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CONCERTS

MANITOBA
CHAMBER ORCHESTRA
CONDUCTED BY ANN MANSON

WITH GUEST SOLOIST
DAME EVELYN GLENNIE

SEPTEMBER 18, 2009



Dame Evelyn Glennie is the first person in musical history to create and sustain a successful full-time career as a solo percussionist. As one of the most eclectic and innovative musicians on the scene today, she is constantly redefining the goals and expectations of percussion and creating performances of such vitality that they almost constitute a new type of performance.

In the course of more than 100 performances a year she joins with such artists as Nana Vasconcelos, Kodo, Bela Fleck, Bjork, Bobby McFerrin, Sting, Emmanuel Ax, Kings Singers, Mormon Tabernacle Choir and Fred Frith. She is the subject of two documentary films, the most recent being *Touch the Sound*. Ms. Glennie has commissioned over 100 new works for solo percussion from many of the world's most eminent composers. Of her 25 recordings, her first CD, Bartok's *Sonata for two Pianos and Percussion*, won her a Grammy in 1988.

Dame Evelyn is constantly exploring other areas of creativity. She has written a best selling autobiography, *Good Vibrations*. She has collaborated with renowned film director Thomas Riedelsheimer and has presented two series of her own television programmes (*Soundbites*) for the BBC. She regularly appears on television around the world, including *The David Letterman Show* and *Sesame Street*. Her activities also include lobbying the government on arts education issues along with James Galway, Julian Lloyd Webber and the late Michael Caman. In 1993 Dame Evelyn was awarded the OBE (Officer of the British Empire); this was extended in 2007 to "Dame Commander" for her services to music.



Anne Manson was the first woman to conduct at the Salzburg Festival and became one of only three women to have been appointed music director of a major North American symphony orchestra, when she served as music director of the Kansas City

Symphony from 1999 to 2003. Her international career was launched in 1988 when she led the London-based Mecklenburgh Opera.

With a powerful podium presence and great stylistic versatility, Ms. Manson has a unique ability to draw audiences into the inner world of the composer. She combines a reputation for excellence in the classical chamber orchestra repertory with a passionate advocacy of music of the present. Anne Manson was appointed Music Director and Principal Conductor of the Manitoba Chamber Orchestra in November, 2008.

about the artists



Since it was established in 1972, the **Manitoba Chamber Orchestra** has engaged in a whirlwind of national and international musical activity. It represented Manitoba at the Calgary Winter Olympics in 1988. In 1990, it was featured at the Association of Canadian Orchestras and in 1995, the orchestra released its first CD of Canadian works for chamber orchestra. The Manitoba Chamber Orchestra toured Italy in 1999, BC in 2003 and participated in the national broadcast of the Juno Awards in 2005. 2008 was a gala year — the orchestra made its debut appearance at the National Arts Centre, performed for over 7,500 people on Canada Day in Toronto, and accompanied Canadian soprano Isabel Bayrakdarian on a North American tour, including New York.

This tour has been made possible by generous grants from:



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a message from the president

Welcome to our 53rd season. Or should I say, welcome back. At the end of last season, I said to you that our 2009-10 season would be the best season ever, not just because of the stellar roster of artists that we would be featuring, but especially if I could see all of you back. Well, the results are in, and over 93 percent of you decided to renew (750 out of 800 subscribers), by far our highest renewal rate in our 53-year history, and, from what I can tell, the highest renewal rate of any music series in the country. So do say hello to our 50 new friends in the audience.

I dare say that you renewed because of the magnificent music to come, from artists of international renown (and in your own neighborhood at that) and because you know an uncommonly fine value when you see one. But we do not gather here for numbers, but for notes and how those notes, when sung or played, make us feel; to uplift us even further in happy times, and to provide solace and comfort when melancholy strikes.

So let the power of the music wash over you.

— Rick Gambrel

Manitoba Chamber Orchestra

Conducted by Anne Manson

Guest soloist, Dame Evelyn Glennie, percussion

Violin I: Karl Stobbe, Kerry Duwors, Mona Coarda, Shao Jun, Barbara Gilroy, Elation Pauls.

Violin 2: Simon Macdonald, Kathryn Sigsworth, Boyd Mackenzie, Laura Chenail, Susan Mecal-
lum, Anna Bond. **Viola:** Daniel Scholz, Richard Bauch, Merrily Peters, Coca Bochonko. **Cello:** Yuri
Hooker, Alex Adaman, Carolyn Nagelberg, Margaret Askeland.

Double bass: Meredith Johnson, Paul Nagelberg

Antonio Vivaldi [1678-1741]

Piccolo Concerto in C Major, RV 433

Arranged for vibraphone and strings by Dame Evelyn Glennie

Allegro-Largo-Allegro molto

Dame Evelyn Glennie, vibraphone, and the Manitoba Chamber Orchestra

Jose Evangelista [1943 -]

L'Airs d'Espagne (Spanish Melodies)

Commissioned by CBC Winnipeg

Dansa dels esquiladors-Arada-La Alegria-Alsa Bayona,

Si la nieve resbala-Muneiras-Nana-Palomita-Charrada

The Manitoba Chamber Orchestra strings

Joe Duddell [1972 -]

Snowblind, for strings, crotales, vibraphone, marimba [2001]

Dame Evelyn Glennie, percussion, and the Manitoba Chamber Orchestra

Intermission

Christos Hatzis [1953 -]

Mirage? for vibraphone and strings, [2009]

Commissioned by the CBC

Dmitri Shostakovich [1906-1975]

Symphony, Op. 118a

(Arranged by Rudolf Barshai from String Quartet No. 10)

Andanté-Allegretto furioso-Adagio, passacaglia-Allegretto, Andanté

The Manitoba Chamber Orchestra strings

Dame Evelyn Glennie appears by arrangement with

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Antonio Vivaldi [1678 - 1741]

Piccolo Concerto in C major, RV 443

Arranged for vibraphone by Evelyn Glennie

In Vivaldi's time, it was common practice for a composition to be played on several different instruments. Composers were happy just to have their music heard, and they weren't fussy about whether it was performed on a violin, flute or harpsichord. Given Vivaldi's well-known love of instrumental colour, it's quite likely that he would have welcomed the chance to hear one of his works sounding in an attractive (and what would have been new to him) medium such as the vibraphone.

José Evangelista [1943 -]

Airs d'Espagne

José Evangelista's music is based exclusively on melody. To the origins in Spain, he has added the influence of the Indonesian gamelan and Western avant-garde. Evangelista began his musical career at the same time as he was studying physics. His work in computers led him to Montréal in 1970, where he studied composition with André Prévost and Bruce Mather. He is now professor at the University of Montréal and has served as Composer-in-Residence for the Montréal Symphony Orchestra. *Airs d'Espagne* consists of 15 folk melodies from various regions of Spain including work songs, lullabies and religious songs.

Joe Duddell [1972 -]

Snowblind for solo percussion and strings

Most percussion concerts concentrate on rhythmic possibilities of the various instruments, but in *Snowblind* the soloist concentrates on a melodic and harmonic role. The composer writes: "I wanted the percussion to be able to 'sing' with the ensemble, hence the use of marimba, vibraphone, crotales and temple blocks". The title is purely arbitrary - it was the title of a book the composer was reading when he embarked on writing the piece in 2001. Since 2007, Mr. Duddell has been professor of composition at Salford University in the United Kingdom. His works have been performed at many major festivals and venues and he has received numerous commissions from the BBC.

Christos Hatzis [1953 -]

Mirage? for solo percussion and strings

2006 Juno award winner, Christos Hatzis, is enjoying a growing international reputation as one of the most important Canadian composers

writing today. *Mirage?* was commissioned by the CBC for Dame Evelyn Glennie and the Manitoba Chamber Orchestra, and was completed in 2008, as the world entered the current period of economic recession. There is an unmistakable connection between the years preceding the present crisis and the “Roaring Twenties” and this accounts for the styles used in the composition as well as the question mark in the title.

Dmitri Shostakovich [1906 - 1975]

Chamber Symphony, Op. 118a (after String Quartet No. 10)

Transcribed for string orchestra by Rudolf Barshai

Shostakovich wrote 15 string quartets and 15 symphonies. While the symphonies were often extrovert in nature, and even programmatic, the quartets, which were completed between 1938 and 1974, speak in far more intimate musical languages. As a close friend of the composer, conductor and violist, Rudolf Barshai, received Shostakovich's permission to transcribe String Quartets Nos. 8 and 10 for full string orchestra. The Quartet No. 10 was written in Armenia in 1964. Of particular interest is the third movement, in which Shostakovich reaches back to Baroque times for a passacaglia. The two-part finale follows on without a pause, combining a jaunty Russian folk dance with the composer's sombre sense of human and political grief.


Adapted from programme notes written by Don Anderson



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