

# MASTERWORKS TWO

MELLOW CELLO

Ofra Harnoy, cello



November 20, 2020 | 7:30PM  
Online from the **St. John's Arts & Culture Centre**

**NSO**

NEWFOUNDLAND  
SYMPHONY ORCHESTRA

Marc David, conductor



## Message from the Premier

Welcome to the Newfoundland Symphony Orchestra's fall season. A cultural institution in our province, this orchestra promises to deliver a memorable and outstanding experience that you will not soon forget. Like so many organizations across the province, and around the globe, the NSO is reimagining this season's repertoire. Through the NSO website, residents across Newfoundland and Labrador and beyond will be able to watch this year's brand new NSO concerts, for the first time ever, in the comfort of their own homes. As you continue to be one of our province's most important educational, musical and cultural resources, the Government of Newfoundland and Labrador is proud to be a supporter. I commend your tireless efforts to make this season a success. Best of luck on a spectacular fall program.



Hon. Andrew Furey, Premier



## Message from the Mayor

As Mayor of our Capital City, it is my distinct pleasure to extend a warm welcome to all music lovers and Newfoundland Symphony Orchestra followers. I congratulate the NSO on another great season in 2019-2020. The City of St. John's is a proud supporter of the arts and the talented artists who contribute to the life and vibrancy of our city. The Newfoundland Symphony Orchestra is the only orchestra and the largest arts organization in Newfoundland and Labrador. They perform more than 25 times each year and offer educational and concert experiences to more than 15,000 Newfoundlanders & Labradorians of all ages. Their concert programs will undoubtedly soothe, invigorate and warm your heart! This season promises to entertain us in the new norm, with digital concerts, presented via the brand new NSO Digital Concert Hall, and featuring all new music recorded with concert-quality sound and audio. St. John's is extremely fortunate to have very talented musicians as the heartbeat of our musical community and who are there to share their talent and love of music. The NSO board, staff, volunteers and sponsors work diligently each and every year to bring these shows to our community. Allow me to express my appreciation for your hard work and dedication and thank you for the significant contributions you make to the truly unique culture of our City.

ST. JOHN'S

Danny Breen, Mayor

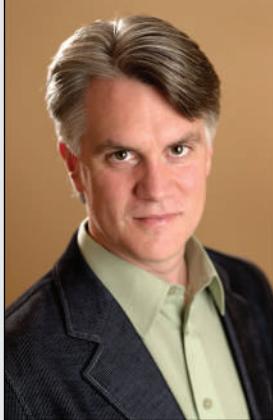


## Message from the Lieutenant Governor

As Patron of the Newfoundland and Labrador Symphony Orchestra (NSO), I welcome you to the 2020-2021 season called "Reimagining". The NSO is known for high caliber productions that showcase some of the best and brightest talents. This year will be no different despite COVID-19 which has meant the presentations will look a little different. Creative thinking, and *reimagination*, have ensured the performances this upcoming season can be enjoyed anywhere as digital concerts, which recreate the in-person experience through the innovative NSO Digital Concert Hall. Congratulations to those behind the scenes and all performers who will make the 2020-2021 season a success. Thank you for continuing to lift our spirits with the arts while we stay safe.



Judy M. Foote P.C., O.N.L.  
Lieutenant Governor



Join us before the concert at **7:15pm** for our digital pre-show featuring **Listen Up!** hosted by **Dale Jarvis**.

Listen as we go behind the scenes with interviews of the artists, musicians and composers behind our concerts.

**This week's guest will be:**  
Ofra Harnoy, cello soloist (guest artist)



Get ready to unwind with a pre show cocktail! This week's feature is:



## GERMAN CHOCOLATE CAKE

**Makes 1 drink:**

1/2 oz. Jagermeister  
1/2 oz. chocolate liqueur  
Splash of coconut rum  
Splash of butterscotch schnapps

*Pour into a shaker with ice. Shake and strain into a shotglass.*

## Programme

**Overture in C Major for Winds, Op. 24** - F. Mendelssohn (*10 minutes*)

**Cello Concerto No. 1 in C Major** - F.J. Haydn (*24 minutes*)

I. Moderato   II. Adagio   III. Allegro molto

*Intermission (5-7 minutes)*

### **NSO HALFTIME SHOW - NSO Woodwind Quintet**

Emily Dunsmore, Grace Dunsmore, Grant Etchegary, Valerie Holden, Glenn Rice

**La Cheminée du Roi René, op. 205** - Darius Milhaud (*8 minutes*)

I. Cortège   II. La Maousinglade   III. Joutes sur l'Arc   IV. Chasse à Valabre

**Serenade No. 2, op. 16** - Brahms (*29 minutes*)

I. Allegro moderato   II. Scherzo. Vivace   III. Adagio non troppo   IV. Rondo. Allegro

# GUEST ARTIST

**Ofra Harnoy** is one of the most recognized cellists in the world. Ofra has toured across Canada, the United States, the Far East and Australia, and has recorded more than 40 solo albums. She has also premiered many important works such as the world premier of Viotti cello Concerto in C. As one of Canada's most celebrated personalities and a member of the International Artists Roster of RCA Victor Red Seal since 1987, Ofra Harnoy became the first Canadian classical instrumental soloist since Glen Gould to gain an exclusive worldwide contract with a major record label.

## PROGRAM NOTES

When **Felix Mendelssohn** (1809-1847) was 15 years old, he travelled to Bad Doberan on the Baltic Sea with his father. In the next two years, this prodigy would compose his scintillating Octet for Strings and the spectacular *Midsummer Night's Dream Overture*! While visiting Bad Doberan in 1824, Felix heard daily outdoor concerts by the court "Harmonie" or wind band. This led the young lad to compose his *Nocturno* for eleven wind instruments including the now obsolete English bass horn. Fourteen years later in 1838, Mendelssohn revised the work for twenty-three wind and brass players plus percussion, and renamed it **Overture for Winds in C major, Op. 24**.

The subdued beginning of this single movement work leads to an expressive clarinet melody which moves first to the darker colours of the lower brass instruments, and then to the brighter woodwinds. Balanced phrases and a gentle flow enhance this songlike theme. Sudden trumpet fanfares of falling octaves interrupt the ambience as the instrumental texture thickens.

Eventually, the flute wafts like a zephyr into the *Allegro* section. The sudden mood change is striking! Dramatic plunging octaves, short phrases and rhythmic syncopations lead to a puckish theme in woodwinds. Motifs are tossed about the different instruments. Trumpet fanfares announce the development section which features contrapuntal treatment of previously heard motivic fragments. Bach-like polyphony recalls Mendelssohn's profound admiration of Baroque music. A truncated restatement of themes culminates in a rising, arpeggiated, brassy and percussive fanfare to finish the overture in a whirlwind of activity.

**Franz Joseph Haydn** (1732-1809) was a lucky man. At the age of 29, he was hired as assistant conductor of the Esterhazy orchestra where he later became its music director. For almost thirty years, Haydn's appreciative and influential patron, Prince Nikolaus, provided him with job security as well as a great deal of artistic freedom. The music-loving prince hired the finest musicians for his court. In this cordial work atmosphere, Haydn gave his best players prominent solo parts in his symphonies and he also wrote concertos for them. It is generally thought that his **Cello Concerto No.1 in C major** in 1761 (or so) was composed for principal cellist Joseph Franz Weigl. Keeping in mind that Handel had died only a few years earlier

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# Proud sponsor of the Newfoundland Symphony Orchestra



Thank you for bringing the best of classical music to our community and inspiring the young talent of our province.

**Ronald P. Beer, BA, CIM, FCSI**

Vice-President, Investment Advisor  
& Portfolio Manager

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(Program notes, cont'd.)

(1757), Haydn's works at this time contain a mixture of Baroque and Classical styles. The first movement *Moderato* begins with long jaunty theme which is elaborated by the solo cello. In Baroque Ritornello form, the entire movement is based on the opening melody and its subordinate ideas. Assertive chords on all four strings, rapid repeated notes and runs, sudden changes of register and a cadenza show off the cellist's prowess. Pairs of oboes and horns add colour to the *tutti* sections. In the *Adagio*, the solo cello emerges almost imperceptibly on a long sustained note while the orchestra reiterates its opening theme. A lyrical cello melody featuring long scales and decorative gestures is accompanied by strings only. There is also a cadenza in this soulful movement. The last movement, *Allegro molto*, features an array of brilliant techniques. Once again, the soloist begins with a sustained pitch over the ritornello theme in the orchestra complete with oboes and horns. Playful motifs, sweeping chords, spectacular scales, breakneck arpeggios, high-pitched passage work, and huge leaps to different registers keep the soloist busy while the orchestra provides a persistent accompaniment in this breath-taking finale. Like many of Haydn's concertos for various instruments, the Cello Concerto in C major was lost until 1961 when it was rediscovered in the Prague National Museum. How lucky for us!

As a young pianist and composer, **Johannes Brahms** (1833-1897) concentrated on writing piano sonatas and chamber music. However, when he was hired as a musician in the court of Detmold, he took advantage of the orchestra to compose his Serenades Op. 11 and 16 in 1858 and 1859. Back in the mid-18<sup>th</sup> century, serenades for winds were popular genres for outdoor concerts. If performed indoors for social events, strings could be added. The instrumentation of Brahms' **Serenade No. 2, Op. 16 in A major** consists of pairs of woodwinds, piccolo, horns, and strings without violins. Its formal structure is similar to that of Mozart's Serenade No. 11 in E-flat major. He dedicated the work to his friend Clara Schumann, herself a gifted composer and extraordinary concert pianist.

The first movement *Allegro moderato* begins with a genial, zigzag melody in clarinets and flutes. This idea lends itself to all kinds of fragmentation and imitation. A dotted theme in thirds beginning in clarinets leads to a calm lyrical melody in oboe. Rhythmic inventiveness includes juxtapositions of dotted rhythms with accompanying figures in triplets. The entire movement is derived from the opening materials. Brahms believed that, "Without craftsmanship, inspiration is a mere reed shaken in the wind."

The buoyant *Scherzo Vivace* is composed of a playful wind tune in thirds and sixths. Brahms adds a touch of rhythmic ambiguity by alternating duple and triple meters. The *Trio's* smoother



Special thanks to our rehearsal and accommodations partner:

(Program notes, cont'd.)

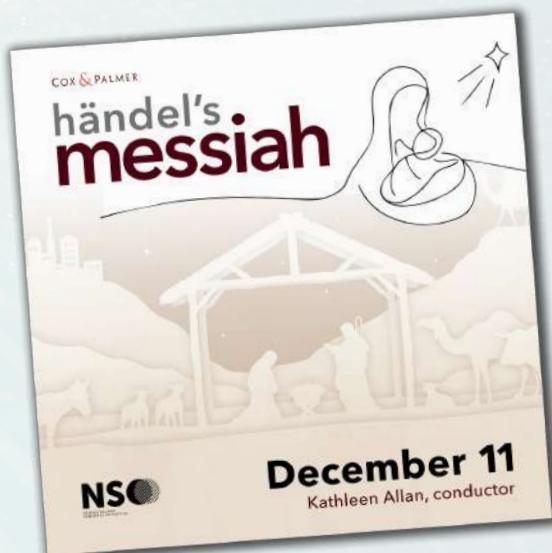
melody is accompanied by relentless repeated notes in the strings. A Da Capo repeat and a brief coda end this fleeting movement. It's like a breath of fresh air!

The *Adagio non troppo* was Clara Schumann's favourite movement. She wrote to Johannes, "I cannot find the words to express the joy it gives me." The opening bass line in strings is a variation of the zigzag theme from the first movement *Allegro moderato*. In this case, it forms a ground bass countermelody for the floating winds which drift from one instrument to another. The mood changes with a fortissimo descending motif in flutes, imitated by horns, over string tremolos. In an episode for winds only, the ground bass theme is shifted around until the cellos and bass take over. Brahms creates a varied texture by means of rhythmic ingenuity and continual transformations of the two main ideas. Indeed, as the movement progresses, it becomes difficult to distinguish the two. Towards the end, the floating wind melody returns to be dispersed into wispy fragments as the *Adagio* ends softly.

The tuneful *Rondo Allegro* is full of rhythmic vitality and brilliant orchestration. A jocular melody in winds accompanied by strings, leads to a sinuous theme in clarinets and bassoons in thirds, followed by a new oboe tune guaranteed to make you smile! Rhythmic and melodic ideas are interchanged, varied and combined in imaginative ways. Melodies are prominently heard in strings as well as horns and winds. It all seems so effortless. The patient piccolo, silent throughout the previous movements, finally joins in with triumphant trills above the entire orchestra. Full force winds drive this superbly crafted serenade to an exhilarating close.

- Mary O'Keeffe, musicologist/harpsichordist

## UPCOMING CONCERTS



## ORCHESTRA PLAYERS

Violin 1	Heather Kao Andy Kao Caitlin Brown	Dominic Greene Gabriel Brodeur	Danielle Greene Lauren Smee
Violin 2	Nancy Case-Oates Elena Vigna	Carole Bestvater Alem Ballard	Peter Gardner Rory Graham
Viola	Kate Read Norma Noseworthy	Maria Cherwick Mahina Graham-Laidlaw	Ema Shiroma Dominic Greene
Cello	Nathan Cook Laura Ivany	Sandra Pope Sarah Jane Johnson	Amy Collyer-Holmes Katherine Shipley
Double Bass	Frank Fusari	Denise Lear	Nicholas Howlett
Flute	Grace Dunsmore	Sarah Comerford	Donna Spurvey
Oboe	Valerie Holden	Kathy Conway-Ward	
Clarinet	Glenn Rice	Brenda Gatherall	Liza Konstantinova
Bassoon	Grant Etchegary	Nicole Hand	Chris Williams
Horn	Emily Dunsmore David Natsheh	Doug Vaughan	Michelle Stevenson
Trumpet	Katie Sullivan	Jill Dawe	
Trombone	Darren McDonald	Mark Brennan	
Bass Trombone	Andrew Cooper		
Tuba	Catherine Tansley		
Percussion	Rob Power	Etienne Gendron	

## THANK YOUS

Marc David, Music Director/Conductor  
Lynn Ann Pye, Patron Relations Manager  
Steve Power, Production Manager/Video Production  
Valerie Holden, Librarian  
Steve Lilly, Audio Engineer  
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