



Orchestral Society of Trinidad & Tobago

presents

National Sinfonia Orchestra
in concert

Music Director: Jessel Murray, conductor

Sunday 17th, August, 2008

6:00 pm

Queen's Hall

ABOUT THE ORCHESTRA

The National Sinfonia Orchestra (NSO) was formed in 2004 by the Orchestral Society of Trinidad and Tobago (OSTT) to present the finest age-appropriate orchestral literature available to persons from as young as thirteen years old. This group comprises people who are still at school; school teachers; private sector associates, members of the Police Band and members of the medical profession. With just one day of rehearsal per week, and after an intensive August workshop, the NSO, directed by Jessel Murray has distinguished itself by its ability to play any part of the orchestral canon.

Since its debut at the closing ceremonies of the 2004 Trinidad and Tobago Music Festival, the NSO has performed extensively in collaboration with the Festival Arts Chorale, UWI and other leading other choral organisations and solo artistes within Trinidad and Tobago.

Most recently the NSO provided the music for the Festival Arts Chorale production of *The Sound of Music* at Queen's Hall in June prompting Wayne Bowman of the *Trinidad Guardian* to comment that "it was listening to a CD". In February the group once again was invited to perform at the gala opening night ceremonies of the Trinidad and Tobago Music Festival. Late in 2007 the NSO performed twice at the Naparima Bowl – in concert with Anselm Walters, including a unique collaboration with Skiffle Bunch; and then in their annual December concert: *A Southern Christmas*.

This August concert marks the start of the fifth season of music making – we hope that you will join us for *A Southern Christmas (2008)* in San Fernando in December.



ABOUT THE MUSIC DIRECTOR

Jessel Murray graduated from Temple University (Philadelphia) with an undergraduate degree in music education (piano and voice) *summa cum laude* and he also completed his Master's degree there in conducting with advanced studies in piano accompanying. He further studied choral/orchestral conducting with Bach specialist Helmut Rilling at the Oregon Bach Festival in Oregon, USA and also studied orchestral conducting with Harold Faberman at the Conductors' Institute at the Hartt School of Music in Hartford, Connecticut.

Praised for the adventurousism of his programming and his musical precision in performances, Mr. Murray enjoys an international career as conductor; piano and vocal coach, piano accompanist and adjudicator. Besides his duties as Music Director of the National Sinfonia Orchestra, he is a Lecturer in Choral and Vocal Music at the Department for Creative and Festival Arts, U.W.I., St. Augustine where among other duties he conducts the *Festival Arts Chorale* and the *UWI Festival Steel Ensemble*. Mr. Murray is also the music director of the newly formed *National Steel Symphony Orchestra*.

Recent performances have included a six day-six concert tour with the Chorale and the *UWI Festival Steel Ensemble* of Massachusetts in May; the musical direction of the popular *Sound of Music* in Queen's Hall in June; and gala concerts with the National Steel Symphony Orchestra at Queen's Hall and in Tobago in April and August respectively.

Mr. Murray has served on the faculties of Smith College and Amherst Regional High School (USA) and the University of the Southern Caribbean; and served as the Music Director of the Town of Amherst, Massachusetts Musical productions for six years. Among the honours that he has received are *Massachusetts Arts Educator of the Year* (2000) and *Cacique Awards* (2007) for *Best Musical Direction* and *Best Musical Production for Fiddler on the Roof*.

ABOUT THE SOLOISTS



Sothie Paul-Duraisamy graduated from the Royal College of Music, London, where she studied piano under Angus Morrison and singing under Veronica Mansfield. While there she won an Exhibition (scholarship) and the Borwick prize. She furthered her musical studies at the Koninklijk Conservatorium, the Hague (Netherlands) where she completed the "C" recital diploma (piano) under Jan de Man, and played as soloist at their annual concert, Edo de Waard conducting. She has performed in Hong Kong, Malaysia, Singapore, India, Trinidad, the UK, Australia, South Africa and the Netherlands.

She has performed as soloist with the Wolverhampton Symphony Orchestra (UK) and has recently performed as soloist with the Newark Symphony (US), gave a solo recital in Bangalore presented by the International Music Arts Society and did a two piano concert in Perth (Australia). This is her third collaboration with the National Sinfonia Orchestra.

ABOUT THE SOLOISTS

Kwame Lewis has been playing the clarinet for nearly seventeen years. He commenced studies with the Queens Royal College Scout Band in 1991 and furthered his studies in Trinidad with Raignor Rollocks, Aldwin Webb, John Rajah and Kerry Roebuck. Upon his relocation to Boston where he currently resides, he furthered his clarinet studies, firstly with Julie Vreman who graduated with her Masters in clarinet performance from Boston University, and now currently with well renowned clarinetist Thomas Hill, the principal of the Boston Philharmonic Orchestra.

Currently in Boston, Kwame is a first clarinetist in the Charles River Wind Ensemble, a community symphonic band, and is a member of Calliope, a collaboration of a chorale and orchestra, as well as the Boston Repertory Orchestra, a group that comes together to sight read full orchestral works. Recently he played in orchestras to accompany the Gilbert & Sullivan productions "The Yeomen of the Guard" and "H.M.S Pinaforte" in 2007 and 2008 respectively in Montreal, Quebec under the baton of Kerry Roebuck. He also performed with the Boston Operatic Society production of Mozart's "Magic Flute".

Mr. Lewis has recently attained his Diploma in Clarinet Performance from the the Associated Board of the Royal Schools of Music (Dip. ABRSM).

NATIONAL SINFONIA ORCHESTRA

Violin I

Michal Camejo, *Concertmaster*
Kacha Bekele
Kessica Brewster
Keisha Daniel
Leah de la Rosa
Alyssa Julien
Tiffany Lewis
Chioba Mc Millan
Tyson Peele
Inge Schläger
Akita Theodore
Jiselle Warner
Marie-Noelle Wharton

Violin II

Derek Romany, *principal*
Kristin Benta
Elliot Clarke
Camille Comeau
Regina Edwards
Tamika Elles
Nikita Gaddy
Kenan Gifford
Ivana Ragoonath
Adabelle Romany
Christian Thomson

Viola

Natasha Sealey-Warrell, *principal*
Jane Carter
Rachel Clarke
Anna Wetherby

Violoncello

Christan Grant, *principal*
Alina Dhanoalaj
Bernice Griffith
Jason Julien
Lauren Rigby

Double Bass

Abiola Ganes
Fitzclarence Griffith

Flute

Jeremy Chatoor, *principal*
Michelle Marfan-Urquhart (*tenor saxophone*)

Oboe

Sheldon Mc Shine, *principal*
Andrea Sivanan

Clarinet

Yakira David, *co-principal*
Bradley Wint, *co-principal*
Kwame Lewis

Bassoon

Camille Renwick
Anthony Woodruffe

French Horn

Johann Hasein, *principal*
Adrian Thomas

Trumpet

Relton Brown, *principal*
James Jehu
Christopher Carter

Trombone

Sanja Francis, *principal*
Aaron Smith
Derek Romain

Percussion

Louise Clarke
Alex Gooding
Allister Urquhart

Keyboard

Jerome Dinchang

Program

Overture to Ruslan and Ludmila Mikhail Glinka
(1804-1857)

Eight Russian Folk Songs, Op. 58 Anatoly Liadov
(1855-1914)

- I. Religious Chant
- II. Christmas Song
- III. Plaintive Song
- IV. Humorous Song
- V. Legend of the Birds
- VI. Cradle Song
- VII. Round Dance
- VIII. Village Dance Song

Pomp and Circumstance March No. 1, Op. 39 no. 1 Edward Elgar
(1857-1934)

Rhapsody in Blue George Gershwin
(1898-1937)

Sothie Paul-Duraisamy, piano

Intermission

mme

*Concertino for Clarinet and
Orchestra, Op. 26*

Carl Maria von Weber
(1786-1826)

Kwamé Lewis, *clarinet*

Overture to Poet and Peasant

Franz von Suppé
(1819-1895)

Christon Grant, *violoncello*

Colours Again

Mark Loquan b. 1960
arr. Liam Teague/orch. by Gary Gibson

Nostalgia

Mark Loquan
arr. Liam Teague/orch. by Gary Gibson

ABOUT THE TUTORS



Tyson Peelle (violin) has lived in Amherst, Massachusetts for his entire life. He started violin at age 3 and he also plays viola. He received a degree in Music Education at the University of Massachusetts, Amherst in 2000. Since then has taught violin and viola privately, with an average range of 2 - 19 years. He also performs with some of the community ensembles - most notably the Pioneer Valley Symphony of Western Massachusetts.

Anna Wetherby (viola, violin) Graduated with honours from Boston University where she studied viola with Michelle La Course. She is the director of the String Ensemble at The Bement School in Deerfield, Massachusetts and assistant director of the Artspace Community Music School in Greenfield, Massachusetts where she founded of the Artspace String Orchestra. Ms. Wetherby is the assistant principal violist of the



Pioneer Valley Symphony and founding member of the Asyun String Quartet. This is her fifth time in Trinidad and Tobago tutoring at the NSO workshop.



Lauren Riley Rigby (violoncello) is a cellist based in New York City where she is an active freelance and recording artist. A PhD candidate in New York University's performance program, Rigby developed a strong interest in composition and improvisation over the last six years. She received her Bachelor of Music degree from Boston University where she studied with Andres Diaz and Michael Reynolds; Graduate studies at NYU with Marion Feldman.

Ms. Rigby has worked with musicians from a variety of genres and can be heard on recordings by Cantinero, Numinous, Seymour Glass, vocalist Stevie Holland, jazz saxophonist Jason Rigby, and bassist John Benitez. Other freelance work includes performances with the Chelsea Opera Company, the New Jersey Philharmonic, the Westchester Chamber Orchestra, and the One World Symphony.

She is on faculty at Great Neck Music Conservatory, Larchmont Music Academy, Sylvan Academy of Music, the New York State Summer Music Festival, and adjunct faculty at New York University.

PROGRAMME NOTES

Overture to Ruslan and Ludmilla.....Mikhail Glinka

Russian composer Mikhail Glinka was considered by many, both now and in his own time, to be the father of Russian nationalist music. His original style strongly influenced the chief members of the school of Russian nationalist composers in the second half of the nineteenth century. The opera tells the story of Ludmilla, who is abducted by the evil sorcerer Chernomor. Three of her suitors, including the hero Ruslan, embark on a quest to save Ludmilla, and in the process encounter a variety of supernatural characters and scenarios.

Ruslan and Ludmilla was finally completed in 1842 and although perceived as a masterwork, it received poor reviews following its premiere due to a libretto which is variable in its quality. The overture to the opera, however, remains popular among orchestras. Glinka wrote the overture after completing the opera and, according to his autobiography, did so between rehearsals for its premiere. The initial theme introduces *Presto* scalar passages in the violins, featuring music from the last scene of the opera. This is contrasted with the warmer and more lyrical second theme in the violas and cellos, which is borrowed from Ruslan's second-act aria in which he dreams of Ludmilla on the battlefield. Glinka incorporates the two themes in sonata form, employing an energetic coda that foreshadows the opera's happy ending.

Eight Russian Songs.....Anatoly Liadov

Anatoly Liadov, one of the most important figures in Russian music during the generation between Tchaikovsky and Stravinsky, studied under Rimsky-Korsakov (*Flight of the Bumble Bee*) at the Moscow Conservatory, who spoke highly of his new pupil's ability, but he was soon ejected for absenteeism. He was allowed to re-enter the Conservatory after a short hiatus and showed such skill in taking the graduation examinations that he was subsequently hired to teach there. He proved to be a brilliant teacher, counting Prokofiev and Stravinsky and others among his students, and remained on the school's faculty until his death in 1914. Liadov also garnered a reputation as a conductor and champion of Russian music.

The *Eight Russian Folksongs* is a richly orchestrated work in contrasting moods and tempos. The short pastoral beginning with English Horn solo gives way to the livelier and full sounding *Christmas Carol* and this same type of vitality and orchestration is present in *Legend of the Birds* and the concluding *Round Dance*. Utterly contrasting are all of the other slower movements including the *Plaintive Song* which owes its unique colour to the cellos playing in four parts.

Pomp and Circumstance March, No. 1.....Edward Elgar

One of the pre-eminent musical figures of his time, Edward William Elgar bridged the 19th and 20th centuries as the finest English composer since the days of Handel and Purcell. Some of his best-known works are the five *Pomp and Circumstance Marches* (1901-1907). The first of these, subtitled *Land of Hope and Glory*, became an unofficial second national anthem for the British Empire and is one of Elgar's most widely performed compositions.

Its trio section contains one of the most-famous tunes ever to come from an English composer. Elgar got the idea of naming the series of five marches *Pomp and Circumstance* from Act III of Shakespeare's *Othello* where Othello refers to the "...Pride, pomp, and circumstance of glorious war!" But there is nothing warlike about Elgar's music in this piece. It opens with a rousing introduction, after which a jaunty, quite lively march tune is given. The orchestration is colourful and at times even boisterous. The famous trio march theme is then played, first in a subdued, solemn manner then blaring forth in a brass-dominated glorious rendition. After a return of the main theme, the big march tune reappears near the end.

Rhapsody in Blue.....George Gershwin

While George Gershwin was putting the final touches on one of his musical in 1923 impresario Paul Whiteman asked him to compose a work for a concert of symphonic jazz in 1924. Gershwin had forgotten about it and indeed was only "encouraged" to produce "something" when he read in the New York Herald-Tribune in 1924 that he, Gershwin, was busy writing a symphony for this much publicised Whiteman concert.

Gershwin immediately abandoned the idea of writing a symphony and thought about just writing a blues composition. Realising that the prominence of the concert demanded more he conceived of, and wrote a piece in three weeks that demonstrated the flexibility of jazz rhythms. Wildly successful at its debut, the *Rhapsody* has now become to symbolise a thoroughly American composition unhindered by the formalism of European music.

The work was initially conceived for Piano and Jazz Band. Eventually, Ferde Grofé, a brilliant orchestrator, retooled the piece for Piano and Symphonic Orchestra while still retaining the original colours and energy of the work. Some have condemned the work because of perceived structural faults however, the public has continuously voted with their applause for this boisterously unorthodox work.

Concertino for Clarinet and Orchestra, Op.26

Carl Maria von Weber

Weber is said to be the first composer after Mozart, to write significant works for solo clarinet. Among his works are the *Grand Duo Concertante*; pieces for clarinet and string quartet; and this *Concertino* (literally "small concerto"). Although Weber is considered a Romantic composer (his *Der Freischutz* is an example of groundbreaking German Romantic opera) the *Concertino* is written in classical style.

The work is scored for classical orchestra – small string contingent; pairs of winds playing selectively including horns and trumpets but excludes orchestral clarinets. The three movements are played *without pause: slow-moderate-fast* and the work ends in a *tour-de-force* flurry of solo clarinet playing.

Poet and Peasant Overture.....Franz von Suppé

Franz von Suppé lived most of his life in Vienna and his musical ability was recognized after he composed a Mass for the Franciscan church at Zara when he was only fifteen. In 1840, just twenty-one years old, he secured his first musical post in Vienna as third conductor at the *Theater in der Josefstadt*. Here he conducted, but also composed, the requisite incidental music to accompany many farces and folk-plays that were the basis of comic operas. He is best remembered, though for his overtures *Light Cavalry; Morning, Noon, and Night in Vienna; Jolly Robbers; and Poet and Peasant*.

Poet and Peasant introduced a comedy of that name in 1846. The piece had already been heard as the overture to the play *Lots of money, short of sleep* and may also have prefaced two other plays. This overture did not belong to an opera until several years after its 1845 composition date. The themes from this overture are among the most often quoted material for comic effects for stage productions and animated cartoons.

Colours Again/Nostalgia.....Mark Loquan/

Arr. Liam Teague

These two calypsos were composed by Soca and Calypso writer Mark Loquan on or around 2006. Mark, who is also the head of Yara Trinidad Ltd., is the prime originator of the *Music Literacy Trust* that has as its goal the promotion of literacy among the many pan players of Trinidad and Tobago. This Trust has produced at least four compact discs of music with scores within the last four years featuring the music of Jit Samaroo, Ray Holman and others.

These works were both arranged by virtuoso pannist Liam Teague for the Northern Illinois Steelband and were subsequently transcribed for symphonic orchestra by Gary Gibson. Both works contain stereotypical rhythms that any Panorama practitioner would *aurally* recognise but the learning of these rhythms by classically trained players was an education unto itself. Still – the composite result marries the colours of the symphonic orchestra with the grittiness and excitement of Carnival.

Programme notes compiled by Jessel Murray

ACKNOWLEDGEMENTS

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AUDITORIUM INFORMATION

Cell Phones/Pagers:	Persons who carry electronic devices are asked to turn them off
Recording:	The use of photographic and or/recording equipment is strictly prohibited.
Eating:	Food and beverages are not allowed in the auditorium. Smoking is not permitted.
Handicap Facilities	Seating for wheelchairs etc. can be accommodated in the auditorium. Advance reservation is recommended.
Washrooms:	Located on the lower level and include facilities for the handicapped.