

# RECITAL SERIES FOUR

ATLANTIC STRING QUARTET



with Special Guest  
**Ofra Harnoy**

# NSO

NEWFOUNDLAND  
SYMPHONY ORCHESTRA

Marc David, conductor

Presented by

**ideafactory**

**May 16, 2021 | 7:30PM**

Online from the

**St. John's Arts & Culture Centre**



### Message from the Premier

Welcome to the Newfoundland Symphony Orchestra’s winter 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 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 we are rebroadcasting our interview with **Ofra Harnoy and Mike Herriott** from November 2020



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

### SCHUBERT SMASH

**Makes 1 drink:**

- 1 oz Bourbon
- 1 oz Amaro
- 3 dashes Angostura Bitters
- 1 wedge Orange
- Orange Soda

1. Fill a glass with ice.
2. Muddle an orange wedge in a mixing glass with bourbon and bitters, then fill with ice and stir.
3. Strain into the glass and top with a generous amount of Orange soda.
4. Finally top with Amaro.

## Atlantic String Quartet

**Heather Kao**, violin    **Nancy Case-Oates**, violin  
**Kate Read**, viola    **Vernon Regehr**, cello

with Special Guest  
**Ofra Harnoy**, cello

### Programme

**Italian Serenade** – H. Wolf (8 minutes)

**Another Living Soul** – N. Lizee (8 minutes)

**String Quintet in C major, D.956** – F. Schubert (50 minutes)

I. Allegro ma non troppo

II. Adagio

III. Scherzo (Presto) – Trio. Andante sostenuto

IV. Allegretto

Special thanks to our rehearsal and accommodations partner:



## GUEST ARTIST

**About Ofra Harnoy:** 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.

## ATLANTIC STRING QUARTET

**About the Atlantic String Quartet:** Formed in 1985, the Atlantic String Quartet (ASQ) is a versatile and professional chamber ensemble comprised of the principal string players of the Newfoundland Symphony Orchestra (NSO): Heather Kao, first violin; Nancy Case-Oates, second violin; Kate Read, viola; and Theo Weber, cello. In addition to their work with the full orchestra and NSO Sinfonia, the quartet produces its own Recital Series each season, presenting a broad selection of works from the rich quartet and small ensemble repertoires. The ASQ is an integral part of the creative life of its community and is known for its versatility and ability to work with music and musicians from all styles and genres. Having shared the stage with such international classical musicians as Anton Kuerti, André Laplante, and Martin Beaver, and local artists such as jazz artist Duane Andrews and renowned songwriter Ron Hynes, the members of the quartet also teach privately, and coach and conduct other ensembles. In 2014, the ASQ was offered a placement at the prestigious St. Lawrence String Quartet Music Seminar in Stanford, CA. In 2020 the quartet released its first self-titled debut album featuring works by Arthur Bliss and Maurice Ravel.

## PROGRAM NOTES

**Hugo Wolf** (1860-1903) Wolf is best known as a masterful and prolific composer of art songs. With rare sensitivity to every aspect of the genre – the poetry, the melodic and harmonic intensity and sympathetic accompaniments – he achieved an exalted expressiveness that set him apart, even from Schubert, Schumann, and Brahms, as a gifted composer of 'Lieder'. Although his focus was primarily on song, with more than 350 in his output, Wolf did venture into other genres. He completed an opera, *Der Corregidor*, and a symphonic poem, *Penthesilia*, and left several orchestral, choral, and chamber works unfinished.

**Italian Serenade** for string quartet was composed in three days in May 1887, when Wolf was 27 and beginning to find his true voice as a composer. At the time he was also engaged in setting various poems by the German Romantic writer, Joseph Eichendorff, to music. The first of the songs, "Der Soldat I" about the love of a soldier for a lady who lives in a castle has a theme much like that of the *Serenade*. That poem's subject is similar to that of Eichendorff's novella *Aus dem Leben eines Taugenichts* (*From the Life of a Ne'er-Do-Well*), and it may be that Wolf was as much influenced by this work as he was by the poem. The hero is a young violinist who leaves home to seek his

*(Program notes, cont'd.)*

fortune further afield. The novella includes a section about an Italian serenade played by a small orchestra. Wolf himself gave no 'program' or story to accompany his music, but he chose a rondo form with repeated themes and recitative-like passages that created the effect of a narrative. The tone of the work seems to come from the world of Italian comic opera giving an overall impression of playful irony. It opens with the repeated sound of open strings, bowed and plucked, which might suggest the tuning of guitars or mandolins. A dance-like melody in 3/8 soon appears in the first violin, over the continued strumming motifs, forming the recurrent first section of the work's rondo form. The lively and optimistic character of the theme evokes an 'Italianate' spirit. With extravagant trills and showy rapid scales the music soon becomes inflected by Wolf's chromatic harmony. The following episode, now in 6/8, with its low sobbing minor motifs is more passionate. This substantial and discursive section works its way through a variety of keys before returning to a restatement of the opening material. There are further elaborations, especially in the second violin part, which are interrupted by declamations, marked 'recitative', in the cello line. A further development of the rondo material follows, with various dance episodes becoming louder and more frenetic. Then a quieter more sinuous motif, passed between the instruments, leads to the final rondo section and a light-hearted conclusion as the music returns to the mood of the opening.

Wolf contracted syphilis early on, which eventually sent him insane so that he spent the last six years of his tortured life in agony and confinement, deprived of the chance to provide the musical world with further works such as this masterful miniature.

Notes courtesy of: Elizabeth Dalton

**Another Living Soul** is stop motion animation for string quartet. Considered one of the most complex and idiosyncratic art forms, stop motion demands imagination, craft, isolation, an unwavering vision, fortitude, and copious amounts of time. The act of beginning the process invites both angst at the daunting task that has just begun and a kind of zen acceptance of the labyrinthine road ahead.

The earliest stop motion—those beings and worlds created by Harryhausen, Starevich, Clokey, et al—still impresses and inspires. Oozing creativity, their work has a rough-hewn beauty and a timeless enchantment.

Throughout its evolution, the end result has always been incrementally imbuing vitality and life to something devoid of any such spark on its own. The close quarters, intimacy, and camaraderie of the people who work in this art form are mirrored by the scrutiny and care they afford their tiny subjects and the attention to minutiae required to render a work that is lifelike. The impossible becomes possible—souls emerge from where once there were none.”

Notes courtesy of: Nicole Lizée

(Program notes, cont'd.)

**Franz Schubert's** (1797-1828) **String Quintet in C major** is regarded as one of the pinnacles of the chamber music repertoire. Much has been written on the sheer beauty of this work, particularly in the context of the composer's incredible productivity and impending death. Benjamin Britten in his Aspen Award speech of 1964 said "It is arguable that the richest and most productive eighteen months in our music history ... (is) the period in which Franz Schubert wrote his *Winterreise*, the C major Symphony, his last three piano sonatas, the *C major String Quintet*, as well as a dozen other glorious pieces. The very creation of these works in that space of time seems hardly credible; but the standard of inspiration, of magic, is miraculous and past all explanation."

The *String Quintet in C major* is Schubert's final chamber work. It was composed over September and October 1828 and completed two months before the composer's death. The first performance did not take place until 1850 in Vienna and it was first published in 1853. The work shares the same key as Mozart's *String Quintet K. 515* and Beethoven's *String Quintet Op. 29*. While these works employ an additional viola, Schubert follows Boccherini's lead by using two cellos.

Schubert contributed greatly to the chamber music repertoire particularly through his string quartets, the two piano trios, and works for other instrumental combinations such as the "*Trout*" *Quintet D. 667*, and the *Octet D. 803*.

The four movements of the work follow the regular pattern of many of his quartets – fast, slow, scherzo, fast. The expansive opening *Allegro ma non troppo* is marked with unexpected harmonic changes, movement and tension. The opening subject is dominated by the statement of the C major chord. The notable second subject is initially presented as a duet between the two cellos. The second movement is one of Schubert's few adagios. It is in this movement where we see the exquisite possibilities of portraying sublime pathos and plaintive tranquillity. The ternary structure of the movement provides great contrast and repose. The *Scherzo* is a bold and happy movement in the style of a *ländler* and is contrasted with the sombre stillness of the *Trio*. It is as if the restraint of the previous movement has been cast aside to provide a sense of exuberance and fun. The *Allegretto finale* is in sonata-rondo form with the main theme dominated by a Hungarian character. This movement is marked with the sharp contrast between the major and minor tonalities.

Notes courtesy of: David Forrest

## THANK YOU'S

Marc David, Music Director/Conductor  
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