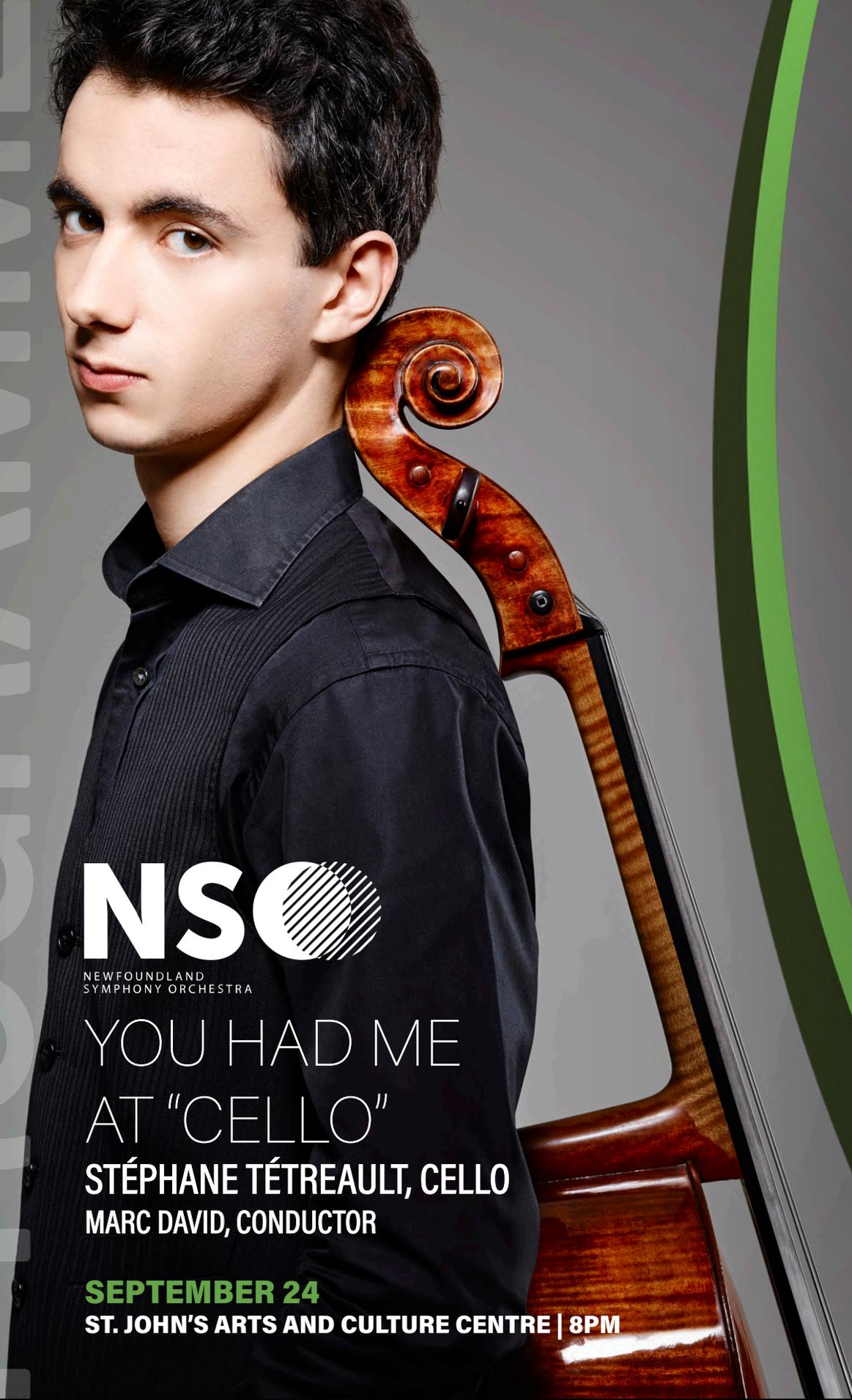


PROGRAMME



NSO

NEWFOUNDLAND
SYMPHONY ORCHESTRA

YOU HAD ME
AT "CELLO"

STÉPHANE TÉTREULT, CELLO
MARC DAVID, CONDUCTOR

SEPTEMBER 24

ST. JOHN'S ARTS AND CULTURE CENTRE | 8PM

MASTERWORKS 1

ST. JOHN'S



Message from the Premier

Welcome to the Newfoundland Symphony Orchestra’s 2021-22 season, “a tempo!” The Newfoundland Symphony Orchestra is a cultural institution in our province and this year it promises to deliver a memorable and outstanding experience that is bound to leave an impact. With a jam-packed season filled with in-person and virtual shows, there will be many ways to experience the remarkable talent of these professional musicians. Our culture is abundant with original and creative talent, and nowhere is this more evident than during musical performances held right here at home. As one of our province’s most important educational, musical and cultural resources, the Newfoundland Symphony Orchestra deserves the accolades it receives and the Government of Newfoundland and Labrador remains a proud supporter. I thank the devoted board members, donors, sponsors, and you for supporting one of this province’s finest institutions. Best of luck on a spectacular season and please enjoy the show!



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. Congratulations to the Newfoundland Symphony Orchestra on another exciting season. The City of St. John’s is a proud supporter of the arts and of this vibrant organization. With multiple performances every season, the NSO provides entertainment and educational experiences to Newfoundlanders and Labradorians of all ages. This season promises to entertain with both live and digital concerts. We are extremely fortunate to have 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.



Danny Breen,
Mayor

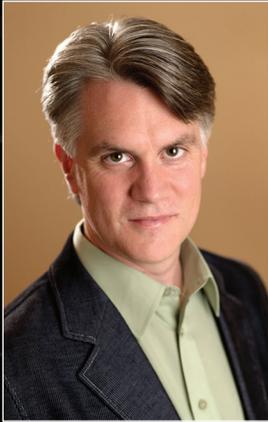


Message from the Lieutenant Governor

As Patron of the Newfoundland and Labrador Symphony Orchestra (NSO), I welcome you to the 2021-2022 season “a tempo!” The NSO is known, and appreciated, for first-class entertainment featuring some of the most talented musicians, not only in our province, but our country. The amazing talent we are fortunate to enjoy, because of the NSO, enables us to experience wonderful music of various genres. The NSO, with more than 200 individuals, is the largest single employer of professional musicians in the province and contributes to the vibrant fabric of the Newfoundland and Labrador arts community. As an advocate for the arts, I commend the NSO on being innovative and finding ways to deal with the challenges that confronted the arts community during the pandemic. The innovation, combined with creativity and passion, shown by the NSO during COVID-19, have ensured the performances this upcoming season can be enjoyed as digital concerts, or live performances. I am looking forward to the 2021-2022 program which undoubtedly will be a success. Thank you for finding a way to lift our spirits during the pandemic, and continuing to do so this season.



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



Tonight's concert will be presented online on October 8th, where we will have an exclusive digital pre-show, **Listen Up!**, hosted by **Dale Jarvis**.

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

Guests will be:
Stéphane Tétreault
and Marc David



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

LIMONCELLO SPRITZ

Makes 1 drink:

- 2 oz. Limoncello
- 3 oz. soda water
- 1 lemon slice, for garnish
- 1 sprig of mint, basil, or thyme for garnish (optional)

1. Pour limoncello and soda water in the order shown into a highball or large wing glass with ice.

2. Stir if desired.

3. Garnish with lemon slice and optional herb sprig.

Programme

The Hebrides, Overture, op. 26 (Fingal's Cave) – F. Mendelssohn (10 minutes)

Cello Concerto – E. Elgar (35 minutes)

I. Adagio – Moderato II. Lento – Allegro molto III. Adagio

IV. Allegro – Moderato – Allegro, ma non-troppo – Poco più lento – Adagio

INTERMISSION

Symphony No. 3, Op. 90 – J. Brahms (40 minutes)

I. Allegro con brio II. Andante III. Poco allegretto IV. Allegro – Un poco sostenuto

Special thanks to our rehearsal and accommodations partner:





Noel Veitch

Noel Veitch, founding member and long-time player with the Newfoundland Symphony Orchestra passed peacefully away on June 1, 2021 in St. John's.

Noel was a key member of the organization for many many years, and our musicians, music director and staff have extremely fond memories of him both in the orchestra, and laterly as a devoted member of our audience.

We will miss Noel, and dedicate this concert to his memory.

GUEST ARTIST

Stéphane Tétreault - In addition to innumerable awards and honours, Stéphane Tétreault is the recipient of the prestigious 2019 Virginia Parker Prize from the Canada Council for the Arts in recognition of his outstanding talent, musicianship, artistic excellence, and his valuable contribution to artistic life in Canada and abroad.

Chosen as the first ever Soloist-in-Residence of the Orchestre Métropolitain, he performed alongside Yannick Nézet-Séguin during the 2014-2015 season. In 2016, Stéphane made his solo debut with the Philadelphia Orchestra under the direction of Maestro Nézet-Séguin and performed at the Gstaad Menuhin Festival in Switzerland. In the 2017-2018 season, he took part in the Orchestre Métropolitain's first European tour with Maestro Nézet-Séguin and he made his debut with the London Philharmonic.

Stéphane has performed with violinist and conductor Maxim Vengerov and has worked with pianists Alexandre Tharaud, Jan Lisiecki, Marc-André Hamelin, Roger Vignoles, John Lenehan and Louis Lortie. He has participated in several masterclasses, notably with cellists Gautier Capuçon and Frans Helmerson.

His debut CD recorded with the Quebec Symphony Orchestra and conductor Fabien Gabel was chosen as "Editor's Choice" in the March 2013 issue of Gramophone Magazine. His second album with pianist Marie-Ève Scarfone featuring works from Haydn, Schubert and Brahms was chosen as Gramophone Magazine's "Critics' Choice 2016" and recognised as one of the best albums of the year.

Stéphane was a student of the late cellist and conductor Yuli Turovsky for more than 10 years. He holds a master's degree in Music Performance from the University of Montreal. Stéphane plays the 1707 "Countess of Stainlein, Ex-Paganini" Stradivarius cello, generously loaned to him by Mrs. Sophie Desmarais.

PROGRAM NOTES

At a time when Romantic composers increasingly looked to nature for ideas, **Felix Mendelssohn** (1809-1847) was no exception. On a trip to Scotland in 1829, he was wonderstruck by the Hebrides Islands and especially by Fingal's Cave. This massive sea cave is formed of towering hexagonal columns of basalt. Once inside, you can hear the waves of the Atlantic Ocean roaring in. Mightily impressed, Felix immediately jotted down the opening theme of the **Hebrides Overture** (1832) to send to his sister Fanny. Despite his immediate flash of inspiration, it took him another three years of struggle before he was satisfied with the composition. As Thomas Edison said, *Genius is 1% inspiration and 99% perspiration!*

The Hebrides (aka Fingal's Cave) Overture is a single movement work intended to evoke the composer's impressions of his trip. The B minor opening motive in bassoons and low strings recurs in various manifestations throughout the overture. As it rises to the violins, the motive is accompanied by

(cont'd)

(Program notes, cont'd.)

restless 16th notes. A lyrical melody in D major begins in cellos and bassoons as the accompaniment continues. Both ideas are developed, at times tranquil, at times threatening. Highly imaginative threatening. Highly imaginative orchestration includes swirling strings, solo winds and militant brass fanfares. The music becomes more frenzied in an imposing orchestral crescendo, then evaporates in a rising flute arpeggio.

English composer **Edward Elgar** (1857-1934) rose to fame with his *Enigma Variations* in 1899. His orchestral repertoire also includes two symphonies, a Violin Concerto, his *Pomp and Circumstance Marches* and the Cello Concerto in E minor, Op. 85. Written in 1919, this was Elgar's last significant work for orchestra. Disillusioned by the futility, chaos and destruction of World War I, he wrote this brooding piece as a "lament for a lost world."

The first movement, *Adagio moderato*, begins with a forceful recitative for solo cello followed by a short phrase in clarinets, bassoons and horns. The soloist returns with an ascending passage then yields to an unassuming main theme in violas. The cello is heard alone or combined with strings and winds as the meandering theme soars to a majestic reiteration by the entire orchestra. A new lyrical melody builds to an impassioned *crescendo* then subsides to make way for the cautious reappearance of the main theme. Following another grand restatement, the solo cello ends the movement with a light *pizzicato* chord.

The second movement *Lento-Allegro Molto* is linked to the first by a *pizzicato* version of the opening recitative. An orchestral crescendo, cello *pizzicati* and pregnant pauses create suspense until the virtuosic *moto perpetuo* section begins. This movement is a showcase for the cellist's technical wizardry. Sudden dramatic gestures interrupt the momentum as the movement races to a powerful *pizzicato* stop.

Elgar reveals his deep feelings in the *Adagio* movement. The soloist begins this lament with an expansive melody over subtle orchestral accompaniment. As eloquent solo and orchestral passages ebb and flow, expressive *rubati* elicit heightened emotions and memories. Meditative and nostalgic, this movement ends almost imperceptibly.

With barely a pause, the main theme of the *Allegro ma non troppo* is introduced by an orchestral crescendo followed by a new cello recitative and cadenza. The vigorous theme is a reminder of Elgar's *Pomp and Circumstance* marches. Fragments of this theme are extensively developed. Colourful winds and brazen brass interjections accentuate the cellist's virtuosity. But lest we forget, the elegiac melody from the previous *Adagio* movement now returns in the *Piu lento* section, gradually slowing to a complete stop. The opening cello recitative then reappears before the boisterous repetition of the main theme which soon comes to a brusque end.

(cont'd)

(Program notes, cont'd.)

Johannes Brahms (1833-1897) was a cautious perfectionist. Though determined to continue the Classical legacy of Haydn and Beethoven, he was so daunted by Beethoven's reputation, it took him about twenty years to write his first symphony. Once that hurdle was over, he completed the next three in less than a decade. Now confident of his skills, he dashed off his **Symphony No. 3 in F major** Op. 90 in just four months in 1883. It contains four movements in Classical forms.

The first movement *Allegro con brio* makes use of Brahms' musical motto FAF (*Frei aber froh*/ free but happy). Brass chords begin the upward motif and the orchestra continues with a falling arpeggio melody interspersed with three note passages. Constant variations of these ideas abound throughout the movement. Brahms' alteration of the musical motto to F A-flat F creates underlying harmonic tension. The undulating second theme in winds led by clarinet becomes downright menacing in the development section. A reflective episode begins with a solemn horn statement derived from the FAF motive followed by a slow reiteration of the falling arpeggios. After the stormy recapitulation, the mood changes and the opening theme ends quietly.

A bucolic air in clarinets and bassoons, answered by strings, begins the second movement *Andante*. A new melody in clarinets and bassoons, alternating with strings, includes a suspenseful two note motif. After a return to the bucolic opening, there arises out of the calm a glorious melody in full orchestra, so unrestrained, as though it had long been simmering under the surface. Horns and trombones then accompany a rising arpeggio which brings this movement to a quiet finish.

The *Poco Allegretto* movement displays Brahms' fondness for wind instruments, and his gift for poignant, winsome and expressive melodies. The opening theme features a rising third passage followed by a sighing downward motive. First presented in cello, it continues in strings and then flutes and oboes. Other melodies emerge until the mellow horn restates the opening melody. Clarinets and bassoons in thirds create unique sonorities before the full orchestra comes to a peaceful pizzicato close. Clara Schumann described this movement as "a pearl, but a grey one, dipped in a tear of woe."

The last movement, *Allegro-un poco sostenuto*, begins with a furtive melody in strings and bassoons. Beginning in F minor, the mood soon becomes militant and aggressive. Brahms achieves miracles of thematic drama based on just a few of the opening notes. Full orchestral bombast is contrasted with delicate interludes in solo winds. This movement seethes with harmonic ambiguity and rhythmic complexity. As the turmoil gradually wanes the music slows down. Somber trombones, accompanied by wispy strings, play a melody which begins with the two-note suspense motive from the second movement. The opening FAF motive is heard in the background. The symphony closes gently in F major with a nostalgic reference to its opening theme, very faint, like a distant memory.

- Mary O'Keeffe, musicologist/harpsichordist



Locally inspired menus paired with Newfoundland charm is just the tip of the iceberg.

Breakfast Buffet / à la Carte: Daily 6:30am ~ 11am

Lunch / Dinner / Lounge: Daily 11am ~ 1am

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Tickets are now available for these upcoming concerts! from Your NSO!

NSO
NEWFOUNDLAND SYMPHONY ORCHESTRA

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REED BETWEEN THE LINES

GRANT ETCHEGARY, BASSOON
MARC DAVID, CONDUCTOR
PERFORMING VIVALDI | STRAUSS

OCTOBER 9
D.F. COOK RECITAL HALL, MUN | 8PM

NEWFOUNDLAND SYMPHONY ORCHESTRA

HALLOWE'EN SPOOKTACULAR
2021

October 29th | 7:00PM | St. John's Arts & Culture Centre

NSO

ORCHESTRA PLAYERS

Violin 1	Heather Kao Lauren Smee Natalie Finn	Dominic Greene Gabriel Brodeur Zhongli Hu	Andy Kao Daniel Fuchs
Violin 2	Nancy Case-Oates Elena Vigna Karen Hawkin	Carole Bestvater Jacquelyn Redmond Serena Piercey	Peter Gardner Stewart Gillies
Viola	Kate Read Norma Noseworthy	Chantelle Jubenville Jonathan Stevenson	Ema Shiroma
Cello	Nathan Cook Sarah Jane Johnson Katherine Shipley	Sandra Pope Laura Ivany Pierre Kusters	Amy Collyer-Holmes Nancy Bannister
Double Bass	Frank Fusari Nick Howlett	Denise Lear	Audrey Dawe-Sheppard
Flute	Grace Dunsmore	Sarah Comerford	
Oboe	Valerie Holden	Kathy Conway Ward	Annie Corrigan
Clarinet	Glenn Rice	Brenda Gatherall	
Bassoon	Grant Etchegary	Nicole Hand	Chris Williams
Horn	Emily Dunsmore David Natsheh	Doug Vaughan Elizabeth Philpott	Michelle Stevenson
Trumpet	Katie Sullivan	Jill Dawe	
Trombone	Darren McDonald	Hillary Simms	
Bass Trombone	Andrew Cooper		
Tuba	Catherine Tansley		
Percussion	Rob Power		

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We love creating harmony with our valued partners!



ST. JOHN'S



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