

**2024** *the year of...*

ARTISTIC DIRECTOR/  
CONDUCTOR:  
**NICOLO ARRIGO**



**HANDEL**

Herbert

**ROYSE**

**WILLIAMS**

**ELGAR**

Beethoven

**ANDERSON**

Mancini

**BEEETHOVEN**



East End United, 310 Danforth Avenue  
Tuesday, December 10, 2024 • 7:30 pm  
Admission by Donation

[torontocommunityorchestra.org](http://torontocommunityorchestra.org)  

— *Program* —

*Raiders March*

**JOHN WILLIAMS** Arranged by **Paul Lavender** From *Raiders of the Lost Ark*

*Messiah, HWV 56*

**GEORGE FREDERIC HÄNDEL** Nr. 1: Overture

*Down a Country Lane*

**AARON COPLAND**

*Symphony No. 9 in D Minor, Op.125*

**LUDWIG VAN BEETHOVEN** Movements 1 and 2

*Nimrod*

**EDWARD ELGAR** Enigma Variations Movement 9 *(In memory of Doug Cuttell)*

*A Tribute to Henry Mancini*

**HENRY MANCINI** Arranged by **Calvin Custer**

*Baby Elephant Walk, Charade, The Pink Panther, Days of Wine and Roses, Peter Gunn*

*March of the Toys*

**VICTOR HERBERT** Arranged by **Robert A. Curry** from *Babes in Toyland*

*Sleigh Ride*

**LEROY ANDERSON**

*The Twelve Days of Christmas*

Arranged by **TONY ROYSE** Sing Along for Audience

# Toronto Community Orchestra



*Nicolò Arrigo*

## ARTISTIC DIRECTOR/CONDUCTOR

**Nicolò Arrigo** is pleased to be back directing the Toronto Community Orchestra. Nick is a career Music Educator and retired Reserve Officer in the Canadian Forces. In addition to

playing clarinet in the Royal Canadian Artillery band and the Encore Band in Toronto, Nick plays as a member of the Toronto Clarinet Choir.

Nick conducts both the Toronto Community Orchestra and the Malta Band in Mississauga.

Nick Arrigo still gives private lessons and clinics for schools on clarinet and guest conductor.



*Eric Diller*

## CONCERTMASTER

Concertmaster **Eric Diller** has been playing with the TCO since he joined the viola section in 2016. He started

playing strings in grade four, and is told by his 2- and 5-year old sons that he sounds best when playing silly sliding notes.

During the day Eric is an engineering professor, and plays with the TCO because it is a great community of people who are supportive and have fun together through music.

### VIOLIN I

Eric Diller,  
CONCERTMASTER  
Jerry Brail  
Stephanie Cerutti  
Kang Hsieh  
Tina Kresse  
Natasha Tennant  
Nichola Trinh  
Paul Whang  
Patrick Wspanialy

Susan Ross  
Anna Rosenbluth  
Sharon Scanlan  
Michael Schneider  
Benno Sommer

Eleanor Moore  
Sally Rylett  
Suzanne Wood  
Jane Ubertino

### CLARINET

David Marshall,  
PRINCIPAL  
Robert Kligerman

### TRUMPET

JJ Sheppard,  
PRINCIPAL  
Victoria Watson

### VIOLA

John Clark,  
PRINCIPAL  
Snezana Basaric  
Janna El-Daly  
Katie Martin  
Mary Nishio

### BASS

Samantha Donaldson,  
PRINCIPAL  
Friedrich Brunzema

### BASSOON

Colleen Goulet,  
PRINCIPAL  
Shannon Hallmac

### TROMBONE

Rob Deutschmann,  
PRINCIPAL  
Jeff Buchyns  
David Russell

### VIOLIN II

Grace Law, PRINCIPAL  
Fong Di Caterina  
Solomon Hoasjoe  
Denise Luck  
Betsy Moss  
Amy Nishio  
Anna Nowak

### CELLO

Michael Wong,  
PRINCIPAL  
Elaine Fletcher  
Maya Harakawa  
Susan Kopulos

### FLUTE/PICCOLLO

Brendon Phillips,  
PRINCIPAL  
Marie Campbell  
Rachna Jog

### HORN

Olivier Laquerre,  
PRINCIPAL  
Bob Bernstein  
Hilary Dawson  
Ella Masciulli  
Colleen Stanley

### TIMPANI

Aldrin Fernandes

### PERCUSSION

Gabe Girard

### OBOE

Paola Munoz,  
PRINCIPAL  
Beth Moore

### PIANIST/ KEYBOARDIST

Paniz Ghazanfari



*It is with heartfelt gratitude and deep respect that we dedicate this performance of Nimrod from the Enigma Variations by Edward Elgar to the memory of Thomas "Doug" Douglas Cuttell, a beloved and long-standing member of our orchestra family, sharing his talent, passion, and friendship with us all. As we play this deeply moving piece, we honor Doug's life, his contributions to our ensemble, and the profound impact he had on everyone who had the privilege of knowing him. He will always have a place in our hearts and in our music.*

# The Twelve Days of Christmas

On the first day of Christmas my true love sent to me:

**A Partridge in a Pear Tree**



On the second day of Christmas my true love sent to me:

**2 Turtle Doves...**



On the third day of Christmas my true love sent to me:

**3 French Hens...**



On the fourth day of Christmas my true love sent to me:

**4 Calling Birds...**



On the fifth day of Christmas my true love sent to me:

**5 Golden Rings...**



On the sixth day of Christmas my true love sent to me:

**6 Geese a Laying...**



On the seventh day of Christmas my true love sent to me:

**7 Swans a Swimming...**



On the eighth day of Christmas my true love sent to me:

**8 Maids a Milking...**



On the ninth day of Christmas my true love sent to me:

**9 Ladies Dancing...**



On the ninth day of Christmas my true love sent to me:

**10 Lords a Leaping...**



On the eleventh day of Christmas my true love sent to me:

**11 Pipers Piping...**



On the twelveth day of Christmas my true love sent to me:

**12 Drummers Drumming...**

# Program Notes

## **RAIDER'S MARCH** by John Williams

John Williams composed the score for *Raiders of the Lost Ark*. He said the music did not have to be serious for the film and was instead theatrical and excessive. Williams spent a few weeks working on the Indiana Jones theme, more commonly known as "The Raiders March" that plays during the main character's heroic scenes. Two separate pieces were played for Steven Spielberg, who wanted to use both. These pieces became the main theme and musical bridge of "The Raiders March"

## **MESSIAH** by George Fredric Handel -Sinfonia

The opening *Sinfonia* is composed in E minor for strings, and is Handel's first use in oratorio of the French overture form. Critics have described the movement as dry and uninteresting but its use of dotted rhythms emulating the French form has made it recognizable as the first movement of this great work.

## **DOWN A COUNTRY LANE** by Aaron Copland

Copland enjoyed the challenge of composing for young performers. Life Magazine commissioned a piano piece and featured it in a 1962 issue of the magazine with photographs and a homespun article that explained, "Copland's *Down a Country Lane* fills a musical gap: it is among the few modern pieces specially written for young piano students by a major composer." Copland was quoted: "Even third-year students will have to practice before trying it in public." In 1964, Copland wrote a setting for Orchestra. Tonight, we celebrate this 60 year anniversary of it's creation.

## **BEETHOVEN NINTH SYMPHONY** *movements 1 and 2*

Beethoven lived in a revolutionary era. His music also overturned the rules and boundaries of previous orders, while creating fresh paradigms that have influenced the arts ever since. Beethoven has become a symbol of the individual genius pushing limits, the artist as rebel.

An astonishingly radical work for its time, the Ninth Symphony certainly supports that defiant-loner image of Beethoven. Yet paradoxically it celebrates the unity of humanity with a vast, all-inclusive embrace.

The basic arc of the piece is from chaos and struggle to serenity and jubilation. That mirrors the course of its creation. Friedrich Schiller published his ode *An die Freude* (To Joy) in 1785, and Beethoven was much moved by this ecstatic vision. The young composer may have tried to set it to music even before he left his hometown of Bonn, Germany, in 1792, and he grappled with the poem twice before 1817, when the Philharmonic Society of London invited him to conduct two new symphonies that winter, neither of which materialized.

As a result of the invitation, however, Beethoven started planning for two symphonies, one in D minor, the other with a choral slow movement. These two works began to merge into one in 1822, when the correspondence with the Philharmonic Society finally turned into an accepted commission. Beethoven worked steadily at this grand project throughout 1823, completing it in March 1824. The work premiered in Vienna on May 7, 1824, the famous concert at which the now-deaf composer had to be turned around to see the tumultuous applause he could no longer hear.

The Ninth Symphony opens in hushed anticipation, from which an elementally simple theme soon erupts violently. The dynamic energy and scope of the ideas in this movement suggest creation myths or the Big Bang. Beethoven changed the usual order of symphonic movements here, placing a Scherzo next. Typically, a dancing, often humorous movement with a contrasting middle section, Beethoven's dark Scherzo is relentlessly concentrated, its insistence intensified by fugal imitation. The contrast is supplied by a graceful hymn that suggests the ultimate joy of the finale.

The slow movement (Adagio) offers a peaceful balance to the preceding furies. Beethoven develops two themes to increasing levels of yearning through sophisticated variations.

## ENIGMA VARIATIONS: Variation IX (*Adagio*) "Nimrod"

The name of the variation refers to Augustus J. Jaeger, who was employed as a music editor by the London publisher Novello & Co. He was a close friend of Elgar's, giving him useful advice but also severe criticism, something Elgar greatly appreciated. Elgar later related how Jaeger had encouraged him as an artist and had stimulated him to continue composing despite setbacks. Nimrod is described in the Old Testament as "a mighty hunter before the Lord", *Jäger* (which can also be spelt *Jaeger*) being German for hunter.

In 1904 Elgar told Dora Penny ("Dorabella") that this variation is not really a portrait, but "the story of something that happened". Once, when Elgar had been very depressed and was about to give it all up and write no more music, Jaeger had visited him and encouraged him to continue composing. He referred to Ludwig van Beethoven, who had a lot of worries, but wrote more and more beautiful music. "And that is what *you* must do", Jaeger said, and he sang the theme of the second movement of Beethoven's Piano Sonata No. 8 *Pathétique*. Elgar disclosed to Dora that the opening bars of "Nimrod" were made to suggest that theme. "Can't you hear it at the beginning? Only a hint, not a quotation."

This variation has become popular in its own right and is sometimes used at British funerals, memorial services, and other solemn occasions. It is always played at the Cenotaph, Whitehall in London at the National Service of Remembrance. A version was also played during the Hong Kong handover ceremony in 1997, at the opening ceremony of the London 2012 Olympic Games, and during the 2022 BBC Proms after the season was cut short due to the death of Queen Elizabeth II. The "Nimrod" variation was the final orchestral composition (before the national anthem) played by the Greek National Orchestra in a televised June 2013 concert, before the 75-year-old Athenian ensemble was dissolved in the wake of severe government cutbacks to televised programming.

## A TRIBUTE TO HENRY MANCINI

Born in Cleveland, Ohio, but brought up in Pennsylvania, where he played the flute in a local band, as a youth, before sending some arrangements to Benny Goodman. Goodman offered him a job and, after serving in WWII, he joined the rearranged Glenn Miller band. In 1952, he was given a two-week assignment at Universal to work on an Bud Abbott and Lou Costello film and ended up staying for six years. Success with *The Glenn Miller Story* (1954) allowed him to score many other films, helping along the way to change the style of film background music by injecting jazz into the traditional orchestral arrangements of the 1950s. He was nominated for 18 Oscars and won four; in addition, he won 20 Grammys and 2 Emmys, made over 50 albums and had 500 works published. Mancini collaborated extensively with Blake Edwards -- firstly on TV's *Peter Gunn* (1958), then on *Breakfast at Tiffany's* (1961), which won him two Oscars; he won further Oscars for the titles song for *Days of Wine and Roses* (1962) and the score for *Victor/Victoria* (1982); he will be best-remembered for the theme tune for *The Pink Panther* (1963). Our performance will include selections from the *Baby Elephant Walk*, *Charade*, the *Pink Panther*, *Days of Wine and Roses*, and the *Peter Gunn* theme.

## MARCH OF THE TOYS

### *from Babes in Toyland*

*Babes in Toyland* is an operetta composed by Victor Herbert with a libretto by Glen MacDonough (1870–1924), which wove together various characters from Mother Goose nursery rhymes into a Christmas-themed musical extravaganza. The original production opened at the Chicago Grand Opera house in June 1903 and toured to several East Coast cities before opening in New York in October 1903; it ran for 192 performances. This was followed by many successful tours and revivals. The piece was so popular that it spawned other "fairy-tale" shows over the next decade.

George Bruns wrote the theme music for the 1961 Walt Disney feature film *Babes in Toyland*, based on Herbert's operetta.

## SLEIGH RIDE and 12 DAYS OF CHRISTMAS

We will conclude our concert with two holiday favourites. Leroy Anderson's own recording of "Sleigh Ride" was made on September 11, 1950, and was released on his album "Leroy Anderson Conducts His Own Compositions" on the Decca label in 1951. Also released that year as a 78-rpm single, then reissued as a 45-rpm single the following year when it reached #26 on the *Cash Box* bestsellers' chart.

The main melody of "Sleigh Ride" was used, but without crediting Anderson, as the main theme of Victor Young's score for the 1949 Western *Streets of Laredo*. Mitchell Parish worked with Young at this approximate time, writing the lyrics for Young's recording of Hoagy Carmichael's previously instrumental "Stardust." In 1950, the Andrews Sisters recorded the first vocal version of "Sleigh Ride", using the lyrics Parish had written. Although the song is often associated with Christmas and appears on Christmas compilation albums, its lyrics do not mention any holidays.

The piece is noted for the sounds of a horse clip-clopping, and a whip used to get the horse moving. In most performances, a percussionist provides these sounds on temple blocks and a slapstick, respectively. Toward the end of the piece, a trumpet imitates the sound of a horse whinnying.

According to the American Society of Composers, Authors and Publishers (ASCAP), "Sleigh Ride" consistently ranks as one of the top 10 most-performed songs written by ASCAP members. ASCAP named "Sleigh Ride" the most popular piece of Christmas music in the U.S. between 2009 and 2012 based on performance data from over 2,500 radio stations. Anderson's recording remains the most popular instrumental version, while Johnny Mathis's has become the most popular vocal version.

Biographer Steve Metcalf said, "'Sleigh Ride'... has been performed and recorded by a wider array of musical artists than any other piece in the history of Western music."

"Sleigh Ride" is written in seven-part rondo form (though performers sometimes omit the final B section, effectively rendering it a five-part rondo).

"**The Twelve Days of Christmas**" is an English Christmas carol. A classic example of a cumulative song, the lyrics detail a series of increasingly numerous gifts given to the speaker by their "true love" on each of the twelve days of Christmas (the twelve days that make up the Christmas season, starting with Christmas Day). The carol, whose words were first published in England in the late eighteenth century, has a Roud Folk Song Index number of 68. A large number of different melodies have been associated with the song, of which the best known is derived from a 1909 arrangement of a traditional folk melody by English composer Frederic Austin.



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