

Highlights from Zoltan Kalman:



The inspiration for the *Italian Symphony* was Mendelssohn's Italian trip in 1830-31. My orchestra tours in Europe before I came to Canada took me to Italy a few times. I have always been mesmerized by the Mediterranean sunshine, its religious solemnity, monumental architecture, breathtaking art and open countryside. Every time I perform the *Italian Symphony*, it reminds me of the

beautiful landscapes of the country and brings back wonderful memories of my trips to Italy.

It never fails to amaze me how Mendelssohn was able to convey his impressions of Italy so masterfully and brilliantly in one work. This piece is one of the most recognizable and celebrated scores of all times and I am super-excited about being part of taking our audience on a musical journey to Italy.



Upcoming Concerts

- ❖ Get your tickets for the **December POPS!** concert. Chorus Niagara (of Flash Mob fame) will sing for us. Barbara Budd will narrate the seasonal favourite – *Brother Heinrich's Christmas*.
Saturday Dec. 10 at 2:30 p.m. & 7:30 p.m.
Sunday Dec. 11 at 2:30 p.m.
- ❖ Enjoy the romance of classical guitar, brought to you by our very own Bradley Thachuk at our **January MasterWorks** concert.
Sunday Jan. 29 at 2:30 p.m.
- ❖ 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 Mar. 18 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



Can You Help?

The musicians and staff of “Your Niagara Symphony” are delighted with the positive feedback we’ve had this year from our audiences. Ticket sales continue to be strong, but we still have a little way to go to achieve balanced budgets on an annual basis.

There are several ways you could help:

- ❖ Participate in the Silent Auction that is being held before and during the intermission of this concert. Also, please remember to thank the donors for their contributions if you get a chance.
- ❖ Be sure you have bought your tickets for the January Bonus MasterWorks concert on Sunday Jan. 29th.
- ❖ Invite your friends to come to a concert so that they can share the enjoyment of listening to live orchestral music with you.
- ❖ If you use Facebook, please “Like” Niagara Symphony to learn about our events & to post comments with your feedback.
- ❖ Please consider making a tax-deductible donation to Niagara Symphony. You can donate with cash, cheque or credit card (Visa, MasterCard, American Express) either by calling our office (905-687-4993 ext. 221) or online (click on the “Donate Now” button at www.NiagaraSymphony.org).

Please accept our thanks for supporting Your Niagara Symphony!

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MasterWorks 2
Sunday Nov. 27, 2011
2:30 p.m.

Mozart, Mendelssohn & Magic

Mozart, Wolfgang Amadeus

Symphony No. 35 in D Major **Haffner Symphony**

- I. Allegro con spirito (5 minutes)
- II. Andante (6 minutes)
- III. Menuetto (3 minutes)
- IV. Presto (4 minutes)

Zwilich, Ellen Taaffe

Shadows

- I. Mixed tempo (6 minutes)
- II. Slow (5.5 minutes)
- III. Fast (10 minutes)

✦ Intermission ✦

Mendelssohn, Felix

Symphony No. 4, in A Major **Italian Symphony**

- I. Allegro vivace (8 minutes)
- II. Andante con moto (7 minutes)
- III. Con moto moderato (6 minutes)
- IV. Saltarello presto (6 minutes)

Highlights from Bradley Thachuk:

The clarinet is one of the most dynamic and versatile instruments in the orchestra. Capable of both shrill and sensitive tones, incredible agility and a versatile range, it gets a workout in Mendelssohn's *Italian Symphony*. Be it repeating the main theme in a variety of ways in the first

movement, adding colour in the elegiac processional of the slow movement, or displaying fiery virtuosity in the Saltarello finale, the clarinet features heavily throughout the symphony and its impressive capabilities are utilized to the fullest.

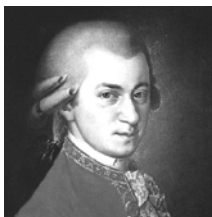


W.A. Mozart: *Symphony no. 35 in D major, "Haffner", K385*

The Haffners were one of Salzburg's leading families during Mozart's lifetime. Their wealth and political influence put them in a position to commission two serenades from the young composer, the second meant to commemorate the elevation of young Sigmund Haffner to the nobility in 1782. Mozart, by now living in Vienna, received the news of the commission from his father and, up to his ears in work, missed the deadline by a couple of days. A few months later, Mozart, preparing for a concert of his own work, realized that he needed a symphony and wrote to his father asking for the score. Upon receiving it (another three months on), Mozart wrote back again: "My new Haffner symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect."

It does indeed. The arresting opening, with its two-octave melodic jumps, is sure to bring any audience to attention. As the first movement continues, its combination of Italian operatic lightness and clever counterpoint prefigures the *Don Giovanni* overture. A simple yet gracious melody opens the second movement, which is in a truncated sonata form. The minuet, like the symphony as a whole, deftly melds grandeur and clarity, moving from sweeping gestures to dainty, courtly phrasing. The *Presto* finale, though it barely pauses for breath, bustles with variety; one memorable moment comes just before the final return to the first theme. Here Mozart builds an aura of suspense through the simplest possible means – an ascending scale, first diatonic, then chromatic, broken up by varied rhythms, producing an effect reminiscent of an operatic revelation. Throughout the work, masterful orchestral textures mark the symphony as the work of a composer who has just reached his full maturity.

Notes by Brian E. Power and Erika Reiman



Wolfgang Amadeus Mozart (1756-1791) was one of the most influential composers of the Classical era. He composed over 600 works of symphonic, chamber, piano, operatic, and choral music.

Born in Salzburg, Austria, his father was a music teacher and minor composer. From the time he was 6 years old, Mozart travelled with his family for

11 years all over Europe, performing as a child prodigy. In 1781 he moved to Vienna, married Constanze Weber a year later, and had 2 children who survived past infancy. He was successful as a freelance musician, mounting concerts where he performed as a pianist, and composing music. In 1788 when Austria was at war, his financial circumstances worsened and he suffered from depression. In 1791, his last year before his final illness, he composed many well-known works including the opera, *The Magic Flute*.

Ellen Taaffe Zwilich: *Shadows for piano and orchestra*

Shadows is a work evoking the recollection of remnants of the past – the recalling of ancestral, religious, and cultural roots in the constant migration of people around the world. Although *Shadows* has something of a program, I see it as truly belonging to the listener, who will respond and understand it in relation to his or her own emotional and experiential background.

The work is in three movements, the first of mixed tempo, the second slow and the third fast. It is scored for solo piano with flute, oboe, English horn, clarinet, bass clarinet, bassoon, two French horns, percussion (1 player: Drum Set with piccolo snare drum, tenor drum, tom-tom, kick-drum (muffled), djembe, high and low suspended cymbals, splash cymbal, sizzle cymbal, hi-hat, and crotales), and strings.

While the work features the virtuoso pianist, the instruments of the orchestra play a prominent role in the ongoing dialogue with the piano. I was moved by the wide range of co-commissioners and by the unflagging energy of Jeffrey Biegel, to whom it is dedicated.

Notes by Ellen Taaffe Zwilich



Ellen Taaffe Zwilich (1939-) was born in Miami, Florida. She has been called "one of America's most frequently played and genuinely popular living composers."

In 1975, she was the first woman to earn the degree of Doctor of Musical Arts in composition from The Julliard School. Her *Three Movements for Orchestra* (Symphony No. 1) won the 1983 Pulitzer Prize. Among many honours, in 1999, she was designated Musical America's Composer of the Year.

In addition to large-scale orchestral works like *Symbolon* (1988), Symphony No. 2 (1985), and Symphony No. 3 (1992) all of which were commissioned by the New York Philharmonic, she has written many smaller-scale concertos for relatively uncommon instruments: trombone (1988), bass trombone (1989), flute (1989), oboe (1990), bassoon (1992), horn (1993), and trumpet (1994).

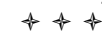
Mendelssohn: *Symphony No. 4 in A major, Op. 90 ("Italian")*

The years 1829-35 were years of travel for Felix Mendelssohn. At the urging of his parents and his mentor, Goethe, he left Berlin and spent an extended time abroad, travelling first to England and Scotland, then to Italy, where he traversed the country, lingering in Naples. He completed a new Symphony in Berlin following this Italian sojourn, which he had cut short upon hearing the distressing news of the death of Goethe in 1832.

Though numbered fourth, Mendelssohn's "Italian" Symphony, first performed in 1833, was actually his third large-scale orchestral composition (and in fact predates No. 3 and postdates No. 5). Often thought of as a pair, together with the equally famous "Scottish" Symphony, the "Italian" marks a watershed in the development of musical exoticism and travelogue in the nineteenth century. Mendelssohn's experiences in Italy left him with a strong impression of the unshakable vitality of the Italian people.

This quality presents itself almost immediately in the first movement with the famous energetic main theme in the violins. The composer's musical ideas here, both melodic and rhythmic, are concise and sharply articulated. The second and third movements inject quiet nobility and quick wit, respectively, into the proceedings. It has been speculated that Mendelssohn borrowed a Czech pilgrim song as a theme for the slow movement, and was inspired by a humorous poem by Goethe for the jaunty scherzo. The finale, however, is once again squarely Italian in character, taking the guise of the *saltarello*, a lively dance form, common in Abruzzi and Naples in the 19th century, whose tunes no doubt made an impression on Mendelssohn's ears.

Notes by Brian E. Power and Erika Reiman



Felix Mendelssohn (1809-1847) was a German composer, pianist, organist, and conductor in the early Romantic period. Born in Hamburg, he was the son of a banker, and grandson of German Jewish philosopher Moses Mendelssohn. He grew up in an intellectual environment, and was recognized early as a musical prodigy, but his parents were cautious and did not capitalize on his abilities.

Mendelssohn's work includes symphonies, concerti, oratorios, piano music and chamber music. His most-performed works include his Overture and incidental music for *A Midsummer Night's Dream*, the *Italian Symphony*, the *Scottish Symphony*, the *Hebrides Overture*, his Violin Concerto, and his String Octet.