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Grand Mass in C Minor Texts and Translations

No. 1 Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

No. 2 Gloria

Gloria in excelsis Deo.

Et in terra pax

hominibus bonae voluntatis.

Glory to God in the highest.

And on earth peace

to all those of good will.

No. 3 Laudamus te

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

We praise thee. We bless thee.

We worship thee. We glorify thee.

No. 4 Gratias

Gratias agimus tibi

propter magnam gloriam tuam.

We give thanks to thee

according to thy great glory.

No. 5 Domine

Domine Deus, Rex coelestis,

Deus Pater, omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei,

Filius Patris.

Lord God, Heavenly King,

God the Father almighty.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God,

Son of the Father.

No. 6 Qui tollis

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris

miserere nobis.

Thou who takes away the sins of the world,

have mercy on us.

Thou who takes away the sins of the world,

receive our prayer.

Thou who sittest at the right hand of the Father,

have mercy on us.

No. 7 Quoniam

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus Altissimus.

For thou alone art holy.

Thou alone art the Lord.

Thou alone art the most high.

Grand Mass in C Minor Texts and Translations

Continued

No. 8 Jesu Christe

Jesu Christe.

Jesus Christ

Cum sancto spiritu

Cum Sancto Spiritu

in gloria Dei Patris. Amen.

With the Holy Spirit
in the glory of God the Father. Amen.

No. 9 Credo

Credo in unum Deum,

Patrem omnipotentem

factorem caeli et terrae,

visibilium omnium et invisibilium.

I believe in one God,
the Father Almighty
maker of heaven and of earth,
and of all things visible and invisible.

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.*

Et ex Patre natum ante omni saecula.

And in one Lord Jesus Christ,
the only begotten Son of God.
Born of the Father before all the ages.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

God from God, light from light,
true God from true God.

Genitum, non factum,

consubstantialem Patri:

per quem omnia facta sunt.

Begotten, not made,
of one substance with the Father:
by whom all things were made.

Qui propter nos homines

et propter nostram salutem

descendit de caelis.

Who for us
and for our salvation
came down from heaven.

No. 10 Et incarnatus est

Et incarnatus est de Spiritu Sancto

ex Maria Virgine. Et homo factus est

And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.

Grand Mass in C Minor Texts and Translations

Continued

No. 11 Sanctus

Sanctus, Sanctus, Sanctus.

Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.

Holy, Holy, Holy.

Lord God of Hosts.

Heaven and earth are full of Thy glory.

Hosanna in excelsis.

Hosanna in the highest.

No. 12 Benedictus

Benedictus qui venit

In nomine Domini.

Blessed is He who comes

In the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

English translation by Ron Jeffers

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About the Special Guests

Madison Craig, soprano



Madison Craig is a soprano and creative forging her own path in the world of classical music. She is grateful to make her home on Treaty 7 lands - the traditional and ancestral territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, and the Métis Nation (Region 3). Last season Madison was a member of the Calgary Opera chorus and performed in the Canadian premiere of *The*

(R)evolution of Steve Jobs (Mason Bates) and *Macbeth* (Verdi). Past highlights include a residency at the Banff Center for their Opera in the 21st Century Program, producing digital recitals and pop-up concerts, and roles such as Anna Sørensen in *Silent Night* (Kevin Puts) and Clorinda in *La Cenerentola* (Rossini). Madison holds degrees from the University of British Columbia (MMus) and the University of Lethbridge (BMus). She is a recipient of awards from organizations such as the Federation of Canadian Music Festivals' National Music Festival and the Metropolitan Opera National Council Auditions.

For Everyone's Enjoyment

Please remove all hats to preserve sightlines.

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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.

About the Special Guests

Peter Monaghan, bass



Peter Monaghan is excited to be back with the Lethbridge Symphony. Peter had the pleasure of joining the LSO for the Brahms Requiem, Bach Magnificat and Messiah. Previously Peter had the honour of participating in and graduating from the Yulanda M. Faris young artist program with Vancouver Opera in their 2016/2017 season. Since then he has performed musical theatre, opera and concert works across Canada and overseas in Ireland, Germany, the Czech Republic and China. Peter has sung with

symphonies such as: the Vancouver Symphony Orchestra, the Okanagan Symphony, Calgary Philharmonic and the Symphony of the Kootaneys. In 2023/2024 Peter rejoined the Cast of Razzle Dazzle for The Yellowpoint Christmas review, Peter also played Masetto in Don Giovanni (Edmonton Opera), and Antonio in Pacific Opera Victoria's production of Le nozze di Figaro. In October of 2024 Peter is excited to Make his role debut as Dr. Falke in Edmonton Opera's production of Die Fledermaus. In 2022/2023 Peter was seen as Snug in Vancouver Opera's production of A Midsummer Night's Dream, and Marchese in Edmonton Opera's production of Tosca. Some of his most recent credits consist of: The Mandarin, Turandot with Vancouver Opera; Colline, La Bohème with Pacific Opera Victoria; The father, Hansel and Gretel with Vancouver Opera; Sam Carmichael, Mamma Mia with Theatre Under the Stars; Peter, Company with United Players Vancouver; Don Pedro, Béatrice et Bénédicte with Fraser Lyric Opera; Polyphemus, and Acis and Galatea with Re:Naissance Opera

Jason Ragan, tenor

Jason is thrilled to be back in Lethbridge making music with the LSO. He is a regular member of Calgary's professional chamber choir, the Juno-nominated Luminous Voices, as well as Tenor Section principal with the CPO Chorus. In addition to the LSO, he has been a soloist with the Calgary Bach Society, Festival Chorus, Bow Valley Chorus, Okanagan Symphony, and Firebird Symphony. Jason is a proud graduate of the McPhee Artist Development Program with Calgary Opera. Most recently, he was in their production of Stone Soup.



About the Special Guests



**Camille Rogers,
mezzo-soprano**

Mezzo Camille Rogers (they/them) has been praised for their “tremendous stage presence” and “real flair for comedy” (Operaramblings), and their “gossamer mezzo-soprano” (Mooney on Theatre) has been described as “even-keeled and grounded even in times of intense physicality” (Schmopera). Camille most recently appeared as The Narrator in Concerning Matthew Shepard with Pax Christi Chorale. Other past engagements include Suli/Suzie in the world premiere of Pomegranate at Buddies in Bad Times, Aeneas in Dido and Belinda with OperaQ, the role of Lake in FAWN’s collectively improvised techno opera Belladonna, Young Girl in The Marriage of Figaro with Opera Atelier, and the title role of L’Italiana in Algeri with MYOpera. Camille has also been featured as a soloist with the Toronto Bach Festival and the Lethbridge Symphony Orchestra, and has presented solo recitals with Centric MusicFest and Lethbridge Pride.

Camille has been recognized for their work as Co-Artistic Director of Toronto’s queer opera company OperaQ, producing three full-length opera productions: Dido and Belinda (2019), Handel’s Drag Messiah (2021), and Medusa’s Children (2022). Camille holds a Doctor of Musical Arts with a Collaborative Specialization in Sexual Diversity Studies from the University of Toronto. Their dissertation explores the life of queer and gender-non-conforming 17th-century French opera singer Julie d’Aubigny Maupin (1673-1707). As part of their studies, in 2022 Camille wrote and premiered La Maupin, a one-person opera composed by Colin McMahon and portraying notable adventures from d’Aubigny’s life.

About the Special Guests

LCI Chamber Choir

Dr. Erinn Roberts, director



The LCI Chamber Choir is an auditioned ensemble comprised of students in grades 10-12. These students meet daily within the school timetable to rehearse music of various genres and work towards several performances throughout the school year. Under the direction of Dr. Erinn Roberts, the choir has been recognized for its outstanding musicianship and artistry in numerous local, provincial, and national competitions and has had the opportunity to work with world-renowned clinicians from Canada and the USA. After a worldwide audition, the LCI Chamber Choir earned an invitation to participate in the 2025 Vox Lucensis International Music Competition in Lucca, Italy. Most recently, the choir has been invited to perform with Grammy award-winning violinist, Jenny Oakes Baker, on her world tour stop in Southern Alberta in December of this year and is excited to begin preparing for this amazing event.

Choir Roster - LCI Chamber Choir

SOPRANO: Maren Livingstone, Molly Johnsrude, Sophie Goth, Lucy Johnson, Maguire Williams, Madeline Drummond, Marlow Hendry, Mary Hornberger, Madeleine Hurley, Emry Slawson-Traweek, Cassie Doerksen, Niamh Beilby

ALTO: Nevaeh Loose, Kylie Bullock, Delia Rendall, Elizabeth Raymond, Shayla Ghose, Melora Bowie, Anna Johnson, Mya Burrows, Evelyn Dueck

TENOR: Coban DeJager, Geoffry Leavitt, Tegan Taylor, Steven Chatterton, Walter Figueroa, Cannon Bergstrom

BASS: Henry Storey, Stone Campbell, Andrew Sherwood, Eddie Leavitt, Lucas Palmer, Ethan Jessop, Akeo Ichikawa, Cooper Roberts, Tavis Dueck, Ben Weiss, Kylar Prete

About the Special Guests

Vox Musica

Joanne Collier, director

Karen Hudson, assistant conductor

Mary Lee Voort, accompanist



Vox Musica ensemble brings choral music to audiences in Lethbridge and southwestern Alberta, and gives the people of this area an opportunity to participate in the public performance of choral works.

Vox Musica is a frequent guest of the Lethbridge Symphony Orchestra and collaborates often with other local vocal and instrumental ensembles.

Vox singers have discovered how making music together is both exhilarating and humbling. Most of all, singing together creates community with this core value: less of me, more of us. In a choir, the whole really is greater than the sum of its parts.

About the Special Guests

Choir Roster - Vox Musica

SOPRANO: Catherine Ball, Esther Berg, Erin Buck, Mireille Cloutier, Helena Danyk, Eve Ford, Beth Gerwin, Karen Hudson, Judy Hunt, Holly Kletke, Madeline Lehmann, Lotus Maldaner, Grace Matthies, Donna Peachy, Chloyee Pearson, Rachel Robinson, Elizabeth Schultz, Shareena Span, Janice Stone, Michelle Taylor, Dereka Thibault, Angela Van't Land, Eden Van't Land, Lani Walburger, Stephanie Webster, LuAnne Wolsey

ALTO: Shirley Asplund, Margaret Banmann, Kristin Beer, Adele Caron, Barb Clay, Dora Climenhaga, Carol Darmody, Geraldine Dyck, Carolyn Ethier, Faye Enns, Helena Golinowski, Julie Kovac, Flora MacKay, Damaris Malpica, Annie Martin, Bridget Mearns, Christine Murray, Kristi Orr, Jane Read, Stephanie Ryan, Lila Sloan, Betty Slomp, Chrissy Solvey, Patricia Takeyasu, Carmen Toth, Jodi Vander Woude

TENOR: John Baiton, Harley Berg, Ross Bruinsma, Christopher Dittman, Andrew Golison, Paul Hazendonk, Beth Moyer, George Ney, James Robinson, Greg Sheen, Brenton Taylor, John Voort

BASS: Gabriel Asselin, Russell Davies, Doug Emek, Ernie Engbrecht, George Evelyn, Mark Heinen, John Regier, Len Robinson, Robert Skakum, Jeff Smith, Travis Span, Jack Stone, Owen Ukrainetz, Noah Van't Land, Scott Van't Land

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SYMPHONY SERIES VI

Mozart's Grand Mass

May 6, 2024

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Elizabeth Wilde

Kelsey Jespersen

Allison Metzler

VIOLA

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Sophie Strong

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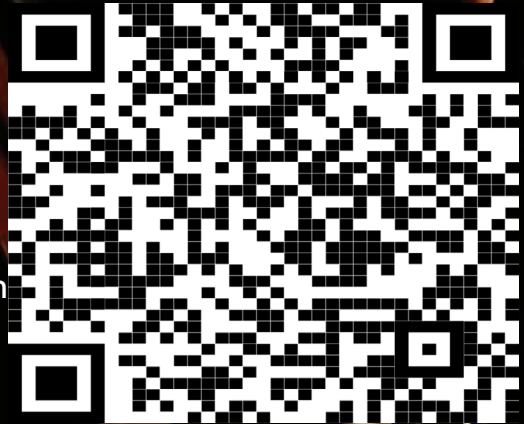
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Series VI

May 5th, 2025

Programme Notes

Schubert: Symphony no. 4, in C minor, “Tragic” D. 417

Schubert's Fourth Symphony, to which he later added the title “Tragic,” is one of six early symphonies composed in the fertile period extending from his graduation from the Kaiserliches-Königliches Stadtkonvikt (The Imperial and Royal City College) in 1813 to the first year of his career as a free-lance composer in the spring of 1817. This was a crucial period in his artistic development. Following his graduation from the Stadtkonvikt, where he was boarding as a choral scholarship student, he acceded to his father's wishes and entered a training college for elementary school teachers. Then in 1815 he became an assistant in his father's school, which was operated out of the family's house. (This house still stands today at 3 Säulengasse. It is a garage, proudly sporting the name “Schubertgarage” over its entranceway. Tune-ups, oil changes and wheel alignments are done downstairs, where the student classrooms once were, while the former family rooms upstairs are the office spaces. In one of these rooms, Schubert created such masterpieces as “Gretchen am Spinnrade” and “Erlkönig.”) Although Schubert found his duties as a teacher an irritating drain on his time and energy, he still created a prodigious amount of music, including masses, four operas, numerous Lieder, and orchestral music—both overtures and symphonies. The symphonies, in particular, grew out of his involvement in string quartets. He, his brothers Ignaz and Ferdinand and his father played string quartets together during the holidays when he was back from the Stadtkonvikt. (Schubert, in fact, produced a sizeable body of string quartets for their enjoyment during this period.) After Schubert's graduation, the family string quartet grew into a small amateur orchestra with the addition of new friends and music enthusiasts. This orchestra gave private concerts in the apartment of its conductor, Otto Hatwig, where at least three of the early symphonies are recorded to have been played.

The autograph of the Fourth Symphony has the completion date of April 27, 1816 written on it. This is a particularly significant point of time in Schubert's life when he was preparing to leave the schoolhouse and try his fortunes as a free-lance composer. Unfortunately, during the months when he was writing the Symphony his plans received two discouraging setbacks. His application for the job of Music Master at a school in Laibach (present Ljubljana in

Programme Notes

Slovenia) was unsuccessful and the packet of his settings of Goethe, containing some of his greatest Lieder, which his friend Josef von Spaun had sent to the poet, was returned unopened. Undaunted, Schubert finally gave up teaching in the months following the completion of the Symphony and began his career as a full-time composer, which saw in the next decade the creation of his magnificent Symphony in B minor “Unfinished,” D. 759 and the “Great” C major Symphony, D. 944.

In the Fourth Symphony we can hear the accomplished symphonic writing and great expressiveness its nineteen-year-old composer already possessed. It begins with a stern opening C octave for the full orchestra, a gesture that will return at the Symphony’s end. An anguished slow introduction, featuring a dialogue between the upper and lower strings, then leads into the main movement, an Allegro struggling between despair and hope. The ensuing Andante is considered one of the finest of Schubert’s early orchestral movements. Here the tender opening theme is set against a darker, agitated second theme, whose unsettled accompaniment colours the last return of the first theme before the movement is brought to a gentle close. An aggressive Scherzo follows, propelled by powerful syncopations that initially obscure the basic meter. The agitation of the first movement returns in the Finale (Allegro) and, although the music eventually emerges into the light of C major, it still ends with the ominous open octave C’s with which the Symphony began.

Mozart: Grand Mass in C minor, K. 427 (417a)

Mozart’s Grand Mass in C minor, K. 427 is one of his most imposing works in any genre, equal in its power and intensity to his Requiem. Unfortunately, like the Requiem, it is incomplete. What has come down to us today are the first two movements—the Kyrie and Gloria—the opening of the Credo, which breaks off after the “Et incarnatus” section, and parts of the ensuing Sanctus and the Benedictus. There is no concluding Agnus Dei. Tonight, we will be hearing a version of the Mass as published in the authoritative New Mozart Edition (Neue Mozart Ausgabe) with reconstructions of the Sanctus and Benedictus drawn from the 1901 publication of the Mass by Alois Schmitt, the founder of the Dresden Mozart Society.

The C-minor Mass dates from Mozart’s early years in Vienna, specifically the latter half of 1782 into the summer of 1783, a period

Programme Notes

marked by his marriage to Constanze Weber and the birth of their first child (who unfortunately died only two months later). In fact, the Mass is strongly associated with Constanze. In a letter to his father from January of 1783 Mozart mentions “the score of half a mass that is lying here waiting to be finished” and states that the work is tied up with a promise he made when his young wife “was still single.” Many have concluded from this that the Mass resulted from a vow undertaken in the hope of a successful marriage. However, according to Georg Nikolaus Nissen, the husband of Mozart’s sister, Nannerl and the first biographer of the composer, the Mass was composed to fulfil a vow for the safe delivery of Mozart and Constanze’s first child. In any event, Constanze also sang the solo soprano part at the premiere of the Mass in Salzburg on October 26, 1783, the highpoint of the couple’s first visit to Salzburg since their marriage. (Mozart himself was quite uneasy about the visit, since his father was lukewarm about his choice of bride and only grudgingly gave consent to the marriage.)

The Grand Mass in C minor is a type sometimes referred to as a “cantata mass,” which originated in Naples and the Neapolitan conservatories in the early eighteenth century and became very popular in Vienna later in that century. Such masses were written for full orchestra, chorus and soloists and divided the longer movements into multiple sections of contrasting musical material and orchestration. Cantata masses featured the *stile antico* or “old style” of music harking back rhythmically and harmonically to the Baroque period and emphasizing often quite complex counterpoint, particularly in fugal sections which often brought a movement to an end. Mozart’s knowledge of the *stile antico* was deepened during his first years in Vienna, through his friendship with the Baron Gottfried van Swieten, then the Imperial Librarian in Vienna and a devotee of old music—particularly that of the Bach family and Handel. It was van Swieten who introduced Mozart to J.S. Bach’s *Well-Tempered Clavier*, some of the fugues of which Mozart arranged for string trio and quartet, and Handel’s *Messiah*, which Mozart re-orchestrated in a version that is still used to this day. These encounters had a strong effect on Mozart’s music during his last decade and are readily apparent in the Grand Mass in C minor.

By 1782, Mozart already had extensive experience writing masses for his former employer, the Archbishop of Salzburg, Hieronymus Colloredo, whom he thoroughly despised. However the

Programme Notes

opportunity to write a grand cantata mass had been severely limited at the court of the Archbishop, who favoured shorter services involving a *missa brevis*—a drastically shortened form of the mass in which contrapuntal passages were kept to a minimum and the text in certain sections was often telescoped. Mozart was only able to write a few grand masses during his time there. In the C-minor Mass, he thus turned to a type of music that he loved to write and where his imagination was given free rein.

The music of the C-minor Mass embraces two contrasting poles in its imagery—the awe-inspiring majesty of God, depicted though the power of the *stile antico* in great fugal choruses or overwhelming choral declamations, and the vulnerability of humanity, conveyed through vocal solos clothed in the deeply expressive style of contemporary opera. These two poles are immediately apparent in the Kyrie which sets its opening petition to God (*Kyrie eleison*) in an uncompromisingly severe double fugue (a fugue with two interlocking subjects) then softens to a beautiful and touching petition to Christ (*Christi eleison*) for soprano solo before the return to the power of the Almighty in the concluding Kyrie.

The following Gloria explodes in a thrilling burst of light for the chorus. The ensuing sections alternate between affecting solos, duos and trios and imposing choruses, culminating in a powerful four-part double fugue for chorus and orchestra (“*Cum sancto spirito*”) in which the first subject in whole notes is developed in *stretto* (overlapping entries) inversion and inversion in *stretto*. The next movement, Credo, begins with a series of brilliant choral affirmations of faith, followed by a beautiful solo soprano section (“*et incarnatus est*”) featuring some demanding operatic vocal flourishes. Here the original autograph breaks off leaving the rest of the Credo incomplete.

The last two movements of the Mass, the Sanctus and Benedictus are missing some of their original parts. The Sanctus, for double chorus, lacks its second choral parts, which have been reconstructed in the modern edition. It begins with a magnificent call to the Godhead split between the two choirs and with brass and wind interjections. The music then builds to a joyous choral double fugue for the concluding *Osanna*. In contrast, the Benedictus opens with a determined quartet of the solo voices, which is brought to a stirring finish with the final “*Osanna*” for full chorus and orchestra.

Programme notes courtesy of Dr. Brian Black

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Thank You



To our Dedicated Team of
Volunteers

Aaron Orthner
Abygail Wolff
Ainsley Latta
Aisha Omboke
Albert Yao
Alex Harlos
Alex Holley
Alexis Borbely
Amber Vande Merwe
Anaelle Ravelojaona
Andrii Yarmolenko
Beate Lahiji
Bekky Knight
Bobbi Harvey
Bre Stewart
Camila Dias
Carole Roberts
Charlene Van den Akker
Cheryl Esau
Christine Murray
Colleen Klassen
Corinne Knop
Dave Barrett

Erasmus Jokine
Eric Guilbert
Gerlie Estremera
Gregory Knight
Hailey Larson
Heather Bradley
Heather Kehoe
Henriette C
Ian Benkoczi
Jacey Kern
Jaime Iwaasa
Jenna Petker
Josh Bosgra
Judy Scott
Julia Ng
Justine Wolsey
Keitaro Tatsuno
Leanna VanderHooft
Leo Brooks
Life Yulo-Tamana
Lily Hilgersom
Lynn Ambedian
Maria Vande Merwe

Marja Mijsbergh
Maureen Larsen
Melora Bowie
Michele Orthner
Michelle Borbely
Michelle Christensen
Mitchell Conrad
Nellie Kadijk
Ray Roberts
Renee Koppert
Rhiannon Kooy
Ronin Theron
Roseann Delainey
Rosemarie Gattiker
Selina Sun
Stephen Deppisch
Stephen Graham
Sweeta Gorung
Sylvia Kadijk
Taelynn Graham
Tamara Bowie
Vanya McGaffey
Zitong Wu

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.

Visit us inside the 11th Street Doors to Southminster Hall
E. hello@lethbridgesymphony.org P.403-328-6808
Box Office Hours: Thursdays & Fridays 9:00am-11:00am

Operations Staff

Vicki Hegedus, Executive Director
Keelan Cashmore, Operations Coordinator
Marja Mijsbergh, Finance Manager
Tyler Houlihan, Event Assistant
Strudelbrand, Social Media Coordinator

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
Edith Olson, Director
Jennifer Little, Director
Eric Guilbert, Director



The freedom to pursue their passion.

The hard work, perseverance and vision of emerging artists demonstrate the power of having – and the joy of realizing – a dream. Together with organizations like **Lethbridge Symphony** we support a diverse range of Canadian talent in local communities and across the country through the **RBC Emerging Artists Project**.

rbc.com/community-social-impact/emerging-artists-project



UPCOMING DATES

Lethbridge Symphony



MAY 9

Box Office Closed
May 9-May 31

JUN 6

Summer Box Office Hours Begin
Thurs & Fri 9:00am-11:00am
Subscription Renewals Open

JUN 14
20 & 21

Box Office Closed

AUG 1

New Subscription Sales Open

SEPT 1

Single Ticket Sales Open

Inquiries can be directed to
hello@lethbridgesymphony.org or 403-328-6808 ext 101

www.lethbridgesymphony.org