

NSCO MASTERWORKS 2

CELEBRATING 60 YEARS
OF SYMPHONY



BRYAN CHENG, CELLO
MARC DAVID, CONDUCTOR

Kaleidoscope

NOVEMBER 18

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



Message from the Premier

Welcome to the Newfoundland Symphony Orchestra’s 2022-23 Diamond Anniversary season! The Newfoundland Symphony Orchestra has been a cultural hallmark of our province for 60 years, and the Government of Newfoundland and Labrador is proud to support this season as part of our Come Home 2022 celebrations. Year after year, music lovers have been entertained by memorable and outstanding performances by skilled musicians, and this anniversary season promises to be no different with an exciting and diverse line-up. The Newfoundland Symphony Orchestra has received numerous accolades over the years, deservedly earning its place as one of our province’s most respected educational and cultural institutions. I commend the devoted board members, donors, sponsors, and you, for your ongoing support. Best of luck on a spectacular season and please enjoy the show!



Hon. Andrew Furey, Premier



Message from the Mayor

On behalf of Council, it is my pleasure to congratulate the Newfoundland Symphony Orchestra on its 60th Diamond Anniversary, Celebrating the 60-year history with reflections on the past and tributes. The City of St. John’s is a proud supporter of the arts and of this vibrant organization. With multiple performances every season, the educational experiences and entertainment provided to all ages is amazing. This season promises to entertain like no other and we are extremely fortunate to have talented musicians as the heartbeat of our musical community whom are there to share their talent and love of music with us all. 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. Best wishes -



Danny Breen,
Mayor

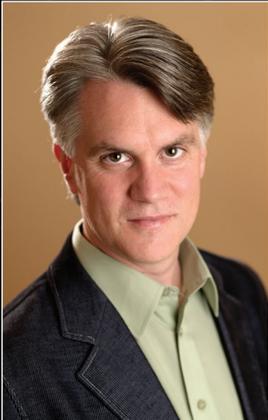


Message from the Lieutenant Governor

As Patron of the Newfoundland Symphony Orchestra, I welcome you to the 2022-23 season, Celebrating 60 Years. As we celebrate its diamond anniversary, the NSO is known and appreciated for firstclass entertainment featuring some of the most talented musicians, not only in our province, but our country and beyond. The orchestra has enriched the lives of Newfoundlanders and Labradorians by performing a wide spectrum of music through live performances in our province. Patrons of all ages and backgrounds have enjoyed the myriad of excellent performances over the years. As an advocate of the arts, I congratulate the NSO on this milestone in its history, as it continues to evolve into a musical entity rivaling the best in Canada. May your past successes be followed by many more as you continue to entertain and delight your audiences.



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



This fall, we are happy to feature the return of **Listen Up!** hosted by **Dale Jarvis**.

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

Our first guests will be:
Marc David, conductor
Jim Duff



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

FRENCH CONNECTION



Makes 1 drink:

- 1.5 oz cognac
- 1 oz amaretto

1. Fill a rocks glass with ice.
2. Add cognac and amaretto, stir briefly to combine.
3. Enjoy!

Don't miss these upcoming performances from Your NSO!

Handel's Messiah

December 9/10, 2022



RECITAL

Atlantic String Quartet

November 27, 2022



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Programme

Kaleidoscope – Pierre Mercure (1927-1966) (11 min.)

Concerto for Cello, No. 2 – Charles-Camille Saint-Saëns (1835-1921) (18 min.)

I. Allegro moderato e maestoso II. Andante sostenuto
III. Allegro non troppo - Cadenza - Molto allegro

Élégie – Gabriel Fauré (1845-1924) (8 min.)

Intermission

Symphony in D – César Franck (1822-1890) (41 min.)

I. Lento; Allegro ma non troppo II. Allegretto
III. Finale: Allegro non troppo

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PROGRAM NOTES

Kaleidoscope (1948) - Pierre Mercure (1927-1966) initially studied piano and later cello, [...] organ and bassoon. In addition to his musical activities, he took demanding programmes in mathematics and philosophy in a French college classique. While still at college, he enrolled at the Montréal Conservatory and concentrated mainly on bassoon with the idea of playing in an orchestra. In 1946, he was hired by Wilfrid Pelletier as a bassoonist for the Montréal Symphony Orchestra. He played there for about four years, also studying composition at the Conservatory with Claude Champagne.

His first important work was a “symphonic fantasy” entitled *Kaléidoscope*, which has become, since 1948, one of the most frequently played works in the Canadian repertoire. In 1948, Mercure completed another work, *Pantomime*, which is the best illustration of the composer’s intention to develop a personal, independent style while remaining musically “objective”, that is, by the study of contrasts in the lines, and the examination of form and new sonorities. What one finds here as well is an outside influence, and a very strong one, that of the painter Paul-Emile Borduas.

In 1949, a Québec government grant enabled him to pursue his studies in Paris with Nadia Boulanger. In 1952, Mercure was asked to produce music programmes for the CBC French television network, and he created the very successful television series “L’heure du concert”.

The central core around which Mercure’s work has developed is an ongoing search for new forms and the need to leave behind the bounds of the conventional so as to discover new worlds of sonorities, such as electronic and *musique concrète*. This has been his approach from the time of his earliest compositions. For Mercure, “the artist, the composer must be sincere in his presentation of our new era. He must play his role in this continually developing world (...) The artist must choose: make that world his or escape from it.”

(Courtesy of: <https://collections.cmccanada.org/final/Portal/Composer-Showcase.aspx?component=AAIL&record=6d5026d3-9641-4bdf-b72e-a69ce2a51d4d>)

Concerto for Cello No. 2 (1902) - Charles-Camille Saint-Saëns (1835-1921) *Second Cello Concerto* is a tour de force, in the vein of concertos by Dvořák and Prokofiev. It is a cyclic work in two large movements, a composition style Saint-Saëns employed in several of his works, most notably the *First Violin Sonata*, the *Fourth Piano Concerto*, and the “*Organ Symphony*.” As in the works mentioned above, the *Concerto* movements are further divided into two parts: a four-movement layout of *Allegro – Andante (Adagio) – Scherzo – Finale*. The tonal scheme of the *Concerto* is identical to that of the *First Violin Sonata*: D minor – E-flat Major – G minor – D Major.

The *Concerto* opens with a fiery bolero rhythm, which permeates part I of the first movement. An organ-like woodwind transition leads into the more serene part II, based on the ascending line from the work’s opening theme. Both parts of the first movement have elements of sonata and ternary forms. The first movement closes with an ascending scale in harmonics by the soloist (as in the *First Concerto*) and a peaceful horn call, whose melodic content is reminiscent of Richard Strauss’s *Till Eulenspiegel*.

The beauty of the *Andante* portion of this movement is only rivaled by the *Adagio* from the “*Organ Symphony*.” The frantic opening of the second movement gives way to a relentless perpetual motion by the soloist. The woodwinds punctuate the solo line with a new version of the opening bolero figure. This *Scherzo* unfolds in sonata form, which is abruptly halted by a free cadenza based again on the bolero motive.

A trumpet fanfare announces a complete restatement of the two themes of the opening bolero, now in the major mode, and settling in the joyous *Finale*, based on an inverted *Andante* theme. The *Finale*, part II of the second movement, is similar to the brief A-Major coda found at the end of the *First Cello Concerto*.

(Courtesy of: <https://cellomuseum.org/a-tour-de-force-camille-saint-saens-cello-concerto-no-2/>)

(Program Notes, cont'd.)

Élégie (c. 1883) - The *Élégie* actually dates unofficially back to 1880, at which time Fauré still intended it as part of full sonata for cello and piano. Though he found the positive reaction to an early private performance encouraging he never did finish the sonata. The orphaned single movement did not suffer much though, and soon took on a new life as a highly appealing concert work, which is how we know it today. Fauré called the “new” piece *Élégie* and dedicated it in tribute to cellist Jules Loeb, who had passed away in 1883. The piece was first performed that December in its sonata guise – cello and piano – but Fauré would orchestrate it several years later at the request of conductor Eduoard Colonne. For a composer who is remembered more for his many small efforts than his few grand ones, the *Élégie* represents Fauré’s voice as surely as his Requiem. His style would certainly evolve in various ways as he aged (indeed it was already starting to do so by the time the *Élégie* was orchestrated) and he would prove an innovative link between declining Romantic and the rising 20th Century. It is from early distillations of the Romantic Era aesthetic into simple, often mono-chromatic mood settings that we know Fauré best, however, and the somber straight lines of the *Élégie* display his lifelong gift for combining passion with grace.

(Courtesy of: <https://utahsymphony.org/explore/2012/01/faure-elegie/>)

Symphony in D (1888) - César Franck (1822–1890) was a key figure in 19th-century French music. For over three decades he was organist of St Clotild church and a professor at the Conservatoire. He is widely considered to be one of the creators of French symphonic music, owing in particular to his *Symphony in D minor* (1886–1888). The work received its premiere on 17 February 1889, with Junes Garcin conducting the Conservatoire orchestra. Franck’s music does not have a specific poetic programme; it is simply a “classical symphony” where the music of all three movements can be traced back to versions of a single motif.

The opening slow passage in the sonata-form first movement is not an introduction but the first part of a two-faced main theme, followed by a fast second part based on the same material. This is repeated in the F minor key, and the second subject includes a melodious and a bright, hymnic theme. Opening with a cor anglais solo, the second movement combines the slow and scherzo movement of a classical symphony in a five-part rondo form. The cheerful D-major opening theme of the third movement is reminiscent of the love tune in *Les preludes*. Again the construction follows the sonata form, and the music integrates the material of the previous movement, creating a kind of summary of the symphony.

(Courtesy of: <https://www.britannica.com/biography/Cesar-Franck> & <https://www.filharmonikusok.hu/en/muvek/szimfonia-d-moll/>)

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GUEST ARTISTS



Bryan Cheng, cello. Following recent prize-winning successes at some of the world's most prestigious international competitions, including Queen Elisabeth, Concours de Genève, and Paulo, Canadian-born, Berlin-based cellist Bryan Cheng has established himself as one of the most compelling young artists on the classical music scene. He made his sold-out Carnegie Hall recital debut at age 14, his Elbphilharmonie debut aged 20 with the Deutsche Kammerphilharmonie Bremen (Joshua Weilerstein), and in 2022 was the first cellist to be awarded the coveted Prix Yves Paternot in recognition of the Verbier Festival Academy's most promising and accomplished musician.

In the 2022-23 season, Bryan makes his ›Debüt im Deutschlandfunk Kultur‹ with the Deutsches Symphonie-Orchester Berlin (Alpesh Chauhan) at the Berliner Philharmonie playing Saint-Saëns No. 2, returns to the Orchestre symphonique de Montréal (Laurence Equilbey) with Beethoven Triple and National Arts Centre Orchestra Ottawa (Yan Pascal Tortelier) with Saint-Saëns No. 1, and appears with the National Taiwan Symphony Orchestra (Christian Arming) playing Haydn No. 1, Winnipeg Symphony Orchestra (Daniel Raiskin) playing Korngold and Tchaikovsky Rococo Variations, Orchestre symphonique de Sherbrooke (Jean-Michel Malouf) playing Elgar, Newfoundland Symphony Orchestra (Marc David) playing Saint-Saëns No. 2, and Wiener Stadtorchester.

Previous solo highlights include appearances with the Brussels Philharmonic at BOZAR, Orchestre de la Suisse Romande at Victoria Hall, Helsinki Philharmonic Orchestra, Antwerp Symphony Orchestra, Sinfonia Lahti, Orchestre Royal de Chambre de Wallonie, Tapiola Sinfonietta, Johannesburg Philharmonic Orchestra, Symphony Nova Scotia, Springfield (MO) Symphony Orchestra, Südwestdeutsches Kammerorchester Pforzheim, and Schleswig-Holsteinisches Sinfonieorchester, as well as a coast-to-coast Canadian tour with the National Youth Orchestra as winner of the Canada Council for the Arts' Michael Measures Prize. Bryan has collaborated with such esteemed conductors as Giordano Bellincampi, Jonathan Darlington, Stéphane Denève, Jacques Lacombe, Susanna Mälkki, Peter Oundjian, Matthias Pintscher, and Dalia Stasevska.

As member of the Cheng² Duo, CelloFellos, and as chamber musician, Bryan performs extensively across the globe. He has had the privilege of working with partners such as Angela Hewitt, Christian Tetzlaff, Lars Vogt, and Antje Weithaas. Recital and festival highlights this season include debuts at Munich's Gasteig, Berliner Philharmonie's Kammermusiksaal, and Orford Musique, re-invitations to the Großer Saal of the Elbphilharmonie, Brussels' Flagey, Halifax's Cecilia Concert Series and Port Hope's Friends of Music, recital tours throughout South Africa, the Pacific Northwest (California, Idaho, Montana, Washington), and Vancouver Island, as well as appearances at Switzerland's Verbier Festival, Germany's Festspiele Mecklenburg-Vorpommern, Poland's Krzyżowa Festival, and Québec's OSM Virée classique, in recital with violinist Andrew Wan.

He has released a trilogy of albums on German label audite—Russian Legends (2019), Violonchelo del fuego (2018), and Violoncelle français (2016)—which has been critically-acclaimed by The Times (UK), Süddeutsche Zeitung, ORF Radio (Austria), WCRB Classical Radio Boston, and BBC Radio Scotland, among others.

Bryan plays the "Dubois" Antonio Stradivarius cello, Cremona, 1699 graciously provided to him by Canimex Inc. from Drummondville (Québec). He is a recipient of the Deutschlandstipendium and has been supported by the Sylva Gelber Music Foundation with generous multiyear scholarships.



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Violin 2	Nancy Case-Oates Whit Fitzgerald	Carole Bestvater Cathy Anstey	Elena Vigna Stewart Gillies	Rory Graham
Viola	Kate Read Rosaura Aguilar	Ema Shiroma-Chao Norma Noseworthy	Chantelle Jubenville Jonathan Stevenson	Mahina Graham-Laidlaw
Cello	Nathan Cook Nancy Bannister	Sandra Pope Nulibeth Ortiz	Amy Collyer-Holmes Pierre Kusters	Laura Wakeham
Double Bass	Frank Fusari	Denise Lear	Mario Alvarado	Nick Howlett
Flute	Michelle Cheramy	Sarah Comerford		
Oboe	Annie Corrigan	Kathy Conway-Ward		
English Horn	Valerie Holden			
Clarinet	Glenn Rice	Brenda Gatherall		
Bass Clarinet	Esteban Parra Campo			
Bassoon	Grant Etchegary	Nicole Hand		
Horn	Emily Dunsmore David Natsheh	Doug Vaughan	Michelle Stevenson	
Trumpet	Katie Sullivan Beto De La Paz	Jill Dawe	Christian Berglander	
Trombone	Darren McDonald	Erin Sullivan		
Bass Trombone	Andrew Cooper			
Tuba	Catherine Tansley			
Percussion	Rob Power	Etienne Gendron		
Harp	Sarah Veber			

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