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SERIES II

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A MUSICAL TOUR FROM AROUND THE WORLD

TUTTI CORDA; GABE KASTELIC, DIRECTOR, NATHAN MORPHIS,
& YOUR LETHBRIDGE SYMPHONY ORCHESTRA

NOVEMBER 20, 2023 – 7:30 PM
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Programme Order

Festive Overture, Op. 96

*Dmitri Shostakovich
(1906-1975)*

Invitation

*Denis Khvatov
(b. 1969)*

Vltava (The Moldau)

*Bedřich Smetana
(1824-1884)*

Adagio For Strings, Op. 11

*Samuel Barber
(1910-1981)*

Rakoczy March from Faust

*Hector Berlioz
(1803-1869)*

*Alleluia from Exultate jubilate, K. 165
Nathan Morphis, soprano*

*Wolfgang Amadeus Mozart
(1756-1791)*

INTERMISSION

Overture from La Gazza Ladra

*Gioacchino Rossini
(1792-1868)*

*Selections from The Phantom Of The Opera
with Tutti Corda*

*Andrew Lloyd Webber/arr.
(b. 1948) Calvin Custer*

*Suite from Video Games Live
with Tutti Corda*

Arr. Ralph Ford

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 relationships to the land. The City of Lethbridge is also home to the Metis Nation of Alberta Region III.

2023/24

GROUP PROGRAMS



STRINGS

STRINGENDO ORCHESTRA	WEDNESDAYS	4:30 - 6:00PM
VIOLIN GROUP LESSONS (SUZUKI)	SATURDAYS	10:00 - 11:15AM

CHOIR

CHILDREN'S CHOIR (AGES 5 - 8)	TUESDAYS	4:30 - 5:15PM
YOUTH SINGERS (AGES 8 - 12)	TUESDAYS	5:30 - 6:30PM
ALEGRE CHOIR (AGES 12 - 17)	WEDNESDAYS	5:30 - 7:00PM
INCANTO SINGERS (AGES 17+)	WEDNESDAYS	7:00 - 9:00PM
SING FOR JOY (AGES 40+)	THURSDAYS	7:00 - 8:30PM
VENTUS WOMEN'S CHOIR	MONDAYS	7:00 - 9:00PM

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MINI-U TODDLER (18M - 3Y)	TUESDAYS	9:30 - 10:15AM
MINI-U TODDLER (18M - 3Y)	SATURDAYS	10:00 - 10:45AM
MINI-U PRE-SCHOOLER (3 - 5Y)	SATURDAYS	11:00 - 11:45AM

UKULELE

GROUP UKULELE (AGES 6 - 9)	MONDAYS	4:30 - 5:20PM
ADULT GROUP UKULELE	MONDAYS	5:30 - 6:20PM

PERCUSSION

YOUTH TAIKO (AGES 8 - 12)	THURSDAY	4:45 - 6:00PM
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All programs are located at Casa (230 8 Street S)

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About the Special Guests

Tutti Corda; Gabriel Kastelic, director

Established in 2022, Tutti Corda is a community string orchestra that is proud to carry on the legacy of former programs such as Sinfonia Allegro and the Lethbridge Youth Strings Association by providing an opportunity for student and amateur musicians to join together in the study and performance of orchestral string music. Translated as “Strings Together”, Tutti Corda puts an emphasis on collaborative musicianship, teaching aspiring musicians the necessary technical and interpersonal skills to be successful ensemble members. This approach is carried out in an environment prioritizing fun and self-improvement in order to create a supportive, positive setting in which musicians learn valuable social and artistic skills while still experiencing all of the joy and wonder that orchestral music-making has to offer. Tutti Corda is proud to support partnership within the wider music community by engaging in collaborations with other ensembles including Vox Musica and now the Lethbridge Symphony Orchestra.



About the Special Guests

Nathan Morphis

Nathan Morphis, the youngest of a wonderful family of ten, is a remarkable talent at the age of just 12. His incredible musical journey has taken him to numerous countries, including Tahiti, the Philippines, France, the USA, and Taiwan, where he has charmed audiences with his enchanting voice. Nathan's passion for music is deeply rooted in his family, a musical ensemble of their own. Among his siblings, there are four violinists, including Nathan himself, two cellists, and two pianists, all of whom share their melodious talents together.



Nathan's singing career commenced at the local Lethbridge Kiwanis Festival, a stepping stone that propelled him to win the Alberta Provincial competition twice. His talent and dedication didn't stop there; he also had the privilege of representing Alberta at the Canada West Nationals. Today, Nathan continues to captivate audiences with his beautiful voice, a testament to his exceptional journey from a young prodigy in Lethbridge to a rising star on the musical stage.

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Val Lazzaretto

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Maria Geppert

VIOLIN II

Airdrie Ignas*

John Gilliat^

Stephanie Soltice+

Bethany Robinson

Jacqueline Friesen

Kelsey Jespersen

Elizabeth Wilde

Allison Metzler

VIOLA

Gabriel Kastelic*

Mark Kadijk^

Marja Mijsbergh

Shee Ling+

Shelly Groves+

CELLO

Mark Rodgers *

Sarabeth Baldry^

Lynn Gilliat

Julie Amundsen

George Fowler

Bonnie Wilde

Brenna Le May

Ava Baldry

Ivory Wilde

Isaac Morphis

BASS

Catherine McLaughlin *

Keely Evanoff^

Jonathan Yeoh+

Ross Lemon+

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Megan Sheedy

FLUTE

Myla Krippel*

Kaylee Woods

OBOE

Jennifer Dosso*

Joelle Strang

CLARINET

Joan Rogers*

Erin George-Samuel

BASS CLARINET

Meagan Thorlakson

BASSOON

Robert George*

Timothy Janzen

HORN

Sarah Viejou*

Tom Staples

Karly Lewis

Helena Golinowski

TRUMPET

Josh Davies*

Keith Griffioen

Rex Mulder

‡ concertmaster

† associate concertmaster

§ assistant concertmaster

* principal

^ assistant principal

+ non-resident musician

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Tracy Wen

VIOLIN II

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Cincia Secrist

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Programme Notes

Dmitri Shostakovich (1906-1975) – Festive Overture, Op. 96

Tonight's program opens with the brilliant fanfares of Shostakovich's exhilarating Festive Overture in A major, Opus 96. For some commentators, the irrepressibly optimistic character of the Overture can be understood in light of the new era of the "Thaw" in Soviet politics following the death of Joseph Stalin in 1953. When Shostakovich was approached in the late fall of 1954 to write a work for a concert at the Bolshoi Theatre on November 6 commemorating the thirty-seventh anniversary of the October Revolution, Stalin had only been dead for a year and half. The work thus represented a new beginning for both Shostakovich and the State which had suffered so much under the Stalinist regime.

The commission from Vassili Nebolsin, conductor of the Bolshoi Theatre, was extremely urgent. The administration of the Theatre had not been able to find a suitable composer and the celebration was just over a week away. Shostakovich was delighted and immediately sat down to write the work. According to his friend, Lev Lebedinsky, who was with the composer at the time, Shostakovich joked and chuckled as he quickly composed, sending off each page by courier once it was completed. The result was a work of unrestrained laughter without the bitter, sarcastic edge of the Stalinist years.

Denis Khvatov (1969-) Invitation

In contrast to the exuberance of the Shostakovich Overture, Denis Khvatov's Invitation for strings and piano is an intimate miniature suggesting a melancholy-tinged reverie. The work is actually an arrangement of a piano piece from one of the collections for piano students Khvatov has produced over his career. Born in Moscow, Khvatov graduated from the Gnessin State Musical College and Academy and subsequently immigrated to Canada where he became a composer and piano teacher, working at the Victoria and then the British Columbia Conservatory of Music. As a composer, he has written orchestral and choral works, but is known above all for the series of educational piano pieces he has created. His interest in teaching is also reflected in his position as Director of the Russian Section of the International Society for Music Education (ISME).

Bedřich Smetana (1824-1884) – Vltava (The Moldau from Ma Vlast – My Homeland)

As the father of the Czech nationalist school in the nineteenth century, Bedřich Smetana strove in his music to celebrate the unique beauties of his homeland and its people. His cycle of six symphonic poems, Ma Vlast (My homeland), composed between 1872 and 1879, is particularly successful in this. The second of these symphonic poems, Vltava (The Moldau) which we will hear tonight, depicts the greatest river of his beloved country and is one of his finest musical creations. It begins as a murmuring dialogue between two flutes depicting the two sources of the river in the Šumava or Bohemian Forest region of the Czech Republic. This dialogue gradually grows into the noble, folksong-like main theme of the piece for full orchestra, representing the river flowing through the Czech countryside. In its course it passes a hunt with echoing hunting horns, followed by a peasant wedding, expressed in a Czech folk dance. Then in the moonlight, water nymphs dance and play over the river's surface. When the noble main theme returns, it becomes the swirling waters of the Saint John's Rapids on the approach to Prague before passing through the city in a magnificent transformation that culminates in a quote from another symphonic poem in the set, Vyšehrad, the monumental Upper Castle in Prague, whose music is intoned like a great hymn, before the river passes off into the distance beyond the city.

Samuel Barber (1910-1981) – Adagio for Strings in B minor, Opus

11

Samuel Barber's Adagio for Strings is undoubtedly the American composer's most popular piece of music. It began as the slow movement of his String Quartet, opus 11, written during the early stages of his career. In 1935, the twenty-five-year-old composer had won for the second time the Pulitzer

Programme Notes

Travelling Scholarship. During the summer of 1936 he and his friend, the opera composer Giancarlo Menotti, rented a small lodge in the woods near St. Wolfgang just outside Salzburg, Austria. It was in these idyllic surroundings, complete with a little mountain stream flowing past the front door, that the quartet was composed. Barber produced the more familiar version of the slow movement for string orchestra a year later at the request of Toscanini, who premiered it in the fall of 1938. This deeply moving elegy has come to epitomize Barber's highly Romantic style with its emotional intensity and deeply lyrical impulse.

Hector Berlioz (1803-1869) – Rakoczy March (Hungarian March) from The Damnation of Faust

Although now celebrated as one of the leading and most original French composers of the nineteenth century, Hector Berlioz struggled to gain a fair hearing for his music in his native land. From the early 1840s on, he turned his back on these struggles and instead embarked on a series of concert tours in which he conducted his latest works across Europe. February of 1846 saw three concerts in Pest in Hungary. To create an “effect” at these concerts, Berlioz set as a separate piece the popular Hungarian melody the Rakoczy March, which had a status approaching a clandestine Hungarian national anthem under the Austrian Empire. And indeed, this march did have an effect: after the initial fanfare, as the music moved from its piano exposition of the theme through a long crescendo to a powerful statement for full orchestra, the audience went wild, clapping and stamping with their feet so much that the performance had to be halted and the piece started all over again. Berlioz was so impressed with what the march could do to an audience that, when he came to compose his “dramatic legend” *The Damnation of Faust* for orchestra, chorus and vocal soloists, he decided to set the opening act in Hungarian fields so that it could include at its end the Rakoczy march as Hungarian soldiers pass by on to battle—something that outraged the purist admirers of Goethe's original play.

Gioacchino Rossini (1792-1868) – Overture to *La Gazza Ladra* (The Thieving Magpie)

Rossini's *La Gazza Ladra* is an opera *semiseria*, an intermediate type between *seria* (heroic) and *buffa* (comic) that was very popular in Italy during the early nineteenth century. Such operas often featured an innocent heroine who is exposed to some threatening situation but overcomes this adversity and is happily vindicated in the end. In this case, the country servant girl Ninetta is accused of stealing a silver spoon from her mistress and is placed under sentence of death by the mayor who has been trying unsuccessfully to seduce her. However, just in time the real thief is revealed, a magpie, whose horde (including the spoon) is discovered thus curtailing the execution and bringing the opera to an end in general rejoicing.

Today the Overture is the most famous and admired part of the opera due to its wit and verve. It presents in microcosm the shifting emotions of the opera, beginning with an upbeat march launched by the snare drum. The following main theme of the overture has an urgency and explosiveness to it that reflect the plight of the girl. It is answered by a delightful Italianate theme that builds towards its end into one of Rossini's famous crescendos (punctuated by the snare drum) culminating in the full orchestra. A brief return of the main theme leads again to the Italianate theme and its crescendo, which this time explodes with joy in a vivacious coda.

Wolfgang Amadeus Mozart: *Exultate, Jubilate*, K. 158a

From the fall of 1769 until the spring of 1773, Mozart's father took his teenaged son on three trips to Italy to show off his prodigious musical abilities and expose him to the best and latest music of the period. Of particular importance was the securing of commissions for new works, especially operas. In fact, the last trip (from October 1772 to March 1773) centred on the composition and production of Mozart's opera *seria* or heroic opera *Lucio Silla*, commissioned for the theatrical season in Milan. Unfortunately, due to problems caused by uneven casting, the opera enjoyed only a moderate success. However, its leading man, the virtuoso castrato and composer Venanzio Rauzzini, made such a

Programme Notes

strong impression on Mozart that he wrote for him one of his most popular religious works, the beautiful and vocally demanding Latin solo motet *Exultate, Jubilate*, K. 158a. Rauzzini premiered the work on January 17, 1773 at the ornate Baroque Church of Sant' Antonio Abate in Milan.

The popularity of this work is not hard to understand. It has been referred to as a “miniature vocal concerto in three movements” by the renowned Mozart scholar Stanley Sadie, and combines Mozart’s melodic richness with a sparkling virtuosity inspired by Rauzzini’s great vocal art. The last movement, *Alleluia*, which we will be hearing tonight, is an explosion of joy following a gentle petition to the Virgin Mary as the source of hope in the second movement.

Video Games Live Arranged by Ralph Ford

The overwhelming popularity of video games, which has grown exponentially since the 1990s, has led to the establishment of some of the most beloved video game music as regular concert fare with orchestral arrangements and whole programs of this music being played by major orchestras worldwide. *Video Games Live* on tonight’s program brings together the theme music from four of the most influential video games series produced over the last two decades. The title itself refers to what is described by its founder, Tommy Tallarico, as “an immersive concert event featuring music from the most popular video games of all time.” The music consists of first the main theme from *Halo*, composed by Marty O’Donnell, initially a writer of TV advertising jingles, who turned to his passion for video game music in the 1990s. This is followed by two themes from *Civilization IV* by Christopher Tin, “*Coronation*” and “*Baba Yetu*” (a setting of the Lord’s Prayer in Swahili). Next there is the theme from *Bounty Hunter* by a quartet of composers Tommy Tallarico, Michael Richard Plowman, Emmanuel Fratianni and Laurie Robinson. The suite ends with “*Hikari*” from *Kingdom Hearts* composed by Yoko Shimamura, a graduate of the Osaka College of Music in 1988, who immediately turned to video game music and has since produced some of the most popular examples in the genre.

Andrew Lloyd Webber/arr. Custer – Selections from *Phantom of the Opera*

By now the phenomenal success of Andrew Lloyd Webber’s musical *The Phantom of the Opera* is legend. It opened in London’s West End in 1986, then on Broadway in 1988 and since then has become the longest running show on Broadway and the second-longest running musical in the West End. The story, based on a novel from 1910 by the French author and journalist Gaston Leroux, is centred on the magnificent Opéra de Paris whose subterranean depths shelter the “Phantom,” a disturbed and disfigured composer who is obsessed with the beautiful singer Christine Daaé. His pathological pursuit of her leads to two murders and near disaster for Christine, but she is saved at the last minute while the Phantom himself disappears leaving behind only his mask. The excerpts on tonight’s program mark important moments in the action. The first extract, “*Phantom of the Opera*,” is a duet between Christine and the Phantom as he takes her by boat to his cavernous hiding place below the Opéra. In “*Think of me*” Raul, an old friend who will become Christine’s lover, first recognizes her and is intrigued. Christine then describes to a friend in “*Angel of Music*” the mysterious tutor who has taught her singing. (This, of course, turns out to be the Phantom himself.) “*The Music of the Night*” accompanies the Phantom’s attempt to entrance and seduce Christine when she is with him in his subterranean lair. She faints when she sees a mannequin of herself in a bridal gown and he gently puts her to bed. “*All I Ask of You*” is a duet between Raul and Christine in which they explore their commitment to each other.

Introducing: STRUDELBRAND



What, *exactly*, is “STRUDELBRAND!”?

Welcome to Lethbridge’s Weirdest Interactive Art Experiment! The StrudelBrand project has been creating a buzz on social media with creative collaborative video content. *Maybe you’ve seen us around?*

StrudelBrand is a community-minded, arts based visual marketing powerhouse focused on creating innovative works within the greater Lethbridge area. Just think of us as a giant, interactive public art display. We’re creating a movement: we want you to see the beauty of Lethbridge, *everywhere you look.*

Our creative marketing initiatives help propel businesses and causes using a combination of stunning visual digital assets, organic growth-focused strategies and unique community-driven initiatives. Our goal is to create strong connections within Lethbridge by nurturing a network of like-minded businesses, groups and individuals that see (or want to see) the beauty in our city. If you are doing incredible things in Lethbridge, we want to showcase that!

In 2023, StrudelBrand partnered with the Lethbridge Symphony Orchestra to support their mission of sharing incredible music with audiences of all ages. Together, they created an art film called “From Silence To Symphony” which showcases an intimate performance of Dvořák’s “Othello Overture” and celebrates the impact that the Symphony has on the community. Want to share your love for the Lethbridge Symphony Orchestra? Catch StrudelBrand at intermission and after every concert for a mini interview and the chance to be featured on our social media! StrudelBrand can be found online on every social media platform under @strudelbrand or on the web at strudelbrand.com

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About Us

OUR MISSION

To create and promote a first class orchestra producing memorable musical experience 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

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