



Strings Attached Orchestra's 2025 Holiday Mainstage Concert

BAROQUE REFLECTIONS

Sunday, December 14, 2025 at 3:00 p.m. EST
Cardinal Carter Academy for the Arts,
36 Greenfield Avenue, North York

WELCOME!

Welcome to Strings Attached Orchestra's 2025 Holiday Mainstage Concert: Baroque Reflections!

The Baroque era, spanning from the early 1600s to the mid-1700s, was a time when music took on new depth and emotion. Composers such as Handel, Purcell, Bach, and Vivaldi broke new ground, writing works filled with drama, movement, and expressive detail. Their music mirrored the grandeur of the world around them, from ornate cathedrals to lively courts, and gave rise to forms that still shape concert programs today. It was an age of contrast and color, of passion and precision, where every note was meant to stir the soul. Centuries later, the brilliance of the Baroque continues to shine, its elegance, joy, and emotional honesty as powerful now as ever. Music from this era is truly a delight for string musicians to play, and we look forward to sharing it with you today.

We fill our lives with music and we share it with others. That has been our vision since we started Strings Attached Orchestra (SAO) 11 years ago. SAO brings music into the lives of both our member musicians and the community at large. We are strong believers in the importance and positive impact of community music-making.

Today, we are sharing our music with you - whether you are here in person or watching on livestream, thank you for supporting us by being in our audience! We especially welcome those of you who are here for your first SAO concert along with the many of you who have listened to us grow, cheered us through new challenges, and given us a reason to keep pushing ourselves as musicians.

Through the generosity of donors and sponsors over the years, we have been able to fulfill our mission to perform for audiences in retirement homes, hospitals and schools who would not otherwise have the enriching opportunity of hearing (and seeing!) live orchestra music. So far this year, we have presented two community concerts to appreciative audiences and we have four more lined up in the winter and spring. These outreach concerts allow us to bring joy and connection through music to those who need it most.

If you would like to support us further in our mission, donations are always welcome on our CanadaHelps page at <https://www.canadahelps.org/en/charities/strings-attached-orchestra/>. If you'd like us to perform in your community, please contact us at info@stringsattachedorchestra.com. We can bring musicians ranging from small quartet groups to a larger full orchestra.

Strings Attached Orchestra is a Canadian Registered Charity. Registration No. 83585 3599 RR0001

We hope you enjoy the concert!



CONCERT PROGRAMME

BAROQUE REFLECTIONS

SINFONY AND PIFA, FROM MESSIAH, HWV 56

George Frideric Handel (1685–1759)

JESU, JOY OF MAN'S DESIRING

FROM HERZ UND MUND UND TAT UND LEBEN, BWV 147

Johann Sebastian Bach (1685–1750) arr. Reginald Jacques

RHOSYMEDRE: PRELUDE ON A WELSH HYMN TUNE

Ralph Vaughan Williams (1872–1958) arr. Arnold Foster

CHACONNE, FROM KING ARTHUR, Z.628

Henry Purcell (1659–1695)

HAIL THE CONQUERING HERO

FROM JUDAS MACCABAEUS, HWV 63

George Frideric Handel arr. John Caponegro

MA'OZ TZUR

Benedetto Marcello (1686–1739) arr. Hugo Chaim Adler, Jonathan Wong

CHACONNE, FROM FIRST SUITE IN E-FLAT

FOR MILITARY BAND, OP. 28, NO. 1

Gustav Holst (1874–1934) arr. Douglas Wagner

OUVERTURE-SUITE 'BURLESQUE DE QUIXOTTE', TWV 55:G10

Georg Philipp Telemann (1681–1767)

Le reveil de Quixotte [Don Quixote's awakening]

Son attaque des moulins à vent [His attack on the windmills]

Ses soupirs amoureux après la Princesse Dulcinée [His amorous sighs for the Princess Dulcinea]

Le galope de Rosinante/Celui d'âne de Sanche [The gallop of Rosinante/That of Sancho's donkey]

Le couché de Quixotte [Don Quixote's slumber]

PROGRAMME NOTES

SINFONY AND PIFA, FROM MESSIAH, HWV 56 (1741)

George Frideric Handel (1685–1759)

Since its 1741 Eastertime premiere in Dublin, Handel's *Messiah* has enjoyed an uninterrupted performance history, now most frequently during the Christmas season. The opening movement, a "Sinfony" in Handel's words, takes the form of a French overture, with a slow, serious introduction followed by a lively, dramatic fugue. The pastoral "Pifa" introduces the shepherds of Bethlehem; it takes its name from the *pifferari*, Italian shepherd-bagpipers who would traditionally perform on the streets of Rome at Christmas time.

JESU, JOY OF MAN'S DESIRING, FROM HERZ UND MUND UND TAT UND LEBEN, BWV 147 (1723)

Johann Sebastian Bach (1685–1750) arr. Reginald Jacques

As the director of music at the famed St. Thomas Church in Leipzig, Bach was responsible for the performance of a cantata every Sunday and holiday, usually of his own composition. This famous movement comes from a cantata he wrote for the feast of the Visitation, celebrated July 2; the whole cantata is an expansion of an earlier one he wrote for the last Sunday before Christmas Day. The well-known English title "Jesu, Joy of Man's Desiring", a rough translation of the hymn tune's German incipit, comes from transcriptions for piano by Dame Myra Hess, an English pianist remembered for organizing concerts in London during World War II.

RHOSYMEDRE: PRELUDE ON A WELSH HYMN TUNE (1920/1938)

Ralph Vaughan Williams (1872–1958) arr. Arnold Foster

Ralph (rhyming with *safe*) Vaughan Williams wrote *Three Preludes Founded on Welsh Hymn Tunes* for solo organ. The second movement is based on *Rhosymedre*, a hymn tune by the 19th-century Welsh Anglican priest John David Edwards. The most popular movement from the set, it has been performed at the funeral of Princess Diana, the weddings of Princes William and Harry, and the 2023 coronation of Charles III and Camilla.

CHACONNE, FROM KING ARTHUR, Z.628 (1691)

Henry Purcell (1659–1695)

Henry Purcell is remembered as one of the greatest English composers of the Baroque era and of all time. His compositional style combined English, French, and Italian influences into a distinct voice, which has survived to us in works including choral anthems, keyboard suites, over 100 songs, and the earliest English operas. Perhaps his greatest dramatic masterpiece is *King Arthur*, or *The British Worthy*. This semi-opera, a preferred genre of Purcell's that includes more speaking and less singing than a full opera, retells stories about the legendary king's battles and includes some of Purcell's most fascinating and lyrical music. Stage works in this period typically end with a grand dance for the full company, and this chaconne serves this purpose perfectly, with an appropriately regal character that brings the spectacle to a ravishing conclusion.

HAIL THE CONQUERING HERO, FROM JUDAS MACCABAEUS, HWV 63 (1746/1998)

George Frideric Handel (1685–1759) arr. John Caponegro

Handel, born in Germany, made London his home base for much of his professional career. Hence many of his major works were written in English and created at the behest of the royal court. In allegorical fashion, the oratorio *Judas Maccabaeus* celebrates the victory of Prince William

Augustus, Duke of Cumberland over the Jacobites at the 1746 Battle of Culloden, by telling the story of Jewish victory in the Maccabean Revolt against the Seleucid Empire in the 2nd century BCE—the story at the heart of Hanukkah. The celebratory chorus “See, the Conqu’ring Hero Comes!” has been re-used and re-texted many times: Beethoven composed a set of variations on it for cello and piano; Germans sing it as the Advent song *Tochter Zion, freue dich*; the French text *À toi la gloire, O Ressuscité!* and its English translation Thine Be the Glory are used as Easter hymns; and the Hebrew version *Hava Narima* is sung in Hanukkah celebrations across the globe.

MA’OZ TZUR (1724/2025)

Benedetto Marcello (1686–1739) arr. Hugo Chaim Adler, Jonathan Wong

For centuries, Jewish communities have passed down traditional melodies via oral tradition alone, resulting in geographically distinct styles and tunes for even the most common texts. Venetian-born Christian composer Benedetto Marcello was among the first to notate traditional Jewish music, in his *Estro poetico-armonico*, a collection of settings of the first fifty Psalms. His transcription of the 12th-century Hanukkah *piyyut* (liturgical poem) of *Ma’oz Tzur* was taken from the Tedesco tradition, a population of German-speaking Ashkenazi Jews who settled in northern Italy. In the twentieth century, Hugo Chaim Adler created many choral versions of cantorial music; his choral setting of Marcello’s notation forms the basis of the arrangement we perform today.

CHACONNE, FROM FIRST SUITE IN E-FLAT FOR MILITARY BAND, OP. 28, NO. 1 (1909/2001)

Gustav Holst (1874–1934) arr. Douglas Wagner

At the beginning of the twentieth century, military bands and similar civilian ensembles were rather hodgepodge combinations of winds, brass, and percussion, performing mostly popular works and transcriptions. With this piece, Holst gifted the band world an original, ingenious work by a serious, world-class composer. Now recognized as cornerstones of the band literature, Holst’s two suites are performed by hundreds of school, community, and professional ensembles annually. This opening movement takes on the Baroque form of a chaconne, beginning in typical fashion with the theme in the lowest register of the ensemble. The following fifteen variations display tremendous variety in texture and character, ending with a brilliant, monumental tonic chord.

OUVERTURE-SUITE ‘BURLESQUE DE QUIXOTTE’, TWV 55:G10 (1761)

Georg Philipp Telemann (1681–1767)

One of the most prolific major composers of all time, the self-taught German composer and multi-instrumentalist Georg Philipp Telemann wrote over 3,000 works, about half of which have survived to today. He was critically and popularly acclaimed in his day; J. S. Bach and Handel owned and studied copies of his works. In retrospect now, he is seen as an unusually cosmopolitan and imaginative creative force. This orchestral suite, inspired by Cervantes’ legendary novel, is an early example of instrumental program music. Telemann paints Don Quixote’s awakening with a sleepy minuet, contrasting with the fierce back-and-forth in the violins during Quixote’s crazed attack on the windmills. His amorous sighs for the Princess Dulcinea are musically repetitive and melodramatic, serving equally as depiction and meta-commentary. Quixote’s old horse Rosinante has an asymmetrical gait, while his sidekick Sancho’s donkey hee-haws its way with some reluctance. To round off an exciting day, Telemann imagines the exhausted protagonist drifting off to dreams of his next adventure.

Programme notes by Jonathan Wong



ORCHESTRA MEMBERS

MUSIC DIRECTOR AND CONDUCTOR
JONATHAN WONG

VIOLIN



Rudi Abel
Mehran Ataee
Olivia Baker-Sullivan**
Linda Byron
Paul Collier
Lee Coplan
Myriam Dilindi
Amanda Donelan
Jill Fraleigh
Laurie Hayden
Rhonda Haznof
Emily He
Solomon Hoasjoe
Marg Kerr
Christina Kim
Francis Lau
Jenna Lee
Jerry Loterman
Ariel Park
Andrea Pines
Ying Quan
Nadia Romito
Nelly Sinclair
Gary Tom*
Sofia Vendittelli
Mikhail Vinnik
Bonnie Wasser
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Caroline Pai
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Gabriel Rouer
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Danielle Figov
Peter Grant
Hanseul Kim**
Ruth Levenstein
Wally Levitt
Malcolm Noble
Claire Nunes-Vaz
Rita Shahin
Len Silverberg
Kellin Wong

DOUBLE BASS

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Jordan Kojokaro
Matthew Poon
Mac VanDuzer***

* Concertmaster

** Section principals

*** Guest musician

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