark, Portugal, Germany, United Kingdom and South Africa. He regularly collaborates as a soloist with the leading baroque orchestras in Italy and Europe, including Il Giardino Armonico, Concerto Italiano, I Sonatori della Gioiosa Marca, Accademia Bizantina, Cappella della Pietà de’ Turchini, Ensemble Zefiro, Europa Galante, I Barocchisti, Les Talens Lyriques and Academia Montis Regalis, and...
has worked with conductors Jordi Savall, Gustav Leonhardt, Robert King, Jesper Christensen, Jaap ter Linden and Barthold Kuijken. His wide discography includes works for Teldec, Opus 111, Chandos, Dynamic, Tactus. Marco moved from Italy to Toronto to play with Tafelmusik from 2000–2002, and rejoined the orchestra in January 2007. As a guitar player, Marco is member of Canada's premiere Arctic Fusion band, Ensemble Polaris.

LUCAS HARRIS, lute, guitar, colascione

Lucas Harris began his musical life as a jazz guitarist in his hometown of Phoenix, Arizona. After graduating summa cum laude from Pomona College, he studied for a year in Milan, Italy as one of the first Marco Fodella Foundation scholars and then at the Hochschule für Künste Bremen. Lucas now keeps a busy schedule as a continuo player for dozens of Baroque ensembles across North America. He is the regular lutenist with Tafelmusik Baroque Orchestra and is based in Toronto since 2004. Some recent projects included a lute concerto program for CBC radio's Young Artist Series, a solo recital for the Minnesota Guitar Society, a debut solo CD, as well as duo recitals and a recording with the Chinese pipa virtuoso Wen Zhao. Lucas was music director for a production of Cavalli's La Calisto for the Opera Program at Ohio State University, and has also been invited as guest director with the Pacific Baroque Orchestra in Vancouver. Lucas became the Artistic Director of the Toronto Chamber Choir in 2014.

ELISA CITTERIO, violin

Violinist Elisa Citterio joined Tafelmusik as Music Director in 2017. She moved to Toronto from her native Italy, where she divided her artistic life between orchestral work and an intense schedule as a chamber musician. She has recorded and toured, often as leader or concertmaster with such ensembles as Dolce & Tempesta, Europa Galante, Accademia Bizantina, Accordone, Zefiro, la Venexiana, La Risonanza, Ensemble 415, Concerto Italiano, Orquestra del Monsalvat, Il Giardino Armonico, and Orchestra Academia 1750. Since 2004, she was a member of the Orchestra della Scala di Milano. Elisa was born in Brescia, Italy, and grew up in a musical family including her composer mother and brother, and sisters who are professional musicians. Elisa began playing piano and violin as a pre-schooler, and began formal studies in violin at the L. Marenzio Conservatory in Brescia at age 11, winning many prizes in national competitions and graduating in violin and viola with highest honours. She continued her post-graduate studies with Franco Gulli, Corrado Romano, Dora Schwarzberg, Matis Vaitser, Ilya Grubert, and Dejan Bogdanovich.

ROMINA DI GASBARRO, voice, chitarra battente

Raised in Canada and Italy, singer–songwriter Romina Di Gasbarro’s trajectory is a tapestry of historical and modern music traditions. She began her opera career in Milan, and in Berkley California, under the tutelage of Olivia Stapp and Victoria de los Angeles, she was awarded the Academia Chigiana Voice Scholarship. She studied composition with Jack Berhens at UWO, David Mott at York, and Franco Donatoni in Italy. She won the Array Music Young Composers Workshop working with Michael J. Baker and Linda C. Smith. From Western University, Romina holds a Bachelor’s degree in classical guitar and a post-graduate Artist Diploma in Voice Performance. From York University, she earned a Bachelor of Education in music, Master’s in Music Composition, and is a current PhD student in Musicology. Romina's discography includes debut release, Poema and EP, Little Rome. She is currently recording her upcoming Italian-language release, Risorgimento. Romina is a regular guest and collaborator with Vesuvius Ensemble.

BEN GROSSMAN, percussion, colascione

Ben Grossman is a busy musician: improviser, studio musician, composer, noise-maker, and audio artist. He works in many fields, having played on over 100 CDs, soundtracks for film and television, sound design for theatre, installations, work designed for radio transmission, and live performances spanning early medieval music to experimental sound art. Ben’s tools of choice are electronics, percussion, and, especially, the hurdy gurdy (vielle à roue), a contemporary electro-acoustic string instrument with roots in the European middle ages. He studied the instrument in Europe (with Valentin Clastrier, Matthias Loibner and Maxou Heintzen) and has also studied Turkish music in Istanbul.

WEDDING? ANNIVERSARY? HAVE A BIG EVENT? WE WELCOME YOU TO THE ISABEL.

Concert Hall Rental Inquiries: 613.533.6000 ext. 75822
IBCPAbook@queensu.ca

Lobby Event Inquiries: 613.533.6000 ext. 77455
Tonight, the Dave Barton Trio will pay tribute to great guitarists who have influenced Dave’s musical journey and those of many others including Wes Montgomery, Pat Metheny, Ed Bickert, John Scofield, and Lennie Breau, among others.

*It Could Happen To You*  
Music by Jimmy Van Heusen and lyrics by Johnny Burke

*Autumn Leaves*  
Music by Joseph Kosma and lyrics by Jacques Prévert (Fr) and Johnny Mercer (En)

*West Coast Blues*  
Wes Montgomery

*Travels*  
Pat Metheny

*On Green Dolphin Street*  
Music by Bronislaw Kaper and lyrics by Ned Washington

*It Might As Well Be Spring*  
Richard Rodgers and Oscar Hammerstein II

*Come Rain or Come Shine*  
Harold Arlen and Johnny Mercer

*You Bet*  
John Scofield

—INTERMISSION—

*You Took Advantage of Me*  
Richard Rodgers, Lorenz Hart

*If I Were a Bell*  
Frank Loesser

*Waltz #4*  
Dave Barton

*Dec 14 14*  
Dave Barton

*All My Trial*  
Dave Barton

*Cherokee*  
Ray Noble
DAVE BARTON, guitar

Dave Barton is a jazz guitarist, studio musician, arranger, composer, percussionist and private teacher working in jazz, pop, and classical music. He has performed with many of Canada’s great jazz players in concerts and on recordings, most notably recording and touring with the late jazz trumpeter Kenny Wheeler. Recently he was featured in duet performances at the Prince Edward County Jazz Festival, with Toronto musicians saxophonist Alex Dean, jazz violinist Drew Jurecka, and saxophonist Tara Davidson.

Dave Barton first studied guitar by trying to copy Chet Atkins records at the age of 10. Dave went on to study classical guitar, composition and education at Queen’s University, (BMus 1981 and BEd 1982). Dave taught high school band and guitar classes, and was also a guidance counsellor and special education teacher. Dave’s large-form compositions have been performed by the Toronto Jazz Orchestra, the Greg Runicans Big Band, Brasswerks, and the Queen’s University Jazz Ensemble.

Dave has performed live in all venues: jazz clubs, musical theatre, recordings, concerts, teaching privately and in the SLC Music and Digital Arts program.

DAVID (DAVE) YOUNG, bassist

Born in Winnipeg, Dave Young began studying the guitar and violin when he was 10 years old, but a turn of events at a university dance gig compelled him to pick up the bass. Educated as both a jazz and a classical player, Young was a member of the Lenny Breau Quartet in from 1961 to 1966. His professional relationship with jazz giant Oscar Peterson spanned three decades during which he played in the Oscar Peterson Trio in appearances all over the world.

As classical artist, Young was the principal Double Bassist with the Edmonton Symphony Orchestras as well as the Hamilton Philharmonic Orchestra. As a jazz artist, he has collaborated with the genre’s brightest luminaries including Clark Terry, Zoot Sims, Joe Williams, Oliver Jones, Rob McConnell, Phil Dwyer, Michel Lambert, John Hicks, James Moody, and many more.

Young regularly tours with clarinetist James Campbell and pianist Gene Di Novi in a program of “Classical Fusion”. He performs a “dueling basses” repertoire of classical works with Toronto Symphony bassist Joel Quarrington. In 2009, Dave released, Mean What You Say, produced by bassist Robert Occhipinti and featuring Robi Botos, Frank Botos, and Kevin Turcotte, and performed in a 16-piece orchestra accompanying Twyla Tharp’s Broadway-bound show then titled Come Fly with Me: The Music of Frank Sinatra.

Young’s work has been nominated for two JUNO Awards: Aspects of Oscar featuring Kevin Turcotte, Reg Schwager, Robi Botos, and Terry Clarke (2011) and Octet Volume One from the Dave Young/Terry Promane Octet (2012).

Young is currently a faculty member of The University of Toronto.

TERRY CLARKE, drums

Terry Clarke was born in Vancouver, B.C. He was just 12 years old when he began studying formally with noted drum teacher, Jim Blackley.

In 1965, Clarke moved to San Francisco to work with legendary saxophonist, John Handy III. He performed with Handy for two and a half years, during which time the Grammy-nominated recording, Live at The Monterey Jazz Festival (Columbia, 1966) was made. Clarke built his reputation for versatility by joining the world-famous pop vocal group, The Fifth Dimension at the height of their popularity.

In 1970, Clarke relocated to Toronto where he played jazz in all styles, establishing himself as a major figure in the then-considerable studio scene. During this period, he toured extensively in Japan and Europe with jazz guitar legend Jim Hall and piano great Oscar Peterson.

Clarke is an original member of the Rob McConnell and the Boss Brass big band. In 1985, he moved to New York City to work and record with The Toshiko Akiyoshi Jazz Orchestra, Helen Merrill, Toots Thielemans, Ann Hampton Callaway, Red Mitchell, Marvin Stamm, Jim Hall, Bill Mays, Roger Kellaway, and Joe Roccisano, to list just a few.

Having recorded over 300 albums with various artists, Clarke is a familiar face at festivals, concert halls, and venues throughout the world. He returned to Toronto to join the Rob McConnell Tentet. His 2004 CD release, Bick’s Bag (Triplet Records), features the trio of Bill Mays, Neil Swainson in tribute to Canadian jazz guitar legend, Ed Bickert. In 2009, Clarke released his first album as a leader: It’s About Time, featuring Jim Hall, Greg Osby, Joe Lovano, Phil Dwyer, and Don Thompson, which won the JUNO Award for Traditional Jazz Album of the Year (2010).

Clarke is a member of the Faculty of Music at the University of Toronto.
Enchanted Isle

Mon, Oct 28, 2019 7:30 PM

"...telling old stories, singing songs, that make me think about where I came from..." – Dougie MacLean

Repertoire may include:

- Orlando Gibbons: O Clap Your Hands
- Thomas Tallis: O Nata Lux
- William Byrd: O Lord Make Thy Servant Elizabeth Our Queen
- Jake Runestad: Let My Love be Heard
- Felix Mendelssohn: Denn er hat seinen Engeln
- Charles V. Stanford: Beati Quorum Via
- Edward Elgar: Lux Aeterna
- Benjamin Britten: Hymn to St Cecilia
- Thomas Morley: The Triumphs of Oriana (1601)
- Thomas Morley: Hard by a Crystal Fountain
- Thomas Weelkes: As Vesta Was from Latmos Hill Descending
- Kate Rusby: Underneath the Stars
- Trad., arr. Jim Clements: Danny Boy
- Dougie MacLean: Caledonia

Rolling hills and green valleys, rugged mountainsides and hidden villages, a place where the wild and the cultivated sit side by side—the unique character of the land we call home has long been an inspiration for artists and musicians alike. Folk repertoire has been passed down through the years, a continuous cultural identity that is renewed by successive generations according to its own tastes and fashions.

Enchanted Isle casts a contemporary eye on this landscape. New arrangements of Scottish and Irish melodies sit alongside compositions set to texts by some of the greatest English poets, conveying a sense of both longing and of profound belonging.

There will be a 20 minute intermission.
VOCES8

The British vocal ensemble VOCES8 is proud to inspire people through music and share the joy of singing. Touring globally, the group performs an extensive repertory both in its a cappella concerts and in collaborations with leading orchestras, conductors, and soloists. Versatility and a celebration of diverse musical expression are central to the ensemble’s performance and education ethos.

VOCES8 has performed at many notable venues including Wigmore Hall, Bridgewater Hall, Elbphilharmonie, Cité de la Musique, Vienna Konzerthaus, Tokyo Opera City, NCPA Beijing, Mariinsky Theatre Concert Hall, Victoria Concert Hall Singapore, and the Palacio de Bellas Artes Mexico City.

With an on-going programme of recordings, videos, and live broadcasts, VOCES8 is heard regularly on international television and radio. The ensemble is a Decca Classics artist and has released acclaimed recordings that have all reached the top of the classical charts. VOCES8 has premiered commissions from Roxanna Panufnik, Alexander Levine, Alec Roth, Ben Parry, Ola Gjeilo, Philip Stopford, Graham Lack, Thomas Hewitt Jones, and Owain Park. 2019 will see the premiere of a commission by Jonathan Dove to mark the culmination of his period as the group’s Composer in Residence.

VOCES8 is passionate about music education and is the flagship ensemble of the music charity VCM Foundation. Engaging in a broad range of outreach work that reaches up to 40,000 people a year, the group runs an annual programme of workshops and masterclasses at the Foundation’s home in London, the Gresham Centre at St Anne & St Agnes Church. Dedicated to supporting promising young singers, the group awards eight annual choral scholarships through the VOCES8 Scholars initiative. These scholarships are linked to the annual Milton Abbey Summer School at which amateur singers of all ages are invited to work and perform with VOCES8. The ensemble is proud to be the Associate Ensemble for Cambridge University and delivers a Masters program in choral studies.

As official Ambassadors for Edition Peters, the ensemble publishes educational material including the ‘VOCES8 Method’. Developed by Paul Smith, co-founder of VOCES8, this renowned and unique teaching tool is available in four languages and adopts music to enhance development in numeracy, literacy and linguistics. Also available are two anthologies of its arrangements, and an ever-expanding ‘VOCES8 Singles’ range. This season, the ensemble becomes Ambassador for the Tido App, an inspirational resource and learning tool created by Edition Peters.

VOCES8 is very grateful for support from Arts Council England, the Merchant Taylors’ Company, the Worshipful Company of Plaisterers, Holman Fenwick Willan, and T.M.Lewin.
BIG BAND DIVAS
SWING SHIFT BIG BAND
Jim John, Band Leader
With singers Heather Bambrick, June Garber, and Larisa Renee
SATURDAY, NOVEMBER 9, 2019 AT 7:30 PM

Begin the Beguine
Lullaby of Broadway
Vera Lynn Medley
Diamonds Are a Girl’s Best Friend
Here’s to Life
A Tisket a Tasket
And All that Jazz
Whatever Lola Wants
Over the Rainbow
Fever
The Man that Got Away
Alright, OK, You Win
Manana
Someone to Watch Over Me
All of Me
Too Darn Hot
Why Don’t You Do Right
I Got Rhythm
Old Black Magic
Birth of the Blues
A Sleepin’ Bee
Cheek to Cheek
Don’t Sit Under the Apple Tree

THERE WILL BE A 20 MINUTE INTERMISSION.
Seventeen musicians, over 700 collective years of experience, and a female vocal trio make Swing Shift one of the most unique big band shows available anywhere. This evening, Heather Bambrick, June Garber, and Larisa Renee sing the great diva standards. Celebrating the sounds and energy of the big band era, Jim John’s big band has now become one of the top-rated big bands not only in Ontario, but all of Canada.

Swing Shift Big Band was started in August of 1996 to preserve the sounds and energy of the big band era. Toronto’s major big band-playing radio stations, Jazz FM91 and AM740, have played all six Swing Shift CDs over the last 16 years, rating the band as one of the finest big bands around. All around the world, radio and big band fans are playing Swing Shift Big Band’s music.

The band has been honoured to have performed at most major venues in the Toronto area over the last 23 years, including the Palais Royale, Imperial Room (Royal York Hotel), Mel Lastman Square, Nathan Phillips Square, Ontario Place, King Eddy Hotel, The Old Mill, Jubilee Pavilion, Harbourfront Main Stage, Harbourfront Theatre, Beaches Jazz Festival, Toronto Jazz Festival and such notable jazz clubs as the Montreal Bistro and The Rex Hotel. Several TV appearances have also added to their many hundred live performances, which have helped to perfect their presentation to audiences—some as big as 6000 in a single night. Now this versatile and talented band is taking on the world of theatre, including productions of A Tribute to Frank Sinatra, A Tribute to Count Basie, A Tribute to Glenn Miller, A Tribute to the Ladies of Swing, Mr. Bublé meets Mr. Darin, and The Glen Woodcock Big Band Show. Check them out at swingshiftbigband.com.

HEATHER BAMBRICK, vocals
Juno-nominated singer Heather Bambrick’s performances have been described as what happens when “Carol Burnett meets Ella Fitzgerald at a Newfoundland kitchen party.” Her shows have music ranging from Jazz standards, Canadian pop hits, Newfoundland folk music, and sitcom theme songs. Add to that side-splitting stories and some of the best musicians in the country and it adds up to an outstanding show, delivered with warmth, wit, and pure Newfoundland charm!

Heather’s solo recordings have each received East Coast Music Award nominations for Jazz Recording of the Year, and her 2017 release You’ll Never Know was nominated for a JUNO Award for Vocal Jazz Album of the Year. Her newest release Fine State brings a more pop-influenced jazz sound.

Please visit heatherbambrick.ca.

JUNE GARBER, vocals
June Garber came to Canada from her native South Africa in 1975 and began touring with her own band throughout North America. Her self-produced shows were primarily contemporary songs, but also included songs from the South African musical, Ipi Tombi. Some years later, she turned to the stage, acting with leading theatre companies and some of Canada’s best actors.

In 2003, June began to sing jazz and soon established herself as a much-loved and accomplished jazz vocalist in Toronto, and Sarasota, Florida. Her authentic and truthful connection with each song shares each emotional nuance with her audience.

June’s first two albums, Smile (2005) and Here’s to You (2008) featured jazz standards backed by some of Canada’s finest musicians. Her latest album, This I Know (2016) weaves a tapestry of emotions presented in rarely performed jazz songs. A touch of South African jazz and street music harkens back to the land of June’s birth. The album received rave reviews and extensive airplay around the world.

Now Toronto-based, June has performed in major centres in Canada, the United States, the Caribbean, Mexico, South Africa, and Australia.

LARISA RENÉE, vocals
Larisa Renée is a singer–songwriter who plays guitar, piano, and flute. You can currently find her performing with her JAZZ and ORIGINALS band, with Swing Shift Big Band as a solo vocalist, or with Trio Bella (a vocal trio) and, occasionally, performing Pakistani songs. You may have heard her “velvety voice” on Jazz FM, where Swing Shift songs are regularly played.
A REMEMBRANCE DAY CONCERT @ THE ISABEL
MONDAY, NOVEMBER 11, 2019 AT 7:30 PM

Andy Rush, Artistic Director

Featuring:
Salil Subedi,
Nepali performer, activist, and digeridoo player
Coco Love Alcorn, singer-songwriter
Kingston’s Brasswerks with
Copeland’s Fanfare for the Common Man
Queen’s Trillers A Cappella
Kingston Youth Choir
Frontenac Skies Community Drummers

———The Isabel Human Rights Arts Festival Pre-festival Event———

TICKETS: (613) 533-2424 queensu.ca/theisabel
If the importance of excellence and the arts is where your passion lies, please consider joining other visionary performing arts lovers by making the Isabel part of your legacy.

You can bring the joy of the performing arts to future generations by making a gift to the Isabel through your estate plan. Every legacy we receive supports our work. Every gift, no matter the amount, makes it possible for us to provide outstanding cultural and intercultural experiences for our audiences.

The beauty of the arts at the Isabel can be part of your gift to the future. There is a magnificent way to leave your legacy.

With your bequest, you can join the Queen’s Royal Legacy Society. The Queen’s Royal Legacy Society recognizes alumni and friends who thoughtfully make a planned gift to Queen’s through bequest or another future gift commitment. Donors are welcomed with a certificate of appreciation in addition to having their names inscribed on the Royal Legacy donor recognition wall in Douglas Library.

If you have already included the Isabel in your estate plans or if you have any questions, please don’t hesitate to get in touch with either Tricia Baldwin at 613-533-6000 x75168 tricia.baldwin@queensu.ca or Anna Samulak at 613-533-6000 x78280 anna.samulak@queensu.ca.
BELIEVER IN BEETHOVEN
JONATHAN BISS, PIANO

SUNDAY, NOVEMBER 17, 2019 AT 2:30 PM

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Sonata No. 4 in E-flat major, Op. 7, “Grand”
- Allegro molto e con brio
- Largo, con gran espressione
- Allegro
- Rondo: Poco Allegretto e grazioso

Piano Sonata No. 17 in D minor, Op. 31, No. 2, “Tempest”
- Largo – Allegro
- Adagio
- Allegretto

—INTERMISSION—

Piano Sonata No. 24 in F-sharp major, Op. 78
- Adagio cantabile – Allegro ma non troppo
- Allegro vivace

Piano Sonata No. 25 in G major, Op. 79, “Sonatina”
- Presto alla tedesca
- Andante
- Vivace

Piano Sonata No. 30 in E major, Op. 109
- Vivace ma non troppo – Adagio espressivo
- Prestissimo
- Gesangvoll, mit inniger Empfindung (Andante molto cantabile ed espressivo)
Beethoven preferred his concise, two-movement Op. 78 (1809) to the more famous “Moonlight” sonata. The first movement’s affable theme invokes Mozartean purity. But the composer’s gruff side emerges in the rough-and-tumble second movement, whose bluster suggests a child racing excitedly around a living room, knocking over vases and plants—and, if the snickering theme is to be believed, enjoying every minute of destruction.

Op. 79 (1809), thanks to its brevity and simplicity, is sometimes called a “sonatina”, and in this regard offers the motivated amateur pianist a gateway to Beethoven’s sonata world. In quick succession: a sped-up German slow waltz; an exquisitely subdued Andante; and a playful finale. Though tempting to regard the cheery sonata’s elegance as backward-looking (think Mozart), Tovey hears in its frequent harmonic surprises an anticipation of the late sonatas.

Beethoven was a hardened experimenter. In the first movement of Op. 109 (1820), observes Tovey, a play between contrasting tempos undergoes a reversal, fast-slow replacing the commonplace slow-fast. Thus, an ethereal Vivace theme is interrupted by an Adagio espressivo—and after just one phrase! When the Vivace music returns, its trickle becomes a torrent, but another Adagio lies in wait. A stormy second movement with a threatening, angular theme follows without break. The expansive and introspective finale is a theme and variations whose tender, chorale-like theme establishes profound calm. Among the six variations, several stand out: the second’s sparse staccato; the jovial fifth’s imitative development; the sixth’s growth from cantabile to an energetic fireball that vibrates with sustained trills. The soothing restatement of the unadorned theme after such activity recalls the same in Bach’s Goldberg Variations.

Beethoven spent the summer of 1802 in the countryside near Vienna. There, in relative quiet, he composed Op. 31, No. 2, “Tempest”, which owes its nickname to Schindler, the composer’s early biographer and purveyor of falsehoods. Yet it does no harm, acknowledges Tovey, to compare the tragic first movement, which swings between contemplation and turbulence, to Shakespeare’s Prospero, or the second’s lyricism, to Miranda. The expansive and soothing Adagio is peppered, nonetheless, by an uneasy, oscillating octave figure frequenting both low and high registers. A lilting Allegretto flows arrestingly despite startling interruptions.

This season, Jonathan Biss celebrates Beethoven’s 250th birthday.

Dubbed “Grand” on account of its scope—of the 32 piano sonatas only the “Hammerklavier” is longer—, Op. 7 (1797) dates from Beethoven’s early Vienna years. It ranks among the most technically challenging owing to the first movement’s concerto-like brilliance. Its most dramatic moment, however, could not be plainer: the recapitulation bursts in like Kramer into Seinfeld’s apartment. The slow movement finds Beethoven in an intimate mood, well-placed rests expressing as much as its relatively few notes. The minuet-like third movement’s trio, in minor and intensely throbbing, is saturated with guitar-like triplet arpeggiation. The rondo finale features an elegant refrain and a stormy episode whose rapid left-hand figure returns, tamed, in the gentle coda. Beethoven cast Op. 7, like his first three sonatas, in four movements, elevating the genre to the more serious aspirations of the symphony.

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Jonathan Biss, piano

Jonathan Biss is a world-renowned pianist who shares his deep curiosity with music lovers in the concert hall and beyond. He continues to expand his reputation as a teacher, musical thinker, and one of the great Beethoven interpreters of our time. He was recently named Co-Artistic Director alongside Mitsuko Uchida at the Marlboro Music Festival, where he has spent twelve summers. In addition, he has written extensively about his relationships with the composers with whom he shares a stage. A member of the faculty of his alma mater the Curtis Institute of Music since 2010, Biss led the first massive open online course (MOOC) offered by a classical music conservatory exploring Beethoven’s Piano Sonatas, which has reached more than 150,000 people in 185 countries.

As 2020, the 250th anniversary of Beethoven’s birth, approaches, Biss continues to add lectures to his online course until he covers all of the sonatas in time for the anniversary year. At the same time, he progresses in his nine-year, nine-disc recording cycle of Beethoven’s complete piano sonatas, which will also be completed in 2020. His bestselling eBook, *Beethoven’s Shadow*, describing the process of recording the sonatas and published by RosettaBooks in 2011, was the first Kindle Single written by a classical musician. These projects represent Biss’s complete approach to music-making and connecting his audience to his own passion for the music.

Biss completes his complete Beethoven piano sonata performance cycles at the Aspen and Ravinia festivals and the Atlanta Symphony Orchestra this season. Audiences experienced all the piano sonatas in seven concerts over several years. In 2018–19, he performed with the Philadelphia and Philharmonia orchestras, the Swedish Radio Symphony Orchestra, and the Dallas Symphony, among many others. He also continues his collaborations with the Elias, Doric, and Brentano string quartets. In honor of his teacher Leon Fleisher’s 90th birthday, he joins fellow pianists Yefim Bronfman and Katherine Jacobson, as well as Fleisher himself, for celebratory concerts at Carnegie Hall, Perelman Theater in Philadelphia, the Kennedy Center, and Herbst Theatre in San Francisco, performing Schubert, Ravel, Dvořák, Bach, and Kirchner. Biss also tours Finland and Germany with the Japan Philharmonic, Sweden with Musica Vitae, and the Netherlands with Liza Ferschtman, Marc Desmons, and Antoine Lederlin.

Previous projects that Biss conceived of have included an exploration of composers’ “Late Style” in various concert programs at Carnegie Hall, the Barbican Centre, Philadelphia Chamber Music Society, and San Francisco Performances. He also gave masterclasses at Carnegie and published the Kindle Single Coda on the topic. *Schumann: Under the Influence* was a 30-concert exploration of the composer’s role in musical history, for which Biss also recorded Schumann and Dvořák piano quintets with the Elias String Quartet and wrote *A Pianist Under the Influence*.

Throughout his career, Biss has been an advocate for new music. Prior to the Beethoven/5 project, he commissioned *Lunaire Variations* by David Ludwig, *Interlude II* by Leon Kirchner, *Wonderer* by Lewis Spratlan, and *Three Pieces for Piano* and a concerto by Bernard Rands, which he premiered with the Boston Symphony Orchestra. He has also premiered a piano quintet by William Bolcom. Biss represents the third generation in a family of professional musicians that includes his grandmother Raya Garbousova, one of the first well-known female cellists (for whom Samuel Barber composed his Cello Concerto), and his parents, violinist Miriam Fried and violist/violinist Paul Biss. Growing up surrounded by music, Biss began his piano studies at age six, and his first musical collaborations were with his mother and father. He studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music with Leon Fleisher.

Biss has been recognized with numerous honors, including the Leonard Bernstein Award presented at the 2005 Schleswig-Holstein Festival, Wolf Trap’s Shouse Debut Artist Award, the Andrew Wolf Memorial Chamber Music Award, Lincoln Center’s Martin E. Segal Award, an Avery Fisher Career Grant, the 2003 Borletti-Buitoni Trust Award, and the 2002 Gilmore Young Artist Award. His albums for EMI won Diapason d’Or de l’année and Edison awards. He was an artist-in-residence on American Public Media’s Performance Today and was the first American chosen to participate in the BBC’s New Generation Artist program.

For more information, please visit www.jonathanbiss.com.
J.S. BACH BRANDENBURG CONCERTOS
AKADEMIE FÜR ALTE MUSIK BERLIN

TUESDAY, NOVEMBER 26, 2019 AT 7:30 PM

J.S. BACH (1685–1750)

Brandenburg Concerto No. 1 in F major, BWV 1046
Adagio
Allegro
Minuet

Brandenburg Concerto No. 3 in G major, BWV 1048
Allegro
Affettuoso
Allegro

Brandenburg Concerto No. 2 in F major, BWV 1047
[Allegro]
Adagio
Allegro

---INTERMISSION---

Sinfonia from Cantata “Am Abend aber desselbigen Sabbats”, BWV 42

Brandenburg Concerto No. 5 in D major, BWV 1050
Allegro
Andante
Presto

Brandenburg Concerto No. 4 in G major, BWV 1049
[Allegro]
Andante
Allegro assai

We thank Moira Hudgin for the gift of the Moira Hudgin Harpsichord, created by Yves Beaupré.
unusual were their instrumentation—poor matches for his court orchestra’s forces. By any standard, but especially the prevailing one, the scoring is strange, and for each concerto, unique. The concertino variously comprises two horns, three oboes, a bassoon and a now-obsoleto piccolo violin (No. 1); violin, oboe, recorder and clarino trumpet (No. 2); violin and two recorders (No. 4); violin, flute and harpsichord (No. 5); two violas and two violas da gamba (No. 6). No. 3 has no concertino at all, just nine soloists: violins, violas and cellos, all in threes. The ripieno varies less: strings and continuo in all—except Nos. 3 and 6, without strings. Thus No. 6 dispenses entirely with the violin, the instrument inextricably connected to the concerto genre.

During Bach’s Weimar days, before Cöthen, he had arranged many Italian concertos, notably Vivaldi’s. He now adopted the Venetian’s ritornello form, whereby refrains alternate with episodes, in his first original essays in the genre. The quick-paced movements tend to follow the ritornello model. But in formal design, too, Bach’s concertos behave oddly. No. 1 unfolds in typical fast-slow-fast, Italian concerto layout—until a tacked-on minuet upends symmetry. The minuet itself is atypical, comprising not one, but three, contrasting trios (each features a different concertino subset), one of which is a polonaise—a dance within a dance!

An abundance of riches and ceaseless variety prevail. In the outer movements of No. 2, the soaring trumpet dazzles and the humble recorder charms; yet in the sweetly intimate Andante, a trumpetless trio soothes. In the popular No. 3, Bach generates much with little: a robust short–short–long motive in the first movement, an animated scalar one, in the last. Between lies a conundrum: the famous two-chord Adagio, open to interpretation. A pair of recorders struggle to keep up with the solo violin’s virtuosic antics in No. 4, whose Presto brilliantly combines ritornello form and fugue. No. 5 promotes the harpsichord, backbone of the continuo, to soloist. Thus the keyboard concerto was born, an achievement celebrated with a cadenza. No. 6 breaks with orthodoxy, too, bringing the lowly orchestral violas into the spotlight.
The Akademie für Alte Musik Berlin (Akamus) was founded in 1982 in Berlin. Since its beginnings, it has become one of the world’s leading chamber orchestras on period instruments and can look back on an unprecedented history of success. From New York to Tokyo, London or Buenos Aires, Akamus is a welcome guest, appearing regularly at the most important venues throughout Europe and internationally, touring as far afield as the USA and Asia. Now they play for Kingston.

Akamus has established itself as one of the pillars of Berlin’s cultural scene, having had its own concert series at the Konzerthaus Berlin for more than 30 years and having collaborated with the Staatsoper Berlin on their Baroque repertoire since 1994. In addition, the ensemble has had its own concert series at Munich’s Prinzregententheater since 2012.

With up to 100 performances annually, Akamus performs in a variety of formations from chamber music to symphonic repertoire. As well as working with guest conductors, the orchestra is often directed from the leader’s chair by one of its three concert masters Bernhard Forck, Georg Kallweit, or Stephan Mai.

The ensemble has an especially close and enduring partnership with René Jacobs. Their mutual passion to explore new paths has led to the rediscovery and new interpretation of many operas and oratorios, to great international critical acclaim. Their recordings of Mozart’s *The Abduction from the Seraglio* and Bach’s *St. Matthew Passion* and *St. John Passion* received numerous awards and their productions at the Theater an der Wien in Vienna have been praised highly by the international press.

In the recent past, Akamus was directed by Emmanuelle Haïm, Bernhard Labadie, Paul Agnew, Diego Fasolis, and Rinaldo Alessandrini.

Akamus’ most fruitful cooperation with the RIAS-Kammerchor has produced many award-winning recordings. In addition, the ensemble maintains close cooperation with the Bavarian Radio Chorus. Regular guests include internationally renowned soloists such as Isabelle Faust, Kit Armstrong, Anna Prohaska, Werner Güra, Michael Volle, and Bejun Mehta. Together with the Sasha Waltz & Guests dance company, Akamus has developed successful productions such as *Dido & Aeneas* (music by Henry Purcell) and *Medea* (music by Pascal Dusapin).

Having sold more than a million CDs, Akamus is a highly successful orchestra internationally. Their recordings have won all-important awards for classical recordings, such as the Grammy, Diapason d’Or, Cannes Classical, Gramophone, Edison, MIDEM Classical, Choc de l’année as well as the Jahrespreis der Deutschen Schallplattenkritik. In 2006, Akamus received the Telemann prize of Magdeburg, and in 2014, both the Bach Medal and Echo Klassik.

Akamus’s most recent CD productions include Bach’s Violin Concertos with Isabelle Faust, “Cantata”, a new recording with Bejun Mehta, and Handel’s Concerti Grossi op. 6 (Concerts 1-6).

akamus.de
TO GINI WITH LOVE
GYPHON TRIO
Annalee Patipatanakoon, violin
Roman Borys, cello
James Parker, piano

FRIDAY, DECEMBER 6, 2019 AT 7:30 PM

LUDWIG VAN BEETHOVEN
(1770–1827)
Variations on “Ich bin der Schneider Kakadu”
(I am the tailor cockatoo), Op.121a

JOHANNES BRAHMS
(1833–1897)
Piano Trio No. 1 in B major, Op. 8
Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

—INTERMISSION—

ANTONÍN DVOŘÁK
(1841–1904)
Piano Trio in F minor, Op. 65, B. 130
Allegro ma non troppo
Allegro grazioso
Poco adagio
Finale: Allegro con brio

REGINA ROSEN (1939–2018)
“Ask not ‘Am I happy?’ but rather ‘Is my life meaningful?’”

Regina Rosen led a meaningful life. She was a tireless champion and a force for good. She was a very active member of the community for decades with her fundraising and charitable work as well as contributing her time and effort to the arts and social justice. Gini Rosen’s enthusiastic support for the arts included the Grand Theatre, whose performance hall bears her name: the Regina Rosen Auditorium. Gini was founding member of the Community Foundation for Kingston, and she chaired or co-chaired four major fundraisers that collectively raised more than $1 million for the foundation. She also founded the Regina Rosen Food First Fund. At Queen’s University, Gini and Irving Rosen raised funds to enable Queen’s to establish a program in Jewish Studies. In 2014, she was given an honourary doctor of laws degree from Queen’s University.

In her last year, Gini was honoured at the Isabel with a special performance by the Gryphon Trio. Gini was effervescent at this event, and the pure joy she had for life, her beloved family, and friends was inspiring. Gini put so much love into this world, and her penchant for thoughtful action and meaningful impact will be felt for generations to come.
ABOVE TONIGHT’S PROGRAM

‘Ich bin der Schneider Kakadu’, the tailor’s entry song in a comic Singspiel by Wenzel Müller, became a Viennese hit. The title refers to the cockatoo, an exotic parrot. Capitalizing on the song’s popularity, Beethoven composed a set of witty variations in 1803 (revised in 1816, not published until 1824). Oddly, a slow, sombre introduction in G minor occupies the work’s first quarter. Only then does Beethoven give us the cheerfully banal tune, perfect fodder for ten charming variations that culminate in an expressive adagio and a rousing presto finale.

Shortly after Brahms’s fateful first visit to the Schumanns in October 1853, Robert published an article announcing the arrival of a musical genius who had “sprung like Minerva fully armed from the head of the son of Cronus”. That encouraged the Leipzig publisher Breitkopf & Härtel to accept the young man’s first compositions for piano solo whereupon he was warmly welcomed into the city’s prestigious musical circles. In the New Year, Brahms turned his attention to chamber music, completing his first work in the genre, the Op. 8 trio. Decades later, in 1889, he applied his usual uncompromising self-criticism to make drastic revisions. The streamlined version nonetheless retains an ambitious scope, signalled by Schubertian lyricism in the expansive first movement. A galloping scherzo steers between Mendelssohn’s fairy style and Beethoven’s keen sense of drama. The Adagio blossoms from precious stillness while the finale is impassioned and restless. The tonic B underpins all four movements, alternating major and minor modes. But the work, ostensibly in a major key, ends, like Mendelssohn’s “Italian” symphony, in minor.

Brahms became acquainted with Dvořák’s music while serving on a Viennese jury that selected young, poor, talented composers for state awards. “The best qualities a musician needs, Dvořák has them all,” he gushed about the Czech composer’s two string quartets, adding that the string sextet was “infinitely beautiful”. The admiration was mutual. Via correspondence and visits, what began as a mentorship flourished into a close friendship. The imprint of Brahms sounds clearly in the dramatic first movement of Dvořák’s F minor piano trio (1883), his third. Wide leaps, dotted rhythms, and a syncopated, ascending figure contribute to the music’s ardent impulse. Brahms’s influence appears less in melody and harmony than in the rich, contrapuntal texture, and especially, in rhythmic suppleness.

Across the remainder, Dvořák’s voice emerges potently. In the scherzo, a leaping dance tune rubs against an accompaniment that produces tantalizing cross-rhythms, an effect echoed in the trio, where a legato melody floats above syncopations. Such spontaneity carries into the slow movement, a melancholic song without words. The finale adopts the first movement’s vigour, its rhythmic profile here blunter, more symmetrical. Driving toward the promise of a jubilant close in F major, twice the music hits a wall. On the third successful attempt, a subdued recollection of the subordinate tranquillo theme heralds a final blast in the tonic major, an “expression of peace-bringing clarification and reconciliation”, according to biographer Šourek.

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Robert Rival is a composer, music writer and teacher. robertrival.com

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For over 25 years, the Gryphon Trio has firmly established itself as one of the world's preeminent piano trios, garnering acclaim and impressing international audiences with its highly refined, dynamic, and memorable performances. With a repertoire that ranges from traditional to contemporary and from European classicism to modern-day multimedia, the Gryphons are committed to redefining chamber music for the 21st century.

Creative innovators with an appetite for discovery and new ideas, Gryphon Trio has commissioned over 85 new works and frequently collaborates on projects that push the boundaries of Classical music. Christos Hatzis' multimedia work Constantinople – produced by the Gryphon Trio in partnership with Banff Centre, Tapestry New Opera, Ex Machina, and Music Toronto – continues to enrapture audiences in venues such as the Royal Opera House, Linbury Studio. The Trio tours regularly throughout North America and Europe and enjoys longstanding relationships with organizations such as Music Toronto, Chamber Music Society of Detroit, and Ottawa Chamberfest. Triple concertos have allowed performances with major orchestras including NACO, Toronto, Vancouver, and San Francisco symphonies, and tours with smaller orchestras such as the Württemberg Chamber Orchestra.

The Trio’s prolific recording catalogue includes over 23 releases on the Analekta, Naxos, and other labels, and is an encyclopaedia of works for the genre. Honours include 13 nominations and three Juno Awards for Classical Album of the Year, and the prestigious 2013 Walter Carsen Prize for Excellence in the Performing Arts from the Canada Council for the Arts.

Deeply committed to community engagement, education, and the development of next generation audiences and performers alike, the Gryphons conduct masterclasses and workshops at universities and conservatories, and are Artists-in-Residence at the University of Toronto’s Faculty of Music and Trinity College. Since 2010, the Trio’s ground-breaking outreach program, Listen Up!, has inspired and engaged 16 Canadian communities to collaborate on large-scale multi-faceted arts creation projects. The Gryphons have led Orford Music’s Piano Trio Workshop since 2013. In 2020, they will direct the classical music summer program at the Banff Centre for Arts and Creativity.

ANNALEE PATIPATANAKOON, violin

Violinist Annalee Patipatanakoon is one of Canada’s most respected performing artists. A laureate of the Queen Elizabeth Violin Competition in Brussels, Belgium, as well as a First Prize winner of the Canadian Music Competition and the Eckhardt-Gramatté Competition for Canadian Music, Annalee is a graduate of Indiana University and the Curtis Institute of Music, and is Associate Professor of Violin and Chamber Music at the University of Toronto’s Faculty of Music.

As a founding member of the three-time Juno Award winning Gryphon Trio, Annalee can be heard on the Trio’s 23 recordings on the Analekta, Naxos, and other labels, and maintains a busy touring schedule across Canada and the United States each season. She serves as Artistic Advisor to the Ottawa Chamber Music Society, and is Artist-in-Residence at the University of Toronto Faculty of Music and Trinity College. Gryphon Trio performances are regularly broadcast nationwide on CBC Radio Canada.

Equally in demand as a teacher of violin and chamber music, Annalee has taught and conducted masterclasses at Rice University, Stanford University, the Royal Conservatory of Music, the Hochshule für Musik-Mainz, Domaine Forget, the Orford Academy, the Tuckamore Festival and School, Mount Royal University, and many more. With the Gryphon Trio, Annalee leads educational projects in music schools and communities across the country, including the group’s flagship Listen Up! outreach program with permanent hubs in Ottawa and Etobicoke.

ROMAN BORYS, cello

Over the course of two decades, cellist and producer Roman Borys has distinguished himself as one of Canada’s leading artistic voices. As a founding member of the three-time Juno Award-winning Gryphon Trio, he has released 23 acclaimed records on the Analekta, Naxos, and other labels, toured internationally since 1993, and broken new artistic ground through cross genre collaborations and multimedia performances.
As the Executive and Artistic Director of the Ottawa Chamber Music Society, Roman oversees all aspects of programming its summer Chamberfest, one of the largest festivals of its kind in the world, and its fall–winter concert series. Deeply committed to classical music outreach and audience development, Roman has conceived, developed and produced the Gryphon Trio's flagship educational program *Listen Up!* in communities across Canada since 2010.

Roman lives and works in both Ottawa and Toronto and received an Honorary Doctorate from Carleton University in recognition of his contribution to the community.

**JAMES PARKER, piano**

Jamie Parker’s achievements are both lengthy and impressive. His musical roots can be traced to the Vancouver Academy of Music and University of British Columbia where he studied with Kum Sing Lee before completing his Master’s and Doctoral with Adele Marcus at The Juilliard School. Dr. Parker continues the teaching tradition as the Rupert E. Edwards Chair in Piano Performance on the music faculty at the University of Toronto.

Beginning in 1984 with a first prize at the Eckhardt-Gramatte Competition, James served notice that he was a rising star. The CBC competition concurred, selecting him winner of the 25th National Competition for Young Performers. The Virginia P. Moore Award as the most promising young classical artist soon followed, further solidifying Parker’s place as one of Canada’s best.

On-air programs have repeatedly sought out his performances. Mr. Parker has made frequent appearances on CBC, and performances on Bravo!, the CanWest Global Network, MuchMusic, and a myriad of stations across the globe. Jamie’s style has earned him *The Globe and Mail*’s praise as “One of the most searching musical intellects and ten of the nimblest fingers in the business.”

James has enthralled audiences in North America and Europe, counting diplomats and dignitaries among his receptive audiences.

A consummate professional, James is recognized as a soloist and chamber musician. As well as being the pianist for Canada’s foremost ensemble, the Gryphon Trio, he has critically acclaimed performances with major Canadian symphonies like Toronto, Vancouver, National Arts Centre, Nova Scotia, and many in between. With three JUNO recording awards and many other nominations from his vast discography, James Parker continues to graciously strive to do it all.
CELEBRATE! HOLIDAYS OF THE GLOBAL VILLAGE
CHRIS McKHOOL + FRIENDS

Chris Marshall, Marimba, Cajon
with Shannon Thunderbird

SATURDAY, DECEMBER 7, 2019 AT 11:00 AM

Bring the whole family to a concert with Chris McKhool and his special guests including Coast Tsimshian First Nations Elder, Shannon Thunderbird.

This performance gives young audiences a glimpse into the different customs, celebrations and festivities enjoyed in Canada. Celebrate the multicultural mosaic of our country with songs about Bodhi Day (Buddhist), Carnival (Quebec), Chanukah, Chinese New Year, Christmas, Diwali, Halloween, Kwanzaa (Pan-African), Indigenous Traditions, Ramadan, and Winter Solstice. Celebrate! is a window into many cultures from around the world and provides family audiences with a glimpse into the different customs and festivities enjoyed in Canada.

SHOW: 50 minutes
QUESTION PERIOD: 15 minutes
Recommended for ages 6-12.
CHRIS McKHOOL

Hailed as a “children’s musical star” (National Post) and “Canada’s greatest eco-troubadour for young people” (Mississauga Living Arts Centre), JUNO-Award nominee Chris McKhool is one of Canada’s hottest musicians for young people. Chris has been touring across Canada with his children’s concerts for two decades, reaching 1 million children. He has appeared on Mr. Dressup, YTV’s Treehouse, TVOntario’s Crawlspace, and the CBC.

Chris has toured through all of Canada including Baffin Island and has appeared at the Ottawa, Vancouver, Thunder Bay, and London International Children’s Festivals. He has also performed in the U.S., England, Cuba, Guatemala, and Tibetan schools across the Indian Himalayas.

Chris grew up in a house bursting with music and diversity. His paternal Makhoul grandparents immigrated to Canada from Lebanon in the early 1900s. His Egyptian-born mother is a piano and theory teacher. Growing up, Chris was fed a steady diet of delicious musicality along with Middle Eastern cuisine and violin lessons.

From a very young age, Chris was taught the Canadian values of tolerance, respect for all peoples, and celebration of culture. His passion for exploring the world’s rhythms and melodies has led him to the far corners of the globe, collecting instruments and styles everywhere he went. His travels have added to his depth of musical and spiritual understanding of our global community.

Find out more at www.fiddlefire.com

SHANNON THUNDERBIRD

Coast Tsimshian First Nations Elder, Shannon Thunderbird M.A. is an internationally celebrated First Nations Speaker and Artist/Educator. She started Teya Peya Productions in 1991 to provide a world platform for the celebration of the richness of First Nations cultural diversity. Her company is an educational, entertaining, cultural bridge between Native and non-Native people.

Shannon is an accomplished speaker and workshop facilitator. From elementary schools to universities and corporations, she challenges people to connect the power of the human spirit with the issues in today’s high tech world. She is a voice of clarity in a cluttered world. She is Principal Performer and Artistic Director of all Teya Peya productions including the Thunderbird Native Theatre. Shannon is a professional singer, songwriter, recording artist, playwright, and published author.

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A FOLK CHRISTMAS
DAVID ARCHIBALD + FRIENDS

Featuring:
Doug Reansbury, acoustic/electric guitars and vocals
Anna Sudac, multi-instruments and vocals
Jesse MacMillan, multi-instruments and vocals
Duncan Holt, drums and percussion

TUESDAY, DECEMBER 10, 2019 AT 7:30 PM

Tonight’s program will cover a fair bit of territory. I don’t want to give too much away. It would be like unwrapping all your presents before Christmas! That said, we’ll present some of your seasonal favourites such as I’ll Be Home for Christmas, Have Yourself a Merry Little Christmas, and Christina Rossetti’s beautiful In the Bleak Midwinter.

But, we’ll also try to bring you some songs from the warm heart of a soon-to-be frozen land. Songs penned or made famous by such legends as Joni Mitchell, Steeleye Span and Rogers and Hammerstein. Eclectic? Yes, but why not?

There will also be a full complement of David Archibald originals—such as the recent Walking Each Other Back Home, or the ancient Hallelujah, I am Home. I’m delighted to be here—so close to home—sharing these songs with my friends on stage and you in the audience!

Season’s Greetings,
David and friends
DAVID ARCHIBALD

As a singer/songwriter, David Archibald has performed across the country at venues including the Riverboat, the Black Sheep Inn and Hugh’s Room. He has written for and performed on Sesame Street in New York and CBC’s Mr. Dressup. He has recorded with RCA, and he produced the first recording of Avril Lavigne. David’s musicals have been produced across the country. He is an award-winning musical director and has many CDs to his name.

In 2018, David performed at 31 provincial parks as part of Ontario Parks’ 125th anniversary. He was also the resident musician on a Voyageur Canoe adventure on Lake Superior.

David continues his involvement with Kingston’s renowned H’art Centre for adults with special needs. In fact, his debut at the Isabel was in H’art’s A Gift From Martadella.

Please visit davidarchibald.com.

ANNA SUDAC

Anna is a founding member of the Pritneers. It’s been such a treat to work with her on our Feels Like Family Radio Hour. Her musicality is remarkable and her comic timing is…whatever. Anna is a driving force behind many a solstice celebration, and she is much-sought-after as a singer and actor.

JESSE MacMILLAN

Jesse is another core member of the Pritneers. An accomplished singer and multi-instrumentalist, he has also recently unleashed his substantial acting chops at the Thousand Islands Playhouse and Theatre Kingston. I’ve worked with Jesse and Anna on fun-filled productions at the H’art Centre.

DUNCAN HOLT

Duncan is a long-time friend and collaborator of mine. In spite of being a drummer, he is a terrific musician. Duncan has become the ‘go-to’ percussionist for many of Kingston’s finest performers. He is also a skilled recording engineer and producer. Duncan and I toured north-western Ontario as part of a multi-year song-writing/recording project for Pukaskwa National Park on Lake Superior.

DOUG REANSBURY

Doug is a treasured part of the Kingston music scene. He is an engaging performer, a lovely guitarist and a swell songwriter. I’ve known Doug for more than 30 years and have worked happily with him on a number of projects, including a tour of northern Ontario that featured some friendly competitions I’d rather not go into right now.
Our Roadmap to Sustainability
Where are we on our plan of becoming Canada’s most sustainable city?

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Queen’s University | Kingston, Ontario, Canada

THE PRIZES:
$20,000 / $6,000 / $4,000 / $1,000 CAD

FIRST PRIZE: The Marion Overton Dick Memorial Cello Prize for $20,000 CAD, a future engagement to perform with the Kingston Symphony, and a future engagement to perform a recital at the Isabel Bader Centre for the Performing Arts that will be recorded by CBC Music for national broadcast.

SECOND PRIZE: The Clifford Overton Prize for $6,000 CAD.

THIRD PRIZE: The Marg Foster and Heather Dick Prize for $4,000 CAD.

BADER FAMILY AUDIENCE PRIZE for $1,000 CAD.

APPLICATION DEADLINE:
December 5, 2019
Repertoire Information, Competition Rules and Application Online: getacceptd.com/theisabel
Online applications only. $50 CAD non-refundable application fee payable online.

WHO CAN ENTER?
We invite cellists who are Canadian citizens and permanent residents of Canada and between the ages of eighteen (18) to twenty-nine (29) as of January 1, 2020, and who aspire to a professional concert career.

COMPETITION KEY DATES:
Application Deadline:
December 5, 2019 at 5 PM (EDT)
Semi-Finalist Round in Kingston (8 cellists):
May 6 and 7, 2020
Finalist Round in Kingston (3 cellists):
May 9, 2020

ONLINE APPLICATION:
getacceptd.com/theisabel

THE ISABEL 2019 – 20 SEASON
Celebrating the Performing Arts in our Community
THE CONSTRUCTION OF THE ISABEL WAS SUPPORTED BY:

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ISABEL FACT SHEET

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Architects of Record
N45 ARCHITECTURE INC.

Acoustic and Audiovisual Consultants
ARUP

Theatre Design Consultants
THEATRE PROJECTS CONSULTANTS

Description
567-seat Performance Hall
Rehearsal Hall
100-seat Studio Theatre
92-seat Film Screening Room
Art & Media Lab
Lobby
Recording Studios
Film and Editing rooms
Classrooms
Faculty offices

Size 90,000 square feet

Total Project Cost $72M

Completion Date September 2014
There is more than one story at the heart of the Isabel Bader Centre for the Performing Arts. There is a story about love, certainly. It is about two remarkable people and their love for each other, for the arts, and for an institution perched on the shores of Lake Ontario. It is about striving for the extraordinary and knowing that what you do today will be remembered for generations. Both Isabel and Alfred were on hand October 1, 2009, the day ceremonial shovels went into the ground on the Kingston waterfront and the dream formally moved towards palpable reality.

Three years earlier, the late Principal Karen Hitchcock had begun negotiating with city officials for Queen’s to purchase the land and two historic buildings—the Stella Buck building and a former stable building—as the site for the anticipated performing arts centre. The site also included the J.K. Tett Centre, which, together with other buildings, originally formed part of the Morton Brewery and Distillery complex, reputed to be the largest of its kind in North America in the mid-19th century. That’s when Queen’s University’s most generous benefactors, the late Alfred Bader and his wife Isabel Bader, stepped forward to make history by providing a lead gift that would finally get the project—by now a vision for a dynamic multidisciplinary arts centre—off the ground. In many ways, it was a perfect fit. The couple had already given back to Queen’s in countless ways: transforming the campus, supporting scholarships and faculty positions, and otherwise enriching the student experience. The Baders’ enthusiasm for the arts, too, was already well established, with their passion for and knowledge of Dutch and Flemish Baroque art particularly admired.

In helping to bring the Isabel to life, Alfred and Isabel Bader tapped into that creativity. Their support has helped turn a dream into a reality. This project, named for Isabel in recognition of a lifetime of love, enabled architects and engineers to bring a project of the imagination to fruition. It is allowing faculty members to envision new arts programming. And it will provide Queen’s students with opportunities that haven’t yet been conceived.

Dr. Alfred Bader died on December 23, 2018 at the age of 94. The generosity of Alfred and Isabel transformed Queen’s University in countless ways. As former Principal Daniel Woolf noted, his legacy at Queen’s “will live on in future generations who will be enriched by his profound love for this university.” At the Isabel, we will remember Dr. Bader and his generosity and his love.
The Isabel Bader Centre for the Performing Arts is the realization of a long-time dream—a world-class concert hall for Kingston where outstanding local, national, and international talent all come to perform, and where emerging and established artists are celebrated. Many thanks go to the following donors who named a seat at the Isabel, and became a permanent part of this exquisite concert hall.

Thinking about naming a seat at the Isabel? THINKING ABOUT NAMING A SEAT AFTER SOMEONE YOU LOVE?

Naming a seat at the Isabel is a wonderful opportunity to acknowledge your own support of the arts or to honour a loved one, a friend, a colleague, or an extraordinary community volunteer. Your support will ensure that this vision is alive for a long time to come.

In recognition of your $3,000 donation, a tax receipt will be provided. Donations can be pledged over a three-year period. To name a seat or for further information, please visit queensu.ca/theisabel/giving or call 613.533.2424 Mon-Fri, 12:30-4:30 PM. Thank you!

Recognition is given for donations received by June 30, 2019. Please contact Anna Samulak at 613.533.6000 x78280, anna.samulak@queensu.ca, with any corrections or omissions.
ANNUAL GIFTS

Our annual donor listing recognizes the generosity of donors who have provided annual gifts over the past year. We are very grateful for the support of many people and their sincere belief in and love of music.

THINKING ABOUT MAKING A DONATION TO THE ISABEL?

When you support the Isabel, you enable us to attract the best artists in the world to engage and inspire audiences of all ages from Queen’s students to members of the wider Kingston community and beyond. Your gift is welcome and appreciated.

To make a gift today, go to givetoqueens.ca/concertseriesfund or send your cheque made out to Queen’s University, attention Anna Samulak at the Isabel Bader Centre for the Performing Arts Queen’s University, 390 King Street West, Kingston, ON K7L 3N6.

THANK YOU TO OUR ANNUAL DONORS

WE GRATEFULLY APPRECIATE THE GENEROSITY OF OUR SUPPORTERS AND CHAMPIONS WHO HAVE MADE THIS SEASON EXTRAORDINARY.

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WE ARE GRATEFUL FOR THE SUPPORT OF THE BALLYTOBIN FOUNDATION, WHICH SUPPORTS MANY COMMUNITY ARTISTS AND GROUPS USING THE ISABEL AND ITS INVESTMENT IN CREATIVITY AT THE ISABEL.

Thank you to Moira Hudgin for her donation of an Yves Beaupré Harpsichord in the 2019/20 Baroque + Beyond series performances.

Thank you to the George Taylor Richardson Memorial Fund for its support of the 2020 Isabel Human Rights Arts Festival and Qaggiavuut presents Arctic Song performance.

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Recognition is given for donations received between May 1, 2018 and June 30, 2019. Donations received after this time will be recognized in the next program. We apologize for any omissions at the point of house program printing. Please contact Anna Samulak at 613.533.6000 x78280, anna.samulak@queensu.ca, with any corrections or omissions.

WHAT WILL YOUR LEGACY LOOK LIKE?

People just like you have chosen to make the Isabel part of their estate plans, assuring that we can continue to host outstanding, internationally recognized performances right here in Kingston. Our community is enriched by the generosity of people who wish to leave behind a powerful legacy for generations to come.

If you are considering remembering the Isabel in your estate plans, please let us help. Simply call Anna Samulak at 613.533.6000 x78280, or email gift.planning@queensu.ca to have a conversation about your estate plan gift.

We are sincerely grateful for the generosity of people just like you, who believe in and love music as much as we do. Thank you.

Anna Samulak
Senior Development Officer, Arts
The Isabel Bader Centre for the Performing Arts
390 King Street West
Kingston, ON K7L 3N6
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