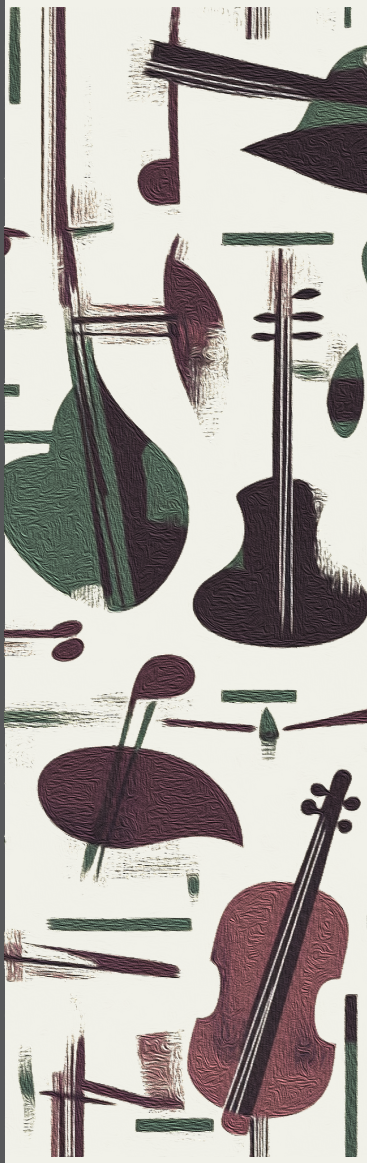
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Strings Attached Orchestra
2024 Holiday Concert

Romance Departed

Sunday, December 15th, 2024 at 3:00 pm
Cardinal Carter Academy for the Arts
36 Greenfield Avenue, North York



Welcome!

Thank you for joining us for Strings Attached Orchestra's 2024 Holiday Concert: Romance Departed. This afternoon, we commemorate the 100th anniversary of the death of Gabriel Fauré, showcasing his charming and melodious works alongside those by other composers of the Romantic era, as well as modern composers inspired by them. We look forward to playing these beautiful pieces for you along with some holiday favourites!

Strings Attached Orchestra is dedicated to the advancement of both our members' musical education and the community's appreciation for string orchestra music. Our mission is to bring music into the community through performances in places such as retirement homes, hospitals, community centres and community events. These community concerts are specifically targeted at audiences who may otherwise not be able to attend live orchestra performances.

So far this season, we have welcomed many new members, played three community concerts and learned the Romantic repertoire that we will be playing for you here today. Our spring is shaping up to be busy with more community concerts and a whole new repertoire for our Season Finale concert.

We appreciate the support of our family and friends, and the many orchestra member and other volunteers who truly make this a community.

Whether you are here in person or watching on livestream, thank you for supporting us by being in our audience today! If you would like to support us further, donations are always welcome on our Canada Helps page at: www.canadahelps.org/en/charities/strings-attached-orchestra/

For more information about Strings Attached Orchestra or if you'd like us to perform in your community, please contact us at info@stringsattachedorchestra.com or visit our website at www.stringsattachedorchestra.com.

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Concert Programme
Romance Departed

A Winter Holiday Fantasia
Traditional arr. John Leavitt

Pavane, Op. 50
Gabriel Fauré (1845-1924) arr. John O'Neill

Wedding Day at Troldhaugen, Op. 65/6
Edvard Grieg (1843-1907) arr. Carrie Lane Gruselle

Symphony No. 1 in D Major, II.
Gustav Mahler (1860-1911) arr. Sandra Dackow

October
Eric Whitacre (b. 1970) arr. Paul Lavender

Scheherazade, Op. 35, I. The Sea and Sinbad's Ship
Nikolai Rimsky-Korsakov (1844-1908) arr. Jonathan Wong

Nocturne, Op. 57/5
Gabriel Fauré (1845-1924)

Kyrie
Katharine Petkovski (b. 1997)

In Paradisum (from Requiem in D minor, Op. 48)
Gabriel Fauré (1845-1924) arr. Bob Lipton

Linus and Lucy
Vince Guaraldi (1928-1976) arr. Robert Longfield

Christmas Time is Here
Vince Guaraldi (1928-1976) arr. Bob Cerulli

Ocho Kandelikas
Flory Jagoda (1923-2021) arr. Taran Plamondon

Programme Notes

A Winter Holiday Fantasia (2016/2017)
Traditional arr. John Leavitt

Leavitt brings together several minor-modal holiday tunes in this dramatic arrangement, including the French Burgundian carol "Pat-a-pan," the French carol "Noël Nouvelet" or "Sing We Now of Christmas," the Catalan carol "Fum Fum Fum," and "Carol of the Bells," which is based on the Ukrainian New Year's song "Shchedryk" or "The Little Swallow."

Pavane, Op. 50 (1887/1888/2010)
Gabriel Fauré (1845-1924) arr. John O'Neill

Fauré dismissed his *Pavane* as "elegant certainly, but otherwise not significant." It was immediately popular with audiences and now is highly recognizable, with its beguiling, weightless melody. A pavane is a slow processional dance, associated with 16th-century Spain and Italy. Fauré did not use the pavane's traditional rhythms or form, but he inspired generations of composers since to write pieces in a similar, deliberately archaic style.

Wedding Day at Troldhaugen, Op. 65/6 (1896/1999)
Edvard Grieg (1843-1907) arr. Carrie Lane Gruselle

Grieg composed this joyous work for his 25th anniversary with his wife Nina. The original title was "The well-wishers are coming," depicted in the rousing march-like opening and closing sections of the piece. The middle section is intimate and dreamy, perhaps depicting a tender moment between lifelong lovers.

Symphony No. 1 in D Major, II. (1888/1989)
Gustav Mahler (1860-1911) arr. Sandra Dackow

This second movement fills the role of scherzo [an upbeat, playful movement] in Mahler's first and most popular symphony. It is in the style of a Ländler, an Austrian folk dance, with the opening cello/bass motive actually taken from the folk song Hans und Grete. The music evokes foot-stomping and rustic good times. *Programme note by the arranger*

October (2000/2008)
Eric Whitacre (b. 1970) arr. Paul Lavender

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the greater English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. My deepest thanks to Paul Lavender for this gorgeous transcription. *Programme note by the composer*

Scheherazade, Op. 35, I. The Sea and Sinbad's Ship (1888/2024)
Nikolai Rimsky-Korsakov (1844-1908) arr. Jonathan Wong

Scheherazade is a quintessential tour-de-force of orchestration, showcasing the orchestra's myriad possibilities and colours. Rimsky-Korsakov took inspiration from the One Thousand and One Nights or The Arabian Nights, the compilation of Arabic folktales from the Islamic Golden Age. The beginning introduces the two musical themes that are developed through all four movements: the forceful unison opening representing the domineering Sultan Schakhriar, convinced of all women's infidelity and vowing to execute each of his wives after their first nuptial night; and the violin cadenza accompanied by harp representing Scheherazade, the clever storyteller whose endless tales would save her life.

Nocturne, Op. 57/5 (1889)
Gabriel Fauré (1845-1924)

In contrast to Rimsky-Korsakov, Fauré did not consider flamboyant orchestration to be a compositional strength, seeing it as self-indulgent or uncreative. His simpler orchestral writing features transparency and lucidity that showcase his melodic and harmonic talents. This Nocturne, amongst Fauré's only compositions for strings alone, comes from a suite of incidental music for an adaptation of Shakespeare's The Merchant of Venice. The short movement accompanies a nighttime love scene between Jessica and Lorenzo in Portia's garden.

Kyrie (2019/2023)
Katharine Petkovski (b. 1997)

One of the key liturgical prayers in the Mass of the Catholic Church, the Kyrie is a simple request for mercy. Written in Latin, it is used in a number of churches, including Eastern Orthodox, the Eastern Catholic Church, and the Roman Catholic Church. Dating all the way back to 4th century Jerusalem and pagan antiquity, the word Kyrie is the Greek word for Lord, and perhaps the most basic prayer in the entire world. The intent of this work is to transport the listener to a state of meditative reflection. The listener may choose to fixate on the contrapuntalism, the call-and-response nature of the voices as reimagined in the strings, or the final few bars of quiet solemnity, but it is ultimately an experience open to the listener's interpretation. *Programme note by the composer*

In Paradisum (from Requiem in D minor, Op. 48) (1888/2013)
Gabriel Fauré (1845-1924) arr. Bob Lipton

Unlike the fire-and-brimstone fury unleashed in the ubiquitous Requiems of Mozart and Verdi, Fauré's Requiem takes a particularly soothing approach to the Catholic Mass for the Dead. Its consolatory nature reflects the composer's view of death "as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience." Fauré chose the "In Paradisum" text for the final movement of his Requiem, with its opening line "May angels lead you to paradise."

Linus and Lucy (1964/2011)
Vince Guaraldi (1928-1976) arr. Robert Longfield

Christmas Time is Here (1965/1999)
Vince Guaraldi (1928-1976) arr. Bob Cerulli

"Linus and Lucy" is the main theme for the Peanuts franchise, especially its animated specials including the 1965 animated television special *A Charlie Brown Christmas*. Both tunes have become jazz standards and the greatest hits of Guaraldi, an American jazz pianist. "Linus and Lucy" borrows from boogie-woogie stylings, while "Christmas Time Is Here" is a jazz waltz and famously features the children's choir from St. Paul's Episcopal Church in San Rafael, California, in the Christmas special album version.

Ocho Kandelikas (1983/2024)
Flory Jagoda (1923-2021) arr. Taran Plamondon

"Ocho Kandelikas" or "Eight Little Candles" is a popular Hanukkah song by Jewish-American composer Flory Jagoda. The lyrics are in Ladino, a Spanish-related language spoken by Sephardic Jews. The song is sung from the perspective of a child joyfully lighting the candles on the menorah.

Programme notes by Jonathan Wong unless otherwise attributed

Orchestra Members

Music Director and Conductor

Jonathan Wong

Violin

Concertmaster

Linda Byron

Principal Second Violin

Lee Coplan

Rudi Abel
Mehran Ataee
Olivia Baker-Sullivan
Susan Chan
Paul Collier
Myriam Dilindi
Jill Fraleigh
Paul Frieder
Laurie Hayden
Rhonda Haznof
Emily He
Braden Hommy
Marg Kerr
Francis Lau
Ivan Lavine
Jenna Lee
Jerry Loterman
Beny Maissner
Soo Min Yoo
Sarah Morgan
Caroline Pai
Andrea Pines
Nadia Romito
Nelly Sinclair
Kirsten Svitich
Gary Tom
Sofia Vendittelli
Bonnie Wasser
Claire Watson

Viola

Claire Hibbert
Christopher Petruccelli
Gabriel Rouer
Andrea Rush
Venita Sitahal

Cello

Denise Chik
Danielle Figov
Peter Grant
Takuma Handa
Hanseul Kim
Hannah Lee
Ruth Levenstein
Malcolm Noble
Claire Nunes-Vaz
Rita Shahin
Len Silverberg
Kellin Wong

Double Bass

Ethan Shapiro
Matthew Poon

Harp

Catherine Liu

Percussion

Danielle Sum
Jack Wong
Jeffrey Zhu

Featured Composer
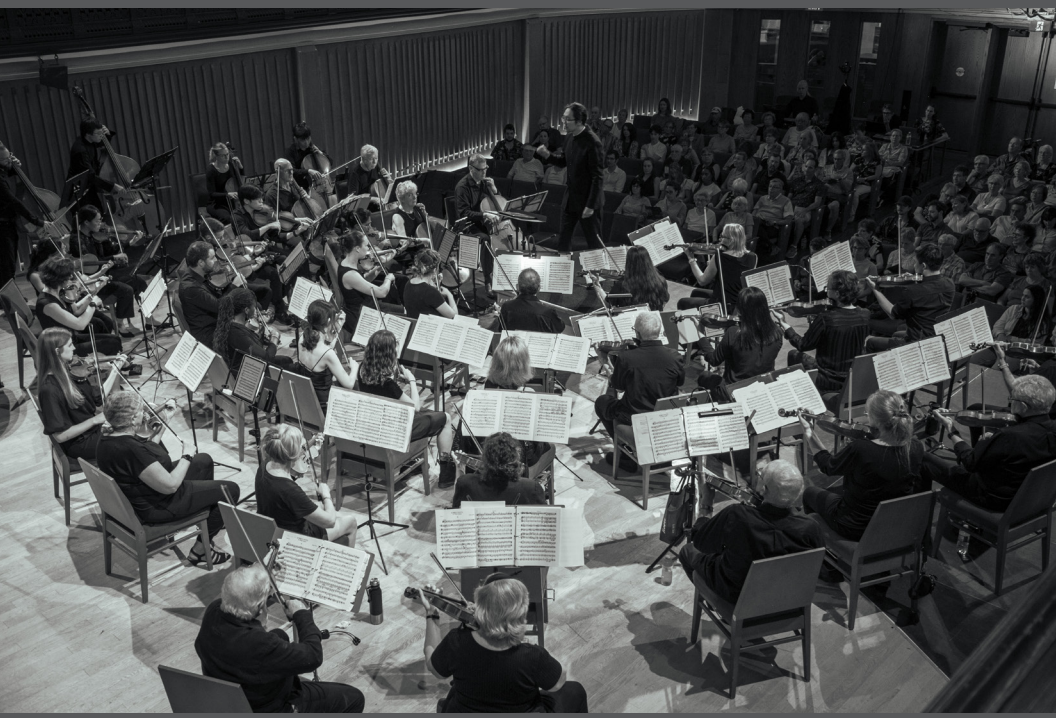


Katharine Petkovski (b.1997) is an acclaimed composer and pianist hailing from Toronto, Canada. Her work spans film, choral, and instrumental music, often exploring themes of reflection, belonging, and connection through sound and storytelling. Recognized as one of CBC's "30 Hot Canadian Classical Musicians Under 30," she has written music for celebrated ensembles like musica intima, Amadeus Choir, and the Exultate Chamber Singers.

Katharine's choral work has been recognized with the Diane Loomer Award from Choral Canada (2024) and the NDSU Edwin Fissinger Choral Composition Prize (2023). She holds a BMus in Composition and an MMus in Composition from the University of Toronto, where she was awarded the prestigious Tecumseh Sherman Rogers Graduating Award. An active member of the Association of Canadian Women Composers and the Canadian League of Composers, Katharine continues to compose and collaborate from her home in Toronto.



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