

Evolution

SEPTEMBER 20-22 OWEN SOUND · MEAFORD, ON

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SUPPORTING THE ARTS IN OUR COMMUNITY

MESSAGE FROM OUR ARTISTIC DIRECTOR MARK FEWER

It gives me immense pleasure to welcome you all to SweetWater! This year sees the close of one chapter and the beginning of another as we welcome Edwin Huizinga as our new Artistic Director for the 2020 season. Edwin has his finger on the pulse of today's creative music scene, and I have no doubt that he will bring a host of wonderful musical experiences to the shores of Georgian Bay for us all to be delighted by. He's also no stranger to SweetWater and is with us this year to celebrate our 16th season!

Looking back at how this journey began and where we have arrived today, I cannot help but feel enormously grateful for the support and encouragement many of you have repeatedly given us. As musicians, our greatest desire is to share the music we carry inside, and you have been there every step of the way. Of course it goes without saying that I personally owe an enormous debt to the Medley family and (since the age of 16) I have been blessed to have called them my "other familv". They are people of great integrity, perseverance, and open hearts.

Enjoy our 16th season's offerings! And here's to the future!

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MESSAGE FROM OUR BOARD CHAIR COLLEEN PURDON

Welcome to the 16th annual SweetWater Music Festival!

This year we're celebrating Mark Fewer, the founding Artistic Director of SweetWater. For 16 years Mark's "bucket list" of innovative and essential works

have enriched, challenged and delighted audiences and musicians alike. In his words it's "for the joy of the experience" and we've laughed, cried, and shared deep connections with music and community. Thank you Mark for your vision, leadership, and generosity, as well as supporting luthiers, young musicians, and growing the festival. It's hard to say goodbye. You will always be part of SweetWater and always welcome here.

Our hard-working Board, staff and volunteers have much to be proud of: first Access Music Fair; first Next Wave Showcase; new financial sustainability tools through the Ontario Arts Foundation; another sold out SweetWater Jazz; various school outreach initiatives; recruitment of our new Artistic Director Edwin Huizinga. Please give Edwin a warm welcome this weekend!

Thanks to our sponsors, donors, supporters, advertisers, Board Members, and volunteers who make SweetWater possible. Thank you to Mark Fewer, Paul Eichhorn, the musicians and luthiers, and everyone who makes SweetWater amazing!

OUR SWEETWATER TEAM

COLLEEN PURDON CHAIR

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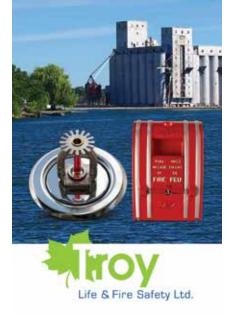
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BARB CLUMPUS MAYOR, MEAFORD

The Sweetwater Music Festival is a unique event that is so

important to the Municipality of Meaford, with its roots nestled deep in Historic Leith Church. It is a wonderful celebration of music, attracting talented artists from seasoned pros to emerging musicians for an intimate, oneof-a-kind experience which enriches the cultural life of our community. My thanks go out to the Board and the many volunteers who contribute time and passion to making the Sweetwater Music Festival such a resounding success. Best wishes to all for continued success.





Your best source for local arts and entertainment news. Pick up your copy today at your favorite community hotspot.

Or visit www.greybrucemosaic.ca



VENUE LOCATIONS





To help you get to our many concert venues, here's a handy one-page guide.

ROXY THEATRE

251 9th Street East Owen Sound, ON N4K 1N8

roxytheatre.ca

HARMONY CENTRE

890 4th Avenue East Owen Sound, ON N4K 2N7 harmonycentreos.ca

HEARTWOOD HALL

239 2nd Avenue East Owen Sound, ON N4K 2H5

heartwoodhall.ca

HISTORIC LEITH CHURCH

419134 Tom Thomson Lane Leith, ON NOH 1V0

leithchurch.ca

SPECIAL NEEDS

Heartwood Hall is located on the second floor and only accessible by stairs, all other venues are accessible.

FOR MORE INFORMATION

Check out our Festival FYIs on our web site: sweetwatermusicfestival.ca

FREE, INTERACTIVE EVENTS FOR MUSIC LOVERS OF ALL AGES

IT'S ALL HAPPENING AT THE HARMONY CENTRE IN OWEN SOUND

MOZART FOR MUNCHKINS FAMILY MUSICAL FUN 10:30 AM - 11:30 AM

Enjoy a special morning of music with plenty of fun and music-making for young and old. **FREE ADMISSION** to this annual Festival family fave.

SweetWater 2019 performers violinist **Edwin Huizinga** and guitarist **Graham Campbell** will lead the music merriment. Be prepared to get up, move, and much more. No one should be sitting still!

Kids will also be able to play instruments themselves during the **Musical Petting Zoo** (following the fun with Edwin and Graham). By touching and playing different kinds of music instruments, kids will discover how they make sounds and music. Great fun for all ages.

As always, kids will get a something special courtesy of our Mozart for Munchkins Partner,

STRING INSTRUMENT SHOWCASE A SWEETWATER TRADITION 10:30 AM - 1 PM

Our annual exhibit of luthiers returns featuring some of Canada's top string instrument makers. This unique forum is a chance to meet the makers and see their instruments up close.

Meet our 2019 luthiers:

John Newton, Toronto johnnewtonviolins.com

Steven Quinney, Toronto violinmaker.ca

Mark Schnurr, Flesterton markschnurrviolinmake.caic.ws

Johnan Lotter, Toronto facebook.com/Johann-Lotter-Luthier-324252657636701

David Prentice, Flesherton davidprenticeviolins.com

Sybille Ruppert, Paisley acellorondo.ca

Greg Walke, Paisley gregwalke.com

Isabelle Wilbaux, Montreal wilbaux.com

Fabienne Gautchet, Montreal fabiennegauchetluthier.com

Guillaume Turgeon, Montreal guillaumeturgeonluthier.com

Trevor Ewart, Waterloo (archetier/bow maker) facebook.com/T.EwertBows/

Be sure to drop by this spectacular showcase of instruments and chat with the luthiers about what they do.

CLASSICAL JAM MAKING MUSIC TOGETHER 12:00 AM - 1:00 PM

Local musicians play along with featured SweetWater musicians led by incoming Artistic Director **Edwin Huizinga**. Anyone who plays a string or wind instrument (no matter their level of expertise) is welcome to be part of this performance experience. It's a great chance to play music in a comfortable, totally welcoming environment.

This year our **Classical Jam** players will perform selections from *Edvard Greig's Holberg Suite*.

Everyone is welcome to attend this **FREE** event. You can join in the Jam as player or sit back and listen to this unique, community, musicmaking experience.

LUTHIER PERFORMANCE & TALK

ENJOY THE LUTHIER'S INSTRUMENTS IN PERFORMANCE 1:15 PM

This year's extra-special Luthier Performance & Talk features **Mark Fewer** and CBC Radio host and producer and *Globe & Mail* music critic, **Robert Harris**.

It all begins with Fewer in performance playing on violins made by the exhibiting luthiers from the String Instrument Showcase. He'll **partially re-create his concert from the early 2000s** when the idea for SweetWater was born. Fewer will also talk to Harris about the instruments and much more.

Harris will then moderate **a talk with** SweetWater's outgoing and incoming Artistic Directors, Mark Fewer and Edwin Huizinga.

It will wrap up with **a short preview performance** of *Haydn's String Quartet Opus 77, No. 2* (part of the Sunday Matinee Finale).

Remember, this special, early afternoon doesn't require a ticket (donations are appreciated at door).

A SPECIAL THANKS TO OUR COMMUNITY OUTREACH PARTNERS



Foundation

The Jean Medley SweetWater Memorial Endowed Fund

Robert Harris Photo Credit: Scott Wishart





SEPTEMBER 28, 2019 7:30PM ROXYTHEATRE.CA

MARK ADAM PERCUSSIONIST

Adam, a drummer and percussionist, has shared the stage and studio with many of Canada's leading artists and is fluent across a wide range of musical styles. He's performed with Phil Dwyer, Carol Welsman, Derek Charke, and the Calgary Philharmonic Orchestra, George Canyon, Johnny Dilemma, and National Ballet of



Canada. As producer, he's worked with Kim Barlow, Jeff Hennessy and many more.

Along with collaborating with award-winning producer and musician Marcus Paquin, he's part of a duo with Canadian organist and composer Peter Togni and a trio with Glenn Patscha and Nicholas D'Amato.

Adam is currently an associate professor at Acadia University and regularly is a guest presenter and educator for music festivals, universities, high schools and conferences.

DAVID BRAID PIANIST/COMPOSER

Braid is a nine-time Juno nominee and Juno winner for his solo piano recording, Verge, large-ensemble recording, Vivid, and small-ensemble recording, The North. His debut classical composition, Corona Divinae Misericordiae, recently won a Juno nomination for Classical Album of the Year.

Along with being a Steinway Artist and Composer-in-Residence for Sinfonia UK Collective, Braid is an artist-in-residence at the University of Toronto, an adjunct professor at the Danish National Conservatory of Music, and a faculty member at the International Chamber Music Festival Casalmaggiore.

His compositions are an integral part of the Chet Baker-inspired film *Born to Be Blue*. The double Gemini Award winning jazz score received praise for its "contemporary patina without sacrificing period authenticity" (*The Times*, UK).

MUSICIANS

RACHEL BROWN FLUTIST

Brown is known for her eloquent and virtuosic performances on a huge range of flutes and recorders. She's also an acknowledged authority on historical performance practice. While training on modern flute at Manchester University and the Royal Northern College of Music, she won numerous prizes leading to performances of flute concertos by Ibert and Nielsen.

Rachel's recital discs of French Baroque music and Quantz Sonatas established her reputation. As a soloist, she has recorded extensively and toured in Europe, Japan and North America. Her dazzling recordings of the Quantz and C.P.E. Bach Concertos have won international acclaim. She's

also a founding member and soloist with the London Handel Players with whom she has recorded extensively.

ADRIAN BUTTERFIELD

Described in *Gramophone Magazine* as "Technically and musically, Butterfield is a marvel," Butterfield is a violinist, director and conductor who specializes in performing music from 1600-1900 on period instruments.

He's currently Musical Director of the Tilford Bach Society and Associate

Director of the London Handel Festival and regularly directs the London Handel Orchestra and Players as well as working as a guest soloist and director in Europe and North America with both modern and period ensembles.

His world premiere complete recordings of *Leclair's Books 1 and 2 violin sonatas* were released in 2009 and 2013 on Naxos Records. His recent recording of Handel's *Chandos Te Deum* and *Anthem No.8*, released on the Onyx label, has received wonderful reviews.

GRAHAM CAMPBELL GUITARIST

Campbell is a versatile Toronto-based musician who studied with jazz great David Baker and earned a Masters in Jazz Performance from the University of Toronto. He has performed at North American music festivals and appeared with notable musicians such as Gene DiNovi and Laila Biali. He performs regularly with psychedelic Brazilian rock band Os Tropies.

Campbell has composed and arranged for big band, string quartet, symphony orchestra, and chamber ensembles. His compositions and arrangements have appeared in films and at numerous festivals. His original work is featured on *As You Near Me*, a collaboration with clarinetist and father James Campbell. His pop songs can be heard on *House*, released in 2016 by art pop band Words Around the Waist.

RUTH DENTON OBOIST

Denton approaches music through a historical lens, considering the original intent of the composer and the musical practices at that point in time. Founder and Artistic Director of Cor Unum Ensemble, she treasures her time spent in Toronto working with her mentor John Abberger, Toronto Bach Festival, and Tafelmusik.

Now based in the U.S., she's working on a doctoral degree at the University of Northern Colorado studying with Tim Gocklin (Akropolis Reed Quintet). In July, she performed at the Amherst Early Music Festival, and she can't wait to perform Bach's double concerto for oboe and violin with Rezonance Baroque Ensemble this October in Toronto.

MARK FEWER ARTISTIC DIRECTOR & VIOLINIST

Known for his exceptional versatility, Fewer has been described as "genre-bending" (*National Post*) and "freaky good" (*The Gazette*). His performance career has seen him tour worldwide in famous halls such as Wigmore, Carnegie, and Salle Pleyel. He has been soloist with the symphony orchestras of Melbourne, San Francisco, Toronto, and others. He's also a member of the Smithsonian Chamber Players and previously was a member of the St. Lawrence String Quartet. A Juno and Prix Opus winner, Fewer was a featured guest with Stevie Wonder and his band.

Fewer has mentored future musicians as a professor at McGill University and currently at the University of Toronto. Founding Artistic Director of SweetWater, he's now the Artistic Director of Stratford Summer Music.

KEITH HAMM VIOLIST

The Alberta native is rapidly gaining recognition as a dynamic and exciting young presence on the Canadian music scene. Following his studies at The Glenn Gould School of music and Mount Royal Conservatory, Hamm was named Principal Violist of the Canadian Opera Company Orchestra and takes on the same position this fall with the Edmonton Symphony Orchestra.

He has performed at the Toronto Summer Music Festival, Ottawa Chamberfest, and Stratford Summer Music. Hamm has been

featured on CBC Radio, Classical 96.3, and named one of Canada's Hottest 30 Classical Musicians Under 30 by CBC.

He's co-founder and producer of Stereo Live as well as the founder and Artistic Director of The Rosebud Chamber Music Festival.

JULIE HEREISH Cellist

Assistant principal cello of the Quebec Symphony Orchestra since 2015, she cofounded the piano quartet Quatuor Philanthros and the cello octet Élément 8. Her chamber music activities have brought her on tour across Canada with Debut Atlantic and Les Jeunesses Musicales du Canada.

Hereish has played in various chamber music festivals including Music By The Sea, Rosebud Chamber Music Festival, and Rockport Music Festival. She has also performed as a guest artist with ARC Ensemble in Toronto and as guest assistant principal cello at the Canadian Opera Company.

Julie performs regularly as a supernumerary cellist with the chamber orchestra Les Violons du Roy (Quebec). This fall she becomes assistant principal cello of the Edmonton Symphony Orchestra.

DAVID HETHERINGTON CELLIST

For many years the Toronto Symphony Orchestra's Assistant Principal Cellist, Hetherington is a founding member of the Amici Chamber Ensemble, which has recorded 12 discs. Their first CD won a Juno for *Chan Ka Nin's Among Friends* and another in 2013 for their recording *Levant*. Their most recent recording, *Inspired by Canada, Notre Pays*, was released in 2017.

Hetherington is also a founding member of the string quartet Accordes. Their 2001 recording of *Harry Somers' String Quartets* received a Juno nomination.

Along with appearing on several recordings for the CBC and for Centrediscs, Hetherington currently teaches cello at the Glenn Gould School, coaches the National Youth Orchestra of Canada, and is Music Director of the Interprovincial Music Camp.









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AIYUN HUANG PERCUSSIONIST

Huang enjoys a musical life as soloist, chamber musician, researcher, teacher, and producer. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Recent highlights include engagements with L'Orchestre de la Suisse Romande, Taipei Symphony Orchestra, and Aventa Ensemble. Ongoing projects include collaborations with Nicole Lizée, Vivian Fung, Roland Auzet and David Bithell. She recently completed a recording on Naxos Canadian Classics featuring the works of composer Chris Paul Harman.

Huang holds a Doctor of Musical Arts from the University of California, San Diego. She is currently Associate Professor and is the Head of the University of Toronto Percussion Program.

EDWIN HUIZINGA

An accomplished violinist, a fiddler, a composer, and an improviser, Huizinga has a busy international schedule performing with the folk and baroque duo Fire & Grace and internationally-acclaimed early music, 12-piece baroque band ACRONYM.

His latest commissions include a world premiere at the Palace of Versailles, a North American premiere of his new Cantata, *Angel Speaks*, and a solo work for baroque violin, *Inception*. He has performed with orchestras and ensembles worldwide including Carmel Bach Festival, Amsterdam Conservatory Baroque Orchestra, and Tafelmusik Baroque Orchestra.

Huizinga has three upcoming album releases including *Partita Americana*, fusing classical and bluegrass music. He was recently named the new Artistic Director of the SweetWater Music Festival beginning in October 2019.

DREW JURECKA VIOLINIST

performer TGAGroup

A Toronto-based violinist who is comfortable in many genres, Jurecka trained classically at the Cleveland Institute of Music. During his final



year he played a solo with the great Dave Brubeck and his quartet at Severance Hall. While at the Henry Mancini Institute in Los Angeles, he performed at the Hollywood Bowl with Diana Krall, Dianne Reeves, and Shirley Horn. He's currently a member of Payadora Tango Ensemble and Hot Jazz String Quartet and also performs on viola, saxophone, clarinet, and mandolin.

He has played, written or arranged on more than 150 recordings, including several Junowinning and Grammy-nominated albums.

Jurecka is also a faculty member at Humber College where he has helped develop a unique jazz strings program.

ELLEN MCATEER SOPRANO

The Ottawa-born soprano has been praised for her "brilliant, clear soprano" (*New York Arts*) and has been described as a "powerhouse of dramatic assuredness, the ultimate in vulnerable intensity" (*Opera*

Canada). She is the two-time recipient of the Richard Bradshaw Graduate Fellowship in Opera, and has been awarded the Ruby Mercer Opera Award, a Schulich Scholarship, the Gaelyne Gabora Memorial Prize and the E. M. Wirth Scholarship.

McAteer holds a Masters of Music from the University of Toronto, a Bachelor of Music from McGill University and was a recipient of the Glenn Gould School's Rebanks Family Fellowship in addition to receiving career

support from Jeunes Ambassadeurs Lyriques, Jacqueline Desmarais Foundation, and the Canada Council for the Arts.

ANDRAS MOLNAR TRUMPETER

Born in Hungary, Molnar began his music education in kindergarten in special Kodaly music schools (ask him to sing any songs with "sol fa"). During his university years at the famous Franz Liszt Academy of Music, he was the principal trumpet player of the Hungarian Symphony Orchestra. After a tour to West Germany rather than going back to Hungary he took a "wrong" turn and

ended up playing with the Stuttgart Philharmoniker Orchestra. He later came to Canada performing with the Hamilton Symphony, the Calgary Philharmonic Orchestra, Tafelmusik Baroque Orchestra, Aradia Baroque Orchestra, and the Hannaford Street Silver Band. He's now a freelancing musician and teaching in Toronto. Molnar has also played trumpet on over 40 recordings.

MIKE MURLEY SAXOPHONIST

Murley is one of Canada's most celebrated and well-respected jazz artists whose career has spanned a wide stylistic spectrum. He maintains a busy schedule as a leader in duos to septets, a sideman, and an Associate Professor at the University of Toronto Jazz Program.

He has played on 14 Juno-winning recordings since 1990 including *The North* (2018), Metalwood's *Twenty* (2017), and his trio's *Test of Time* (2013).

Along with showcasing his talents in the mainstream standard repertoires recording with legendary Canadian artists such as Guido Basso and Rob McConnell, the Nova Scotia native has collaborated with next generation improvisers/ composers including David Braid and David Occhipinti. Murley has also recorded and performed with numerous other Canadian and international artists.

JOSEPH PHILLIPS DOUBLE BASSIST

Phillips is one of Canada's most versatile double bassists performing with the genre-defying Art of Time Ensemble, Jayme Stone's Lomax Project, and Payadora Tango Ensemble. He has also performed and recorded both bass and guitar with the likes of Shane Cook, Sarah Slean, David Braid, Jill Barber, and The Wailin' Jennys.

An accomplished classical musician, Phillips has been the principal bassist of London

Symphonia, Sinfonia Toronto and the Thunder Bay Symphony. He has also performed with the Toronto Symphony, the National Arts Centre Orchestra, and the Canadian Opera Company. Phillips has appeared at the Celtic Connections Festival in Glasgow, the Winnipeg Folk Festival, and toured Canada with chamber music supergroup, Octagon.

KENNETH SLOWIK HARPSICHORDIST

Artistic Director of the Smithsonian Chamber Music Society since 1985, Slowik is a founding member of the Smithsonian Chamber Players as well as the Axelrod and Smithson quartets. He's has been a soloist and/or conductor with numerous orchestras including the National Symphony, I'Orchestre Symphonique de Québec, and the Filharmonia Sudecka.

His extensive discography includes more than 70 recordings (many international prize winners). He's perfomed as cellist, violist da gamba, keyboard player, baryton player, and conductor.

Along with being the Artistic Director, Baroque Performance Institute, Oberlin, he has taught at L'Académie internationale du Domaine Forget and is a faculty member at the University of Maryland and the American Bach Soloists Academy. In 2011, he received the Smithsonian Secretary's Distinguished Research Lecture Award.

DANIEL TAYLOR COUNTERTENOR

Recognized as "Canada's star countertenor" and "Canada's most prolific recording artist", Taylor has received invitations from the world's preeminent early and contemporary music ensembles, appearing in opera (Metropolitan Opera, San Francisco), oratorio (Gabrieli Consort, Bach Collegium Japan), and symphonic works (Cleveland, Lisbon, Gothenburg).

An exclusive recording artist for Sony Classical Masterworks, his discography of more than 100 recordings includes the 2017 Juno-nominated *Four Thousand Winter* with the Trinity Choir. Other recorded highlights include *Bach Cantatas* with Monteverdi Choir/Gardiner.

Taylor is Head of Early Music and Professor of Voice at the University of Toronto and is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music, which he founded in 2002.

UNIVERSITY OF TORONTO SCHOLA CANTORUM CHOIR

The ensemble aims to present the brilliant early choral and instrumental repertoire from across the centuries to a new audience. Their interpretations strive to recreate the original performances of musical works "in the belief that historical performance ideals and knowledge of the old world are essential for creating music anew."

The Schola Cantorum includes students from all levels of study with students representing many voice studios in the Faculty. It's the only large-scale group using period instruments and historically-informed performance practices.

In 2012, the Schola Cantorum made its inaugural performance with the famed Tallis Scholars. The ensemble also performed and toured central Canada presenting Handel's *Coronation Anthems* and recorded early German works including Buxtehude's *Jesu meines Lebens Leben*.



CONCERT GUIDE

THREE DAYS OF UNFORGETTABLE MUSICAL MOMENTS

ENJOY PERFORMANCES BY SOME OF THE WORLD'S BEST MUSICIANS

OPENING NIGHT GALA

EVERYTHING OLD IS NEW AGAIN

SEPTEMBER 20 · 8 PM Historic Leith Church

Concert Partner Bruce & Mary Hutchinson

Featuring Adrian Butterfield, Rachel Brown, Kenneth Slowik, David Hetherington, Ellen McAteer, Daniel Taylor, Mark Fewer

All works composed by **George** Frideric Handel

Trio for Flute, Violin and Continuo Opus 2, No. 1 HWV 386 Andante; Allegro ma non troppo; Largo; Allegro ADRIAN BUTTERFIELD (VIOLIN), RACHEL BROWN (FLUTE), KENNETH SLOWIK (HARPSICHORD) DAVID HETHERINGTON (CELLO)

Duet, "Scherzano sul tuo volta", from Rinaldo HWV 7 ELLEN MCATEER (SOPRANO), DANIEL TAYLOR (COUNTERTENOR)

Duet, "Se il cor ti perde", from Tolomeao HWV 25 ELLEN MCATEER (SOPRANO), DANIEL TAYLOR (COUNTERTENOR) Trio Sonata Op.2 No.9 in E major HWV 394 for 2 violins and continuo

Adagio; Allegro; Adagio; Allegro

Adrian Butterfield (Violin), Mark Fewer (Violin), Kenneth Slowik (Harpsichord) David Hetherington (Cello)

INTERMISSION

Trio Sonata Op.2 No.8 in G minor HWV 393 for 2 violins and continuo Andante; Allegro; Largo; Allegro ADRIAN BUTTERFIELD (VIOLIN), MARK FEWER (VIOLIN), KENNETH SLOWIK

(HARPSICHORD) DAVID HETHERINGTON (CELLO)

Violin Sonata in A Major, HWV 361 Andante; Allegro; Adagio; Allegro ADRIAN BUTTERFIELD (VIOLIN), KENNETH SLOWIK (HARPSICHORD) DAVID HETHERINGTON (CELLO)

Aria, "Lascia ch'io pianga", from Rinaldo HWV 7 ELLEN MCATEER (SOPRANO)

"Domerò", from Tolomeo HWV 25 DANIEL TAYLOR (COUNTERTENOR)

Duet, "Io t'abbraccio", from Rodelinda HWV 19 ELLEN MCATEER (SOPRANO), DANIEL TAYLOR (COUNTERTENOR)

SATURDAY EARLY EVENING BEGINNINGS & ENDINGS

SEPTEMBER 21 · 7 PM Roxy Theatre

Concert Partner Murray & Ruth Cathcart

Featuring David Braid, Mike Murley, Mark Adam, Joseph Phillips, Rachel Brown, Kenneth Slowik, Aiyun Huang, Mark Fewer, Edwin Huizinga, Keith Hamm, Julie Hereish

J.S. Bach, Sonata in B Minor for Flute and Harpsichord , BMW 1030

Andante; Largo e Dolce; Presto RACHEL BROWN (FLUTE), KENNETH SLOWIK (HARPSICHORD)

Michael Oesterle, Ayre

AIYUN HUANG (PERCUSSION), MARK FEWER (VIOLIN)

INTERMISSION

David Braid, Liuyang River Rhapsody /浏阳河狂想曲 JOSEPH PHILLIPS (BASS), MIKE MURLEY (SAXOPHONE), MARK ADAM (PERCUSSION), DAVID BRAID (PIANO), MARK FEWER, EDWIN HUIZINGA (VIOLINS), KEITH HAMM (VIOLA) JULIE HEREISH (CELLO), MIKE MURLEY (SAXOPHONE)

SATURDAY LATE NIGHT JAZZ

AFTER HOURS ONCE AGAIN

SEPTEMBER 21 · 9:15 PM Heartwood Hall

Concert Partner Clarksburg Thornbury Jazz Collective

SweetWater favourite Drew Jurecka headlines this "must see" concert with jazz classics and lots of surprises along the way. Concert includes bassist Joseph Phillips and guitarist Graham Campbell.

Performer Partner (Drew Jurecka)



SUNDAY MATINEE FINALE REASONS TO CELEBRATE

SEPTEMBER 22 · 2 PM Roxy Theatre

Concert Partner The Medley Family

Featuring Mark Fewer, Edwin Huizinga, Keith Hamm, Julie Hereish, Adrian Butterfield, Joseph Phillips, Ruth Denton, Andra Molnar, Kenneth Slowik, University of Toronto Schola Cantorum

Joseph Haydn, String Quartet Opus 77, No. 2

Allegro moderato; Menuet: Presto; Andante Finale: Vivace assai

MARK FEWER, EDWIN HUIZINGA (VIOLINS), KEITH HAMM (VIOLA) JULIE HEREISH (CELLO)

INTERMISSION

Antonio Vivaldi, Gloria

Et in terra pax; Laudamus te; Gratias agimus tibi; Propter magnam gloriam; Domine Deus; Domine, Fili unigenite; Domine Deus, Agnus Dei; Qui tollis peccata mundi; Qui sedes ad dexteram Patris; Quoniam tu solus sanctus; Cum Sancto Spirit

ADRIAN BUTTERFIELD, EDWIN HUIZINGA (VIOLINS) KEITH HAMM (VIOLA), JULIE HEREISH (CELLO), JOSEPH PHILLIPS (VIOLONE), RUTH DENTON (OBOE), ANDRAS MOLNAR (TRUMPET), KENNETH SLOWIK (HARPSICHORD & CONDUCTOR), UNIVERSITY OF TORONTO SCHOLA CANTORUM (SOPRANOS - JANE FINGLER* (SOPRANO 2 DUET), REBECCA GENGE* (SOPRANO 1 SOLO), CLARISSE TONIGUSSI SINEAD WHITE* (SOPRANO 1 DUET); COUNTERTENORS - NICHOLAS BURNS, PETER KONIERS, DANIEL TAYLOR; TENORS -MICHAEL DODGE, NICK VELTMEYER, JAMES RENWICK: BARITONES -ALEXANDER HALLIDAY, ADAM KUIACK, PAUL OROS)

> Music Partner (Vivaldi's Gloria): Ken & Maureen Sutherland



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OPENING NIGHT GALA EVERYTHING OLD IS NEW AGAIN SEPTEMBER 20 · 8 PM

HANDEL, Various Works

The baroque 'trio sonata' refers to a predominant musical format that favored not one, but two soloists joined by the basso continuo. The `trio' alludes to the number of musical components, not necessarily the number of players to perform them. The basso continuo was comprised of a bass voice, often cello, as well as 'chording' instruments to complete the texture. These early Opus 2 trio sonatas of Handel were likely written between 1717-1719, but were not published until the 1730s. Originally, a set of 'six sonatas for two violins, two oboes or two transverse flutes with continuo', various other pieces and different versions were published throughout the 18th century, giving rise to speculation as to the works' authenticity. The first of these Opus 2 trio sonatas, HWV 386, was originally cast in C minor, but by the time of publication, it had become intended for flute and violin. It was transposed to the more accommodating B minor, the version we typically hear today. No. 8 in G minor HWV 393 & No. 9 in E major HWV 394, which were not among the first set of six to be published, are the two pieces whose authenticity is uncertain. Serious in tone, these Op. 2 sonatas all follow the sonata da chiesa four part slow-fast-slow-fast tempo structure.

Handel's Violin Sonata in A major HWV 361 also goes by the identity of Op. 1 No. 3 as it was part of the first published set of 12 solo sonatas for various instruments in 1732. Likely composed around 1725-26, this four-movement sonata da chiesa was created during the height of Handel's success upon London's operatic stage. While many of these early sonatas were conjectured to be spurious, or meddled with by publishers, this A major sonata has the distinction of being the only violin sonata that was published exactly as Handel had written it.

Although he's most famous today for the oratorios he wrote later in life, particularly Messiah, for most of his career, Handel was primarily an Italian opera composer. Beginning in 1705 in Hamburg, then in Italy, and most particularly throughout his storied career in London, Handel composed over 40 operas. Upon his arrival in England in 1710,

CONCERT NOTES

Handel set about to create what was to become one of his greatest successes, the first Italian opera written for the London stage, *Rinaldo HWV 7*. In the exuberant love duet, "Scherzano sul tuo volto" from the end of Act 1, Rinaldo and his betrothed sing of their devotion to one another just as a jealous sorceress appears and casts a spell that spirits Rinaldo's love away with her in a mysterious dark cloud. Using a recycled sarabande melody from his 1705 opera *Almira*, the soprano aria, "Lascia ch'io pianga" is amongst the most famous of all Handel's operatic arias. *Rinaldo* was hugely popular during Handel's own lifetime but then lay silent for two centuries until its revival in the 20th century, its first professional production mounted for the Halle Handel Festival in 1954.

The opera seria, *Tolomeo, re d'Egitto (Ptolemy, King of Egypt) HWV* 25 was Handel's 13th opera and his final creation as Music Director for the London opera company he founded, The Royal Academy of Music (not to be confused with the famous conservatory). It was also one of the last operas he wrote for the celebrated trio of singers, sopranos Francesca Cuzzoni and Faustina Bordoni, and the castrato Francesco Bernardi, or 'II Senesio'. *Tolemeo* was first performed at the King's Theatre, London in 1728 and then subsequently revived in 1730 and 1733, which speaks of the works' popularity. The concert features two excerpts from the opera, "Se il cor ti perde" and "Domero".

In 1724, Handel composed one of his greatest masterpieces, Rodelinda, regina de' Longobardi, (Rodelinde, Queen of the Lombards) HWV 19, one of three great operatic triumphs (the others were Giulio Cesare and Tamerlano) written for superstars Cuzzoni and Senesio in the mid 1720s. First performed in 1725, this opera seria enjoyed many revivals during Handel's London years, with each new production yielding revisions and new material. The concert features the farewell duet, "Io t'abbraccio", between the opera's two stars that concludes Act 2.



SATURDAY EARLY EVENING BEGINNINGS & ENDINGS SEPTEMBER 21 · 7 PM

BACH Sonata for Flute & Harpsichord in B Minor, BWV 1030 (1736)

A cornerstone of flute repertoire, the *B minor sonata* is the greatest and most difficult of all Bach's solo flute works. Most of the flute sonatas attributed to Bach are of questionable authenticity, however this sonata, which is undoubtedly his own work, isn't without mystery. A similar harpsichord part in the key of G minor was discovered, which dates from an earlier time than the autographed manuscript. It is thought that Bach composed most of his chamber works during his Leipzig period (1729-1737), and likely that the G minor version was composed in his first few years there. This sonata is one of the two (the other being BWV) 1032) in which the harpsichord part is completely notated, i.e. breaking with the tradition of basso continuo (where the keyboard is a mere 'accompanist', improvising their part over a written bass line.) In this way, the harpsichord's role is elevated to that of an equal partner, sharing melodic material with the solo flute.

OESTERLE Ayre for solo violin & vibraphone (2019)

Renowned Canadian composer Michael Oesterle provides the following on the piece: "When I was a teenager I bought a book of 16th Century English Lute Ayres. I remember thinking that learning to play this music would help me write impressive acoustic guitar intros for the progressive rock music I was so enthralled with at the time. I became very fond of the pieces in that book and with the melodies of folk songs and ballads. This short piece for violin and vibraphone is in many ways a nostalgic wink to the music in that book of Ayres and a nod to the youth that thought to buy it. My idea for this piece was that the violin plays with a continuous momentum in the character of a restless folk fiddler. The vibraphone switches between imitating the violin music in the high register, and sustaining long notes in the low register like a small organ.

CONCERT NOTES

The violin eventually calms down and the two instruments quietly hover on long sustained notes and a melodic fragment."

BRAID Liuyang River Rhapsody / 浏阳河狂想曲 (2016)

David Braid provided the following about this work: "Resembling a 'concerto for jazz quartet and string quartet', *Liuyang River Rhapsody* integrates improvisation into fully-notated music as it synthesizes elements of jazz, blues, rock, and Euro/Chinese Classical Music. The traditional Folksong, "浏阳河" (Liuyang River) inspires the predominant melody, or exposition. Supporting the exposition is a short, irregular jazz rhythm that 'dances' in an odd pattern of 'steps' that define the varied tempi throughout the piece. The cadenzas are mostly improvised, the exception being the one for string quartet, which evokes timbres of Chinese classical instruments such as pipa, guzheng, and guqin. At the work's climax, a full ensemble improvisation ensues where melody, harmony, rhythm and meter dissolve into chaos that spills into a free-form percussion cadenza. Following this, the piano improvises the way back to the initial rhythm and melody before the conclusion of the work."

SUNDAY MATINEE FINALE REASONS TO CELEBRATE SEPTEMBER 22 · 2 PM

HAYDN String Quartet in F major, Op. 77, No. 2 (1799)

Haydn's *Op. 77, No. 2 Quartet* was written for the famous patron and amateur musician, Prince Franz Joseph Lobkowitz, a noble also famously associated with Haydn's illustrious pupil, Ludwig van Beethoven (to whom Beethoven's contemporaneous Op. 18 String Quartets are also dedicated) This work, often identified by the nickname, "*Wait Till the Clouds Roll By*," a popular song in the late 1800s, turned out to be Haydn's final full-length string quartet. Sandwiched in between the composition of his two great oratorios, *The Creation* (1798) and *The Seasons* (1801), it dates from the final period of the venerable Haydn's creativity, after having achieved considerable notoriety and success throughout Europe, and a storied tenure as Kapellmeister for the Esterhazy court. Haydn's mature style had also been greatly influenced by the much younger composer, Wolfgang Amadeus Mozart. The work is cast in the traditional four movements beginning with a harmonically adventurous Sonata-Allegro. Next up, in place of the expected slow movement, a fast *Menuet* and *Trio* that anticipates the scherzo of Beethoven (similar to that of the later composers' *Ninth Symphony*). The third movement is a slow "theme and variations", a favorite device of Haydn's. The finale, possibly inspired by the Polonaise, is a not untypical monothematic piece in sonata form, indeed a monothematic rondo, that ends without great fanfare - of course Haydn had no idea it would be his final utterance in the medium.

VIVALDI Gloria in D major RV 589 (ca. 1715)

Today it is hard to imagine that for many years much of Antonio Vivaldi's compositional output was unknown. Only a very small portion of his work was actually published during his lifetime today, they are identified with an opus number. And that it was not until 1926 when an enormous cache of original manuscripts were accidentally discovered in a monastery library in Piedmont, Italy that the full significance of Vivaldi's place in music history was realized. Over 300 concertos, 19 operas and 100 vocal instrumental works were rediscovered, amongst them the everpopular Gloria in D major RV 589. In 1939, a highly edited version by the composer Alfredo Casella was presented in Siena, Italy. However, the first performance of the now familiar original version was not given until 1957 at a baroque choral music festival in Brooklyn, New York. It's believed to have been written around 1715 during the end of Vivaldi's first stint as music director of Ospedale della Pietà, one of four Venice orphanages for the illegitimate children of wealthy nobles. This sunny choral work was no doubt intended for performance by the choir

and orchestra of Pietà, famously comprised of older teenaged girls.

Concert Notes by Richard Mascall

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Welcome to our beautiful city for the 2019 Sweetwater Music Festival! This Festival is a great annual event that enriches our lives and exhibits our community's commitment to the importance of the arts. Congratulations to those who work so diligently throughout the year to ensure that it continues to flourish. Please take time to enjoy our sights and hospitality.

SELWYN 'BUCK' HICKS WARDEN, GREY COUNTY

Welcome to Grey County, proud home of the 2019 SweetWater Music Festival! I hope you savour your time here alongside music lovers from near and far. While you're visiting, make yourself at home and Colour It Your Way. There are many exciting places to stay, eat and play in Grey.

BILL WALKER

MPP, BRUCE-GREY-OWEN SOUND

I take great pleasure in extending a warm welcome to the organizers, participants, and patrons of the 2019 SweetWater Music Festival. I sincerely hope those of you that are here to take in this event enjoy the concert and our beautiful riding of Bruce-Grey-Owen Sound. Best wishes and welcome to all.

LARRY MILLER

MP, BRUCE-GREY-OWEN SOUND

Hello everyone. As always, I am pleased to welcome you all to the annual Sweetwater Music Festival. The 16th edition of this festival promises to be a great one with numerous talented artists performing at several excellent venues in Owen Sound, Meaford, and the surrounding area. I hope that everyone enjoys the festival and I commend the organizers for putting together another successful event.



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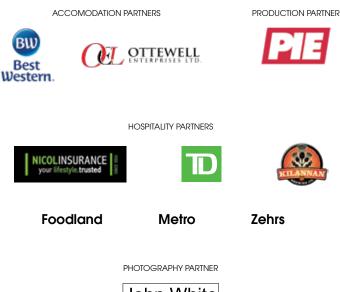


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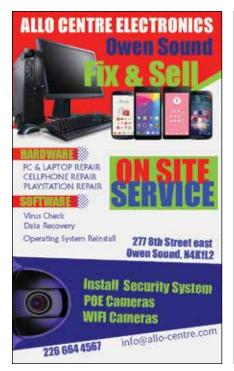




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