

NSCO MASTERWORKS 3

CELEBRATING 60 YEARS
OF SYMPHONY



ISABELLE DAVID, PIANO
MÉLANIE LÉONARD, CONDUCTOR

Les femmes

FEBRUARY 10

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

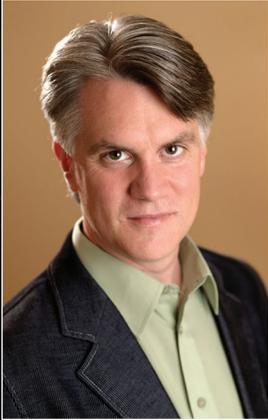


Message from the Lieutenant Governor

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 year, 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 guests will be:
Isabelle David, piano
Melanie Leonard, conductor



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

THE QUEEN ANNE COCKTAIL



Makes 1 drink:

- 1 1/2 oz. (45ml) Rye Whiskey
- 3/4 oz. (22ml) Dry Vermouth
- 3/4 oz. (22ml) Pineapple Juice
- 2 Dashes Bitters

1. Shake ingredients with ice and strain into a martini glass.

2. Add 2 dashes of bitters.

DRINK RESPONSIBLY!

Don't miss these upcoming performances from Your NSO!

RECITAL
Atlantic String
Quartet
March 5, 2023



2

SINFONIA
STEP BY STEP
March 12, 2023



3

Programme

Overture in C Major - Fanny Mendelssohn (10 mins)

Piano Concerto Op. 7 in A minor - Clara Schumann (23 mins)

I. Allegro maestoso

II. Romanze: Andante non troppo con grazia

III. Finale: Allegro non troppo – Allegro molto

INTERMISSION

Symphony No. 3 - Louise Farrenc (37 mins)

I. Adagio - Allegro

II. Adagio cantabile

III. Scherzo: Vivace

IV. Finale: Allegro

MASTERWORKS 4

NSO
CELEBRATING 60 YEARS
OF SYMPHONY

presented by

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The Armed Man: A Mass for Peace

with the **PHILHARMONIC CHOIR OF THE NSO**
and soloists: **KRISTA CROKE**, soprano
ABRA WHITNEY, alto
JEFFREY TAYLOR, tenor
COLIN MACKEY, bass

MARCH 24

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

PROGRAM NOTES

Overture in C (1830-32) - Fanny Mendelssohn (1805-1847)

It is old hat to discuss the close, intense relationship Fanny and her younger brother Felix Mendelssohn had. Suffice it to say that whatever credit we must give her more famous kin for encouraging her music-making, Felix's discouragement of Fanny's publication and any true career as a composer did great harm to contemporary and current audiences' abilities to hear and receive her work. As the Grove entry on her reports, she "depended on Felix's good opinion of her musical talents...and said that she could 'cease being a musician tomorrow if you [Felix] thought I wasn't good at that any longer.'" Add to this her tragically short life—dying of a stroke at the age of 42—it is both little wonder and great shame that only one purely orchestral work is to be found in her catalogue. Thankfully, there are numerous piano and vocal works still extant, and several absolutely fantastic oratorios.

Despite this, Fanny Mendelssohn-Hensel proved influential within her own sphere. Like many upper-class women with artistic temperaments of the 19th century, she found the best outlet for her work within the environment of the Salon.

The Overture in C Major is not the only work Fanny Mendelssohn-Hensel wrote for orchestra (as mentioned, there are several oratorios and a concert aria), but it is the only for orchestra alone. The preface to the new (and only) published edition of the score notes that the composition date is not possible to decipher from the manuscript (used as the performing materials for the premiere—its only performance). However, scholarly research dates the composition as likely from 1830-32, which would make its composer 25-27 years old (for reference, 1830 was the same year her brother composed his Reformation symphony, his second completed symphony but published and known as his Fifth).

Like many of her works, the Overture remained unpublished during Fanny's lifetime and over a hundred years hence. Thankfully, Furore-Edition released an edited, typeset score in 1994, which has provided not just an opportunity for scholarly understanding, but the more important capability for new performances.

(Courtesy of <https://josephbozich.com/fair-hearing/2018/10/1/fanny-mendelssohn-hensel-overture-in-c>)

Piano Concerto in A minor, Op. 7 (1835) - Clara Schumann (1819-1896)

When she completed and performed her first and only Piano Concerto, Clara Wieck Schumann was still a teenager, but already a veteran performer and composer. Trained from early childhood and managed by her often tyrannical and controlling father Friedrich Wieck, she had toured internationally with programs including some of her own pieces. Music had become for her "the air in which I breathe." But Clara was well aware that at the time, as she said, "women cannot become composers.... I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—there has never yet been one able to do it. Should I expect to be the one?"

Throughout her long and prolific career, Clara proved that yes, she could expect to be the one. After meeting her, poet Johann Wolfgang von Goethe admitted that "the girl has more power than six boys put together." Nonetheless, Clara's life required a strenuous balancing act between the expected roles of wife and mother and her immense talent and strong creative drive. The Piano Concerto dates from the period when she was coming to know the man who would become her husband and whose own career would overshadow hers: composer Robert Schumann (1810–1856). Together they would have eight children, raised mostly by Clara, since Robert suffered from severe mental illness and was eventually institutionalized. Their relationship was a complicated one; although he encouraged Clara's composing, Robert told her that "men stand higher than women" and warned her that "Marriage is different. Then there is cooking to be done."

Robert was closely involved with the evolution of what became Clara's Piano Concerto. In early 1833, three years after Robert moved into her father's house to study piano, she finished and orchestrated a Konzertsatz that would eventually become the final movement of the completed three-movement Concerto. Robert revised the orchestration in early 1834. Over the next two years, she wrote and orchestrated the first and second movements, and redid Robert's orchestration of the third movement. On November 9, 1835, she played the premiere at a high-profile concert with the Leipzig Gewandhaus Orchestra, conducted by Felix Mendelssohn, one of Clara's most enthusiastic champions.

Despite her youth and inexperience in assembling a large work with piano soloist and orchestra, Clara succeeded in creating an impressive sense of musical unity. The rising figure (confident but tender) in dotted rhythm in the tonic key of A minor heard at the outset reappears in the themes of the following two movements. Most unusual in form is the second movement "Romance," in the unexpected key of A-flat major, for piano and cello, a lyrical "song without words." Cast in modified Rondo form, the third movement offers the soloist ample opportunities to display a richly detailed and elegant virtuosity, reminiscent of Chopin's piano music, often featured in Clara's own recitals. Not surprisingly, the piano dominates throughout, with the orchestra assuming a distinctly subordinate role.

(Program notes, cont'd.)

Clara always held herself to exacting artistic standards, and she later expressed doubts about whether her youthful Concerto met them. "I play it because everyone likes it," she told her husband. "Whether it satisfies me personally, that is another question." But Clara had no need to apologize for this finely crafted and highly individual little masterpiece, by turns fiery and fantastic.

(Courtesy of Harlow Robinson - <https://www.hollywoodbowl.com/musicdb/pieces/5935/piano-concerto-in-a-minor-op-7>)

Symphony No. 3 op. 36 (1847) - Louise Farrenc (1804-1875)

Born in May 1804, French composer, pedagogue and concert pianist Louise Farrenc enjoyed a fruitful reputation during her lifetime. She learned under some of the best including Johann Nepomuk Hummel and Ignaz Moscheles. She also received composition lessons from Anton Reicha – a professor at the prestigious Paris Conservatoire. The classes were private at the time, this was because women weren't allowed to attend the Conservatoire for composition lessons.

At the start of her professional career as a composer, Farrenc nearly exclusively wrote piano music. A few of the works garnered some attention from critics and other composers, however now her works are largely hidden from the public ear. In the 1830s, Farrenc began to pen larger works for orchestra and chamber ensembles. Although a large amount of Farrenc's archive consists of solo piano music, it's her orchestral works that have stood the test of time. Alongside a number of overtures and a large oeuvre of piano music, Farrenc also composed three symphonies during the 1840s.

Her third symphony was composed in 1847 and is a bold statement from the once piano-exclusive composer. Opening with a solitary oboe, the first movement presents a main theme which is then passed to the strings. As the texture becomes full of different voices from around the orchestra, a huge sound from the timpani signals into the exciting 'Allegro'. Fragments of the opening theme are passed around the ensemble, with the strings taking us into the developmental section. Farrenc's dramatic changes in both dynamics and textures add to the intensity of the opening movement.

Warm horns open the second movement and make way for a solo clarinet. The soft accompaniment is complementary to the soloist, with soft strings and muted timpani keeping the slow tempo moving forward. Farrenc's melodic writing shines through in this movement, with the principal theme really shining through on both the clarinet solo and as a tutti ensemble. Rich and sonorous strings take this theme far, creating a seamless weave of romantic melodies.

The perky scherzo is full of energy. Starting quietly, the theme grows into a glorious full-bodied sound. Coming from the slow second movement, this fizz of energy and drive is very welcome. The intricate music that Farrenc writes is accessible and certainly enjoyable to listen to. As with this whole symphony, Farrenc really utilises the woodwind section. The central trio is based around the woodwind, giving them a great platform to perform. As it began, the third movement concludes with a reprise of the opening scherzo theme.

The finale opens with a bold statement from the strings, who all play in complete unison. The stately theme is different to everything else we have heard so far. Lots of unison playing shows the uniting of the orchestra, with Farrenc's quick tempo changes adding interest into the music. Another woodwind interlude plays out which leads back to a previous theme played by the strings. The symphony ends triumphantly, with the orchestra playing strong final chords.

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Mélanie Léonard, conductor. Born in Montreal, Mélanie Léonard is the music director of Symphony New Brunswick. She was resident and associate conductor at the Calgary Philharmonic Orchestra and Music Director at the Sudbury Symphony Orchestra. As guest conductor, she worked with many institutions such as the Montreal Jazz Festival, the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, the Orchestre Métropolitain, the National Art Center Orchestra, as well as the symphony orchestras in Edmonton, Regina, Victoria, Winnipeg and Nova Scotia. On recordings, Ms. Léonard worked on soundtracks for Aura at the Montreal Notre-Dame Basilica, Paradise City in South Korea, for Cirque du Soleil's *Land of Fantasy*. In 2022-2023, Ms. Léonard will be back at the Quebec Symphony Orchestra, Les Violons du Roy, Symphony Nova Scotia and Victoria Symphony. Ms. Léonard was the first woman to complete a doctorate in orchestra conducting from the University of Montreal. In 2012, she received the Canada Art Council's Jean-Marie Baudet award for orchestral conducting.



Isabelle David, piano. Isabelle always knew that music would be her life. She grew up in the Eastern Townships of Québec. Her mom is a flutist and pianist and taught piano at home. When she wasn't practicing, she turned on the stereo and flooded the house with classical, jazz and Québécois chanson. Her dad is a conductor and drove Isabelle to lessons in his red sports car, symphonies blasting from the radio. She played violin, recorder and sang in a choir, but settled on the piano – an instrument that allowed her to play the melody and the harmony all at the same time. She found the combination of voices hypnotic.

She became a classical music geek early, with solo piano works by Bach on her Christmas wish list at age 7. She began "official" lessons at 8 and often had to be dragged away from the piano and sent out to play. After studies in Montreal and Boston, Isabelle received her doctorate from the Université de Montréal under the direction of Jean Saulnier. Her focus was the piano literature of the brilliant Québec composer and performer Auguste Descarries, who also taught Isabelle's grandmother, Louise Lussier. She has edited Descarries' manuscripts and recorded a solo album of his works, *Souvenirs d'Auguste Descarries*, released in 2022 on the Leaf Music label. She's performed and toured extensively with the Canadian violinist Yolanda Bruno. In 2019 they released *The Wild Swans*, an album featuring the music of 11 outstanding women composers. She collaborates with soprano and conductor Barbara Hannigan as part of the Equilibrium Young Artists program. She's played all over North America and Europe and has won dozens of prizes, including the Borromeo String Quartet Guest Artist Award.

"There is nothing that makes me feel like music," she says. "It is beauty, exhilaration, comfort, sorrow; it can tell the human experience in so many subtle shades. Success for me is knowing that, through the music I've played, someone has been moved, it's nourished their soul."



CELEBRATING 60 YEARS
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Violin 2	Nancy Case-Oates Cathy Anstey	Carole Bestvater Stewart Gillies	Elena Vigna Zhongli Hu	Rory Graham
Viola	Kate Read Norma Noseworthy	Ema Shiroma-Chao Jonathan Stevenson	Chantelle Jubenville Duane Andrews	Rosaura Aguilar
Cello	Nathan Cook Nulibeth Ortiz	Sandra Pope Gabby Toner-Godbout	Amy Collyer-Holmes Sydney Chislett	Laura Wakeham
Bass	Frank Fusari	Denise Lear	Mario Alvarado	
Flute	Michelle Cheramy	Sarah Comerford		
Oboe	Annie Corrigan	Kathy Conway-Ward		
Clarinet	Esteban Parra Campo	Brenda Gatherall		
Bassoon	Grant Etchegary	Nicole Hand		
Horn	Doug Vaughan	Libby Brennan	Michelle Stevenson	David Natsheh
Trumpet	Katie Sullivan	Jill Dawe		
Trombone	Darren McDonald			
Percussion	Rob Power			

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