

Cambridge orchestra will play some... 'Suite' Music

Published on Apr 04, 2008

Q: George F. Handel's Water Music Suite has been widely enjoyed and played in various places, including being played as background music during a recent segment on the popular political satire show, The Colbert Report. Also, the suite was apparently the background music on the television game show The Price is Right, during a contestant's timed session for a certain pricing game. What makes Handel's piece enjoyable on a diverse scale?

A: In the early days of this type of music, suites reflected popular dance movements and were therefore quite lively and festive. This held great appeal for the general public because of the spirited rhythms and tunes.

Also included were more moderate or slower "Airs" providing a lyrical contrast. Individual movements were easily accessible and of short duration.

The so-called "Water Music" which Handel created actually consists of three suites. Often a conductor will choose from among the many movements to create a suite for a performance.

We will be performing four movements from the D Major Suite.

Q: During this week's Cambridge concert, will you make the orchestra play *Water Music Suite* three times in a row, like King George was rumoured to have made an orchestra do in the 1700s, because he enjoyed the piece so much?

A: I think our brass and winds may want some say in this, it's a very demanding part for these instruments. It might be interesting to try and



Conductor Sabatino Vacca



recreate the whole scenario when it was premiered on the river Thames with the King and his entourage on one barge, and Handel and 50 musicians on another floating alongside.

This may have to wait for warmer days though.

Q: *Lyric Dialogue*, the third piece on Saturday's concert schedule, was composed by a man from Guelph - Mark Turner. As a conductor, what do you think makes this piece unique?

A: I think what is interesting about the work is the different styles and orchestral colours. In terms of contemporary music it is easily accessible to the public.

Q: What is the significance in selecting a collection of suites by various composers?

A: Looking back many months ago when I was first sketching out plans for this season the Peer Gynt and Carmen Suites were buzzing around in my head. In choosing repertoire I was anticipating a certain amount of artistic growth from the orchestra and an increase in its membership.

Once I was convinced this would take care of itself I thought it would make an interesting evening of music to feature another pair of suites from the baroque era as a contrast to the two more romantic ones...People who are not even classical music lovers would easily recognize most of the music from these suites and would therefore encourage anyone to come out to our concert.

Q: As a conductor it is your position to lead or guide the orchestra through pieces of music, but, in the time you've spent with the orchestra, is there something you've learned that you didn't expect to from the Cambridge orchestra members?

A: It's not always easy to draw the line between teaching and learning, giving and receiving; there is always a mutual and reciprocal exchange. It's been so rewarding to watch the orchestra grow and develop in this short period of time. Every time I get in front of the group I get a real sense of their intense desire to be the best that they can be. There is no limit to what they can achieve with this kind of attitude.

Q: After being with the Cambridge orchestra for now more than a year, what is the biggest change you have made and how do you feel you've impacted the orchestra?

A: I feel that part of the biggest challenge is increasing the membership in the orchestra, which will just take time. There is a lot of enthusiasm and goodwill in the group, as well as a lot of support from the community.

The members of the board are very dedicated and really wonderful to work with. The cultural arts are alive and well in Cambridge.

The orchestra has much to contribute to further nurture and develop the artistic landscape of the community, and to help it to achieve its full potential. Everyone stands to gain so that in the end the whole will be much



greater than the sum of its parts.

All of these ingredients are helping to create a special presence for the orchestra within the community which it serves.

When and where

The Cambridge Community Orchestra is getting ready for its first concert of the year. On Saturday, the "Suite" Music concert will begin at 8 p.m. at Forward Baptist Church, 455 Myers Rd. - there is no fee to attend but donations are accepted.

Today, the *Times* presents a Q&A, conducted via e-mail, with orchestra conductor Sabatino Vacca by *Times* reporter Melissa Hancock.

The lineup includes:

- Water Music Suite, by George F. Handel
- Orchestral Suite No. 3 in D major, by Johann S. Bach
- Lyric Dialogue, by Mark Turner
- Peer Gynt Suite No. 1, By Edvard Greig

Future concert will feature local singers

In his Q&A with the *Times*, conductor Sabatino Vacca also had this to say about a future concert date:

If you are unable to join us this Saturday, please keep June 21 in mind when we will present music from the world of opera, operetta, and musical theatre.

We will be featuring local young singers including sopranos Meghan Fleet, Annetta Whetham, Adriana Verdonk, tenor Philip Grant, and from the Canadian Opera Company baritone Nicolae Raiciu. It's yet another way the orchestra can take a leadership role in the artistic community by supporting local talent, while at the same time expanding its own musical versatility.

CAMBRIDGETIMES
.ca

http://www.cambridgetimes.ca/arts_and_entertainment/article/123258



© Copyright 2008 Metroland Media Group Ltd. All rights reserved. The reproduction, modification, distribution, transmission or republication of any material from this Metroland West Media Group website is strictly prohibited without the prior written permission of Metroland Media Group Ltd.

