JAN–MAY

ISABEL

2019 20

SEASON BENEFACCTOR
Estate of Alexander Murray Jeffery

VIRTUOSI FESTIVAL AND CELLO COMPETITION BENEFACCTOR
Isabel & Alfred Bader Fund, a Bader Philanthropy

ISABEL BADER CENTRE FOR THE PERFORMING ARTS
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.

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 doors through which you entered the concert hall. Once you have exited the building, stand clear of the exit 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. 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.

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!

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.

We acknowledge that the land on which we gather is the traditional territory of the Anishinaabe and Haudenosaunee Peoples. Anishinaabemowin (Ojibway) Gimaakwe Gchi-gkinoomaagegamig atemagad Naadowe mitmwa Anishinaabe aling Kanyen’kehá:ka Haudenosaunee tsi nońwe ne Haudenosaunee tahan Anishinaabe keshkeshiinhehne ne tshohta.
THANK YOU DR. THOMAS HARRIS

Dr. Harris, in his many roles, has made an immeasurable difference to the Isabel and to Queen's as a whole. He is a person of extraordinary goodwill, humility, kindness, and optimism who imaginatively looks for and finds solutions to make big dreams come true. He is always gracious, caring, and respectful while enabling everyone around him to shoot for the stars and get there. He wants students, faculty, and staff to succeed and is always there to help.

Although Dr. Harris is always quick to credit others for accomplishments while stepping up with honesty and candor to own things that haven’t gone well, let’s celebrate his accomplishments while stepping up with honesty and lights are rarely turned off! The engagement of our audiences, performers, and benefactors, and the expansion and scope of the academic programs at the Isabel, have exceeded our most hopeful expectations. The Isabel has brought to the community an extraordinary number of world-class performances in its first six years. In addition, it has supported traditional and emerging artists and the creation of new works. The range and depth of the activity at the Isabel reflects the university’s commitment to diversity, inclusion, and indigeneity. The work of the artists and the academic community here provides students with amazing opportunities, enhances the university’s research profile, and helps us welcome the world and expand our international presence.

When I retire on March 1, I will be succeeded by our new Provost, Dr. Mark Green. I know he will share my enthusiasm for the Isabel and my appreciation of the joy and inspiration it brings to Queen’s, Kingston, and the broader community. The Isabel is just around the corner from my house, and my wife and I look forward to continuing to join you at many performances, this season and in the future.

Thomas Harris | INTERIM PROVOST AND VICE-PRINCIPAL (ACADEMIC)

MESSAGE FROM THE PROVOST

I am delighted to welcome you to the winter/spring portion of the exciting sixth season at the Isabel Bader Centre for the Performing Arts.

Tricia Baldwin and her talented team have planned a rich and diverse array this season, as they have done every year. What an extraordinary series of events will take place in this spectacular space. Among many highlights will be the Tafelmusik Baroque Orchestra, Tom Wilson with the Kingston Symphony, Gaelic Storm, Afro-Cuban band Okan, and Virtuoso Jazz with the Branford Marsalis Quartet. The Isabel will also see diverse events in the Isabel Human Rights Arts Festival and a benefit by some of Kingston’s finest musicians for the R’Y Campership Fund.

I want to take this opportunity to thank Joan Tobin for her generous gift of the Hamburg Steinway piano, and to thank our patrons the Baders for supporting the Virtuosi Festival and the Canadian Cello Competition, developing the next generation of exceptional musicians.

In the Isabel’s first season, I was Vice-Principal Advancement at Queen’s. My colleagues and I realized the tremendous potential of this unique facility, and we knew it would be the venue for performances of the highest calibre. We were confident it would enhance and enrich our academic programs as the new home of the departments of Drama and Music (now the DAN School of Drama and Music) and Film and Media. We could also imagine its potential to be a transformational centre for the artistic community in Kingston and beyond.

We were worried, however, about how many ‘dark nights’ there might be in this new and splendid facility on the shore of Lake Ontario. Today, there are so many outstanding performances and artistic, academic, and community events at the Isabel that the lights are rarely turned off!

Bravo Dr. Harris from the entire Isabel Team for a job exceptionally done. With tremendous gratitude, we dedicate our Winter/Spring performances to Dr. Harris during his final term at Queen’s University.

The Isabel staff thank Dr. Thomas Harris for his boundless contribution to Queen’s in his role as Provost and Vice Principal (Academic) and Vice Principal (Advancement). For over three decades, Dr. Harris has been exceptional member of Queen’s University.
THE ISABEL TEAM

Volunteers

Thank you to our wonderful volunteers who give so much of their time and talent to the Isabel. We are very grateful to have you as part of our team.

Karen Alexander
Peter Beddall
Joe Cantrill
Agnes Chen
Beverly Coles
Maria Corker
Mary Conway
Isabelle Courney
Giselle Cross
Aiden Cross
Kendra Dalports
Craig Donnelly
Corinne Edwards
Linda Mathiravan
Anis Faruk

Dianas Gao
Susanne Goldschmidt
Mary Goldbaker
Susanne Goldthorpe
Davide Hase
David Reynaud-Hunter
Gill Laffitte
Susan Jelitok
Shoko Kasuga
Linda Kenney
Signe Kholer
Graci Kollmeyer
Carol Lundellinen
Beth Mathews
Denis McMillan
David Morin
osaur Morris
Susan Moodie
Anne-Marie Mood
Graeme Morgan
Heather Morgan
Lea O'Connor
Susan Reddell
Anne Richards
Judith Ringler
Ann Smith-Nais
Keryn Tilton
Peter Tilton
Heather Trott
Margaret Wark
David Why

PRODUCTION STAFF

Saddam Almir
Cato Almy
Allen Bergera
Thom Draper
Nattaporn Komol
Macy Web
Kleiner Lebour

Dylan Lodge
Tanya Haidar
Ranbir Singhpay
Nadine Yarrant

ISABEL BADER CENTRE FOR THE PERFORMING ARTS, QUEEN’S UNIVERSITY

300 King Street West, Room 121, Kingston ON K7L 3N6
Box Office: 613.533.2425 / Weekdays, 12:30 to 4:30 PM
Email: BIBN@queensu.ca / www.queensu.ca/TheIsabel

STAFF

Tricia Baldwin, Director
Alison de Hoog, Booking and Administration Coordinator
Tracy Floy, Financial Assistant
Kasey Regehr, Arts Leadership Intern
Aaron Hambidge, Technical Director
Maggie Hunter, Booking and Administration Coordinator (on leave)
Janelle MacPherson-Kenney, Jesse MacMillan, Tricia Baldwin
Tracey Evoy, Daniel Pauley
Kelly Smith, Jeff Thomas, Alyssa de Hoop, Maggie Hunter,
THE ISABEL STAFF (L TO R):
Anna Samulak, Aaron Holmes, Noah Sullivan,
THE ISABEL TEAM

Maccoy Webb
Dylan Lodge
Connie Edwards
Giselle Cross
Marg Corrigan
Maria Cordeiro
Beverley Coles
Agnes Cleary
Joan Carstairs
Peter Beddall

Email: IBCPAboxoffice@queensu.ca  queensu.ca/theisabel

390 King Street West, Room 123, Kingston ON K7L 3N6

ISABEL BADER CENTRE FOR THE PERFORMING ARTS, QUEEN’S UNIVERSITY

Suzanne Glenn
David Gazaille
Evan Ferral

Renée Brazeau
Jadelyn Beukeboom
Jenna Augur
Monica Lawrence
Ingrid Lacis
Kemi King
Lucas Cmok Kehoe
Alexa Irvine
Rachael Hunter-Brown
Sarah Howard
David Vassos
Ffion Turner-Lawrence
Evi Tureluren
Lilac Toh
Lorenzo Sivilotti
Kunal Sengupta
Linda Powers
Ann O’Brien
Ana Neri
Nazreen Mujib

VOLUNTEERS

Nanette Muyl
Amy Harris
Ann O'Brien
Deborah Walsh
David Vassos
Ffion Turner-Lawrence
Evi Tureluren
Lilac Toh
Lorenzo Sivilotti
Kunal Sengupta
Linda Powers
Ann O’Brien
Ana Neri
Nazreen Mujib

DEVELOPING OUTSTANDING TALENT AT THE ISABEL

We are thrilled to support the next generation of Canadian cellists with our Bader and Overtom Cello Competition that takes place on May 6-7, 2020 (Semi-Finals) and May 9, 2020 (Finals). Many thanks to the Isabel & Alfred Bader Fund, a Bader Philanthropy, for making this competition possible alongside the Isabel & Overtom Festival where we celebrate the best in the world at all ages and stages.

THE ARTS AND SOCIETY: SOCIALLY ENGAGED ART

Performances and activities at the Isabel are a celebration of our fullness and strength as such a diverse and creative human race. We envision a society transformed through the power of the arts. We believe that the arts are an essential expression of our humanity and civilization, and an inspiration to all our lives as enhanced and impoverished citizens of the world. We are actively involved in socially engaged art about social justice issues, and this is manifested in our Isabel Human Rights Arts Festival.

THE MUCH HOLE reflects the realities of the Mohawk Institute residential school experience and offers a way to open dialogue and to heal, through acknowledgement and honouring the spirit of survivors and families that were impacted. It is directed by Santee Smith, from the Kahnayen'kehaka (Mohawk) Nation. Santee is the Artistic Director of Kahiwii Dance and the Chancellor of McMaster University. Also included in the Festival is Talabhum: Safe hands program, presenting music which was influenced by the tides of migration in baroque Europe, and an exploration in music, words, and images of the influence of refugee populations on the culture of their adopted countries.

We welcome the Art of Time Ensemble with their Full We Are Singing program on the history of protest music in the classical and folk traditions, four films curated by Dori Naaman and Susan Lord, Tom Wilson and the Kingston Symphony in Beautiful Scars (originally commissioned by the National Arts Centre), Firebirds in Motion with director Selina Charell and Queen’s student and dance artist Holly Rose Lorenzo, and the Hart Centre Handists for Small Things in April.

THE TEAM

Thank you to all our audience members and donors for making this season so special. It is thrilling for us to see the beautiful connection of music to the hearts and souls of so many people.

Tricia Baldwin | Director

WELCOME

Queens University welcomes Dr. Mark Green as Provost and Vice-Principal (Academic). He will start his position on March 1, 2020.

A skilled and respected administrator, accomplished researcher, admired teacher, and champion of diversity and inclusivity, Dr. Green currently holds the position of Vice Dean at the Faculty of Engineering and Applied Science at Queen’s. He will begin his five-year term as Provost on March 1, 2020, succeeding Interim Provost Tom Harris.

Dr. Green has a long history at Queen’s. He completed his Bachelor of Science in Mathematics and Engineering in 1987 winning the Governor General’s medal for finishing first in his graduating year. He received a Commonwealth Scholarship to pursue his doctoral studies, earning a PhD at the University of Cambridge in 1991.

Dr. Green returned to Queen’s as a postdoctoral fellow in 1991, was named a Queen’s National Scholar in 1993 and became a full Professor in 2001 and has held several administrative positions. As an international research scholar, Dr. Green has more than 250 academic publications in his field of structural engineering. He won the Professional Engineers Ontario Medal for Research and Development (2018) and the Premier’s Research Excellence Award (2005). Dr. Green has research collaborations across the globe including Hong Kong, Turkey, France, and the UK.

A member of the Mohawks of the Bay of Quinte, Dr. Green has an active interest in encouraging and supporting diversity and inclusivity throughout the university. He was the Co-Chair of the Queen’s Truth and Reconciliation Commission Task Force, as well as an advisor to the Principal’s Implementation Committee on Racism, Diversity, and Inclusion.

We welcome Dr. Green to the role of Provost and Vice-Principal (Academic) at Queen’s.

MESSAGE FROM THE MANAGING DIRECTOR

Thank you to our winter/spring season at the Isabel. We have great news to share.

We are thrilled to announce that Joan Talibin and the Ballotin Foundation are donating a brand-new Hamburg Steinway piano to the Isabel. With this Hamburg Steinway, we have a piano that matches the superb quality of our artists and concert hall.

We want the Isabel to thrive for many generations to come, and with this long-term vision in mind, we have launched our planned giving campaign for those interested in leaving a legacy to the arts. We are grateful to those who have made a commitment in their estate plans, knowing that this gift will benefit many generations.

We are cooking up a storm for next season with the world’s top artists including cellist Johannes Demus and the Tokyo Philharmonic Orchestra, violinist Jennifer Koh with the Milwaukee Symphony, and many, many more. Subscription renewal packages will be mailed in April so that you can renew your seats with great pleasure.

I would like to thank our amazing staff and volunteers at the Isabel whose talent, hard work, and goodwill make our world here a beautiful one.

Thank you to all our audience members and donors for making this season so special. It is thrilling for us to see the beautiful connection of music to the hearts and souls of so many people.

Tricia Baldwin | Director
A DREAM COME TRUE
JOAN TOBIN BRINGS A HAMBURG STEINWAY TO THE ISABEL

“The Steinway piano is the most harmonious implement for musical intention. It completes what is beautiful and artistic.”
—Yefim Bronfman

“The Steinway piano – with its beauty and power – is the perfect medium for expressing the performer’s art, drama and poetry.”
—Van Cliburn

“Sometimes a Steinway plays better than the pianist, and it is then a marvelous surprise.”
—Martha Argerich

“Joan Tobin is a dream maker. She makes the dreams of the Isabel, Kingston artists, and audiences come true.”
—Joan Tobin

For over five years, the Ballytobin Foundation has been supporting Kingston’s cultural community at the Isabel. The role of the Foundation is to give Kingston’s cultural groups access to performance, rehearsal, and display space at the Isabel Bader Centre for the Performing Arts by subsidizing the rental fees. The Ballytobin Foundation is a private foundation that was established in 1992 by two founding directors, Joan Tobin and the late Brian Michael Tobin. It encourages organizations within the City of Kingston who are exploring a wide range of projects, from traditional to experimental.

The donation of the piano by Joan Tobin and the Ballytobin Foundation is a great and beautiful gift.

The Steinway piano – with its beauty and power – is the perfect medium for expressing the performer’s art, drama and poetry.

“The arts provide great meaning to my life, as I know they do to the Kingston community,” says Joan Tobin. “As a pianist, organist, and music lover, I know how important it is to perform on a quality of instrument that matches the greatness of the music itself. The top-local, national, and international musicians perform at the Isabel who are at the start of their careers or at their zenith, and it is a beautiful feeling to make their dreams come true.”

The new Hamburg Steinway piano is an exceptional instrument. Joan Tobin’s donation will inspire the next generation of musicians to further their creative development and reach a new level in their careers, while also giving audiences in Kingston the opportunity to hear this extraordinary instrument at play. The Steinway piano creates some of most beautiful musical sounds created by humankind.

Selecting a Steinway is a process that takes several months. After being put on a waiting list, pianists Ireneus Zuk, Adrienne Shannon, Joy Innis, and Isabel Director Tricia Baldwin travelled to the Hamburg Steinway factory and showroom to test a number of pianos to select the instrument for the Isabel. Joan Tobin joined the group in Hamburg virtually, listening to the pianists being tested through Facetime. The piano is expected to arrive at the Isabel in March, 2020.

“The Steinway piano is the most harmonious implement for musical intention. It completes what is beautiful and artistic.”
—Yefim Bronfman

“Sometimes a Steinway plays better than the pianist, and it is then a marvelous surprise.”
—Martha Argerich

Joan Tobin and the Ballytobin Foundation are generously donating a brand-new Hamburg Steinway piano to the Isabel. This is a dream that has gone from urgent aspiration to reality with this wonderful woman’s foresight and generosity.

HAMBURG STEINWAY PIANO MODEL D SPECIFICATIONS

LENGTH: 11’ 1” (340 cm)
WIDTH: 61” (156 cm)
NET WEIGHT: 990 pounds (480 kg)

BRACES: 5 solid spruce braces with a volume of 2,907 cubic inches (47,637 cubic centimeters); spruce provides tensile strength with less weight. Maple dowels fasten braces to rim producing a single homogeneous foundation upon which is built the entire tonal component. A cast iron treble bell, affixed to the rim’s underside at the treble side, holds the plate firmly in position by means of a steel bolt. The Steinway & Sons iron wedge anchors the brace ends securely to cross block, assuring a permanent rim posture.

SCALES: Overstrung, combination agraffe front and rear duplex. Tension: 45,272 lbs. (20,418 kg).

RIBS: Made from durable, resinous sugar pine to assure strong and constant support of string down-bearing on the soundboard; rib ends are hand fitted.

TUNING PINS: Premium blued steel; rust resistant, nickle-heads.

STRINGS: Treble – twelve whole and one-half sizes from high-tensile Swedish steel; Bass – Swedish steel core wound with pure copper. Longest string – Agraffe/bridge: 79” (201 cm).

HAMMERS: Premium wood top felt and under felt, treated to resist insects and moisture. Compression-wired to maintain permanent shape. Hard rock maple hammer moldings and shanks.

DAMPERS: Horizontal cut premium wool for effective dampening with maple heads for endurance.

JORDAN RIVER ANDERSON, THE MESSENGER
Thursday, January 23, 2020 at 6:30 PM
2019 / 65 minutes / Language: English / Director: Alanis Obomsawin

Alanis Obomsawin’s 53rd film documents the story of a young boy who spent all five years of his life in hospital while the provincial and federal government argued over who was responsible for paying for the boy’s care. After facing criticism for the boy’s death, Parliament passed a motion in support of “Jordan’s Principle,” a policy meant to ensure equal access to government-funded health, social, and educational services, although living up to the principle took a decade to be fully recognized.

MATAR A JESÚS (Killing Jesus)
Monday, February 10, 2020 at 6:30 PM
2017 / 95 minutes / Language: Spanish with English subtitles / Director: Laura Mora

The film tells the story of a photographer whose father is killed by an assassin, whom she later gets to know. In this youthful revenge saga based on true events, an idealistic Colombian student witnesses her father’s murder and is aghast at the ineptitude and apathy of the local police force. Time to take matters into her own hands. The story is based on the biography of Laura Mora whose father was killed in Medellin. The film was shortlisted to be the Colombian entry for the Best Foreign Language Film at the 91st Academy Awards.

SOL
Monday, March 16, 2020 at 6:30 PM
2014 / 76 minutes / Languages: Inuktitut, English with subtitles

A look at the life and work of Jewish-Israeli lawyer Lea Tsemel who has represented political prisoners for nearly 50 years. We meet Lea and the team as they prepare for their youngest defendant yet—Ahmad, a 13-year-old boy implicated in a knife attack on the streets of Jerusalem. To many, Lea is a traitor who defends the indefensible. For others, she’s more than an attorney—she’s a true ally.

THE ISABEL HUMAN RIGHTS ARTS FESTIVAL

Thank you to Susan Lord and Dorit Naaman for the curation of the films for this festival.
PROGRAM

ANTONIO VIVALDI
Allegro non molto, from “Winter” (The Four Seasons)

JEAN-BAPTISTE LULLY
Suite from Cadmus & Hermione
Prelude – Ouverture – Menuets – Chaconne des Africains
Kora solo

CLAUDE GOUDIMEL & LOUIS BOURGEOIS
“Or sus, serviteurs du seigneurs”

HENRY PURCELL
Voluntary on The Hundredth Psalm

JOHANN SEBASTIAN BACH
Sinfonia to Cantata 156

ANTONIO VIVALDI
Allegro, from Concerto for 4 violins
in F Major, op. 3, no. 7

TONINO ALBINONI
Allegro, from Concerto for 2 oboes, op. 7, no. 2

A. VIVALDI
Allegro, from “Winter” (The Four Seasons)

— INTERMISSION —

AGOSTINO STEFFANI
Ouverture, from Tioinof del fato

PETER PHILIPS
Pavan

JAN SWEELINCK
Pavana Philippi

TOBIAS HUME
A Soldier’s Galliard

JOHN BECK
“Come riggs are bonnie,” from The Balcarres Lute Book

JUAN HIDALGO
A la salida de Lisboa (on a text by João Pinto Delgado)

GEORG PHILIPP TELEMANN
Adagio, from Concerto for oboe in C Minor, TWV 51: c1
Mezzetin en turc, from Suite in B-flat Major
“București” TWV 55:B8
Les postillon, from Suite in D Major TWV55:18
Kora solo

A. VIVALDI
Largo, from “Winter” (The Four Seasons)

ARCANGELO CORELLI
Allegro, from Concerto grosso in D Major,
op. 6, no.4 (arranged)

ABOUT TONIGHT’S PROGRAM

BY ALISON MACKAY

Safe Haven is an exploration in music, words, and images of the influence of refugee populations on the culture of their adopted countries. From the beginning of human history, war, persecution, poverty, and climate crises have caused people to abandon their homes and seek asylum beyond their borders.

Religious persecution in early modern Europe caused several waves of migration which profoundly influenced the commerce and culture of host communities. The largest diasporas resulted from the expulsion of Jews and Muslims from Spain in the late fifteenth century and the outlawing of Protestantism in late seventeenth-century France.

For almost a century, the 1598 Edict of Nantes had provided protection for Huguenots, the French Protestant followers of the sixteenth-century reformer Jean Calvin. In 1685, Louis XIV revoked the edict, ordering that Protestant churches be destroyed, schools be closed, clergy be deported, and lay people be forced to convert and remain in France. Protestant men caught leaving the country would be sent to the galleys, women would be imprisoned, and children would be confiscated.

In response to these threats, hundreds of thousands of farmers, scholars, bankers, and artists left France in secret. Because they were said to be seeking “refuge”, people began to refer to them as “refugees”, inspiring the first use of the English term “refugee”. France’s loss of human and economic capital became the gain of Europe’s cities — by 1700, a fifth of the population of Berlin and a quarter of the population of Amsterdam were French asylum seekers.

Huguenots were not the only exiles to influence the commerce and culture of seventeenth-century Holland. In January of 1492, Ferdinand of Aragon and Isabella of Castile had ended a centuries-long era of Muslim rule in the south of Spain. In the same year they ordered that all Jews who had converted to Christianity or leave the country by August 2 of that year, and many fled to Portugal hoping for greater freedom of worship.

After a few years, Portugal also turned on its Jews, and thousands began to look for new homes in Italy, England, and Holland. At the turn of the century, the Catholic Monarchs of Aragon and Castile had taken steps to exclude Jewish life from their domains. In 1492, some Jews had been deported and others had converted or fled to the new kingdom of Portugal, where they were now protected. In 1492, the edict, ordering that Protestant churches be destroyed, schools be closed, clergy be deported, and lay people be forced to convert and remain in France, was lifted.

Today in Canada, the musical scene is enriched by the presence of many players of instruments that flourished around the world during the seventeenth and eighteenth centuries, providing us with exciting opportunities for cross-cultural dialogue. One of these instrument traditions is the west-African kora, a plucked instrument made from a calabash covered in hide, with a neck bearing 21 strings. The kora was played by members of distinguished bardic families in Mali, and our guest artist, Diely Mori Toukara, who now lives in Montreal, is the member of such a dynasty. He and other artists, Maryem Tollar and Naghmeh Farahmand, are enriching Canadian musical life through their performing and teaching, passing down ancient traditions to new generations of Canadian musicians.

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The United Nations High Commission on Refugees states that at the present time there are more than 70 million people worldwide who have been forced from their homes. The stories of refugees who arrived in Canada a generation ago reveal the tremendous contributions that they have made to the economy and culture of their new country. Thirty years ago, 155 Tamil refugees came to Canada in dire circumstances. They had been forced into lifeboats in the North Atlantic and were rescued by Newfoundland fisherman Gus Dutton. One of the boats was recently discovered by Canadian filmmaker Cyrus Sundar Singh and Tafelmusik is grateful to him for helping to tell the story with his own images and words: “The boat, which was once a reminder of fear and shame, has become a powerful symbol of hope for a better life in a new land.”

More information about the works on the program as well as a list of the images projected can be found at tafelmusik.org/downloads/Media/SaveHaven/Save-Haven-Image-Credits-SAMPLE.pdf.

TAFELMUSIK BAROQUE ORCHESTRA

VIOLIN
Elisa Citterio, Patricia Ahern, Suzannah Fostet, Thomas Georg, Genevieve Glairade, Christopher Verrette, Julieta Wedman, Cristina Zacharias

VIOLA
Brandon Chui, Patrick G. Jordan

VIOLONCELLO
Keran Campbell, Allen Wheat

DOUBLE BASS
Pippa Macmillan

OBOE
John Abberger, Marco Cera

LUTE
Lucas Harris

HARP/SHRISCHORD
Charlotte Niediger

TAFELMUSIK BAROQUE ORCHESTRA

Led by Music Director Elisa Citterio, Tafelmusik is one of the world’s leading period instrument ensembles, performing on instruments and in styles appropriate for the era of the music. Renowned for dynamic, engaging, and soulful performances, Tafelmusik performs some 80 concerts each year for audiences across Toronto, and is Canada’s most-toured orchestra, having performed in more than 350 cities in 32 countries including 19 years at Germany’s Klang und Raum Musikfestival with conductor Bruno Weil from 1993 to 2011. The orchestra is often joined by the critically acclaimed Tafelmusik Chamber Choir and its director, Ivars Taurins. Founded in 1979 by Kenneth Salway and Susan Graves, Tafelmusik Baroque Orchestra was under the artistic leadership of Jeanne Lamon from 1981 to 2014.

Tafelmusik also seeks to transport audiences to the baroque and classical periods through insightful multimedia programs and adventurous cross-cultural collaborations. Its musicians share their knowledge and experience through comprehensive education and artist-training initiatives such as the Tafelmusik Baroque Summer and Winter Institutes. Having garnered ten JUNO awards and numerous international recording prizes, Tafelmusik has over 80 recordings on the Sony, CBC Records, Analekta, and Tafelmusik Media labels.

tafelmusik.org
ELISA CITTERIO, Music Director
Violinist Elisa Citterio joined Tafelmusik as Music Director in 2017. In her native Italy, she divided her artistic life between orchestral work and an intense schedule as a chamber musician. She has recorded and toured, often as leader, with such ensembles as Dolce & Tempesta, Europa Galante, Accademia Bizantina, Accordone, Concerto Italiano, Zefiro, La Veneziana, La Risonanza, Ensemble 415, Il Giardino Armonico, and Baltsar–Neumann Choir & Ensemble (Thomas Hengelbrock). From 2004 to 2017, she was a member of the Orchestra del Teatro della Scala di Milano. Elisa comes from a musical family, including her composer mother and brother, and graduated with highest honours in violin and viola from L. Mainero Conservatory in her hometown of Brescia. Post-graduate work included baroque violin studies with Enrico Onofri, Luigi Mangiocavallo, and Chiara Banchini. Her cappella repertoire includes more than 35 recordings of Vivaldi, Bach, Handel, Corelli, Monteverdi, and Haydn.

GLENN DAVIDSON, lighting designer
Glenn Davidson is Production Designer for Tafelmusik’s The Galileo Project, House of Dreams, J.S. Bach: The Circle of Creation, and Tales of Two Cities. The Legacy Darmousc Coffee House. He has also travelled the globe with the orchestra as Technical Director of these multimedia programs. He has worked as a set and lighting designer in theatre for 40 years, with over 500 design credits. His work has been honoured with a Dora Mavor Moore award for set design, and another for lighting design. He is the recipient of the Pauline McGibbon Award (1993) and a Harold Award (2008). His second love is photography, and many of his photos have been seen in Tafelmusik’s productions.

NAGHMEH FARAHMAND, percussion
Naghmeh Farahmand, the daughter of master percussionist Mahmoud Farahmand, has performed with many well-known ensembles in Iran and at festivals in Europe, Asia, and North America. In 2010 she moved to Canada, releasing her solo percussion CD Utound and collaborating with leading performers of world music. She has vast experience teaching music and conducting workshops throughout the world. In 2016, she released her first instructional DVD on Persian music, The Iranian Daf.

RAHA JAVANFAR, projections designer
Raha Javanfar is a performer, designer, and educator. A violinist, bass player, singer, and songwriter, Raha has performed on numerous stages in Canada. She has designed lights and/or projections for theatre, concerts, opera, and dance. She’s been nominated for a Dora award as a playwright, received the Simmnivitch Prize as a lighting designer, been nominated for a Maple Blues Award as a performer, and currently teaches lighting design at Ryerson University. Raha has toured internationally as projections designer with Tafelmusik since 2009.

ALISON MACKAY
Alison Mackay, who played the violone and double bass with Tafelmusik from 1979 to 2019, has created many cross-cultural and multi-disciplinary programs for the orchestra. A number of her projects, which include The Four Seasons, a Cycle of the Sun, The Galileo Project, House of Dreams, and Tales of Two Cities: The Legacy Darmousc Coffee House, have been made into feature documentary films and have toured extensively around the world. Her musical tale of adventure, The Quest for Arundo Donax, was awarded the 2006 Juno Award for Children’s Recording of the Year, and she is the recipient of the 2013 Betty Webster Award for her contribution to orchestral life in Canada.

MARYEM TOLLAR, narrator and vocalist
Maryem Tollar is a renowned Egyptian-Canadian vocalist. Her voice has been heard on the theme of CBC’s Little Mosque on the Prairie and A.R. Rahman’s Bollywood hit, ‘Miyas Miyas’. She performs with several Toronto groups, including Al Qofha (traditional Arabic music and original compositions) and Turkwaz (Turkish, Greek, Arabic, and Balkan vocal music expert). The Turkwaz CD ‘Hazar’ was nominated for a 2017 JUNO award. She performed with storyteller Dawne McFarlane at the Toronto Storytelling Festival and The Scottish International Storytelling Festival. She is featured on the Tafelmusik Media CD/DVD release, Tales of Two Cities: The Legacy Darmousc Coffee House.

DIELY MORI TOUNKARA, kora
A native of Mali and from a large family of musicians called griots, Diely Mori Tounkara followed in his father’s footsteps to become a master of the kora. His knowledge of traditional Mandingue music is extensive, and his compositions have touched audiences of diverse origins, from Africa to the Western world. His kora playing impresses both for its virtuosity and for its expressiveness. Diely Mori has worked with artists from Mali and Senegal, and since moving to Canada in 2004 to 2017, she was a member of the Orchestra del Teatro della Scala di Milano. Elisa comes from a musical family, including her composer mother and brother, and graduated with highest honours in violin and viola from L. Mainero Conservatory in her hometown of Brescia. Post-graduate work included baroque violin studies with Enrico Onofri, Luigi Mangiocavallo, and Chiara Banchini. Her cappella repertoire includes more than 35 recordings of Vivaldi, Bach, Handel, Corelli, Monteverdi, and Haydn.

PROGRAM
W.A. MOZART (1756-1791)
Sonata for Violin and Piano in F major, K. 376
Allegro
Andante
Rondo: Allegretto grazioso
BELA BARTOK (1881-1945)
Hungarian Rhapsody No. 1 for Violin and Piano, BB. 94a
Lassie: Moderato
Friss: Allegretto moderato
Hungarian Rhapsody No. 2 for Violin and Piano, BB. 96a
Lassie: Moderato
Friss: Allegro moderato
FRITZ KREISLER (1875-1962)
Caprice viennois

LEOS JANACEK (1854-1928)
Violin Sonata
Con moto
Ballada: Con moto
Allegretto
Addio

SERGEY PROKOFIEV (1891-1953)
Three Pieces from Romeo and Juliet, Op. 64
(ari by David. J. Grune)

PABLO DE SARASATE (1844-1908)
Zigeunerweisen

INTERMISSION—

THE MAGIC OF MUSIC
BLAKE POU LiOT, VIOLIN
HSIN-I HUANG, PIANO
Sunday, February 2, 2020 at 2:30 PM

We say good-bye to Alan Grant — a man of sterling character and an eternal optimist who spent his life loving his family and making the world and this city a better place. In addition to his significant leadership roles in the Kingston Symphony, Hospice Kingston, Kingston General Hospital, Orchestra Kingston, Ballydonn Foundation, and more, Alan was always quietly helping people do good things. It was his nature. Kingston’s go-to person in the finest sense. He had the gift of infusing a beautiful spirit into people to want to move down the road together to accomplish important things.

Alan was a musician and music lover and a frequent attender of Concerts, opera, and dance. He’s been nominated for a Dora award as a playwright, received the Simmnivitch Prize as a lighting designer, been nominated for a Maple Blues Award as a performer, and currently teaches lighting design at Ryerson University. Raha has toured internationally as projections designer with Tafelmusik since 2009.

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ABOUT THIS AFTERNOON’S CONCERT

On Christmas Eve 1781, Mozart, newly arrived in Vienna, established himself as the city’s finest keyboard player by defeating Clementi in a competition instigated by Emperor Joseph II. That same month his first Viennese publication—a violin sonata, including K. 376—was released to enthusiastic reviews. The violin and keyboard sonata, still an emerging genre, was essentially a keyboard work with violin accompaniment. Mozart explored its conversational potential by increasingly giving important melodic and contrapuntal material to the violin. In K. 376, though the piano invariably introduces the principal topics of discussion, the violin always chimes in: “The first movement’s development delights with an animated torrent between equals.”

Bartók composed the two Rhapsodies (1926) for his own performances with Hungarian violinists Joseph Szigeti and Zoltán Székely, respectively. Both are based on the virtuoso, a traditional Hungarian dance used for military recruitment from the eighteenth century until 1949 when the Austro-Hungarian army established conscription. Its features include a dotted rhythm and the alternation between jász (slow) and friss (fast) tempos. In both rhapsodies the slower first parts stout whilst the faster second parts have agility. The friss of No. 2, though steady in tempo, feels wildly than to rhythmic play and rich texture, notably Romani-inspired pizzicato strumming. Bartók later revised and orchestrated both rhapsodies. Kreisler, the Austrian-born “king of violinists,” settled in the USA at the outbreak of World War II. His many original compositions include Caprice vénitien, a tempestuous encore piece.

Janáček, a Czech composer deeply influenced by Moravian folk song, was also a Russophile. At the outset of World War I, many Czech patriots like him hoped that Russia would liberate Bohemia and Moravia from the grips of the Austro-Hungarian Empire. The Violin Sonata (1914–20) captures the prevailing mood. High piano tremolo in the finale represents “the Russian armies entering Hungary” (they did in September 1914), the violin’s violent interjections (gurelli) eventually fade away (Russia retreated in 1915). The first movement is saturated with cimbalom-inspired theming. The lyrical Ballada soothes with a lullaby-like secondary theme. In the Allegretto, tense trilling and scalar runs, offset by slower music, are strangely unsettling. Throughout regis. Janáček’s inner world, at once dramatic, naturalist, raw, and spontaneous.

Before Prokofiev, Shakespeare’s plays had eluded convincing adaptation in dance despite flourishing on the operatic stage. Romeo and Juliet (1938) succeeded by “treating” with extraordinary power and compassion the transporting, passions, and dramatic conflicts of Shakespeare’s immortal characters, asserted Nessyev, the composer’s Soviet-era biographer. The Bolshoi Ballet initially deemed the music too complex for dance, but the Russian public could fall in love with the music alone thanks to suites for orchestra (1936) and piano (1937).

The great Spanish virtuoso violinist Pablo de Sarasate, also composed showpieces, notably Zigeunerweisen (1878), praised by his Hungarian colleague Leopold Auer as an authentic reproduction of the Hungarian Romani style, complete with the sparkle of the cimbalom-inspired tremolo. The Romani fiddler’s improvisational flourishes, and the Hungarian Romani style, complete with the sparkle of the cimbalom-inspired tremolo. The Romani fiddler’s improvisational flourishes, and the Hungarian Romani style, complete with the sparkle of the cimbalom-inspired tremolo. The Romani fiddler’s improvisational flourishes, and the Hungarian Romani style, complete with the sparkle of the cimbalom-inspired tremolo. The Romani fiddler’s improvisational flourishes, and the Hungarian Romani style, complete with the sparkle of the cimbalom-inspired tremolo.

HSIN-I HUANG, Piano

Quickly becoming recognized as today’s most sought-after collaborative pianist, Hsin-I has collaborated with many artists such as Margaret Batjer, Andrew Shulman, Sheryl Staples, Cho-Liang Lin, William Hagen, Diane Babies, Blake Pouliot, Jacob Braun, and members of Los Angeles Philharmonic. She has performed throughout the USA, Canada, Taiwan, Korea, Japan, Germany, and Russia. In September 2017, she recorded her first album with violinist Blake Pouliot for the Canadian record label Analekta, which was nominated for “Classical album of the year” at the 2019 JUNO Awards. Hsin-I has made guest appearances at the Los Angeles Philharmonic Chamber Music Series, Aspen Music Festival, Ravina BCG Classics Series, Grand Teton Music Festival, Le Veile Classique OSM, Fete de la Musique Mont Tremblant, NPR’s Performance Today, Sundays Live at LACMA, South Bay Chamber Music Society, and Kinnikinnick Institute. Hsin-I is also an accomplished cellist, winning many national competitions in Taiwan before completely focusing on collaborative piano.

BLAKE POULIOT, Violin

Violinist Blake Pouliot has joined the upper echelons of young brilliant soloists, establishing himself as a consummate 21st-century artist with the vigor and passion to shine for a lifetime. At only 25 years old, the tenacious violinist who has been praised by the Toronto Star as, “one of those special talents that comes along once in a lifetime” Blake was recently the featured soloist for the first ever tour of the European Union Youth Orchestra and National Youth Orchestra of Canada, of which one of the performances was at the seal.

Blake Pouliot’s debut album featuring the works of Ravel and Debussy was recently released (Analekta Records), earning a five-star rating from BBC Music Magazine and a 2019 Juno Award nomination for Best Classical Album. Pouliot has twice been featured on CBC’s “30 Hot Canadian Classical Musicians under 30.”

As Grand Prize winner of the 2016 Orchestre symphonique de Montreal Manulife Competition and a prolific recitalist and chamber musician, Blake Pouliot has performed in Chicago, Los Angeles, Montreal, and Toronto, and performs at Peppercorn University, the Isabel Bader Centre for the Performing Arts, and the Ottawa Chamber Music series in the 2019-20 season.

Since his orchestral debut at age 11, Pouliot has regularly performed with the orchestras of Aspen, Calgary, Edmonton, Pacific, Toronto, Vancouver, and the National Arts Centre. Internationally, Pouliot has performed as soloist with the Sofia Philharmonic Orchestra in Bulgaria, and Orchestras of the Americas on their South-American tour. He has collaborated with musical luminaries such as conductors Sir Neville Marriner, David Afkham, Pablo Heras Casado, David Danyzmyer, Nicholas McGegan, Brett Mitchell, Vasily Petrenko, Alexander Shelley, and Hugh Wolff.

Blake Pouliot studied violin in Canada with Marie Béard and Erika Raum. He completed his training as an associate of The Royal Conservatory of Music. He graduated from the Colburn School Conservatory of Music where he studied with Robert Lipsett. Blake Pouliot has performed as soloist with the Sofia Philharmonic Orchestra in Bulgaria, and Orchestras of the Americas on their South-American tour. He has collaborated with musical luminaries such as conductors Sir Neville Marriner, David Afkham, Pablo Heras Casado, David Danyzmyer, Nicholas McGegan, Brett Mitchell, Vasily Petrenko, Alexander Shelley, and Hugh Wolff.

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ART OF TIME ENSEMBLE

Andrew Burashko formed Art of Time Ensemble in 1998 with the support of a small group of like-minded musicians and prominent figures in dance, theatre, and other art forms, beginning with one-off concerts to small but enthusiastic audiences. Word quickly spread through Toronto’s cultural scene. Today, Art of Time works with the best Canadian artists in the performing arts, film and literature, including noteworthy international musicians.

Art of Time presents an annual subscription season at Toronto’s Harbourfront Centre Theatre, and regularly appears as part of The Royal Conservatory of Music performance season at Koerner Hall. The company is invited to perform at festivals and events across Canada, including Music in the Morning in Vancouver, the Banff Centre, Ottawa Chamberfest, and the National Arts Centre. Art of Time also tours Canada, having taken American jazz chanteuse Madeline Peyroux and Canadian pop stars Steven Page and Sarah Slean out on the road with the Ensemble. In November 2015, Art of Time embarked on a 12-city tour of the United States and returned in 2016 to perform throughout the Midwest.

The artists with whom the Ensemble have worked represent the finest in their genres, including writers Margaret Atwood and Michael Ondaatje, choreographers Peggy Baker, James Kudelka and David Earle, dancers Evelyn Hart, Rebekah Rice, Michael Sean Marye, and Pohl Stanczyk, singers Madeline Peyroux, Jackie Richardson, Steven Page, and Sarah Slean, actors Brent Carver, Tom McCamus, R.H. Thomson, Ted Dykstra, Lucy Peacock, and Julian Richings, and filmmakers Peter Mettler and Yosi Gerber. Music and musicians are at the heart of Art of Time Ensemble, the ranks of its musicians are deep and their talent unmatched.

ANDREW BURASHKO, Artistic Director

Art of Time Ensemble

APPLICATIONS FOR ARTISANAL ARTISTS 2022-2023

Art of Time Ensemble is looking for artists to help us explore the juxtaposition of high art and popular culture. Andrew Burashko is committed to redefining the experience of music performance and creating a space for artistic communication that challenges and provokes. We welcome artists of all disciplines and from all walks of life to join the Ensemble. A key role of Art of Time Ensemble is to bring together the arts in a way that is both surprising and thought-provoking.

Art of Time Ensemble is seeking artists to create an artistic program that reflects the Ensemble’s mission to explore the juxtaposition of high art and popular culture. The Ensemble is looking for artists who are interested in creating a space for artistic communication that challenges and provokes. We welcome artists of all disciplines and from all walks of life to join the Ensemble.

APPLICATIONS WILL BE ACCEPTED UNTIL FEBRUARY 1ST, 2022.

ART OF TIME ENSEMBLE

ART OF TIME ENSEMBLE presents

A Winter Program

Tuesday, February 22, 2022
at 7:30 PM

Oriental Buddha Suite

David Rothenberg, clarinet

Anna Tesluk, violin

Ravi Shankar, sitar

Artem Kolesnikov, tabla

AGENDA

1. Introduction

2. Art of Time’s Mission

3. A Winter Program

4. Art of Time Ensemble

5. Conclusion

ABOUT TONIGHT’S CONCERT

The power of music to galvanize a movement and inspire resistance is highlighted in two programs of music that reach across genre, historical context, and message.

The Classical & Folk Program features George Crumb’s Black Angels for string quartet backed by a live film mix, plus music by John Prine, Bob Dylan, and Dmitri Shostakovich.

The Songs Program includes music by Nina Simone, John Lennon, Buffy Sainte-Marie, Bruce Cockburn, Stevie Wonder, Jon Mitchell, Marvin Gaye, and so many more.

THE CLASSICAL & FOLK PROGRAM

GEORGE CRUMB

Black Angels

Rolston String Quartet

Lester Alonso – live film mix

JOHN PRINE

Masters of War

Andy Maize and Josh Finlayson, vocalists

BOB DYLAN

JUNE CHORUS

Andy Maize and Josh Finlayson, vocalists

PETE SEEGER

Keep Your Eyes on the Prize

Andy Maize and Josh Finlayson, vocalists

DIMITRI SHOSTAKOVICH

Piano Trio No. 2 in E Minor, Op. 67

iii. Largo iv. Allegretto

Andrew Burashko, piano

Lori Lee, violin

Jonathan Lo, cello

THE SONGS PROGRAM

FREDERICK REZEVSKI

Excerpts from The People United Will Never Be Defeated – Theme

Andrew Burashko, Piano

JAY CROSBY & VIP HARBURG

Brother, Can You Spare a Dime?

Andy Maize and Josh Finlayson, vocalists

RACHEL GREEN

Climb That Mountain

Andy Maize and Josh Finlayson, vocalists

NINA SIMONE

Feeling Good

Andy Maize and Josh Finlayson, vocalists

ANDREW BURASHKO, Artistic Director

Art of Time Ensemble

18

19
ABOUT THIS MORNING’S CONCERT

This is a show to take you to a new place. It is maybe somewhere you have imagined or seen in your dreams. Or perhaps this is the place where your fantasies danced around when you were a child. If your years are not as long as some, maybe this is the place that allows you to believe in a magic as yet unseen. This is not a performance, it is a journey.

When Kyoko and Selina first began working together, they created a piece that explored the duality of being a supernatural, eternal being and a domesticated woman. Yuki-Onna looked at a demon who was constrained by the social constructs that bound her to her children and husband. This show is a continuation of that exploration, with stories gathered from Celtic mythology, Great Lakes Indigenous oral history, and European folklore.

Throughout these vast swatches of land and culture, we find the same battle persists—the battle of love and humanity; the battle of the spiritual and the material worlds; the battle for a woman’s independence and sense of self when engulfed in the muck and mire of Motherhood. In bringing this new work to young audiences, we hope that you simply listen to these stories. For these stories are to share—as we share the stories. For it is stories that will carry you through as you grow and question your place in the world, as the stories have carried us. It is stories that are told as a continuity of that exploration, with stories gathered from Celtic mythology, Great Lakes Indigenous oral history, and European folklore.

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KINGSTON CHILDREN’S CORNER

SELkIeS TO SHE-Wolves: STORYTELLING WITHOUT BORDERS

Featuring KYOKO Ogoda and SELINA CHiareLLI

Saturday, February 8, 2020 at 11:00 AM
Rehearsal Hall

SELINA CHIARELLI

Being a storyteller isn’t just a calling for Selina Chiarelli; it’s her birthright. Not only was she lucky enough to grow up surrounded by the country’s top performance storytellers—spending Friday nights in Toronto and listening to the likes of Alice Kane and Louis Bird, but she was also named after the café owner at Gaffer’s in Kensington Market, where the Toronto International Storytelling Festival began. Her pursuit of the arts in various forms led her to deepen her understanding of lofty ideas in Concordia’s Theatre for Development program. After her studies, she followed her ear around the world and back again, working in some of the world’s most poetic cities. Her work as a storytelling consultant within the international development community has helped organizations across Canada such as Aga Khan Foundation of Canada, Canadian Centre for International Cooperation, and OXFAM explore issues like global citizenship, community communication, and sustainable development goals. She has performed in Paris as a jazz singer and spoken word artist. She worked in Brussels as a classical singer, collaborating with the Brussels Chamber Choir and St. Michael’s Cathedral’s schola for Gregorian music, and she has been an active member of the arts scene in Kingston, Montreal, and Tokyo as a performer, arts administrator, and arts activist. Selina is an indie rock singer-songwriter with the band Modern Winter, and she hosts the contemporary classical radio show Counterpoint on CFRN every Monday night from 8-9pm. She is also named after the café owner at Gaffer’s in Kensington Market, where the Toronto International Storytelling Festival began. Her pursuit of the arts in various forms led her to deepen her understanding of lofty ideas. In Concordia’s Theatre for Development program, she followed her ear around the world and back again, working in some of the world’s most poetic cities. Her work as a storytelling consultant within the international development community has helped organizations across Canada such as Aga Khan Foundation of Canada, Canadian Centre for International Cooperation, and OXFAM explore issues like global citizenship, community communication, and sustainable development goals. She has performed in Paris as a jazz singer and spoken word artist. She worked in Brussels as a classical singer, collaborating with the Brussels Chamber Choir and St. Michael’s Cathedral’s schola for Gregorian music, and she has been an active member of the arts scene in Kingston, Montreal, and Tokyo as a performer, arts administrator, and arts activist. Selina is an indie rock singer-songwriter with the band Modern Winter, and she hosts the contemporary classical radio show Counterpoint on CFRN every Monday night from 8-9pm. She is the founder of The Firebird Sessions, a female-forward musical series focusing on women taking ownership of their creative expression. Selina’s collaboration with Kyoko explores themes of femininity, spirituality, and how we define family. The work is exciting and full of surprises. When Kyoko and Selina first began working together, they created a piece that explored the duality of being a supernatural, eternal being and a domesticated woman. For it is stories that are to share—as we share the stories. For it is stories that will carry you through as you grow and question your place in the world, as the stories have carried us. It is stories that are told as a continuity of that exploration, with stories gathered from Celtic mythology, Great Lakes Indigenous oral history, and European folklore.

SHE-WOLVES:

SELKIES TO

KYOKO OGDADA

Kyoko Ogoda hails from Shizuoka, Japan. She started playing the piano with her mother Tomoko Ogoda at the age of three. She began studying her major instrument the marimba at the age of nine. She attended the University of Toronto from 2003-2006 where she studied percussion with Robin Engelman and Russell Hainenberg of Nexus, and marimba with Bowie Johnson. During her time in Toronto, Kyoko was also a member of the Japanese taiko drumming group Nagata Shachu and toured Canada, the USA, and Italy with them. In Japan, she studied marimba and classical percussion with Hisae Otani, Atsumi Taki, Atsushi Sugahara, and Satoshi Sakai, and studied piano with Eiko Ohara.

Since moving to Kingston in 2011, Kyoko has performed mainly locally for the Live @ Your Library Jazz series, LCVI, Frontenac Public School, Kingston Multicultural Arts Festival, St. George’s Cathedral Advent/Summer series, Kingston Home Grown Live, Studio 22, Tone Deaf series, Healthy Day, Skeleton Park Arts Festival, Music West series at St. Andrew’s By-The-Lake United Church, The TETT Centre Grand Opening (The Whole Shebang Project Kingston), Queen’s University, Building Community Through the Arts Speaker series, and a fundraising concert for Syrian refugees for Inter-Church Refugee Partnership and NOW Society. She has taught Japanese Taiko drumming since 2011, building a community in Kingston and collaborating with different types of music and culture through workshops for the community and at public schools.

SELKIES TO SHE-WOLVES: STORYTELLING WITHOUT BORDERS

Featuring KYOKO Ogoda and SELINA CHiareLLI

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Rehearsal Hall

SELINA CHIARELLI

Being a storyteller isn’t just a calling for Selina Chiarelli; it’s her birthright. Not only was she lucky enough to grow up surrounded by the country’s top performance storytellers—spending Friday nights in Toronto and listening to the likes of Alice Kane and Louis Bird, but she was also named after the café owner at Gaffer’s in Kensington Market, where the Toronto International Storytelling Festival began. Her pursuit of the arts in various forms led her to deepen her understanding of lofty ideas in Concordia’s Theatre for Development program. After her studies, she followed her ear around the world and back again, working in some of the world’s most poetic cities. Her work as a storytelling consultant within the international development community has helped organizations across Canada such as Aga Khan Foundation of Canada, Canadian Centre for International Cooperation, and OXFAM explore issues like global citizenship, community communication, and sustainable development goals. She has performed in Paris as a jazz singer and spoken word artist. She worked in Brussels as a classical singer, collaborating with the Brussels Chamber Choir and St. Michael’s Cathedral’s schola for Gregorian music, and she has been an active member of the arts scene in Kingston, Montreal, and Tokyo as a performer, arts administrator, and arts activist. Selina is an indie rock singer-songwriter with the band Modern Winter, and she hosts the contemporary classical radio show Counterpoint on CFRN every Monday night from 8-9pm. She is also named after the café owner at Gaffer’s in Kensington Market, where the Toronto International Storytelling Festival began. Her pursuit of the arts in various forms led her to deepen her understanding of lofty ideas. In Concordia’s Theatre for Development program, she followed her ear around the world and back again, working in some of the world’s most poetic cities. Her work as a storytelling consultant within the international development community has helped organizations across Canada such as Aga Khan Foundation of Canada, Canadian Centre for International Cooperation, and OXFAM explore issues like global citizenship, community communication, and sustainable development goals. She has performed in Paris as a jazz singer and spoken word artist. She worked in Brussels as a classical singer, collaborating with the Brussels Chamber Choir and St. Michael’s Cathedral’s schola for Gregorian music, and she has been an active member of the arts scene in Kingston, Montreal, and Tokyo as a performer, arts administrator, and arts activist. Selina is an indie rock singer-songwriter with the band Modern Winter, and she hosts the contemporary classical radio show Counterpoint on CFRN every Monday night from 8-9pm. She is the founder of The Firebird Sessions, a female-forward musical series focusing on women taking ownership of their creative expression. Selina’s collaboration with Kyoko explores themes of femininity, spirituality, and how we define family. The work is exciting and full of surprises. When Kyoko and Selina first began working together, they created a piece that explored the duality of being a supernatural, eternal being and a domesticated woman. For it is stories that are to share—as we share the stories. For it is stories that will carry you through as you grow and question your place in the world, as the stories have carried us. It is stories that are told as a continuity of that exploration, with stories gathered from Celtic mythology, Great Lakes Indigenous oral history, and European folklore.

SHE-WOLVES:

SELKIES TO

KYOKO OGDADA

Kyoko Ogoda hails from Shizuoka, Japan. She started playing the piano with her mother Tomoko Ogoda at the age of three. She began studying her major instrument the marimba at the age of nine. She attended the University of Toronto from 2003-2006 where she studied percussion with Robin Engelman and Russell Hainenberg of Nexus, and marimba with Bowie Johnson. During her time in Toronto, Kyoko was also a member of the Japanese taiko drumming group Nagata Shachu and toured Canada, the USA, and Italy with them. In Japan, she studied marimba and classical percussion with Hisae Otani, Atsumi Taki, Atsushi Sugahara, and Satoshi Sakai, and studied piano with Eiko Ohara.

Since moving to Kingston in 2011, Kyoko has performed mainly locally for the Live @ Your Library Jazz series, LCVI, Frontenac Public School, Kingston Multicultural Arts Festival, St. George’s Cathedral Advent/Summer series, Kingston Home Grown Live, Studio 22, Tone Deaf series, Healthy Day, Skeleton Park Arts Festival, Music West series at St. Andrew’s By-The-Lake United Church, The TETT Centre Grand Opening (The Whole Shebang Project Kingston), Queen’s University, Building Community Through the Arts Speaker series, and a fundraising concert for Syrian refugees for Inter-Church Refugee Partnership and NOW Society. She has taught Japanese Taiko drumming since 2011, building a community in Kingston and collaborating with different types of music and culture through workshops for the community and at public schools.
VALENTINE’S DAY WITH MISS EMILY

Miss Emily, vocals and piano
Van Sheen, guitar
Bunny Stewart, Sax, guitar, vocals
Benni Vander, keyboards, vocals
Rob Radford, drums
Zak Colbert, bass
Seamus Cowan, bass, vocals

Friday, February 14, 2020 at 7:30 PM

ABOUT TONIGHT’S CONCERT

Miss Emily sings about the three words that measure romance, heartbreak, and redemption. The three words that are so hard to say. Join Miss Emily and her band on Valentine’s Day for a journey of love, loss, and soulful recollections. The music will move you. The songs will make your heart beat faster. The show will bring you out of your seat and send you into the night with a glint in your eye. Join us on Valentine’s Day for a romantic, powerful, and vibrant concert with Miss Emily.

ABOUT MISS EMILY

In the 1990s, a 12-year-old Emily Fennell was making her way around Southern Ontario, singing at county fairs and winning competition after competition. She was literally finding her voice. While the other young vocalists were dazzling crowds with standards like *Somewhere Over the Rainbow* or *I Will Always Love You,* Emily was stunning judges and audiences into silent amazement with K.D. Lang’s version of the Patsy Cline song, *3 Cigarettes and an Ashtray.* That song choice and her spellbinding performance of it, says almost all you need to know about the woman who would become Miss Emily. She is never predictable and always willing to take a risk.

Her music spans genres, crosses barriers, and creates bridges. Her voice soars to emotional heights and reaches down into the grittiness of the soul. Her performances are foot-stomping, heart-wrenching adventures in rhythm, blues, jazz, and rock and roll. For 15 years, Miss Emily has captivated listeners across Canada, the USA, and the United Kingdom with her unique combination of passion and talent.

Her passion and talent was cultivated by an unparalleled work ethic. It began with playing night after night after night in bars and nightclubs where she learned her trade and gained a loyal following. Later, she graduated to regional theatres and starred in several Broadway-style shows. This willingness to step outside her comfort zone and learn new techniques paid off by giving her opportunities to become a regular at major outdoor festivals such as Ottawa Bluesfest. Then, in 2011 in front of 25,000 people outside the tiny town of Bobcaygeon, she opened for The Tragically Hip and began a relationship that would change the direction of her career.

Miss Emily’s new record takes the listener on a tour of her experiences and musical influences under the guidance of The Hip’s Gord Sinclair as producer/co-writer/bassist and bandmate Rob Baker as lead guitarist/co-writer. In *Between,* featuring Gord Sinclair and Rob Baker, is the fifth album from Miss Emily. It’s a record that beckons the listener to walk with her as she soulfully strolls the humid streets of Memphis, wanders across the jazz-cool avenues of New York City, or dances through raucous and funky block parties in Motown.

One listen and you’ll be compelled to join Miss Emily, Gord Sinclair, and Rob Baker on a journey that reveals the vast emotions of love, loss, joyful redemption, and everything in between.
TRIBUTE TO MILES DAVIS: KIND OF BLUE
RON DI LAURO SEXTET
Saturday, February 15, 2020 at 7:30 PM
Ron Di Lauro, trumpet
Jean-Pierre Zanello, alto sax
Andre Leroux, tenor sax
Geoff Lapp, piano
Michel Donato, bass
Dave Laing, drums

ABOUT TONIGHT’S PROGRAM
A veritable monument of jazz, Miles Davis’ masterpiece Kind of Blue is the best-selling jazz album of all time and continues to have immense influence on music. Accompanied by top musicians on the Montreal scene, trumpeter Ron Di Lauro offers a faithful and complete recreation of this mythic album. To delight jazz lovers and whet your appetite, the sextet will play some of Miles Davis’ greatest works.

WHO WAS MILES DAVIS?
Grammy Award winner Miles Davis was a major force in the jazz world, as both a trumpeter and a bandleader. Instrumental in the development of jazz, Miles Davis is considered one of the top musicians of his era. Born in Illinois in 1926, he traveled at age 18 to New York City to pursue music. Throughout his life, he was at the helm of a changing concept of jazz. Winner of eight Grammy awards, Miles Davis died in 1991 from respiratory distress in Santa Monica, California.

In 1945, Miles Davis elected, with his father’s permission, to drop out of Juilliard and become a full-time jazz musician. A member of the Charlie Parker Quintet at the time, Davis made his first recording as a bandleader in 1946 with the Miles Davis Sextet. Between 1945 and 1948, Davis and Parker recorded continuously. It was during this period that Davis worked on developing the improvisational style that defined his trumpet playing.

In 1949, Davis formed a nine-piece band with uncommon additions, such as the French horn, trombone, and tuba. He released a series of singles that would later be considered a significant contribution to modern jazz. They were later released as part of the album Birth of the Cool.

In the early 1950s, Davis became addicted to heroin. While he was still able to record, it was a difficult period for the musician and his performances were haphazard. Davis overcame his addiction in 1954, around the same time that his performance of ‘Round Midnight at the Newport Jazz Festival earned him a recording contract with Columbia Records. There, he also created a permanent band, comprised of John Coltrane, Paul Chambers, and Red Garland.

In 1959, Davis introduced the Miles Davis Quintet to the jazz world, which went on to become the best-selling jazz album of all time, selling more than 2 million copies.

In 1960, Ron Di Lauro joined the legendary Vic Vogel’s Big Band, of which he has been an integral member ever since. Two years later found him touring in Europe and joining the Denny Christianson Big Band, and in 1963 he formed the acclaimed Dave Turner/Ron Di Lauro Sextet. Within a year of hitting the scene they were opening for the VSO9 quintet of Tony Williams, Herbie Hancock, Winton Marsalis, and Ron Carter. His inimitable trumpet sound has featured on countless film, television and radio scores. He has continued as a soloist with the Vic Vogel, Joe Sullivan, and Lorraine Desmarais Big Bands, performing with the likes of Dizzy Gillespie, Zoot Sims, Pepper Adams, Henry Mancini, Mel Torme, Marvin Hamlisch, Tony Bennett, John Pizzarelli, and Frank Sinatra Jr.. He has provided the impetus behind several of the city’s premier jazz ensembles, including the McGill Alumni Big Band with Gerald Danovitch, the James Gelfand Quintet, and the Ron Di Lauro Quintet. Ron Di Lauro is an active faculty member both at McGill and University of Montreal as Big Band conductor and trumpet teacher. Clearly, Di Lauro’s thirst for musical diversity has never been satiated; between tours, recording sessions, and gigs, he is managing to share his gift with the next generation.

KIND OF BLUE
Davis recorded several albums with his sextet during the 1950s, including Porgy and Bess and Kind of Blue, his final album of the decade, released in 1959. Now considered one of the greatest jazz albums ever recorded, Kind of Blue is credited as the largest-selling jazz album of all time, selling more than 2 million copies.

Davis continued to be successful throughout the 1960s. His band transformed over time, largely due to new band members and changes in style. The various members of his band went on to become some of the most influential musicians of the jazz fusion era. These included Wayne Shorter and Joe Zawinul (Weather Report), Chick Corea (Return to Forever), and John McLaughlin and Billy Cobham (Mahavishnu Orchestra).

Source: https://www.biography.com/musician/miles-davis

RONDIAURO, trumpet
Born into Montreal’s Italian community in 1958, Ron Di Lauro’s earliest influences were within his own home; both grandfather and father were musicians. The young Di Lauro was exposed to a wide range of musical genres, from military and brass band to Big Band to opera, and his musical horizons were broadening rapidly.

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Miles Davis’ Kind of Blue iconic album has been regarded by many critics as the greatest jazz record, Davis’ masterpiece, and one of the best albums of all time. Now the tracks from Kind of Blue will be recreated live by some of this country’s top jazz musicians. Bandleader Ron Di Lauro will lead his sextet with a set of Miles’ classics from the late fifties for a full re-creation of Kind of Blue.

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About This Afternoon’s Concert

The prolific Germaine Tailleferre, whose diverse catalogue includes opera and film, was the only female member of Les Six. While still a student at the Paris Conservatoire, she composed this Impromptu (1910), as charming as it is concise.

Fauré, father of the modern French song, loved the piano. It accompanies all his songs and participates in virtually all of his outstanding chamber music. For piano solo he composed, like Chopin, a large number of simply titled shorter works: impromptus, preludes, barcarolles. The Fourth Nocturne (1843) glows with Fauré’s characteristic warmth, undulating into an impassioned climax.

The Intermezzo (1901) finds Poulenc a prominent member of Les Six, in a bright mood, intended, one suspects, to uplift the spirits of his compatriots living under German occupation.

The three-movement Images (1907) closes with the shimmering, bustling, and occasionally explosive, Poissons d’or inspired by a Japanese lacquer painting in Debussy’s possession. Debussy’s two books of twelve preludes each (1910, 1913), unified neither by key pattern nor narrative, suit performance in small groups—the composer’s preference. Their evocative titles derive from varied sources, including poems, as in the languorous “Les sons et les parfums”, after a line from a poem by Baudelaire.

Ravel, like Debussy, rejected the excesses of Romanticism by turning to the past. The geraldiana (1903–1904) features both a Classical form and the simpler textures of the eighteenth-century French school of clavecinists. Supple rhythm mingles with modal harmony, and in the finale, quivering activity recalls the composer’s Jeux d’eau (1905).

Chopin marked his four large-scale scherzos Presto, adding con fuoco to the first and third (1839) to emphasize their volatility. His tempestuous, moody, contrasting approaches: melodic simplicity (No. 1) and complex embellishment (No. 4). Among Chopin’s many character pieces, the ballades are the most ambitious in scope and sophisticated in structure. Not quite sonata form, not quite rondo form, they draw on elements of both, with an admixture of variation, to forge a compelling drama between contrasting themes.

In 1831, en route to Paris, Chopin learned of the failed Warsaw Uprising and Russia’s grip on the nation. His grief was both personal and patriotic. Especially dear to him was the folk-inspired mazurka, a Polish dance in triple time with strong accents placed unsystematically on the second or third beat, and traditionally accompanied by a bagpipe drone. He wrote more mazurkas than pieces in any other genre, often in sets like Op. 33 (1838), whose second is sprightly and fourth, Moody. His last, Op. 67, No. 2 (1849), eschews restrained melancholy.

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BRANFORD MARSALIS QUARTET

Saxophonist Branford Marsalis is one of the most influential and revered figures in contemporary music. The NEA Jazz Master, Grammy Award winner, and Tony Award nominee is equally at home performing concerts with symphony orchestras and sitting in with members of the Grateful Dead, but the core of his musical universe remains the Branford Marsalis Quartet. After more than three decades of existence with minimal personnel changes, this celebrated ensemble is revered for its uncompromising interpretation of a kaleidoscopic range of both original compositions and jazz and popular classics. After the Grammy-nominated Upward Spiral, on which guest vocalist Kurt Elling was seamlessly integrated into the group, the Quartet has followed up with The Secret Between the Shadow and the Soul, its most emotionally wide-ranging and melody-driven collection to date. John Ziegner captured the impact of the Quartet in live performance in a recent concert review, calling it “casually confident, professional, cerebral, and supercharged with energy. The Branford Marsalis Quartet...was all of those adjectives and more.”

BRANFORD MARSALIS, saxophone

After four decades in the international spotlight, the achievements of saxophonist Branford Marsalis continue to grow. From his initial recognition as a young jazz lion, he has expanded his vision as an instrumentalist, composer, bandleader, and educator, crossing stylistic boundaries while maintaining an unwavering creative integrity. In the process, he has become an avatar of contemporary artistic excellence.

The Branford Marsalis Quartet, first formed in 1986, remains Branford’s primary means of expression. In its virtually uninterrupted three-plus decades of existence, the Quartet has established a rare breadth of stylistic range and a continuity of personnel. The Secret Between the Shadow and the Soul, recorded in Melbourne, Australia in the midst of an international tour in the Spring of 2018, contains the mix of challenging original and classic compositions, and the range of moods from the tender to the explosive, that has defined the group. With its focus on melodic strength and extraordinary interaction, the album confirms that the Branford Marsalis Quartet remains a paragon of uncompromising jazz excellence.

While the Quartet thrives, Branford continues to expand his status as a musical collaborator that dates back to his early experiences as a sideman with Clark Terry, Art Blakey, and his brother Wynton Marsalis, and extends through encounters with Dizzy Gillespie, Miles Davis, Sonny Rollins, Herbie Hancock, and Harry Connick, Jr.

As always, Branford also remains eager to join in musical ventures with artists in other musical realms. His relationship with Sting, which began with the pop icon’s first solo album The Dream of the Blue Turtles in 1985, was resumed when Branford contributed solos to Sting’s collaboration with reggae star Shaggy, 44/876. And Branford’s status among Deadheads, dating back to 1990 as the ultimate guest artist with the Grateful Dead, moved the spinoff band Dead and Co. to break precedent for the first time and announce Branford as a guest artist at the band’s August 26, 2018 concert in Arlington, Virginia.

Classical music also continues to play a growing role in Branford’s musical life. Sally Baneish reconceived his composition “Under the Wing of the Rock” to feature him after hearing Branford interpret another of her works, and Gabriel Prokofiev wrote his Saxophone Concerto for Branford on a joint commission from the Naples Philharmonic and the Detroit Symphony. Branford and the Ural Philharmonic performed and recorded the Prokofiev piece during August 2018 in Yekaterinburg, Russia. Branford has performed these and other works by Copland, Debussy, Glazounov, Ibert, Mahler, Milhaud, Ramon, Vaughan Williams, and Villa-Lobos with leading orchestras in the United States and Europe, and served as Creative Director for the Cincinnati Symphony’s Ascent Series in 2012-13.

The role of Branford’s contributions to the Broadway stage expanded in 2018 when he scored acclaimed director Kenny Leon’s revival of Children of a Lesser God. His previous efforts included music for the revivals of Fences, which garnered him a Drama Desk Award and a Tony nomination, The Mountaintop starring Angela Bassett and Samuel L. Jackson, and the revival of A Raisin in the Sun.

All of these achievements have been supplemented by Branford’s efforts beyond the realms of performance and composition. After directing Columbia Records’ jazz program, he founded the Marsalis Music label in 2002. He has held workshops on campuses around the world, while establishing extended teaching relationships with Michigan State, San Francisco State, and North Carolina Central Universities. After the devastation wrought by Hurricane Katrina, Branford joined his friend Harry Connick Jr. and New Orleans Area Habitat for Humanity in the creation of the Musicians’ Village, a community in New Orleans’ Upper Ninth Ward that provides homes to displaced families of musicians and other local residents. The Ellis Marsalis Center for Music, honoring Branford’s father and Connick’s teacher, provides state-of-the-art performance, instruction and recording spaces at the heart of the Village. For these and other efforts, Branford received an Honorary Doctorate of Letters from Tulane University in 2017, adding to a series of awards including three Grammys and his citation (together with his father and brothers) as a Jazz Master by the National Endowment for the Arts.

Branford continues to spread the message of his music around the world, including Russia, where he appeared in St. Petersburg’s host-city celebration of International Jazz Day 2018, and China, where he headlined Shanghai’s 2nd Jazz Festival the following September. Regardless of context or location, Branford Marsalis remains steadfast in his quest for musical excellence.

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THURSDAY, FEBRUARY 13, 2020, 7:30 PM

STRING QUARTETS BY QUEEN’S COMPOSERS
SATURDAY, MARCH 21, 2020, 7:30 PM

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THE MUSH HOLE
TRUTH, ACKNOWLEDGEMENT, RESILIENCE

Monday, March 9, 2020 at 7:30 PM
Created and Produced by Santee Smith
Remounted Production by Kaha:wi Dance Theatre
The Mush Hole

The Mush Hole reflects the realities of the Mohawk Institute residential school experience and offers a way to open dialogue and to heal through acknowledgment and honouring the spirit of Survivors and families that were impacted. The Mush Hole moves through the devastation of residential school with grace and hope for transformation and release. Opening a small window into the atrocities inflicted on thousands of Indigenous children, it attempts to close the door on historical amnesia. A haunting portrayal, weaves through memories of Survivors, rekindling trauma, school life, loss of culture, remembrance, returning to find each other. The residential school legacy and ongoing institutionalized erasure of Indigenous lives and culture is an issue that affects all Canadians. Through specificity we find universality, The Mush Hole is a story about hope and finding light in dark places. As much as it speaks to intergenerational trauma, it screams resilience. Every single element that is represented on stage came from Survivors sharing their experiences with us. After years of silence, Mohawk Institute Survivors are courageously moving past shame and sharing their stories. The Mush Hole is their truth on stage — Santee Smith

ABOUT THE PERFORMANCE

The Mush Hole characters are as follows:

#48 Ernest: a son, father, husband
#29 Mabel: a daughter, mother, wife
Ernest and Mabel met at residential school and had a family—a son and a daughter.
#34 Walter: a brother, student

The characters:

Under Lock & Key
T’will Be Glory
Smashing Brick Crosses
What’s Your Name?
Roll Call
Serving Time
Labour Camp
Running the Gauntlet
I’m so Lonely I Could Cry
The Boiler Man
I Saw the Light
Solitary Confinement
Just A Cool Walk With Thee
The One That Got Away
Remembrance
Find My Way
We Are In This Together

Scenes: The scenes depict Survivor experiences in specific locations. Site becomes an important concept in The Mush Hole, as it reflects the fact that the schools were also designed to more easily remove Indigenous people from their land and their sites.

The Mush Hole is the nickname Survivors and Six Nations community gave to the school due to the fact that much was the staple food. Servings of mush were often three times a day and worny. Withholding food and hunger was an across the board ingredient to the residential school experience.

The apples in The Mush Hole are significant. Being surrounded by an orchard, the starved and growing children were strictly forbidden to eat the apples and were severely punished if they picked any for themselves. Coercive punishment of stripings was often escalated into beatings, on the body’s most sensitive parts. If students showed strength by not crying or reacting, the beating intensity increased to break them down.

Initiation into the school was done through violence. To fight and harden the spirit was a part of the school life for both boys and girls. “Serving time” is the way Survivors qualify their time as it paralleled the prison experience. It’s not a stretch to know that many residential school Survivors later found comfort and security from within the prison system. This also reflects the disproportionate numbers of Indigenous people in prison today.

Santee Smith began the initial concept during the University of Waterloo’s Mush Hole Project 2016. Her vision for The Mush Hole began as a short performance installation created inside the Boy’s Playroom. In January 2017, the Woodland Cultural Centre offered a creation residency. In February 2017, The Mush Hole closed the Art Gallery of Esquimalt’s 150 Arts: Art, Activism, Impact. In August 2018, The Mush Hole received a production residency at the Banff Centre for Arts & Creativity. The premiere was supported by the Prismatics Arts Festival in Halifax, Nova Scotia. The Mush Hole was selected as a featured presentation at the Socrates Project McMaster University. Kahvi Dance Theatre is thrilled to be able to produce the 2019/2020 tour of The Mush Hole.

THE MUSH HOLE

The Mush Hole is the oldest residential school in Canada, after which all others were modelled. Operated in Brantford, Ontario from 1828 to 1970, it served as an Industrial boarding school for First Nations children from Six Nations, as well as other communities throughout Ontario and Quebec. For 142 years, the modus operandi of the school was to forcefully assimilate children into Euro-Christian society and sever the continuity of culture from parent to child. Canada’s first prime minister for John A. Macdonald and superintendent Duncan Campbell Scott were the main perpetrators of the residential school system, quoting Scott, schools were designed to “get rid of the Indian problem.” Run in military style, children learned very little in the way of schooling rather serving as labourers. They experienced a range of abuses from sexual food deprivation experiments, and corporal punishment at the hands of faculty and staff.

THE MOHAWK INSTITUTE A.K.A. THE MUSH HOLE

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Scenes: The scenes depict Survivor experiences in specific locations. Site becomes an important concept in The Mush Hole, as it reflects the fact that the schools were also designed to more easily remove Indigenous people from their land and their sites.

The Mush Hole is the nickname Survivors and Six Nations community gave to the school due to the fact that much was the staple food. Servings of mush were often three times a day and worny. Withholding food and hunger was an across the board ingredient to the residential school experience.

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The Mush Hole was created in connection with Survivors, their writings, interviews and the Survivor Series Talks at the Woodland Cultural Centre. Creation began within the building and on the grounds of the Mohawk Institute. Survivors, such as Roberts Hill, had a chance to witness and offer feedback to the performance along the way. She said, “The Mush Hole performance brought back memories and was very validating emotionally. I was able to relate to the chaos and turmoil in a relationship that was so similar to my own. I lived that life I was seeing on stage. The impacts of residential school are deep and left me with emotional and psychological scars.”

Incorporating the bricks and mortar, the grounds of the Mohawk Institute, The Mush Hole travels into the environment and specific rooms where experiences took place. The Boy’s Playroom was a small jail cell and had zero toys. It was a basement room where boys were made to fight and where they hugged the hot water pipes for warmth and stared out the window down the long driveway in wait of parents and family that might take them home or not. Hardly a room, under the staircase bubbly hole was the solitary confinement.

The loudness of the boiler room concealed Survivors’ cries from abuse, sexual assault, there were no secrets. The laundry room where the girls toiled was also a loud room in which to hide abuse. The vibration room where parents had supervised visits, so stress ridden that time was spent crying, and the solitary confinement, was created in connection with Survivors, their families and the Woodland Cultural Centre. In the 2013 results of a Six Nations of the Grand River Community referendum, 98% voted in favour of restoring the residential school as opposed to its demolition. The reason for restoration of the site is to transform it into an educational site, to continue to expose and reflect on the truths of the Canadian government/church assimilation policies, to remember and support Survivors and their legacies, to uplift the survivors and to make sure that the “serviced time” in the schools to heal in 2014, the Mohawk Institute “Save the Evidence” campaign began and continues until the building is restored. The Mush Hole performance is also an effort in commemorating and healing through the sharing of truth.

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“As much as it speaks to intergenerational trauma it screams resilience. Every single element that is represented on stage came from Survivors sharing their experiences with us. After years of silence Mohawk Institute Survivors are courageously moving past shame and sharing their story. The Mush Hole is their truth on stage.” —SANTEE SMITH

Duncan Campbell Scott, 1920 - Deputy Superintendent General of Indian Affairs from 1913 until 1932. “I want to get rid of the Indian problem, our objective is to continue until their Indianhood has not been absorbed into the body politic, and there is no Indian question, and no Indian Department…”

PRODUCTION CREDITS
Artistic Producer/Head of Performance: Santee Smith
Touring Producer: Kahawi Dance Theatre
Cultural Advisors: Geronimo Henry, Thohahoken
Performer: Jonathan Fisher, Juliane Blackbird, Montana Summers, Raelyn Metcalfe
Composition/Arrangement: Jesse Zubot
Additional Composition: Adrián Dion Harjo
Songs: “Find My Way,” commissioned remix by Nick Sherman, “The Storm” by Tiwale, “I Saw The Light” by Hank Williams; “I’m So Lonesome I Could Cry” by Hank Williams, “Just A Closer Walk With Thee” by Patsy Cline; “I’ll Be Glory, Martin Family Singers from the album ‘Kaha’wi’
Video/Technical Director: Ryan Webber
Set/Original Lighting Designer: Andy Moro
Costume Designer: Adriana Fulop
Set Construction: Great Lakes Scenic Studios
Production Support/Videographer: Shane Powless
Production Tour Manager/Lighting Designer: Evan Sandham
Stage Manager: Kennedy Brooks
Voice-over: Rob Lamotte
Additional Costumes: Leigh Smith
Production Support: Woodland Cultural Centre, Thru The Red Door, Art Gallery of Guelph, Banff Centre for the Arts & Creativity
Production Manager: Karin Stubenville
Production Coordinator: Pia Ferrari
Lead Video Technician: Jennifer Chasson
Video Practicum Participants: Kevin Oliver, Christopher Bussey, James MacKinnon
Studio Technician, Cameraman, Video Actor: Aubrey Fernandez
Post Engineer: Edward Renzi
Lea Animatrix: Sasha Stanjevic
Animation and Design Practicum Participants: Rimiha Nadeem, Frank Saeger
Video Actors: Carver Kitby, Kevin Oliver
Tour Production Support: K.M. Hunter Foundation
Company Support:
Kahawi Dance Theatre Board of Directors: Ian McGuirk, Darko Cho, Tawnya ragazza, Walter Haan
For more information: kahawidance.org @kahawidance @santeesmith

NIA:WEN KOWA / ACKNOWLEDGEMENTS:
Nia wen to the people who have offered insight into the work:
Katie Cook, Louise McDonald, Jan Longboat, Amsi Key J., Steven and Leigh Smith, Dawn Martin Hill, Doug George-Kanentiio and through the Woodland Cultural Centre’s Survivor Series Talks: John Elliot, Bud Whitey, Serehne Brantberry etc. as well as staff. In premiering The Mush Hole, Santee Smith acknowledges the generous support of Canada Council for the Arts, Ontario Arts Council, Hnatyshyn Foundation—RE/VEAL, Indigenous Arts Award 2017, The Mush Hole Project 2016—University of Waterloo, Art Gallery of Guelph—Exhibition 150 Acts: Art, Activism, Impact 2018, Banff Centre for Arts & Creativity—production residency, Prismatic Arts Festival—premiere and The Secrets Project/McMaster University. Kahawi Dance Theatre acknowledges the support and hard work of presenters: IMPACT 19 Festival, Young People’s Theatre, Public Energy, Marineuba Theatre for Young People, Burlington Performing Arts Centre, Isabel Bader Centre for the Performing Arts at Queen’s University, National Museum of the American Indian—Washington DC.

THE COLLABORATORS:

JULIANNE BLACKBIRD
Performing as #11 / The One Who Got Away

JONATHAN FISHER
Performing as #48 / Ernest
Jonathan has been acting professionally for the past 27 years. Selected theatre credits include: Almsgth Voice and His Wife (Native Earth Performing Arts), The Rez Sisters, 400 Kilometres, The Hours That Remain (Magnus Theatre), Dry Lips Oughta Move For Kapuskasing (Red Routs Theatre), Gearflik (Prairie Theatre Exchange), A Trickster’s Tale (Theatre Direct), Copper Thunderbird (National Arts Centre), Tales of an Urban Indian (Talk Is Free Theatre), No Rain, Now Umano (Cano), Elie (Theatre Pasie Muralce), The Berlin Tribe, Ipermphen (Blyth Festival), Reckoning (Article 11), Home is a Beautiful Word (Persephone Theatre), Waving Recognition: Our Way (Vancouver Moving Theatre Company), and Bystander (Giwadìak Theatre).

RAELYN METCALFE
Performing as #17 / Grace
Raised in Vancouver and based in Toronto, Raelyn’s Plains Cree from Saskatchewan. She is a graduate of The Contour Dance Academy. Her love of performing began with ballet and transformed her into other styles, including musical theatre. She has trained with The Richmond Academy of Dance. MORE: the company, and The Contour Academy. In 2015, Raelyn had the pleasure of working with Contour Dance Company, a preview development show under the direction of Artistic Director Eryn Wallman. Raelyn has also worked with Ana Evans as a visual artistic director of Political Movement. In 2017, Raelyn performed Aria’s voice work of a Nation, commissioned by the Toronto Concert Orchestra. Revisiting her identity and background, Raelyn had the opportunity to perform as a dancer at the 2018 Indspire Awards along with Santee Smith, the multidisciplinary artist producer of Kahawi Dance Theatre. Following her passion of performing both on stage and on film, Raelyn is a dedicated dance artist who wishes to continue her inspiration for others.

SANTEE SMITH
Creator/Artistic Producer/Director / Performing as #29 / Mabel
Santee is a multidisciplinary artist, award-winning producer and Artistic Director of Kahawi Dance Theatre. She is from the Kahnayenhká:ha Nation, Turtle Clan, Six Nations of the Grand River. Her passion is creating performance from an Indigenous lens and process. Her training includes: Canada’s National Ballet School, Physical Education and Psychology degrees from McMaster University, and a B.A. in Dance from York University. Kahawi Dance Theatre is an internationally renowned company with numerous productions including the recent Blood Tides, which garnered two Dora Mavor Moore Awards in Dance. Santee’s commissions include international collaborations with companies such as National Arts Centre Orchestra, among others. Santee was appointed as Chancellor of McMaster University in 2019.

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Performing as #17 / Grace
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MONTANA SUMMERS
Performing as #34 / Walter, a.k.a. Wall Eye
Montana is from the Dene First Nation of the Thanes. Montana began training in the exploration of Indigenous and contemporary dance when he was accepted into the Indigenous Dance Residency (2015) and Kahawi Dance Theatre’s Summer Intensive (2016). Montana has also had the chance to work with Kahawi Dance Theatre’s Artistic Director Santee Smith with other performances and projects including The Honouring (2015-17), Medicine Bag / Lost My Talk—National Arts Centre Orchestra (2016), and for the Opening of the North American Indigenous Games (2017). Additionally, Montana joined Backyard Theatre for his first acting performance in The Other Side of the River (2019). Montana now focuses on creating and teaching workshops/classes for young ages in his home city of London, Ontario.

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Gaelic Storm takes a true blue-collar, hard-nosed approach to touring, consistently traveling the USA and internationally over 200 days a year, forging a unique path in the Celtic music world. “You have to see us live. We are the true working man’s band,” says Ryan Lacey, who joined the lineup in 2003. “We still, and most likely always will, tour most of the year, and that’s how we constantly hone our craft.” The dedication to live shows date all the way back to the mid-1990s, when Gaelic Storm kicked off its career as a pub band in Santa Monica, California. Due to their discovery at the pub, by the end of the decade, the musicians had appeared in the blockbuster film Titanic (where they performed “Irish Party in Third Class”). This laid the groundwork for a career that would eventually find them topping the Billboard World Chart six times, making appearances at mainstream music festivals, and regularly headlining the largest Irish Festivals across the country, all the while gaining a reputation as a genre-bending Irish rock band, whose songs mix Celtic traditions with something uniquely creative.

Looking to the future, Gaelic Storm is excited about what lies ahead. They’ve added a new fiddle player, Katie Grennen, and she has affectionately become the “purple squirrel” of the band, meaning she is the perfect new addition. Pete Purvis, who joined the band in 2005, said, “With the addition of Katie, the band has never sounded better, we’re gelling on a whole new level, and the idea of sharing these new songs with our fans is exciting!”

ATTENTION STORM CHASERS!
GAEIC STORM

Tuesday, March 10, 2020 at 7:30 PM

Patrick Murphy: Accordion, Spoons, Bodhrán, Harmonica, Lead Vocals
Steve Twigger: Guitar, Bouzouki, Mandolin, Lead Vocals
Ryan Lacey: Djembe, Doumbek, Surdo, Cajón, Ukulele, Vocals, Various Percussion
Peter Purvis: Highland Bagpipes, Uillean pipes, DeagerPipes, Whistle
Katie Grennan: Fiddle, Vocals
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HAVANA HEAT
ALDO LÓPEZ-GAVILÁN, JAZZ PIANIST

Thursday, March 12, 2020 at 7:30 PM

“Simply a genius, a star.”
—Chucho Valdés
“He is praised for his “dazzling technique and rhythmic fire” in *The Seattle Times* and dubbed a “formidable virtuoso.” — *The Times* (London UK)

Aldo López-Gavilán, Piano

Cuban pianist and composer Aldo López-Gavilán excels in both the jazz and classical worlds, as well as in the fields of Latin jazz and classical music. He was praised for his “dazzling technique and rhythmic fire” in *The Seattle Times*.

Praised for his “dazzling technique and rhythmic fires” in the *Seattle Times* and dubbed a “formidable virtuoso” by *The Times* of London, Cuban pianist and composer Aldo López-Gavilán excels in both the jazz and classical worlds, as well as in the fields of Latin jazz and classical music. He was praised for his “dazzling technique and rhythmic fire” in *The Seattle Times*.

Aldo López-Gavilán was born in Cuba to a family of internationally renowned musicians. His first piano lessons were at the Paulita Concepción Conservatory when he was only eight years old.

During the past decade, López-Gavilán’s collaborators have included some of the greatest artists in the classical, popular, and jazz worlds. López-Gavilán’s Carnegie Hall debut took place in November 2012, when he was invited to participate in the hall’s prestigious Carnegie Hall debut. That same month, he played a two-piano concert with his colleague Harold López-Nussa in Miami.

Aldo López-Gavilán was born in Cuba to a family of internationally acclaimed classical musicians, his father a conductor and composer, his mother a concert pianist. At the age of two, he had written his first musical composition. By the age of four, his mother introduced him to the violin, and he began formal violin studies at the age of seven. His first international triumph was at the age of eleven when he won a Danny Kaye International Children’s Award, organized by UNICEF. Parallel to his classical abilities, López-Gavilán developed remarkable skills in improvisation. He was invited to perform in the world famous Havana Jazz Festival with the legendary Chucho Valdés, who called him “simply a genius, a star.”

His recording career began in 1999 with the CD *En el ocaso de la hormiga y el elefante*, which won the 2000 Grand Prix at Cubadisco as well as awards in the jazz and first-works categories. In 2005, he was invited to join a group of prestigious Cuban pianists to create an album and documentary in honor of Frank Emilio Amor y siempre. He was also included in a DVD set, Cuban Pianists: *The History of Latin Jazz*. López-Gavilán’s second album, *Talking to the Universe*, was a success with audiences and critics alike. In 2006, he gave a concert of his newest works that was later turned into his third album, *Soundbites*. Two years later he was included in a documentary on the history of Latin jazz in Cuba titled *Montego, Mondongo y Bacalao con Pan*, directed by Pavel Gudkov. It was in that same year that he recorded his fourth CD, *Dimensional*, which afforded him the flexibility for more musical experimentation. He was also hired to compose the music for a TV documentary titled *El Proceso: la historia no contada*. In 2009 he released his fifth album, *Aldo López-Gavilán en vivo*, and finished his first live DVD, *Aldo al atardecer*, which included orchestral selections and jazz compositions. He also composed original music for the film *Casavieve* by acclaimed Cuban director Lester Hamlet. In May 2012, he released his sixth album. He submitted his colony to the Latin Grammys Under the lead of renowned Grammy Award-winning violinist Joshua Bell, Aldo aided in the organization of “Seasons of Cuba,” a PBS Special that took place at the Lincoln Center on December 2016, celebrating a new era of cultural diplomacy with a vibrant program that spanned from Vivaldi classics to Piazzolla tangos and beyond. Some of the prestigious artists joining Bell and López-Gavilán were Dave Matthews, the Chamber Orchestra of Havana, singer-songwriter Carlos Varela, and soprano Larsa Martínez.

Ruy Adrian López-Nussa, drums

Julio César González Ochoa, bass

Julio César González Ochoa was born on September 8th, 1984 in the city of Holguín, Cuba. He began his musical training when he was only eight years old, at the Paula Concepción Conservatory and continued his studies of guitar at the Amadeo Roldán Conservatory. Right after graduation, Julio was called to perform with several of the most popular bands in Havana. He has performed and recorded with most of the big names in Cuban musical scene, as well as several well-known international stars such as Dave Matthews, Jackson Browne, Esperanza Spalding, Joshua Bell, Ivan Lins, and many others. Being part of some of the most prestigious jazz projects in Cuba, Julio has been touring the world for the past few years and played some of the most respected venues like the Lincoln Center and the Kennedy Center, as well as many well-known festivals such as San Francisco Jazz Festival, Rockport Jazz, and Playboy Jazz Festival.
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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.
AFRO-CUBAN ADVENTURE
OKAN
Thursday, March 19, 2020 at 7:30 PM

“I have rarely felt that much energy and joie de vivre pouring out of a group ... a joyous rush of Afro-Cuban jazz.”
—Ottawajazzscene.ca

OKAN
Afro-Cuban, Jazz, Latin, World Music, Classical Toronto-based band.

Elizabeth Rodriguez and Magdelys Savigne, Co-leaders, Composers, and Multi-Instrumentalists

From the Lincoln and Kennedy centers to the Isabel, OKAN’s Cuban co-leaders, composers, and multi-instrumentalists Elizabeth Rodriguez and Magdelys Savigne and band bring a fresh perspective to Latin and world jazz fusion through their powerful vocals, incredible musicianship, and potent lyrical content. They are Independent Music Award winners in Jazz and World Music Categories and Rising Star Stingray Award Winners. Both are JUNO-nominees for their work with Battle of Santiago and Grammy-nominees and JUNO winners for their contributions to Jane Bunnett and Maqueque of which they are former members.

Taking its name from the word for heart or soul in the Afro-Cuban religion of Santeria, OKAN fuses Afro-Cuban and other global rhythms with jazz, folk and classical forms. Embracing genres and roles that have historically been dominated by men, co-leaders, composers and multi-instrumentalists Elizabeth Rodriguez and Magdelys Savigne bring a fresh perspective to Latin and world jazz through their amazing artistry.

Born in Havana, Cuba, Elizabeth Rodriguez is a classically trained violinist who served as concertmaster for Havana’s Youth Orchestra. Magdelys Savigne hails from Santiago de Cuba and graduated with honours in orchestral percussion from Havana’s University of the Arts.

Living and collaborating in the intensely multicultural city of Toronto has enriched OKAN’s compositions with influences from Brazil, Spain and New Orleans. Having performed at the Beaches, Toronto and Markham Jazz Festivals as well as Harbourfront, Lulaworld Kultrun and the National Arts Centre, OKAN will tour Canada and the USA in 2019/20.

Backed by some of the Canada’s finest jazz and Latin players such as Miguel de Armas, Roberto Riveron, Frank Martinez, Bill King, Danae Olano and Jeremy Ledbetter and with ample experience on both large and intimate stages, OKAN also performs as a quintet.
A LITTLE BIT IN LOVE:
BERNSTEIN AND BRAHMS
ARC ENSEMBLE with
PATRICIA O’CALLAGHAN, SOPRANO

Tuesday, March 24, 2020 at 7:30 PM

PROGRAM

JOHANNES BRAHMS
(1833-1897)
Clarinet Quintet in B minor, Op. 115
Allegro
Adagio
Andantino—Presto non assai, ma con sentimento
Con moto

—INTERMISSION—

WALTER KAUFMANN
(1907-1984)
String Quartet No. 11
Lento—Allegro ma non troppo
Un poco grave
Allegro molto
Allegro barbarico

LEONARD BERNSTEIN
(1918-1990)
Eight Songs (arr. Peter Tiefenbach)
“Something’s Coming” from West Side Story
“I Can Cook, Too” from On the Town
“A Little Bit in Love” from Wonderful Town
“It Must Be So” from Candide
“I Am Easily Assimilated” from Candide
“Nothing More Than This” from Candide
“Some Other Time” from On the Town
“New York, New York” from On the Town

Erika Raum, violin
Marie Bérard, violin
Steven Dann, viola
Thomas Wiebe, cello
Joaquin Valdepeñas, clarinet
Peter Tiefenbach, piano
Patricia O’Callaghan, soprano
explains, the quartet, revived in 2018 by the ARC Ensemble in Toronto, the Winnipeg Symphony’s founding music director before a fruitful finale of his Eleventh Quartet (1939). After the war Kaufmann became Radio’s signature violin tune that has aired ever since, quoted in the work’s opening themes, suggesting that the quintet’s persona realizes that no matter what lovely thoughts cross its mind, or what beautiful places it visits, or good company it shares, it simply cannot shake that the ensemble performs a wide range of music, its preoccupation continues to be the research and recovery of music that was suppressed and marginalized under the 20th century’s repressive regimes. A growing number of88therto unknown masterworks are rejoining the repertoire as a result of the ARC Ensemble’s work.

The ARC Ensemble has appeared at major festivals and series, including the Budapest Spring Festival, the Enescu Festival (Bucharest), New York’s Lincoln Center Festival, Canada’s Stratford Festival, Amsterdam’s Concertgebouw, London’s Wigmore and Cadogan Halls and Washington’s Kennedy Center. The ARC Ensemble’s “Music in Exile” series has been presented in Tel Aviv, Warsaw, Toronto, New York and London, and its performances and recordings (on Sony’s RCA Red Seal label and Chandos) continue to earn unanimous critical acclaim and regularly broadcasts on stations around the world.

Comprised of the senior faculty of The Royal Conservatory’s Glenn Gould School, with special guests drawn from the organization’s most accomplished students and alumni, the ARC Ensemble’s core group consists of piano, string quartet and clarinet with additional forces as repertoire demands. The ARC Ensemble collaborates with a range of artists; they include the pianist Leon Fleisher, the novelists Yann Martel, Jason Smith, the novelists Yann Martel, Jason Smith, and composers R. Murray Schafer, Omar Daniel, and Vincent Ho.

EXIT: MUSIC, a documentary describing the ensemble’s work, premiered in November 2016 and has been screened at a number of international festivals. It is distributed internationally by First Run Features in the USA and Eusarts, Berlin and other territories. The ARC Ensemble’s most recent release, its sixth, is devoted to the music of the Auschwitz survivor and onetime conductor of the camp’s orchestra, Gysmon Lake. The recording was nominated for a 2018 JUNO Award. Highlights of ARC’s 2019 season include concerts at Amsterdam’s Concertgebouw, Ferrara Musica, and UCLA’s Schoenberg Hall.

Conlon, John, Music Director of the Los Angeles Opera and a pioneer in the recovery of lost twentieth century repertoire, is the ARC Ensemble’s Honorary Chairman. Its Artistic Director is Simon Wynberg, a specialist in the music of Kurt Weill. Patricia has performed his Threepenny Opera, Seven Deadly Sins, and Kleine Mahagonny with Soulpepper Theatre Company, Edmondston Opera, and Vancouver Opera, to a new fame.

One of Patricia’s most unique talents is the ability to blend a variety of languages and musical genres seamlessly together in her concerts, and completely embody whatever style she is singing at any given moment. Patricia has sung with some of the world’s great ensembles and artists (for example, Orpheus Chamber Orchestra, Don Byron Quartet, B’yn Terfel), and has performed in venues that range from London’s Royal Opera House to New York’s NoHo cabaret Le Poisson Rouge.

Patricia also writes and co-writes songs and has had the honor of premiering many new compositions, from both the classical and pop worlds. It has been her great privilege to work with such creators as R. Murray Schafer, David Braid, Deneis Lee, Chris Hatzis, George Aperghis, Steve Reich, and Steven Page, to name a few.

Patricia’s film, television and theatre credits include her own Braval special, The CBC produced Ken Flinnstake series Foolish Heart, and the semi autobiographical Youkali / Westwind film Youkali Hotel, which has won several prizes, including a Golden Sheaf Award to Patricia for best female performance. Ms. O’Callaghan has also received other awards, such as a Chairmen’s Grant from the Ontario Arts Council and a Flick Fellowship from the Barff Centre for the Arts and Creativity.

She recently completed a six year stint as a Resident Artist at Toronto’s Soulepepper Theatre Company. Her responsibilities there included conducting, teaching, mentoring young artists, producing, curating and performing in festivals, and developing new work.

Recent projects are Bolen Hearts and Madmen; a collaboration with The Gryphon Trio, which blends classical music with traditional songs from Latin America and pop songs from around the world and Musador: The Songs of Leonard Cohen Brand new is her first Christmas CD, broken Hearts and Madmen; a collaboration with The Gryphon Trio, which blends classical music with traditional songs from Latin America and pop songs from around the world and Musador: The Songs of Leonard Cohen.
ABOUT TOM WILSON

Tom Wilson was raised in the rough-and-tumble world of Hamilton—Steeltown—in the company of World War II vets, factory workers, fall-guy wrestlers and the deeply guarded secrets kept by his parents, Bunny and George. For decades, Tom carved out a life for himself in shadows.

A veteran of the Canadian music scene, Wilson has been a writer and performer for many years. Wilson’s eclectic musical style has ranged from the psychobilly/R&B sounds of the Florida Razors, to the western/roots style of Blackie and the Rodeo Kings and the funk/blues inspired rock of Junkhouse. In the 1990s, Wilson fronted the band Junkhouse, and also performed with the Florida Razors. In 1996, he joined with Colin Linden, Stephen Fearing to form the roots rock trio Blackie and the Rodeo Kings. In 1999, Wilson performed solo as part of The White Ribbon Concert at the Phoenix Concert Theatre in Toronto.

In 2001, Wilson released a solo album, Planet Love, which featured the hit Dig It. In 2006, he released his second solo album, Dog Years. In between the release of both solo albums, he partnered up with Daniel Lanois’s older brother, Bob Lanois, to record The Shock Records Volume 1, a collection of quieter acoustic songs with Bob Lanois recording and accompanying him on blues harp on some songs. In 2015, Wilson was commissioned by the city of Hamilton to paint a mural depicting the history of music in the city. Wilson’s most recent project is Lee Harvey Osmond, which is a collaborative effort with members of Cowboy Junkies and Skydiggers.

His songs have been performed by Mavis Staples, Colin James, Stephen Fearing, Adam Gregory, Billy Ray Cyrus, Craig Northey, David Rotkies and Edwin. Numerous Wilson songs have been used in television, commercials, and motion pictures.

In 2017, Wilson published a memoir of his life to date, entitled Beautiful Scars. The memoir addressed his discovery of his Mohawk heritage, which he also addressed musically for the first time on Lee Harvey Osmond’s 2019 album Mohawk.

ABOUT TONIGHT’S CONCERT

Three-time Juno Award-winning song writer and rock musician Tom Wilson teams up with the Kingston Symphony for a multi-disciplinary literary and musical performance. In conjunction with his new memoir, Beautiful Scars, Tom uses words and music to tell the story of his search for identity and a family history of carefully guarded secrets and profound acts of forgiveness. As Tom states, “My truth was hidden from me… and finally I’m becoming a Mohawk man!” Paired with the Kingston Symphony Orchestra, this JUNO Award winner presents gorgeous new works originally commissioned by the National Arts Centre. With a rare gift for storytelling and an astonishing story to tell, Tom writes with unflinching honesty and extraordinary compassion about his search for the truth. It’s a story about scars, about the ones that hurt us, and the ones that make us who we are.

BEAUTIFUL SCARS

BY TOM WILSON

Tom Wilson, Program Creator and Singer
Darcy Hepner, Conductor and Soloist
Kingston Symphony
Jesse O’Brien, Piano/Keyboard
Paul Inston, Bass
Anthony Mitchell, Drums

Wednesday, April 8, 2020 at 7:30 PM

He built an international music career and became a father, he battled demons and addiction, and he waited, hoping for the lie to cease and the truth to emerge. It would: And when it did, it would sweep up the St. Lawrence River to the Mohawk reserves of Quebec, on to the heights of the Manhattan skyline.

KINGSTON SYMPHONY

The Kingston Symphony Association produces and promotes professional quality programs of instrumental and choral music for the education, enjoyment and enrichment of audiences in the greater Kingston area. It is dedicated to the support, development and showcasing of Canadian artists and composers. The Kingston Symphony Association is also fortunate to have a Volunteer Committee who work on its behalf to raise funds for the operation of the organization and who provide financial awards for deserving young musicians each season.

The Kingston Symphony Association is the umbrella organization for six performing ensembles including the Kingston Symphony, the Kingston Choral Society, the Kingston Youth Orchestra, the Kingston Youth Strings, the Kingston A-Strings, and the Kingston Community Strings. It is dedicated to musical development in our community and through our ensembles we are able to present orchestral and choral concerts and involve young people in this community in professional-level musical performances and training.

The Kingston Symphony Association as it is known today was established by Dr. Graham George in 1953 and incorporated in 1956. Under the direction of Edouard Bartlett and Alexander Brett, the orchestra expanded to its present supplement of approximately 55 musicians. Brian Jackson was Music Director from 1982 to 1991. Glen Fatt was Music Director from 1991 to 2014 and now serves as Conductor Emeritus. Evan Mitchell is currently the Music Director.

DARCY HEPNER, Conductor and Soloist

A seasoned performer, accomplished composer, and respected educator, saxophonist Darcy Hepner has dedicated the past 30 years as a jazz, R&B, and blues musician. Originally a cellist with a classical pedigree, he switched to saxophone while studying at the University of Miami and subsequently worked in the 1980s with such legendary figures as B.B. King, Aretha Franklin, Sergio Mendes, and Henry Mancini. From 1985 to 1989, he taught at the Berklee College of Music in Boston. From 1996 to 2005, Darcy lived in New York and worked on the Big Apple jazz scene as well as on various Broadway and off-Broadway shows. From 1999 to 2004, he toured as a regular member of the world renowned jazz-rock group, Blood, Sweat & Tears. He is currently a Professor of Music at Mohawk College.

Sources: tomwilsononline.com and en.wikipedia.org/wiki/Tom_Wilson_(musician).
Our Roadmap to Sustainability

Where are we on our plan of becoming Canada’s most sustainable city?

Summer in the City

Kingston Life July.indd   1
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Postmedia is proud to support

THE ISABEL
2019 – 20 SEASON

Celebrating the Performing Arts in our Community

SMALL THINGS
A DOCU-DANCE ABOUT FAMILY AND FINDING JOY

Kathryn MacKay, Director
David Archibald, Music Director
Melissa Mahady Wilton, Director of Choreography
David Dines, Composer
Menka Nagrani, Guest Choreographer
Vincent-Nicolas Provencher, Guest Dancer
Performed by H’artists and guest performers

ABOUT THE PERFORMANCE

Small Things is a story told through dance, spoken word, original music, and video projections and features performances and contributions by over 50 remarkable H’artists and guest artists. Working with talented choreographers throughout Hart Centre’s fall season, this unique work marries documentary and dance as the stories of parent’s experiences of raising a child with developmental disabilities are told through film intertwined with live dance featuring their adult children onstage. The two art forms twist and turn, and sometimes collide as these families explore the small joys they have found together. Small Things is a moving narrated dance performance unlike anything you’ve seen.

SUPPORTED BY:
We thank these outstanding artists
And more!

Thorns of Venus
The Huaraches
Abby Stewart
Paul Langlois
Jay Harris
Rueben deGroot and Rocket Surgery

Full Frequency Productions, Producer
Aaron Holmberg, Saturday, April 25, 2020 at 7:30 PM

CONCERT
FUNDRAISING
SUMMER ALBUM
FULL FREQUENCY PRODUCTIONS

youth through the “Campership Fund”.
Last year RKY was able to provide camp experiences to 66 children and families who would otherwise be unable to send their kids to camp.
Experiences to all children and youth regardless of financial circumstances.
RKY Camp is committed to providing summer camp and outdoor experiences to all children and youth regardless of financial circumstances. The Campership Fund was established to ensure support is available to families who would otherwise be unable to send their children to camp.

Last year RKY was able to provide camp experiences to 66 children and youth through the “Campership Fund”.

ABOUT TONIGHT’S CONCERT
This RKY camp charity album release concert will feature some of Kingston’s finest musicians performing cover songs of favourite summer hits from the newly released and Kingston-made album project. This will be a fun-in-the-sun concert with a variety of musical styles including pop, folk, rock, alt-country, and even some surf music, as well as original songs by our talented homegrown musicians!

You’ll hear familiar songs like Four Strong Winds, Sunny Days, Driftin’, Blower in the Wind, Come Dancing, Closer To Fine, and more!

All net proceeds from this concert go to support the RKY Camp Campership Fund.

ABOUT THE RKY CAMP
RKY Camp is a non-profit organization founded by the Rotary Club, Kwans Club, and the YMCA of Kingston. It is located on Eagle Lake, north of Kingston. RKY Camp provides value-based summer camping and outdoor education programming to participants from all backgrounds and abilities, encouraging them to challenge themselves, practice cooperation, teamwork and build resiliency.

While making lifetime friends and memories.

CAMPERSHIP FUND
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GREG BALL
Greg Ball is a keen, honest, and often an acerbic observer of the fascinating character traits of the people around him. For more than 20 years, he has used his songwriting as a way to interpret and process these observations, as well as his own frustrations and curiosities.

With much help from his ‘tight-knot’ group of talented band mates, Greg has released three full-length albums, most recently being Spooked Sunday (2018).

RUEBEN DEGROOT and ROCKET SURGERY
Rocket Surgery consists of singer-songwriter Rueben Detouit and his supremely talented backing band. Their unique melding of jazz, roots rock, alternative, and progressive rock music has kept audiences dancing and smiling. Rueben populates his songs with an unforgettable cast of hard-luck heroes. He sets his tragi-comic tales to infectious melodies and scintillating arrangements that call to mind classic 70’s pop-rock. Rueben has released numerous albums and has shared the stage with the likes Corb Lund, Sarah Harmer, and Oh Susanna.

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JA Y HARRIS
Jay’s music weaves intricate narratives that speed recklessly between lies and wishes, hopes and dooms all dangling listlessly in the fading evening light of our childhood homes. His records (Slow Commissions and Sundrum) were captured live off the floor between Blue Rodeo’s Woodshed Studios, The Tragically Hip’s Bathhouse Studio, with the support of his backing band that consists of Gord Tough (Kathleen Edwards), Bazil Donovan (Blue Rodeo) on bass, and Cam Giroux (OH Susanna, Ron Sexsmith, Wayne Henning, North of the Border Radio and CBC Radio Archivist states, “Jay is one of Canada’s best unsung singer-songwriters. Trust me on this, he writes an exceptional song.”

PAUL LANGLOIS
Paul Langlois has been notably known as the guitarist of The Tragically Hip. With two solo albums under his belt, and cross-country tours to support them, Paul has been quick to make a name for himself at an independent artist in his own right. The solo work captures Langlois’ growth as a solo artist and singer-songwriter, showcasing his powerful lyrics and tight guitar riffs for which he is known. He is also a seasoned producer and owns an independent record label, Ching Music.

ABBY STEWART
Abby has played some of Canada’s biggest music festivals and has had her music played on radio stations across the country. A singer/songwriter from Kingston, she has accomplished so much in such a short period. Her versatility and passion for music shines through whether she’s belting out one of her radio friendly originals, a Taylor Swift or Band Perry lyric or turns back the clock to a Dolly Parton, Anne Murray or Buck Owens classic. Abby is a winner of the inaugural YXK Young Musician Competition at the Isabel.

ANTONIO BERTALAN

& the Stuck in the Past

The Huaraches
The Huaraches are Kingston’s finest/only purveyors of instrumental surf punk. They take the spirit of artists like Shadowy Men on a Shadowy Planet and The Ventures, add reverb, jumpsuits and impetuosity, then just straight-up put on a show. They are high-energy. They have fun. They’re contagious.

THORNS OF VENUS
Justin Bird’s compelling and energetic stage persona has been a staple of the Kingston music scene for years. His band, Thorns of Venus, includes top local musicians John ‘Bunny’ Stewart, Benji Perkin, Alec Barken, and Rob Radford. The band’s sound can be described as a mixture between classic rock/glam-noir romps and alt/indie rock. Thorns Of Venus have been featured at The Wolfe Island Festival, The Skeleton Arts Festival, and appeared in the film Live in Kingston.
Aaron Holmberg, Technical Director of the Isabel, is also a freelance audio producer/engineer/mixer and musician in Kingston. As the former live-in-house engineer at The Tragically Hip’s Bathhouse Studio for nearly 15 years, he has worked on albums with The Tragically Hip, Bruce Cockburn, Arkells, Sarah Harmer, The Glorious Sons, Gord Downie, The Tenors, and Jill Barber to name a few. Aaron has also worked closely with Dan Aykroyd for over seventeen years recording the Blues Brother’s Radio Hour and various projects.

Aaron operates his freelance audio work as Full Frequency Productions and continues to offer a variety of services including music production, location recording, concert promotion and acoustic consultation and design. Most recently Aaron has found a passion in the production and composition of sound and music for film.

WHAT INITIALLY ATTRACTED YOU TO THE ISABEL?

Music has played a lead role in my life since I was young. My passion for recording and live music began around 15 years of age and since then I’ve enjoyed developing my hearing to recognize the nuances of sound, the sonic details of instruments, the sounds of a surrounding environment that an instrument is being played in and the relationship between the two. Basically, I’m a huge audio nerd especially for acoustics, so when I had a private tour of the Isabel in the summer of 2014 and walked into the world class acoustic space that is the Isabel’s Concert Hall, I said to myself, “I’ve got to try and get some work here, this room is a dream!”

WHAT IS THE MOST INTERESTING CHALLENGE AT THE ISABEL?

The scope and variety of technical work that goes into successfully presenting hundreds of concerts and events per year can be challenging. Our team really needs to have a diverse skill set. An acoustic concert for the National Arts Centre Orchestra requires a four-hour installation of a 6 x 80 stage extension, a dozen or more orchestra risers, piano tuning, 80+ chairs of various heights etc. The next day might be an amplified pop band that requires 30 microphones, stage monitors, the focusing of dozens of theatrical lights and the projection of images on a 20’ screen that hangs from the ceiling. The work can be a little nerve wracking but that also makes it really rewarding to execute a successful show with the audience not noticing the wizards behind that curtain!

YOUR GREATEST JOY?

Definitely the interaction and collaboration with people. The musicians/artists that come to perform at the Isabel, the folks in the other departments that share the Isabel, and my co-workers. The positive vibes are reflected in our performances on stage.

WHAT LEADER AT THE ISABEL?

I cherish the collaborative nature and human interaction of these worlds, whether it be 30 days creating an album in the recording studio with a band of near strangers or working for a day with a string quartet that just flew in from the UK and is at our hall for one night only. Getting a hug at the end of the night from a musician you just meet six hours earlier and that you may never meet again is an example of how the little things can bring the greatest joy.

WHAT ARE YOU MOST PROUD OF AS THE PRODUCTION TEAM LEADER AT THE ISABEL?

Our team of arts stage technicians and our relationships with our clients and artists. We have such an amazing team of techs who love what they do and are so welcoming to our guests. Jesse MacMillan and Noah Sullivan are on top of their game, and I have such respect for their leadership in lighting and sound at the Isabel. We strive to treat our guests as if they were coming into our own homes. Again, it comes back to human interaction and we get so much feedback saying how warm, welcoming, and talented our tech team is. When your team members really love what they do and enjoy working with each other, I strongly believe that the positive vibes are reflected in the performances on stage.

YOU ARE PASSIONATE ABOUT SUPPORTING EMERGING MUSICIANS. COULD YOU TELL US ABOUT YOUR ROLE IN THE NEW YGK EMERGING ARTIST COMPETITION AT THE ISABEL AND AT THE BOYS AND GIRLS CLUB AS WELL?

The YGK Emerging Artist Competition was a wonderful way to shine a light on some local musicians. It was a pleasure to work with Claire Bouvier on this. Kingston is full of creatives and these days, in an online/social media driven environment, it’s important as a creative to have audio and video content. To stand out from the crowd and create audio and videos in a professional way can be costly so one of the focuses of the competition was to provide the space, equipment, and professional A/V techs to help these artists showcase their amazing talent. I was involved in the creation and design of the competition with Claire Bouvier, Tricia Baldwin, and Katy Littlejohn, and did the audio recording, mixing, and mastering of each of our six winners.

Regarding my work with the Boys and Girls Club, a little over five years ago I reached out to many of my Kingston musician friends (19 groups, 88 musicians) and produced a charitable compilation album of Christmas songs. We sold the album and raised over $20,000 for the local Boys & Girls Club music programming. I’m currently in production of a new compilation album project with proceeds going to the RKY Camp Campership Fund. I attended and worked at RKY for 8 years and the experiences there are some of my fondest memories.

The fund assists families who need financial support in getting their kids this amazing camp experience. The album will be a summer mix tape album that will feature Kingston acts performing covers of summer-themed songs. I’m really excited to have the support of the Isabel and to be having the album release concert here on April 25th with all the net concert proceeds going to the fund.

WHAT WOULD YOU BE ADVICE TO YOUNG ARTISTS STARTING THEIR MUSICAL CAREERS?

Do what you love, love what you do. Invite others into your creative world. Be patient, flexible, and work hard. Most importantly, be passionate.
PROGRAM

LUDWIG VAN BEETHOVEN  
(1770-1827)  
Twelve Variations on "See the Conqu'ring Hero Comes" from Handel’s Judas Maccabaeus, WoO 45

MAURICE RAVEL  
(1875-1937)  
Kaddish from Two Hebraic Songs (arr. M. Hai movitz)

NADIA BOULANGER  
(1887-1979)  
Three Pieces for Cello and Piano
  Modéré
  Sans vitesse et à l’aise
  Vite et nerveusement rythmé

DARIUS MILHAUD  
(1892-1974)  
Elegy for Cello and Piano, Op. 251

CLAUDE DEBUSSY  
(1862-1918)  
Sonata for Cello and Piano
  Prologue: Lent. Sostenuto e molto risoluto
  Sérénade: Modérément animé
  Finale: Animé. Léger et nerveux

—INTERMISSION—

BEETHOVEN  
Twelve Variations on "Ein Mädchen oder Weibchen" from Mozart’s The Magic Flute, Op. 66

FRANCIS POULENCE  
(1899-1963)  
Sonata for Cello and Piano, FP 143
  Allegro: Tempo di Marcia
  Cavatine
  Ballabile

THE INVENTIVE CELLO  
MATT HAIMOVITZ, CELLO  
MEAGAN MILATZ, PIANO

Sunday, May 10, 2020 at 2:30 PM
ABOUT THIS AFTERNOON'S CONCERT

Musicians nourished on a Suzuki diet will recognize the tune from Handel's oratorio Judas Maccabaeus in one of the two sets of cello variations Beethoven composed during a visit to Berlin in 1796. Beethoven exaggerates the martial element of Handel's pompous march. But in the concluding variations he also reveals its lyrical and playful facets. Papageno's comic aria accompanied by glockenspiel serves as departure point for The Magic Flute variations. A parade of nine jocular variations keep us smiling. But in the tenth and eleventh the curtain is drawn: two drége-like variations, in minor, a reminder that clownlessness makes melancholy. The last, amusing and buoyant, assures us that Papageno will be all right.

Kaddish, from Two Hebrew Songs (1914), is based on a traditional liturgical chant offering prayers to God, often sung in mourning. Ravel's setting—sirens, sensitive and moving—proffers from a sparse accompaniment and sounds equally well in instrumental transcription. BouJangle, an immensely influential composition pedagogue during the first half of the twentieth century, counted the likes of Stravinsky and Piazzolla among her colleagues and students. The attractive, melodic, neo-classical and pretentious Three Rexts (1914) model the impeccable craft she demanded of her students. By the early 1920s she stopped composing, recognizing in her sister Lili a greater talent.

Milaud, whose catalogue comprises 400 works in every conceivable genre, contentedly churned out facile tunes for any occasion. The sweetly melancholic Elegy (1945), originally for viola and piano, reveals a more serious side.

Debussy protested the corruption of the “purity” of French music caused by the infiltration of Germanic musical models. For him, French music epitomized “clarity” and “elegance”, which he found in abundance in the French masters of the seventeenth and eighteenth centuries. World War I only stoked his nationalist tendencies. During the summer of 1915, working in relative tranquility at a villa near Dieppe, he composed his cello Sonata. In lieu of a weighty Germanic sonata-form first movement, it presents a modest Prologue whose supple rhythms and crystalline texture evoke spontaneous lyricism. The Sérénade, with its off-kilter cello pizzicato, is unsettling yet comical, like a clown who has not quite mastered his routine. The quasi-rondo-like Finale proceeds without break, its jubilant refrain frequently interrupted by slower-moving episodes.

Poulenc began sketching his Cello Sonata “during the darkest days of the summer of 1940” freshly demobilized after six weeks in the army at Brestoa. Now, at Brive-la-Gaillarde, his friend Marie Boesdon lent him her piano. To her, and to the great cellist, Pierre Fournier, who gave the premiere in 1945, a year after its completion, he jointly dedicated the sonata. What the frequently amusing first movement, designated “in march tempo,” says about Poulenc’s experience in the army is anyone’s guess. The breathtakingly supple Cavatine is a melodic marvel. Poulenc’s frivolous dance-hall style surfaces in the Ballabile (danceable), a skittish scherzo. Even more scherzando is the Final’s skittering presto in triplets. But the last movement’s true wonder lies in the striking Britteness of maestioso chords that bookend it.

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

MATT HAIMOVITZ, Cello

Renowned as a musical pioneer, cellist Matt Haimovitz is praised by The New York Times as a “Tremendously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles.” Alongside his busy touring schedule, Matt Haimovitz teaches at the Schulich School of Music of McGill University and is the first John Cage Fellow at The New School’s Mannes School of Music.

The 2019/2020 season sees Matt Haimovitz on extensive tours across the US with pianists Simone Dinnerstein, cross-genre collaborations with Wayne yeast, as well as performing cello concert from Texas to the Czech Republic. Matt will also be heard on tour in Europe and the US with composer/pianist Philip Glass including a concert at the recently-opened Philharmonie de Paris. Also upcoming is the world premiere of Jacqueline—based on the life of iconic cellist Jacqueline du Pré—for Tapestry Opera.

Born in Israel, Matt Haimovitz made his debut at the age of 13 as soloist with Zubin Mehta and the Israel Philharmonic and made his first recording with the Chicago Symphony Orchestra for Deutsche Grammophon at age 17. He has on to perform on the world’s most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic, the New York Philharmonic with Zubin Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Statkin, and the Orchestre Symphonique de Montreal with Kent Nagano. The solo cello recital is a Haimovitz trademark, both inside and outside the concert hall. In 2000, he made waves with his Bach’s “Listening Room” tour. Matt Haimovitz’s 50-state Anthem tour in 2001 celebrated living American composers and featured the cellist’s own arrangement of Jimi Hendrix’s “Star-Spangled Banner.”

Matt Haimovitz’s recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon and his and composer/producer Luna Pearl Woolf’s own independent label Oehmscale Records, now in collaboration with PENTATONE, several of which have received GRAMMY® and Juno Award nominations. Recent recordings include rong fun- Sunsets Falling, Trolls - an all-Russian program from Rachmaninoff to Pussy Riot, and two performance compilations from the Tippet Rise Arts Center in Montana. This season will also see the release of a PENTATONE album of French music with pianist Matt Kodama. Haimovitz’ recordings for the Orange Mountain Music label, Philip Glass’s Partita No. 2 for Solo Cello and Cello Concerto No. 2, “napagpagsi”, with the Cincinnati Symphony are widely acclaimed.

In 2006, Matt received the Concert Music Award from ASCAP, and in 2004, the American Music Center awarded him the Trailblazer Award. He has also been honoured with the Avery Fisher Career Grant (1986), the Grand Prix du Disque (1991), the Diapason d’Or (1991), and the prestigious Premio Internazionale “Accademia Musicale Chigiana” (1995). He studied at The Juilliard School with Leonard Rose, after which he studied with Ronald Leonard and Yo Yo Ma. In 1996, he received a B.A. Magna Cum Laude from Harvard University. Matt Haimovitz plays a Venetian cello made in 1770 by Matteo Grassi.

MEAGAN MILATZ, Piano

A seasoned performer, Meagan Milatz has appeared as soloist with several Canadian orchestras including the Sherbrooke Symphony Orchestra, the Mcgill Symphony Orchestra, and most recently the Edmonton Symphony Orchestra. Top prize winner at the 2014 Steinway Piano Competition and the 2011 CFMTA National Piano Competition, her performance endeavours have brought her to international stages, including Hilton Head Island, South Carolina, Brussels, Belgium, Guip, Spain, and Udairsk, Poland. Equally passionate as a collaborative pianist, Meagan Milatz is currently based in Montreal where she collaborates frequently with Andrew Wan, concertmaster of the OSM. She received her Master’s degree from McGill University where she studied modern piano with Ilya Polseteav and fortepiano with Tom Boghr. In 2017, Meagan was a participant in the famed Kneisel Hall Young Artist Program and studied collaborative piano with Philip Chiu. She’s also a 2017 Sylvia Gelber Music Foundation Award recipient.

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

MEAGAN MILATZ, Piano

A seasoned performer, Meagan Milatz has appeared as soloist with several Canadian orchestras including the Sherbrooke Symphony Orchestra, the Mcgill Symphony Orchestra, and most recently the Edmonton Symphony Orchestra. Top prize winner at the 2014 Steinway Piano Competition and the 2011 CFMTA National Piano Competition, her performance endeavours have brought her to international stages, including Hilton Head Island, South Carolina, Brussels, Belgium, Guip, Spain, and Udairsk, Poland. Equally passionate as a collaborative pianist, Meagan Milatz is currently based in Montreal where she collaborates frequently with Andrew Wan, concertmaster of the OSM. She received her Master’s degree from McGill University where she studied modern piano with Ilya Polseteav and fortepiano with Tom Boghr. In 2017, Meagan was a participant in the famed Kneisel Hall Young Artist Program and studied collaborative piano with Philip Chiu. She’s also a 2017 Sylvia Gelber Music Foundation Award recipient.
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, his visionary generosity, and his imaginative example as a caring citizen of the world.
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.

THANK YOU TO OUR SEAT NAMING DONORS

Recognition is given for donations received by October 31, 2019. Please contact Anna Samulak at 613.533.6000 x78280, anna.samulak@queensu.ca, with any corrections or omissions.

THANK YOU!
We are very grateful for the support of many people and their sincere belief in and love of music.

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.

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 for a conversation about your estate plan gift.

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.

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.
VISIT OUR COMPETITION PAGE AT GETACCEPTD.COM/THE ISABEL

MAY 6–9, 2020
@ THE ISABEL BADER CENTRE
FOR THE PERFORMING ARTS
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 Margaret Foster and Heather Dick Prize for $4,000 CAD

BADER FAMILY AUDIENCE PRIZE for $1,000 CAD

WHO WILL BE COMPETING?
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:
Semi-Finalist Round in Kingston (8 cellists):
May 6 and 7, 2020

Finalist Round in Kingston (3 cellists):
May 9, 2020