



SERIES II **TRIPLE PLAY**

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OPUS 3 & THE LETHBRIDGE SYMPHONY ORCHESTRA

NOVEMBER 21, 2022 – 7:30 PM
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Programme Order

The Path of Grace
(world premiere)

Arlan N. Schultz
(b. 1966)

Concerto in C Major, Op. 56 (Triple Concerto)
for Piano, Violin and Cello

Ludwig van Beethoven
(1770-1827)

I. Allegro

II. Largo

III. Rondo alla Polacca

Opus 3: Airdrie Ignas, violin; Christine Bootland, cello; & John-Paul Ksiazek, piano

INTERMISSION

Symphony No. 3 in F Major, Op. 90

Johannes Brahms
(1833-1897)

I. Allegro con brio

II. Andante

III. Poco Allegretto

IV. Allegro

For Everyone's Enjoyment

Please Remove All Hats To Preserve Sightlines.

Please Set All Electronics To Silent And Lower The Screen Brightness.

Please Do Not Photograph During The Performance.

Absolutely No Audio Or Video Recording Without Prior Permission.

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Val Lazzaretto
Alina Khvatova
Alayna McNeil
Eva Muranyi +
Maria Geppert

VIOLIN II

Airdrie Ignas *
John Gilliat ^
Jessica Groeneveld
Jacqueline Friesen
Elizabeth Wilde
Kelsey Jespersen
Shee Ling +

VIOLA

Gabe Kastelic *
Mark Kadijk ^
Marja Mijsbergh
Shelley Groves
Arthur Bachmann +

‡ *concertmaster*

† *associate concertmaster*

§ *assistant concertmaster*

* *principal*

^ *assistant principal*

+ *non-resident musician*

CELLO

Mark Rodgers *
Julie Amundsen
Lynn Gilliat
George Fowler
Bonnie Wilde
Bree Clark
Samantha Huang
Brenna Le May
Ava Baldry

BASS

Catherine McLaughlin *
Keely Evanoff ^
Finn McConnell +

FLUTE

Grant Cahoon *
Kaylee Woods

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Joelle Strang

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Joan Rogers *
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About Our Special Guest



Opus 3

Opus 3 has spent the last decade bringing vibrant and compelling chamber music experiences to Southern Alberta. Violinist Airdrie Ignas, cellist Christine Bootland, and pianist John-Paul Ksiazek are passionate about cultivating accessibility to classical music concerts, thereby fostering the next generation of musicians while developing meaningful connections with audience-goers.

Opus 3's high-spirited and heartfelt interpretations of both standard and lesser-known chamber music repertoire captivate their audiences, showcasing the obvious friendship and musical camaraderie of the ensemble. Outside their work as a trio, the members of Opus 3 are in high demand as performers, teachers and adjudicators across western Canada.

Programme Notes

Ludwig van Beethoven (1770-1827): Triple Concerto, Opus 56

The Triple Concerto, Opus 56, is a unique work in Beethoven's oeuvre and somewhat unusual for its time, when the predominant form of the concerto was for a solo instrument and orchestra, rather than a group of instruments, as in the old Baroque concerto grosso. This is not to say that concertos for multiple instruments were unheard of at the time; a number of Beethoven's older contemporaries had written such works, the most famous being Mozart's enchanting Concerto for Flute and Harp, K.299, and there was also the venerable *sinfonia concertante* tradition which featured colourful groups of soloists, but Beethoven's Triple Concerto really stands out both in its unusual instrumentation and its great beauty. The choice of a violin, cello and piano as the soloists, reproducing one of the most popular types of chamber music of the day—the piano trio—allows for a particularly engaging mix of sonorities and interplay between the instruments, one of the most attractive features of this concerto.

The Triple Concerto was written sometime in 1803 to 1804, a period when Beethoven was expanding orchestral music with his Symphony no. 3 "Eroica" while also coming to terms with his increasing deafness. It is believed that the piano part was intended to be performed by his pupil and close friend, the Archduke Rudolph. The Archduke was the youngest son of the Emperor Leopold II of Austria and the half-brother of the then Emperor Franz.

He chose Beethoven as his music teacher in his late teens and became one of the composer's most devoted followers, while Beethoven responded to their friendship by dedicating some of his finest works to him, including the Fourth Piano Concerto, the magnificent "Archduke" Piano Trio in B-flat major, Opus 97 and the Piano Sonata in E-flat major Opus 81a, "Les Adieux." While the Triple Concerto is not as well-known as these works it is still extremely beautiful and engaging. The first movement is typical of the composer, bright, majestic and dynamic featuring in particular the lyrical interchanges between the cello, violin and piano. It is followed by a brief, hushed hymn-like slow movement launched by a long touching solo for the cello and leading immediately into the brilliant rondo finale "alla Polacca" in the style of a polonaise with its characteristic haughty rhythms and mercurial shifts of mood.

Johannes Brahms (1833-1897): Symphony No. 3 in F major, Opus 90

Brahms composed his Third Symphony in F major, Opus 90 in the summer of 1883 when he was at the height of his career and enjoying widespread international fame. In fact, in 1881 Hans von Bulow, the director of the orchestra at the ducal court of Saxe-Meiningen in Thuringia central Germany, had placed this excellent ensemble at Brahms' disposal as a "rehearsal orchestra" for his works. Such a mark of honour distinguished Brahms from virtually every other living composer of stature at the time and he turned to the orchestra frequently over the following years for performances and trials of his symphonic works, including the Third Symphony.

While Brahms' First Symphony had cost him much thought and effort over the two decades from 1855 to 1877, his subsequent symphonies had much briefer gestation periods. The Third was largely sketched and worked out during the summer of 1883 in Wiesbaden, a spa town overlooking the Rhine River. (Like Beethoven, Brahms enjoyed composing in a country setting, often sketching out ideas during long morning walks in nature.) The work was completed by the fall and the Symphony premiered in Vienna by the Vienna Philharmonic on December 2, 1883.

The Third Symphony is considered to be one of Brahms' most concise and intricately constructed works. Its passionate first movement begins with an important recurring musical motto F-A-F (here F-A-flat-F). This motto can be traced back to the period in Brahms' life when he first met and became friends with Robert and Clara Schumann. His visit to the Schumanns in 1853 saw the first recognition of his promise as a composer in Schumann's famous article "New Paths." During his stay in the Schumann household, he contributed a movement to a collaborative violin sonata for their common friend, the violinist Joseph Joachim, based on Joachim's motto F-A-E, *Frei aber einsam* (free but lonely). As an answer to Joachim's motto, Brahms proposed his own—F-A-F, *Frei aber froh* (free but happy). This motto is first heard in the opening movement of the Third Symphony at the very beginning in the flutes (F-A-flat-F). It then immediately becomes the bass supporting the first phrase of the powerful main theme and returns throughout the movement (and indeed the symphony) at major points in the unfolding of the drama. The great tension and power of the opening motto and answering main theme dominate the movement, only relaxing briefly in the idyllic, waltz-like subordinate theme.

The second movement has a bright optimistic tone to it, beginning with a gentle folk-like theme for clarinets and bassoons whose phrase endings are echoed by the strings. The one unsettling moment in this country idyll is the subordinate theme, again for clarinet and bassoon, which has an uneasy, enigmatic character and, oddly enough, does not return in this movement. (Brahms however has a broader role for it to play). The third movement begins with a yearning theme for cellos, taken up in turn by the first violins. It is answered in the middle section by a lilting, almost coquettish theme, before the opening theme returns beautifully transformed on the French horn.

The Finale is the most complex structurally and emotionally. It is launched by a ghostly theme that unexpectedly moves to the subordinate theme of the second movement. As in its first appearance, this theme has an uneasy ominous feel to it that suddenly explodes in anger then immediately subsides again before the full power of the music finally erupts, driving on to an expansive, exhilarating subordinate theme. What is particularly beautiful is the ending of the movement, which gradually winds down to a final hushed statement of the motto, F-A-flat-F, combined with a whispered statement of the main theme of the first movement, thus bringing the Symphony full circle in a moment that one commentator has compared to the emergence of a rainbow after a great storm.

Programme Notes by Dr. Brian Black

Featured Composer



Dr. Arlan N. Schultz *Composer* *Path of Grace*

Arlan N. Schultz completed his Bachelor's degree in Composition (1988) under Michael Matthews at the University of Manitoba. He completed his Master's degree in Composition with Brian Cherney at McGill University in Montreal, Quebec in 1995. In 1992 he was the recipient of a Canada Arts Council Grant for composition study in San Diego, California with Brian Ferneyhough. His composition teachers have also included Bruce Mather, Bengt Hambraeus, Harvey Sollberger, Chinary Ung and Roger Reynolds. In 2004 he completed his Ph.D. in composition at the University of California, San Diego, under Brian Ferneyhough and Chinary Ung, where he held the Kurt Weill Fellowship.

Dr. Schultz's works have received several awards including the BMI (1990) and Godfrey Ridout Awards (SOCAN, 1991) for Quartet Opus 10 and the large-scale choral work Edifice respectively. He was also awarded a commission from the National Arts Center Orchestra in Ottawa, Canada in June of 1994. In September of 1995 the Canada Arts Council awarded Dr. Schultz the Robert Fleming Prize for composition. In November of 1997 he was awarded 2nd Prize in the International Mozart Competition, Salzburg for PLI which was subsequently published by Universal Edition, Vienna. He has also received numerous grants from the Canada Arts Council, the Quebec Arts Council, the Alberta Foundation for the Arts and the University of Lethbridge (CREDO, ULRF, ORIS).

Dr. Schultz's music has been broadcast on Radio Canada and has received performances in Canada, and around the world. He has been commissioned by the Penderecki String Quartet, the National Arts Centre Orchestra, the Stuttgart Wind Quintet with Canadian pianist Louise Besette, Hungarian violinist János Négyesy, Canadian pianist Sandra Brown, Ensemble Resonance, Calgary, and New Works Calgary among others. Dr. Schultz is chair of music at the University of Lethbridge in Southern Alberta where he is also head of the composition area.

World Premiere

The Path of Grace

The *Path of Grace* takes its title from the many meanings of the Hebrew word *Khesed*. A complex word, rich with shades of meaning, it is one of the ten attributes found on the Kabbalistic Tree of Life. It is given the aspects of loving-kindness, compassion, and grace. As with all paths to a more enlightened existence, it is fraught with moments of agitation and digression. This short work traces the path of a single melodic/harmonic idea and re-presents it in different contexts and variations. Each of these developments is prompted by the insinuation of an agitato moment in the music. However, the path is always re-joined and continues off the page as the work ends...

**Programme Notes by
Dr. Arlan N. Schultz**



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Magnificat in D, BWV243, J S Bach
Magnificat, Kim André Arnesen

Joy & Justice

7:30 pm

Saturday, November 26

Southminster United Church

Joanne Collier, *director*

Madison Craig, *soprano*

Karen Hudson, *soprano*

Zoe Pepper, *alto*

Jason Regan, *tenor*

Peter Monaghan, *bass*

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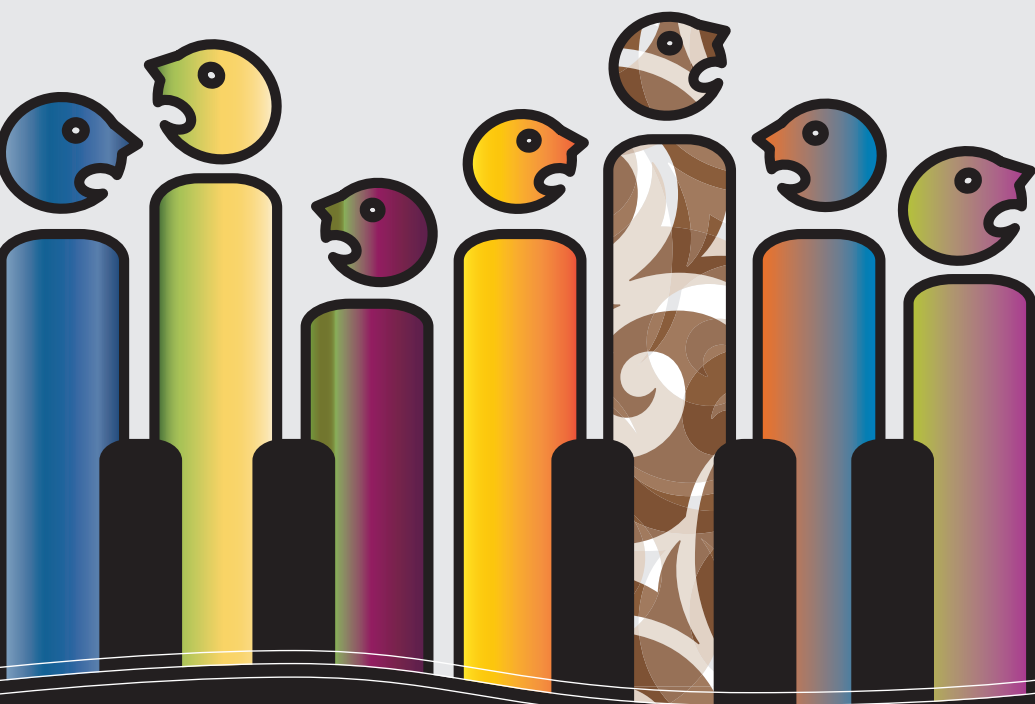
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