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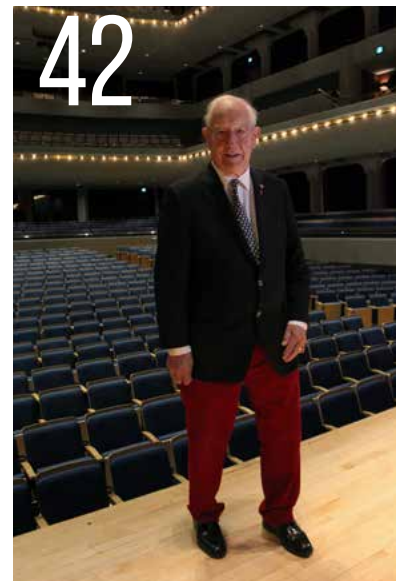


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* Programmes and artists subject to change without notice

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Prelude Live is published three times a year by RedPoint Media Group Inc. Copyright 2017 by RedPoint Media Group Inc.

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A member of the Alberta Magazine Publishers Association, albertamagazines.com.





MESSAGE FROM THE PRESIDENT & CEO

This edition of *Prelude Live* spans the end of calendar year 2017 and the beginning of 2018. You may be celebrating the holiday season or struggling to maintain your New Year's resolutions. Either scenario – share it with your friends at the Calgary Philharmonic Orchestra. December at the CPO features some of most inspiring events of the Season. If you were fortunate enough to get tickets for Yo-Yo Ma, you will be inspired by one of the great artists and most creative minds of our time. If you are drifting into the holiday mood you can usher in the celebrations by spending an evening with Jann Arden, Tony DeSare, or George Frideric Handel. I want them all at my Christmas Party. As wonderfully uplifting as those performances will be – we don't miss a beat going into the New Year. In the heart of winter what could be warmer than an evening with The Tenors? If you are suffering from a case of the post-Christmas blues, Mendelssohn and Beethoven will inspire you – not to mention an evening of Tchaikovsky. Thank you for sharing 2017 with the Calgary Philharmonic Family! Have a joyous holiday and come back to join us for a new year filled with some of the greatest music ever written.

Paul Dornian

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FAQ

WHAT DO I WEAR TO THE ORCHESTRA?

At the Calgary Philharmonic Orchestra there is no formal dress-code. We want you to feel comfortable and relaxed so you enjoy the performance. Most attendees wear business-casual attire but you will ultimately see everything from blue jeans to cocktail wear. Dress in your own style and what makes you most comfortable.

WHAT HAPPENS IF I ARRIVE LATE?

When attending the Symphony, expect the Orchestra to start right on time. During pieces, the doors to the concert hall are not open. Ushers do their best to seat latecomers at appropriate breaks. In some cases, this may not be possible until the completion of an entire work.

WHEN DO I CLAP?

This is one of the most common questions for new people attending an orchestra performance. Traditionally in classical music culture, audiences wait until the end of an entire piece (there can be multiple movements in one piece) before applauding. This is a mindful practice that is intended to respect the performers' focus and how

the music flows throughout the piece. The conductor typically puts his/her arms down completely and turns to the audience to signal the piece is finished. It is also helpful to follow along with the programme notes (inside this magazine on the specific concert page where you will also find guest artist biographies and repertoire).

WHERE DO I PARK AROUND THE JACK SINGER CONCERT HALL?

The C-Train is located one block from the Jack Singer Concert Hall and there are many parking lots in the area. Please leave plenty of time for parking as many of the lots are very popular. Underground parking is available at Arts Commons, other nearby options include: Civic Plaza Parkade, Telus Convention Centre Parkade, and the open air parking lots in the 200, 300, and 400 blocks on the south side of 9th Avenue SE. Visit calgaryparking.com for details and rates.

ARE DRINKS ALLOWED IN CONCERT HALL?

Alcoholic and non-alcoholic drinks are permitted in the Jack Singer Concert Hall, with the exception of the occasional Family Special.

HOW LONG IS A CONCERT?

Concert length varies, but a typical performance is approximately two hours with a 20-minute intermission. Symphony Sundays for Kids and Rush Hour concerts are shorter and do not have an intermission.

CAN I TAKE PHOTOS?

For most performances, take photos in the concert hall before and after the concert and during intermission. As a courtesy to the musicians and other patrons, please put your mobile devices away for the duration of the performance. Flash photography is not permitted and if used during a performance, you may be asked to leave.

During Rush Hour concerts only, photos (without flash) are allowed throughout the performance, and we encourage you to follow along on Twitter at @CPORUSH for a fun, educational, and interactive discussion.



For more information, visit calgaryphil.com

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CONDUCTOR LAUREATE

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Cenek Vrba

Karl Hirzer

Timothy Shantz

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Assistant Principal**

Associate Principal***

Leave of Absence^o

FIRST VIOLINS

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Concertmaster

John Lowry

Associate Concertmaster

Donovan Seidle

Assistant Concertmaster^o

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Laurent Grillet-Kim*

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Josué Valdepeñas**

Joan Kent

Thomas Megee

Tom Mirhady

David Morrissey

Karen Youngquist

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Mathew Heller

Graeme Mudd

Patricia Reid

Patrick Staples

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Gwen Klassen*

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The Calgary Philharmonic Orchestra is proud to perform live symphonic music for the Alberta Ballet and Calgary Opera.

The members of the Calgary Philharmonic Orchestra are members of The Calgary Musicians Association, Local 547 of the American Federation of Musicians of the United States and Canada. Repertoire often requires extra musicians including: Gianetta Baril, harp; Rolf Bertsch, keyboard; Tim Borton, percussion; Lise Boutin, violin; Stan Climie, clarinet; Neil Cockburn, harpsichord and organ;

John Feldberg, bassoon; Sarah Gieck, flute; Richard Harding, saxophone; Gareth Jones, trumpet; Janet Kuschak, cello; Malcolm Lim, percussion; Andrea Neumann, violin; Aura Pon, oboe; Richard Scholz, trumpet; Eric Auerbach, violin; Eva Sztrain, violin; June Kim, oboe; Doug Umana, horn; Maria van der Sloot, violin; Krista Wodelet, bassoon.



RUNE BERGMANN
Music Director

Norwegian Conductor, Rune Bergmann is Music Director of the Calgary Philharmonic Orchestra. An energetic and compelling figure on the podium, he is a dynamic, versatile conductor with an extensive classical, romantic, operatic and contemporary repertoire. Considered among today's most talented Scandinavian conductors, his elegant interpretations and reputation as an inspiring and profound musician continue to attract the attention of orchestras throughout the world. Principal guest conductor of Lithuania's Kaunas City Symphony Orchestra since 2013, and artistic director of Norway's innovative Fjord Cadenza Festival since its inception in 2010, Maestro Bergmann has developed relationships with distinguished orchestras and opera houses around the globe. He is a multi-talented musician who also plays trumpet, piano, and violin/viola, and studied choir and orchestral conducting with Anders Eby, Jin Wang, and Jorma Panula at Sweden's Royal College of Music. He graduated with high honors from the Sibelius Academy in Helsinki, Finland, where he studied conducting with Chief Conductor Emeritus of the Helsinki Philharmonic Orchestra/former principal conductor of the Vienna Radio, Finnish Radio, and Danish National symphony orchestras, Leif Segerstam.



KARL HIRZER
Resident Conductor

Karl Hirzer is a Canadian conductor and pianist from New Westminster, British Columbia. He is Resident Conductor with the Calgary Philharmonic Orchestra. He has acted as Assistant Conductor for the National Academy Orchestra of Canada, and the McGill Contemporary Music Ensemble. Hirzer has also worked with the Gstaad Festival Orchestra as an active member of the Menuhin Festival Gstaad Conducting Academy, and was a Conducting Fellow during the 2017 Cortona Sessions for New Music. A diverse musician and collaborator, he has performed with numerous renowned soloists including Evelyn Glennie, Chris Botti, and Jonathan Crow. His teachers have been Guillaume Bourgogne, Alexis Hauser, Boris Brott, and Ajtony Csaba; and he has participated in masterclass sessions with Neeme Järvi, Leonid Grin, Gennady Rozhdestvensky, Chris Younghoon Kim, and Zsolt Nagy. Trained as a pianist, Hirzer holds bachelor's (University of Victoria) and master's (McGill University) degrees in performance, as well as an Associate of the Royal Conservatory of Toronto diploma, obtained at 17. His piano teachers have included Ilya Poletaev, Bruce Vogt, Walter Prossnitz, and Anne Wilson Unger. He also attended the Mozarteum Sommerakademie in Salzburg, where he studied in the class of Robert Levin.



VINCENT HO
New Music Advisor

Vincent Ho is a multi-award winning composer of orchestral, chamber, vocal, and theatre music. His works have been described as "brilliant and compelling" by *The New York Times* and hailed for their profound expressiveness and textural beauty, leaving audiences talking about them with great enthusiasm. His many awards have included Harvard University's Fromm Music Commission, The Canada Council for the Arts Robert Fleming Prize, ASCAP's Morton Gould Young Composer Award, four SOCAN Young Composers Awards, and CBC Radio's Audience Choice Award. From 2007 to 2014, Ho served as the Winnipeg Symphony Orchestra's composer-in-residence and presented a number of large-scale works that generated critical praise. Born in Ottawa, Ho began his musical training through Canada's Royal Conservatory of Music where he received his Associate Diploma in Piano Performance. He gained his Bachelor of Music from the University of Calgary, his Master of Music from the University of Toronto, and his Doctor of Musical Arts from the University of Southern California.

CHORUS



Credit: Rick Robinson

CHORUS MASTER ACCOMPANIST

Timothy Shantz
Cheryl Emery

Principal*

SOPRANO

Karin Baumgardner
Lindsay Bellemore
Ellen Borak
Michelle Bozynski
Leslie Bradshaw
Tricia Bray
Carolyn Byers
Christina Candra
Katherine Clarke
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Gail Feltham
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Dale Hensley
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Pat Knecht
Danielle Logan
Julie Miller
Hannah Pagenkopf*
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Colleen Potter
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Lisa Sears-Walsh
Joan Simmins
Becky Standing
Chantelle Stevenson
Chandra Stromberg

Melissa Symanczyk
Norma Webb
Dianne Williams

ALTO

Margaret Anderson
Jackie Annis
Jasmine Aslan
Brittany Bishop
Barbara Boland
Indrani Chatterjee
Tanya Chow
Bernie Constantin
Carol Cooper
Shirley Cumming
Janice Dahlberg
Ina Dobrinski
Gillian Forster
Hilary Gordon
Kay Harrison
Patricia Heitman
Amanda Holt
Briana Inlow
Helen Isaac
Heather Klassen
Kaitlin Krell
Catherine Lasuita
Lorrie Lipski
Barbara Mathies
Sue McNaughton
Susan Mendonca
Miruska Milanovic
Julia Millen*
Patty Mino

Ivanna Odegard
Mara Osis
Karen Palmer
Anastasiya Petruk
Josee Robitaille
Anne Rodger
Monica Samper
Marian Žekulin

TENOR

Timothy Ahrenholz
Dean Allatt
Tim Bell
Keevin Berg
Tristram Chivers
Lloyd Crosby
Barb Hogan
Jungsoo Kim
Oliver Munar*
Peter Rilstone
Bryan Roces
Richard Seale
Joseph Stedman
Dennis Voth

BASS

Archibald Adams
Nicholas Allen*
Eric Bird
Timothy Cooke
Douglas Curley
Mitchell Curley
Keith D'Eall
Kevin Di Filippo

Arthur Dick
Alan Dornian
Joshua Field
Ian Gibson
Allan Huber
Dylan Jones
Tyler Jones
Keith Odegard
Jackson Partridge
Dan Philips
Teddy Pope
Jerry Proppe
Alasdair Robinson
David Schey
Tom Van Hardeveld
Richard Wanner
Maxwell Webber
Jim Weisert
Keith Wyenberg

CALGARY PHILHARMONIC CHORUS

The Calgary Philharmonic Chorus, led by Chorus Master Timothy Shantz, is a group of over 150 voluntary singers who perform diverse repertoire including oratorio, opera, light classics, contemporary music, and pops. The acclaimed ensemble is featured in approximately eight concerts with the Orchestra each Season. Established in 1963, the Chorus works with the Orchestra to achieve excellence in the performance of choral music and to promote the enjoyment and development of choral singing in the Calgary community. Chorus members come from all walks of life and include physicians, students, lawyers and stay-at-home parents who dedicate over 19,000 hours annually to rehearsals and performances. The Chorus is proud to perform for local charities during the Christmas season and often takes part in community education and outreach activities with the Orchestra throughout the year. The Chorus has participated in choral festivals across Canada, been featured in live recordings, and performed for Queen Elizabeth II in a special presentation conducted by the late Mario Bernardi, CPO Music Director Emeritus.



TIMOTHY SHANTZ

Chorus Master

As Calgary Philharmonic Chorus Master, Spiritus Chamber Choir Artistic Director, and Luminous Voices Founder and Artistic Director, Timothy Shantz continues to garner critical praise for his work as a conductor. Shantz has explored the vast history of the vocal ensemble genre from early-music to contemporary works, as well as virtuoso unaccompanied choral music to large choral-orchestral masterpieces. Under his direction, Spiritus Chamber Choir earned the Healey Willan Grand Prize from the Canada Council in 2013 and toured internationally earning second prize at the Fleischmann International Choral Competition in Cork, Ireland as well as second prize at the Florilège Vocal de Tours in France. Shantz has several recordings to his name including, Zachary Wadsworth's *The Far West* released in May 2016, Mendelssohn's *Te Deum*, released in Spring 2015 by Luminous Voices, and James MacMillan's *Seven Last Words* (Spring 2014) with Spiritus Chamber Choir. Performance highlights as tenor include Handel's *Messiah* at Carnegie Hall, soloist and ensemble singer at the Carmel Bach Festival since 2008 and twice with the Lucerne Festival Academy under Pierre Boulez. Shantz holds a Doctor of Music Degree in Choral Conducting from Indiana University Jacobs School of Music.



Dr. Diane Fennell

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SPOTLIGHT ON A MUSICIAN

Patrick Staples – Bass



Q What makes you so passionate about music? What made you decide to dedicate your life to it?

A Music's ability to transport you somewhere else through sound is fascinating to me. Trying to gain a deeper understanding of how it works is what makes me so passionate about it.

Getting into the National Youth Orchestra of Canada when I was 17 is what made me consider pursuing music professionally. After spending the whole summer training and performing amazing repertoire across the country, I couldn't imagine anything else that I'd rather do for a career.

Q As a musician, do you think you hear music differently than the average person? Are you constantly paying attention to different elements?

A I don't think that I hear music differently from the average person if I'm just listening to it, but when I'm playing I am always considering the unique role that each instrument (mine in particular) is performing within the ensemble and how they are functioning together as a whole.

Q What kind of music do you listen to?

A As cliché as it sounds, a little bit of everything, really. Lately I've been listening to a lot of Frank Ocean, The Bill Evans Trio, and Paolo Pandolfo's recording of the Bach cello suites.

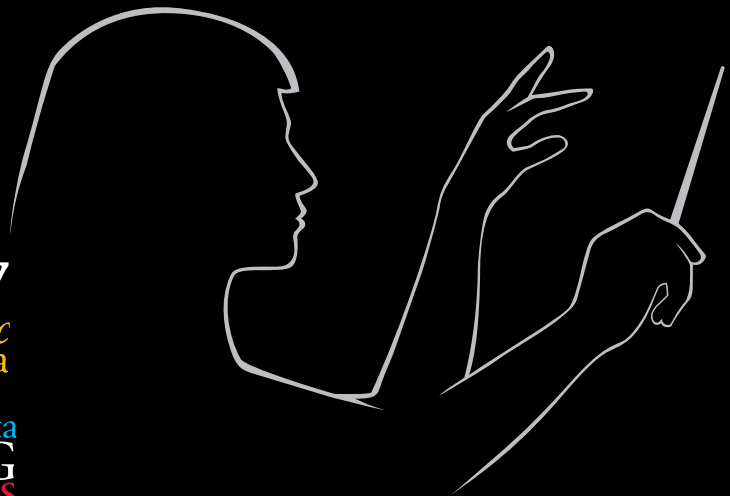
Q What has been the highlight of your music career so far? What is a milestone that you'd like to achieve?

A Joining the CPO is certainly a highlight! Also, performing the rarely-heard *Popov Septet* at the Banff Centre with Werner Herbers conducting stands out as a special experience.

As for a milestone, I don't have anything too specific in mind at this point. I mainly hope to continue growing as a musician and as a teacher.

Q What is one fact about your instrument that would not typically be known by the general public?

A One of Anton Chekhov's early stories is called *Romance With a Double Bass*, and in 1974 it was turned in to a short film starring John Cleese. It's ridiculous. It's on YouTube if you want to check it out.



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Baritone
MAESTRO

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HANDEL'S MESSIAH & SING-ALONG MESSIAH

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Chorus – Borak Forte Programme

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PROGRAMME*

Timothy Shantz, conductor 🍀 | Mireille Lebel, soprano 🍀 | Megan Chartrand, mezzo-soprano 🍀

Zach Finkelstein, tenor 🍀 | Brett Polegato, baritone 🍀 | Calgary Philharmonic Chorus 🍀

*artists subject to change 🍀 indicates Canadian artist or work

MESSIAH

George Frideric Handel
(1685–1759)

The Passion of Jesus Christ is such a compelling story that it has drawn many of the great composers of history to attempt doing it justice through music. If sheer number of performances is a reliable guide to success, Handel's oratorio *Messiah* may be the greatest Passion setting of all. He was 56 when he composed it, the necessary experience of life and music well in hand. He had developed into a true cosmopolitan, a widely skilled composer who wove together the various musical threads of his day into a rich and varied personal style. He began absorbing these influences early in his career. He spent that period first in his homeland, then in Italy. During the second decade of the eighteenth century, Handel settled in England, there to win his greatest fame and influence. One of his reasons for locating there was the current popularity of a type of music with which he was already quite familiar, and through which he had won great success: Italian style opera. Over the next 30 years, he devoted the major portion of his creative energies to supplying English audiences with that type of piece. As time passed, fashions in music changed. The English public grew tired of Italian opera's absurd plots, posturing soloists and ornate vocal style. They were also looking to cast off continental influences in favour of entertainment with a uniquely local flavour. They found what they were looking for in oratorio. It represented not only a change from opera, but also a chance for audiences to hear and to relish presentations given in their own language, a powerful inducement to enjoyment on several levels. Handel, to his great financial distress, twigged to this trend only slowly. Once he finally did recognize the quarter to which the musical wind had shifted, he began producing a most successful series of English language oratorios. They gradually helped him regain his title as his adopted country's favourite composer. In structural terms, opera and oratorio have a great deal in common. They both involve casts of solo singers, a chorus

Calgary Philharmonic Chorus biography
on page 8

Timothy Shantz biography on page 9

and an orchestra, performing a sequence of recitatives, arias, ensembles, and instrumental interludes. But in oratorios there are no costumes, scenery, or props, and this type of piece is performed in concert halls and churches, rather than in opera houses. Another important difference lies in subject matter. Operas deal strictly with secular topics; oratorios frequently treat sacred ones as well. By 1741, the waning of interest in opera had reduced Handel's financial stature dramatically. It had also left him deeply depressed, and in sore need of stimulation. Relief came during the summer of that year in the form of an invitation from the Lord Lieutenant of Ireland. He offered Handel the opportunity to visit Dublin, there to stage a series of concerts featuring Handel's music. Shortly after receiving this request, and in the period of just over three weeks, the composer created a new oratorio, possibly with his upcoming visit to Ireland in mind. Charles Jennens prepared the libretto, drawing on sources from both the Old and New Testaments. Handel took along *Messiah*, as he had named the piece, to Dublin when he journeyed there in December 1741. He staged a dozen successful concerts over the following months, then announced with great fanfare that his new oratorio would receive its premiere on April 13, 1742. He cannily arranged for a public rehearsal to take place the day before. It caused a sensation. As a result, hundreds of eager listeners had to be turned away from the official first performance. That debut raised £400 for local hospitals, and caused one critic to write, "Words are wanting to express the exquisite delight it afforded to the admiring crowded audience." Since then, performances of *Messiah* have been literally countless, its impact incalculable. As English musicologist Charles Burney wrote, some 40 years after the premiere, "... this great work has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of the oratorios, more than any single production in this or any other country." *Messiah* cemented its popularity in Britain even further during the nineteenth century, at a time when amateur choral societies, spurred on by the new availability of

Programme notes con't on page 14



MIREILLE LABEL

Soprano

The Canadian mezzo-soprano Mireille Lebel studied voice at the Universities of Toronto and Montreal and began her career in the Montreal Opera Studio. She then won the Jeunes Ambassadeurs Lyriques competition which led to a position at Theater Erfurt. There she sang many roles including Carmen, Orfeo, Haensel, Sesto (*Clemenza di Tito*, *Giulio Cesare*), Nerone (*Poppea*), Idamante, Cherubino, and Prince Orlovsky. Her guest engagements have taken her to opera houses including the Aix-en-Provence Festival, Prague State Opera (*Carmen*), Opéra de Metz, Massy, and Reims (*Charlotte*), Vancouver Opera (*Cherubino*) Theater Basel (*Idamante*), Opéra de Nice, Opéra de Nantes, Opera Atelier (*Orphée*), the Schwetzingen SWR Festival as well as orchestras across Canada and the United States. This season she makes return engagements with Opera Atelier as Cherubino and Penelope in *Il ritorno d'Ulisse in patria*, with the Calgary Symphony for the *Messiah*, with the OSTR and Jacques Lacombe as Siébel in *Faust*, with Jean Claude Malgoire in *Le paradis perdu*, and will sing for the first time with the Slovak Philharmonic as *Carmen* as well as giving a recital for the Société d'art vocal de Montréal. She has made several Grammy® Award winning recordings with the Boston Early Music Festival.



MEGAN CHARTRAND

Mezzo-Soprano

Praised for her "light, fleet soprano" and "soaring, diamantine high notes" (*Opera News*), Megan Chartrand feels equally at home singing early music, art song, chamber music and concert repertoire. Notable solo performances include Dalila in Handel's *Samson* with the American Classical Orchestra and Mozart's *Requiem* with True Concord, both in Alice Tully Hall at Lincoln Center. Chartrand has also sung Mozart's *Requiem* with the Santa Fe Desert Chorale; Bach's *St. Matthew* and *St. John Passions* at the Staunton Music Festival; Handel's *Crudel Tiranno Amor* with The Alberta Baroque Ensemble; Mozart's *Exsultate*, jubilate with Tucson's St Andrew's Bach Society; and Kurt Weil's *Seven Deadly Sins* and Mahler's 4th Symphony at the Kuhmo Chamber Music Festival in Finland. Chartrand sings frequently with many of the most prestigious ensembles in North America including Trinity Wall Street, The Clarion Music Society, Seraphic Fire, The American Classical Orchestra, The Santa Fe Desert Chorale, Yale Choral Artists, and Ensemble Origo. Born and raised in Sherwood Park, Alberta, Chartrand now pursues an active career based in New York City. She received her MMus from Yale University and her BMus from the University of Alberta where she studied with Jolaine Kerley.



ZACH FINKELSTEIN

Tenor

American-Canadian Zach Finkelstein has quickly established himself as a leading tenor soloist in North America and abroad, from Seattle's Benaroya Hall to New York's Lincoln Center to London's Sadler's Wells to the National Arts Center in Beijing, China. Zach's debut album, *'Britten and Pears: the Canticles'*, featuring acclaimed recitalist Byron Schenkman, singers Vicki St. Pierre and Alexander Hajek, and Seattle Symphony principals Jeffrey Fair (horn) and Valerie Muzzolini Gordon (harp) launched October 1, 2017 with CD release recitals in Seattle, Toronto, New York and Vancouver in the 2017-2018 season. In the concert world, Zach is known for his "refined" and "elegant" (*Vancouver Observer*) interpretation of the works of Bach, Mozart and Handel, among others. His 2017 summer festival appearances included *Bach's Mass in B minor* for Ottawa's Music and Beyond Festival and for the Elora Festival, he was featured in *Magnificats* by J.S. Bach and his son, C.P.E. Bach. During the 2017-2018 season, he will be heard in *Messiah* for the Calgary Philharmonic, Regina Symphony and the Florida Orchestra in Tampa. *Advent Canatas*, *Matthäus Passion* and *Johannespassion* are the Bach works on his schedule for Pacific Music Works, Chorus Niagara and the McGill Chamber Orchestra.



BRETT POLEGATO

Baritone

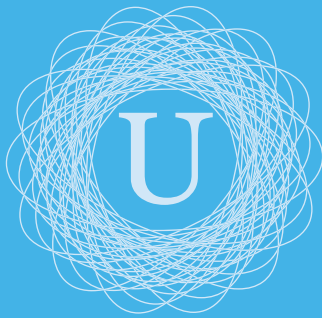
Brett Polegato's artistic sensibility has earned him the highest praise from audiences and critics. He made his Carnegie Hall recital debut in May 2003 with pianist Warren Jones and returned the following year with the Atlanta Symphony to reprise their Grammy® Award winning performance of *A Sea Symphony*, and again in 2012, as soloist in Walton's *Belshazzar's Feast*. Polegato has made a name for himself in a number of dramatic roles, most notably the title roles in *Don Giovanni* and *Eugene Onegin*, which he has sung at the Canadian Opera Company, New Israeli Opera, Calgary Opera and Vancouver Opera. He is a frequent guest artist with the Atlanta Symphony Orchestra, and he appears regularly at the Lincoln Center, La Scala, the Concertgebouw, Opéra National de Paris, Glyndebourne Festival Opera, the Lyric Opera of Chicago, Houston Grand Opera, Teatro Real, Roy Thomson Hall, the Kennedy Center and Carnegie Hall. Polegato has collaborated with conductors such as Yannick Nézet-Séguin, Andris Nelsons, Bernard Haitink, Seiji Ozawa, Jeffrey Tate, Marc Minkowski, and Martyn Brabbins. He can be heard as soloist in the Grammy® Awards' Best Classical Recording of 2003 – *Vaughan Williams' A Sea Symphony* (Telarc) with the Atlanta Symphony Orchestra and Robert Spano.

Programme notes con't from page 13

inexpensively printed vocal scores, began to spring up throughout the land. In 1836, it was the first full-length oratorio that London's Sacred Harmonic Society took into its repertoire. Other amateur choral groups followed suit, until *Messiah* became the one piece which virtually all of them performed, usually on an annual basis. Its popularity in the "new world" came to match its European renown, as well. A combination of many elements has won *Messiah* its enduring popularity. The qualities which have elevated it above those created by so many other composers are the richness and variety of the music, the insightful matching of word and sound, and the consistently inspired evocations of such universal emotions as pathos, serenity and joy. It is also a deeply satisfying work to perform, be the artists seasoned professionals or enthusiastic amateurs.

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YO-YO MA IN CONCERT

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Conductor Couturier – Umberto Custom Tailors Ltd.

PROGRAMME*

Rune Bergmann, conductor | Yo-Yo Ma, cello

Wagner	Prelude to <i>Die Meistersinger Von Nürnberg</i>	[9']
	Prelude and Liebestod from <i>Tristan Und Isolde</i>	[17']

INTERMISSION		[20']
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Dvorák	Cello Concerto in B Minor Op. 104, B. 191	[40']
	<i>I. Allegro</i>	
	<i>II. Adagio ma non troppo</i>	
	<i>III. Finale: Allegro moderato</i>	

*programme and artists subject to change

PRELUDE TO DIE MEISTERSINGER VON NÜRNBERG

Richard Wagner
(1813–1883)

Wagner was incapable of composing an opera that wasn't on a grand scale – even a comedy. This ensured that *The Mastersingers of Nuremberg* is the longest, richest and most eloquent work of its kind. He created it from 1861 to 1867, and the first performance took place in Munich, Germany in 1868. The title characters are merchants and tradesmen, residents of the German city of Nuremberg during the sixteenth century. Their principal diversion is vocal music. To gain entry to their exclusive guild, applicants must demonstrate talent for both composing and singing, and are obliged to do so within strict, traditional guidelines. Wagner introduced *Die Meistersinger* with a sonorous and emotionally heartening prelude. It is constructed on themes from the opera: two noble melodies for the Mastersingers; an expressive theme representing Walther von Stolzing, which he will incorporate into the Prize Song that gains him entry into the guild; and a scherzo-like tune for the comic villain, Beckmesser.

PRELUDE AND LIEBESTOD FROM TRISTAN UND ISOLDE

Richard Wagner

By 1857, Wagner had become totally exhausted by his intensive labours on the quartet of operas known as *The Ring of the Nibelungs*. He took a break after completing the second act of third opera, *Siegfried*. His plan was to refresh himself by composing one or two brief, easily-produced operas whose anticipated success would help prop up his shaky finances. Instead, he composed two of his grandest works: the searing love-drama *Tristan und Isolde*, and the mammoth comic opera, *The Mastersingers of Nuremberg*. He composed *Tristan und Isolde* from 1856 to 1859. The first performance was given in Munich in June 1865. He based the libretto on a medieval English legend about the all-consuming passion that develops, as the result of a love-potion, between Tristan, a Cornish knight, and Isolde,

Rune Bergmann biography on page 7

an Irish princess. Their circumstances make it impossible for them to have a normal romantic relationship. It is only in death that they can know true peace and fulfillment. This concert will present a two-part orchestral sequence that joins together the opera's opening and closing moments. The prelude is filled with restless romantic yearning and a tremendous sense of foreboding. In the opera, Isolde performs the concluding *Liebestod* (Love-Death) after Tristan has died. In it, her farewell to life, she sings ecstatically of the vision she sees in her mind of the perfect love that awaits them in the afterlife.

**CELLO CONCERTO IN B MINOR,
OP. 104, B. 191**

Antonín Dvořák
(1841–1904)

The greatest of all cello concertos was the final piece that Dvořák composed during his three-year term as Director of the National Conservatory of Music in New York. The premiere took place in London on March 16, 1896, with the composer conducting and Leo Stern as soloist. The first theme of the opening movement – sombre, almost funereal – soon bursts forth into forceful expressiveness. Solo horn introduces the highly expressive second theme. Dvořák said that it had cost him a great deal of effort, but that it moved him profoundly every time he heard it. Passing through much drama, the movement concludes with ringing fanfares. The slow second movement opens with a warm, tranquil theme introduced by the woodwinds. Dvořák gives the middle section a powerful launch, then takes up a soaring melody that he borrowed from one of his own songs. A quasi-cadenza for the soloist, with light accompaniment, precedes a return to the opening subject and a peaceful, contented coda. Strong contrasts characterize the finale, from the stern opening theme in march rhythm, through a wistful subject strongly inflected with the spirit of Czech folk music, to an expansive, elegiac reverie where themes from the previous movements reappear briefly. The concerto concludes on an exultant note.



YO-YO MA

Cello

The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes over 100 albums, including 18 Grammy award winners. Ma serves as the Artistic Director of Silkroad, an organization he founded to promote cross-cultural performance and collaborations. He has received numerous awards, among them the Avery Fisher Prize (1978), the National Medal of Arts (2001), and the Presidential Medal of Freedom (2010). In 2011, Ma was recognized as a Kennedy Center Honoree. Most recently, Ma has joined the Aspen Institute Board of Trustees. He has performed for eight American presidents, most recently at the invitation of President Obama on the occasion of the 56th Inaugural Ceremony.

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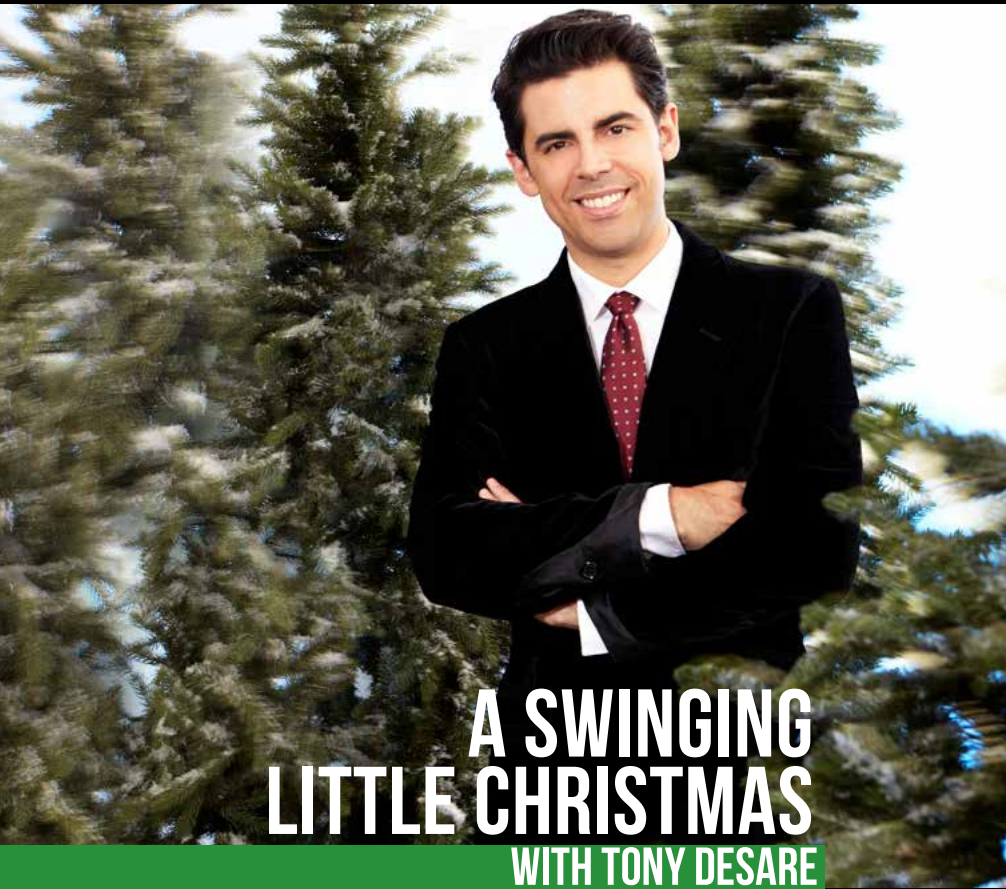


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WITH TONY DESARE

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PROGRAMME*

Andy Einhorn, conductor | Tony DeSare, vocalist/piano | Cum Vino Cantus chorus 🍁

- Rejoice!
- We Need a Little Christmas from *Mame*
- Christmas Waltz
- I'll Be Home for Christmas
- Christmas Home
- O Holy Night
- Let It Snow, Let it Snow, Let it Snow
- Stille Nacht from *Mannheim Steamroller*
- The Many Moods for Christmas: Suite No. 1

INTERMISSION

[20']

- Selections from *The Nutcracker*
- Star Carol
- Have Yourself a Merry Little Christmas
- Christmas for You and Me
- Jingle Bells Variations
- A Merry Christmas Sing-Along

*programme and artists subject to change 🍁 indicates Canadian artist or work



ANDY EINHORN

Conductor

Leading Broadway music director and conductor, Andy Einhorn, directs concerts in the 2017 Season with the Indianapolis Symphony Orchestra, Calgary Philharmonic Orchestra, Tucson Symphony and the Fresno Philharmonic. Einhorn boasts Broadway credits for Rodgers + Hammerstein's *Cinderella*, *Evita*, *Brief Encounter*, *The Light in the Piazza*, and *Sondheim on Sondheim*. He most recently served as music director and conductor for the Châtelet Theatre's production of Sondheim's *Passion in Paris* and the Broadway production of Woody Allen's *Bullets Over Broadway*. Einhorn made his New York Philharmonic debut in April 2016 with world-renowned trumpeter Chris Botti. Since 2011, Einhorn has served as music director and pianist for six-time Tony Award Winner, Audra McDonald, performing with her at prestigious orchestras and venues including the Philadelphia Orchestra, San Francisco Symphony, National Symphony Orchestra, Los Angeles Opera, Avery Fisher Hall, Carnegie Hall, Walt Disney Concert Hall, and Teatro Real in Madrid. They recently recorded performances with the Sydney Symphony at the Sydney Opera House in Australia. Einhorn has also music directed for Barbara Cook at Feinstein's and Toronto's Royal Conservatory of Music. He is an honors graduate of Rice University in Houston, Texas.



TONY DESARE

Vocalist/Piano

Tony DeSare performs with infectious joy, wry playfulness and robust musicality. Named a 'Rising Star Male Vocalist' in *Downbeat* magazine, DeSare has lived up to this distinction. From jazz clubs to Carnegie Hall to Las Vegas headlining with Don Rickles and major symphony orchestras, DeSare has brought his fresh take on old school class around the globe. DeSare has three top ten *Billboard* jazz albums under his belt and has been featured on the CBS *Early Show*, NPR, *A Prairie Home Companion*, the *Today Show* and his music has been posted by social media celebrity juggernaut, George Takei. Notwithstanding his critically acclaimed turns as a singer/pianist, DeSare is also an accomplished award-winning composer. He not only won first place in the USA Songwriting Contest, but has written the theme song for the motion picture, *My Date With Drew*, several broadcast commercials and has composed the full soundtrack for the December 2016 film *Love Always, Santa*. DeSare's forthcoming appearances include the Houston Symphony, The Philly Pops, Minnesota Orchestra, Charleston Symphony, Manship Theatre in Baton Rouge, Napa Valley Performing Arts Center and the Wengler Center for the Arts in Malibu. Tony DeSare is a Yamaha Artist.



CUM VINO CANTUS

Chorus

Cum Vino Cantus (CVC) is a community-based, non-auditioned adult choir that aspires to push the boundaries of the choral tradition in Calgary by engaging the artistic community to cultivate an all-embracing approach to performance. CVC enthusiastically lives up to its name; from Latin, Cum Vino Cantus means, with wine, comes singing. CVC has collaborated with the Calgary Philharmonic Orchestra during the Christmas Season for the past several years, as well as the Calgary Youth Orchestra, the Calgary Civic Symphony, and many of Calgary's choral groups. Director Jean-Louis Bleau, associate director Michael Coburn, and accompanist Melissa Lebo are so proud to continue CVC's collaborative history in joining with CPO once again for A Swinging Little Christmas.

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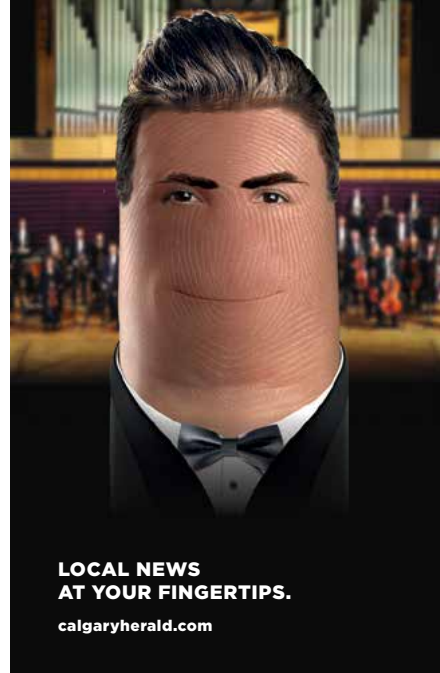
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**A JANN ARDEN
CHRISTMAS**

JANN ARDEN

Vocalist

Jann Arden is a Canadian born singer, songwriter, broadcaster and author. The much celebrated multi-platinum, award winning artist catapulted onto the Canadian music scene in 1993 with the release of her debut album *Time For Mercy* featuring the hit single, *I Would Die For You*. A year later with *Living Under June*, she would have her career break out hit *Insensitive* that would solidify her position in the music world. Never one to settle into one discipline, Arden has made appearances in television sitcoms (*Ellen* – 1997, *Corner Gas* – 2005) and has made several guest appearances on the CBC’s *Rick Mercer Report*. In 2000, she took part in *The Vagina Monologues* when it toured Canada. Arden’s philanthropic work has included World Vision, performing in Live 8 and MAC Cosmetics Fashion Cares AIDS benefit. In recent years Arden has also supported Gilda’s Club in Toronto. Whether she is captivating audiences with her heartfelt music, entertaining them with her quick wit or sharing her written word in a boldly honest voice – Jann Arden is a Canadian original – a brilliant multi-dimensional talent.

Karl Hirzer biography on page 7

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PROGRAMME*

Karl Hirzer, resident conductor 🍁 | **Jann Arden**, vocalist 🍁

Programme to be announced from stage

**artists subject to change 🍁 indicates Canadian artist or work*



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PROGRAMME*

Rune Bergmann, conductor | Krzysztof Jabłoński, piano | Erin Wall, soprano 🍁

Marianne Beate Kielland, mezzo-soprano 🍁 | Michael Schade, tenor

Calgary Philharmonic Chorus 🍁

Beethoven	Piano Concerto No. 5 in E-flat Major Op. 73 "Emperor"	[38']
	<i>I. Allegro</i>	
	<i>II. Adagio un poco mosso</i>	
	<i>III. Rondo: Allegro</i>	

INTERMISSION		[20']
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Mendelssohn	<i>Lobgesang (Hymn of Praise), Op. 52</i>	[1:11']
	I. Symphonie	
	<i>Maestoso con moto - Allegro</i>	
	<i>Allegretto un poco agitato</i>	
	<i>Adagio religioso</i>	
	II. Kantate	
	<i>Alles was Odem hat</i>	
	<i>Lobe den Herrn, meine Seele</i>	
	<i>Saget es, die ihr erlöst seid</i>	
	<i>Sagt es, die ihr erlöst seid</i>	
	<i>Ich harrete des Herrn</i>	
	<i>Stricke des Todes</i>	
	<i>Die Nacht ist vergangen</i>	
	<i>Nun danket alle Gott</i>	
	<i>Drum sing ich mit meinem Liede</i>	
	<i>Ihr Völker, bringet her den Herrn</i>	

*programme and artists subject to change 🍁 indicates Canadian artist or work

**PIANO CONCERTO NO. 5
IN E-FLAT MAJOR, OP. 73 "EMPEROR"**

Ludwig van Beethoven
(1770–1827)

Beethoven composed the "Emperor" Concerto (the source of the nickname is unknown) in 1808 and 1809, against the backdrop of Napoleon Bonaparte's rise to the zenith of his power. Beethoven had once admired Bonaparte for his early devotion to the humanitarian ideals of the French Revolution. Once Bonaparte crowned himself Emperor of France in 1804, Beethoven's attitude changed instantly to scorn. He struck Napoleon's name from the title page of his *Third Symphony*, a work he had planned to dedicate to him. The "Emperor" marked a major shift in character from Concerto No. 4 (1805/06). The earlier piece begins quietly, almost modestly. In the "Emperor," Beethoven wheeled out the big guns right off the top. After the commanding opening flourish for piano and orchestra, a substantial section follows in which the piano falls silent while the orchestra presents the movement's confident thematic material. Soloist and orchestra regroup together as the movement proper unfolds with unhurried majesty. In its serene way, the deeply expressive, almost operatic second movement is every bit as assured as the first. This was a period during which Beethoven increased several compositions' sense of flow by joining the second and third movements together. In addition to the "Emperor," other examples included Symphony No. 5 and the Violin Concerto. As the second movement of the "Emperor" fades down to a serene whisper, a simple bridge passage for piano outlines the main theme of the finale – before that movement has begun. The effect, capped by the piano's complete presentation of the finale's boldly heroic principal melody, retains its magic and its sense of invigorating surprise, no matter how many times you hear it. Beethoven interleaved passages of winsome delicacy between the recurring appearances of the primary theme.

Rune Bergmann biography on page 7

Calgary Philharmonic Chorus biography on page 8

LOBGESANG (HYMN OF PRAISE), OP. 52

Felix Mendelssohn

(1809–1847)

Mendelssohn composed this broad, imposing work – part orchestral symphony, part cantata for solo voices and chorus – in response to a request from the officials in charge of a festival in Leipzig. The festival was scheduled to open with the premiere of Mendelssohn's new composition on June 25, 1840. As the new work evolved, he forged it into a varied tapestry of movements, with three movements for orchestra alone serving as a prelude to nine vocal ones. Mendelssohn conducted the premiere in St. Thomas's church, where J.S. Bach, his idol, had worked. It won an enormous triumph, and it remained highly popular during his lifetime. By 1841, when it was published, he had settled on calling it a *symphony-cantata*. It was only at a later time that it came to be listed together with the four purely instrumental symphonies of his mature period. Its designation as *No. 2* is inaccurate. It was the last of the five to be conceived, and the second-to-last to be completed, followed by the long-delayed *No. 3*, the 'Scottish' symphony. Mendelssohn assembled the text of *Hymn of Praise* from various Biblical sources, including the *Psalms* and the hymn *Now thank we all our God*. He instructed that the entire work be performed without pause. The choral movements regularly display his formidable skill at Bach-style counterpoint, the simultaneous combination of independent musical lines. The solo arias contain much highly appealing melodic writing, as does the duet for two sopranos with chorus that is known in English as "I waited for the Lord." The most striking section – Mendelssohn added it after the second performance – begins with the tenor soloist's uneasy recitative on the words "Watchmen, will the night soon pass?" – and continues with the soprano and chorus's uplifting reply in "The night has departed."

Programme notes by Don Anderson © 2017



KRZYSZTOF JABŁOŃSKI

Piano

Krzysztof Jabłoński was laureate of the F. Chopin International Piano Competition in Warsaw in 1985. He is recipient of top prizes at international piano competitions in Milan, Palm Beach, Monza, Dublin, New York, and Calgary, as well as Gold Medalist of the A. Rubinstein International Piano Master Competition in Tel Aviv. For more than 30 years Jabłoński performed solo and chamber music and accompanied orchestras in Europe, Americas, Asia, and Israel in prestigious concert halls, including appearances in the Master Concert Series at Berliner Philharmonie. Jabłoński's rather romantic nature has shaped his musical taste and interests over the years. Besides the most popular works in his repertoire, he also plays less known compositions such as Concertos by F. Riess, H. Litloff, E. Dohnanyi. Jabłoński graduated with honors in 1987 from the Academy of Music in Katowice, where he earned his Ph.D. in 1996. He is a Professor of The F. Chopin University of Music in Warsaw as well as Mount Royal University - Conservatory in Calgary, and is faculty member of the Morningside Music Bridge Program.



ERIN WALL

Soprano

Acclaimed for her musicality and versatility, Erin Wall sings an extensive opera and concert repertoire spanning three centuries, from Mozart and Beethoven to Britten and Strauss. She has sung leading roles in many of the world's great opera houses, including the Metropolitan Opera, La Scala, the Vienna Staatsoper, Opéra National de Paris, and Lyric Opera of Chicago, and appears in concert with leading maestri and symphony orchestras worldwide. Operatic highlights from Wall's 2016/2017 season include performances of Donna Anna in *Don Giovanni* for her company debut with San Francisco Opera, Anna Sørensen in *Silent Night* with Michigan Opera Theatre and her role debut as Desdemona in *Otello* with Vancouver Opera. On the concert stage, Wall will be heard in *Mahler's Symphony No. 8* with the NHK Symphony Orchestra (P. Järvi), the title role in *Vanessa* with the Deutsches Symphonie-Orchester Berlin (Zinman), *Beethoven's Symphony No. 9* with the San Diego Symphony (de Waart) and Colorado Symphony (D. Wolfe), *Strauss's Four Last Songs* with the BBC Scottish Symphony (T. Dausgaard), a return to the Edinburgh International Festival in two leading roles and the title role in *Thais* with the Melbourne Symphony (Davis).

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MARIANNE BEATE KIELLAND

Mezzo-Soprano

Marianne Beate Kielland is established as one of the foremost singers of Scandinavia, and is one of few Norwegian singers to have received a Grammy® Award nomination. Recent engagements include Bach's *St. Matthew Passion* with Oslo Philharmonic, NDR Radiophilharmonie and Cologne Chamber Orchestra, *Mass in B minor* with Gothenburg Symphony, Gli Angeli Genève and Norwegian Baroque Orchestra, *Christmas Oratorio* with Tonkünstler Orchestra and Trondheim Symphony Orchestra, Couperin's *Leçons de ténèbres* with The King's Consort, Beethoven's Symphony No. 9 with Oslo Philharmonic, Swedish Chamber Orchestra and at the Sydney Opera House. Kielland has made more than 40 recordings of oratorios, operas, cantatas and songs. In 2012 she was nominated for a Grammy® Award for the album *Veslemøy Synsk*, which features works by composers Edvard Grieg and Olav Anton Thommesen. She performs regularly with pianist Nils Anders Mortensen and the duo have appeared in Norway, Germany, Estonia, Russia, and Finland.



MICHAEL SCHADE

Tenor

Hailed as one of the world's leading tenors, German-Canadian tenor Michael Schade performs on every major opera stage and in the most prestigious concert halls of the world. His immense concert repertoire ranges from Bach's *Cantatas* and *Passions* to Mahler's *Das Lied von der Erde*, in prominent venues such as the Musikverein, Konzerthaus and State Opera in Vienna, the Concertgebouw Amsterdam, Carnegie Hall, Lincoln Center, Wigmore Hall, Verbier Festival, Schubertiade Schwarzenberg, Grafenegg Festival, and Salzburg's Mozartwoche. As one of the favourite artists of the Salzburg Festival for almost two decades, Schade has appeared in new stagings of half a dozen operas. He frequents the Metropolitan Opera, the Munich Opera, the Canadian Opera Company, and the Vienna State Opera, where he has performed all of Mozart's and Strauss's leading roles. Schade is the Director of the Hapag Lloyd Stella Maris International Vocal Competition and of the prestigious Internationale Barocktage Stift Melk. He was appointed an Officer to the Order of Canada in 2016.

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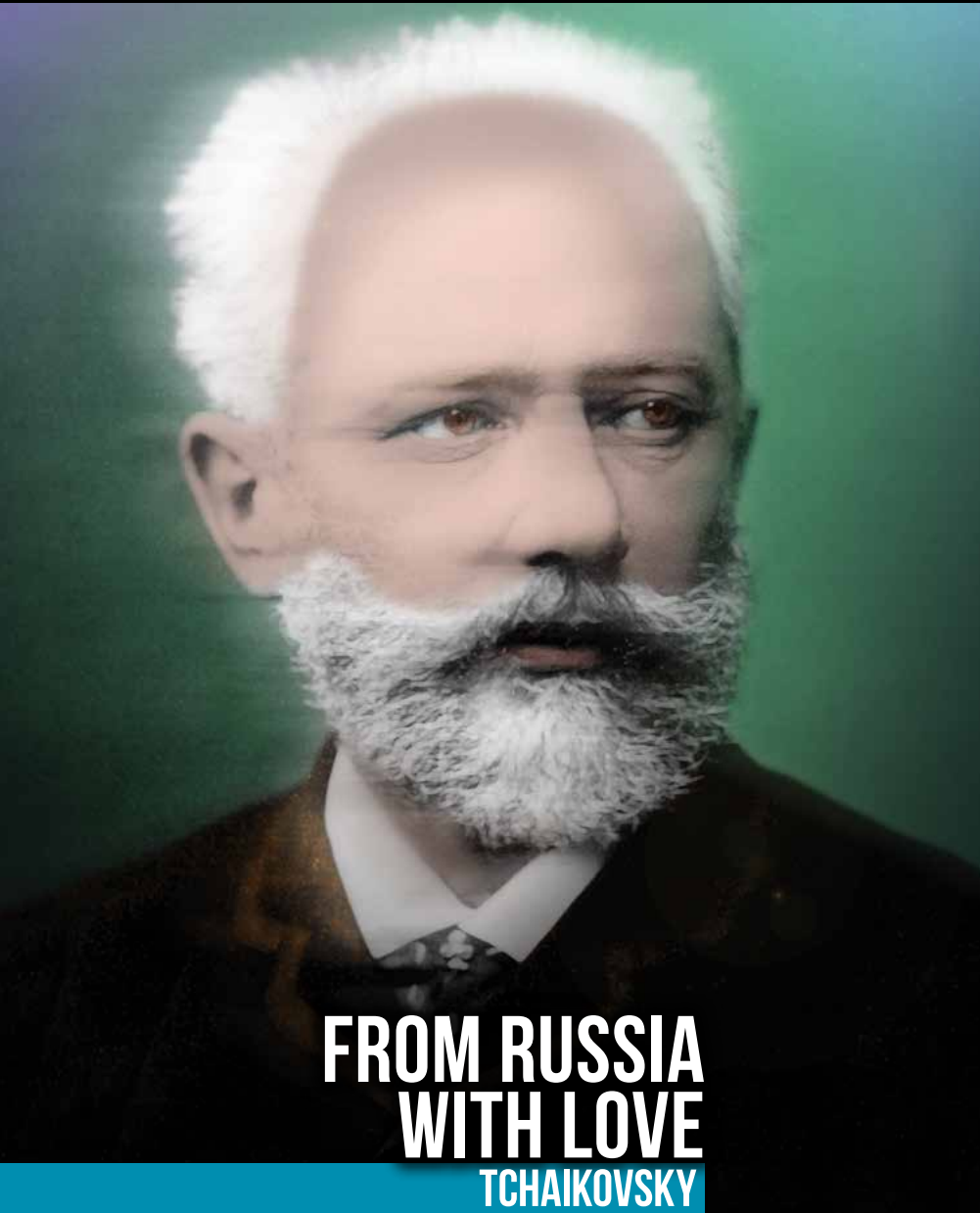
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FROM RUSSIA WITH LOVE TCHAIKOVSKY

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Season – Nexen, a CNOOC Limited Company | Arts Commons | Calgary Herald

Host Hotel – The Fairmont Palliser

Media – CKUA

PROGRAMME*

Tania Miller, conductor 🍁 | Maciej Kułakowski, cello

Tchaikovsky

Romeo and Juliet Overture-Fantasy,

TH 42C (Romeo I Dzul'etta)

Variations on *A Rococo Theme*, Op. 33, TH 57

Swan Lake Suite, Op. 20A, TH 12 (*Le Lac Des Cygnes*)

I. Scène

II. Valse

VI. Scène

[19']

[18']

[16']

*programme and artists subject to change 🍁 indicates Canadian artist or work

TWEET SEATS

The Rush Hour Series at the Calgary Philharmonic has a fun, educational component added to its format.

If you have attended a traditional concert at the Orchestra, you may be accustomed to putting your mobile devices away for the duration of the performance. *Tweet Seats* offers a real-time interactive discussion that audience members can engage in, with live tweets carefully curated by a subject matter expert to facilitate information about the pieces.

Tweet Seats are also a great way to network with other arts lovers and share your feedback on the performance. The whole Rush Hour experience is tailored to introduce the Orchestra to new audiences. The Rush Hour programmes are one hour in length and give you the option to skip 'rush hour' in the city and take in a live performance instead.

Chime into the discussion at:



See programme and biographies
on Page 29

There is so much to do this winter, December being as busy as you can imagine with Christmas shows and events, not to mention all of the theatre and art that the city has to offer into the New Year!

- **The Glenbow** will be showing Sandra Sawatzky's exhibition *The Black Gold Tapestry* until May 21: Hand-embroidered illustrative tapestry that tells the story of how oil has impacted human civilizations around the world. The Herringer Kiss Gallery brings us Jason Frizzell's *Worn Out Shoes* and *Back Page News* until Dec. 23, with opening reception on Nov. 16 from 5-8 p.m.

- Get your tickets now for **ATP's** holiday production of *Charlotte's Web*, which will run at the Martha Cohen Theatre Nov. 21 until Dec. 31.

- **Theatre Calgary** brings their yearly production of *A Christmas Carol* to the Max Bell Theatre Nov. 23-Dec. 24 — a holiday favourite for many!

- **The School of Creative and Performing Arts** presents *Metamorphoses* by Mary Zimmerman — a retelling of many of the myths from Ovid's poem *Metamorphoses*, from Nov. 24-Dec. 2 at the Reeve Theatre, U of C.

- **Lunchbox Theatre** brings a little humour to the stage with David Sedaris's *The Santaland Diaries* Nov. 24-Dec. 23. A perfect way to spend your lunch hour downtown! On Dec. 2, take in the distinctive, much-loved musical stylings of Jerry Granelli and his Charlie Brown's *Christmas* at Central United Church, 4-7 p.m.

- **Winter Fantasia** comes to the Bella Concert Hall on Dec. 10, a showcase of the work of the MRU Conservatory choral ensembles, from 2-5 p.m. Take in some music by one of Canada's most renowned jazz musicians, Phil Dwyer, when he brings his quartet to the Ironwood Stage & Grill Dec. 16 at 8 p.m. Into the New Year, *One Yellow Rabbit* brings us the *High Performance Rodeo* from Jan. 3-28, featuring co-presentations with ATP in *Empire of the Son*, Vertigo Theatre with *True Crime*, Lunchbox Theatre with *Inner Elder*, Theatre Calgary with *Onegin*, and many more fabulous productions yet to be announced. Not to be missed! Bruce Cockburn brings his *Bone on Bone* Tour to the Jack Singer Concert Hall on Jan. 23, and do not miss Theatre Calgary's production of *Twelfth Night* at the Max Bell Theatre Jan. 30-Feb. 4.

- **Comedian Chris D'elia** will bring his *Man on Fire* tour to the Grey Eagle Resort & Casino On Feb. 9, and *My Fair Lady – The Punk Version* by *Productive Obsession* will delight theatre goers at Theatre Junction GRAND Feb. 22 – 25 at 7:30 p.m.

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Series – United Active Living
Host Hotel – The Fairmont Palliser
Media – News Talk 770

PROGRAMME*

Tania Miller, conductor 🍁 | Maciej Kułakowski, cello

Tchaikovsky Symphony No. 4 in F Minor, Op. 36, TH 27 [10']
IV. *Finale: Allegro con fuoco*

Romeo and Juliet, Fantasy– Overture
TH 42C (*Romeo I Dzul'etta*) [19']

INTERMISSION [20']

Tchaikovsky Variations on *A Rococo Theme*, Op. 33, TH 57 [18']

Capriccio Italien, Op. 45, TH 47 [15']

Swan Lake Suite, Op. 20, TH 12 (*Le Lac Des Cygnes*) [16']
I. *Scène*
II. *Valse*
VI. *Scène*

*programme and artists subject to change 🍁 indicates Canadian artist or work

SYMPHONY NO. 4 IN F MINOR, OP. 36, TH 27 Pyotr Il'yich Tchaikovsky (1840–1893)

Tchaikovsky believed himself the victim of a cold, dark fate. In the highly autobiographical *Fourth Symphony*, he portrayed it as a harsh brass fanfare. It opens the work and recurs throughout the first movement. It reappears at the climax of the finale, to bring the festivities to a grinding halt. The music rallies and concludes with a strong sense of triumph.

ROMEO AND JULIET, FANTASY-OVERTURE Pyotr Il'yich Tchaikovsky

Tchaikovsky responded to the compelling call of Shakespeare in three melodious, atmospheric fantasy-overtures: *Romeo and Juliet*, *The Tempest*, and *Hamlet*. It was composer Mili Balakirev who suggested *Romeo and Juliet* to him for musical treatment. Tchaikovsky created the first version in a fever of inspiration, but Balakirev's sharp criticisms led him to revise it twice. It opens with a solemn chorale theme characterizing the lovers' friend, Friar Laurence. The *Fantasy Overture* proper contrasts two themes. The first is a nervous, often violent subject depicting the conflict between the rival families. The second is the passionate, soaring love theme for *Romeo and Juliet*, truly one of Tchaikovsky's most inspired lyrical creations. The stark final climax is followed first by a sombre funeral march, then by a radiant, nostalgic apotheosis of the love theme.

VARIATIONS ON A ROCOCO THEME, OP. 33, TH 57 Pyotr Il'yich Tchaikovsky

Tchaikovsky paid homage to Mozart, his favourite composer, in several ways. This charming set of variations for cello and small orchestra, which he composed in 1876, was one of them. The soloist it was intended for, Wilhelm Fitzenhagen, took it upon himself to 'improve' the variations. Tchaikovsky held ambivalent feelings towards the revisions, but allowed the piece to be published with them. This concert gives a welcome opportunity to hear his original, superior edition. The soloist introduces the relaxed and winsome theme – and rarely gets a breather after doing so. The variations

rarely stray far from it, transmuting it into, among other things, a nostalgic waltz and a sorrowful lament.

CAPRICCIO ITALIEN, OP. 45, TH 47

Pyotr Il'yich Tchaikovsky

Tchaikovsky found Italy a welcome refuge during his regular bouts of emotional torment. When he arrived in Rome in December 1879, he discovered that it was carnival season, with singing and dancing filling the city. He decided to compose a musical impression of the occasion. Using popular themes, some of which he collected himself during the festivities, he began working on this Italian Caprice. He completed it on his return to Russia. It opens with the bugle call that he heard daily from a nearby army barracks. Although the piece's themes are authentically Italian, his treatment falls totally within his own colourful personal style. His orchestra sparkles, caresses and thunders its way through a succession of delightful melodies, climaxing in an example of the tarantella, a lively Italian folk dance.

SWAN LAKE SUITE, OP. 20, TH 12

Pyotr Il'yich Tchaikovsky

Some of the music of *Swan Lake*, the first of Tchaikovsky's three ballets, originated in a children's ballet that he composed in 1871 to entertain the family of his sister, Alexandra. Four years later, he received a commission for a full-length ballet on the *Swan Lake* subject for performance in Moscow. He incorporated into it themes not only from the children's ballet, but from two early, unsuccessful operas. It had to wait until 1895, two years after his death, to receive a production worthy of its quality. The scenario was inspired by age-old German fairy-tales. Prince Siegfried falls in love with one of the princesses who have been turned into swans by an evil sorcerer. Eventually their love either breaks the spell or is broken by it, depending on which production you see. The selections to be heard at this concert are the plaintive theme that characterizes the spellbound swan princesses, a sumptuous ensemble waltz, and the highly dramatic concluding scene.

Programme notes by Don Anderson © 2017



Photo: Alejandra Aguirre

TANIA MILLER

Conductor

In 2016/2017 Tania Miller celebrated her 14th season as Music Director of the Victoria Symphony in a position that she has occupied with distinction and acclaim. She has been a driving force behind new growth, innovation and quality for the Victoria Symphony, and has gained a national reputation as a highly effective advocate and communicator for the arts. As curator, she has distinguished herself in Canada as a visionary leader and innovator. Recently celebrating the orchestra's 75th anniversary in the 2015/2016 Season, Miller brought the Victoria Symphony on its first national tour with performances in Quebec City, Toronto, Ottawa, and Vancouver in concerts that were noted for their boldness, unified spirit and expressive vibrancy. Curating a season which included special guests Yo-Yo Ma, Yannick Nezet-Seguin, and a host of extraordinary artists taking part in special festivals and events, Miller showcased the orchestra and brought them once again to new heights.



MACIEJ KUŁAKOWSKI

Cello

Maciej Kułakowski began playing the cello at age six in the cello class of Prof. Jadwiga Ewald. From 2009 to 2012, he studied with Prof. Michael Flaksman at the Hochschule für Musik und Performing Arts in Mannheim and has performed in many European countries as a chamber musician and soloist under the baton of such conductors as M. Pijarowski, M. Mos, W. Rajski, T. Wojciechowski. Kułakowski is an alumni of Morningside Music Bridge in which he participated during the summers of 2010, 2011, and 2014. In 2011, this course occurred with the Calgary Philharmonic Orchestra, where he performed the Cello Concerto in B minor A. Dvořák and won second prize at the competition soloists. He also won first place in chamber ensembles together with young artists from China. In 2010, 2012 and 2013, he received a scholarship from the Ministry of Culture and National Heritage and was a laureate of the National Cultural Centre – Young Poland. He is currently studying with Prof. Wolfgang Emanuel Schmidt at the Universität der Künste Berlin and also at the Academy of Music. S Music in Gdansk in the class of Dr. Martin Zdunik. He plays the cello made by Charles Gaillard in 1867, rented by the foundation Deutsche Stiftung Musikleben.



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Host Hotel – The Fairmont Palliser

Media – Kool 101.5 | CKUA | Q107 IXL 103.1

PROGRAMME*

Karl Hirzer, resident conductor 🍁 | TCG Entertainment

Programme to be announced from stage

**artists subject to change 🍁 indicates Canadian artist or work*

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Jarius Mozee

Andrew Gouche

Kevin Randolph

Mackenzie Green

Aubrey Richmond

Karl Hirzer biography on page 7

JARISLOWSKY FRASER

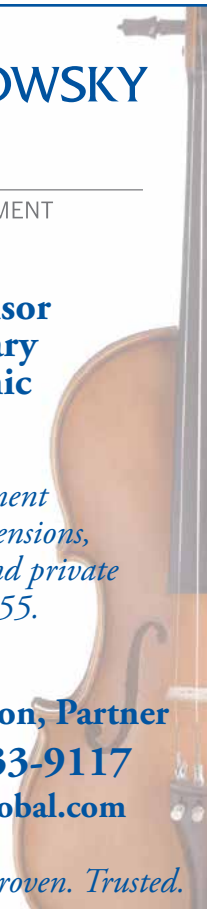
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MARCH

TCHAIKOVSKY & RACHMANINOFF

2 + 3 March 2018 / 8PM

Jack Singer Concert Hall

DIANA COHEN IN CONCERT

9 March 2018 / 6:30PM

Jack Singer Concert Hall

TCHAIKOVSKY & SAINT-SAËNS WITH DIANA COHEN

10 March 2018 / 8PM

Jack Singer Concert Hall



NATALIE MACMASTER WITH ORCHESTRA

16 + 17 March 2018 / 8PM

Jack Singer Concert Hall

BRAHMS, MENDELSSOHN & SCHUMANN

23 + 24 March 2018 / 8PM

Jack Singer Concert Hall

APRIL

ROBY LAKATOS IN CONCERT

5 April 2018 / 8PM

Jack Singer Concert Hall



MY FAVOURITE THINGS! A JULIE ANDREWS CELEBRATION

6 + 7 April 2018 / 8PM

Jack Singer Concert Hall

THAT'S MY JAM: ADELE TO PHARRELL

21 April 2018 / 8PM

Jack Singer Concert Hall



THE GREAT HUMAN ODYSSEY

27 April 2018 / 6:30PM

RUSH HOUR

28 April 2018 / 8PM

29 April 2018 / 3PM

SYMPHONY SUNDAYS FOR KIDS

Jack Singer Concert Hall

MAY

FANDANGO: SIZZLING FLAMENCO

4 + 5 May 2018 / 8PM

Jack Singer Concert Hall

FAURÉ REQUIEM: LUMINOUS VOICES & THE CALGARY PHILHARMONIC CHORUS

9 May 2018 / 7:30PM

Jack Singer Concert Hall



MOZART & BRUCKNER

11 + 12 May 2018 / 8PM

Jack Singer Concert Hall

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18 + 19 May 2018 / 7:30PM

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Bach & Handel: Brandenburg II & Water Music

JUNE

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1 + 2 June 2018 / 8PM

Jack Singer Concert Hall

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3 June 2018 / 3PM

Jack Singer Concert Hall

IF IT AIN'T GOT THAT SWING!

8 + 9 June 2018 / 8PM

Jack Singer Concert Hall



ODE TO JOY

15 + 16 June 2018 / 8PM

Jack Singer Concert Hall

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20 + 21 June 2018

Barbeque 6:30PM / Concert 7:30PM

Heritage Park

OWEN PALLETT IN CONCERT

23 June 2018 / 7:30PM

Jack Singer Concert Hall





ROMANTIC RACHMANINOFF

WITH LUCA BURATTO

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Series – Air Canada

Guest Artist – Naomi & John Lacey Virtuoso Programme

Host Hotel – The Fairmont Palliser

Media – News Talk 770

PROGRAMME*

Hans Graf, conductor | Luca Buratto, piano

Rachmaninoff	Piano Concerto No. 2 in C minor, Op.18 <i>I. Moderato</i> <i>II. Adagio sostenuto</i> <i>III. Allegro scherzando</i>	[33']
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INTERMISSION [20']

Shostakovich	Symphony No. 5 in D minor, Op.47 <i>I. Moderato</i> <i>II. Allegretto</i> <i>III. Largo</i> <i>IV. Allegro non troppo</i>	[50']
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*programme and artists subject to change

PIANO CONCERTO NO. 2 IN C MINOR, OP. 18

Sergei Rachmaninoff

(1873–1943)

In 1897, the disastrous premiere of Rachmaninoff's *First Symphony* threw his promising career as a composer into disarray. For three agonizing years, he found himself unable to create anything significant. He sought the help of Dr. Nikolai Dahl, a psychoanalyst, whose treatment through hypnosis eventually cleared away Rachmaninoff's creative block. "Although it may sound incredible, this cure really helped me," the composer wrote. "Already at the start of the summer, I was composing once more. The material accumulated, and new musical ideas began to stir within me – many more than I needed for my new concerto. By autumn I had completed two movements (the andante and the finale)...These I played that same season at a charity concert, with gratifying success (December 15, 1900) ... By the spring I had finished the first movement (moderato) ... and felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my Second Concerto to him." The full concerto debuted on November 9, 1901. The reasons for its enormous and enduring popularity are clear. It displays its emotions directly, particularly warmth and melancholy. The themes are attractive and memorable, and Rachmaninoff clothed them in lush orchestral colours. The solo part is brilliant, mirroring the power and expressiveness of the composer's own magnificent performing skills. He played it himself no fewer than 143 times, and recorded it twice.

SYMPHONY NO. 5 IN D MINOR, OP. 47

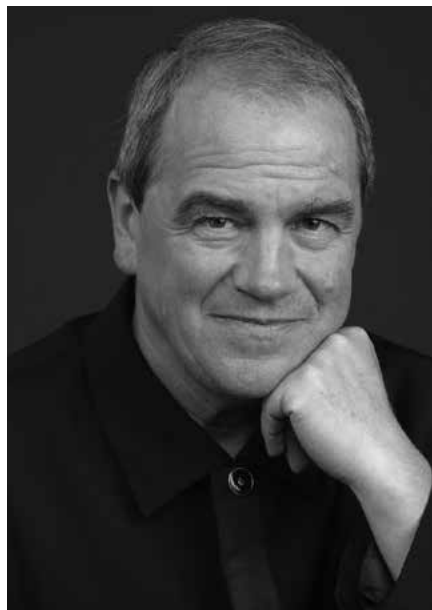
Dmitri Shostakovich

(1906–1975)

Shostakovich spent much of his life under the oppressive regime of Soviet dictator Joseph Stalin. The brutality of the time naturally left its mark upon as sensitive a creative artist as he. In 1936, his opera *Lady Macbeth of the Mtsensk District* came under fire from Soviet officials as 'formalist' music, exactly the sort of personalized, pessimistic music that the country's composers ought not to be writing. Overnight Shostakovich became

persona non grata. He recognized how crucial the reaction to his next symphony, No. 5, would be. Failure would most likely result in his “disappearance,” like those befalling countless victims of Stalinist purges. Yevgeny Mravinsky conducted the premiere in Leningrad on November 21, 1937, and it won a resoundingly positive reception. Early in 1938, after the symphony had firmly entrenched itself, the composer broke his silence regarding his intentions by writing (or having his name unknowingly attached to the following): “The theme of my symphony is the making of a man. I saw man with all his experiences at the center of the composition ... In the finale the tragically tense impulses of the earlier movements are resolved in optimism and the joy of living.” Testimony, the controversial book of memoirs that was published after his death, offered a much different view, especially regarding the seemingly triumphant finale: “The rejoicing is forced, created under threat. It’s as if someone were beating you with a stick and saying, ‘Your business is rejoicing, your business is rejoicing,’ and you rise, shaky, and go marching off, muttering, ‘Our business is rejoicing, our business is rejoicing.’ What kind of apotheosis is that? You have to be a complete oaf not to hear that.” Is the concluding section “triumphant”? Much depends on the conductor’s approach. At a fast tempo, the concluding section of the finale does indeed sound positive, even festive. At a slow pace, it becomes a hollow, agonized funeral march. More important than finding a “definitive” answer to this uncertainty is to appreciate the searing portrayal of human suffering that Shostakovich offered in the third movement. This is the heart and soul of the piece. Its sincerity – as attested by the open weeping of the audience at the premiere – is unassailable.

Programme notes by Don Anderson © 2017



HANS GRAF

Conductor

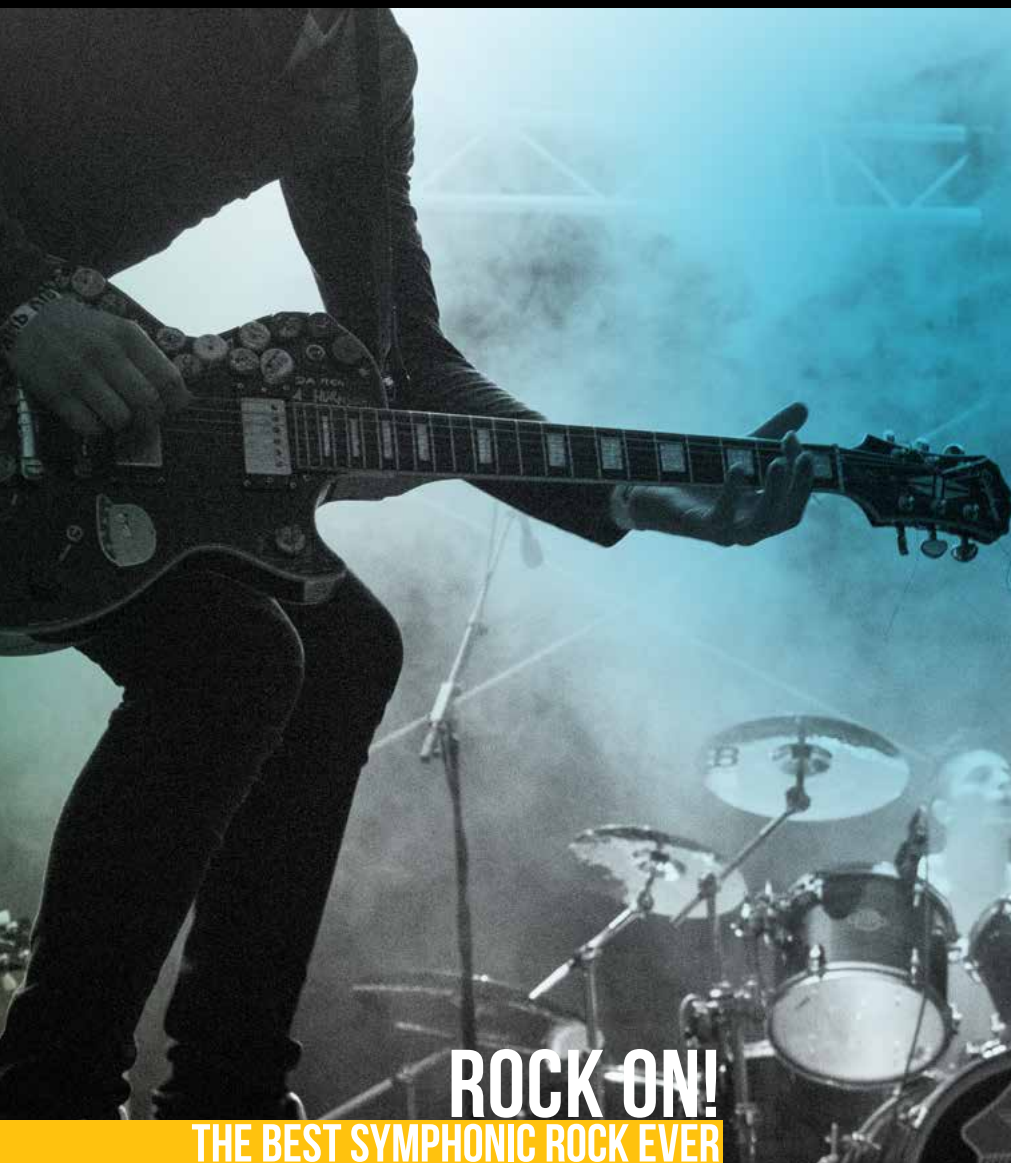
Known for his wide range of repertoire and creative programming, the distinguished Austrian conductor Hans Graf is one of today’s most highly respected musicians. Appointed Music Director of the Houston Symphony in 2001, Graf concluded his tenure in May 2013 and is the longest serving Music Director in the orchestra’s history. Prior to his appointment in Houston, he was Music Director of the Calgary Philharmonic for eight seasons and held the same post with the Orchestre National Bordeaux Aquitaine for six years. He also led the Salzburg Mozarteum Orchestra from 1984 to 1994. In Europe, Graf has conducted the Vienna and London Philharmonics, Vienna Symphony, Royal Concertgebouw Orchestra and Leipzig Gewandhaus Orchestra as well as the St. Petersburg Philharmonic, Deutsches Symphony Orchestra Berlin, Bavarian Radio Orchestra, Rotterdam Philharmonic, Budapest Festival Orchestra, Dresden Philharmonic, Danish Radio Symphony Orchestra, and the Netherlands Radio Philharmonic among others. He is also a regular guest with the Sydney Symphony and the Hong Kong, Malaysia, and Seoul Philharmonics.



LUCA BURATTO

Piano

Luca Buratto, 2015 Honens Prize Laureate, is a pianist of “fiery imagination and finesse” (*Musical America*). In addition to his success at Canada’s Honens Piano Competition, the Italian pianist was awarded third prize at the International Robert Schumann Competition (Zwickau) and the special ‘Acerbi’ prize, awarded to a distinguished Finalist at Milan’s Shura Cherkassky Competition, both in 2012. He first caught the public’s attention at the Conservatory of Milan’s Sala Verdi where, for a Holocaust Remembrance Day event in 2003, he performed music of Renzo Massarani, his great-grandfather. Through Honens’ Artist Development Program, Buratto performs at London’s Wigmore Hall, Zankel Hall at Carnegie Hall, Berlin’s Konzerthaus, Marlboro Music Festival, Ottawa International Chamber Music Festival and Busoni Festival. Orchestral engagements following his Honens win include the Toronto Symphony Orchestra, London Philharmonic, and his concerto debut at La Scala with Orchestra Giuseppe Verdi. He earned his piano diploma from Milan Conservatory and his master’s from Bolzano Conservatory. He was a Theo Lieven Scholar at the Conservatory of Lugano, from which he received his Master of Advanced Studies. Luca Buratto currently studies at The Colburn School in Los Angeles with Fabio Bidini. His teachers have included Davide Cabassi, William Grant Naboré and Edda Ponti. lucaburattopiano.com



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PROGRAMME*

Randal Craig Fleischer, conductor

Rob Evan, vocalist | **Lakisha Jones**, vocalist | **Chloe Lowery**, vocalist

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Ain't No Mountain High Enough | Bohemian Rhapsody

INTERMISSION

[20']

Come Sail Away | Stayin' Alive | Proud Mary | Stairway to Heaven
Like A Prayer | Man in the Mirror | Dream On | You Can't Stop the Beat

*programme and artists subject to change



RANDAL CRAIG FLEISCHER

Conductor

With three Music Director positions, arrangements and compositions played around the world, major awards, and a career spanning four continents, Randal Craig is making a substantial impact. He first came to international attention when, while serving his first of five years as Assistant, then Associate Conductor of the National Symphony Orchestra (NSO), he conducted Dvorak's *Cello Concerto* with Mstislav Rostropovich as soloist during the NSO's 1990 tour of Japan and the U.S.S.R. This was the first time Rostropovich had played the cello in Russia since his forced exile in 1972. Fleischer was featured in the internationally broadcast PBS documentary *Soldier of Music* which documented Rostropovich's return to the Soviet Union and was also featured on the *60 Minutes* segment on this event. *Soldier of Music* was later released on the Sony Video label. In December of 1992, Fleischer conducted an ensemble of over 70 cellos, including YoYo Ma, and a 190 voice chorus in the Kennedy Center Awards tribute to Rostropovich, televised nationally on CBS with then President and Mrs. Bush presiding. In 1993, Fleischer conducted a private concert for Pope John-Paul at the Vatican. The Pontiff awarded Fleischer a medal for his achievements in music.



ROB EVAN

Vocalist

During the span of his diverse career, Rob Evan has performed in seven leading roles on the New York Stage including the original Broadway cast of *Jekyll & Hyde*, playing the title roles for three years and over 1,000 performances worldwide. He also appeared on Broadway as Jean Valjean in *Les Miserables*, Kerchak in Disney's *Tarzan*, ("The Dentist") in *Little Shop of Horrors*, and Count von Krolock in Jim Steinman's *Dance of the Vampires*. Off-Broadway, Evan created the roles of The Dancin' Kid in *Johnny Guitar* and the hero Miles Hendon in Neil Berg's *The Prince and the Pauper*. As a vocalist and recording artist, Evan is a member of the multi-platinum-selling rock band, the Trans-Siberian Orchestra (TSO). He can be heard on TSO's *The Lost Christmas Eve* (Certified Platinum-Lava/Atlantic) and their latest release, *Nightcastle*, which debuted at number five on Billboard's Top 100. He has played in arenas across the country for up to 20,000 people. Evan has toured Europe and the US with TSO as Beethoven in their Rock Opera, *Beethoven's Last Night*. Evan has opened for and performed with Sir Elton John, Trisha Yearwood, Phil Collins, REM, Bonnie Tyler, John Cougar Mellencamp, Usher, and Michael Crawford, among others.



LAKISHA JONES

Vocalist

Best known to millions of TV viewers as a top four finalist during the 2007 Season of *American Idol*, LaKisha Jones is ready to reclaim center-stage in music, theatre and television. Her last album, *So Glad I'm Me* was full of Jones' expressive, full-bodied and arresting vocals, the same voice that electrified *American Idol* viewers with the Dreamgirls showstopper *And I Am Telling You* and later the Broadway stage in the Oprah Winfrey produced, Tony Award-winning musical, *The Color Purple*. Having worked with hit-making songwriters and producers including Tony Nicholas (Patti LaBelle, Luther Vandross), Ro & Sauce (Brandy, Ne-Yo) and Greg Curtis (Keyshia Cole, Yolanda Adams), Jones' album featured a spirited mix of R&B and soul. A few noteworthy songs included the single *Same Song*, penned by award-winning songwriter Dianne Warren, Whitney Houston's *You Give Good Love*, the gospel song *Just As I Am*, and Jones soaring ballad to her daughter, *Beautiful Girl*. Jones has performed as a guest soloist with the National Symphony, San Diego Symphony, Utah Symphony and Opera, Winnipeg Symphony, Evansville Philharmonic, Jacksonville Symphony, Minnesota Orchestra, Colorado Symphony, Windham Chamber Singers, Grand Rapids Symphony, Vancouver Symphony, and Reno Philharmonic.



CHLOE LOWERY

Vocalist

Chloe Lowery, an American singer/dancer/actress/songwriter, is best known as a soloist in the multi-platinum selling rock band Trans-Siberian Orchestra (TSO). In the spring of 2010, she performed as *Theresa* on their Beethoven's Last Night Tours. Lowery joined their annual winter tour in 2011 to rave reviews for her renditions of *For the Sake of Our Brother* (*Oh Come all Ye Faithful*), *Prince of Peace*, and *Music Box Blues*. Lowery simultaneously worked closely with world-renowned producer, Ric Wake which led to her collaboration with Yanni. She lent her vocals and songwriting talents to the 2009 *Yanni Voices Project* produced by Disney Pearl Imprint. She was featured on PBS as a featured artist in *Yanni, Voices Live from Acapulco*. Her most successful release *Change* quickly became a fan favorite. Lowery has since been featured on Yanni's 2013, 2014, and 2016 releases: *Truth of Touch*, *Inspirato*, and *Sensuous Chill*. She has since had the privilege to tour with Chris Botti, perform with the New York City Ballet as a featured vocalist, contributed her songwriting talents for artists like Everclear, among many others. After United States and Mexico Tours with Yanni, she was signed to Disney/Hollywood Records as a solo artist.



BACH TO THE FUTURE

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Instrument Discovery Zoo – Long & McQuade
Host Hotel – The Fairmont Palliser
Media – Shine FM

PROGRAMME*

Karl Hirzer, resident conductor 🍁 | **Platypus Theatre**, children’s theatre company 🍁
Instrument Discovery Zoo: 2pm **Concert Starts:** 3pm

Ridout	Fall Fair
Bach	Suite No. 1 in C Major, BWV 1066 <i>I. Overture</i> Suite No. 3 in D Major, BWV 1068 <i>I. Air</i> <i>III. Gigue</i>
Mozart	Symphony No. 40 in G Minor, KV 550 <i>I. Molto allegro</i> <i>II. Andante</i> <i>IV. Finale. Allegro assai</i>
Beethoven	Leonore Overture No. 3, Op.72B Symphony No. 5 in C Minor, Op.67 <i>III. Scherzo Allegro</i> <i>IV. Illegro</i>
Dvorak	Slavonic Dance No. 8, Op. 46 Symphony No. 9 in E Minor, Op. 95 <i>II. Largo</i>
Shostakovich	Symphony No. 5 in D Minor, Op. 47 <i>IV. Allegro non troppo</i>

*programme and artists subject to change 🍁 indicates Canadian artist or work

PLATYPUS THEATRE

Children's Theatre Company

Since 1989, almost one million young audience members have been introduced to classical music through Platypus Theatre. After more than 500 performances with more than 60 orchestras worldwide, Platypus has established itself as one of North America’s premiere music education theatre companies. Original and engaging storylines are presented in an intelligent and interactive way, with music always taking the lead role. Children laugh, sing and empathize with the characters while learning musical concepts, styles, and much more. In 2006, one of Platypus’ most beloved productions *How the Gimquat Found her Song* was produced for TV and went on to win several awards including Best Children’s Program at the prestigious Banff World Television Festival. In 1991, Platypus was the subject of a nationally broadcast documentary on CTV, followed by a PBS full-performance broadcast in 2000. During its 25th anniversary year, Platypus will premiere its eighth original production, *Latin Beats, Heroic Feats*, in partnership with four orchestras across Canada. Other Platypus Productions include *Emily Saves the Orchestra*, *Rhythm in your Rubbish*, *Bach to the Future*, *Charlotte and the Music-Maker*, *Flicker of Light on a Winter’s Night*, and *Peter and the Wolf*.

Karl Hirzer biography on page 7

IN YOUR COMMUNITY



EDUCATION SERIES CONCERTS

Each Season the Calgary Philharmonic Orchestra (CPO) welcomes more than 10,000 students from across Calgary and Alberta into the concert hall as part of its Education Series Concerts. Resident Conductor Karl Hirzer leads these lighthearted one hour programmes, designed to educate and inspire elementary age students. Concerts are presented with themes in the classroom with an accompanying guide to all registered schools. We welcome all educators from public, separate, private, charter, or home schools.



PHILKIDS

Founded by Judith Kilbourne, the CPO provides a fully funded after-school programme that fuels the exploration of music amongst young children, who otherwise would not have the opportunity to participate in music lessons. Students learn valuable life skills such as creative self-expression, self-discipline and cooperative learning twice a week throughout the school year.



IN THE CLASSROOM

Every year the CPO sends musicians into the classroom! Orchestra musicians are available for pre or post education concert visits, as well as other times throughout the school year, to share their love of music with the next generation. Musicians demonstrate what their instrument sounds like, share information about their instrument and the music they play, give a short performance, and answer student questions.



INSTRUMENT DISCOVERY ZOOS

Throughout the Season, CPO musicians visit locations around Calgary and offer Instrument Discovery Zoos. These hands-on events allow children of all ages to meet a member of the Orchestra to play a real musical instrument and even compose their own tune.



IN THE LIBRARY

The CPO partners with the Calgary Public Library each Season for small ensemble performances at public libraries across the city. Audiences learn about the composers, the instruments and the musicians during a question and answer period following each performance. These events provide a rich cultural experience where musicians share their talent and passion with the community.



OPEN REHEARSALS

Student and senior groups can experience a full working rehearsal for concerts throughout the Season. Attendees observe the time and dedication it takes to prepare for a performance.



TIME FOR THREE

TIME FOR THREE

String Trio

The groundbreaking, category-shattering trio Time for Three (Tf3) transcends traditional classification, with elements of classical, country western, gypsy and jazz idioms forming a blend all its own. The members – Nicolas (Nick) Kendall, *violin*; Charles Yang *violin*; and Ranaan Meyer, *double bass* – carry a passion for improvisation, composing and arranging, all prime elements of the ensemble's playing. To date, the group has performed hundreds of engagements as diverse as its music: from featured guest soloists on the Philadelphia Orchestra's subscription series to Club Yoshi's in San Francisco, to residencies at the Kennedy Center to Christoph Eschenbach's birthday concert at the Schleswig-Holstein Festival in Germany. Recent highlights included their Carnegie Hall debut, appearances with the Boston Pops, Melbourne Symphony Orchestra, a sell-out concert at the 2014 BBC Proms, and an appearance on the ABC prime time hit show *Dancing with the Stars*. Tf3's high-energy performances are free of conventional practices, drawing instead from the members' differing musical backgrounds. The trio also performs its own arrangements of traditional repertoire and Ranaan Meyer provides original compositions to complement the trio's offerings.

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Season – Nexen, a CNOOC Limited Company | Arts Commons | Calgary Herald

Host Hotel – The Fairmont Palliser

Media – News Talk 770

PROGRAMME*

Time for Three, string trio

Programme to be announced from stage

**artists subject to change*



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Did you know that in association with the Calgary Philharmonic Orchestra, UCalgary Continuing Education offers a combined classroom and concert experience that will broaden your understanding and appreciation of classical music? This popular program has been offered for over a decade and has been enjoyed by close to 500 participants, so far! Classes are held in the evenings, from 6 - 9 p.m. at the UCalgary main campus.

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Concerts: Jan. 27, Feb. 17, March 3, March 28

HUM 405 025 (Spring session)

Classes: May 7, May 22, May 28, June 11

Concerts: May 12, May 24, June 2, June 16

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BRINGING THE WORLD'S BEST ARTISTS TO CALGARY

By Stephen Hunt

When he was a student at London University, John Lacey's college was close to The Royal Albert Hall. He lived next door to a bunch of student musicians at the Royal School of Music, who would rehearse while he was studying engineering.

He didn't know it at the time, but it was a sign of the dual path his life was about to follow: a successful career in the Alberta oil patch, running his own business, coupled with a lifelong love of music stoked by the love of his life, his wife Naomi. She was the sister of twin brothers who he met at a birthday party.

"She was a knockout," he says.

On their first date, John proposed.

A year later, they were married.

In 1956, Naomi moved with John to Alberta, where he started in the oil business and 15 years later started an engineering business.

He would often be working up at Slave Lake, and Naomi, who played piano, painted and wrote, would accompany him, sleeping in the car with him.

"She was an amazing woman," he says. "She arrived here from rather a nice background in Britain to a pretty crummy lifestyle out here!"

The Laceys began making regular pilgrimages to the Jubilee Auditorium to listen to the Philharmonic – even though the acoustics in the Jubilee needed work.

"The sound was terrible," he says. "It was dreadful! There were areas inside the Jubilee, where you couldn't hear – at all! And others where it was distorted. The conductor at that time was Henry Plukker."

The Laceys always financially supported the Orchestra, but in 2007, after helping rescue the organization from bankruptcy and restoring it to financial stability over the previous half decade, Naomi and John decided to up the ante.

"Nine years ago, my wife and I sat down with the Orchestra and said, we're willing to put a big sum into the Orchestra," he says. "We're going to put \$100,000 a year into the general funds of the Orchestra, but it is to go into a programme to bring outstanding artists in from around the world."

In 2008, the CPO launched the Naomi and John Lacey Virtuoso Programme.

"Over the last nine years, we've brought in over 120 different musicians. Now this year, we're bringing in

Yo-Yo Ma," Lacey says.

That list of artists includes people like pianists Arnaldo Cohen, Angela Cheng, Emmanuel Ax, and Honens Laureate Luca Buratto, violinist Joshua Bell, saxophonist Branford Marsalis, and cellist Sol Gabetta.

The Virtuoso Programme also includes an educational component, with many guest artists teaching master classes to students at Mount Royal University (MRU) Conservatory.

Additionally, Lacey brokered an agreement with the CPO to provide ten free tickets for every virtuoso performance to students at the Conservatory.

"I wanted to encourage the kids to come," he says.

Now in its tenth year, Lacey is looking to fine-tune the programme, in innovative ways.

He's also interested in facilitating relationships with music students in Beijing, hoping to increase the growing relationship between Calgary's music community and China's.

Lacey not only loves music. He loves connecting with the people who make it.

"Musicians truly are the nicest people," Lacey says. "I love sitting with them. It's absolutely marvelous. I try to entertain some of them at dinner or drinks after the concerts."

Between the CPO, his work sitting on the board of Contemporary Calgary and as Chair of the Advisory Committee of MRU Conservatory, Lacey keeps in regular touch with plenty of creative lives, particularly the millennial generation.

"I'm not sure it changed with the computer or changed with the iPhone," he says, "but it's totally changed – and what people expect and want – they're quite different."

He has ideas – pop-up performances at Chinook Mall? Summer concerts in Olympic Plaza? – for how to turn some of them into CPO fans.

After 60 years of being fully engaged with the Calgary Philharmonic, Lacey – who recently lost his life partner Naomi – speaks like a man who's just getting started.

"The other thing I've noticed," he says, "is that the older you get, the more creative you get."

You don't lose your creativity, you actually gain in creativity."

To learn more about the Naomi and John Lacey Virtuoso Programme, see page 45.



THE CALGARY PHILHARMONIC ORCHESTRA'S

CIRCLE OF

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Thank you for being part of our story. You have actively supported the Calgary arts community by attending one of our performances. Revenue generated from ticket sales makes up 35% of what it takes to present world-class music in our city. As a non-profit organization, funding is also sourced through grants, sponsorships, and donations from individual supporters. In fact, contributions from donors make up another 40% and have sustained the Orchestra for more than 60 years.

There are many ways to support the Orchestra – choose a donor programme that resonates with you. You could help bring virtuoso artists or guest conductors to Calgary, support the next generation of artists through our education programmes, assist with the commissioning of new music, or leave a legacy for years to come – your gift helps us continue to foster great orchestral music and make an impact on Calgarians and music-lovers around the world.

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DISCOVER ARTISTIC GREATNESS

The Naomi and John Lacey Virtuoso Programme helps the Calgary Philharmonic Orchestra (CPO) bring world class artists to our stage, enhancing musical presentations for the benefit of both those attending and our Orchestra musicians. The Virtuoso Programme also benefits the Mount Royal University Conservatory. During their time in Calgary, Virtuoso Artists teach master classes, leaving a legacy of inspired education from which aspiring musicians can grow. Donations towards this programme help the CPO ensure greater positive impact on our city's young talent with each Virtuoso performance.

BUILD THE FUTURE

Founded by Judith Kilbourne, the PhilKids after-school programme that fuels the exploration of music amongst children, who otherwise would not have the opportunity to take part in music lessons. Students learn valuable life skills including mentorship, creative self-expression, self-discipline, and cooperative learning.

GIVE STRONG DIRECTION

The Brussa Brava! Legacy Programme (BB!LP) founded by Andrea Brussa has sponsored over 80 guest conductors. Each have brought their unique talents and influence to the Orchestra. Starting in the 2017/2018 Season, BB!LP is the proud sponsor of CPO's Music Director, Rune Bergmann. Your donation towards BB!LP serves to elevate the music and the reputation of the CPO.

CREATE FUTURE MASTERPIECES

With the generous support of Irene and Walt DeBoni, the CPO is committed to developing and commissioning new Canadian artistic works that reinvigorate the orchestral tradition and speak to today's audiences. Your contribution to the DeBoni New Works projects help inspire composers and musicians to produce new contemporary classical music each Season.

LET VOICES BE HEARD

The Borak Forte Programme is designed to develop the Calgary Philharmonic Chorus into Canada's premiere orchestral chorus. Dedicated to excellent choral performances of symphonic works, the Programme reaches goals through development activities for over 120 chorus members, including funding access to world class clinicians.

FOSTER NEW TALENT

The MacLachlan Ridge Emerging Artist Programme was founded by Letha MacLachlan, Q.C. and John Ridge to enable outstanding young Canadian musicians to advance their careers. Donations towards this Programme have successfully created a bridge for the artists between musical academic excellence and their professional careers in the highly competitive arena of world class performance.

HONOUR A FRIEND

Joyce and Dick Matthews were generous and dedicated supporters of the CPO for over 50 years. They regarded symphonic music as one of life's greatest pleasures, and a strong orchestra as a hallmark of a world-class city. They shared this passion with their family, who continue the legacy of supporting the Orchestra. The Programme provides the opportunity for patrons to Celebrate Friends in Music by recognizing someone special in memoriam, and Leave a Legacy by leaving a planned legacy gift, alongside that of the Matthews.

LEAVE A LEGACY

The key to the CPO's longevity and progressiveness as a vibrant arts organization is in the quality of our individual musicians and retention of those musicians. We need your support in perpetuating the Orchestra's legacy. Create your legacy through naming of an Endowment Chair – in your name, your family's name, or in recognition of someone special.

THE NAOMI AND JOHN LACEY VIRTUOSO PROGRAMME



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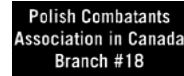
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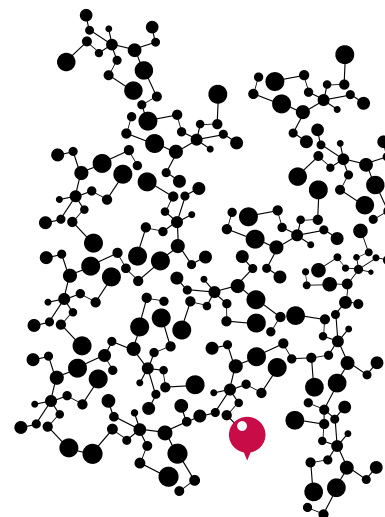
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PLAYING WITH THE STARS

By David Sussman
Assistant Principal, Oboes, English Horn
Calgary Philharmonic Orchestra



The members of the CPO have had the good fortune to perform alongside some of the greatest performers of classical music in the world. In my time with the Orchestra, a few we have worked with Pavarotti, Yitzchak Perlman, Nigel Kennedy, Midori, Isaac Stern, Cecilia Bartoli, Renee Fleming, Marilyn Horne and Yo-Yo Ma. What is it like to play with these famous musicians? Basically, it's a great day at the office. My fellow musicians prepare thoroughly and professionally for every performance we give, so we do not prepare much differently (well, maybe I fuss a little more with fixing a great reed). What is different is the excitement generated in the community and the extra profile given the event. There is usually a capacity crowd and a sense of glamour.

These household-name musicians consistently give top notch performances night after night. They may be famous for their exquisite sound or flawless technique or sense of musical line. Many have performed the piece being played countless times and really are involved in the interplay between soloist and orchestra. That makes it very easy to accompany them.

Although there are some superstar performers that exhibit diva-like behaviours, most are remarkably down to earth, friendly and hard working. All have a certain

charisma that puts them completely at ease on stage and being listened to by thousands. Many take the time to speak to the musicians and some are very generous in providing autographs or opportunities for selfies. Travelling can be challenging to practice regimens, diets, and internal clocks and these elite musicians have learned to manage these issues. It is actually a great responsibility to perform at peak ability time after time.

For the audience, the experience of hearing and watching a well-known performer live in the intimacy of the Jack Singer Concert Hall far exceeds listening to a recording or hearing an amplified musical experience in a big arena. Every nuance can be savoured.

Musicians are keenly aware of great music making on a daily basis and many of the musical highlights experienced and etched in memory are not just performances with famous musicians, but include great playing by my fellow musicians in the CPO and by relatively unknown soloists.

The 'buzz' of having a big name musician join us helps to lift the level of awareness of the Orchestra and reminds patrons that our orchestra attracts great talent that wants to perform with us and that we are truly an orchestra for the world.

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