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thachuk
music
director

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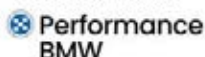
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MUSIC DIRECTOR
BRADLEY
THACHUK

Canadian conductor, **Bradley Thachuk** enters his 13th season as artistic leader and conductor of the NSO in its 2023/2024, 75th Diamond Anniversary Season.

Previously, Thachuk held the positions of Interim Music Director of the Prince George Symphony Orchestra and Music Director of the Brampton Symphony Orchestra (Canada); Music Director of the Erie Chamber Orchestra, Associate Conductor of the Fort Wayne Philharmonic, Conducting Assistant of the Cincinnati Symphony and Pops Orchestras (US); and Staff Conductor of the Opera Theatre of Lucca (Italy).

As an in-demand guest conductor in North America and Europe, Thachuk's recent guest engagements include: English Symphony Orchestra (UK); *Genesis Revisited* with legendary guitarist Steve Hackett (UK tour); Thirteen Strings Orchestra, Windsor Symphony Orchestra (Canada); Buffalo Philharmonic Orchestra, Indianapolis Chamber Orchestra, Ocean City Pops, Reading Symphony Orchestra, Fort Wayne Philharmonic, Tuscon Symphony Orchestra, Cincinnati Pops, Richmond Symphony, Hartford Symphony Orchestra (US); Sinfonieorchester Wuppertal (Germany); and the Hradec Kralove Philharmonic (Czech Republic).

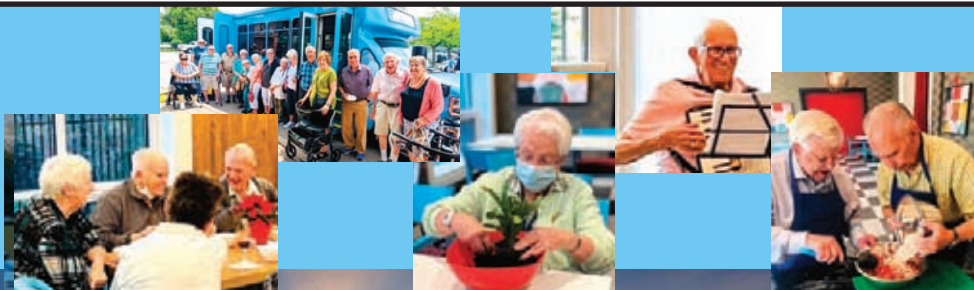
A versatile and diverse musician, Thachuk has also established himself globally as one of the handful of conductors who moves easily between the Classical and Rock worlds. He is a highly sought-after symphonic arranger, with numerous collaborations. Recent projects include work with Steve Hackett of Genesis, the music of Leonard Cohen, a tribute to the Tragically Hip, Dave Mason of Fleetwood Mac and Traffic, ABC's *Dancing with the Stars* franchise, Tony award-winning Heather Headley, Sarah Slean, Chantal Kreviazuk, The Beach Boys, and Air Supply.

A supporter of the next generation of orchestral musicians, Thachuk is also a lecturer in Orchestral Literature at the world-renowned Glenn Gould School at the Royal Conservatory of Music in Toronto, sharing his knowledge and passion for orchestral music with post-graduate students from around the world.

LAND ACKNOWLEDGEMENT

In the spirit of Truth and Reconciliation, the Niagara Symphony Orchestra acknowledges that we are on the shared traditional lands of the Haudenosaunee, Anishinaabe, Mississaugas of the Credit First Nation, the Attiwonderonk (Neutral) Peoples, and many other Indigenous Peoples from across Turtle Island. We offer our gratitude and respect to the original and continued stewards of this land.

The territory we work and perform within is covered by the Upper Canada Treaties Act and is within the land protected by the "Dish With One Spoon" Wampum Agreement. This land has been a site of human activity for 15,000 years and is the traditional shared hunting and gathering grounds of many nations and continues to serve as a meeting place and crossroads for Peoples of many Nations to this day.



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PRE-CONCERT CHAT AT 1:45pm

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CLASSIC
5

MAHLER'S SYMPHONY No. 2

"Resurrection"

Bradley Thachuk, *conductor*

Jocelyn Fralick, *soprano*

Beste Kalender, *mezzo-soprano*

Buffalo Philharmonic Chorus,

Adam Luebke, *Music Director*

Gustav Mahler

Symphony No. 2 - "Resurrection"

I. Allegro maestoso

II. Andante moderato

III. In ruhig fließender Bewegung

IV. Urlich (Primeval Light)

V. In Tempo des Scherzo

Mahler's Symphony No. 2 - "Resurrection" is performed without an intermission.

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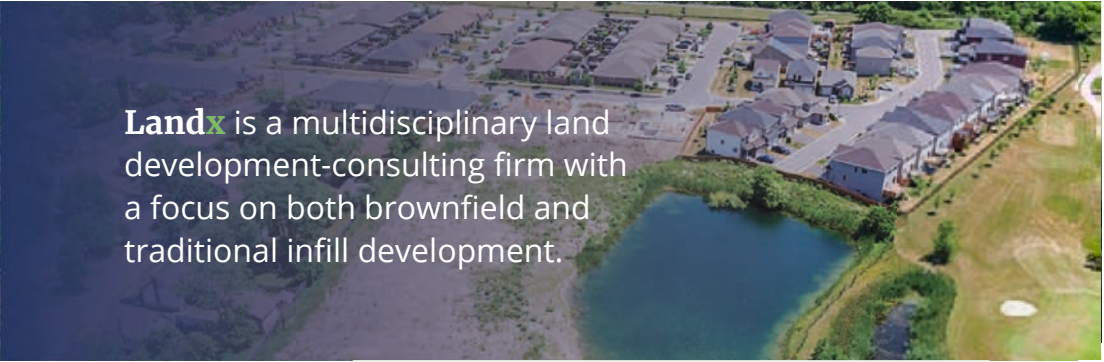
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1860-1911

GUSTAV
MAHLER

NSO
CLASSIC
5

SYMPHONY No. 2 - “RESURRECTION”

How much stock should we put in the comments critics after their first hearing of a new work by an already well established composer? Public reception changes over time and new generations of listeners bring new contexts and make new connections. A large-scale symphonic work from the nineteenth century inevitably presents a detailed web of intricate themes, ideas and emotions, yet we should judge a frequently performed piece through our own ears, conditioned as they may be by decades of commentary and analysis. Gustav Mahler was interested in critical response to be sure. When his *Second Symphony* premiered in December, 1895 in Berlin, the reception was neither harsh nor over the top: “*distinguished and undeniably interesting... a human being struggles with the concept of immortality by way of suffering, joy and passion on earth*” said the first reviewer. Though he may have hoped for more than just “*interesting*,” this seems to have summed up what Mahler had in mind with the “*Resurrection*” symphony, and so he was pleased. The idea of a massive symphony on this general theme, complete with soloists and chorus, in the manner of the pioneering *Ninth Symphony* of Beethoven (to which almost every later Romantic composer aspired) came to Mahler at least seven years earlier. He had long been obsessed with death and its literary and musical depictions.

In 1887, he had come across a series of medieval verses about the death of saints, animals, and children called *Des Knaben Wunderhorn (The Youth’s Magic Horn)* which he set as a series of songs with orchestra. Many of the themes from this set also found their way in the movements of the *Second Symphony*. In fact, his compositional style at this time has been thought of as an assembly line: instrumental movements and vocal pieces were composed, then filled in and adapted to one another as necessary to give a work, whether a symphony or a song cycle, the overall dramatic and musical cohesion Mahler envisioned. The opening movement of the *Second Symphony* shows his most complex and formally intricate structure to date. It was such an exhaustive effort to conceive that he took a long break before moving on to the middle movements. These take on the form of accompanied songs, in particular the fourth movement, *Urlicht (Primeval Light)* taken directly from *Des Knaben Wunderhorn*. The finale, bringing in a full choir of saints, sounds the trumpets of the coming Apocalypse and exhorts the listener, through Mahler’s own text, to prepare for the coming of the afterlife.

Program Note by Brian E. Power

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Niagara's musical gem depends on you!

Now in its 75th year, the Niagara Symphony Orchestra asks music lovers to support its mission to continue enriching the quality of life in the community for decades to come.

In recent years, it has become increasingly evident that ticket sales alone cannot sustain an orchestra. Simply put, the next 75 years will not be possible without your support.

Featuring Music Director
Bradley Thachuk



75th
Niagara
Symphony
Orchestra



In honour of the NSO's 75th Diamond Anniversary, Niagara's community of music lovers is invited to celebrate the past by sustaining the future. By becoming a member of the Group of 75, you will be part of a community movement to sustain your Symphony.

Introducing the Group of 75

At this pivotal time, your symphony needs your sustaining support. The NSO is introducing the Group of 75 by inviting you to become annual donors – champions of the NSO's future. Through your love of music and belief in your symphony's vital service to the community, you can set the stage for continuing relevance and sustainability by pledging an annual gift of \$750, \$1,500 or \$2,500 or more to the NSO for the next 3 years.

In addition to the Giving Circle Benefits, Group of 75 members will receive the following privileges:

\$750 each year	\$1,500 each year	\$2,500 each year
Invitation to a 'Salon Musical Gathering' with an NSO Musician in bespoke venues.	The invitation from the lesser level plus Advance ticketing privileges to all concerts.	The perks from the lesser levels plus Invitation to join Bradley Thachuk in a dedicated Travel Group to Orchestras near and far.

*Please note that while these benefits/invitations are not paid for by the NSO, members may have access to group rates when travelling or hosting.

Lock in your spot today!

To secure your spot in the Group of 75, please contact Lisa Donati (she/her), Director of Development and Fundraising, lisa.donati@niagarasymphony.com or 905-687-4993 x224; or Ginny Medland-Green, Chair of Fundraising, ginnylee2014@gmail.com or 905-978-2014.



In celebration of the NSO's 75th Diamond Anniversary, we are excited to announce that two generous, anonymous donors have launched a "Double Your Donation" matching campaign. Until July 31, your gift will be matched, dollar for dollar, up to \$75,000!

There are benefits to becoming a part of the NSO's "Giving Circle." In addition to those benefits, there are additional perks to becoming part of our new Group of 75. These champions of the NSO pledge multi-year support to sustaining this incredible orchestra. Find more information on the Group of 75 at niagarasympphony.com.

Your support means that the NSO can continue to break down barriers to music performance and education, and present meaningful and spectacular music to you and all our audiences.

NSO 2024/25 season ticket bundles are now on sale. For those of you who choose to make an annual gift while subscribing why not consider "rounding up" and have your donation doubled?

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SOPRANO
JOCELYN
FRALICK



Canadian soprano, **Jocelyn Fralick** recently returned from two years in Amsterdam, where she completed her Masters' degree with honors from the Conservatorium van Amsterdam under the guidance of her voice teacher, Don Marrazzo, and her coach Nathalie Doucet. Ms. Fralick also holds degrees from two of North America's most renowned schools, the Glenn Gould School of Music and The University of Toronto.

During her time in Amsterdam, Jocelyn performed the role of Madame Lidoine in Poulenc's *Dialogues des Carmélites* (2021) and Contessa Almaviva in Mozart's *Le nozze di Figaro* (2021). Some of her past opera credits include Donna Elvira in Mozart's *Don Giovanni* (2017) under the direction of Stuart Baker (British Youth Opera) and Leslie Dala (Vancouver Opera) at the Center for Opera Studies in Italy (COSI) program in Italy. Ms. Fralick has performed in masterclasses with world class artists such as Brett Polegato, Linda Watson, Matthew Polenzani, Dr. Bretton Brown, Judith Forst, and Adrienne Pieczonka.

In 2022 Ms. Fralick was named one of the International Resource Centre for Performing Artists (IRCPA) singing stars. We can see Ms. Fralick performing the role of Vitellia, the national virtual release of the Centre for Opera Studies & Appreciation (COSA) 's production of *La Clemenza di Tito*.

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MEZZO SOPRANO
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Described as having “a voice to watch” (Opera Canada) that is “both fluid and expressive” (Opera News), Turkish-Canadian mezzo-soprano **Beste Kalender** was featured as The New Artist of The Month by the Musical America Worldwide after her recital debut at Carnegie Hall in 2017. She made her professional debut in the title role of Bizet’s *Carmen* with Calgary Opera, with her dramatic participation on the opening night widely acclaimed in the media: “..On one hours’ notice, mezzo-soprano Beste Kalender... learned that she would have to sing the title role. This she did, and with remarkable success...” (Calgary Herald).

A frequent performer on concert and opera stages locally and internationally, Beste is a two-time recipient of the Canada Council for The Arts Grant for Professional Musicians, as well as the 2016 Sylva-Gelber Foundation Award, and the 2018 Inaugural Stuart Hamilton Memorial Award. bestekalender.com



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The Buffalo Philharmonic Chorus is a non-profit arts organization dedicated to enriching the Western New York and Great Lakes regions through performance of high-quality, diverse musical programs and developing singers in the choral arts. The BPC is the winner of the 2020 GRAMMY® award for Best Choral Performance for their recording of Richard Danielpour's *The Passion of Yeshua* with the Buffalo Philharmonic Orchestra and conductor JoAnn Falletta. With a roster of over 120 singers, the BPC is frequently heard as the principal guest chorus of the Buffalo Philharmonic Orchestra.

The Buffalo Philharmonic Chorus produces a self-sponsored concert series each season, including annual performances of Handel's *Messiah*. The Chorus regularly sings engagements with the Buffalo Philharmonic Orchestra and community outreach events. Recent seasons have included *Annelies: The Diary of Anne Frank* and *This is Our Story* in partnership with the Alzheimer's Association of WNY. On average, the Buffalo Philharmonic Chorus participates in 18 concerts each year, many of which have multiple performances. The Buffalo Philharmonic Chorus is also a proud member of the Asbury Arts Collaborative in downtown Buffalo.



BPC MUSIC DIRECTOR
ADAM LUEBEKE

Adam Luebke is Music Director of the Buffalo Philharmonic Chorus and Assistant Professor of Voice and Conducting at SUNY Fredonia. He is the winner of the 2020 GRAMMY® for Best Choral Performance and critics have described his choruses as “*splendid*” (Gramophone), “*excellent*” (Musical America), and “*articulate, unified and vividly expressive*” (Chautauqua Daily). He has appeared at Lincoln Center, the Chautauqua Institution, and the Metropolitan Museum of Art, and in 2023 he made his Carnegie Hall and European debuts.

He has worked with JoAnn Falletta, Richard Danielpour, Chen Yi, Hila Plitmann, Angela Brown, and Liz Calloway. Luebke received his musical training at the American Boychoir School, St. Olaf College, Westminster Choir College, and Florida State University.



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