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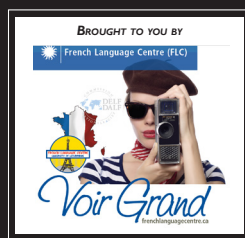


SERIES V FRENCH CONNECTION

SHOWCASING THE WORKS OF PROMINENT FRENCH COMPOSERS.

UNIVERSITY OF LETHBRIDGE OPERA WORKSHOP
& THE LETHBRIDGE SYMPHONY ORCHESTRA

MARCH 20, 2023 – 7:30 PM
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rbc.com/community-social-impact/emerging-artists-project



Programme Order

Fanfare from *La Péri*

Paul Dukas

(1865-1935)

Overture to *Orphée aux Enfers*

Jacques Offenbach/arr. Carl Binder

(1819-1880)

Pavane, Op. 50

Gabriel Fauré

(1845-1924)

Suite Pastorale

Emmanuel Chabrier

I. Idylle

(1841-1898)

II. Danse Villageoise

III. Sous Bois

IV. Scherzo - Valse

INTERMISSION

With the University of Lethbridge Opera Workshop - Dr. Sandra Stringer, director

Les Contes d'Hoffmann

Jacques Offenbach

Prélude

Act II Entr'acte

Act III Entr'acte & Barcarolle: "Belle nuit, ô nuit d'amour"

Giulietta: Holly Kletke; Nicklausse: Zoe Pepper

Flower Duet: "Sour le dôme épais" from *Lakmé* Léo Delibes

Lakmé: Sophia Makela; Mallika: Paisley Perrett (1836-1891)

Carmen

Georges Bizet

Prélude

(1838-1875)

Chorus of Cigarette-Girls: "Dans l'air nous suivons des yeux"

Sopranos: Olivia Earl, Lydia Gangur-Powell, Holly Kletke and Sophia Makela

Mezzo-sopranos: Nicole Amokwandoh, Elizabeth Holthe, Zoe Pepper and

Paisley Perrett

Danse Bohém from Suite No.2

ed. Fritz Hoffmann

Recitative: "Eh bien vite, quelles nouvelles"

Quintet: "Nous avons en tête une faire"

Carmen: Paisley Perrett; Frasquita: Olivia Earl; Mercedes: Sophia Makela

El Ramendado: Franz Faeldo; El Dancaïre: Tanner Lapointe

Act IV Entr'acte

Habanera: "L'amour est un oiseau rebelle"

Carmen: Zoe Pepper

Sopranos: Olivia Earl, Lydia Gangur-Powell, Holly Kletke and Sophia Makela

Mezzo-sopranos: Nicole Amokwandoh, Elizabeth Holthe, and Paisley Perrett

Tenors: Franz Faeldo and Devin Law

Bass: Tanner Lapointe

English Translations

Les Contes d'Hoffmann - Barcarolle: "Belle nuit, ô nuit d'amour"

Lovely night, oh, night of love
Smile upon our joys!
Night much sweeter than the day
Oh beautiful night of love!
Time flies by, and carries away
Our tender caresses for ever!
Time flies far from this happy oasis
And does not return.
Burning zephyrs
Embrace us with your caresses!
Burning zephyrs
Give us your kisses!
Your kisses! Your kisses! Ah!
Lovely night, oh, night of love
Smile upon our joys!
Night much sweeter than the day
Oh, beautiful night of love!
Ah! Smile upon our joys!
Night of love, oh night of love!
Ah!

Lakmé - Flower Duet: "Sous le dôme épais"

LAKMÉ:
Look Mallika! Lianas are in bloom
Casting downward their shadows
Over the sacred stream that flows calm and
somber
Awakened by the sound of the song-happy
birds!
MALLIKA:
Oh dear mistress!
It's time at last I see you smiling
The time has come and I am reading
What was closed up in the heart of Lakmé!
LAKMÉ [in duet with Mallika]:
Dome canopy sweet jasmine
All the roses forever
Flowers in the morn freshly born
Call us to come together
Ah glide along and sing along
The current so strong
The sun so hot the water is shimmering
Hand skimming the surface nonchalantly
Cutting through the edge
While birds are singing; sing enchanted
Dome canopy white jasmine

Call us to come together
Please
MALLIKA [in duet with Lakmé]:
Under dome canopy the white jasmine
All the roses forever
River flowers in the morn freshly born
Let us both go down together
Gently we glide on and we float along
Follow the current so strong
The sun is so hot the water is shimmering
Hand skimming the surface nonchalantly
Come let us reach the edge
Where the spring sleeps
And bird singing; sing enchanted
Under dome canopy where the white jasmine
Let us go down together
LAKMÉ:
I, don't know what overcame me
To fill my heart full of fear
When my father goes down alone to the
doomed city
I tremble, I tremble, my dear
MALLIKA:
Ganesha will watch over his protege
Up til the pond where the merry do play
With wings of snow swans are swimming
Come let us pick the lotus blue
LAKMÉ:
Oh yes, let's go where white swans are
swimming
And let us pick the lotus blue

Carmen - Chorus of Cigarette- girls: "Dans l'air nous suivons des yeux"

We gaze after the smoke
as it rises in the air,
sweet-smelling,
towards the skies.
Gracefully it mounts
to your head,
so gently
it exhilarates you!
Lover's soft talk -
it's smoke!
Their raptures and promises -
smoke!

English Translations

Carmen - Recitative: "Eh bien vite, quelles nouvelles"

FRASQUITA:

Well now, quickly, what's new?

EL DANCAÏRE:

The news isn't too bad,
and we may yet be able to pull off
some good jobs!

But we require your services

FRASQUITA, MERCÉDÈS and CARMEN:

Our services?

EL DANCAÏRE:

Yes, we require your services.

Carmen - Quintet: "nous avons en tête un faire"

EL DANCAÏRE:

We have a scheme in mind

MERCÉDÈS and FRASQUITA:

Tell us, is it good?

EL DANCAÏRE and EL REMENDADO:

For we humbly
and most respectfully acknowledge:

when it's a question of trickery,
of deception, of thieving,
it's always good, I swear,
to have women around.

And without them,

my lovelies,

no one ever does

any good!

FRASQUITA, MERCÉDÈS and CARMEN:

What? Without us no one does

any good?

EL DANCAÏRE and EL REMENDADO:

Isn't that your opinion?

FRASQUITA, MERCÉDÈS and CARMEN:

Indeed, that's

my opinion.

Yes, indeed, really it is.

QUINTET:

When it's a question of trickery, etc.

EL DANCAÏRE:

It's settled then; you'll go!

FRASQUITA and MERCÉDÈS:

Whenever you like.

EL DANCAÏRE:

Why, straight away.

CARMEN:

Ah! Just a moment!

If you want to go, go;

but I'm not in on this trip.

I won't go! I won't go!

EL DANCAÏRE and EL REMENDADO:

Carmen, my love, you will come -

CARMEN:

I won't go! I won't go!

EL DANCAÏRE and EL REMENDADO:

And you won't have the heart
to leave us in the lurch.

FRASQUITA and MERCÉDÈS:

Ah! my Carmen, you will come.

CARMEN:

I won't go! etc.

EL DANCAÏRE:

But the reason, Carmen,

at least you'll tell us the reason

QUARTET:

The reason, the reason!

CARMEN:

Certainly, I'll give it.

QUARTET:

Let's have it! Let's have it!

CARMEN:

The reason is that at this moment...

QUARTET:

Well? Well?

CARMEN:

I'm in love!

EL DANCAÏRE and EL REMENDADO:

What did she say?

FRASQUITA and MERCÉDÈS:

She said she's in love!

QUARTET:

In love!

CARMEN:

Yes, in love!

EL DANCAÏRE:

See here, Carmen, be serious!

CARMEN:

Head over heels in love!

EL DANCAÏRE and EL REMENDADO:

This is certainly astonishing,

but its not the first time,

my pet, that you've been able

to combine love and duty.

CARMEN:

My friends, I'd be most happy

to go with you this evening;

but this time - don't be annoyed -

love must come before duty.

EL DANCAÏRE:

That's not your final word?

English Translations

CARMEN:

Absolutely!

EL REMENDADO:

You must relent.

QUARTET:

You must come, Carmen, you must come!

it's necessary

for our scheme,

for between ourselves...

CARMEN:

As to that, I admit with you that...

QUINTET (reprise):

When it's a question of trickery, etc.

Carmen - Habanera: "L'amour est un oiseau rebelle"

CARMEN:

Love is a rebellious bird

that no one can tame,

and it's quite useless to call him

if it suits him refuse.

Nothing moves him, neither threat nor plea,

one man speaks freely, the other keeps mum;

and it's the other one I prefer:

he's said nothing, but I like him.

Love! etc.

CHORUS:

Love is a rebellious bird, etc.

CARMEN:

Love is a gypsy child,

he has never heard of law.

If you don't love me, I love you;

if I love you, look out for yourself! etc.

CHORUS:

Look out for yourself! etc.

Love is a gypsy child! etc.

CARMEN:

The bird you thought to catch unawares

beats its wings and away it flew -

love's far away, and you can wait for it:

you wait for it no longer - and there it is.

All around you, quickly, quickly,

it comes, it goes, then it returns -

you think you can hold it - it evades you,

you think to evade it, it holds you fast.

Love! etc.

CHORUS:

All around you, etc.

CARMEN:

Love is a gypsy child,

he has never heard of law.

If you don't love me, I love you;

if I love you, look out for yourself!

If you don't love me, I love you, etc.

CHORUS:

Look out for yourself! etc.

Love is a gypsy child! etc

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Latecomers Are Seated At A Suitable Break.

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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.

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Alina Khvatova
Val Lazzaretto
Alayna McNeil
Bethany Robinson
Maria Geppert

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Airdrie Ignas *
John Gilliat ^
Jessica Groeneveld
Jacqueline Friesen
Kelsey Jespersen
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The U of L Opera Workshop is an auditioned ensemble, which emphasizes the development of operatic stagecraft through practical application of these skills. Although the group is comprised primarily of voice majors, opportunities are also available for students interested in other vital areas of opera such as rehearsal pianists and stage managers. The Opera Workshop performs a semi-staged fall concert of Operatic Excerpts as well as a fully staged annual operatic production in February/March in collaboration with the Lethbridge Symphony Orchestra (LSO). Recent operatic productions include *The Marriage of Figaro*, *The Magic Flute*, *The Old Maid and the Thief*, *Fledermaus*, *Amahl and the Night*, *HMS Pinafore*, *Dido and Aeneas*, and *The Mikado*.

Conductor: Dr. Sandra Stringer

University of Lethbridge Opera Workshop

Nicole Amokwandoh

Olivia Earl

Franz Faeldo

Lydia Gangur-Powell

Elizabeth Holthe

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Programme Notes

Series V: French Connection

Tonight's concert focuses on France in the latter half of the 19th into the early 20th century and its great flowering of magnificent music of all types, from ballet to opera and instrumental works. We begin, fittingly enough, with the thrilling fanfare to Paul Dukas' ballet *La Péri*. A fastidious craftsman, Dukas left to posterity only a small amount of music. (In fact, he was such a self-critical composer that he destroyed all of his unfinished works and anything he thought was beneath his standards later in life, preserving only works of the highest quality).

The fanfare is the latest piece on the program. It was written in 1912 to precede Dukas' one-act ballet or "poème dansé" *La Péri* from 1911. The ballet was originally intended for Serge Diaghilev's Les Ballets Russes, which began its very influential Paris seasons of dance in 1909, culminating with Stravinsky's *Rite of Spring* in 1913. Diaghilev, however, was unsure of one of the lead dancers, Natalia Trouhanova, and did not follow through with the production. Trouhanova premiered the work instead under Dukas' direction. The story is based on a Persian tale of Alexander the Great (Iskender) and his search for the Flower of Immortality, which he steals from a sleeping peri, a mythical winged creature, but she manages to win it back, leaving him in his doomed mortal state.

With the music of Jacques Offenbach we come to the sly wit and infectious joie de vivre synonymous with French operetta, of which Offenbach was the great pioneer and leading light. Born in Cologne in 1813, he came to Paris with his brother Julius to study at the Conservatoire in 1833 and remained to become an important force in French culture. He was particularly gifted in his works. During the Exhibition of 1855 he took matters into his own hands, rented a small theatre on the Champs Elysée, which he dubbed Les Bouffes-Parisiens, and presented a whole series of short comic works that became the rage of the Exhibition season. Thus was born a form of music, the operetta, that spread across Europe, above all to England in the works of Gilbert and Sullivan and to Vienna in

the works of Franz Lehár and Johann Strauss Junior and provided the foundation for our modern-day musical theatre. His two act "opéra féerique" (fairy-tale opera) *Orphée aux enfers* was a great success at its premiere in 1858. It is a deliberate take-off on the story of the undying love of Orpheus for his Euridice in which he braves hell and back to bring her back to life. In this treatment of the myth, Orphée is not the great demi-god musician, but a humble, country violin teacher who has become somewhat tired of his wife and her mannerisms and reached an agreement with Pluton (Pluto), the god of the underworld, to take her off his hands. Unfortunately, Pluton grows tired of her as well and in the end, with the help of Jupiter, she is fobbed off on Bacchus, the god of wine. The overture we will hear tonight, is actually a pastiche of Offenbach themes that were stitched together by the Austrian composer Carl Binder for a production of Vienna in 1860.

Offenbach's great masterpiece, *Les contes d'Hoffmann*, on the other hand, is a more substantial opera from the last years of the composer's life. In fact at his death it was only in piano score and was rearranged and altered over the period of its first performances in such a way that it wasn't until the later twentieth century that a more accurate version emerged after careful research and study. The libretto is based on three short stories by the great German Romantic author of fantastical tales, E.T.A. Hoffmann, each dealing with a failed love affair of the author. One of the most magical moments in the opera is in the Entr'acte and Barcarolle to Act II, set at an evening on the canals of Venice and involving his doomed love for the Venetian courtesan Giulietta.

With Gabriel Fauré we come to not only one of the great composers of the later nineteenth and early twentieth century known especially for his melodies or French art songs but also one of France's leading teachers who influenced a whole generation of major French composers. His *Pavane*, opus 50, reveals the French antiquarian interest in "ancient" music, above all that of the Renaissance and the Baroque, that marked Parisian music circles as the 19th century

Programme Notes

drew to a close and would later blossom into the Neo-Classical movement that thrived in the decades between the two World Wars. The pavane was the principal slow dance of the Renaissance with steps of great elegance and nobility. Here Fauré has managed to create a particularly haunting and nostalgic homage to the ideal of this dance. He composed it in 1887, first for orchestra alone, but later added an invisible choir and had it performed with dancers on stage.

Emmanuel Chabrier's delightful *Suite Pastorale* dates from the same decade as the Fauré *Pavane*. It is in fact an orchestration he made in 1888 of four piano pieces from his collection *Pièces pittoresques* composed earlier in 1880-1881. Chabrier was an extremely original composer who exerted a strong influence on the younger generation of French composers whose careers began in the early twentieth century. Due to family pressures, however, he did not at first pursue music as a career but entered law school and then became a civil servant in the Ministry of the Interior for fifteen years. He was particularly drawn to opera but struggled to get his works accepted for performance. He also produced a small, but extremely refined corpus of excellent music, of which his songs and orchestral works *Espana* and tonight's *Suite Pastorale* are the best known.

We return to the world of late nineteenth-century French opera with Leo Delibes' enchanting "Flower Duet" from *Lakmé*. This opera is a good example of French exoticism of the period, here inspired by British colonial India. Lakmé, the daughter of the Brahmin high priest Nilakantha, falls in love with the British officer Gerald. When her father wounds him in revenge for compromising his daughter's honour, she nurses him back to health, but upon finding that he is about to forsake her to return to his regiment, she commits suicide. The "Flower Duet" is from early in the opera, when Lakmé and her servant Mallika go to the river to gather flowers. It is here that she first meets and falls in love with Gerald.

George Bizet's opera *Carmen*, the last item on tonight's program, is his greatest masterpiece, dating from the very end of his career. It is technically an opéra comique - an opera consisting of sung numbers and spoken dialogue with roots stretching back into the early eighteenth century. However, it stands at the opposite extreme of the usually light, often frivolous operas of the genre. Based on the Prosper Mérimée's novella about the gypsy femme fatale Carmen and her passionate and ultimately deadly affair with the Spanish infantry officer Don José, it deals with the seamier side of life. In fact, the director of the Opéra Comique was shocked by even the proposal of such a story for his theatre. "Carmen! Mérimée's Carmen! Isn't she killed by her lover?-and that was the background of thieves, gypsies and cigar makers! At the Opera Comique, a family theatre where marriages are arranged! Every night five or six boxes are taken for that purpose. You will frighten off our audience. It's impossible!"

Unfortunately, the director's misgivings proved true. The opera drew only a small unenthusiastic audience and Bizet, already quite sick, withdrew to his country house. On June 2 1875, the date of the thirty-third performance of *Carmen*, Célestine Galli-Marié, the lead singer, was suddenly overcome by a terrible feeling as she sang the famous card scene predicting the death of both Carmen and Don José "Death for him, death for me." She managed to get through the scene, but fainted backstage. Bizet died of a heart attack very shortly afterwards in the early hours of the morning. It was only a few months later that a revival of *Carmen* by the Vienna Court Opera achieved such a success that it launched the triumphant rise of this masterpiece culminating in its becoming one of the most popular and admired operas in the present-day repertoire.

By Dr. Brian Black



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Lethbridge Symphony

MAR 20 | **SERIES V: FRENCH CONNECTION**
7:30PM SOUTHMINSTER UNITED CHURCH

APR 22 | **INTIMA III: COMPOSERS WHO HAPPEN TO BE
WOMEN**
7:30PM CASA COMMUNITY ROOM

APR 29 | **SYMPHONY SOIREE**
6:00 PM SANDMAN SIGNATURE LODGE

MAY 08 | **SERIES VI: BRILLIANCE OF THE BARD**
7:30PM SOUTHMINSTER UNITED CHURCH

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Jody Franz, Finance Manager
Brian Cole, Social Media Coordinator
Hana Hubley, Event Assistant

Artistic Staff

Glenn Klassen, Music Director
Mark Rodgers, Orchestra Personnel Manager
Sandra Klassen, Orchestra Librarian
Nancy Graham, Stage Manager
Gregg Samuel, Equipment Manager

Honorary Life Members

Graham Tagg
Norah Hawn

Board of Directors

Aaron Bellamy, President
Christopher Burton, Vice-President
Doug Emek, Treasurer
Cathie Martin Weersink, Secretary
Timothy Janzen, Orchestra Rep
Ross Jacobs, Past President
Ron Garnett, Director
Ken Lewis, Director
Gregory Knight, Director

Special thanks to Southminster United Church.
Home of the Lethbridge Symphony Association.



INTIMA III COMPOSERS WHO HAPPEN TO BE WOMEN

CELEBRATING INSPIRING FEMALE COMPOSERS.
DEANNA OYE (PIANO) & MUSAEUS STRING QUARTET

APRIL 22, 2023 – 7:30 PM
CASA - COMMUNITY ROOM |
LETHBRIDGE, ALBERTA

