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CONCERT PROGRAM

Dundas Valley Orchestra
Laura Thomas, Music Director

2024/25 DUNDASVALLEYORCHESTRA.CA | FEB 16, 2025

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Land Acknowledgement

The Dundas Valley Orchestra recognizes that we rehearse, perform, and gather today at St. Paul's United Church, on the traditional territory of the Chonnonton People, also known as the Neutral People. This region later became the shared territory of the Haudenosaunee, Anishinaabe, and the Mississaugas of the Credit First Nation. We recognize that the town of Dundas, Ontario, lies within the bounds of the Between the Lakes Purchase, Treaty 3, signed in 1792, and we express gratitude to the Mississaugas of the Credit First Nation as stewards of these lands. This area also lies protected within the "Dish with One Spoon" Wampum, an agreement between the Haudenosaunee and Anishinaabe to share and care for the resources around the Great Lakes. This agreement provides an example of how Indigenous and Settler peoples can peacefully coexist, as we work towards reconciliation for the actions of our past and present. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to live and make music on this land.

About the Dundas Valley Orchestra

The Dundas Valley Orchestra offers amateur musicians the opportunity to experience the joy of performing orchestral music. Musicians of all ages develop their skills and share their talents through community concerts and free performances at local institutions, including retirement residences and long-term care homes.






Dundas Valley Orchestra
at St. Paul's United Church
29 Park St. W, Dundas, ON L9H 1X3

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Music Director

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The Dundas Valley Orchestra relies on donations to support the purchase of music and instruments, engage soloists, and rent rehearsal and performance spaces. We are deeply grateful for the generosity and support of our patrons and partners.

D. Kanfer

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Laura Thomas, Conductor

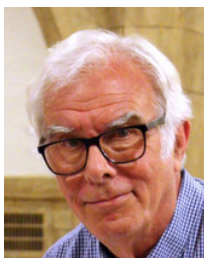


Laura Thomas is a conductor, arranger, composer, percussionist and teacher. In addition to being the Music Director of the *Dundas Valley Orchestra*, she is also the Artistic Director of the Hamilton/Niagara area *WomEnchant Chorus & Drummers* and Conductor of Hamilton's *Hope & Harmony* choir. Her past 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.



Celtic Cadence

One of the founding missions of the DVO is to present live music performances in our community's retirement homes and long-term care facilities. Until the pandemic, the full orchestra performed for audiences in these residences three or four times each season. Covid-19 changed that and the DVO, remaining committed to our mission, adapted by forming small ensembles. When restrictions allowed, our small groups performed in many retirement homes and long-term care facilities. One of the first groups formed was the Celtic fiddle group, now known as Celtic Cadence.

Since its formation, Celtic Cadence has become one of the DVO's most active small ensembles. They have performed in many retirement homes and long-term care facilities, the Dundas Cactus Festival, Arts Dundas Weekend at the Carnegie Gallery, Art Fair at the Cotton Factory (Hamilton) and many private events. This is the first performance of one of the DVO small ensembles with the full orchestra.

Most of the musicians in Celtic Cadence have previous experience playing Celtic music and they bring their experience and enthusiasm to all of their performances. Celtic Cadence is led by DVO violinist Brenda Hurlburt.

CELTIC CADENCE MEMBERS

Fiddles: Brenda Hurlburt, Ron Sealey, Suzanne McNeill, Nicole Morino, Marg Jamieson; Michael McAllister, Irish flute; Lynne Ryall, guitar; Dave Little, bass; & Laura Thomas, bodhran

Gary Fleming, Clarinet



RETIRING AFTER OVER 20 YEARS WITH THE DVO

Gary joined the orchestra in late 2001 and has thoroughly enjoyed his time with the DVO. One highlight was playing the Mozart Clarinet Concerto in 2002, at the invitation of Glenn Mallory. "There has been so much memorable music that I have been thrilled to play with DVO."

Gary started playing clarinet in high school in Simcoe when he was 14 years old and studied with several clarinet players over the years.

Gary was a diesel mechanic for the Hamilton Street Railway from 1971 to 2018. When he retired from full time work in 2009, he started taking clarinet lessons with Zoltan Kalman to build his playing skills.

Gary was president of the DVO for the 2010-2011 season.

Gary is retiring for medical reasons but hopes that he will be able to continue playing in DVO ensembles, sharing his love of music with others in retirement and nursing homes. His wife, Jane, has taken care of the DVO concert surveys so both have been involved for many years.

Gary and Jane, all of us at the DVO, **thank you** for all you have done for the DVO.



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Centuries of Dance

Laura Thomas, Conductor
Larry Allen, Associate Conductor*
The DVO's **Celtic Cadence**[^]

Program

Sunday,
February 16, 2025
3 p.m.

Edward German

Three Dances from Henry VIII

Manuel de Falla

Ritual Fire Dance

Béla Bartók

Rumanian Dances

Johann Strauss, Jr.

Pizzicato Polka

Piotr I. Tchaikovsky

Sleeping Beauty Waltz

Aleksandr Borodin^{*}

Polovtsian Dances

Intermission

Reel Medley arr. by Laura Thomas[^]

- I. My Home
- II. Pipers Cave
- III. High Road to Linton

Leroy Anderson

Blue Tango

Elton John arr. by John Cerulli

Crocodile Rock

Ronan Hardiman arr. by Larry Moore

Lord of the Dance

Dmitri Shostakovich

Waltz No. 2

Aram Khachaturian

Sabre Dance

Musicians of the Dundas Valley Orchestra

VIOLIN I

Naomi Dore Brown
CONCERT MASTER
Erika Bellhouse
Mary Anne Peters
Ron Sealy
Deborah Kanfer
Margaret Jamieson
Nicole Morino
Brenda Hurlburt
Dorota Borovsky
Camille DiFrancesco
Andrea Badow*
Robert Brooks*
Sarah Falzon*

VIOLIN II

Andrea Armstrong
PRINCIPAL
Rory Fitz
Claire Morris
Suzanne Lindsay
Margaret Sherman-Bell
Suzanne McNeill
Leanne Chieran
Jane Newman
Jennifer Walker
Joelle Laroche
Claire Lechner
Frana Barry
Rudin Knights
Darwin Allen*
Dorothy Haartman*
Jennifer Holmes*

VIOLA

Glenn Welbourn
PRINCIPAL
Jim Jones
Clement Ng
Irene Walker
Priscilla Harding
Amrita Akhand
Rachel Hutchings*

CELLO

Baya Vertes
PRINCIPAL
Gideon Bell
Saskia van Arragon
Mary Ann Bastien
Lyndsay Cartwright*

Hannah Ince*
Kate Lynn Robles*
Lianne Tan*
Oliver Wesley-James**

DOUBLE BASS

David Little
Brian Liberty
Suzanne Bell

FLUTE

Seiichi Ariga
PRINCIPAL
Mika Takahashi
Tina Brook
Sharon Millar*

OBOE

Homer Seywerd
PRINCIPAL
Scott Duffus

ENGLISH HORN

Scott Duffus

CLARINET

Stan Alama
Amanda Helli
Michael Westwood

SAXOPHONE

Amanda Helli

BASSOON

Timothy Fox
PRINCIPAL

HORN

Ian Kivell
PRINCIPAL
Winston Munro
Linda Thomas
Steven Hewis
Erin Grant*

TRUMPET

Jeff Reynolds
PRINCIPAL
Barbara Gatt
Elizabeth Carbonneau
Robyn Pitts*

TROMBONE

Dan Grieve
PRINCIPAL
Rick Harper
John Stockton

TUBA

David Pearson

TIMPANI

Simon Woodside
PRINCIPAL

PERCUSSION

James Locke
PRINCIPAL
Patricia Ward
Debi Sproule

HARP

Diana Hill
PRINCIPAL

PIANO

Larry Allen

COMPOSER IN RESIDENCE

Mark Thomas

**On leave*

^Founding member

Dr. Sarah Baker Psychologist

Wishing the
Dundas Valley
Orchestra an
exciting concert
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season!

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About the Music

Edward German (1862–1936)

Three Dances from Henry VIII

Edward German was a Welsh composer who became director of London's old Globe Theater in 1888. He composed incidental music for plays at the Globe, and other London theaters, including the 1892 production of *Henry VIII*. On Arthur Sullivan's death in 1900, German was invited by D'Oyly Carte to complete Sullivan's comic opera *The Emerald Isle*, and he followed that with operettas of his own, *Merrie England* and *Tom Jones*. The Three Dances, a Morris Dance, Shepherd's Dance, and Torch Dance, are in the "Olde English" style which became his trademark.

Manuel de Falla (1876–1946)

Ritual Fire Dance

De Falla composed his ballet *El Amor Brujo* (Enchanted Love) as a gitanería, or gypsy flamenco dance, in Madrid in 1915. This version, with song and dialogue, proved unsuccessful, so de Falla revised it twice, creating a "ballet pantomímico" in 1924, without spoken or sung lines, and with expanded instrumentation. In the ballet, an Andalusian gypsy woman Candela is haunted by the ghost of her murdered husband. To rid herself of this curse, Candela performs a ritual fire dance as an exorcism. The music is rapid and frenetic, with many trills and other ornaments, depicting Candela jumping through rings of flame.

Béla Bartók (1881–1945)

Ritual Fire Dance

As a young composer Bartók was influenced by Brahms and Richard Strauss, but became fascinated with the folk music tradition of his native Hungary, and the neighboring regions of Transylvania, Romania, and Slovakia. He toured small villages, observed and recorded local musicians playing traditional folk songs, and incorporated their melodies, harmonies, and rhythms into his own compositions. Bartók selected seven Transylvanian songs and wove them into a suite of six Romanian Dances for solo piano, which he orchestrated in 1917.

Johann Strauss, Jr. (1825–1899) and Josef Strauss (1827–1870)

Pizzicato Polka

A polka is a Bohemian two-step dance, the name coming from the Czech word for half. The polka became wildly popular in Europe in the 19th century, starting in Prague in the 1830s and spreading to Paris in 1840, inciting a "polkamania" craze. Confusingly, Johann Strauss Jr. composed two Pizzicato Polkas. The one we play is the first, written in 1869 with his brother Josef, for performance in the royal court in Russia. It is entirely pizzicato, the string section putting down their bows to pluck the strings throughout the piece. They are accompanied by a glockenspiel, a small xylophone with metal keys, and a tambourine. In 1892 Johann composed the somewhat longer Neue Pizzicato Polka, with a glockenspiel solo in the middle trio section.

Piotr I. Tchaikovsky (1840–1893)

Sleeping Beauty Waltz

Sleeping Beauty was the second of Tchaikovsky's three ballets, composed in 1889 for the Mariinsky Theater in St Petersburg. The story is based on Charles Perrault's fable, *La belle au bois dormant*, although the ballet's director Ivan Vsevolozhsky included characters from many other Perrault tales in the ballet: Puss in Boots, Little Red Riding Hood, Cinderella, Bluebeard, and Tom Thumb. The Waltz comes from the first act of the ballet, with dancers bearing garlands of flowers in celebration of the heroine Aurora's birthday.

Aleksandr Borodin (1833–1887)

Polovtsian Dances

Borodin called himself a "Sunday composer", music being a pastime he indulged in when not working as a research professor of chemistry in St Petersburg. The Polovtsian Dances appear at the end of the second act of his opera *Prince Igor*, which he left unfinished at the time of his death. The Polovtsians were nomadic Turkic people who invaded eastern Europe in the late middle ages. In the story, Prince Igor is captured by the Polovtsian Khan, who calls on servants from his homeland to entertain Igor with exotic dances. The suite of dances is based on five melodic themes, which repeat and at times intertwine. The Introduction, with its yearning tone, is followed by the romantic Gliding Dance of the Maidens, made popular in the song "Stranger in Paradise" from the musical *Kismet*. Next is the aptly named Wild Dance of the Men, then the dramatic General Dance and the agile Dance of the Boys. The exotic nature of the music is brought out by stunning solos in the woodwinds and bold riffs from the brass section.

Reel Medley arr. by Laura Thomas

Set of reels

The reel is a Scots folk dance, typically accompanied by fiddle and wood flute players. The word is believed to come from the old Norse *rulla*, meaning to whirl around. The style was introduced in Ireland in the 18th century, where it caught on quickly, and then was brought to North American shores by Scottish and Irish immigrants. Reels remain central in Cape Breton, Acadian, Québécois, Métis, Cajun, and Zydeco dance traditions.

Leroy Anderson (1908–1975)

Blue Tango

Leroy Anderson studied music and Scandinavian languages at Harvard University, and while in graduate school directed student ensembles and local dance bands. His light orchestral compositions and arrangements were noticed in 1936 by the new music director of the Boston Pops Orchestra, Arthur Fiedler, and a long-term collaboration between Anderson and Fiedler's Boston Pops was begun. *Blue Tango* was composed in 1951, and Anderson's recording of it hit number one on the Billboard charts in 1952. As was the norm at that time, other bandleaders also issued recordings, several of which climbed the charts in 1952-53, including one by Guy Lombardo and His Royal Canadians.

Elton John (b. 1947) and Bernie Taupin (b. 1950) arr. by John Cerulli
Crocodile Rock

Written in 1972 for the Honky Château album, Crocodile Rock was Elton John's first number one song on the Billboard chart. The musical style and lyrics relive fond memories of classic rock and roll of his youth, incorporating a falsetto chorus paying homage to Little Richard and Smokey Robinson in the Motown and rhythm 'n blues tradition. Elton performed it in innumerable concerts, but also notably in a 1978 TV appearance on the Muppet Show, accompanied by singing crocodiles.

Ronan Hardiman (b. 1961) arr. by Larry Moore
Lord of the Dance

Lord of the Dance was a 1996 musical dance production, created, choreographed by, and starring Michael Flatley, one of the original dancers in *Riverdance*. The story takes place in Planet Ireland, where Flatley's Lord must repel an invasion by the evil Don Dorchá, with the help of a mischievous fairy spirit. The episodes are mainly drawn from Irish folklore, but the title and main musical theme comes from a 1963 hymn by Sydney Carter, with melody based on the Shaker song "Simple Gifts", familiar from its use by Aaron Copland in Appalachian Spring.

Dmitri Shostakovich (1906–1975)
Waltz No. 2

As a celebrity in Soviet Russia, Shostakovich walked a dangerous cultural tightrope, always fearful of denunciation by Stalin's ideological enforcers. Most of his symphonies, operas, and chamber works hew to nationalistic themes or party ideology. However he had great love and respect for the "bourgeois" music of Bach, Beethoven, and Brahms, and even for jazz and pop songs, which he would play in private with his friends around the piano. His lighter compositions come to us through the 34 film scores he wrote, work which has only relatively recently been catalogued and performed in the west. Waltz No. 2 is the seventh movement of eight in the Suite for Variety Orchestra, from the 1955 film *The First Echelon*. The "Variety" refers to the inclusion of popular music instruments in the orchestra, notably an alto saxophone which first plays the playfully melancholy waltz theme.

Aram Khachaturian (1903–1978)
Sabre Dance

Khachaturian composed the music for the ballet Gayane in 1942. The director of the Kirov Theater in St Petersburg who commissioned the work demanded an extra dance scene, in which dancers would brandish sabres, and so Khachaturian reluctantly added a "Dance of the Kurds", which quickly became popularly known as the Sabre Dance. Destined to be his most recognizable composition, the dance is bold and frenetic, with nervous chromatic riffs in the woodwinds and dramatic glissandi from the brass.

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Upcoming DVO Concerts



From The New World

Sunday, May 25, 2025 at 3 p.m. | St. Paul's United Church, Dundas

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

Sunday, June 22, 2025 at 7 p.m. | Canadian Warplane Heritage Museum 9280 Airport Rd, Mount Hope

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.

2025/26

The DVO presents The Nancy Cassels Christmas Chamber Music Concert

Sunday, December 7, 2025 at 3 p.m. | St. Paul's United Church, Dundas

Upcoming Community Concerts

Dundas Baroque Ensemble

with special guests Lara Housez, soprano and Kate Boose, piano
 Sunday, March 30, 2025 at 3 p.m. | St. Paul's United Church, Dundas

Free Admission,
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Baroque Music Concert

In support of Refugee Outreach Program at St. Paul's United Church

Sunday, March 30, 2025, 3:00 pm
 St. Paul's United Church in Dundas

by the Dundas Baroque Ensemble
 of the Dundas Valley Orchestra.
 Joined by Lara Housez, soprano,
 and Kate Boose, piano

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Due to the size of our orchestra, the DVO has established various ensembles that visit retirement and long-term care homes providing lasting memories for their residents.

As a Friend of the DVO, you can help us reach out through our ensembles, making an impact in your community. Your gift will support:

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All 'Friends of the DVO' and ongoing donors will be recognized in our final concert program in May 2025. Memorial and anonymous donations are also appreciated. Charitable receipts are issued for donations over \$10.

Note that the Federal Government has extended the 2024 Charitable Receipt date to February 28, 2025.



To donate securely online, find us at
CanadaHelps.org/en/charities/dundas-valley-orchestra

Contact DVOcontact@gmail.com for more information.