THE PARKDALE ORCHESTRA
& Musical Director John Kraus present

Passport to Music









Saturday, November 14, 2026
7:30 PM DOORS OPEN 7:00 PM

PARKDALE UNITED CHURCH
429 PARKDALE AVENUE, OTTAWA

PARKDALE ORCHESTRA

John Kraus
Music Director

First Violins
Adam Nelson ⁕⁕
Denise Deschênes
Joshua Ramisch
Nathalie van Galen
Don Weber
Marguerite Gollish
Rob Freitag
Danmo Yang
Douglas Archibald

Second Violins
Anne McRuer ⁕
Marjorie Lacy
Linda Hardinge
Sibel Ozcan
Dhenuka Radhakrishnan
Ursula Holland
Jennifer Jakob
Regan Aubrey
Marley Mullan
Catharine Hume
Ron Lavigne ✢

Violas
Suzie Luton ⁕
Katie Pitts
Ann Frederking

Cellos
Paul Hewson ⁕
Kara Lemberg
Liane Luton
Ruth Peron
Edwin de Jong

Double Basses
Tony Jarrett ⁕
Arjanit Balca
Richard Lacy
Patrick Rourke

Flutes
Simone Gendron ⁕✢
Laura Griffin

Piccolo
Laura Griffin

Oboes
Yvo de Jong ⁕
Thomas Forsey

English Horn
Thomas Forsey

Clarinets
Paul Caron ⁕
Jocelyn Fortin

Bass Clarinet
Larry Sargent ✢

Bassoons
Lisa Hurst ⁕
Sophie Reussner-Pazur

French Horns
Brad Booth ⁕
Ruth Taylor
Michelyn St. Pierre
Kathryn Gauthier

Trumpets
Anne Shea ⁕
Sarah Devlin ✢
Eli Lewis ✢
Peter Crouch ✢

Trombones
Marc Larocque ⁕
Blair McMurren

Bass Trombone
Murray Cuthbert

Tuba
Keith Hartshorn-Walton ✢

Timpani
Owen Stanton-Kennedy ⁕

Percussion
Natalie Browne ✢
Nicholas Erskine ✢
Larry Sargent ✢

Harp
Auréa Hartshorn-Walton ✢

Celeste
Janina Kraus ✢

⁕⁕ Concertmaster
⁕ Section Principal
✢ Guest Player

PARKDALE ORCHESTRA

John Kraus, Music Director

Sat., November 14, 2026 at 7:30 pm
Parkdale United Church, Ottawa

Program

N. Elliott — Cascades

R. J. Farnon — À la claire fontaine

R. Vaughan Williams — English Folk Song Suite

I. March – "Seventeen Come Sunday"
II. Intermezzo – "My Bonny Boy"
III. March – "Folk Songs from Somerset"

INTERMISSION

P. Hindemith — Concert Music for String Orchestra & Brass

I. Moderately fast, with power – Very broad, but always flowing
II. Fast – Slow – Tempo primo



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Cascades

Nick Elliott



Nick Elliott is a Canadian composer from New Brunswick whose music is inspired by nature and explores orchestral colour, texture, and musical storytelling. His musical journey began with piano lessons at the age of nine, and he developed a growing interest in composition during his teenage years. He earned a Bachelor of Music in Composition from the Université de Moncton in 2019, where he studied under Richard Gibson. Nick's compositions span a variety of genres, including orchestral, chamber and solo works. He has also composed music for film, with several of his scores receiving recognition at film festivals both in Canada and internationally. His orchestral tone poem *Horizons*, supported by Arts New Brunswick, was premiered by the Ottawa Youth Symphony Orchestra in 2024.

Cascades explores the idea of cascading movement—a chain reaction in which one event sets others into motion. Inspired by waves, waterfalls, and the flow of energy through nature, the work invites the listener to experience the interplay between motion, tension, and release. Musical themes emerge, transform and return in unexpected places, passing from one instrument to another and growing from fleeting ideas into sweeping orchestral statements, all connected by a recurring harmonic foundation. Moments of lyrical warmth and quiet reflection take turns with bursts of rhythmic energy and dramatic excitement, creating a sense of fluidity and unpredictability. Like the natural phenomena that inspired its creation, *Cascades* moves through cycles of growth, transformation, and renewal. Each new moment grows from what came before, contributing to a larger musical story as individual ideas gather momentum and converge in an emphatic culmination.

arts nb

The composition of Cascades was made possible in part through the financial support of the New Brunswick Arts Board.

À la claire fontaine

Robert Farnon

Robert Joseph Farnon (1917–2005) was a Canadian composer, arranger, conductor and trumpet player who made a name for himself on both sides of the Atlantic. He became one of the most influential film composers of his generation, writing more than 40 scores.

Farnon's musical journey began early and he studied piano and violin before turning his attention to the trumpet. In 1930, he joined the dance band led by his brother Brian playing drums. By 1934, he had settled firmly on the trumpet, performing with several Toronto dance bands and in Canadian Radio Broadcasting Commission (CBC) orchestras. Farnon became a founding member of the CBC Radio show *The Happy Gang*. There, he wore several hats: playing trumpet, composing music and taking part in comedy sketches.

In 1943, Farnon joined the army as musical director of the Canadian Army Show. The following year, he took the Canadian Band of the Allied Expeditionary Forces to Britain, where they entertained Allied troops through concerts and radio broadcasts. Britain must have suited him, because he decided to stay permanently.

He soon established himself as a conductor, arranger and composer of light music. His recordings for Chappell & Company's Mood Music library, which supplied music for radio, television and films, became particularly influential. Some arrangements originated with his Canadian army orchestra, and his distinctive orchestral style helped shape film and popular music in the western world. He was especially admired for his beautiful writing for strings, which he handled with exceptional flair.

Between 1947 and 1968, Farnon composed scores for a host of popular films, and he continued working in the film world into the early 1980s. From dance-band drummer to celebrated film composer, his career has been a remarkable musical journey.

English Folk Song Suite

Ralph Vaughan Williams

Ralph Vaughan Williams was born in 1872 into a well-to-do family in the picturesque Gloucestershire village of Down Ampney. He would go on to become one of the most quintessentially English of composers and a leading figure in the revival of English music.

He received his musical education at London's Royal College of Music. He then travelled to Berlin studying with the celebrated composer Max Bruch in 1897–98, followed by a stint in Paris with Maurice Ravel in 1909. In the nineteenth century, Britain had sometimes been dismissed as a "land without music" because its musical output was very much influenced by the great German composers. Vaughan Williams helped put British music firmly back on the international map, contributing to almost every major musical genre in his home country. He collected English folk songs, discovering musical treasures that might otherwise have disappeared, and used those ditties in his compositions. His output ranged from immediately appealing, lyrical works to adventurous compositions that pushed musical boundaries.

His secret ingredient? A healthy helping of pastoral tunes, mixed with a fascination for the music of the Tudor period. These influences brought



medieval modes, traditional melodies and wonderfully flexible rhythms into his compositions, creating a musical language that was unmistakably his own, and very English indeed.

In this respect, Vaughan Williams belonged to an international club of musical patriots, alongside composers such as Modest Mussorgsky, Bedřich Smetana and Manuel de Falla. Each looked to their country's folk traditions for inspiration, proving that sometimes the best way to move music forward is to take a good look at where it came from.



Drawing of Vaughan Williams, by William Rothenstein (1919).
Source: Wikipedia (Public Domain)

Concert Music for String Orchestra & Brass

Paul Hindemith

Paul Hindemith (1895–1963) was one of Germany's leading composers of the first half of the twentieth century, as well as a conductor, violist, teacher and musical theorist. He was a practical-minded musician who believed that composing was a craft, like being a skilled carpenter, rather than simply an expression of the soul. For Hindemith, music had a job to do, and composers should be ready to roll up their sleeves and get on with it.

Hindemith wanted to revitalize the familiar system of keys and harmonies and developed his own harmonic system, expanding the possibilities of traditional tonality while still giving music a clear tonal centre. His ideas were set out in his influential treatise *The Craft of Musical Composition*, published in the early 1940s.

Hindemith's musical system was certainly not a case of simply following the rules in the old textbook. His music retained a sense of key, but he made free use of all twelve notes of the chromatic scale rather than restricting himself to the familiar seven-note major and minor scales. He was so committed to his evolving ideas that he even went back and revised some of his earlier compositions to bring them into line with his system.

Unfortunately, the political climate of Europe was rather less orderly. During the 1930s, the Nazi regime increasingly condemned his music, eventually labelling it "culturally Bolshevist." Eventually, Hindemith was forced to leave Germany.

His years in exile took him to Turkey and Switzerland before he settled in the United States in 1940. His career flourished, and a succession of outstanding works won over critics and confirmed his standing as one of the great musical minds of his generation.







Parkdale Orchestra Advertising Rates:

- Business card 3.25" x 1.75" ($100 each/ $225 for the season)
- Half page 5" x 3.75" ($150 each/$350 for the season)
- Full page 5" x 7.5" ($200 each/$500 for the season)

For further info send email to info@parkdaleorchestra.ca.



Bruce Edward Taylor

October 1, 1946 – June 7, 2026

Bruce learned to play the violin as an adult when he became the Suzuki parent for his daughter, Brianna. He eventually switched to the viola. In 2011, Bruce joined the Parkdale Orchestra in the viola section and played with the orchestra through June 2022. As a member of the Board of Directors, Bruce held the position of Secretary from 2012/13 to 2022/23. He designed posters for the concerts held 2019 to 2022. As a farewell gift to the orchestra's former music director, Angus Armstrong, Bruce compiled a book of posters from all the concerts Angus had conducted. To update the concert listings on the website, Bruce scanned posters and concert details for concerts from 1995. Bruce initiated the annual Rubber Chicken Award, given to an orchestra member who gives exceptional service to the orchestra, in any capacity.

Bruce was an integral member of the Parkdale Orchestra team that worked on the Armistice concert, a collaboration with Hypatia's Voice. He was also part of the team that worked on an application the Parkdale Orchestra submitted to Orchestra's Canada during COVID. He worked tirelessly for the orchestra and was always willing to help. He always welcomed members into his home for sectionals and Board meetings. Bruce loved being in the orchestra, not only for the playing, but also for the camaraderie. The Parkdale Orchestra was a meaningful part of his life. He missed it very much when he could no longer play. However, he continued to volunteer working the front of house at concerts until his passing.

Bruce often quoted conductor and educator Benjamin Zander: "An orchestra is the only place I know where people come together from all different backgrounds and agree entirely on what they are trying to achieve at that exact microsecond."



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John Kraus

Music Director

John Kraus is an active musician and has been involved in community music making for over 30 years. He is the Music Director of the Parkdale Orchestra, Ottawa, and the Kanata Symphony Orchestra. Recently John collaborated with violinist Victoria Yeh, conducting the Timeless String Orchestra and with the SABA Arts Institute, Ottawa, leading the ensemble in Paezaan 2026, a performance of Iranian cultural music. In June 2026, John was in residence with the Brockville Concert Band for workshops and a concert and in November 2025 John rehearsed and conducted the premiere performances of *The Lion Heart*, an opera composed by Corey Arnold and Kyle Derek McDonald, in Ottawa. In the fall of 2017 John was nominated as a finalist for the Heinz Unger Award, a national honour administrated by the Ontario Arts Council.

As an educator, John taught for over 30 years and is a member of the Ontario Music Educators Association promoting the value and need for Music education in schools. He has led workshops and clinics across the province as well as conducting honour ensembles as part of the Conference of Independent Schools Music Festival, held each spring at Roy Thomson Hall, Toronto. John is a member of the Canadian Music Festivals Adjudicators Association, providing him the opportunity to hear performances across North America.

John also produces and hosts Maestro's Picks: a weekly hour long radio show featuring classical, jazz and world music, which can be heard on Northumberland 89.7 and Sudbury's 96.7 CKLU-FM.

johnrkraus.weebly.com

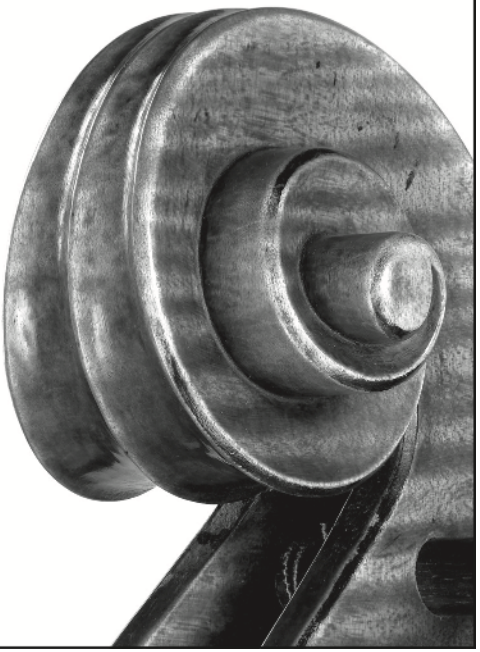
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Contributors to this Concert

The Parkdale Orchestra thanks the Parkdale United Church for generously providing rehearsal and performance space, the Ontario Trillium Foundation for past financial aid, and Orchestras Canada for its support and guidance. As well, we thank our Board members, numerous orchestra members and the front of house volunteers for helping to organize this concert.

Program cover and concert poster by Lani Sommers
Program layout by Yvo de Jong

Christmas at Parkdale

Let's get you ready for Christmas and join the Parkdale Orchestra as we present festive favourites to celebrate the season. Christmas at Parkdale presents festive favourites to celebrate the season, including *Sleigh Ride*, *A Christmas Festival,* Corelli's *Christmas Concerto* and selections from *The Nutcracker* and the *Hallelujah* chorus. Take a break from shopping and come join us on December 12th!

Sunday, December 12, 2026 at 7:30 pm
Parkdale United Church
429 Parkdale Ave, Ottawa

Land Acknowledgement

Parkdale Orchestra respectfully acknowledges that the land on which we perform is unceded, unsurrendered territory of the Anishinaabe Algonquin Nation, whose presence and stewardship of the Kitchissippi and its tributaries dates back to time immemorial and will continue in perpetuity. We honour their long history of welcoming many Nations to this territory and we acknowledge our shared responsibilities to ensure health and wellbeing for all creation for generations to come.

Further, we respect and affirm the inherent and treaty rights of all Indigenous peoples in Canada. Our acknowledgement of the Algonquin Anishinaabe territory recognizes the oppressive history and current experience of colonization, and is a reflection of our commitment to decolonize and to recognize and honour the pursuits of Indigenous Nations and Peoples' self-determination and sovereignty.



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