

Con Brio

March 2024



Honorary Patron - Président honoraire
Alexander Shelley

N COLOMBIAN EVENING

Colombian Ambassador Carlos Morales and Mrs. Betty León graciously invited Friends of the NACO into their home on January 30, 2024 for an evening of music featuring a 2 part program presented by the string quartet Canto Sentimento and a medley of Latin American pieces for the guitar performed by Nathan Bredeson. In his welcoming remarks, Ambassador Morales noted that this was the Friends' first concert of 2024 and so wished everyone a "Happy New Year."

Cellist Gabriela Ruiz introduced String Quartet No. 3 "Mishima" with the observation that most classical works for string quartets were by long deceased composers but that, in this case, its composer Philip Glass was still alive. She added that the earliest compositions by almost all great composers were not yet of the high standard they would later achieve and that the same was true of Philip Glass whose Quartet No. 3 was the first of his truly great works. Interestingly, it was arranged as the score for the somewhat fictionalized cinematographic account of the life of celebrated Japanese writer Yukio Mishima. In order to add a little Latin American flavor to their program and having failed to find a suitable Colombian string quartet piece, they concluded with a well-known Argentinian tango "Por una cabeza" by Carlos Gardel, that had those present keeping time to the music.

Guitarist Nathan Bredeson, observing it was Latin American music that had led him to fall in love with the guitar, took the Friends on a "tour of South America" with pieces by Venezuelan composer Antonio Lauro, Brazilian Joao Pernambuco and, as a fitting conclusion to a concert in the Colombian official residence, Suite Colombiana No. 2 by Gentil Montaña. The musicians were: Gabriela Ruiz, cello; Adam Nelson, violin; Oleg Chelpanov, violin; Ryan Vis, viola; Nathan Bredeson, guitar.

After the concert, the Friends were able to chat with the hosts, socialize with each other over refreshments and make the acquaintance of the ambassadors of Paraguay, Peru and Panama who had also been invited. Our thanks also to the staff who prepared a delicious meal complimented by wines from Argentina and Chile. A truly South American evening with the promise of a repeat summer engagement.

Pilar and Ed Doe, Members of FNACO

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LES *Friends* OF
THE NATIONAL ARTS CENTRE
Amis DE L' **ORCHESTR**
DU CENTRE NATIONAL DES ARTS

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F Colombian Evening



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55
years
1969 2024

Friends of the National Arts Centre Orchestra

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Concert Comments

What a wonderful way to begin 2024 with Bach's superb violin concertos played so beautifully and expressively by our strings Orchestra.

James Ehnes, our Artist in Residence led the musicians for all four concertos and was the soloist. For the Concerto for two solo violins James was joined by our NACO Concertmaster Yosuke Kawasaki and for the Concerto for three solo violins James and Yosuke were joined by our Associate Concertmaster Jessica Linnebach.

It was a breathtaking performance by all three soloists supported by superb playing from the strings and harpsichord. Thank you.

One week later, we were bowled over by yet another brilliant concert. This time our very own and very dear Principal flutist Joanna G'froerer as soloist for the Mozart Flute concerto No. 1 in G major. An astonishing performance!

Also making her debut in Ottawa with our NACO, a young conductor Stephanie Childress who conducted the whole concert with vigour and sympathetic appreciation for the new piece Entr'acte by Caroline Shaw, the Mozart and especially the Mendelssohn Scottish Symphony. Thank you.

Christine McLaughlin, FNACO President



100 Years Young!!!!

HAPPY HAPPY BIRTHDAY to Maryse Robillard
Congratulations from us all!





Musician Spotlight

LAUREN ANKER



To my dear new Friends of NACO!

I've been asked to write to you all to introduce myself, your (not so new) Third Horn of the Orchestra here at the National Arts Centre!

My mother, a cellist and strings teacher, introduced my brother and I to cello lessons early on. From what I remember, there were a lot of tears! By middle school, I joined the school band and picked up the horn. I'd like to think the reason horn players choose the instrument is because we love the sound, and that it feels close to the human voice. In my case, being the only one in my class to choose the horn was an intriguing challenge. Horn playing demands a very strong ear and is difficult for beginners

so my early exposure to music from my mother set me up to meet the challenge and want to continue with it.

My parents were incredibly supportive and bought me my horn, got me set up with lessons, and sent me to summer programs like Interlochen and Boston University's Tanglewood Institute. At summer festivals I felt the thrill of being a part of a collective of dedicated musicians in an orchestra, and it was at these festivals where I first began to think of music as a career. I went on to study at Oberlin College and Conservatory and received degrees in History and Horn performance before earning a Master's degree from Rice University's Shepherd School of Music.

Perhaps most formative of all, I spent four summers at the Aspen Music Festival and School in the Rocky Mountains of Colorado, where I played in sections led by world renowned players and teachers. This format, where professionals lead the section and coach students through the rehearsal process is an important part of music education. One of my teachers always said that much of playing in an orchestra can only be learned in the chair, playing alongside great players. This makes me think of NACO's own mentorship program, an opportunity for high-caliber young musicians to play great music alongside professionals and to get that valuable time in the chair experience.

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LAUREN ANKER (cont'd)

My audition for NACO was in February of 2020. After advancing past the preliminary and semifinal rounds of the audition, I went wandering along the frozen river and Rideau Canal locks, delighted by the winter scene I found myself in. This helped to calm my nerves. Taking my first steps onto the Southam Hall stage to perform the final round, I noticed the warmth of the lights dotting the perimeter of the audience. I remember walking around the outside of the NAC as a sort of “victory lap” afterwards, giggling to myself as I watched the magnificent Kipnes lantern flash. This was going to be MY TOWN!

Before it could be made official, I had to appear for a trial with the orchestra. Originally scheduled for April 2020, it was canceled due to Covid. The timing on this was actually very lucky for me, as I still had a year remaining to complete my masters degree. It was a long wait before I could finally come back in September of 2021. I was welcomed by a warm community when I arrived in my mask, covid test in hand, to play Tchaikovsky’s fourth symphony.

I moved to Ottawa in 2022 and jumped right into the fast paced orchestra schedule. Some of my first assignments with the orchestra included recording projects of Brahms and the Phillip Glass and “Truth in our Time” tour to Carnegie Hall during which I presented a masterclass at the Manhattan School of Music.

I have grown so much as a person and player since I joined the NAC orchestra. My colleagues, in many ways, have become my newest teachers. Throughout my first years, colleagues have offered encouragement and have shared stories from early in their own careers. It has been the greatest privilege to share the stage with these inspirational musicians and wonderful people.

I am excited for the future of this orchestra, for the interdisciplinary NAC projects to come, and for the next tour of Canada (I keep being promised I’ll get “screeched in” whenever we return to Newfoundland!). I’m looking forward to discovering all the new music being commissioned and premiered by NACO, for interpreting the classics with this ensemble, and for all the costumed family concerts to come. Getting to know this community and city more by bike in the summers and on skis in the winter has made each season’s passing rich and memorable. As an American, I’m especially looking forward to the day I can pass for a local on skates and with my French!

Thank you for all the work and passion you all share for the performing arts and for music education. None of us would be here if it were not for organizations like Friends of NACO!

Lauren Anker, Third Horn NACO

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Music from the Heart

We thank all those members who found the time to attend February 25th FNACO fund raiser at Carleton Dominion Chalmers Centre. They enjoyed music from singer songwriter Kaede Nguyen, wonderful jazz and ragtime from pianist Nic Code and great singing from the world of theatre from Sam Brown accompanied by Nic; all from the school of Studies of Art and Music Culture at Carleton University.

Michel Drapeau FNACO's legal adviser presented a cheque to Erin Pickering the department head at Carleton for awards and donations. This is an award FNACO donate to an exceptional music student completing their undergraduate degree and who has contributed to the music community. Professor Dr. John Higney will be notifying us of the recipient in the next few months.

Refreshments were served amid convivial conversation. Thank you to all who assisted in making this a pleasant afternoon.

Gisele Lamontagne, FNACO member



Madeleine Aubrey, Membership Director and Christine McLaughlin, Music Liaison.



From left to right: Kaede Nguyen, Sam Brown and Nic Code from the Art and Music Studies program, Carleton University.



Michel Drapeau, Legal Advisor FNACO and Erin Pickering, Development Officer, Gifts and Awards, Carleton University.

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