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JOAN ROGERS (CLARINET) & MUSAEUS STRING QUARTET

**JANUARY 21, 2023 – 7:30 PM**

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## GOVERNMENT FUNDERS

Alberta Foundation for the Arts  
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*Donations received from  
January 1st, 2022.*

*Thanks also to those who  
contributed after the print deadline.*

# Programme Order

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*Telluric Ache (Blood Prayer) (2020)*

*Sonny Day Rider*

*Concertante Quartet No.2 in G minor*

*Joseph Bologne, Chevalier de  
Saint- Georges (1745-1799)*

- I Adagio
- II Aria andantino

*Quintet in F# minor, Op. 10  
for clarinet and strings*

*Samuel Coleridge-Taylor  
(1845-1912)*

- I Allegro energico
- II Larghetto affettuoso
- III Scherzo: Allegro
- IV Finale: Allegro agitato

## **For Everyone's Enjoyment**

Please Remove All Hats To Preserve Sightlines.

Please Set All Electronics To Silent And Lower The Screen Brightness.

Please Do Not Photograph During The Performance.

Absolutely No Audio Or Video Recording Without Prior Permission.

Latecomers Are Seated At A Suitable Break.

No Outside Food Or Drinks - Water Is Available In The Lobby.

## **Fire Regulations Require That Every Person Has A Ticket.**

The Lethbridge Symphony Association acknowledges that we are gathered on the lands of the Blackfoot, Stoney, and Tsuut'ina people of the Canadian Plains.

We pay respect to the Blackfoot, Stoney, and Tsuut'ina peoples' past, present and future while recognizing and respecting their cultural heritage, beliefs and relationship to the land. The City of Lethbridge is also home to the Metis Nation of Alberta, Region III.

# About the Performers

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## Musaeus String Quartet

Since Musaeus' foundation in 1982, the Lethbridge Symphony's resident professional string quartet has earned a reputation as one of Alberta's most versatile and accomplished classical performing groups. Composed of the Symphony's principal strings (violins Norbert Boehm and Airdrie Robinson; viola Gabriel Kastelic; and cello Mark Rodgers), their repertoire ranges from masterpieces of the Baroque, Classical and Romantic eras through to 20th century classics, as well as arrangements of jazz, popular, and contemporary music.

In addition to leading our strings sections for the Symphony Series, and other events that form part of each Season, like Kids Choir and our annual Symphony Soiree fundraising gala, Musaeus String Quartet & Friends present the Musica Intima concerts. In addition, Musaeus performs at numerous private, public, and corporate events every season.

# About the Special Guest

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## Joan Rogers *Clarinet*

Born and raised in Lethbridge, clarinetist Joan Rogers holds Bachelor of Music and Bachelor of Education degrees from the University of Lethbridge, as well as a Master of Arts degree in Music from Washington State University. Her clarinet teachers included Christopher Jackson, Margaret Mezei, and H. James Schoepflin. Joan has been a member of the clarinet section of the Lethbridge Symphony Orchestra since 1977 and has held the principal clarinet position since 2016. She has also played in orchestras for numerous musical theatre productions and has played several concerts with the Medicine Hat Symphonic Society. Joan has recently retired as a teacher with Holy Spirit Catholic Schools, where she spent 30 years teaching Music and Math.



## In Memoriam

Thank you to the Estate of Al Barnhill for your generous gift to the Lethbridge Symphony.

# Programme Notes

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## Sonny Day Rider, Telluric Ache (Blood Prayer) (2020)

Telluric Ache takes its inspiration from my deep connection to the land and how I have looked to it as a source of comfort throughout my life. "Place" has a deep meaning to me, and my life has been shaped and guided by the power of the land of my family. The word "telluric" literally means "of the earth as a planet." It struck me that the migration of my life through the stages of grief is iconically connected to my relationship with our land. Indeed, this piece explores my relationship with grief and its painful traversal through the emotional landscapes of my soul. It was inspired by a visceral longing to find peace and reprieve in the Earth itself and presents a lament from my spirit. It is an expression of a deep longing to be cradled by the land and to be granted divine peace from intense emotional pain. Each string part is intended to be an autonomous voice that prays and sings for comfort.

## Joseph Bologne, Chevalier de Saint-Georges (1745-1799): Concertante Quartet No.2 in G minor

Joseph Bologne, Chevalier de Saint-Georges is one of the most intriguing composers of the 18th century. He was born in Guadeloupe in 1745, the son of a plantation owner and his Senegalese slave, Nanon. His father, George Bologne, took on the name of one of his properties in Guadeloupe, de Saint Georges. In 1753 he took Nanon and his son to France, where Joseph first learned fencing, becoming at the age of nineteen a Gendarme de la Garde du Roi and ennobled as Chevalier. At the same time as he was studying fencing he was also being trained in music. It is thought that he studied composition under François-Joseph Gossec, one of the leading figures in French music during this period and a major composer, especially of symphonies. An excellent violinist, the Chevalier de Saint-Georges joined Gossec's orchestra of the Concerts des Amateurs in 1767 and soon became its leader. When Gossec moved on to direct the Concert Spirituel, the leading concert series in Paris, the Chevalier de Saint Georges became the musical director

of the Concert des Amateurs, bringing it to a peak of accomplishment. His first setback occurred when his candidacy for Director of the Paris Opera was successfully opposed by a cabal of singers who refused "to submit to the orders of a mulatto." He did not let this hold him back, though, and when the orchestra of the Concert des Amateurs was disbanded, he formed a new orchestra and highly successful concert series, the Concert de la Loge Olympique in the early 1780s, commissioning among other works, Haydn's six "Paris Symphonies." The rest of his life reads very much like an adventure novel with fencing exhibitions in London, espionage, (including saving the city of Lille from a counterrevolutionary plot) and eighteen months of unjust imprisonment during the Reign of Terror.

As a composer, the Chevalier de Saint-Georges produced a sizeable and diverse body of music from chamber to orchestral works as well as a series of operas in the latter half of his career. The G-minor Quartet is the second of six published in Paris in 1779. It is a "quatuor concertant" a specific type of string quartet popular in Paris during the 1770s and 1780s which usually consists of two movements in which each of the instruments in the quartet is highlighted at various points in the music. The first movement, Adagio, is framed by a noble lyrical passage for the whole quartet, suggesting the opening and closing ritornello of a slow movement of a concerto. In the middle section each of the instruments steps to the fore in turn: the first violin is answered by the cello, which is followed by the second violin and viola before the stage is taken again by the first violin. The second movement, Aria andantino, is in the form of a Rondeau with the returning rondeau theme in G major alternating with episodes in G minor. The initial bright, outgoing rondeau theme features the first violin. A wistful episode in G minor highlighting the cello follows. When the rondeau theme returns it is transformed into a sprightly variation of the original melody again for the first violin. The second episode features the second violin with rapid arpeggiations and runs for the viola. A return of the opening rondeau theme then brings the movement to a satisfying conclusion.

# Programme Notes

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Samuel Coleridge-Taylor (1875-1912):

Quintet in F# minor, Op. 10 for Clarinet and Strings

The British composer Samuel Coleridge Taylor was born out of wedlock in London in 1875 to Alice Hare Martin and Daniel Taylor, a doctor who had studied in London and returned to his native country of Sierra Leone in west Africa before the boy's birth. He was brought up in his mother's family, which was very musical, and showed great talent early on in his violin studies. In 1890 he entered London's Royal College of Music, first for violin and then composition with Charles Villiers Stanford, one of the leading English Victorian composers. During his years at the College he attracted attention as a very fine composer and had a number of his compositions published. His career reached a peak of success two years after his graduation in 1897 with the performance of his cantata *Hiawatha's Wedding Feast* at the Royal College. The work was enthusiastically received and established him as a composer of international stature.

Coleridge-Taylor also enjoyed a very successful career as a conductor, especially of choral societies and served as conductor of the Handel Society from 1904 until his premature death in 1912. 1904 saw the first of three trips to conduct in the United States, when he was invited by the Samuel Coleridge-Taylor Choral Society of Washington D.C. an all-black choir formed in his honour, to conduct at a festival dedicated to his music. The festival was an overwhelming success, attended by members of the United States Government and followed three days later by a personal audience with President Theodore Roosevelt, in which the issue of society's attitude towards race and racial justice was discussed. From early on in his career, Coleridge-Taylor was proud of his racial background and very sensitive to the injustices and prejudices of race. A significant number of his compositions are based on African melodies or include politically charged subjects, such as his symphonic poem *Toussaint L'ouverture*, a celebration of the slave who brought freedom to Haiti.

Among his interests was the American spiritual, which was strengthened by his exposure to the singing of spirituals he heard on his American trips. (In fact, the baritone soloist who sang in the Washington festival was Henry Thacker Burleigh, an African American singer and composer who introduced Antonin Dvořák to the spiritual during the Czech composer's stay in the United States in the early 1890s. It was from hearing Burleigh sing spirituals that Dvořák urged American composers to use such material in the creation of a truly American music—an idea that resonated with Coleridge-Taylor in his advocacy for the dignity of his race.)

The Quintet in F-sharp minor, Op. 10, for Clarinet and Strings is an early work of Coleridge-Taylor's written in 1895, while he was still studying at the Royal College. It impressed his teacher Stanford, a staunch Brahmsian, so much that he even showed it to Brahms' friend, the violinist Joseph Joachim. Indeed there are elements of Brahms' influence in the work (Brahms' own famous Clarinet Quintet, Op. 115 had only been composed a few years earlier in 1891). However, there is a much stronger presence of Coleridge-Taylor's own precocious personality in the music. The work consists of four movements. It begins with a striving, athletic *Allegro energico*. This is followed by a very beautiful and tender *Larghetto affettuoso* for the slow movement whose main theme first heard on the clarinet is highly suggestive of a spiritual. The ensuing bright *Scherzo* is filled with delightful syncopations that only yield momentarily to the gentle interior Trio. The Finale, *Allegro agitato*, has a determined character to it throughout until just before the end, where the melody of the second movement's spiritual makes one last hushed appearance before a fast coda brings the work to its brilliant conclusion.

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# About Us

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## OUR MISSION

To create and promote a first class orchestra producing memorable musical experiences for audiences of all ages

## OUR VISION AND VALUES

To be an integral part of our community's identity, through:

- Artistically diverse performances by orchestra members and guest artists that evoke joy, stimulate growth, and promote learning.
- A welcoming and inclusive environment for musicians, board members, staff, patrons, and the broader community.
- Collaborate partnerships with educational institutions, designed to support and promote music appreciation and education.
- Financial stewardship and sound business management practices

**Visit us inside the 11th Street Doors to Southminster Hall**

**E. [hello@lethbridgesymphony.org](mailto:hello@lethbridgesymphony.org) P. 403-328-6808**

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**SERIES IV**

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