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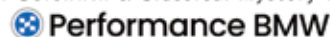
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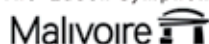
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THE MUSICIANS
NIAGARA SYMPHONY ORCHESTRA



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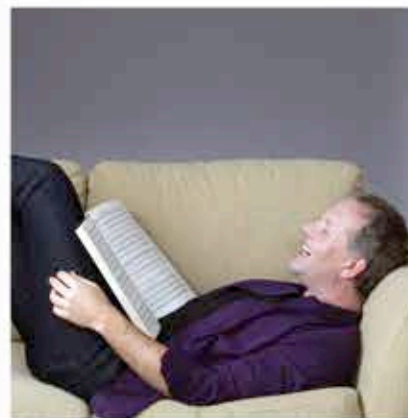
P = Principal



Welcome to our 76th Season at the Niagara Symphony Orchestra! We are beginning this season with a compelling Season Opener, as the renowned Jon Kimura Parker joins us to play Grieg's Piano Concerto, op. 16. With our good friend Kevin Lau's Dark Angels and Tchaikovsky's Symphony No. 5, it's a powerful performance that will keep you coming back. And we hope you do, as we present two genre-blending performances in both October and November, bringing Jazz and Rock into the symphonic concert hall. In October, we present Daniel Clarke Bouchard and Jay Dref, who you heard sing last season and again at our Midsummer Night's Dream Gala, with your NSO in a celebration of Gershwin, showcasing blues and jazz idioms with full orchestra. And in November, mark your calendars for the Canadian premiere of The Queen Symphony, an epic original work for choir and orchestra that uses the music of Queen as its foundation. This massive performance will be the music you know as you've never heard before.

And I know you will join me in extending a warm welcome to our new Executive Director, Dr. Adam Scime. It gives me great pleasure to have a new partner as we lead the Orchestra into its next era. *Welcome to the team, Adam!*

See you at the Symphony!



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2024/2025 Season!



EXECUTIVE DIRECTOR
DR. ADAM SCIME

Meet Dr. Adam Scime, NSO Executive Director

As the Niagara Symphony embarks on its exciting 76th season, the Board of Directors of the NSO is pleased to announce the appointment of Dr. Adam Scime as Executive Director. An accomplished composer, performer, writer, and educator with over a decade of experience in arts administration, Adam has served in leadership roles with organizations including Kaeja d'Dance, New Music Concerts, and FAWN Chamber Collective. He is known for his collaborative spirit and ability to build strong relationships with colleagues, artists, donors, and community leaders. Adam holds a Doctorate of Musical Arts from the University of Toronto.

A Note from Adam

"As the incoming Executive Director for the NSO, I am honoured to join an extraordinary orchestra and its community. I believe in the power of music to inspire, unite, and uplift, and I am committed to working alongside the entire NSO community to continue our exciting journey. Together, we will build on our rich history while embracing new opportunities to connect and share the beauty of our music with the world. I am excited for the road ahead and look forward to the great things we will accomplish. I am also thrilled to be working with Maestro Bradley Thachuk, and with the Board, staff, and musicians of the Niagara Symphony Orchestra. The NSO is a treasure of the beautiful and musically rich Niagara Region, which I know well from my roots in Hamilton and Toronto, and where I look forward to joining the vibrant community. As I step into this role, I am filled with excitement and respect for the rich legacy of this organization. Together, we will continue to create music that not only resonates in our concert halls but also in the hearts of our community."



PARKER PLAYS GRIEG

Pre-Concert Chat with Bradley Thachuk | 1:45pm

SUNDAY, SEPTEMBER 15, 2024 | 2:30pm

Bradley Thachuk, *conductor*
Jon Kimura Parker, *piano*

Lau *Dark Angels*

Grieg *Piano Concerto, op. 16*

Jon Kimura Parker, piano
i. *Allegro molto moderato*
ii. *Adagio*
iii. *Allegro moderato molto e marcato*

INTERMISSION

Tchaikovsky *Symphony No. 5, op. 64*

i. *Andante - Allegro con anima*
ii. *Andante cantabile con alcuna licenza*
iii. *Valse: Allegro moderato*
iv. *Finale: Andante maestoso - Allegro vivace*



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JON KIMURA PARKER, *Piano*
PARKER PLAYS GRIEG

Pianist Jon Kimura Parker is known for his charisma, enthusiasm, and dynamic performances. A veteran of the international concert stage, he has performed regularly in the Berlin Philharmonie, Carnegie Hall, London's South Bank, the Sydney Opera House, and the Beijing Concert Hall. He is the Creative Partner of the Minnesota Orchestra, having hosted and given seven concerto performances with them in July 2021 with Osmo Vänska, Karina Canellakis, Ken-David Masur. He is Artistic Director of the Honens International Piano Competition and Artistic Advisor for the Orcas Island Chamber Music Festival.

Highlights of Jon Kimura Parker's 2021-22 season include concerto appearances with the Phoenix, Peninsula, San Antonio, Rhode Island, and Kansas City orchestras, a special appearance with the Galilee Chamber Orchestra in Toronto, recitals at series including Portland Piano International, and performances with Cho-Liang Lin at Chamber Music International in Dallas, and with Paul Huang at the Chamber Music Society of Lincoln Center in New York. He also tours as a member of the Montrose Trio, which he founded with Martin Beaver and Clive Greensmith.

A collaborator in a wide variety of styles, Jon Kimura Parker has performed with Doc Severinsen, Audra McDonald, Bobby McFerrin, Pablo Ziegler, and Sanjaya Malakar. As a founding member of *Off the Score*, he also performed with Stewart Copeland - the legendary drummer of The Police - for the Orcas Island Chamber Music Festival's 20th Anniversary Season, featuring his own arrangements of music by Prokofiev, Ravel and Stravinsky. He has accompanied Frederica von Stade, Susan Graham, and Luca Pisaroni in recital.

A committed educator, Mr. Parker is Professor of Piano at the Shepherd School of Music at Rice University. His students have won prizes in major competitions internationally, and given concerto performances in the US, Europe, Russia and China. He has also lectured at The Juilliard School and given master classes at Yale. This season he also chaired the jury of the Hilton Head International Piano Competition.

Parker's discography of a dozen albums features music ranging from Mozart and Chopin to Barber, Stravinsky and John Adams. His most recent recording "Fantasy," built around Hirtz's *Wizard of Oz Fantasy*, was described by *Musical Toronto* as giving "a big, clear picture window of a rich soul and great artistic depth." His YouTube channel features a series of *Concerto Chat* videos, which explore the piano concerto repertoire. In addition, his *Whole Notes* series, featuring performances of great composers, is available on Amazon Prime Video. He is now recording master class videos for Tonebase, on major works of the piano concerto repertoire.

Jon Kimura Parker studied with Edward Parker and Keiko Parker, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. Winner of the Gold Medal at the 1984 Leeds International Piano Competition, Parker is an Officer of The Order of Canada and has received Honorary Doctorates from the University of British Columbia and the Royal Conservatory of Music, Toronto.

Known to friends - new and old - as "Jackie," Parker is married to violinist/violist Aloysia Friedmann, and their daughter Sophie graduated from Rice University in 2021. For further information, please visit jonkimuraparker.com, montrosetrio.com, offthescore.com, minnesotaorchestra.org, tonebase.co, oicmf.org, and honens.com.



KEVIN LAU, *Piano*
DARK ANGELS

Kevin Lau is one of Canada's most versatile and sought-after composers. Awarded the 2017 Canada Council's Victor Martyn Lynn-Staunton Award, Kevin's creative output is often inspired by the surreal and the fantastical and is unified by the search for deep connections amidst surface diversity - connections that serve as a metaphor for the reconciliation of seemingly fundamental differences.

Kevin's music has been commissioned and performed by ensembles across North America, including the Toronto Symphony Orchestra, National Arts Centre Orchestra, Winnipeg Symphony Orchestra, Thunder Bay Symphony Orchestra, Kitchener-Waterloo Symphony Orchestra, Hannaford Street Silver Band, National Brass Project, Equinox Chamber Music, and the Houston-based River Oaks Chamber Orchestra. His work has been performed abroad in countries such as Denmark, Austria, Germany, and the Czech Republic, and has been championed by acclaimed artists such as Jonathan Crow, Rachel Mercer, Scott St. John, Lizzy Hoyt, Caitlin Broms-Jacobs, Charles Hamann, Andy Lin, Conrad Chow, Angela Park, Michelle Colton, and Marc Djokic. He has held composer residencies with orchestras such as the Niagara Symphony Orchestra (2018-2019) and the Manitoba Chamber Orchestra (2021-2023).

In 2016 Kevin composed the score for the National Ballet of Canada's original full-length ballet *Le Petit Prince*. His second ballet score, *Dark Angels*, was commissioned by the National Arts Centre Orchestra for its Encount3rs project in 2017. His most recent large-scale work, an opera-film hybrid (*Bound*) commissioned by Against the Grain Theatre and recorded by the Toronto Symphony Orchestra, was hailed by the Globe and Mail as "a brilliant creation." His new interdisciplinary ballet *Kimiko's Pearl*, commissioned by Bravo Niagara, premiered in 2024. His music to *The Spirit Horse Returns*, an orchestral family concert featuring Indigenous artists and storytellers, has been performed across Canada six times since its premiere in 2022.

Kevin's discography includes two JUNO award-winning albums: *Detach* and *Mosaïque*. Other albums include: *Solo Seven*, which won Best Album at the 2020 East Coast Music Awards; the JUNO-nominated *Spin Cycle*; and *Encount3rs*. His 2021 composition Little Feng Huang is featured on the album *Lumena* which was voted among CBC's best 22 classical albums of 2022. His most recent album, *Under a Veil* of Stars features exclusively his chamber music, as performed by the St. John-Mercer-Park Trio. His music-and-text adaptation of Hans Christian Andersen's fable *The Nightingale* was published as an illustrated children's book by ROCO and Lil' Smith and over two thousand copies were distributed to the Barbara Bush Foundation for Family Literacy.

Born in Hong Kong, Kevin received his doctorate in 2012 from the University of Toronto under the supervision of Christos Hatzis; shortly after, he was appointed Affiliate Composer of the Toronto Symphony Orchestra until 2015. He is also an active film composer and has written the scores to over a dozen films, including Charles Officer's acclaimed feature documentary *Invisible Essence: The Little Prince*. He is a professor at Humber College's Media and Creative Arts Faculty, where he teaches composition, orchestration, score study, and music for contemporary media, and has delivered guest lectures at institutions such as the University of Toronto, University of Ottawa, University of Manitoba, Brock University, York University, the University of Houston, and Laurier University. He currently lives in Ottawa with his wife Alexa, and his dog Varley.

PROGRAM NOTE

by Brian E. Power

One of the strongest influences in the life and the compositional style of Edvard Grieg was Hungarian composer and virtuoso pianist Franz Liszt. Although Grieg did not meet Liszt until 1870 in Italy (*shortly after Grieg had composed his Piano Concerto*), the young Norwegian composer had long admired and studied the master's work. It is not surprising, then, that one can find in the solo line of Grieg's Concerto much fiery, Lisztian writing. This influence was missed, however, in an early review of the piece by a Leipzig critic, which stated, among other things, that the Concerto was "a patchwork construction [of] Scandinavianism impregnated with Schumann and Chopin."

Certainly, Grieg owed a great debt to the style of these two latter composers, and particularly to the Concerto of Schumann, whose form and construction, if not content, Grieg seems to have imitated directly (he had heard the work performed by Schumann's wife Clara in 1858). But Grieg's imitation pushes the melodic line beyond its model into the daring realm of a Lisztian *Totentanz*. The resulting work is deserving of its rank as one of the most frequently played concertos in the modern repertoire. It is not entirely derivative, but rather shows the composer's ability to create short but memorable melodies, his unique harmonic sense, and his knowledge of the conventions and characteristics of much of the folk music of his native Norway, such as the descending semitone followed by descending major third, which appears in the unmistakable opening of this immensely popular Concerto.

PROGRAM NOTE

by Kevin Lau

I had the immense privilege of collaborating with choreographer Guillaume Cote on two ballets: *Le Petit Prince* (2016), a full-length production commissioned by the National Ballet of Canada, and *Dark Angels* (2017), a half-hour ballet commissioned by the National Arts Centre Orchestra for their *Encount3rs* project. The latter was conceived as the near-polar opposite of the former. Where the music of *Le Petit Prince*, inspired by Saint-Exupéry's fable, is predominantly lyrical and expansive, *Dark Angels* is taut, severe, at times brimming with explosive rage. It is also classically (*rather than narratively*) constructed, recalling the tradition of the symphony in scope and form.

This concert suite, which abridges the original score from twenty-seven to sixteen minutes, clarifies the original's three-part structure while preserving its steely core. A stormy Allegro is followed by a moment of respite in the form of an elegiac cello solo. The moment is short-lived; a nightmarish vista engulfs the increasingly desperate strains of the cello, paving the way for a finale steeped in savage, ritualistic gestures and propelled by a battery of explosive percussion. A six-note rhythmic 'hammer' weaves its way through the score like an iron thread.

While composing this work, I came across a version of the Medusa myth (*by the Roman poet Ovid*) that haunted me while profoundly influencing the musical shape that *Dark Angels* would assume. In Ovid's account, Medusa was once a priestess of Athena, who is raped by the god Poseidon. As punishment for defiling her temple, Athena transforms Medusa into the monstrous figure of familiar legend; the sight of her face (crowned by a head of serpents) turns the onlooker into stone. Although *Dark Angels* was intended as a non-programmatic work, in retrospect, its pages bear the scars of Medusa's transformation, and the bitter metaphors associated with her suffering.

PROGRAM NOTE

by Brian E. Power

Tchaikovsky: Symphony No. 5 in E minor, Op. 64

There are a number of reasons to believe that Tchaikovsky's Fifth Symphony is a programmatic work – that it tells a distinct story through musical means. For one thing, a loose description of the first movement survives in Tchaikovsky's hand from the period of the symphony's composition:

"Introduction. Total submission before Fate – or, what is the same thing, the inscrutable design of Providence. Allegro. 1 Murmurs, doubts, laments. Reproaches against ... xxx; 2 Shall I cast myself into the embrace of faith? A wonderful programme, if only it can be fulfilled."

The symphony's opening melodic idea is an allusion to Glinka's opera *A Life for the Tsar*. The text of Glinka's passage is "Do not turn to sorrow", and this hopeful idea is linked with a descending six-note theme that is associated throughout Tchaikovsky's oeuvre with the concept of fate. This juxtaposition could very easily be related to the composer's turbulent personal life; at the time of the symphony's composition (*the summer of 1888*), he had no stable home base in Russia and spent much of his time traveling. He adopted this lifestyle in part to be free to continue composing without the daily fetters of a conservatory teaching job, but also to avoid scandalous rumours about his sexuality. Also, a number of his close friends fell ill and died around this time (*he himself had been seriously ill during much of 1886 and 1887*), and his relationship with the patroness Nadezhda von Meck, a lifelong supporter of his career, was at a low point. Thus, there is a strong temptation to view this symphony as a depiction of Tchaikovsky's own struggle to maintain hope.

The slow introduction to the first movement, featuring the 'hope' and 'fate' ideas mentioned above, is followed by an expansive sonata-form structure based on three strongly characterized themes. The first theme is related to the 'hope' idea from the introduction, and establishes the lilting, dance-like rhythmic profile of the movement. The second is a yearning, harmonically unstable theme, while the third is simply a two-note motive followed by a rising and falling melodic phrase. Tchaikovsky develops and juxtaposes these ideas with a seemingly limitless variety; the movement's harmonic range and explorations of orchestral colour are nearly epic in scope.

The second movement opens with one of Tchaikovsky's best-known and most expansive melodies, played by a French horn soloist who is joined eventually by an oboe. The development of this melody climaxes with the unexpected return of the "hope" idea from the symphony's opening, which transforms the listener's experience of the melody when it is repeated. Here, as in the first movement, Tchaikovsky explores emotional heights and depths that give the work a nearly operatic quality. However, the third movement, a waltz marked 'dolce con grazia' (sweetly and with grace), reminds us more of Tchaikovsky the ballet composer. Its main theme is a transformation of the descending six-note "fate" motive, again stemming from the opening of the work, but now utterly different in character. The "hope" idea returns once again at the very end of the movement, thus linking it directly with the opening of the finale, which restates the same idea in the major mode. The central section of the finale is a tightly knit sonata movement that maintains a high pitch of excitement nearly throughout, developing several brief ideas – including the "hope" theme – in quick succession. The movement's formal strictness combines with its melodic richness to remind us that Tchaikovsky idolized Mozart above all his musical forebears. "Hope" is now in the form of a triumphant march, and the main theme of the first movement return at the conclusion of the finale like theatre actors taking a final bow.



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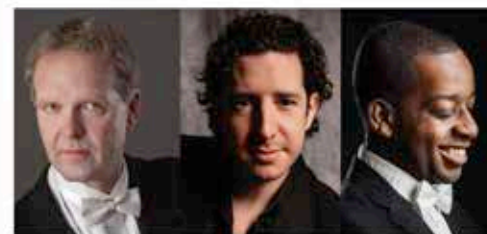
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ALL GERSHWIN

SUNDAY, OCTOBER 20, 2024 | 2:30pm

Gershwin *Rhapsody in Blue*
An American in Paris
Vocal Selections



Bradley Thachuk, *conductor*
 Jay Dref, *tenor*
 Daniel Clarke Bouchard, *piano*

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Niagara's musical gem depends on you!



Bradley Thachuk Music Director

Now in its 76th 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.

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, \$2,500 or more to the NSO for the next three years.

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To secure your spot in the **Group of 75**, please contact Lisa Donati, Director of Development and Fundraising, lisa.donati@niagarasympphony.com or 905.687.4993 x224; or Ginny Medland Green, Chair of Fundraising, ginnylee2014@gmail.com or 905.978.2014.



George Gershwin (1898-1937)

THE COMPOSER

WITH PROGRAM NOTE by gershwin.com

George Gershwin, born in Brooklyn, NY on September 26, 1898, was the second son of Russian immigrants. As a boy, George was anything but studious, and it came as a wonderful surprise to his family that he had secretly been learning to play the piano. In 1914, Gershwin left high school to work as a Tin Pan Alley song plugger and within three years, 'When You Want 'Em, You Can't Get 'Em; When You Have 'Em, You Don't Want 'Em,' was published. Though this initial effort created little interest, 'Swanee' (lyrics by Irving Caesar) - turned into a smash hit by Al Jolson in 1919 - brought Gershwin his first real fame.

In 1924, when George teamed up with his older brother Ira, they became the dominant Broadway songwriters, creating a succession of musical comedies, including *Lady, Be Good!*, *Oh, Kay!*, *Funny Face*, *Strike up the Band*, *Girl Crazy*, and *Of Thee I Sing*, the first musical comedy to win a Pulitzer Prize. Over the years, Gershwin songs have been used in numerous films and in later years produced the award-winning "new" stage musicals *My One and Only* and *Crazy for You*.

In 1926 Gershwin read 'Porgy,' DuBose Heyward's novel of the South Carolina Gullah culture, and immediately recognized it as a perfect vehicle for a folk opera using blues and jazz idioms. *Porgy and Bess* (co-written with Heyward and Ira) was Gershwin's most ambitious undertaking, integrating unforgettable songs with dramatic incident. *Porgy and Bess* previewed in Boston on September 30, 1935 and opened its Broadway run on October 10, in 1935.

Gershwin's works are performed today with greater frequency than they were during his brief lifetime. His songs and concert pieces continue to fill the pages of discographies and orchestra calendars. The Trustees of Columbia University recognized Gershwin's influence - and made up for his not receiving a Pulitzer for *Of Thee I Sing* in 1932 - when they awarded him a special posthumous Pulitzer Prize in 1998, the centennial of his birth.

Rhapsody in Blue premiered at Aeolian Hall, New York, on February 12, 1924. Paul Whiteman and His Orchestra, George Gershwin (piano).

In the midst of working on the musical comedy, *Sweet Little Devil*, Gershwin was surprised to discover that Paul Whiteman was expecting him to write a jazz concerto for his forthcoming Experiment in Modern Music. Though the two had had earlier, casual conversations about a merging of jazz and classical themes, Gershwin was surprised that Whiteman had not kept him informed about his plans. But he was, as ever, challenged by both the idea and the timeframe, and got to work, rapidly creating what became the work that truly made his name. When Gershwin strode to the piano at Aeolian Hall that February afternoon, and Ross Gorman began his clarinet glissando, both the composer's life and American music would never be the same. The *Rhapsody in Blue* remains a standard in the symphonic repertoire and its melodies have graced stages around the world.

An American in Paris starring Gene Kelly and Leslie Caron was released by MGM on October 4, 1951 at Radio City Music Hall, New York City. Music and Lyrics by George Gershwin and Ira Gershwin. Screenplay by Alan Jay Lerner. Directed by Vincente Minnelli.

Legendary MGM producer Arthur Freed approached Ira about creating an original film musical based on the songs he wrote with his brother. What emerged was a film classic that took home six Academy Awards, including Best Picture. Kelly and Freed were both honored with special Oscars that year as well. It wasn't the first time that *An American in Paris* - originally written in 1928 - had been used in a Gershwin musical. It had been staged as part of the 1929 Broadway musical *Show Girl*.

Inspired by the much-loved, Oscar-winning 1951 movie, the spectacular stage musical *An American in Paris* opened at the Palace Theatre, New York on April 12, 2015.



Tenor
JAY DREF

Classical crossover tenor Jay Dref inspires audiences with his passionate, transcendent voice. His uplifting, timeless interpretations of classic standards and modern material has quickly made him one of the premier vocalists of his generation, becoming very popular on Spotify where he has over 100,000 listeners in 157 different countries.

For the past three years, Jay has joined global recording artist and world's best-selling soprano, Sarah Brightman on her critically acclaimed *A Christmas Symphony* tour, which took him to cities in the US, Canada, Japan, Korea, Singapore, and Taiwan. In 2022, he also joined Ms. Brightman at the iconic Venetian Las Vegas and performed at sold-out arenas throughout Mexico during her incredible *A Starlight Symphony* tour. Jay performed at a private event for Bing Crosby's son in Atlanta, Georgia in 2019 and in 2018 he was a featured artist at Live in the Vineyard, an invitation-only, national event for radio programmers in Napa Valley, California.

Jay is a popular soloist with the Buffalo Philharmonic Orchestra and has been a featured performer with the Niagara Symphony Orchestra and at Lincoln Center, and many other venues.

In 2020 Jay released an original duet with Italian soprano Angelica Volpi, *L'Amore e'un Attimo*. His most recent release, *You Make the Angels Smile* was released globally in late 2023. Previously, he collaborated with songwriting team Lauren Christy and Stephen Moccio on his debut single *Taxi in the Rain*.

Musically fluent in five languages – English, French, Italian, German, and Russian – he continues to use music to offer others the gift of escape to places of true beauty.

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Niagara Symphony - Always Noteworthy



Piano
DANIEL CLARKE BOUCHARD

Daniel Clarke Bouchard began playing the piano at the age of five and gave his first piano recital at the age of six. He received the Grand Prize at the Joy of Music Festival held at McGill University. In 2009, he won the gold medal at the Montreal Classical Music Festival. In 2010, he won Gold at the Quebec Music Educators Association Competition. In 2011, Daniel won first place at the Canadian Music Competition and received the Yamaha, Canimex, and Gilles Chatel scholarships.

Daniel has performed in many great venues across Canada, most notably at the Maison Symphonique, the Wilfrid Pelletier Hall, the Maisonneuve Theater, and Koerner Hall in Toronto. In 2012, Daniel performed at Carnegie Hall as the winner of the Bradshaw and Buono International Piano Competition in New York.

He has performed for many fundraisers in Canada, particularly for the Dilawri Foundation, the Horatio Alger Foundation and for Alzheimer's research.

Daniel has shared the stage many times with the great Oliver Jones, who was his mentor and idol growing up. Daniel performed at the 2012 International Jazz Festival with Molly Johnson, at the Tedx Youth Conference, and at Place des Arts with the Montreal Jubilation Gospel Choir and Trevor Payne. Daniel also performed for the Vision Awards Gala in Montreal. He also was the Jeunesses Musicales of Canada's cultural ambassador in 2014.

Daniel is known by his fans for his numerous appearances on television. His first big television appearance came on the show *Kiwis et des hommes* in 2011. Ever since, he has been interviewed countless times on CBC Radio and Radio-Canada, and articles have been written about him in magazines and newspapers around the world. He has made appearances on the *Ellen DeGeneres Show*, *Tout Le Monde En Parle*, *Canada AM*, and the *George Stroumboulopoulos Show*.

In 2014, he was invited to perform on stage with Earth, Wind and Fire as part of their *Shining Star World Tour*.

Daniel has performed with many orchestras, including the Montreal Symphony Orchestra with Dina Gilbert, the National Arts Center Orchestra with Alexander Shelley, I Musici of Montreal with Jean-Michel Malouf, the Sinfonia de Lanaudière with Stephane Laforest, the Metropolitan Orchestra of Montreal with Daniel Myssyk and Yannick Nézet-Séguin, the Appassionata Ensemble with Daniel Myssyk, with the world-renowned Aurn Quartet and several others. Daniel has won numerous awards, including the Félix Award for the 2014 Classical Album of the Year, the 2014 Montreal International Music Competition's Choquette Symcox Award, and the 2017 SPACQ Foundation's Eval-Manigat Award.

DANIEL CLARKE BOUCHARD
is the
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Guest Artist

THE QUEEN SYMPHONY

Pre-Concert Chat with Bradley Thachuk | 1:45pm

SATURDAY, NOVEMBER 23, 2024 | 7:30pm

SUNDAY, NOVEMBER 24, 2024 | 2:30pm

Bradley Thachuk, *conductor*
Chorus Niagara, *guest artist*

Bernstein

Symphonic Dances from West Side Story

i. Prologue (Allegro moderato)

The growing rivalry between two teenage gangs the Jets and the Sharks.

ii. Somewhere (Adagio)

In a dream ballet, the two gangs are united in friendship.

iii. Scherzo (Vivace e leggiero)

In the same dream, the gangs break away from the city walls, suddenly finding themselves in a playful world of space, air, and sun.

iv. Mambo (Meno Presto)

In the real world again, the competitive dance at the gym between the gangs.

v. Cha-cha (Andantino con grazia)

The star-crossed lovers Tony and Maria see each other for the first time; they dance together.

vi. Meeting Scene (Meno mosso)

Music accompanies their first words spoken to one another.

vii. Cool Fugue (Allegretto)

An elaborate dance sequence in which Riff leads the Jets in harnessing their impulsive hostility, figuratively "cooling their jets."

viii. Rumble (Molto allegro)

Climactic gang battle; the two gang leaders, Riff and Bernardo, are killed.

ix. Finale (Adagio)

Maria's "I Have a Love" develops into a procession, which recalls the vision of "Somewhere."

INTERMISSION

Kashif

The Queen Symphony

i. Adagio misterioso - Allegro con brio - Maestoso - Misterioso - Allegro

(Radio Ga Ga, The Show Must Go On, One Vision, I Was Born to Love You)

ii. Allegretto - Allegro scherzando - Tranquillo

(Love of My Life, Another One Bites the Dust, Killer Queen)

iii. Adagio

(Who Wants to Live Forever, Save Me)

iv. Allegro vivo - Moderato cantabile - Cadenza - Tempo primo

(Bicycle Race, Save Me)

v. Andante doloroso - Allegretto - Alla marcia - Moderato risoluto - Pastorale - Maestoso

(Bohemian Rhapsody, We Will Rock You, We are the Champions, Who Wants to Live Forever?)

vi. Adagio

(We are the Champions, Bohemian Rhapsody, Who Wants to Live Forever)

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Leonard Bernstein (1918-1990)
THE COMPOSER
 WITH PROGRAM NOTE by leonardberstein.com

Leonard Bernstein was an American conductor, composer, and pianist noted for his accomplishments in both classical and popular music, for his flamboyant conducting style, and for his pedagogic flair, especially in concerts for young people.

Bernstein played piano from age 10. He attended Boston Latin School, Harvard University, the Curtis Institute of Music, and the Berkshire Music Center. In 1943 he was appointed assistant conductor of the New York Philharmonic. He subsequently conducted the New York City Center Orchestra and appeared as guest conductor in the United States, Europe, and Israel. In 1953 he became the first American to conduct at La Scala in Milan. From 1958 to 1969 Bernstein was conductor and musical director of the New York Philharmonic, becoming the first American-born holder of those posts. His popularity increased through his appearances not only as conductor and pianist but also as a commentator and entertainer. Bernstein explained classical music to young listeners on such television shows as Omnibus and Young People's Concerts. After 1969 he continued to write music and to perform as a guest conductor with several symphonies throughout the world.

His best-known works are the musicals *On the Town*, *Wonderful Town*, *Candide*, and *West Side Story*, written in collaboration with Stephen Sondheim and Jerome Robbins. He also wrote the scores for the ballets *Fancy Free*, *Facsimile*, and *Dybbuk*, and he composed the music for the film *On the Waterfront*, for which hereceived an Academy Award nomination.

Bernstein's four shows *On the Town*, *Wonderful Town*, *Candide*, and *West Side Story* show a progressive line of stylistic integration in Leonard Bernstein's compositional development. An ever-advancing economy of musical means and tightening of structure proceeds from one show to the next. It was almost predictable from this trend that when *West Side Story* hit Broadway like a bombshell, in 1957, it would be hailed as a landmark in American theatre. Bernstein had speculated much earlier that a genuine, indigenous form of American musical theatre would eventually arise out of what has been known as musical comedy. Many people think that, in *West Side Story*, this theory began to be implemented. Elements from the European and American musical stage traditions were fused into an original art form that is neither opera nor musical comedy.

From the New World came idiomatic jazz and Latin timbres and figurations (*most of the dance music*); a fluid and constant change from word to music and from scene to scene, such as the second-act ballet that goes from accompanied spoken word into song, into dance and back again; and most important, the kinetic approach to the stage-communication through choreographic music-delineated, in concentrated form, by these *Symphonic Dances*.

PROGRAM NOTE
 by britannica.com

Queen, British rock band whose fusion of heavy metal, glam rock, and camp theatrics made it one of the most popular groups of the 1970s. Although generally dismissed by critics, Queen crafted an elaborate blend of layered guitar work by virtuoso Brian May and overdubbed vocal harmonies enlivened by the flamboyant performance of front man and principal songwriter Freddie Mercury. The members were Freddie Mercury (1946-1991), Brian May, John Deacon, and Roger Taylor.

Members of two bands composed of university and art-school students combined to form Queen in London in 1971. Aided by producer Roy Thomas Baker, Queen shot up the international charts with its third album, *Sheer Heart Attack* (1974). *A Night at the Opera* (1975), one of pop music's most expensive productions, sold even better. Defiantly eschewing the use of synthesizers, the band constructed a sound that was part English music hall, part Led Zeppelin, epitomized by the mock-operatic '*Bohemian Rhapsody*,' Britain's top single for nine weeks. Spectacular success followed in 1977 with '*We Are the Champions*' and '*We Will Rock You*.' *The Game* (1980), featuring '*Crazy Little Thing Called Love*' and '*Another One Bites the Dust*,' was Queen's first number one album in the United States.

Their popularity waned for a period in the 1980s, but a stellar performance at the charity concert Live Aid in 1985 reversed their fortunes commercially. Mercury died of AIDS in 1991, and the band issued its final album in 1995. Queen was inducted into the Rock and Roll Hall of Fame in 2001. The band's formation and its rise to stardom are the topics of the blockbuster film *Bohemian Rhapsody* (2018).



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Chorus Niagara's collaborations with renowned guest conductors have further enhanced its reputation. Highlights include working with John Rutter on a CD recording project and premiering his Mass for the Children in Canada. The choir has also performed under the baton of Sir David Willcocks and collaborated with the Buffalo Philharmonic Orchestra and Chorus. The choir is also known for its community outreach and youth engagement, notably through the Side-by-Side High School Chorale and the Chorus Niagara Children's Choir. Chorus Niagara's performance of Handel's Hallelujah Chorus in a 2010 flash mob video has garnered over 56 million views, underscoring its local and global impact.



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