



2024 - 2025

Sight Sound Symphony

November 3

3:00 P.M.

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Mission Statement

The Dundas Valley Orchestra provides amateur musicians with the opportunity and joy of performing orchestral music. Musicians of all ages improve their skills and share their talent by performing community concerts and free concerts at community institutions such as nursing and retirement homes.

Thank you to our funders

The Dundas Valley Orchestra is especially grateful to the Dougher Community Fund for its financial support of today's concert. The Dougher Community Fund is administered by the Hamilton Community Foundation.

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Thanks to our donors

The Dundas Valley Orchestra could not function without donations to maintain the purchase of music and instruments, the engaging of soloists, and the rental of rehearsal and performance facilities. We are always appreciative of all your generosity and support, regardless of the level of donation. Tax receipts are issued for all donations of \$10 or more. Cheques may be mailed to the orchestra c/o St. Paul's United Church. You may also donate online at **www.canadahelps.org/en/charities/dundas-valley-orchestra** or by e-transfer to Dundas Valley Orchestra (please enter **dvorchestra.treasurer@gmail.com** as the DVO email address, and please note your name and address for a receipt).



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We thank all of you who support us financially with your donations at our concerts and at our fundraising activities. Among other things, your financial support allows us to be involved with the seniors and youth in our community, and those who are unable to make their own way to our public concerts.

Since its founding in 1978, the orchestra and its ensembles have performed over 100 complimentary concerts at local Long-Term Care and Retirement Residences.



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Laura Thomas, Conductor

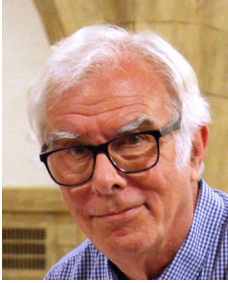


Laura Thomas is a conductor, arranger, composer, percussionist and teacher. In addition to being the Music Director of the *Dundas Valley Orchestra*, she is also the Artistic Director of the Hamilton/ Niagara area *WomEnchant Chorus & Drummers* and Conductor of Hamilton's *Hope & Harmony* choir. Her past positions include Music Director of the *Niagara Youth Orchestra*, Artistic Director of the Niagara-based chamber choir, *Choralis Camerata*, and Director of the *Niagara College Jazz Band*. She is the Principal Percussionist of the *Niagara Symphony Orchestra* where she also served as Associate Conductor for thirteen years.

Ms. Thomas holds a master's degree in conducting from New York's prestigious Bard College, where she studied with Harold Farberman. She is also a graduate of Hamilton's Mohawk College and McMaster University, where she studied percussion and composition. She has performed with and conducted many orchestras and ensembles around the Golden Horseshoe and Southern Ontario.

A member of Niagara's popular eclectic folk/blues band, *BroadBand*, she also performs regularly with her *Vintage Jazz* ensembles. Her compositions and arrangements can be heard in the music of *Flutes en Route!* featuring Douglas Miller and the recordings and performances of *BroadBand*, *WomEnchant* and other ensembles. She has written for stage, orchestra, choral and jazz ensembles including a *Concerto for Jazz Trio and Orchestra* and *A Kinder Concerto* for students and orchestra. Her recording credits include the *Aradia Ensemble* CD for Naxos Records, "Ballet Music for the Sun King", the *Niagara College Jazz Band's* "On the Move", Rich Blend's self-titled CD, *sisterLune's* "Wonder", and *BroadBand's* "LIVE at the Black Sea Hall" and "BroadBand".

Larry Allen, associate conductor



Associate conductor Larry Allen (B. Mus., B. Ed.) has been a member of the Dundas Valley Orchestra brass section under Dr. Glenn Mallory and Ms. Laura Thomas, and is pleased to assist Ms. Thomas in conducting the orchestra.

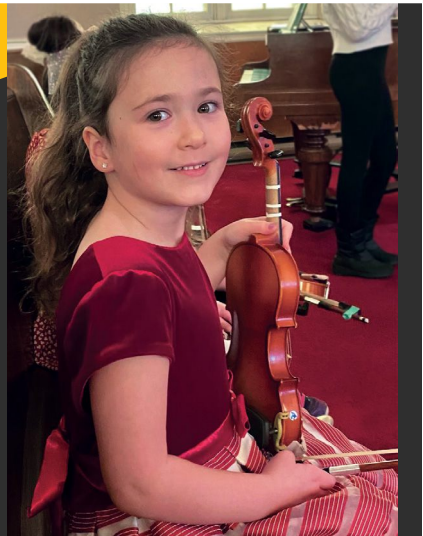
A graduate of the University of Western Ontario, Mr. Allen taught music for the Peel Board of Education, where he conducted concert bands, jazz bands and choirs. During his career, a love of musical theatre inspired him to compose and direct the music for several original student productions.

After retiring from teaching, Mr. Allen played trumpet, keyboard and blues guitar in amateur bands, and has continued to pursue a life-long interest in songwriting. With his wife Sharon, he has written and performed sacred pieces for their church.

Best wishes for another
fantastic DVO season!



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Sandee Ewasiuk, Artist



Hamilton painter Sandee Ewasiuk is a graduate from the Ontario College of Art in Toronto where her focus was editorial illustration. She has also studied Art History at McMaster University. She has been exhibiting for almost 30 years with paintings in private collections around the world. She works mostly in acrylic, with some mixed media, including various papers to create pattern and texture.

Sandee is known mainly for her stylized figurative paintings with her most recent inspiration coming from her connection with wildlife. She has done extensive travelling, including camping road trips across Canada and Australia, and she draws from those experiences.

Her teaching experience includes The Art Gallery of Burlington, The Dundas Valley School of Art in Dundas, and Fleming College, (Haliburton School of Art and Design) in Haliburton. She currently teaches art at Columbia International College in Hamilton.

Other experience includes profiling artists for the Hamilton Spectator, teaching for Keeping Six, an outreach program in Hamilton, set design for the Waterdown Theatre, and co-founder of the original West Hamilton Studio Tour.

Sandee describes her paintings as:
“Capturing a moment of life, an emotion, a thought...using a gesture or an expression, along with colour, light, texture, brushstroke... painting a story.”

Dr. Sarah Baker Psychologist

Wishes the
Dundas Valley Orchestra
an exciting concert and a
successful season!

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We continue to thank HAALSA for sponsoring the DVO-HAALSA Young Musician Award under the auspices of the DVO. This award is given out annually to a young individual who shows excellence and promise as a musician. Students apply under the advice and support of their teachers, both private and those involved in the boards of education around the Hamilton-Burlington area. The winner of the award performs with the orchestra at a concert in the following season. The DVO thanks all teachers who encourage their students to apply for this award and for their cooperation with the DVO in fostering young musicians who might wish to pursue music as part of their lives.

Student Composer Competition

The DVO Student Composer Competition is open to students currently enrolled in a Canadian educational institution (secondary or postsecondary, full or part-time). For submission information, visit dundasvalleyorchestra.ca

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2024 – 2025 Season Concerts

At West Plains United Church, Burlington

Sunday, November 24, 2:30 P.M.

Tom Allen's J.S. Bach's Long Walk In The Snow

Saturday, December 7, 2:30 P.M.

Charles Dickens Writes A Christmas Carol

Sunday, January 26, 2:30 P.M.

Effusion Chamber Ensemble: The Gratitude Project

Sunday, May 18, 2:30 P.M.

**Gemmell & Smith Duo, with the
Burlington Symphony Orchestra String Quartet**

Saturday, June 7, 2:30 P.M.

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**Sunday, Dec. 8, 2024
Holiday Inn, Burlington**

The Music of the Night



**• Friday, Feb. 28, 2025
Grace United Church,
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**• Sunday, May 4, 2025
Grace United Church,
Burlington**

The Dundas Valley Orchestra wishes to thank Lynne Calnek for her 11 years on the Board of the orchestra and for her various other roles also in support of the orchestra. Her perspective as a non-playing member of the orchestra was invaluable.

Lynne was President from 2017 – 2018. When one serves as president, one serves the year prior as vice-president and the year after as past-president.

Lynne was Treasurer for the past three years and steered the orchestra's finances through transitional times with a steady, no-nonsense and grounded approach. Her adherence to sound accounting principles kept the orchestra's books in order particularly with respect to managing the spending of grants and more generally by providing clear, easily understood reports.

The DVO also expresses its gratitude to Lynne for her years of dedicated service as Volunteer, Reception and Front-of-House Coordinators. These functions tend to go particularly unsung as they usually happen without any fanfare or specific acknowledgement. Like all good behind-the-scenes work, they are at their best when no one notices that they are happening. And that's what Lynne did. Thank you, Lynne!

Design and layout

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Board of Directors 2024 – 2025

President	Jeff Reynolds
Vice-President	Michael Westwood
Past-President	Lianne Tan
Treasurer	Sharon Millar
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Members-at-Large	Andrea Bandow, Margaret Sherman-Bell, Brenda Hurlburt, Rudin Knights, Glenn Welbourn, Baya Vertes
Ex-Officio members:	
Music Director	Laura Thomas
Concert Master	Naomi Dore Brown
Librarian	Homer Seywerd
Archivist	Christina Brook
Composer-in-Residence	Mark Thomas

Non-Board Roles

Larry Allen	Associate Conductor
Izzy Ferguson	Front-of-house Manager & Volunteer Coordinator
Winston Lindsay	Reception Coordinator
Dorothy Haartman	Ensembles Coordinator
Simon Woodside	Website
Stan Alama & Ian Kivell	Social Media

Thank you to all of our concert-day volunteers!
Your time and dedication are greatly appreciated.

Audience Survey

Please take a moment to complete your audience survey form and return it to the box at the front desk. The DVO relies on your feedback when seeking funding and reporting to funders. We appreciate your valuable feedback!

Sight, Sound, Symphony!

with The Dundas Valley School of the Arts

Sandee Ewasiuk, Guest Artist

Pre-concert Program for young people with Keira McArthur

Rodeo

Hoe Down

Aaron Copland

Bachianas Brasileiras No. 2

Toccato (The Little Train of the Caipira)

Heitor Villa-Lobos

arr. Eliseu Ferreira

Symphony No. 6, op. 68

IV - Gewitter, Sturm

Ludwig van Beethoven

Künstlerleben ("An Artist's Life"), op. 316

Sandee Ewasiuk, Live Art Artist

Johann Strauss, Jr.

Pictures at an Exhibition

I - Promenade

XIII - Catacombs

IX - Ballet of the Unhatched Chicks

XVI - The Great Gate at Kiev

Modeste Mussorgsky

Orchestration by Carl Simpson

Masques et Bergamasques, op. 112

III - Gavotte

Gabriel Fauré

Joyeuse Marche

Emmanuel Chabrier

Violin I

Naomi Dore Brown, Concert Master

Erika Bellhouse

Mary Anne Peters

Ron Sealey

Andrea Badow

Margaret Jamieson

Sarah Falzon

Dorota Borovsky

Nicole Morino

Brenda Hurlburt

Camille DiFrancesco

Robert Brooks

Deborah Kanfer

Violin II

Andrea Armstrong*

Claire Morris

Leanne Cherian

Darwin Allen

Suzanne McNeill

Frana Barry

Jennifer Walker

Joelle Laroche

Jennifer Holmes

Claire Lechner

Rory Fitz

Rudin Knights

Suzanne Lindsay

Margaret Sherman-Bell

Dorothy Haartman

Viola

Glenn Welbourn*

Jim Jones

Rachel Hutchings

Clement Ng

Irene Walker

Amrita Akhand

Priscilla Harding

Cello

Baya Vertes*

Gideon Bell

Hannah Ince

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Lyndsay Cartwright

Oliver Wesley-James, Founding member

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Double bass

David Little

Brian Liberty

Suzanne Bell

Flute

Seiichi Ariga*

Mika Takahashi

Tina Brook

Sharon Millar

Oboe

Homer Seywerd*

Azriel Ashmore

English horn

Azriel Ashmore

Clarinet

Gary Fleming*

Stan Alama

Amanda Helli

Michael Westwood

Bassoon

Timothy Fox*

Horn

Steven Hewis

Winston Munro

Linda Thomas

Erin Grant

*Ian Kivell**

Charlotte Hutchinson-Abuja

Trumpet

Jeff Reynolds*

Robyn Pitts

Barbara Gatt

Dylan Wright

Trombone

Dan Grieve*

Rick Harper

John Stockton

Timpani

Simon Woodside*

Percussion

James Locke*

Patricia Ward

Debi Sproule

Harp

Diana Hill*

Piano

Larry Allen

Composer in residence

Mark Thomas

*Principal

Absent for this concert

Patrons

Bob and Cathie Simpson are proud and generous supporters of many Dundas philanthropic institutions and live, work, and play in Dundas.

We are delighted to welcome our newest patrons, **Jennifer and Andy Tafler**. Although they are new to Dundas, they have become regular DVO concert attendees and have admired the remarkable contributions that the DVO has made to the community.

With the generous assistance of our Patrons, the DVO will continue to expand its programmes and community outreach. *Thank you!*

Rodeo: Hoe-down

A hoe-down is an energetic folk dance, originating in the rural towns in the Appalachian mountains, which follow the American east coast from western Pennsylvania south through Tennessee. The most famous example was composed by Copland in 1942, as part of his ballet *Rodeo*, which incorporated many folk tunes of Appalachia and the southwest. The ballet was commissioned for choreographer Agnes de Mille by the Ballet Russe de Monte Carlo (in exile in New York during the war), and she dictated its structure to Copland. The ballet was a smash hit; in attendance at the premiere, Rodgers and Hammerstein approached de Mille to ask her to choreograph their new musical, *Oklahoma!* Copland extracted four instrumental pieces from the ballet as the symphonic suite, which was premiered by the Boston Pops Orchestra in 1943. Following the traditional form, Copland's Hoe-down features a break-neck fiddling motif, inspired by the folk song *Napoleon's Retreat* recorded by Kentucky fiddler Bill Stepp in 1937. A slower middle section breaks the frenzy, with trumpets playing a loping cowboy tune. If you'd like a change of pace, in 1970 Emerson, Lake, and Palmer performed a joyous rock and roll rendition.

Bachianas brasileiras No. 2: Toccata

Brazilian composer Heitor Villa-Lobos wrote the nine orchestral suites *Bachianas brasileiras* 1930 – 1945, as a fusion of the baroque musical forms of J. S. Bach with popular Brazilian song and dance styles. They combine the rhythms and lyricism of Brazilian songs with baroque counterpoint and complexity in an original way. The Toccata is the third movement of the second suite, and it takes its title from the steam trains which connect the rural communities of the Brazilian interior. One can hear the huffing and puffing of the locomotive, slowly at first until the train builds up speed.

Symphony No. 6: Gewitter, Sturm

Beethoven often enjoyed long walks through the countryside near Vienna, and began composing his 'pastoral' symphony in 1802. Completed and performed at the same time as the Fifth Symphony in 1808, it was a ground-breaking piece for its time, which explicitly evokes the sounds and moods of country life to an extent which neither he nor

anyone else had done before. From the first movement, “Awakening of cheerful feelings on arrival in the countryside”, Beethoven invites the audience to share in his rural pleasures, with a stop at a lapping brook and a peasant dance in the village. The festivities are brusquely interrupted in the fourth movement, by a powerful thunderstorm, illustrated by trombone thunderbolts and the heavy rain of the strings in tremolo. At the end, a single flute evokes a rainbow with a rising cadence, and the symphony moves directly into the concluding Shepherd’s Song. The symphony was brilliantly illustrated in the animated film *Fantasia* from 1940.

Künstlerleben, or “An Artist’s Life”

Johann Strauss Sr. was the most popular composer of waltzes in Vienna in the first half of the 19th century, and his eldest son Johann Jr. entered the family waltz business, eventually outshining his father, but hardly with paternal blessings! Papa Strauss intended his son to study banking and forbade Johann from becoming a musician, punishing the boy when he discovered him secretly practicing the violin. When the elder Strauss left his wife to live with his mistress, the younger Johann was encouraged by his mother to pursue his musical vocation despite his father’s opposition. At the start Strauss Jr. had considerable difficulty in performing his compositions, as proprietors of Vienna’s ballrooms were wary of reprisals from his angry father. However, at the older man’s death in 1849 Johann II merged their two orchestras and became the undisputed “Waltz King” of the world’s musical capital.

Europe in the mid 1800s was caught up in a waltz frenzy, and Vienna was the epicenter. At one point Viennese ballrooms could accommodate 50,000 dancers, nearly a quarter of the city’s population. The demand for waltzes by Strauss (father and son) was unlimited, both in performance and in printed sheet music for playing on pianos at home, and Johann II became rich and famous, touring all of Europe with his orchestra. *An Artist’s Life* appeared in 1867, shortly after the wildly successful *Blue Danube Waltz*, and was hailed as its musical twin.

Pictures at an Exhibition

Mussorgsky composed *Pictures at an Exhibition* as a sixteen-part suite for solo piano in memory of his friend, the artist Viktor Hartmann who died suddenly in 1873. The following year, the Imperial Academy in St Petersburg mounted an exhibition of 400 of his paintings and drawings, and the suite describes a walk through the Hartmann exhibition, highlighting certain of his paintings along the way. Today we present four of the themes from Mussorgsky's piece, beginning with the familiar melody, "Promenade", which reappears five more times during the suite, evoking the visitor strolling from one gallery of the show to another. Next comes the enchanting "Ballet of the Unhatched Chicks", one of the surviving canvasses. Strings and woodwinds animate dancers in egg-shaped costumes with light, rapid staccato exchanges. A dramatic contrast follows with the dark, heavy "Catacombs", in which Hartmann himself was depicted in the underground Parisian burial grounds by the light of a single dim lantern. The suite concludes with the triumphal "Great Gate of Kiev", a design for a massive gatehouse in the old Russian style with onion-shaped pinnacles. The main theme is broad and majestic, a hymn accented by ascending and descending scales suggesting church bells.

Mussorgsky was disappointed in his friends' tepid reaction to the piano suite, and never published it in his own lifetime. Five years after his death, his friend Rimsky-Korsakov published an edited version of the piano score, and the original was lost until 1975. Various composers produced arrangements of the piano score for orchestra, the best known being the 1922 orchestration by Maurice Ravel. We have chosen a more recent orchestration by Carl Simpson, based on Mussorgsky's original piano score. Perhaps the most unusual orchestration was by the Prog Rock group, Emerson, Lake, and Palmer in 1971.

Gavotte, from *Masques et Bergamasques*, op. 112

In 1918, Fauré was commissioned to write a short “choreographic divertissement” for the Monte Carlo Opera by Prince Albert I of Monaco. At 73 years old and having retired from the Paris Conservatory for health reasons, Fauré chose to adapt some of his previous compositions rather than to undertake all new material. He based the piece on Paul Verlaine’s poem *Au clair de lune*, which he had already set to music in 1887. The libretto, featuring Harlequin, Gilles and Colombine from the classical commedia dell’arte theater, was written by René Fauchois, who had previously collaborated with Fauré on his opera *Pénélope*. The Gavotte, the third movement of eight in the original show, takes its theme from a piano piece Fauré composed in 1869. The mood is transparently upbeat, but with underlying melancholy, as Verlaine described, “playing the lute and dancing yet appearing rather sad beneath fantastic disguises”.

Joyeuse Marche

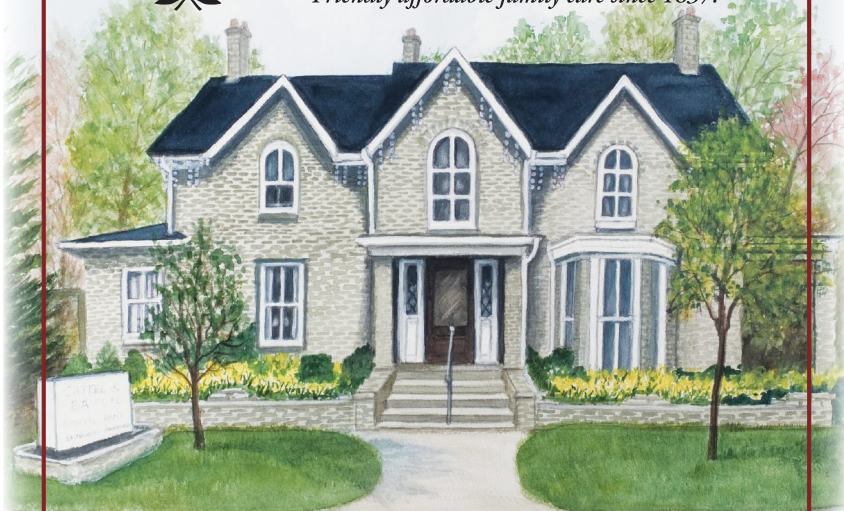
In his youth in the Auvergne region in central France, Chabrier’s piano teacher believed he had the talent to become a musician but his parents refused, and he was sent to law school in Paris. Working as a lawyer in the civil service until the age of 39, he continued his musical studies in his spare time and cultivated friendships with musicians, artists, and writers, including Fauré, d’Indy, Fantin-Latour, Manet, Degas, and Zola. After attending an 1880 performance of Wagner’s *Tristan und Isolde*, he was inspired to leave his day job and become a full-time musician and composer. His *Joyeuse Marche* originated as part of an 1885 piece for piano duet, *Prélude et marche française*. Later that year he rearranged the march for orchestra, and after final revisions it was performed in its final version in Paris in 1890. True to its name, it is a light-hearted romp, which Chabrier called “idiotically comical”. Among its admirers were Debussy, who deemed it a “masterpiece of high fantasy”, Ravel, and Poulenc.

Program Notes by Stan Alama



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Centuries of Dance February 16, 3 P.M.

Music and dance have always been performed together and the DVO is going to celebrate this artistic mixture—from polka to celtic, rock to tango! Hear *The Sleeping Beauty Waltz*, *Polovtsian Dances*, *Crocodile Rock* and *Sabre Dance*. Special guests: the DVO Celtic Ensemble, a chamber group from our Chamber Ensembles Program.

From the New World May 25, 3 P.M.

Dvořák's popular Symphony no. 9, "From the New World", is the inspiration for this concert focusing on music from the Americas. Copland's *Fanfare for the Common Man* will showcase the DVO Brass and Percussion sections. The DVO will also present *Kauyumari* by Mexican composer Gabriela Ortiz, as well as the winning composition from our 2025 Student Composer Competition. Talented young pianist, Victoria Zeng, our 2023 DVO-HAALSA Young Musician award winner, will perform the first movement of Rachmaninoff's *Piano Concerto No. 2*.

Peace June 22, 7 P.M.

The DVO and Chorus Hamilton will join forces again to present a peace themed concert at the Warplane Heritage Museum. The concert will feature Ralph Vaughan Williams' *Dona Nobis Pacem (Grant Us Peace)*, written and first performed in 1936 as Europe reflected on the horrors of the First World War and feared the possibility of a second. The performance will take place in the main hangar of the museum, surrounded by historical airplanes and educational exhibits. This special event is supported by the incite Foundation.