

Introducing Steven Thachuk:



Steven Thachuk is known as one of Canada's most outstanding and versatile guitarists. Performing works from J.S. Bach and Toru Takemitsu to John Lennon and Radiohead, he consistently challenges the nature of the instrument's repertoire and boundaries. Playing both traditional classical guitar and a steel string instrument, he has appeared in recital, as a chamber musician, and soloist with orchestras throughout North America, Great Britain and Europe. The *Westfalen Post* in Germany commented that after his concerts "the audience remains in the seats for a long time, saddened that the concert has ended." In addition to his performing career, Thachuk has an international reputation as a leading teacher of the instrument. He was appointed as Professor of Guitar and Chair of Guitar Studies at California State University, Northridge. Previously, he has served on the faculties of the University of Toronto, the Glenn Gould Professional School at the Royal Conservatory of Music and Queen's University. Steven Thachuk is a BMI composer and lives in Los Angeles and Toronto.

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Upcoming Concerts

- ❖ Sway to the rhythms of the Caribbean at the **February POPS!** concert as Lisa Lubin takes you on a musical voyage to the land of sun, sand, and beautiful waters through the magic of her steel drums.
Saturday Feb. 25 at 7:30 p.m.
Sunday Feb. 26 at 2:30 p.m.
- ❖ Guest conductor, Kevin Mallon, an Irish-Canadian who composed music for the CTV *Camelot* series, will conduct the **March MasterWorks** concert which features our own Douglas Miller, Principal Flute, and Deborah Braun, Principal Harp.
Sunday March 18 at 2:30 p.m.
- ❖ Celebrate the 200th Anniversary of the War of 1812 with the glorious music of the "Night at the Proms" – *Rule Britannia!*, *Jerusalem* & more. Saturday Apr. 14 at 7:30 p.m.
Sunday Apr. 15 at 2:30 p.m.

CALL THE BOX OFFICE FOR TICKETS:

(905) 688-5550 ext. 3257 Monday to Friday 11 a.m. – 6 p.m.
1-866-617-3257 Saturday 10 a.m. – 2 p.m.
Holiday hours vary

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during intermission

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Bonus MasterWorks
Sunday Jan. 29, 2012
2:30 p.m.

Bradley & Steven – Strings Attached!

Haydn, Joseph

Symphony No. 44

- I. Allegro con brio (7 minutes)
- II. Menuetto: Allegretto (6 minutes)
- III. Adagio (4 minutes)
- IV. Finale: Presto (4 minutes)

Vivaldi, Antonio

Concerto for Guitar in D Major

- I. Allegro giusto (4 minutes)
- II. Largo (6 minutes)
- III. Allegro (3 minutes)

✦ Intermission ✦

Schafer, R. Murray

In Memoriam Alberto Guererro (7 minutes)

Tchaikovsky, Pyotr Ilyich

Serenade for Strings

- I. Andante non troppo (10 minutes)
- II. Valse: moderato (4 minutes)
- III. Larghetto elegiaco (10 minutes)
- IV. Andante - Allegro (8 minutes)

Bradley Thachuk reminisces:

Growing up in Toronto's St. Clair West neighbourhood, my father excelled at football. An older neighbour, Murray, was always playing music. He also coached my father's football team and had a great tactical mind. Under Murray, the team went two seasons unbeaten and unscored upon.

In 1996, at a symposium for young musicians & composers, I sat at lunchtime with a young John Estacio (a composer I've championed in both Canada and the US) and R. Murray Schafer. Mr. Schafer looked at my name-tag and asked, "Are you Billy Thachuk's son?" I was delighted to listen to this Canadian icon recount almost word for word a football story I had heard as a boy. Since then, I have always had a special connection with his music, not only because of its brilliance & originality, but also the connection he has to my family history.

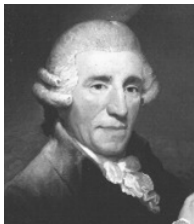


Haydn: Symphony No. 44 in E minor (*Trauersinfonie*)

After several years as assistant concertmaster at the court of Prince Nicolaus Esterházy, Haydn was promoted to concertmaster in 1766. He assumed responsibility for church music, opera, and all other musical occasions at this court, one of the most splendid in the Austrian Empire. At this point Haydn's instrumental works began to display a new complexity and depth of expression, particularly the piano sonatas, string quartets, and symphonies of the early 1770s. Writers on Haydn have often labeled this period in Haydn's compositional career "Sturm und Drang" (Storm and Stress) – a reference to a parallel movement in literature spearheaded by the young Goethe, in which excitement and shock became paramount literary values. The "Trauersinfonie" (Symphony of Mourning) fits neatly into this rubric, although there's no evidence that Haydn was familiar with Goethe's work or that of his literary contemporaries.

The opening of the first movement of Symphony no. 44 already oozes high drama, with the orchestra proclaiming the first two phrases in unison, first *forte*, then *piano*. A melodic first theme follows, contrasted with a second theme of rushing sixteenth-note runs in the strings. Dynamic, textural, and orchestral contrasts are at the forefront in this turbulent movement. The Minuet that follows could not be more different in character – its measured tempo and canonic structure, cellos following at a one-measure distance from the violins throughout, suggest an homage to a more conservative Baroque style. The slow movement, played *con sordino* (with muted strings), features an elegantly ornamented melody of great expressive warmth. The finale returns to the dramatic mode established in the first movement; its exciting use of counterpoint and orchestral colour looks forward to such successors as the finale of Mozart's G minor symphony, K550.

Notes by Brian E. Power and Erika Reiman



Franz Joseph Haydn (1732-1809) was an Austrian composer, one of the most prolific and prominent composers of the Classical period. He is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these forms. He was also instrumental in the development of the piano trio and in the evolution of sonata form. At the time of his death, he was one of the most celebrated composers in Europe.

Vivaldi: Concerto for Guitar in D major, RV 93

Antonio Vivaldi, one of the undisputed Italian Baroque masters, was prolific in many popular compositional genres of the early eighteenth century, including opera and chamber music. His virtuoso writing for strings, including sonatas, solo concertos and *concerti grossi* is challenged only by Bach and Handel, and the latter composers frequently and unabashedly used Vivaldi's works as models. His compositional output is unrivalled. He wrote over 500 concertos, many of which were composed for private performance at the *Ospedale della Pietà*, an institution in Venice where "illegitimate" girls and women were housed and educated, and for which Vivaldi was both priest and composer. Although almost half his concerto output (over 230 works) is for violin and string orchestra, he also wrote prolifically for bassoon, cello, oboe and flute, and less often for viola d'amore, recorder and mandolin. The so-called *Concerto for Guitar in D major, RV 93* is in fact a transcription of a chamber concerto written for lute and two solo violins with *basso continuo*. Vivaldi rarely wrote for the lute; other than this concerto, it crops up only as part of a double concerto with viola d'amore (RV 540). Nonetheless, his writing for the instrument here is extremely idiomatic and the transition to guitar, necessitating only a minor string re-tuning, is a natural one. It has become a favourite of the guitar repertoire, and listeners will likely recall the stately yet oddly mesmerizing melody of the famous Largo movement, which has appeared in many modern arrangements.

Notes by Brian E. Power and Erika Reiman
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Antonio Lucio Vivaldi (1678-1741), an Italian Baroque composer, priest, and virtuoso violinist is recognized as one of the greatest Baroque composers. He is known mainly for composing instrumental concertos, especially for the violin, plus sacred choral works & over 40 operas. His best known work is a series of violin concertos known as *The Four Seasons*.



Raymond Murray Schafer (1933-) is a Sarnia-born composer, writer, music educator & environmentalist best known for his *World Soundscape Project* & his book *The Tuning of the World* (1977). His music education theories are followed around the world. In 2009, he received the Governor General's Performing Arts Award for Lifetime Artistic Achievement.

Pyotr Ilyich Tchaikovsky (1840-1893) was a Russian composer of the Romantic era. He wrote symphonies, operas, ballets, instrumental, chamber music and songs, including the ballets *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*, as well as the *1812 Overture*, his First Piano Concerto, Violin Concerto, last three numbered symphonies, and the opera *Eugene Onegin*.

Schafer: *In Memoriam Alberto Guererro*

Famous throughout the world as a prolific writer and composer of diverse multidisciplinary works, R. Murray Schafer is an icon of Canadian music; he is a pioneer in the idea of the musical soundscape, as well as a committed music educator, especially to young musicians, for whom he wrote series of landmark textbooks. Schafer's *In Memoriam Alberto Guererro* for String Orchestra, written in 1959, is a tribute to his piano teacher at the Toronto Conservatory, the venerable Chilean pianist and composer Antonio Alberto García Guerrero, who was the founding conductor of Santiago's first symphony orchestra in the early decades of the 20th century, and came to Toronto in 1922 where he mentored a generation of Canada's finest musicians, most famously Glenn Gould. Guerrero's lengthy list of devoted students, in addition to Schafer, includes John Beckwith, Oskar Morawetz and Ruth Watson Henderson. An early work, Schafer's homage to Guerrero is in fact his first orchestral composition, written just before he began to incorporate serial and other extended techniques in vogue in the 1960s, and prior to his explorations of psychology, philosophy, ancient languages and cultures and mysticism which so permeate his later compositions.

Notes by Brian E. Power and Erika Reiman



Tchaikovsky: *Serenade for Strings*

Though the title "Serenade" suggests light music, perhaps to be enjoyed as background to an elegant dinner party, this work is a substantial short symphony which requires a full string orchestra to be performed in a satisfying way. As might be expected of a piece Tchaikovsky wrote in tandem with the *1812 Overture*, Russian folk tunes play a major role, but we also hear top-class dance music, as in the second movement (*Valse*). George Balanchine used this score as the basis for the first ballet he created after moving to New York.

The slow introduction's dramatic opening recalls moments of romantic intensity in the ballets, like the *Nutcracker's Pas de deux*, while the first movement proper has a waltz-like lilt that leads easily into the *Valse* that follows. The third movement is an elegy, but not an overly serious one; it builds gradually to a rousing climax. In the final movement two Russian folk tunes -- genuine ones, catalogued by Tchaikovsky's distinguished colleague Mily Balakirev – come to the fore, first separately and then humorously combined in a pseudo fugal conclusion.

Notes by Brian E. Power and Erika Reiman