

Head of Public Communications

His Royal Highness The Prince of Wales /
Son Altesse Royale le prince de Galles

Concertmaster and Artistic Director of the Orchestra

PINCHAS ZUKERMAN

Canada's National Arts Centre Orchestra **UK** Tour

Tournée de l'Orchestre du Centre national des Arts du Canada au **Royaume-Uni**

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MEDIA CLIPPINGS HIGHLIGHTS



Around Town: NACO tour of UK honours First World War soldiers

By Caroline Phillips, Ottawa Citizen
October 10, 2014

In a matter of days, the National Arts Centre Orchestra (NACO) will be making the giant leap across the pond for [a five-city UK tour](#) that will see its musicians perform and educate while also commemorate the 100 years since Canada's entry into the First World War.

Dozens of supporters gathered Wednesday for a kickoff reception held in honour of the musical journey. It took place at Earnscliffe, the official residence of British High Commissioner

Howard Drake and his wife, **Gill**.

From the NAC was the acting chair of its board of trustees, **Adrian Burns**; the CEO of its fundraising arm, **Jayne**

Watson; and NACO's managing director, **Christopher Deacon**.

Laureen Harper, who lives just down the road at 24 Sussex, was among the guests. So was **Abigail Richardson**, one of the Canadian composers whose commissioned work, *Song of the Poets*, will be part of the tour. It uses excerpts from poems written by soldiers who fought on both sides of the war.

The UK gig marks NACO's 32nd international tour in its 45-year history and the final one for outgoing musical director **Pinchas Zukerman**.



British High Commissioner Howard Drake in conversation with Laureen Harper, wife of Prime Minister Stephen Harper, at a reception held at the diplomat's official residence, Earnscliffe, on Wednesday, Oct. 8, 2014, in honour of the National Arts Centre Orchestra's upcoming tour to the UK.



From left, Krista Murray with her husband, Chris Murray from sponsor W1 Developments, Mayor Jim Watson and Murray's brother, lawyer Patrick Murray at a reception hosted Wednesday, Oct. 8, 2014, at Earnscliffe in honour of the National Arts Centre Orchestra's tour to the UK.



Adrian Burns, acting chair of the National Arts Centre board of trustees, with Canadian composer Abigail Richardson at a reception held at Earnscliffe, the official residence of the British high commissioner, on Wednesday, Oct. 8, 2014.



John Bragg, V-P of government and regulatory affairs at Aimia, with Jane Moore, chief advancement officer with the NAC Foundation, at a reception held Wednesday, Oct. 8, 2014, at Earnscliffe in honour of the National Arts Centre Orchestra's tour to the UK.



From left, diplomat wife Gill Drake with Tina Sarellas, regional president of sponsor RBC, at a reception hosted Wednesday, October 8, 2014, at the official residence of the British high commissioner to celebrate the NAC Orchestra's tour to the UK.



Sean Murray and his wife, Jamilah, were guests of a reception held Wednesday, Oct. 8, 2014, at the official residence of the British high commissioner to celebrate the National Arts Centre Orchestra's tour to the UK.



Maurizio Ortolani, New Media Producer, National Arts Centre, with NAC donor Marg Campbell at a reception held Wednesday, October 8, 2014, at the official residence of the British high commissioner to celebrate the NAC Orchestra's tour to the UK.



From left, University of Ottawa professor Ruby Heap with well-known Ottawa pianist Evelyn Greenberg and Gilles Patry, former president of UofO, at a reception held Wednesday, Oct. 8, 2014, at Earncliffe.



From left, Jayne Watson, CEO of the NAC Foundation, with British High Commissioner Howard Drake and Laureen Harper at a reception hosted at the diplomat's official residence, Earncliffe, in honour of the NAC Orchestra's upcoming tour to the UK.



Judy Mills and Russell Mills, board chair of the National Capital Commission, with Christopher Deacon, managing director the National Arts Centre Orchestra (NACO), at a reception held Wednesday, Oct. 8, 2014, to celebrate the NACO's tour to the UK.



From left, Laureen Harper in conversation with Rosemary Thompson, head of communications at the National Arts Centre, and Gill Drake at a reception hosted by Drake and her husband, British High Commissioner Howard Drake, on Wednesday, Oct. 8, 2014.



From left, Laureen Harper, wife of Prime Minister Stephen Harper, with NAC donor Jeanne d'Arc Sharp, widow of Liberal politician Mitchell Sharp.

Pinchas Zukerman's NAC orchestra makes return

by KEN WALTON

Published on 18/10/2014

VIRTUOSO, music director, teacher ... Pinchas Zukerman has built quite the legacy – including a gift for the RSNO

Several weeks ago, Pinchas Zukerman directed and performed in his final annual fundraising gala for the National Arts Centre (NAC) Orchestra in Ottawa, where he has been music director for the past 16 years, a role he will step down from next year.

The glitzy event – for which he was joined by his virtuoso friend, violinist Itzhak Perlman – raised \$917,000 (£511,000), the purpose of which is to fund the NAC orchestra's work, especially its pioneering education programme which Zukerman introduced early on in his tenure to help young instrumental talent realise its true potential.



Schemes such as this aren't unique, but Zukerman is: both in terms of his long-held reputation as a virtuoso soloist on violin and viola, and in terms of the dedication and charisma that helped him convince the orchestra's board to allow it all to happen.

We'll see proof of that this week, when the NAC orchestra makes a return visit to Scotland, this time at the Usher Hall for a concert celebrating the role of Canadians in the First World War, in which Zukerman will conduct music by Vaughan Williams, Beethoven and John Estacio. He will also play and direct Bruch's famous Violin Concerto.

Within the orchestra's ranks are leading young players who owe their place in the musical world to Zukerman's vision and determination when, a generation ago, he forced the NAC board's hand. "When I first came, they were bringing 50 or 60 kids into half a dozen open rehearsals each year. Most orchestras were doing the same thing," Zukerman explains. "Pretty routine stuff."

He had bigger ideas of his own. "I had three aspects I wanted to create; firstly with the orchestra itself, which was a 46-piece band and really too small to cover the whole gamut of symphonic music. I wanted it to tackle everything: Bach, Mozart, the meat and potato repertoire of the Romantics, and of course, new music." It wasn't too long before the NAC orchestra was operating at its current level of 60-plus players. With that sorted, Zukerman felt he had the right vehicle to expand the educational work. "People talk

about ‘outreach programmes’, but that was misleading, I think. What does it mean? You go out 50 miles to play to some community? That’s not enough, so we started calling it Youth Education, the core of which became the Young Artist Programme, now known as the Summer Music Institute.”

Nowadays the scheme, which runs for four weeks, has more than 90 youngsters learning a wide range of orchestral instruments. “We’ve had phenomenal results, with dozens of players from the early years of the scheme now leading orchestras, playing in quartets, or teaching. That generation is taking over in many parts of the musical world.”

Zukerman insisted the project be international in scope. “That was my first big argument with the board. They wanted only Canadian students. I said ‘what the hell are you talking about? What’s all this Canadian stuff? Forget it, forget the programme.’ Then I walked away from the table.” They called Zukerman back and he got this way.

But that wasn’t the extent of Zukerman’s internationalist vision. He was also keen to use the orchestra’s expanding touring schedule to extend the reach of its educational work. “When we go on tour, we now hold around 50 to 60 classes in the cities we visit. We connect with the school system in these places, and our musicians go in and work with kids. So our tours are no longer just about playing concerts, but leaving little seeds as we go.”

The focus of such work during the orchestra’s current UK tour is in London with the Royal College of Music. “Students from the RCM have been at our courses in Canada, and will play with us in London,” he says. “These coalitions in the arts are so important in order for us to sustain things financially.” Zukerman is also using his position as principal guest conductor of the Royal Philharmonic Orchestra to cement relationships between that orchestra and the RCM.

The third aspect of his vision for the NAC was to implement a video conferencing programme of teaching. “I first saw it in action 20 years ago, and immediately saw it as an invaluable tool to enhance instrumental teaching.”

So when did the teaching bug hit Zukerman, who also holds a professorship at New York’s Manhattan School of Music? And why does he see it as an important part of the solo performer’s make-up? “I took to teaching at an early age,” he says. “I saw it as a key component in helping me explain things in different ways, both to myself and others.”

At this point he can’t resist an anecdote. “When I was 24 and working with the English Chamber Orchestra in Brighton, I said to [the then leader] Alan Sillitoe, why don’t we get some young ambitious players to come down here and hold classes for them? We did, and one of the first applicants was the young violinist called Peter Oundjian [who is now music director of the RSNO].”

“He was chosen, and the bugger was so keen, he wouldn’t leave me alone for the entire course. I just wanted some time alone! But I did recommend to his father that, if he had the means, he should audition for the Julliard and study with Dorothy DeLay, and sure enough that’s what he did. I love to see that kind of talent flourishing.”

It’s all about having a generous spirit. Which is precisely what Zukerman brings to every aspect of musical life he touches. Savour it on Thursday.

Pinchas Zukerman and the National Arts Centre Orchestra of Canada are at the Usher Hall on 23 October, www.usherhall.co.uk

Nathan Cirillo Honoured By Canada's National Arts Centre Orchestra At Edinburgh Concert

Huffington Post Canada | By [Samuel Larochelle](#)

Posted: 10/24/2014

EDINBURGH – While in the United Kingdom for a ten-day tour, the National Arts Centre Orchestra dedicated its first concert to the memory of Cpl. Nathan Cirillo, the [soldier killed at the National War Memorial](#) in downtown Ottawa. A sad coincidence, since the orchestra's musicians are there to commemorate the centennial of the First World War.

Spectators were asked to observe one minute of silence at the beginning of Thursday night's concert, as [homage to the young soldier](#) killed Wednesday.

The NAC Orchestra's tour had been planned for months and was part of commemorations to honor the sacrifice of the 600,000 Canadians who enrolled during the First World War.

"It is important that the world remembers the courage and sacrifice displayed by those young Canadians, beyond the era's controversies surrounding the conscription and the refusal to serve the monarchy," said Christopher Deacon, managing director of the NAC Orchestra.

"To us, art is a pivotal part of the relationship between nations. Music compels people to listen, contemplate and reflect, and one can learn a lot when reflecting about one's past."

A Major Tour

After concerts in Edinburgh and Nottingham, the Canadians will play alongside London's Royal Philharmonic Orchestra on Oct. 27, a concert Prince Charles will attend.

The idea came from Pinchas Zukerman, the NAC Orchestra's conductor and guest conductor of the London orchestra.

"Our musicians will play alongside each other, just as our troops fought side by side one hundred years ago," said Deacon. "London is one of the world's most important hubs when it comes to classical music with five major orchestras, two operas and two ballet companies. To play alongside one of those orchestras is an honor."

Next Monday, the musicians will be accompanied by mezzo-soprano Patricia Bardon, the choir of the London Philharmonic, as well as a handful of soloists to interpret Beethoven's 9th Symphony, which culminates in his famous "Ode to Joy."

"In Beethoven's time, the 'Ode to Joy' was associated with the idea of joy, but nowadays, it has come to symbolize the freedom of the human spirit. That, in itself, perfectly summarizes the goal of this tour."

Another Sad Coincidence

At the London concert, the NAC Orchestra musicians will also play "A Ballad of Canada," a piece composed by Malcolm Forsyth, a South African who moved to Canada in 1969, as an homage to a country he considered "the safest place on Earth."

His daughter Amanda Forsyth, who is a cellist in the NAC Orchestra, said, "It is the last piece my father composed. To him, Canada was synonymous with peace. He once told me that if he managed to change the vision of people who listened to his music at a concert, influencing their emotions even for one brief moment, his work was accomplished."

The NAC Orchestra will also visit Bristol and Salisbury, where the first contingent of 30,000 Canadian soldiers landed to be trained one hundred years ago. The concert at Salisbury Cathedral on Oct. 29 will be broadcast on CBC Radio 2 and CBC Television on Nov. 11 as part of the Remembrance Day events.

An Educational Mission Across the United Kingdom

Aside from the several orchestral and chamber music concerts on its schedule, the orchestra will host educational activities in all five cities it will visit.

"We devote as much energy to our performances as we do to our educational mission," said the managing director.

"We believe that children of the world do not have sufficient access to education in the arts, so we have developed several programs that aim at rectifying this situation, even partially."

Pinchas Zukerman will host a master class while in London. For the remainder of the tour, many of the orchestra's musicians will visit schools and host composing and interpretation workshops, as well as skill-building workshops.

"In addition, there are five young musicians who will follow the orchestra during our rehearsals and concerts across the United Kingdom, providing them with a unique learning experience."



National Arts Centre Orchestra plays key London concert

Highlight concert caps off a day of remembrance activities in U.K.'s capital

[CBC News](#) Oct 27, 2014

Two recently killed Canadian soldiers are top of mind Monday night as the National Arts Centre Orchestra musicians prepare for the London stop of their 10-day U.K. remembrance tour.

The tour is intended to honour the sacrifice made by Canadian soldiers who died in the First World War.

It's now also dedicated to Canadian military personnel who lost their lives in recent violent attacks in Ottawa and St-Jean-sur-Richelieu, Quebec.



London Philharmonic Choir and the NAC Orchestra rehearse under the baton of Pinchas Zukerman ahead of their concert Monday night at London Royal Festival Hall. (Fred Cattroll, NAC Photographer)

Monday night's performance of NACO together with London's Royal Philharmonic Orchestra will be attended by Prince Charles and will include a special tribute to Corporal Nathan Cirillo and

Warrant Officer Patrice Vincent.

"While this tour was originally designed to look at the past, our thoughts are very much in the present this morning, and of course, the heartbreak that has engulfed our own country of Canada," said Rosemary Thompson, a spokesperson for the National Arts Centre.

NACO already dedicated the previous performances of their tour to Cirillo, who was slain in front of the War Memorial, just across the street from the orchestra's home at the National Arts Centre in downtown Ottawa.

Tour not just about music

Monday night's performance, at London's Royal Festival Hall, is a culmination of a full day of activities for NACO members—a day that included a stop at the London Zoo.

A century ago, Canadian soldier Lt. Harry Colebourne donated his beloved pet bear "Winnie" (named after his hometown of Winnipeg) to the Zoo, as he went off to fight in France.

Harry Coleborne donated his pet bear "Winnie" to the London Zoo before going off to fight in France during the First World War. (Manitoba Provincial Archives)

The bear became a popular fixture at the Zoo, eventually catching the eye of one A.A. Milne and his son, Christopher Robin. Soon, popular children's character Winnie the Pooh was born.

Colebourne's great-granddaughter Lindsay Mattick, an author of an upcoming children's book *Finding Winnie*, visited the statue of Winnie the Pooh at the Zoo.

"I feel really lucky and honoured to have this opportunity to literally retrace the steps of my great grandfather who I never had the chance to meet but have a great deal of admiration for," said Mattick.

After tonight's show in London, NACO's tour of the United Kingdom continues with a performance at the historic Salisbury Cathedral on October 29th.

That performance will be broadcast on CBC Radio 2 on Nov. 9th and 11th and featured on CBC Television as part of its Remembrance Day coverage.

An hour-long broadcast of the Salisbury Cathedral concert will be broadcast by CBC Television during the holiday season in December.





NACO in the U.K.: Music at Canada Memorial in London a moving moment

[Peter Robb, Ottawa Citizen](#)
October 27, 2014

LONDON – The National Arts Centre Orchestra delivered a glittering performance in London’s magnificent Royal Festival Hall Monday night.

The evening was further enhanced by the presence of Prince Charles who attended a pre-concert reception and watched the event attentively from the Royal box. The prince is a patron of the NACO tour and is a strong supporter of music education.



Pinchas Zukerman and Amanda Forsyth meet Prince Charles as NACO plays to a sell out crowd at Royal Festival Hall. (Fred Cattroll)

The theme of the NACO tour is remembrance of those Canadian and British soldiers who served in the First World War. About 600,000 Canadians enlisted about 10 per cent of the country’s population in 1914.

Earlier Monday, a crowd of about 150 gathered on a sunny and warm late morning in Green Park, just near Buckingham Palace to hear a musical tribute at the Canada Memorial. A brass quartet of two trombones, trumpet and french horn played a setting of the poem, In Flanders Fields and The Heavens by Beethoven.

The ceremony also featured the laying of a charming painting of a wreath made by the students of John McCrae High School in Ottawa. The painting featured many of the most important battles fought by Canadians during the First and Second World Wars.

The ceremony provided a poignant reminder of the recent deaths of two Canadian soldiers who were victims of vicious attacks. Warrant Officer Patrice Vincent was deliberately struck and killed by a car driven by an assailant in Quebec. Cpl. Nathan Cirillo was shot while guarding the National War Memorial in Ottawa.



NACO plays to a sell out crowd at Royal Festival Hall. (Photo Fred Cattroll)

It is a season of Remembrance this October in London with the 100th anniversary of the beginning of the First World War being marked. It has been fuelled by a massive array of poppies outside the Tower of London which has made the symbol of the fallen the sign of the times today in the British capital.

The concert Monday night, which was dedicated to Cirillo and Vincent, opened with *Erbarme Dich* from Bach's *St. Matthew Passion* with Pinchas Zukerman on solo violin and mezzo-soprano Patricia Bardon. That was followed by *A Ballad of Canada* by Malcolm Forsyth. The choral work was given its U.K. premiere by the magnificent London Philharmonic Choir.

The evening closed with a stirring performance of Beethoven's *Ninth Symphony* which ends with the setting of "Ode to Joy", a piece that has become universally associated with peace and harmony. The performance featured the combined forces of the NACO and the Royal Philharmonic Orchestra and the London Philharmonic Choir along with four soloists. In all more than 200 performers took part with Zukerman conducting.

The Prince met with Zukerman and Amanda Forsyth, the principal cellist of the NACO and the daughter of Malcolm Forsyth backstage after the concert.

Amanda Forsyth said that the prince mentioned seeing her perform Beethoven's *Archduke Trio* in Toronto. She said that Zukerman had mentioned that the prince and he were both grandfathers and that she was nicknamed 'Glam'ma. "He laughed his head off."



NACO French horn player Julie Fauteux performs in front of a Canadian flag at Green Park in London. (Photo: Fred Cattroll)

Then she said she proceeded to tease the Prince of Wales for not practicing his cello. The prince used to play but doesn't anymore, she said.

He also told her that he liked A Ballad of Canada "very much. He was surprised that I was the daughter of the composer."

Forsyth said she believed her "dad was here in spirit." Malcolm Forsyth died just after completing A Ballad of Canada. The prince also spoke with several young musicians who were played in the concert.

The concert was played before a mostly full house that included a number of prominent Canadians including the High Commissioner and former B.C. premier Gordon Campbell, Bank of England Governor Mark Carney, Hilary and Galen Weston and the head of the National Gallery of Canada, Marc Mayer.

Attending the ceremony at Green Park earlier in the day was Brig.-Gen. Matthew Overton who is the head of the Canadian Defence Liaison Service at Canada House in London. He said he had just returned to London from Canada.

"I've had a couple of expressions from other attaches who have all said how very sorry they are that Canada has had instances like this (the deaths of Cirillo and Vincent) because they know full well what that's like. They've had bombings in Hyde Park, they've had bombings at Harrods.

“I’ve lost friends in the Afghan campaign, lost friends in other activities, I wear the poppy every year with that in mind,” Overton said.

“The statement (about Canada) of an inflammable house far from flammable materials doesn’t ring so true anymore. I don’t think it’s been true for a long time. We’ve had a number of incidents involving Canadians. This time it’s in the national capital as well as in St. Jean sur Richelieu and that’s home and that’s something we weren’t anticipating and done by Canadians.”

Canada’s Deputy High Commissioner Alan Kessel said the commission is “unwavering in our support of our values and our troops and today’s ceremony is another example of that.”

The Canada Memorial was designed by the sculptor Pierre Granche, It was unveiled by the Queen in 1994. The memorial was the result of lobbying and fund raising by Conrad Black.

The memorial is made of red granite. It is in two distinct halves, representing Britain and Canada’s joint participation in the wars of the 20th century. Bronze maple leaves and the national coat of arms are set in the stone.

An inscription reads: “In two world wars one million Canadians came to Britain and joined the fight for freedom. From danger shared, our friendship prospers.”

Music review

MONDAY 27 OCTOBER 2014

Canada's National Arts Centre Orchestra Usher Hall, Edinburgh

By Michael Tumelty

AT every stage of its concert on Thursday night in Edinburgh, the first stop on a 10-day UK tour, the National Arts Centre Orchestra of Canada, with its director and soloist Pinchas Zukerman, delivered performances that were never less than enthralling.

Zukerman made no attempt in Vaughan Williams' Tallis Fantasia to distribute the svelte NAC string section spatially in the relative confines of the Usher Hall; instead, with the whole section tight together, the composer's spatial effects were achieved through scrupulously-terraced dynamics, a terrific success.

Equally successful, and immensely popular, was the thrilling Brio by Canadian composer John Estacio, whose Toccata was Adams-y and whose Fantasy was a sensational, wide-screen, colourfully-filmic extravaganza: a fabulous piece.

Centrepiece of the programme, of course, was the legendary violinist's performance of Bruch's First Violin Concerto, as rich and warm as you would expect from one of the great violinists of the era, though there were a few moments, notably in the finale, where balance between Zukerman and his splendid orchestra was slightly askew, often an issue where the soloist is the director.

But the coup de grace of the evening was the orchestra's meaty performance of Beethoven's Seventh Symphony, which Zukerman and his brilliant troops delivered in a rock-solid, full-fat, classic style with no concessions to the contemporary sensitivities of historically informed performance.

The double bass section in the finale was a powerhouse in the engine room, and Zukerman's decision to omit the exposition repeats in the first and last movements draws no criticism from this quarter: it just made it even tighter; and anyway, Beethoven's structure is armour-plated. Stunning.



Prince Charles honours brave British military and civilian heroes

By: Dion Dassanayake

Mon, October 27, 2014

The 65-year-old hosted afternoon tea for 23 recipients of the George Cross and Victoria Cross at St James's Palace in London.

The George Cross is the country's top award for gallantry by civilians or by military personnel not in the presence of the enemy.

While the Victoria Cross is the military's highest accolade.

Prince Charles later attended a performance by Canada's National Arts Centre Orchestra and the Royal Philharmonic Orchestra.



Prince Charles later attended a concert dedicated to two soldiers killed in Canada [PA]

The concert, held at the Royal Festival Hall on the Southbank, was dedicated to two soldiers killed in separate attacks last week.

Christopher Deacon, managing director of the National Arts Centre, paid tribute to Warrant Officer Patrice Vincent and Corporal Nathan Cirillo.

He said: "Our response to this tragedy is the healing beauty of music."

WO Vincent was killed in Quebec last Monday when a Muslim convert ran him over in a hit and run attack.

Just days later Corporal Cirillo was shot dead by gunman Michael Zehaf-Bibeau in Ottawa by the Canadian National War Memorial.

The attacker then stormed the Canadian Parliament where he was killed by security personnel.



NACO in the U.K.: Drumming up a community of music

[Peter Robb](#), Ottawa Citizen

October 28, 2014

LONDON — Today more people have access to more music than ever before. And yet much of that music is being listened to alone.

Music survives best in a community where it is a shared experience, says the great Scottish percussionist Dame Evelyn Glennie.

On Tuesday afternoon, she was part of the creation, via broadband technology, of a trans-Atlantic musical community at the venerable Royal College of Music in the shadow of the famous Albert Hall.

The community was created by the National Arts Centre. It connected student musicians in the Colonel By Secondary School senior band with young performers in the Brent Youth Orchestra in London.

The 10-day NACO tour of the United Kingdom has featured about 50 educational and outreach events including the ConneXXions videoconferencing event Tuesday.

Because the tour is commemorating the men and women who served during the First World War, Tuesday's event featured performances of music from the era. It also featured original works. The Canadian offering was written by Abigail Richardson, who hosted the event in Ottawa.

The piece tells the story in music of a Canadian soldier from Carleton Place named Thomas Williams. Williams was wounded three times during the First World War. In one instance a bullet hit him in the chest but he was saved by a cigarette case. The force of the bullet broke three ribs and Williams was sent to hospital where he was cared for. Later, he married his nurse. Williams' great-grandson Tom Meredith plays tenor saxophone in the Colonel By band.

The piece composed by London's Brent Youth Orchestra, aided by composer Tim Steiner of the Royal Philharmonic Orchestra, was called Elgar Variations, with a portrait of the composer himself looking down on the performance.

Laureen Harper was to host the Canadian end of the event but she was called away to the funeral of Cpl. Nathan Cirillo in Hamilton — yet another reminder of the tragic events in Ottawa and



Percussionist Dame Evelyn Glennie takes part in an educational videoconference during the NACO tour of the United Kingdom. Evelyn Glennie. (Photo: Fred Cattroll)

near Montreal that saw the deaths last week of two Canadian soldiers. The NAC is dedicating its tour to the remembrance of these two soldiers.

Glennie was invited to take part in this event and she eagerly accepted.

“I really like the idea that young people were involved in commemorating World War I. I think obviously as the years go by there is a bigger and bigger time distance from this extraordinary event in history and for us to recognize that through music is interesting and important.”

The choice of creating and performing original work was also an important feature that attracted Glennie.

“We are living in 2014 and we have to make things relevant to what we are used to, and really recognize what are our thoughts about such an event. What do we think about it? And of course, we’ve used sound to put that emotion forward.”

When Glennie was approached to attend the event, the original request was for her to play something written during the First World War. She was not too interested in that idea. She had one of her own.

She commissioned a piece from a composition student at the Royal College named Bertram Wee. He was to develop a piece based on his thoughts about the Great War. The result was a piece for two percussionists, one of them Glennie, the other another RCM student. Both played a snare drum and used literally every inch of the instrument. At times the music was sharp and pounding and at other moments soft brush strokes dominated.

“We’ve ended up with an interesting piece that lots of people can perform and that I can even perform as an encore after a concerto.”

Glennie has been actively commissioning works for percussion over the years in many ways to ensure that there is a repertoire for a musician interested in a career as a solo percussionist. To date she has added about 200 original works to her musical folder.

“When I started I realized there wasn’t enough repertoire to sustain a career.”

She says it is important for percussionists to commission new works and she says that is happening. And as a result of the commissions, more and more percussion concerts are being



Terrence Porter conducts the Colonel By Secondary School Concert Band in the National Arts Centre Fourth Stage while across the Atlantic Ocean, students in the Brent Youth Concert Band from the Royal College of Music in London watch via telecast Tuesday, October 28, 2014. The even was part of ConneXXions 2014, a live, real-time music exchange in which the the two schools played works by U.K. and Canadian composers of the First World War period, as well as new compositions they created and performed for each other. (Photo: Darren Brown)

scheduled into concert seasons, she says.

When Glennie was starting, she had to wait a few years for a new work to come along, she said. Now, there is a lot of choice.

It is well known that Glennie is deaf. Her hearing started to go when she was eight years old and by the time she was 12 she was profoundly deaf. In a question-and-answer session with the student players Tuesday, she talked about the moment that helped her overcome the obstacles in the way of her musical ambition.

It was a message from a teacher who said hearing music through her ears was not the only way; she could also “hear” it through the resonance it made in her entire body. “My body became my ears,” she said. It reopened the world of music to her.

When she is performing, Glennie says, she can hear the impact of a drumstick on the instrument but not the journey of the sound.

Music education is very important to Glennie and she is worried about its future.

“Technology has brought about extraordinary things. More people are listening to music in an isolated way at home, which makes it harder for them to be motivated to come to the concert halls.”

In Britain there used to be a large pool of amateurs performing in choirs and brass bands who would provide places like the Royal College with a steady stream of homegrown talent. Not so any more, she says.

“The community of music is very important and that is something that we are losing.”

National Arts Centre Orchestra leaves royal impression in London: Knelman

Prince Charles took in the resounding performance of Beethoven's Fifth Symphony, led by Pinchas Zukerman, on Monday.

By: [Martin Knelman](#)
Entertainment
Tue Oct 28, 2014

LONDON—It was the most glittering event of its sweeping eight-day tour of the (still) United Kingdom, and the National Arts Centre Orchestra rose to the occasion on Monday night with a jaw-dropping performance of Beethoven's *Ninth*.

Taking it in from the VIP box at Southbank Centre's [Royal Festival Hall](#) were the Prince of Wales (the tour's royal patron) along with Charles's Canadian friends (and tour benefactors) Galen and Hilary Weston, Canadian High Commissioner Gordon Campbell, and Peter Herrndorf, CEO of the NAC.



Pinchas Zukerman and mezzo-soprano Patricia Bardon with the NAC orchestra on its UK tour. (Photo: Fred Cattroll)

Beethoven's *Ninth Symphony* is the ultimate challenge, the Mount Everest of classical music, and for the occasion soon-to-depart maestro [Pinchas Zukerman](#) had not only his highly impressive band of players from Ottawa but the added heft of London's Royal Philharmonic Orchestra, the London Philharmonic Choir and four sensational soloists.

Canada dominated the proceedings before intermission. Christopher Deacon, the orchestra's managing director, set the tone by announcing the concert — part of a tour marking the centenary of the First World War — was dedicated to two Canadian soldiers, Cpl. [Nathan Cirillo](#) and Warrant Officer Patrice Vincent, recently killed while on duty.

Earlier the same day, it was a bear cub named Winnie, after Winnipeg, the hometown of its owner, Canadian soldier [Harry Colebourn](#). He left the cub at London Zoo when, following his training at Salisbury in 1914, he left to fight in France. The bear was immortalized in the 1920s by A.A. Milne, who after taking his kids to the zoo, was inspired to create Winnie the Pooh.

On hand at the zoo for a special Winnie salute Monday afternoon was Lindsay Mattick, great granddaughter of Winnie's owner.

Canada was showcased again at the Royal Festival Hall concert when the London Philharmonic Choir joined the orchestra for *A Ballad of Canada*, by the late Malcolm Forsyth, which premiered in Ottawa in 2011.

Amanda Forsyth, the composer's daughter and the NAC Orchestra's principal cellist, recalled the other day over coffee that her dad wanted to express his gratitude to Canada, where he moved in 1968 from South Africa. Forsyth, who lived and worked in Edmonton, where he was a university music professor, was inspired to write the piece while visiting her in Ottawa and strolling past monuments.

Forsyth used five poems to salute various parts of Canada in this unusual pastiche. The most familiar is John McCrae's "[In Flanders Fields](#)." It's closely tied to the theme of theme of this tour, as are E.J. Pratt's "The Toll of the Bells" and Carl Hare's "On the Waverly Road Bridge."

For the 2011 premiere, Amanda Forsyth recalls, she needed the help of oxygen tanks and a group of colleagues, friends and helpers dubbed Team Malcolm to get him from Edmonton to Ottawa.

After the premiere, when the composer went backstage, she recalls, "the whole choir broke into applause."

Malcolm Forsyth died two weeks later.

Prince Charles attended the London concert without Camilla, and did not cause the pandemonium that would have ensued had he brought William and Kate, his son and daughter-in-law, along, but he added a touch of official recognition, making a brief appearance at a pre-concert VIP reception attended by NAC patrons, British arts world leaders and high-profile Canadians based in London.

After a tumultuous ovation from the audience at the stirring conclusion of the Beethoven symphony, Charles made a backstage appearance to congratulate Zukerman and chat with several young musicians.

On Wednesday, the orchestra performs a concert in the iconic Salisbury Cathedral, close to the soil where Canadian soldiers landed in 1914.



NACO in the U.K.: Connecting to history

[Peter Robb](#) October 29, 2014

SALISBURY, England — History has been hovering about this tour of the United Kingdom but on Wednesday, in one of the oldest communities in England, it took centre stage.

This part of Britain features two ancient locations: Stonehenge and Old Sarum. The former is the set of standing stones that are emblematic of the country's beginnings, while the latter is an Iron Age hill fort and settlement, again lying at the root of British history.

The central building in old Salisbury is a magnificent 13th-century cathedral where the National Arts Centre Orchestra played a stirring concert Wednesday night. The music was the same program that has been seen in other cities on the U.K. tour: Vaughan Williams, Bruch, John Estacio's Brio and, to close, Beethoven's Seventh Symphony.

The NACO performance prompted three well-deserved "curtain calls." Of special note was the performance of the Vaughan Williams piece Fantasia on a theme by Thomas Tallis. This piece has been consistently a highlight and Wednesday night, in the nave of the High Gothic cathedral, it was a special event, especially the wonderful dialogue between principal violist Jethro Marks and the sweetly singing violin of concertmaster Yosuke Kawasaki. Maestro Pinchas Zukerman was his usual brilliant self with the performance of the Bruch violin concerto.



NACO rehearses in Salisbury Cathedral for Wednesday's night performance. (Photo: Fred Cattroll)

But what really made the evening more extraordinary was knowing of the presence, in the cathedral Chapter House, of one of four original copies of Magna Carta, a document that stands at the beginning of some of the basic rights that Canadians and Britons enjoy today. The tiny Latin script is beautifully rendered on this, the best preserved of the remaining copies of the document.

The concert closed a day that began in another, even older church, that of St. Thomas Becket.

There the Canadian historian Margaret MacMillan brought the weight of her understanding of the years before and after the First World War to bear in a late morning lecture under a 15th-century painting of Judgment Day. MacMillan is currently a professor of history at Oxford University.

She is the great-granddaughter of David Lloyd George, the British prime minister during the First World War. But she says that of more personal significance to her is the fact that both her grandfathers fought in the war.



Lindsay Mattick reading to children in Salisbury Cathedral (Photo: Fred Cattroll)

“I’m of that generation that will move from the scene fairly soon who actually knew people who were in the First World War. It’s a passage of time, I think.”

There is a connection to the present in the work she has done, especially in her book *Paris 1919*, which tells the story of the Treaty of Versailles and how it ordered the post-war world.

In the Middle East, new countries emerged after 1918 that were under British and French influence, places like Iraq and Syria.

“Iraq is a real tragedy,” she said in an interview before her lecture. It had great potential to survive as a country, she said, “if it had had better government. There were political parties that made a point of saying ‘to be an Iraqi is to be anything from Sunni to Shia to Kurd to Christian to Jew.’”

That open sentiment was lost and it is not much of a leap from then to Saddam Hussein and then to the Islamic State and then to the violence against Canadian soldiers in Ottawa and Quebec just two weeks ago.

“I was just in Canada on the weekend and I was talking about (the killings) and we’ve been living in a bit of a dream world. We thought that we don’t get involved in these things but we can’t escape. We are part of the West.”

The lessons of history are there if we look, she says.



Margaret MacMillan giving a lecture at St Thomas Becket Church in Salisbury. (Photo: Fred Cattroll)

“To look for tight lessons is a mistake. Every situation is different, every time is different. What is important is to use history as a way of illuminating the present. How else are we going to guess what to do about the present age?”

History, she says, is full of useful signposts that say watch out, because you might get into trouble. The period before the First World War is somewhat like the period we are in now, she says, with a declining great power (Britain then, the U.S. today) and lots of restive small states and ideological actors stirring the pot.



She also believes that the history of the First World War is not just about Britain and France and Germany but the wider world. That’s something, she says, today’s leaders should acknowledge when they speak about 1914-18. Thousands of soldiers from across the British Empire came to the Salisbury Plain where they bivouacked and trained for the trenches of France. In fact, about one million men were based in and around the Stonehenge monument from 1914 to 1918. The Canadians were the first to land in the fall of 1914.

At a misty Stonehenge later Wednesday, a brass quintet from the National Arts Centre Orchestra played a mini-concert of two songs, the Regimental March of the Princess Patricia’s Light Infantry (one of the regiments who came to Salisbury in 1914) and The Maple Leaf Forever, both of which celebrated the Canadian presence there.

Archeologists working on the area surrounding Stonehenge are finding all kinds of evidence left by those soldiers 100 years ago, from training trenches to hair tonic. What they have found will form part of an exhibition that will open Nov. 5 in the new Stonehenge heritage centre.

The First World War is said to have made Canada a country, but it also reinforced connections between Canada and Britain. And for some, those ties are still important.

Heather Swain is one such person. Her grandfather Angus Grant of Inverness, Scotland, fought in the war as a member of the Cameron Highlanders. In 1915, at Festubert in France, he was sent out at night through a series of ditches to capture a German position.

He was wounded in the stomach and in the arm when a German machine gun opened up. He lay in a ditch with another wounded soldier for three days thinking he was done for.

He was finally rescued by Canadian soldiers who put him and his colleague on separate stretchers. Grant was in front and the other behind when a German shell exploded and killed the other soldier. Angus Grant survived the war, Swain said, “so he had a lot to thank the Canadians for and we’ve always thanked them since.”

The orchestra’s next stop is Bristol, where musicians will play for veterans and work with students before the closing concert of the tour Thursday night. The NAC flies home to Canada Friday morning.

HUFFINGTON POST CANADA

The NAC Orchestra's UK Tour Remembers World War I And Winnie The Pooh

Huffington Post Canada | By [Samuel Larochelle](#)

Posted: 10/29/2014

With Prince Charles in attendance, over 110 musicians from Ottawa's National Arts Center Orchestra and London's Royal Philharmonic Orchestra united their harmonies and nuances during a concert in the British capital. Directed by Pinchas Zucherman, the concert marked the 100th anniversary of the First World War.



For three months running, over 800,000 ceramic poppies — one for each soldier of the British Empire killed during the war of 1914-1918 — have been pouring out of a window at the Tower of London, thus creating a river of purple at the foot of the old fortress' walls.

Throughout their ongoing tour of the United Kingdom, the NAC musicians echo this international conflict, and Monday night's stop at London's Southbank Center was a part of this commemorative tour.

Following a polite interpretation of Bach's *Erbarme Dich* by the RPO musicians, their Canadian counterparts from the NAC expressed the deep sensitivity of the late Canadian composer Malcolm Forsyth by their interpretation of his piece "A Ballad of Canada."

Inspired by poems written during the WWI, this piece presents a succession of contrasts that evoke the horrors of war and the rare few moments of brightness. It opens on a light note reminiscent of nature before becoming ominous and once more breezy summery, only to return to a suspenseful overcast, total chaos, a soothing softness and, finally, a hymn to victory.

Alongside the energetic and nuanced musicians, the singers of the London Philharmonic Choir seemed to struggle to keep pace, especially the female section, which sadly offered spectators a few false notes.

A Thundering Finale

Following that performance, the spectators were treated to the much anticipated reunion of both orchestras, quite the musical challenge, as Canadian violinist Jeremy Mastrangelo explained before the concert.

"There is always a real potential for disaster in this type of meeting, since every orchestra has its unique personality and colour, but with much listening and sensitivity, we found common ground. It wasn't that obvious during our first rehearsal, yesterday, but everything gelled during today's rehearsal at the Southbank Center."



For this occasion, the two orchestras and the choir interpreted Beethoven's 9th Symphony. While some remarked on the irony of celebrating the union of nations during WWI by playing a piece by a German composer, most simply enjoyed the night's *pièce de résistance*.

At once powerful and epic, yet sweet and enticing, the first two movements of this symphony allowed the string section to shine through its cohesion while the brass section and the bassoons seemed to struggle to achieve the same level of coordination.

However, during the legendary last movement known as the "Ode to Joy," concertgoers were treated to long moments of perfect harmony. Led with maestria by a contingent of 20 double bassists and cellists, the astounding finale literally gave goose bumps to the hundreds of people in attendance.

Winnie the Pooh and the War

Earlier in the day, a handful of members from the NAC met with Lindsay Mattick, the great-granddaughter of Harry Colebourn, the Canadian soldier behind Winnie the Pooh. After being bought from a poacher in White River by veterinary lieutenant Colebourn, the animal changed the course of history by being shipped overseas as entertainment for the Canadian troops stationed in England. At the end of the War, Winnie was then given to the London Zoo and went on to inspire the stories imagined by author A. A. Milne, stories that still endure today, generations later.

This story, the stuff of legends, is one that Lindsay Mattick steadfastly wishes to keep alive. "It is very special to know that stories that are so beloved by millions is based on such a beautiful and significant historical fact. As sad as an event like WWI was, one can also single out this beautiful adventure that inspired so many people. Harry had no idea of the joy he would bring to soldiers by adopting this bear cub. It goes to show how a small gesture can have a huge impact, even a century later."

Next week, the young woman — who named her son Cole in honour of his ancestor — will open an exhibition of Harry Colebourn's personal diaries, photographs and veterinary equipment at Toronto's Ryerson University, and next year, she plans on releasing a book titled Finding Winnie, an illustrated book retelling the incredible story of this bear cub.

Patriotism

On this unusually sunny day, the dark page of History that is World War I was also commemorated at the Canada Memorial in Green Park, near Buckingham Palace. A brass quartet played O Canada, God Save the Queen, In Flanders Fields and Beethoven's The Heavens before a crowd of approximately 200 people.

Among the dignitaries, passers-by and tourists in attendance were nine music lovers who've decided to follow the NAC Orchestra's tour in London and Salisbury. "I wouldn't go as far as saying we are groupies, but we are passionate about classical music," enthused Deborah Dempsey. "We've lived in Ottawa for 15 years now, and we just love the orchestra, so we decided to follow them on tour, which has allowed us to discover parts of England."



NAC Orchestra takes cheerleaders to England

National Arts Centre Orchestra brings magic, fans and a taste of history, to a grand tour finale in Salisbury Cathedral.

By: [Martin Knelman](#) Entertainment
Thu Oct 30 2014

Patrons and patriotism at Salisbury Cathedral

SALISBURY, ENGLAND —“We are the cheerleaders for this tour,” says Julia Foster, a key figure in a spirited group of benefactors enjoying a cultural vacation while at the same supporting the National Arts Centre Orchestra.

The orchestra was coming to the end of its historic eight-day tour of the United Kingdom on Thursday, the day after a mood-elevating triumph in Salisbury.

For the group of 29 patrons from all parts of Canada following the orchestra on this road trip, the fourth of five major concerts was the most memorable — because it took place on ground that counts as sacred for more than one reason.



Canada's National Arts Centre Orchestra plays in Salisbury Cathedral, England, on Wednesday night. (Photo: Fred Cattroll)

First, the concert was within the walls of the overwhelmingly iconic Salisbury Cathedral. And second, because the point of the tour is to mark the 100th anniversary of Canada's entry into the First World War — and the plains of Salisbury were the landing point for the first group of Canadian soldiers getting ready for the war that was supposed to end all wars.

The experience of taking in this event reminded me of something Toronto architect Marianne McKenna [said a few months ago](#) — that for the audience at a concert hall, “What you hear is what you see.”

Even though we had already heard the same program at other halls in Edinburgh and Nottingham just days earlier, the exquisite venue at Salisbury put both the performers and the audience into a state of ecstasy. Veteran music director Pinchas Zukerman and the musicians were so pumped up that the energy spilled off the stage and into the vast nether-regions of the soaring Gothic hall.

Earlier in the day the tour organizers had staged what turned out to be the first half of an inspired double bill. Just a short walk from Salisbury's famous cathedral, at a less famous but even older church, Canadian historian and author Margaret MacMillan delivered a blazingly insightful talk for an audience that included local residents as well as those well-heeled cheerleaders on the NAC patrons tour.

Unlike the hard-working musicians, the vacationing patrons get to see the sights in style, with guided tours, sleep at first-class hotels and be feted at ancient royal castles in Scotland. When the group got to London, the high-end social events included a catered dinner chez Galen and Hilary Weston at their estate outside the capital, and a cocktail party at the home of Canada's top financial expert, Mark Carney.

But like the soldiers who fought the war and the musicians who are using music to remind how Canada helped shape the world for the 20th century, these patrons are on a mission. They are playing roles in a glory campaign that mixes diplomacy with culture and shameless bragging about Canada's place in the world.

Many of these patrons were on the epic tour of China that this same orchestra undertook in 2013. They love the fact that they are not just treating themselves to a vacation; they are crusaders showing off Canada to the rest of the world. In a way, they're like a gang of rabid sports fans showing their love for the team by going along on a road trip, revelling in every triumph.

"We are the cheerleaders, and we go to everything," says Julia Foster. "That includes educational events and pop-up concerts. The musicians can feel that we're in the audience"

And there's no doubt that boost helps morale.

Most of the patrons are of a certain age, have money, and are beyond the point in their lives where they are raising children and working around the clock. Many are couples. Each patron not only pays for a luxury vacation but also donates about \$5,000 to the National Arts Centre.

The experience of being on the road with the orchestra creates relationships and brings the NAC a tighter bond with its supporters.

We already knew that the NAC musicians were sweeping across the U.K. as a way of paying tribute to the 600,000 Canadians who fought in the First World War.

But at Salisbury's Saint Thomas church, in an hour-long lecture before lunch, Margaret MacMillan — a Torontonian recently lured to this side of the Atlantic by Oxford University — offered one revelation after another.

She spoke about why the First World War happened (despite the confidence of many that it wouldn't, or that it would end within months); how it might have been avoided; how it changed not only the map of Europe but life for the whole world; and most intriguingly, how terrible events of 100 years ago alert us to the danger of future global catastrophes.

The scariest part was the parallels that MacMillan drew between the pre-war tensions a century ago and the conflicts we are living through now.

"Peace is not something to be taken for granted," she reminded her listeners. "Sometimes history gives us warnings about what lies ahead, like signs on the side of the road."

The flip side of the orchestra's healing tunes of remembrance features less comforting sounds, signaling anxiety and fear of future wars.

A True Apotheosis For The NAC Orchestra At The Salisbury Cathedral in England (PHOTOS)

Huffington Post Canada | By [Samuel Larochelle](#)

Posted: 10/31/2014

Vibrant. Intense. Memorable. Those three words are forever etched in the minds of the thousands of concertgoers who were present Wednesday night at the Salisbury Cathedral for the penultimate performance by Ottawa's National Arts Center Orchestra (NAC) in its current tour of the United Kingdom.

While touring overseas, in commemoration of the 100th anniversary of World War I, the orchestra made a stop in the city where Canadian soldiers were trained before being deployed on the battlefield. "In mid-October 1914, 31,000 Canadians arrived in Salisbury for training in the fields adjacent to the Cathedral. They had to endure one of the roughest winters in British History before going into battle in France," remembered Peter Herrndorf, president and chief executive officer of the National Arts Centre, one hundred years later while standing before flags of that era hanging from the walls of Salisbury Cathedral.

For the past week, the orchestra's musicians have paid homage to those soldiers in Edinburgh, Nottingham and London. One last concert is planned in Bristol, on Thursday (Oct. 30th). As with any tour, this one had its fair share of fatigue, travel and adaptation.

"The humidity level varies greatly from one city to the next, which affects the wood of our instruments, meaning that we have to tune them very frequently. I had to tune it again just 30 minutes before the concert because of the rain," confided William Cravy, a 22-year-old American double bassist who is part of the NAC's Institute for orchestral studies. Every year, the Institute invites a handful of young musicians to spend a few weeks with the Orchestra's seasoned players, including during this UK tour.

The Magic of Salisbury

The very setting of this penultimate concert imparted a singular aura to Wednesday night's event. After stepping through a door embedded in an immense wooden wall, spectators found themselves on a car-free street where the Cathedral emerged from the fog. It was as if time itself had stopped.

The concert opened with "Fantasia, a piece by British composer Ralph Vaughan Williams that immediately sent the public into a daydream. After moving the crowd with ease thanks to the piece's dramatic flourishes, the orchestra gave the spotlight to Yosuke Kawasaki and Jethro



Marks, concertmaster and principal viola, respectively, who played a dialog of solos imbued with emotion and finesse.

The Cathedral's exceptional acoustics were ideal for the compositions many intensity variation. Merely two days after their satisfying but far from transcendent performance in London alongside the Royal Philharmonic Orchestra, the members of the Canadian orchestra elevated their talent to new heights.

The second part of the concert was devoted to a piece entitled Brio by composer John Estacio, a Canadian whose compositions are the most played around the world. Opening on a suspenseful note, it evolved into a barrage of crackling brass, flourishes of woodwinds, a mocking oboe solo, followed by a softer Segway into a sparkling finale. Despite the odd lack of coordination, the orchestra's frenzied interpretation was lead by the indomitable energy of its maestro, Pinchas Zucherman.

Soloist and Director

Renowned the world over for his talent on the violin, the orchestra's director interpreted Max Bruch's Violin Concerto No. 1, a piece that is ranked among the 4 greatest violin concertos of the 19th century, alongside masterpieces by Beethoven, Mendelssohn and Brahms.

A true force of nature, Zucherman played solo and directed his orchestra during several passages. He interpreted the particularly difficult piece with an impressive panache, but with less emotion than his orchestra displayed before him. One must salute his courage for interpreting such a piece despite his bow being damaged during his performance, but one cannot ignore the impression that it was more impressive intellectually than emotionally.

The evening concluded with Beethoven's Symphony No. 7, a breezy, yet vibrantly humanist waltz, as well as British composer Edward Elgar's Serenade for Strings, the orchestra's very personal way of softly wishing the concertgoers good night.

Other commemorative events

The anniversary of the First World War was also commemorated in Stonehenge, on the afternoon prior to the Salisbury Cathedral concert. A brass quintet from the NAC Orchestra played before a few dozen people who were in attendance at the standing stones monument, one of the most famous UNESCO World Heritage Sites.

Nick Atkinson, Steven van Gulik, Karen Donnelly, Donald Renshaw and Jill Kirwan played Princess Patricia's Canadian Light Infantry, in honour of one of the three Regular Force infantry regiments of the Canadian Armed Forces, as well as The Maple Leaf Forever, the unofficial Canadian national anthem of the era.



Winnie the Pooh's ancestors reunited

An impromptu meeting was organized between the nephew of A. A. Milne, the author of Winnie the Pooh's adventures, and Lindsay Mattick, the great-granddaughter of Harry Colebourn, the Canadian soldier who owned the bear cub that inspired the author.

"The BBC organized this surprise visit," explained the young woman from Toronto. "Milne's nephew knew that Winnie had really existed, but he was unaware of the implication of Canada in this story. It was quite a special meeting. My visit to England is a lot more emotional than I expected." Earlier in the day, she read, for the first time in public, a few passages from the illustrated book *Finding Winnie*, which will be published next year, to a handful of children gathered for the occasion at the Salisbury Cathedral.





Orchestra marks Canada's coming of age

By [JAMES ADAMS](#), *The Globe and Mail*

Wednesday, Nov. 7 2013

The First World War often is described as Canada's coming of age into true nationhood, for which it paid a price of more than 240,000 dead, wounded and missing. To commemorate both that emergence and that sacrifice, the National Arts Centre Orchestra will announce on Thursday that it will undertake a 10-day performance and education tour of the United Kingdom in October, 2014.

Bankrolled largely by the W. Garfield Weston Foundation and RBC, the orchestra, led by veteran music director Pinchas Zukerman, will perform five major concerts, including dates in London and Edinburgh, and participate in more than two dozen educational and outreach activities between Oct. 21 and 31. Prince Charles confirmed in August that he will serve as royal patron of the event.

"This is not, for us, a tour about a war," NACO managing director Christopher Deacon explained in an interview, "but a tour about the friendship between Canada and the U.K. and the emergence of Canada through our role in the war. It's a nuanced message.

"The idea, too, was to try as closely as possible to align our appearance with the date, 100 years earlier, of the first arrival of young Canadians at Salisbury Plain [in central southern England] for on-site training and mustering," Mr. Deacon said.

The orchestra, Mr. Deacon added, is partnering with several organizations, including the Canadian War Museum, the Imperial War Museum and London's Royal Festival Hall, to develop educational projects and initiatives to involve, in part, young people in Canada and the U.K. Plans also are under way for NACO performances in British schools and a high-speed video conference linking young British and Canadian musicians. Each tour venue will display interpretive panels about the Canadian war effort.

Included in the orchestra's touring repertoire will be Beethoven's Ninth Symphony and works by two Canadian composers, *Brio: Toccata and Fantasy for Orchestra* by John Estacio (2011) and *A Ballad of Canada* (2011). The last, composed by Mr. Zukerman's late father-in-law, Malcolm Forsyth, includes a setting of John McCrae's poem *In Flanders Fields*.

Mr. Deacon noted that Britain will be going all-out to mark the centenary of its participation in the First World War. So "one of the challenges we face is cutting through all the other activity to have a place in the sun for Canada's story."