

MASTERWORKS ONE

FIREWORKS

Nancy Dahn and Timothy Steeves
Duo Concertante



October 2, 2020 | 7:30PM
Online from the **St. John's Arts & Culture Centre**

Presented by
ST. JOHN'S

NSO
NEWFOUNDLAND
SYMPHONY ORCHESTRA
Marc David, conductor



Message from the Premier

Welcome to the opening night of 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



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ST. JOHN'S

Danny Breen, Mayor

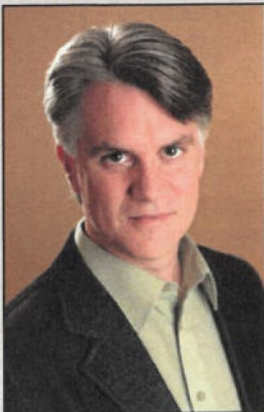


Message from the Lieutenant Governor

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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 guests will be:

Marc David, conductor; Guest Artists: Duo Concertante (Nancy Dahn and Timothy Steeves); and Katie Sullivan, principal trumpet.



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

THE FIREFLY

<p>Makes 1 drink: 2 oz. vodka 4 oz. grapefruit juice 1 oz. grenadine</p>	<p><i>Pour the vodka and grapefruit juice into a shaker with ice. Stir well and strain into a highball glass. Add the grenadine and stir again.</i></p>
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Programme

Capriol Suite - Peter Warlock (10 minutes)

- I. Basse-Danse, Allegro moderato, D minor
- II. Pavane, Allegretto, ma un poco lento, G minor
- III. Tordion, Con moto, G minor IV. Bransles, Presto, G minor
- V. Pieds-en-l'air, Andante tranquillo, G major
- VI. Mattachins (Sword Dance), Allegro con brio, F major

Double Concerto for Violin and Piano - Felix Mendelssohn (40 minutes)

- I. Allegro II. Adagio III. Allegro molto

Intermission (5-7 minutes)

NSO HALFTIME SHOW - NSO Brass Quintet

Katie Sullivan, Jill Dawe, Emily Dunsmore, Hillary Simms and Catherine Tansley

Canzona per sonare No. 2 - Giovanni Gabrielli, arr. Eberhard Ramm (3 minutes)

Killer Tango - Sony Kompaneck (4 minutes)

Royal Fireworks - George Frideric Handel (20 minutes)

- I. Overture (Adagio – Allegro – Lentement – Allegro)
- II. Bourrée III. La Paix (Largo alla siciliana)
- IV. La Réjouissance (Allegro) V. Menuets I and II

GUEST ARTISTS

Duo Concertante is one of Canada's leading piano and violin ensembles. Based at Memorial University, Nancy Dahn and Timothy Steeves have toured across North America, Europe and China and released eleven CDs. The duo was awarded the Juno for Classical Composition of the Year in 2011 and has been presented EMCA for Classical Composition of the Year for the past three years. The NSO is thrilled to welcome Duo Concertante to the first Masterworks of the Reimagine Series to perform Mendelssohn's *Double Concerto for Violin and Piano*.

PROGRAM NOTES

Peter Warlock (1894-1930) composed one of his most famous works, the *Capriol Suite*, in 1926. Originally conceived for piano duet, the composer later orchestrated the suite. Warlock, whose birth name was Philip Arnold Heseltine, adopted this pseudonym in 1916 possibly to reflect his interest in witchcraft and the occult. He was Heseltine for his intellectual pursuits as music critic, scholar and editor of early music manuscripts. But as a composer, he was Warlock, and his pursuits included drugs, alcohol, callous misogyny and notorious debauchery. In the meantime, his musical output consisted mostly of vocal works including *The Curlew*, transcriptions of Elizabethan works, an edition of Purcell's *String Fantasias*, and a biography of his mentor Frederick Delius. Where did he find the time?

The *Capriol Suite* is a set of dances in French Renaissance style. It begins with the complex cross rhythms and syncopations of the boisterous *Basse Danse*. A stately *Pavane* is followed by a sprightly *Tordion*, similar to the better-known galliard. The *Bransles*, basically a line or circle dance, features contrasting dynamics, a swooping ascending scale motif, more pizzicati and an exciting accelerando. The influence of Delius is heard in the lush, songlike melody of *Pieds en l'Air*. The suite ends abruptly with the frenetic *Mattachins* (Sword Dance). All this, and not a whiff of depravity!

Felix Mendelssohn (1809-1847) was fourteen years old when he composed the *Double Concerto for Violin, Piano and Orchestra*. His main influences were J.S. Bach for his contrapuntal writing and Mozart for his superb melodic gifts. Felix began to form his compositional skills as a pre-teen. In just a few years he developed a mastery of counterpoint and Classical sonata form. Felix exerts his teenage independence with a few surprises in this largely conventional three-movement work.

The *Allegro* begins with a robust Bach-like motif in the orchestra. Soon after, a lyrical Mozartian melody is heard as the soloists patiently wait their turn. At last, the pianist plays an elaborate arpeggiated flourish, followed by solo violin. Both soloists continue in this unexpected fashion before returning to the opening ideas. The interplay of "Bach" and "Mozart," along with extraordinary virtuosity from the soloists, is supported by the orchestra. In another surprise move, the development section begins with a Baroque "recitative" in the violin over an extended


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(Program notes, cont'd.)

tremolo in the piano. This leads to a rhapsodic, introspective passage before the return to the development proper. Everything else follows convention including the cadenza composed by Mendelssohn himself. Ideas creatively re-imagined are the piano arpeggio flourish, the lyrical melody in violin and the return to the opening theme, as the orchestra joins in to end the movement. The *Adagio* is a masterpiece of melodic simplicity and lyricism. The orchestra presents a tender melody which each soloist takes turns elaborating while the other acts as accompanist. Both try to outdo each other in increasingly florid passages. An exuberant Rondo, *Allegro molto*, begins first in piano, followed by violin and only then the orchestra. The soloists present yet more dazzling technical feats accompanied by orchestra, until everything suddenly calms down with a staid chorale in the piano. The four note theme of the chorale is reminiscent of the opening of the first movement. The Rondo continues with ever more spectacular virtuosity and drama until the work ends with powerful chords.

The Double Concerto was first performed in 1823 at the Mendelssohn's home with Eduard Rietz at the violin and Felix at the piano. The unpublished work remained unknown until the autobiographic score was discovered at the Berlin State Library in 1950. The first 20 th century performance with string orchestra took place in 1957. Fortunately for us, in 2014, Duo Concertante (Nancy Dahn, violin and Timothy Steeves, piano) recorded the Double Concerto with the NSO under the direction of Marc David. The recording was dedicated to the memory of Gerry Germain, an avid music lover and a generous supporter of the arts including the NSO. We can just imagine Gerry shouting "Brava! Bravo!"

King George II of England requested a suitably fitting work from George Frederick Handel (1685-1759) to celebrate the signing of the Treaty of Aix-la-Chapelle (1748), thus ending the war of Austrian Succession. *The Royal Fireworks Suite* (1749) was originally composed for a vast ensemble of winds (including 24 oboes), brass and percussion. Elaborate preparations were made for the outdoor event which included an impressive display of fireworks. It rained! The fireworks fizzled, there were some calamities, but the music was a brilliant success. *The Royal Fireworks*, a Baroque dance suite, is one of Handel's most popular works. The first and longest movement is a dignified French Overture, complete with majestic winds and brass, dotted rhythms and thunderous drum rolls. Stirring trumpets and horns herald a faster lilting dance section. A lively *Bourrée* precedes *La Paix* (Peace), a gentle movement in the style of a Sicilian dance. Horns, trumpets and bombastic percussion capture the celebratory atmosphere of *Réjouissance* (Rejoicing.) Two *Menuets* then provide a glorious display of pomp and circumstance bringing the suite to a suitably regal close. It's fit for a king!

- Mary O'Keeffe, musicologist/harpsichordist

Special thanks to our rehearsal and accommodations partner:



ORCHESTRA PLAYERS

Violin 1	Heather Kao Andy Kao Natalie Finn	Dominic Greene Lauren Smee	Danielle Greene Daniel Fuchs
Violin 2	Nancy Case-Oates Elena Vigna Stewart Gillies	Carole Bestvater Alem Ballard	Peter Gardner Caitlin Brown
Viola	Kate Read Norma Noseworthy	Maria Cherwick Mahina Graham-Laidlaw	Ema Shiroma-Chao
Cello	Nathan Cook Nancy Bannister	Sandra Pope	Amy Collyer-Holmes
Double Bass	Frank Fusari	Denise Lear	Audrey Dawe-Sheppard
Flute	Grace Dunsmore	Sarah Comerford	
Oboe	Valerie Holden	Kathy Conway-Ward	Annie Corrigan
Clarinet	Glenn Rice	Brenda Gatherall	Liza Konstantinova
Bassoon	Grant Etchegary	Nicole Hand	Chris Williams (contra)
Horn	Emily Dunsmore David Natsheh	Doug Vaughan	Michelle Stevenson
Trumpet	Katie Sullivan Michael O'Keefe	Jill Dawe	Emily Finch
Trombone	Darren McDonald	Hillary Simms	
Bass Trombone	Andrew Cooper		
Tuba	Catherine Tansley		
Percussion	Rob Power Jamie Moran	Etienne Gendron	Ethan MacGowan

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Kyle McDavid, Graphic Designer
Anglican Cathedral of St. John the Baptist



ST. JOHN'S



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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

Mare David, conductor



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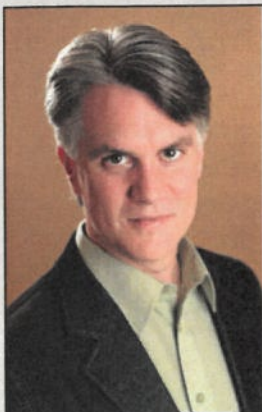


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This week's guest will be:
Ofra Harnoy, cello soloist (guest artist)



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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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
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& 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-18th 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
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Valerie Holden, Librarian
Steve Lilly, Audio Engineer
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ST. JOHN'S



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PROGRAMME

MASTERWORKS

LEE ON THE KEYS

Michael Lee, piano

April 30, 2021 | 7:30PM

Online from the **St. John's Arts & Culture Centre**

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NEWFOUNDLAND
SYMPHONY ORCHESTRA

Marc David, conductor



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ST JOHN'S
CONFERENCE CENTRE





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

GUEST ARTIST

Michael Lee enjoys an active and wide-ranging musical career as both a solo and collaborative pianist. He has performed throughout North America and Europe, studied at eminent music festivals and has worked as a répétiteur and music director for opera productions. Recent concert engagements have taken him around Ontario and through the southeastern US.

In addition to his performing career, Michael is an equally passionate teacher dedicated to fostering a new generation of musicians. He is currently an instructor at the University of Toronto, has previously served as an adjudicator for music festivals and has also been involved in many outreach projects with the goal of disseminating classical music to youth.

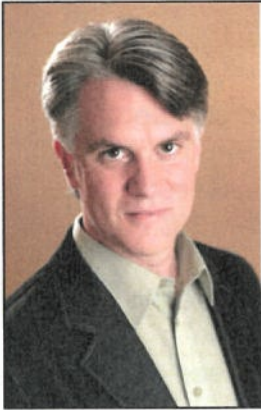
Michael was born and raised in St. John's, Newfoundland. He holds two graduate degrees—a Doctor of Musical Arts and a Master of Music—from the University of Toronto, and a Bachelor of Music from Memorial University of Newfoundland, where he was awarded the University Medal of Academic Excellence upon graduation. His most influential musical mentors have been Marietta Orlov and Dr. Kristina Szutor. He has received full scholarships for his studies at each institution.

PROGRAM NOTES

2 Metres – a familiar phrase nowadays - was composed in 2020 by conductor and violinist Peter Gardner, a familiar name to concert-goers in Newfoundland & Labrador. The full title, *2 Metres for Socially Distanced Chamber Orchestra*, refers to national and provincial guidelines which require social distancing in all gatherings including the arts. This means that all NSO musicians must be 2 metres apart on stage for rehearsals and concerts. Peter Gardner has dedicated *2 Metres* to the entire NSO team for their extraordinary efforts to present a full 2020-2021 season despite these social distancing requirements. *2 Metres* is also dedicated to all the medical practitioners, care givers and support persons who have helped those afflicted world-wide.

In the composer's words: *In writing this work I wanted to depict the creeping cloud of COVID-19, its appearance, its demise and its stronger return. The creeping spread of the virus is given by the woodwinds, and later by all the strings as the virus gathers momentum on its return. The virus is depicted as small, quick motifs passed from player to player, just as the virus is assiduously spread from person to person. We ultimately arrive at a state of peace where the virus is finally vanquished by the skill and tenacity of those who have developed a vaccine. There is now hope for happier times ahead.*

Wolfgang Amadeus Mozart (1756-1791) was a keyboard virtuoso and composer from early childhood. Some of his earliest piano concertos were adaptations of sonatas by Johann Christian Bach, a composer who popularized the piano in England. Mozart moved to Vienna as a free-lance musician in 1781. His piano concertos from this time are striking are in terms of their exceptional quality and originality and the interplay between soloist and orchestra.



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This week's guest will be:

Michael Lee, piano

Peter Gardner, NSO concertmaster emeritus & composer

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

IRISH FAREWELL



Makes 1 drink:

-Agave nectar or honey, as needed

-Cinnamon, as needed

-1 ounce Smirnoff Kissed Caramel vodka
(or other vodka)

-Apple juice, as needed

1. Use a clean finger or a small pastry brush to coat the outer rim of the glass with a thin coat of of the agave or honey - this is just to create a sticky surface, so a light coat is all you need.
2. Sprinkle the cinnamon over the coating to crate a dusty rim. If you prefer a sweet rim, you could use cinnamon sugar, or plain sugar instead.
3. Fill the glass with ice, then add the vodka and apple juice. Stir and serve.

Programme

2 Metres for Socially Distanced Chamber Orchestra – P. Gardner (5 minutes)

Concerto for Piano No. 20 in D minor, K.466 – W.A. Mozart (30 minutes)

I. Allegro II. Romanze III. Rondo, Allegro assai

Intermission

NSO HALFTIME SHOW - JAN Piano Trio

Amy Collyer-Holmes cello, Jenny Griffioen piano, Nancy Case-Oates violin

Sonata No 14 in A major - Handel - Adagio, Allegro, Largo, Allegro

Melodie – Rubinstein

Symphony No. 45 ("Farewell") – F.J.Haydn (25 minutes)

I. Allegro assai II. Adagio III. Menuet. Allegretto IV. Finale. Presto - Adagio

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(Program notes, cont'd.)

Mozart's Piano Concerto No. 20 in D minor, K.466 was premiered in 1785 with the composer playing and conducting from the piano. Since Classical composers generally favoured major keys, Mozart's choice of D minor, the same key as his opera *Don Giovanni*, represented an uncharacteristically dark mood. The first movement *Allegro* begins quietly with a syncopated melody in strings accompanied by rumbling triplet motives. Flutes brighten up the orchestral palette with short solo passages. Oboes and horns add a rich background. Mozart had a particular fondness for the woodwinds. He took advantage of their distinctive colours and capabilities and liberated them from their traditional role of doubling the strings. Oboes and bassoons introduce a transitional passage to a gentle theme in second violins. The solo piano presents a new melody followed by rippling scales, arpeggios and rapid broken octave passages in unison, while the strings are supported by horns and bassoons. Contrasting ideas in winds and pianistic embellishments enhance the orchestral texture while long solo sections display the virtuosity of the pianist. Mozart improvised the cadenza during performance, but written out cadenzas later became the norm.

The second movement *Romanze* in B flat major features a gentle melody for piano alone repeated by the orchestra. This alternation continues as a wind choir and horns create warm sonorities. A new lyrical melody in piano is accompanied by repeated notes in strings. The tranquil mood is shattered by a sudden outburst in G minor. Intricate configurations and non-stop piano arpeggios are supported by winds. Forceful string punctuations announce a return to the genial piano melody which brings the movement to a sublime close.

Wolfgang's father commented disapprovingly that the copyist was finishing the last movement *Rondo* just before the premiere performance. The ink was still wet! This D minor movement begins with a spirited arpeggio theme in solo piano. The orchestra joins in with syncopated rhythms. Alternating melodies with varied accompaniments lead to a cheerful F major theme in the woodwinds reiterated in the piano. In general, the texture alternates between solo piano, piano with strings, or piano with winds. Frequent motivic exchanges between winds and piano eventually lead to a grand orchestral *tutti* preceding the cadenza. Just as the turbulent *Rondo* seems to come to an end, the oboe presents the cheerful F major key theme now in D major. With boundless exuberance, the piano and orchestra continue in the major mode for an unexpectedly joyful finish in keeping with the Classical ideal: "Send them home happy!"

Franz Joseph Haydn (1732-1809) composed his **Symphony No. 45 in F sharp minor ("Farewell")** in 1772 at the Court of Esterhazy. Pure energy propels the forceful *Allegro Assai* movement of this work, the only 18th century symphony in this key. The unusual

Special thanks to our rehearsal and accommodations partner:



(Program notes, cont'd.)

tonality, dropping minor third arpeggios, agitated syncopations, *sforzandi*, and driving repeated notes portray elements of Haydn's *Sturm und Drang* phase (1760s to early 1770s). Inspired by a literary movement of the same name, it allows for more emotional expression reflected musically by minor keys, driving rhythms, angular themes and sudden contrasts. The entire movement is based almost exclusively on the opening bars. In the development section, the theme switches to the major mode, but after an unexpected pause, a new lyrical melody appears. Following another pause the opening minor theme returns with even more intensity. Sudden key changes, increased chromatics, louder dynamics and rhythmic accents bring this breath-taking movement to an abrupt end.

The graceful *Adagio* in A major starts with a dignified melody in muted violins accompanied by the other strings. Delicate grace notes are transformed into short-long 16th note motives which take on considerable significance as melodic and accompanying figures. Expressive passages in first violin, poignant melodies in alternating major-minor modes, subtle syncopations and chromatic lines add more gravity to the middle section. Though the winds generally double the strings, a few exceptions stand out, namely, short melodic statements in oboes and horns, and descending thirds in oboes with horn accompaniment.

The *Minuet* and *Trio* is full of Haydnesque surprises such as the key of F sharp major, major-minor mode shifts, and sudden dynamic contrasts. The *Minuet* opens with a sprightly melody in the violins with exclamations from oboes and horns. Winds reinforce the strings most of the time. However, the *Trio* conspicuously features horns to present the melody. Each section of this movement closes with a demure descending violin motif.

Sturm und Drang elements of the first movement are even more exaggerated in the F sharp minor *Presto*. Powerful orchestral momentum, reinforced by metric and dynamic surprises, comes to a screeching halt and a sudden pause! Here's where the "Farewell" nickname comes from! Each year, Haydn and his orchestra spent months in the summer palace of Prince Nicholas in Esterhazy. In 1722, they were commanded to stay much longer than usual. Eager to return to their families they asked Haydn to intercede. This he did in a unique way. Following the sudden aforementioned pause, he defied conventional expectations and wrote a charming *Adagio* in F sharp major. As the meandering tune proceeded, the musicians took turns "snuffing out their candles" and leaving the room. The music ends in a whisper with two muted violins playing in near darkness. Haydn's plan to help his musicians worked. Prince Nicholas got the hint and sent them home happy!

- Mary O'Keeffe, musicologist/harpsichordist

ORCHESTRA PLAYERS

Violin 1	Heather Kao Lauren Smee	Dominic Greene Daniel Fuchs	Andy Kao Natalie Finn
Violin 2	Nancy Case-Oates Elena Vigna	Carole Bestvater Lauren Smee	Peter Gardner Rory Graham
Viola	Kate Read Ema Shiroma	Maria Cherwick Mahina Graham-Laidlaw	
Cello	Nathan Cook Amy Collyer-Holmes	Sandra Pope Nancy Bannister	
Double Bass	Frank Fusari	Denise Lear	Audrey Dawe-Sheppard
Flute	Grace Dunsmore		
Oboe	Valerie Holden	Kathy Conway-Ward	
Bassoon	Grant Etchegary	Nicole Hand	
Horn	Emily Dunsmore	Doug Vaughan	
Trumpet	Katie Sullivan	Jill Dawe	
Trombone	Darren McDonald		
Percussion	Rob Power	Etienne Gendron	

THANK YOU

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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 winter 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

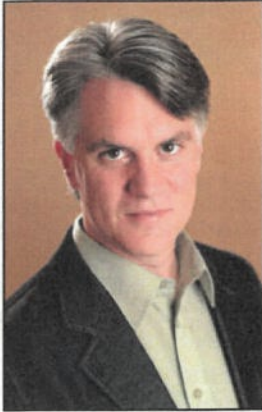


Message from the Lieutenant Governor

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 *reimagining*, 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's guest will be:
Kerri MacPhee, conductor
Marc David, NSO Music Director



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

BLUEBERRY SERENADE

Makes 1 drink:

- 1 1/2 oz. vodka
- 1/2 oz. lemon juice
- 1/2 oz. honey syrup
- 2 basil leaves
- 2 oz. 100% Juice Organic Cranberry/Blueberry
- Fresh blueberries, garnish
- Lemon wedge, garnish

1. Combine vodka, lemon juice, honey syrup, basil leaves and cranberry/blueberry juice in a cocktail shaker filled with ice.

2. Shake and strain into a martini glass.

3. Garnish with a blueberry and lemon skewer.

Programme

In this Broad Earth - S. Bryant (4 minutes)

Octor for Wind Instruments - I. Stravinsky (16 minutes)

- I. Sinfonia (Lento – Allegro moderato) II. Tema con variazioni (Andantino)
III. Finale (Sempre, Tempo giusto)

Serenade for wind instruments, cello and double bass in D minor Op. 44, B. 77 - A. Dvořák (25 minutes)

- I. Moderato, quasi marcia II. Minuetto. Tempo di minuetto
III. Andante con moto IV. Finale. Allegro molto

INTERMISSION

Music by Danielle Greene, violin; Maureen Volk, piano

Violin Sonata in A Major, D.574, "Grand Duo" - Schubert (12 minutes)

- I. Allegro Moderato II. Scherzo

String Symphony no. 6 in E-flat major - F. Mendelssohn (12 minutes)

- I. Allegro (E-flat major) II. Menuetto – Trio I, II III. Prestissimo

Two Melodies op. 53 - E. Grieg (9 minutes)

- I. Norwegian. Allegro risoluto - Poco tranquillo II. The First Meeting. Lento

GUEST ARTIST

Kerri MacPhee is a D.M.A. candidate at Texas Tech University, specializing in Wind Band Conducting. Kerri holds degrees from Memorial University of Newfoundland, Mount Allison University, and was the first RBC Emerging Artist Resident Conductor of the Newfoundland Symphony Orchestra.


Mrs. MacPhee has conducted the Newfoundland Symphony Orchestra, the Mount Allison University Wind Ensemble, the MUN Wind Ensemble, as well as the MUN Junior Band Week summer program. In her time in Texas as a Graduate Teaching Assistant, Mrs. MacPhee assisted with conducting the 400-member *Goin' Band from Raiderland* marching band as well as conducting all four of the Texas Tech University Bands.

Growing up Mrs. MacPhee was an active member of the Canadian Cadet Movement and enrolled as an officer in the Canadian Armed Forces in 2007 to continue her work with the program. Now a Lieutenant (Navy), she has also been an Aide-de-Camp to the Lieutenant Governor of Newfoundland and Labrador since 2016.

PROGRAM NOTES

Steve Bryant (b. 1972) is an acclaimed American composer, conductor and educator. His eclectic output consists of works for orchestra, chamber music, wind ensemble, and band, as well as electronic music. He composed *In This Broad Earth* for brass ensemble and percussion in 2015. The title comes from Walt Whitman's poem "Song of the Universal," from *Leaves of Grass*. Bryant states that this short fanfare is inspired by the beauties of nature and a celebration of the earth. As a composer, he aims "to write music that leaps off the stage to grab you by the collar and pull you in." (stevebryant.com.) Composed for trumpets, horns, trombones, euphoniums and tubas along with a vast assortment of percussion instruments, *In This Broad Earth* does just that. An attention-getting clash is followed by a loud theme composed of a four-note rising motive which is distributed through all the instruments in varied forms. These pervasive motivic variations are enhanced by colourful percussion and a wide range of dynamics. The powerful solemnity of the opening switches to a lighter faster section and culminates in a triumphant crescendo to an abrupt end. Mission accomplished!

Composer **Igor Stravinsky** (1882-1971) made a name for himself with his early Russian influenced music such as *The Firebird* and *Petrushka*. These scores feature lavish orchestration and depict stories and characters. In 1913, his pagan-influenced ballet, *The Rite of Spring* provoked a near-riot. Ten years later, his *Octuor* (aka Octet for Winds) elicited equally shocked though less violent reactions because of its unprecedented about-face of musical style.



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(Program notes, cont'd.)

Much has been written about this short but revolutionary work, including the composer's "Some Ideas about my Octuor" which appeared in *The Arts*, (London), 1924. Here are a few samples:

My Octuor is a musical object. This object has a form and the form is influenced by the musical matter from which it is composed. My Octuor is not an "emotive" work but a musical composition based on objective elements which are sufficient in themselves.

Stravinsky chose an unusual array of instruments (flute, clarinet, 2 bassoons, trumpets in C and A, tenor and bass trombone) in order to capture the "rigidity of the form" he had in mind, and also to clarify the musical architecture by means of the sonorities of each instrument. This work marks the beginning of Stravinsky's Neo-Classical style, a term he deemed "meaningless." The style combines the forms and techniques of 18th century classical music with 20th century harmonic language and often complex rhythmic features. From beginning to end, counterpoint is a fundamental feature of the Octet, from simple two-part invention style to intricate four to six-part writing in the second movement's fugato variation. Stravinsky wrote: *I consider counterpoint as the only means through which the attention of the composer is concentrated on purely musical questions.*

The *Octuor* contains three movements. The opening *Sinfonia* is in sonata form with a Haydn-inspired slow introduction in woodwinds. The sonata-allegro bursts into a jagged march theme with everchanging metres and tempi played by the entire ensemble. The second movement, *Tema con variazioni*, originated as a waltz which Stravinsky subsequently turned into this set of variations. In fact, the movement is a combination of rondo and variation forms modelled on the slow movement of Mozart's *Piano Concerto K.452*. The *Tema* begins gently with flutes and clarinets in unison accompanied by syncopated chords in the other instruments. Variations 1, 3 and 6 are similar and marked Variation A in the score. This forte recurring section is described by Stravinsky as a "ribbon of scales." A virtuosic feat for all, it introduces new variations with different characteristics, notably, a march (variation 2), a waltz (variation 4), a cancan (variation 5), and a slow fugato section (variation 7). Stravinsky inverted the intervals at the beginning of the movement to create the fugato subject which is played in rotation by pairs of instruments. Following an impressive crescendo and decrescendo, a solo flute cadenza leads to the *Finale* inspired by J.S. Bach's Two-part Inventions for keyboard. Soon after, the contrapuntal texture unexpectedly becomes chordal as the *Octuor* closes with jazzy syncopations.

Stravinsky sums up the essence of Neo-Classicism which would pervade his compositions for three decades: *I consider that music is only able to solve musical problems; and nothing else, neither the literary nor the picturesque, can be in music of any real interest.*

Czech composer **Antonin Dvořák** (1841-1904) was so impressed upon hearing a performance of Mozart's *Serenade for Winds in B-flat major K.361* that he immediately set out to write his own composition for a similar ensemble. He accomplished this in just two weeks in January 1878, and his *Serenade for Wind Instruments, Cello and Double Bass in D minor, Op.44* was

(Program notes, cont'd.)

premiered ten months later with the composer at the podium. Written for pairs of oboes, clarinets and bassoons, a contrabassoon and three horns. Dvořák also added a cello and double bass, like Mozart. The conventional forms of the four movements are enlivened by his unique melodic inventiveness and Czech folk-like dance rhythms.

The dotted rhythms of the opening *Moderato quasi marcia* evoke popular central European village bands. The jaunty first theme, presented by principal oboe and repeated three more times, is supported by the strings in unison octaves with the bassoons. Lyrical interjections are heard in clarinets. This is followed by a perky new tune, sudden pauses, long oboe melodies, interactions between all the instruments, and a teasing transition back to the march theme.

The Classical form of the *Menuetto* movement is strongly flavoured by rhythms of Czech folk dances. The tuneful “sousedska”, a gentle dance in triple time according to the Dvořák Archive, is introduced by the oboes, repeated by clarinets, accompanied by bassoons and strings and augmented by horns. A “furiant” comes next. This is a quick dance with sudden switches between duple and triple meters. It begins with trill motives in oboes and clarinets. Everyone joins in leading to an impish return to the charming “sousedska.”

The third movement *Andante con moto* is clearly a homage to Mozart’s *Serenade, K.361*. It begins with syncopated horns and cello while the clarinets and oboes share a lyrical melody. It would be difficult to match the perfection of the barely perceptible emergence of the oboe in Mozart’s work, but Dvořák’s tribute has its own grace and elegance. Gentle woodwind dialogues are accompanied by horns and strings. A serene four-note motive floats over repeated notes in bassoons and horns. The mood becomes quite menacing as agitated descending scales interact with different motives. Like Mozart, Dvořák delights in exploring wind colours. Slow trills in winds, odd horn dissonances and mournful descending scales bring this beautiful movement to a peaceful close.

The *Finale, Allegro molto* starts with a lively polka tune featuring many repetitions of short patterns. The form is similar to a Rondo with alternating sections in different keys. Tuneful folk-like melodies, rhythms and tempo changes permeate the movement until a surprise restatement of the first movement march. The *Finale* ends with a renewed burst of energy with spectacular fortissimo trills in clarinets and triumphant arpeggios in horns.

Composer and pianist **Edvard Grieg** (1843-1907) brought Norwegian music to international attention with compositions such as his incidental music to Ibsen’s play *Peer Gynt*, the *Holberg Suite*, and his *Piano Concerto* with a folk-influenced last movement. Grieg was above all a master of smaller genres such as songs set to texts by Norwegian writers Henrik Ibsen and Hans Christian Anderson among others. Like many composers, he transcribed a number of his works for different ensembles, a practice which made their music accessible to a larger number of performers and audiences in pre-recording times.

Two Melodies, Op. 53 (1891) is a transcription of two of Grieg’s songs for voice and piano. This composition for string orchestra begins with “Norwegian,” original title “The Goal”, from

(Program notes, cont'd.)

12 Melodies Opus 33 for Voice and Piano (1873-1880) with words by Aasmund O. Vinje. The orchestral version captures the ambience of the folk-like tune with its repeated phrases. A tranquil middle section with solo violin and cello melodies over sustained notes and atmospheric trills intensifies in mood and dynamics. The second melody, "The First Meeting" is an arrangement of *Four Poems from the "Fisher Lass," Opus 21* (1870-1872) with texts by B.M. Bjørnson. A brief arpeggio introduction is followed by a gentle Andante with short phrases which gradually become more chromatic and expansive. Lush string sonorities are interrupted by an expressive solo cello interlude. This evocative work ends serenely with a subtle touch of bittersweet dissonances.

Felix Mendelssohn (1809-1847) began his career as a composer at a very early age. By the time he was twelve years old, this child genius had written operas, chamber music works, piano compositions and six of his thirteen string symphonies (1821.) The remaining seven were completed by 1823. From the age of ten, Felix studied composition with Karl Friedrich Zelter, an enthusiastic champion of Baroque counterpoint. This was the beginning of Mendelssohn's lifelong love of J.S. Bach's music. The precocious Felix produced some of his most extraordinary compositions, the *String Octet, Op. 20* (1825), and *Incidental Music to a Midsummer Night's Dream* (1826) while still in his teens.

Mendelssohn's string symphonies were modelled on the earlier Classical style of Mozart and Haydn [who died just months after Mendelssohn's birth]. The *String Symphony No. 6 in E flat major* consists of three movements, *Allegro*, *Menuetto* and *Prestissimo*. Beginning with a cheerful tutti unison statement, the *Allegro* proceeds with light-hearted dialogues in the violins over a walking bass in violas and low strings. A new melody with sustained notes in first violins is accompanied by staccato scale patterns. Some key changes and imitation lead to a return of the opening tutti. The *Menuetto* mixes Classical and Baroque elements and extends the standard form. A forceful drone in low strings accompanies a bumptious melody in violins. In *Trio I*, violins and low strings play sustained notes while violas jump around in syncopated leaps and trills. The leaping motive then alternates between violas and first violins on the way back to a repeat of the *Menuetto*. *Trio II* features a drone in low strings and a solemn hymn melody in first violins.

The hymn phrases, remarkably similar to J.S. Bach's chorale "O Haupt voll Blut und Wunden" from the *Saint Matthew Passion*, are interspersed with themes from the *Menuetto*. A majestic fortissimo statement of the four-voiced chorale then leads to further development of the *Menuetto* ideas to conclude the movement. The *Prestissimo* makes an abrupt entry in a burst of boisterous enthusiasm. It is full of surprises as its youthful composer appears to try out everything he has absorbed so far. The movement contains virtuosic passages with frenzied scales and furious arpeggios, sudden pauses, a whimsical theme of repeated notes, tuneful melodies, and sophisticated Bach-style contrapuntal writing. This delightful symphony ends with the irrepressible energy of its brilliant young composer.

- Mary O'Keeffe, musicologist/harpsichordist

ORCHESTRA PLAYERS

Violin 1	Heather Kao Lauren Smee	Dominic Greene Danielle Greene	Andy Kao Daniel Fuchs
Violin 2	Nancy Case-Oates Elena Vigna	Carole Bestvater Rory Graham	Peter Gardner Valerie Hewson
Viola	Kate Read Chantelle Jubenville	Maria Cherwick Mahina Graham-Laidlaw	Ema Shiroma Norma Noseworthy
Cello	Nathan Cook Sarah Jane Johnson Laura Ivany	Amy Collyer-Holmes Nancy Bannister	Vernon Regehr Katherine Shipley
Double Bass	Frank Fusari	Denise Lear	Audrey Dawe-Sheppard
Flute	Sarah Comerford		
Oboe	Valerie Holden	Kathy Conway	
Clarinet	Peter Perez	Brenda Gatherall	
Bassoon/Contra	Grant Etchegary	Nicole Hand	Chris Williams
Horn	Emily Dunsmore	Doug Vaughan	Michelle Stevenson David Natsheh
Trumpet	Michael O'Keefe	Emily Finch	Katherine Moffatt
Trombone	Darren McDonald	Mark Brennan	Hillary Simms
Euphonium	Connor Rodkin	Hannah Sparkes	
Tuba	Catherine Tansley	Veronica Morgan	
Percussion	Rob Power Nicholas Hiscock	Etienne Gendron Jamie Moran	Jack Etchegary Liam Robbins

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STRINGIN' IT

Frank Fusari



October 17, 2020 | 7:30PM

Online from the St. John's Arts & Culture Centre

Presented by



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

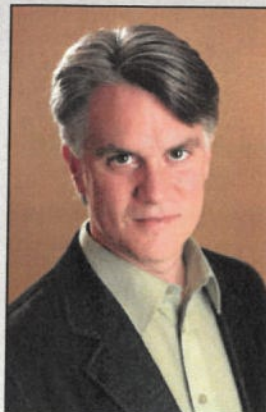


Message from the Lieutenant Governor

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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 guests will be:

Steve Power, Production Manager/Video Production/Editing; Guest Artist: Frank Fusari, bass.



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

THE ITALIAN SCREWDRIVER

Makes 1 drink:

1.5 oz. citrus vodka
3 oz. orange juice
1 oz. grenadine
Splash of ginger ale

Pour ingredients into a shaker with ice. Stir well and strain into a highball glass over ice. Garnish with a slice of fruit.

Frank Fusari, bass Marc David, conductor

Programme

Symphonie Concertante in G major, Op. 13 - Chevalier de Saint-Georges (15 minutes)

I. Allegro II. Rondeau

Featuring: Heather Kao, violin and Nancy Case-Oates, violin

Concerto for Contrabass - Giambattista Cimador (12 minutes)

I. Allegro II. Larghetto III. Allegro

Intermission (5-7 minutes)

NSO HALFTIME SHOW - NSO Brass Quintet

Katie Sullivan, Jill Dawe, Emily Dunsmore, Hillary Simms and Catherine Tansley

Water Music Suite - George Frideric Handel, arr. Wanda Sobieska (3 minutes)

I. Hornpipe in D II. Air III. Hornpipe in F

Serenade for Strings - P. Tchaikovsky (30 minutes)

I. Pezzo in forma di sonatina: Andante non troppo - Allegro moderato

II. Valse: Moderato - Tempo di valse III. Élégie: Larghetto elegiaco

IV. Finale (Tema russo): Andante - Allegro con spirito - Molto meno mosso - Tempo I - Più mosso

Special thanks to our rehearsal and accommodations partner:



GUEST ARTIST

About Frank Fusari: Originally from Kitchener, Ontario, Frank Fusari has been the principal bassist for the Newfoundland Symphony Orchestra and Sinfonia since 1994. Frank is a well-respected music educator in the community who's work you will find on local albums and in live performances around the city. He performs regularly with many established local performers and groups including Sean Panting, Sandy Morris, Shallaway, Spirit of Newfoundland, the ASQ, Pat Boyle, Brad Jefford, and many others. Frank is also an accomplished accordion player.

PROGRAM NOTES

The Global Black Lives Matter movement has provided the incentive to learn about artists who have been ignored or under-represented in European and Western cultures. A case in point is **Joseph Bologne** (b. 1739 or 1745; d. 1799), later dubbed **Chevalier de Saint-Georges** by Louis XV. This virtuoso violinist, conductor, equestrian and fencing master composed numerous instrumental works as well as operas and songs. Born in Guadeloupe, Joseph was the illegitimate son of a married French plantation owner and a teenage slave originally from Africa. When Joseph was a youngster, his father, Georges de Bolonge Saint-Georges, resettled in Paris with his entire family. As a young man, Joseph was hired as violinist in the *Concerts des Amateurs* series, and later was named director of the prestigious *Concerts Spirituels*. Among his many accomplishments, Bologne led the premieres of Haydn's "Paris" Symphonies with the newly formed *Concert de la Loge Olympique* in 1787. Prior to this, he had been turned down as director of the Académie Royale de Musique because of a petition to Marie-Antoinette by performers who objected to accepting orders from a "mulatto." Racism was as rampant then as it is now. Even some of the Enlightenment philosophers considered black Africans inferior to white Europeans.

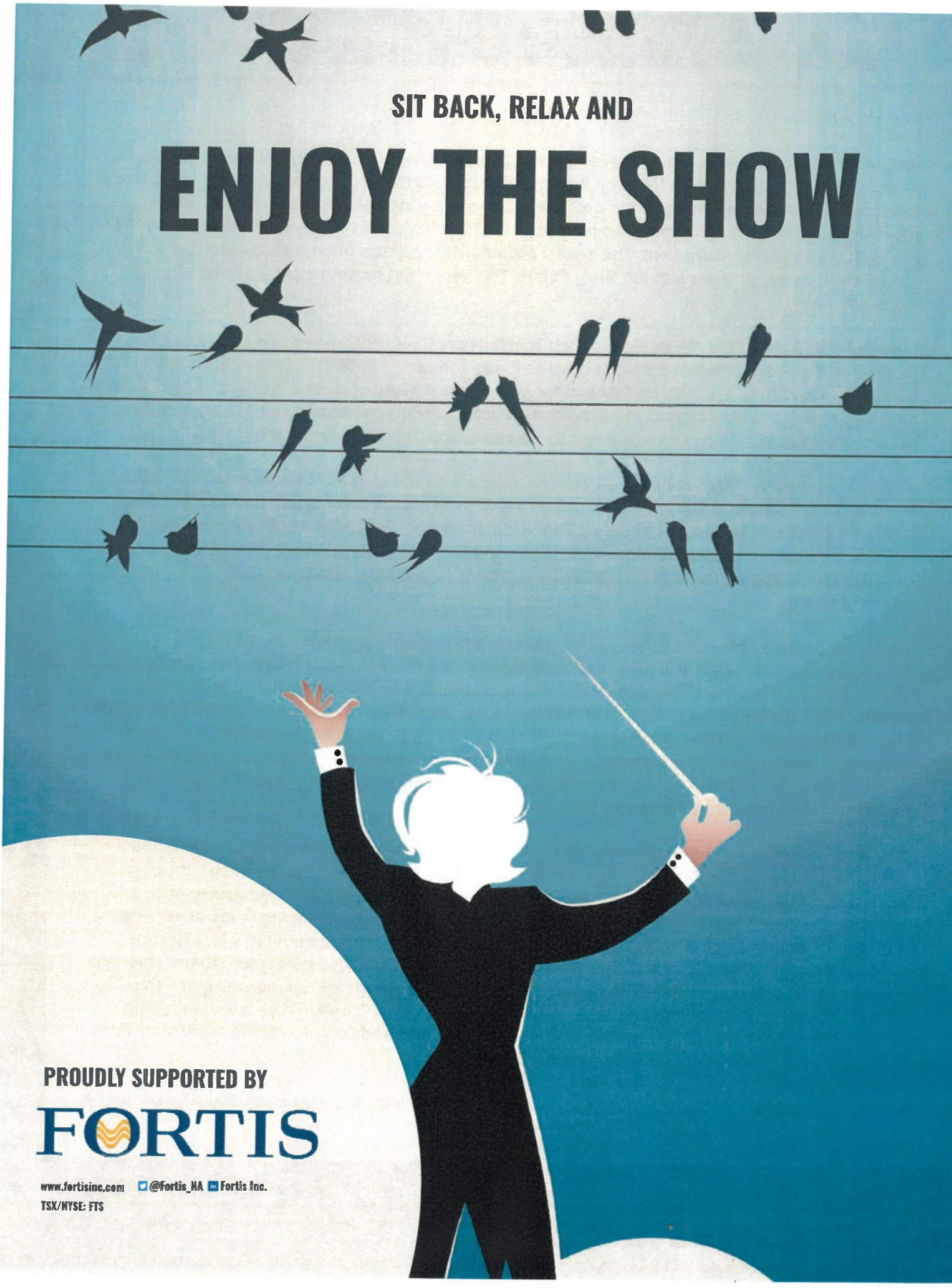
Joseph Bologne's composing career flourished in the 1770s. His **Symphonie Concertante in G for two violins, Opus 13** is one of eight in this new genre composed between 1775 and 1778. The first movement *Allegro* features attractive melodies over a non-stop chordal accompaniment. Solo violins engage in dialogues, duets or difficult accompanying passages in the upper reaches of the instrument. A diversion to the minor key calls for more demanding passages for the soloists. In the *Rondeau*, the melodic range of the solos is even more expanded. Unexpected solo cadenzas introduce a minor key theme. The work typifies the light texture, pleasing melodic lines, and the elegant clarity of Classical style. Soon after the French Revolution proclaimed the equality of all men in 1789, Joseph Bologne commanded a regiment of 1000 Black soldiers in the revolutionary army. Yet, more than two centuries later, the fight for equality still continues.

Venetian born composer **Giambattista Cimarosa** (1761-1805) is perhaps best-known for his **Concerto for Contrabass**. Violinist, pianist, singer and composer, Cimarosa moved to London, England as a singing teacher. There, he became a publisher of English and Italian vocal works as well as Mozart's compositions. Along with Bottesini, Dittersdorf and Vanhal, Cimarosa is one of the few Classical composers to write a concerto for double bass. The Concerto in G major was probably written for his friend Domenico Dragonetti (1763-1846) himself a virtuoso performer and composer of double bass concertos. Originally intended for Dragonetti's 3- stringed instrument, Cimarosa's stylish and

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ENJOY THE SHOW

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(Program notes, cont'd.)

elegant concerto consists of three movements in Classical style. The opening *Allegro* begins with an ascending arpeggio motive followed by a melodic second theme. The soloist embellishes these ideas with light accompaniment in the orchestra. Sustained winds highlight the middle section providing a bright contrast to the deep pitches of the bass. A gentle melody in horns leads directly to the lyrical *Larghetto* movement. The soloist accompanies a lyrical oboe melody, then, after a suspenseful pause, plunges into the lively *Finale*. This very short movement is full of humour and high spirits.

Serenade for Strings, Op. 48 by **Peter Ilyich Tchaikovsky** (1840-1893) has been an everlasting favorite of chamber orchestra conductors since it was composed in 1880. Tchaikovsky wrote to his publisher, "I love this serenade terribly and fervently hope it might soon see the light of day." At this time, he was reluctantly composing the bombastic 1812 Overture, and had already completed two piano concertos, his violin concerto, a few symphonies and the ballet *Swan Lake*.

The first movement, *Pezzo in forma di sonatina*, displays a remarkable variety of dynamics, sounds and textures. A poignant four-note downward motive in all strings followed by a yearning melody (*Andante con moto*) soon leads to the uplifting main theme of the sonatina (*Allegro moderato*). A sharp contrast is provided by the whimsical second theme with its persistent sixteenth notes and brusque syncopations. The solemn introduction returns to close the movement with powerful chords.

The wildly popular *Valse* had to be repeated during the premiere performance. Its graceful melody moves from cellos and basses to violins and to the inner strings, while the accompanying instruments swirl in ballet-like arabesques. The light texture is enhanced by frequent pizzicato strings. The *Valse* ends delightfully in an ethereal wisp. The *Elégie* introduction begins enigmatically due to frequent pauses and tonal ambiguity. It soon settles into an expansive melody in first violins, then cellos and violas with accompanying triplet figures. The movement increases in drama until a solo violin cadenza leads back to the now muted introduction-truly a moment of magic! The movement ends in barely perceptible harmonics.

The *Andante* beginning of the *Finale* with its muted, sustained chords feels like a continuation of the *Elégie*. A slow Russian folk song, "On the Green Meadow," emerges, hesitates, pauses, then becomes a lively tune "Under the Green Apple Tree." The *Allegro spirito* is dominated by this sprightly theme which is later paired with an expressive melody beginning in the cellos. The movement continues with limitless variants of these contrasting ideas combined with vigorous intensity and excitement. The activity comes to a dramatic halt followed by a return to the poignant opening of the entire serenade. The descending four note motif speeds up morphing into the spirited folk-song which brings this work to an exhilarating close. Tchaikovsky's luxurious string sounds, imaginative colours and contrasts, beautiful melodies and lively tunes are likely to ensure the everlasting popularity of his Serenade for Strings.

- Mary O'Keeffe, musicologist/harpsichordist

ORCHESTRA PLAYERS

Violin 1	Heather Kao Andy Kao	Dominic Greene Lauren Smee	Danielle Greene Alem Ballard
Violin 2	Nancy Case-Oates Elena Vigna	Carole Bestvater Rory Graham	Caitlin Brown
Viola	Kate Read Mahina Graham-Laidlaw	Maria Cherwick	Ema Shiroma-Chao
Cello	Vernon Regehr	Sandra Pope	Amy Collyer-Holmes
Double Bass	Frank Fusari	Denise Lear	

THANK YOU S

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 Dominic Greene, Personnel Manager
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 Kyle McDavid, Graphic Designer
 Steve Lilly, Audio Engineer
 NSO Volunteers

UPCOMING CONCERTS





ST. JOHN'S



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St. John's, NL A1B 4J9
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nso@nsomusic.ca
nsomusic.ca

SINFONIA SERIES THREE

VIVA L'ITALIA

Lady Cove Women's Choir
NSO Sinfonia
Kellie Walsh, conductor



May 22, 2021 | 7:30PM
Online from St. Mary the Virgin Church

Presented by





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 winter season.



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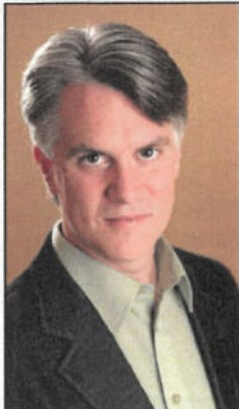


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Listen as we go behind the scenes with interviews of the artists, musicians and composers behind our concerts.

This week's guests will be:
Kellie Walsh, conductor
Deantha Edmunds, soloist



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

THE AMARETTO SOUR

Makes 1 drink:

- 1½ ounces Amaretto liqueur
- 1 ounce simple syrup (dissolve an equal amount of sugar in water)
- ¾ ounce fresh lemon juice
 - 1 orange slice
 - 1 maraschino cherry

1. Pour the Amaretto, simple syrup, and lemon juice into a cocktail shaker with ice.
2. Shake and strain into a glass filled with ice.
3. Garnish with an orange slice and a cherry.

Programme

Song of the River - Deantha Edmunds (5 minutes)
Arranged and orchestrated by Leslee Heys

Legacy Song - Deantha Edmunds (5 minutes)
Arranged and orchestrated by Leslee Heys
Soloists: Deantha Edmunds, Michelle Chippett, Julia Halfyard, Kellie Walsh

Stabat Mater - Giovanni Battista Pergolesi (35 minutes)
Soloists: Angela Warren, Abra Whitney, Julia Halfyard

Gloria in D Major RV 589 - Antonio Vivaldi (30 minutes)
Soloists: Michelle Chippett, Abra Whitney

Special thanks to our rehearsal and accommodations partner:



GUEST ARTIST

Lady Cove Women's Choir is named after the community of Lady Cove in Trinity Bay, Newfoundland and Labrador. Based in St. John's, the choir of over 50 voices was established by Kellie Walsh in September 2003. Over the past 17 seasons, Lady Cove has become known for its exceptional musicianship, intimate and expressive performances, and community engagement. Performing regularly on the national and international stage, Lady Cove previously travelled to Riga, Latvia to participate in the World Choir Games where the choir was awarded two gold medals and an overall third place ranking in the women's choir category.

Deantha Edmunds, Canada's only Inuk professionally trained classical singer, is also a recording artist and composer. She explores and embraces her Indigenous identity through poetry and song. Among her many accomplishments, Deantha performed an original song at the Arctic Inspirations Prize awards ceremony in Ottawa in February 2020. On Canada Day 2018, her *Song of the River*, arranged for string quartet and choir, was performed by Ullugiagâtsuk (Nunatsiavut Inuit Youth Choir). Two years earlier, Deantha was nominated for the ECMA's Indigenous Artist of the Year for Pillorikput Inuit: Inuktitut Arias for All Seasons, her recording with the late Karrie Obed, a remarkable tenor and Inuk tradition-bearer from Nain, Nunatsiavut.

PROGRAM NOTES

Song of the River, and ***Legacy***, by Deantha Edmunds with arrangements by Leslee Hayes.

Deantha's songs have been arranged by Leslee Heys who is well known in St. John's, NL as a piano teacher, coach and accompanist. She has been collaborative pianist for Shallaway Youth Choir for many years, and she also accompanies Lady Cove and Newman Sound. More recently, Leslee has developed an interest in composing and arranging. Her choral settings of Newfoundland and Labrador folk songs have been acclaimed in over a dozen countries.

Leslee has previously set nine of Deantha's songs for string quartet. For the purposes of this (NSO) concert, Leslee added extra voice harmonies, oboe and string bass. Deantha's ***Song of the River***, composed in honour of her family, was inspired by the strength, dignity and resilience of Inuit, First Nations and Métis People. In this work, the oboe takes on the role of rippling water. While working on the song ***Legacy***, Leslee found herself thinking of the oboe line as the lost "beautiful Spirit" traveling, soaring beside the singer, with unseen but heard memories. According to Deantha, this song was written in memory of Missing and Murdered Indigenous Women, Girls and Two-Spirit people, and to honour and uplift our lost sisters.

Deantha and Leslee's composer-arranger collaboration sounds ideal. As Leslee explains, Deantha would send me an a capella song with permission to do with it what I liked. I want to thank her for trusting that I would honour her compositions to the best of my ability.

(Program notes, cont'd.)

During his short life **Giovanni Battista Pergolesi** (1710-1736) composed operas, Masses, cantatas, an oratorio and a few instrumental works. He gained posthumous fame for his comic opera *La Serva Padrona* and for his sacred work **Stabat Mater**, which became the most frequently published musical composition in the 18th century. As a teenager, Giovanni studied violin, voice and composition in Naples where he eventually had a six-year creative career before his untimely death soon after his 26th birthday.

Stabat Mater, a 13th century Franciscan hymn, depicts Mary at the foot of the Cross as her son Jesus dies. This prayer is heard during the Mass of the Seven Sorrows of Mary and also at Lauds and Vespers. The first six sections of the text describe her grief and agony. In the second half, the supplicant seeks to share Mary's sorrow, prays for the strength to bear witness to Christ's crucifixion, and asks for Mary's intercession at the moment of death. The text has been set to music by numerous composers from the 16th to the 21st centuries.

Pergolesi's *Stabat Mater*, his last work, was conceived as vocal chamber music for the private worship of a noble fraternity in Naples. It was scored for string orchestra with continuo and a soprano and alto soloist. Since its completion in 1736, many versions have emerged for orchestra and choir, with or without soloists. Pergolesi focuses on elegant vocal melodies and operatic expressiveness rather than complex counterpoint. Highlights include the opening "Stabat Mater Dolorosa," in which Mary's grief is portrayed by mournful dissonances. The lyrical soprano aria "Cujus animam gementem" [Through her weeping soul] features offbeat rhythmic accents. The alto aria "Quam moerebat" [Who mourned and grieved] features a syncopated orchestral accompaniment and repeated trills in voice and orchestra. "Eja mater fons amoris" [O Mother, fountain of love] begins with a lilting instrumental melody. An expressive effect is achieved by sustained notes in the alto voice over a chromatic instrumental passage in orchestra. "Sancta Maria, istud agas" [Holy Mother, may you do thus] is introduced by a stately, dotted melody in the orchestra which then provides a steady accompaniment for the alto and soprano duet. The chorus soon joins in and alternates with the soloists. The doleful unison opening of "Fac ut portem Christi mortem" [Make me to bear Christ's Death] aptly reflects the somber subject matter. The alto soloist begins in unison with the orchestra then continues with an elaborate elegiac melody. Pergolesi's *Stabat Mater* concludes with the profoundly moving duet "Quando corpus morietur" [When my body dies]. The final hopeful plea, "Grant that my soul is given the glory of Paradise," is followed by a rousing polyphonic "Amen."

Violinist and composer **Antonio Vivaldi** (1678-1741) is probably best known for his innumerable instrumental works including hundreds of concertos primarily for violin. He also composed operas and sacred music such as Masses, a *Magnificat*, a *Stabat Mater* and his famous *Gloria*, RV 589. Vivaldi was just ordained a priest when he began his association with the Ospedale della Pieta in Venice from 1703-1740. Established in the fourteenth century, this was a charitable institution for orphaned, abandoned or illegitimate children. Housed in separate buildings, boys were taught trades, and girls learned domestic skills. However, girls with musical talent were selected for intense training as singers or instrumentalists to perform as soloists, choristers or instrumentalists.

(Program notes, cont'd.)

Their virtuoso performances of liturgical music attracted audiences from all over Europe. To add to the mystique, these all-girl performances took place in the church galleries behind an ornate grille, thus evoking an “angelic” atmosphere.

The *Gloria*, part of the Catholic Mass, is a prayer of joy and praise. Vivaldi’s work blends his operatic and instrumental skills by means of expressive solos, vocal duets, homophonic and contrapuntal textures, independent accompanying motives and melodies in strings and oboes, as well as striking trumpet interjections.

The first five movements glorify, praise and worship God the Father, King of Heaven. The jubilant opening *Gloria* is highlighted by persistent octave leaps and trills in orchestra along with choral invocations. Brilliant oboe and trumpet interjections add to the splendor. Overlapping voices and long chromatic lines produce affective dissonances in the more subdued *Et in terra pax hominibus* for choir. Two sopranos praise God, *Laudamus te*, in a lively duet accompanied by joyful energy in the orchestra. A brief homophonic choral movement, *Gratias agimus tibi*, leads directly to the contrapuntal *Propter magnam tuam*. Most of the second half of the *Gloria* focuses on God the Son who takes away the sins of the world. There are repeated pleas for his mercy on us sinners. A lilting oboe melody introduces the solo soprano’s lyrical air before turning into a delightful duet in *Domine Deus, Rex caelestis*. Buoyant dotted rhythms herald the polyphonic *Domine Fili unigenite* for choir and orchestra. *Domine Deus, Agnus Dei*, is a solemn alto aria over a repeating cello line, interspersed with choral interjections of “Qui tollis peccata mundi”, and “misere nobis.” The choir continues with the text *Qui tollis peccata mundi* in recitative-like fashion. An exhilarating syncopated melody in orchestra introduces *Qui sedes ad dexteram*, a dramatic aria for solo alto. *If Quoniam to solus sanctus* sounds familiar, it is indeed an abbreviated version of the opening *Gloria* for chorus and orchestra. The final movement, *Cum Sancto Spiritu-Amen*, which completes the Holy Trinity, is a splendid double fugue for choir and orchestra with oboe and trumpet highlights. It’s glorious!

Mary O’Keeffe, musicologist/harpsichordist

UPCOMING CONCERTS



RECITAL SERIES THREE ATLANTIC STRING QUARTET

JUNE 6 - ONLINE 



MASTERWORKS FOUR "SPRING SERENADE"

Premieres online: June 26th, 2021

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Artistic Team

Kellie Walsh

Jennifer Hart

Leslee Heys

Lady Cove Choir Members

Angela Antle
 Leah Antle
 Margot Antle
 Jennifer Babstock
 Donna Beck House
 Elizabeth Brennan
 Mary Brennan
 Cheri Carroll
 Sarah Comerford
 Ann Connolly
 Michelle Chippett

Erin Enguehard
 Alanna Fitzpatrick
 Brenda Gatherall
 Julia Halfyard
 Jennifer Halliday-Chafe
 Sarah Halliday
 Tina Hand
 Leanne Kearsey
 Andrea Lane Gardner
 Adrianna Lear
 Yvonne Manning

Colleen McCarthy
 Jennifer Nakashima
 Sarah Nolan
 Allison Pridham
 Gillian Pridham
 Lori Shortall
 Katie Sullivan
 Catherine Tansley
 Ruth Trask
 Angela Warren
 Abra Whitney
 Kay Woodford

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Cello	Nathan Cook	Amy Collyer-Holmes	Sarah Jane Johnson
Double Bass	Frank Fusari		
Oboe	Valerie Holden		
Trumpet	Katie Sullivan		
Keyboard	Jenny Griffioen		

THANK YOU'S

Marc David, Music Director/Conductor
 Lady Cove Artistic Team:
Kellie Walsh
Jenn Hart
Leslee Heys
 Hugh Donnan, CEO
 Lynn Ann Pye, Patron Relations Manager
 Marie Steffen & Steffen Dance Studio

Jennifer Brennan, Education and Outreach Coordinator
 Steve Power, Production Manager/Video Production/Editing
 Dominic Greene, Personnel Manager
 Valerie Holden, Librarian
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 Steve Lilly, Audio Engineer
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ST. JOHN'S



COX & PALMER



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St. John's, NL A1B 4J9
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RECITAL SERIES ONE

ATLANTIC STRING QUARTET



October 25, 2020 | 7:30PM

Online from the
Anglican Cathedral of
St. John the Baptist

NSO

NEW HAMPSHIRE
SYMPHONY ORCHESTRA

Marc David, conductor

Presented by

ideafactory



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

Atlantic String Quartet

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

Programme

String Quartet in C major, op. 1, no. 1 - C. de Saint-Georges (7 minutes)

- I. Allegro assai
- II. Rondeau gratioso

Lyric for Strings - G. Walker (6 minutes)

Serenade for Two Violins and Viola, op.12 - Z. Kodaly (22 minutes)

- I. Allegramente - Sostenuto ma non troppo
- II. Lento ma non troppo
- III. Vivo

Intermission (5-7 minutes)

String Quartet no. 2 in A minor, op. 51 - J. Brahms (35 minutes)

- I. Allegro non troppo
- II. Andante moderato
- III. Quasi Minuetto, moderato
- IV. Finale. Allegro non assai



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

THE APEROL SPRITZ



Makes 1 drink:
2 oz. aperol
2 oz. prosecco
Shot of soda
Orange wedge garnish

*Place ice in a cocktail glass.
Pour ingredients over ice.
Stir and garnish.*

Special thanks to our rehearsal and accommodations partner:



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

Zoltán Kodály (1882-1967) was an influential Hungarian composer, ethnomusicologist and music educator. He and fellow composer Béla Bartok spent years collecting thousands of folk songs and dances which were published between 1906 and 1921. Kodály wrote choral music, operas, instrumental and chamber music. He is also famous for his system of music education for children, the Kodály Method. The ethos of Hungarian folk music permeates most of his music, including his **Serenade for Two violins and Viola, Opus 12**.

A powerful melody in violins and viola begins the *Allegramente* movement. The melody shifts from instrument to instrument, whether solo, duet or trio, linked by a recurring rhythmic motif. The viola introduces a soulful passage which is accompanied by, or in dialogue with the violins. Instrumental colour is varied by means of pizzicato, tremolos, and unisons, while rubati, unexpected pauses, and frequent tempo changes enhance the rhythmic effects. The introspective *Lento ma non troppo* movement features a contemplative viola solo accompanied by an extended tremolando in the second violin, while the first violin interrupts with high pitched motifs. Violin I and Viola continue in intense dialogue leading to a long solo in first violin. Melodic fragments and sustained chords end this exquisite movement. The vigorous *Vivo* is full of Hungarian melodies and folk-dance rhythms, while frequent tempo changes and rubati add to the excitement. Pizzicati strings flavour the middle section which slows down for another expressive melody in Violin I. Towards the end, hesitant melodic fragments give way to fierce energy to conclude this remarkable movement. Kodály's colleague Bartok stated, "This composition is a genuine modern product of Hungarian culture. It is extraordinarily rich in melodies with exotic characters influenced by the strong rubato of old peasant music." And he would know!

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(Program notes, cont'd.)

Joseph Bologne (b. 1739 or 1745, d. 1799) was the illegitimate son of a married French plantation owner and a teenage slave originally from Africa. Bologne was later dubbed **Chevalier de Saint-George** by Louis XV. His compositional output included string quartets, sonatas for fortepiano and violin, violin concertos, symphonies concertantes as well as operas and songs. In the meantime, he led an active career as a virtuoso violinist, conductor of prestigious orchestras and champion fencer! Though he had a privileged upbringing, as a person of mixed race he was denied many of the rights of white citizens. His quest for equality for all motivated him to volunteer for the French revolutionary wars in the 1790s. Joseph Bologne's Opus 1 string quartets (1771) feature elegant melodies with light chordal accompaniment and the clear formal scheme of the relatively new Classical style. In general, these works of freshness and charm reflect "cultured music-making, pleasant but ephemeral" (www.gramophone.com), which made them popular in the salons of Paris. Bologne's **String Quartet in C major, Opus 1, No. 1** consists of two movements. The *Allegro Assai* begins with a graceful theme in first violin accompanied by light repeated chords in the other strings. There are duets in both violins and diversions to the moody minor modes, along with increasing interaction among the four strings. The *Rondeau* features alternating melodies along with some challenging passages and pizzicato accompaniment. Overall, this string quartet is light and sweet, like a refreshing sorbet!

Gifted pianist and prolific composer **George T. Walker** (1922-2018) is less well known than he should be. Son of a Jamaican immigrant who became a medical doctor, his life is an impressive series of "firsts," among them: first Black graduate of the Curtis Institute in 1945, first Black recipient of a doctorate from the Eastman School of Music (1955) with an Honorary Doctorate over 50 years later, and first African American to win the Pulitzer Prize (1996). His compositional output consists of numerous works for solo instruments, small and large ensembles, as well as vocal works in all genres. In fact, in 2010, Walker drew attention to the little-known Joseph Bologne in his orchestral piece *Foils for Orchestra (Homage à Saint-Georges)*. Clever title!

George Walker's most famous work is **Lyric for Strings** (1946). Originally titled *Lament*, it was dedicated to his grandmother who had died the previous year. Walker liked to "compose vertically rather than horizontally" as seen in *Lyric for Strings*. This evocative work begins with mournful falling motives over sustained tones, followed by contrapuntal lines over a sustained pedal. Intertwined melodies lead to an impassioned climax punctuated by deep jolting interjections. This richly textured piece closes with peaceful sonorities. Walker wrote, "I never played a string instrument, but somehow strings have always fascinated me." Yet, in this short work, he magnificently showcases the vast range of sonorities possible in these instruments.

Johannes Brahms (1833-1897) was immensely intimidated by his predecessor Beethoven, "the giant whose steps I always hear behind me." This might explain why Brahms toiled for over fifteen years to produce his first symphony in 1876. Likewise, he struggled with more than 20 string quartets which he reputedly claimed to have used for wall-paper! A series of other large scale works, piano quartets, string sextets, a piano quintet and a horn trio followed before he finally had the confidence to produce his first published Opus 51 String Quartets in 1874.

(Program notes, cont'd.)

Brahms was fascinated by Classical geniuses Mozart, Haydn and his idol Beethoven, as well as by his contemporaries. He also revered Baroque composers Handel and J.S. Bach. As a result, the **String Quartet in A minor, Op. 51, No. 2** displays the sweep of Romanticism with Classical forms and Baroque contrapuntal procedures.

The *Allegro non troppo* is structured largely around the FAE motive (*Frei aber einsam* - free but lonely), the musical motto of Brahms' friend and virtuoso violinist Joseph Joachim. Pitches FAE are the second, third and fourth notes of the opening four note motif heard in first violin over a triplet accompaniment in viola and sustained notes in cello. Rich sonorities are achieved by intervals of parallel 3rds and 6ths, countermelodies in all voices and widely spaced intervals between the outer instruments. The second theme with violins in 3rds over viola triplets provides a mellow contrast. The short development section features constant variations and contrapuntal imitations of the FAE motive which saturates the movement. The recapitulation is faithful to classical convention.

The second movement, *Andante moderato*, begins in A major with a song-like melody in first violin, accompanied by 8th notes in parallel octaves in viola and cello. This section is characterized by warm sonorities, accompanying melodies and wide-ranging cello lines, as the first violin melody reaches new heights of expression. The minor key middle section erupts in loud tremolos, marcato rhythms, and ominous 32nd note motives, while the first violin and cello perform in canon. An expressive descending scale in first violin leads back to the *Andante* melody now in the unexpected key of F major. The cello takes over at the return to the key of A major. This exquisite movement ends with triplet motives gently descending the gamut from first violin to cello.

Marked *Quasi menuetto*, the third movement is a nod to the 18th century minuet. An innocuous rhythmic figure in cello introduces a somber melody in first violin and viola in parallel octaves, along with the second violin in 3rds below. The rhythmic figure takes on added significance as it turns into a persistent melodic triplet motive. A pizzicato variation of the melody is accompanied by strong rhythmic accents. The *Allegretto vivace* middle section begins with pizzicato violin over a countermelody in viola and cello. This is full of ingenious instrumental imitation, fragmentation, and thematic inversion. Furthermore, the skittish *Allegretto* theme alternates unexpectedly with the contrasting menuetto melody. The return of the *Quasi menuetto* section brings the movement to a quiet close.

The *Allegro non assai* finale is a masterpiece of discombobulating rhythmic ambiguity. The intense Magyar flavored main theme in triple meter sounds like duple meter even though the chordal accompaniment is in triple time. Percussive strong accents on "weak" beats, juxtaposing duple against triple meters, hemiolas and cross rhythms add to the deliberate confusion. True to form, Brahms intensifies rhythmic and melodic complexity in a section of fortissimo canon in all voices. Such frenetic activity is offset by short, varied lyrical episodes. Chromatic transformations of the Magyar theme precede a reflective section with suspenseful pauses. The theme suddenly doubles in speed culminating in an explosive conclusion. The giant would surely have approved!

Mary O'Keeffe, musicologist/harpsichordist



ST. JOHN'S



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RECITAL SERIES TWO

ATLANTIC STRING QUARTET



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Online from the
St. John's Arts & Culture Centre

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Marc David, conductor

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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

Atlantic String Quartet

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

Programme

Terzetto in C major, op. 74 - A. Dvořák (20 minutes)

- I. Introduzione: Allegro ma non troppo
- II. Larghetto
- III. Scherzo: Vivace — Trio: Poco meno mosso
- IV. Tema con Variazioni

String Quartet no. 2 - A. Ho (17 minutes)

- I. Lacrimoso
- II. Presto

String Quartet no. 16 in F major, op. 135 - L.v. Beethoven (22 minutes)

- I. Allegretto (F major)
- II. Vivace (F major)
- III. Lento assai, cantante e tranquillo (D \flat major)
- IV. "Der schwer gefaßte Entschluß". Grave, ma non troppo tratto ("Muss es sein?") – Allegro ("Es muss sein!") – Grave, ma non troppo tratto – Allegro (F minor – F major)



Get ready to unwind with a pre show cocktail! This week's feature is:
THE VIENNA SOOTHER (non-alcoholic)



Makes 1 drink:
4 oz. cold black coffee
2 oz. cream
1/4 oz. chocolate syrup
1/4 tsp. cinnamon

Pour ingredients into a shaker with ice. Shake well and strain into an old-fashioned glass. Top with whipped cream and shaved chocolate.

Special thanks to our rehearsal and accommodations partner:



ATLANTIC STRING QUARTET

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PROGRAM NOTES

Antonin Dvořák (1841-1904) was born in Bohemia, then part of the Austrian Empire, and died in Prague. A gifted instrumentalist and prolific composer, he is well-known for his *New World Symphony*. His early years were marked by poverty and a lack of recognition for his music. This changed when he submitted over a dozen works for the Austrian State Prize for Composition in 1875. He didn't win the prize that year, but he attracted the attention of jurist Johannes Brahms who was mightily impressed by Dvorak's talent. Brahms connected him with influential publisher Simrock who published Dvorak's *Slavonic Dances* in 1878, thus leading to international acclaim. Brahms became a lifelong friend and champion of his chamber music.

Dvořák's **Terzetto in C, op. 74** was composed in just one week in January, 1887. This lesser known work for two violins and viola reflects Dvorak's integration of Bohemian folk music and Romantic style, with just a few quirks. The first movement, *Introduzione*, begins with a song-like melody interrupted by a sudden outburst of busy arpeggio and scale passages ending in unison. The middle section adds chromatic passages and syncopations to the previous outburst. This movement is unconventionally abridged to form a transition to the *Larghetto* in which a gentle melody with subtle variations is contrasted with agitated dotted rhythms and canonic imitations. These form another variation of the melody. The *Scherzo*, written in the style of a *Furiant*, immediately reveals Dvorak's Bohemian influence. This exciting dance is characterized by sudden contrasts of duple and triple meters and alternating major and minor keys. The straightforward rhythms of the waltz-like Trio provide contrast. The last movement, *Tema con variazione*, captures the spirit of the Slavonic *Dumka*, a lament in alternating slow and fast sections. Rhetorical flourishes, frequent pauses, constant tempo changes, more dotted rhythms, a quasi-recitative segment, and wildly contrasting styles, culminate in a furious *fortissimo* finish. It's mighty impressive!

(Program notes, cont'd.)

Celebrated Canadian pianist and composer **Alice Ping Yee Ho** was born in Hong Kong. Her compositions in all instrumental and vocal genres are performed world-wide. She has won numerous national and international awards, among them, the Johanna Metcalf Performing Arts Prize (2019), and the Louis Applebaum Composers' Award (2016). According to a jurist, "she creates a strong musical connection that bridges cultural communities, and exposes audiences to new sounds and ideas." Alice Ping Yee Ho's music has been featured at numerous festivals everywhere, including Newfoundland. Her chamber opera, *Your Daughter Fanny*, with libretto by Lisa Moore, was commissioned by Duo Concertante. This work was premiered during the Tuckamore Festival in 2017, as was *Coeur à Coeur*, a work for violin and piano, a few years earlier.

Alice's **String Quartet No. 2** (2003) was inspired by an opera project based on the life of Edgar Allan Poe. She writes, "My research into this tragic character led to a growing compassion for artists who suffered for their sanity. The theme of my String Quartet is essentially based on the idea of two opposing forces about "Dream" and "Reality". There are two connected movements. The first is a quiet encounter of the real world. Like artists observing and falling in love with their subject, the movement conveys a feeling of obsession, soul-searching and longing." To summarize Alice Ho's description: The quartet begins and ends with a dissonant chord which occurs frequently in various guises. The overlapping of a minor 6th and a major 7th built on the same pitch, D, represents the co-existence of reality and delusion. An atmospheric background is created through colorful string effects such as vibrato, glissando, tremolo, and harmonics. At times, the players are asked to hum or sing. This reflects the subconscious urge to sing musical lines during practice or performance. The restless second movement is "a kaleidoscope of dream sequences flashing through the eyes of a mad artist." Anxiety is portrayed by the aggressive pizzicato gesture at the beginning. Quick repeated notes, changes of articulation and texture, and frequent *accelerandi*,—"like boiling water or dreams of flying"- describe unmanageable emotions. The piece closes with the diminishing sounds of harmonics in high strings, evoking "an inconclusive feeling of whether it is a dream or reality."

Ludwig van Beethoven (1770-1827) composed his **String Quartet #16 in F major, Opus 135** in 1726. This was his last major work in a year marked by severe illness. Compared to his previous complex and "bewildering" quartets, numbers 12 to 15, his last work seems to be quite conventional. Yet, instead of a nostalgic return to an earlier time, this opus can be considered a lifelong compilation of Beethoven's styles within a standard classical form.

The first movement, *Allegretto*, begins with a quizzical motif in viola accompanied by cello followed by a whimsical slide in violin. Out of these concise motifs emerges a tuneful dotted melody. Dropping 7th motives in unisons lead to triplet passages and arpeggios, and a new theme in 16th notes is punctuated by the violin slide already heard. The entire sonata form movement is built from these ideas due to Beethoven's astonishing ability to spin out, juxtapose and vary motifs. The *Vivace* movement is a fun-filled rhythmic joke. From the beginning, it sounds "wrong!" A busy, syncopated melody confuses the ear with its strong rhythmic accents. In the middle section, the first violin plays frantic syncopated leaps while the other strings obsessively repeat the same five note pattern for about 60 measures. The effect is wild! The main theme dissolves into snippets just before the movement surges to an energetic finish.

A *sotto voce* melody in first violin with chordal accompaniment begins the third movement *Lento assai, cantante e tranquillo*. In early sketches, Beethoven called this movement a sweet song of calm or peace. The violin melody gradually intensifies with striking *sforzandi* in the minor mode variation. Anxious pauses in the *Piu Lento* provide a sense of mystery until the opening song returns in cello joined by the soaring violin. Whispery melodic fragments in first violin over gentle figurations close the movement in a peaceful manner.

(Program notes, cont'd.)

Muss es sein? Es muss sein (Must it be? It must be). Beethoven wrote these comments in the score of the last movement, *Der schwer gefasste Entschluss (The Difficult Decision)*. These six enigmatic words have provoked reams of speculation ranging from funny to fatalistic. In one story, a tight-fisted patron is asked to pay for his subscription. *Muss es sein?* he asks, to which Beethoven gleefully replies, *Es muss sein!* In actual fact, Beethoven sent a note to his publisher acknowledging this would be his last quartet. Because he couldn't bring himself to compose the last movement, he asked himself, *Muss es sein?* He eventually decided, *Es muss sein!*

The *Grave* introduction repeatedly asks the question, *muss es sein?* a three-note motif in viola and cello. This is followed by a meandering theme interrupted by anguished chordal interjections. The answer, *Es muss sein*, derived from the three note motive, turns into a sprightly *allegro* tune in the violins. This perky melody, joined by the meandering theme along with a choppy motif in cello makes up most of the movement. An unexpected reiteration of the *Grave* question is emphasized by ominous tremolos. The insistent question is dispersed through all four strings, but the light-hearted answer overcomes all trepidation. A sparkling pizzicato episode leads to a joyous ending. Confronted with ill health and approaching death, Beethoven may have chosen to rage, to laugh or to cry. In this string quartet, his last complete work, he decided he might as well laugh.

Mary O'Keeffe, musicologist/harpsichordist

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RECITAL SERIES **THREE**

ATLANTIC STRING QUARTET



NSO

NEWFOUNDLAND SYMPHONY ORCHESTRA
Marc David, conductor

Presented by
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June 6, 2021 | 7:30PM
Online from the
St. Mary the Virgin Church

RECITAL SERIES



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 winter program.



Hon. Andrew Furey, Premier



Message from the Mayor

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ST. JOHN'S

Danny Breen, Mayor

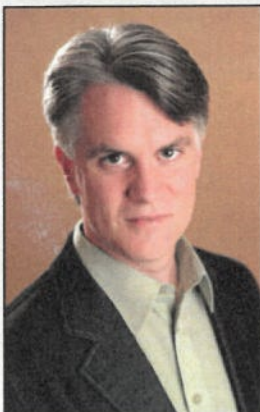


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Judy M. Foote P.C., O.N.L.
Lieutenant Governor



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's guests will be:
Heather Kao, violin and **Vernon Regehr, cello**



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

PHANTOM POTION



Makes 1 drink:

- 8 oz. lemon-lime Kool-Aid, prepared
- 2 oz. Triple Sec
- 2 oz. Vodka

1. Add ingredients to a cocktail shaker and combine

2. Pour over crushed ice.

Atlantic String Quartet

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

Programme

Trio for 2 Violins and Viola in D major, op 21 – S. Taneyev (19 minutes)

- I. Allegro giocoso e semplice II. Menuetto. Allegro ma non troppo
- III. Andante IV. Vivace

Phantoms – H. Schmidt (5 minutes)

String Quartet in D major, K.575. – W.A. Mozart (25 minutes)

- I. Allegretto II. Andante
- III. Menuetto. Allegretto - Trio IV. Allegretto

Special thanks to our rehearsal and accommodations partner:



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

Sergei Taneyev (1856-1915) is considered one of the greatest Russian composers in his home country but is relatively unknown in the western world. He studied composition at the Moscow Conservatory as a protégé of Tchaikovsky. A gifted concert pianist, he presented the Moscow premiere of his mentor's Piano Concerto No. 1. He later became a professor at the Conservatory, and eventually director, where his students included Rachmaninoff and Scriabin among others. Taneyev admired Mozart's music for its clarity and balanced forms. He also loved Renaissance and Baroque counterpoint, especially the works of Ockhegem, Palestrina and J.S. Bach. He composed symphonies, concertos, an opera and choral works but his preferred genre was chamber music. His string trios, quartets and quintets provided him good opportunities for contrapuntal writing.

Sergei Taneyev's Trio for 2 Violins and Viola, Op. 21 (1907) combines classical tonalities and forms with Baroque counterpoint and a touch of Romanticism. The *Allegro giocoso et semplice* opens with a dulcet melody followed by a dotted theme. After a gentle pizzicato punctuation, a truly Mozartean tune in first violin is accompanied by the other strings. Independent melodic lines in each part create a rich texture. Strong accents and unexpected pauses lead back to the opening materials. The *Menuetto and Trio* is in textbook Classical form. A dance melody in violin with a bouncy accompaniment moves from one instrument to the other while each instrument plays separate lines. The theme modulates to various keys while the expanded motives are treated chromatically. The dramatic *Trio* section features forceful drones, double stops, syncopations and overall busyness until a charming pizzicato descent heads back to the *Menuetto*. The ethereal *Andante* movement alternates poignant melodies with rich textures and long "solo" lines for each instrument accompanied by the other strings. The warm tones of the viola add lush Romantic sonorities to the ensemble. An energetic sinuous theme starts the *Vivace* movement. Pizzicati

(Program notes, cont'd.)

and odd pauses precede a more dramatic, dotted note melody which interacts with the first tune. The movement exploits these materials by combining them contrapuntally, breaking them into fragments, and changing textures. Relentless energy and increasing intensity become almost orchestral in scope. The mood changes and the work finishes on a playful note.

From early childhood, Canadian composer **Heather Schmidt** (b. 1974) showed a precocious interest in music. Born and raised in Alberta, she began to study piano when she was four years old and composition at five. Heather pursued her studies at the University of Indiana where she was the youngest student ever to obtain a Doctorate in Music. She then honed her piano and compositional skills at the Juilliard School of Music.

Heather Schmidt has composed numerous works for large and small instrumental and vocal ensembles. In 1995, the CBC asked her to write the required test piece for the Banff International String Quartet Competition. The composer describes her work, **Phantoms**: *In this piece, the word "phantoms" is meant to be understood at a variety of levels. In some rare crystals, there are smaller inclusions within the crystal called phantoms which indicate the evolution of the crystal. These internal mirrors reflect images both within and outside the crystal. The variety of reflections and continual transformation and evolution of the phantoms are similar to the structure and development of materials in my piece.* The single movement composition begins with shimmering reflections, mysterious trills and razor-sharp pitches. Short motifs are transformed into long expressive melodies first in cello then in other strings. Increasing turmoil, eerie glissandi, and extremes of register lead to an energetic section with all kinds of virtuoso techniques and complex writing for the ensemble. All musical materials evolve just like the phantoms in a rare crystal.

The CBC went on to commission Schmidt's Piano Concertos and her Cello Concerto which was nominated for a Juno award in the category "Best Classical Composition" in 2003. The composer has collaborated with a number of Canadian musicians, among them the Gryphon Trio, cellist Shauna Rolston and violinist Scott St. John. Following her move to Los Angeles in 2008, she started a new career of writing music for video games and short films. Composer, pianist and ardent animal lover, Heather and her husband share their home in L.A. with an eclectic assortment of rescued pets.

Not long after **Wolfgang Amadeus Mozart** (1756-1791) moved to Vienna, he became acquainted with Franz Joseph Haydn. Their mutual influence on each others' work is uplifting. Mozart acquired more proficiency in motivic development, contrapuntal textures and sophisticated structural development while Haydn learned about longer phrase melodies and thematic contrast. In 1785, Mozart dedicated six string quartets (K.387-K.465), "The fruits of a long and laborious endeavour," to his mentor. Haydn was greatly impressed by his younger colleague. Four years later, Mozart met Frederick Wilhelm, the King of Prussia, a generous supporter of the arts and an avid cellist. The king commissioned six quartets from Mozart, but only three were completed. Mozart's **String Quartet No. 21 in D major, K.575** is the first of these "Prussian" Quartets.

(Program notes, cont'd.)

The opening *Allegretto* features a lyrical melody in first violin with a light accompaniment, answered by a short motive of quickly descending triplets. The cello then joins in to accompany the viola. Other features include an impish interruption, a descending scale in repeated notes and an outburst of cascading triplet arpeggios. The scale changes direction and is developed thoroughly along with “less important” ideas; this is a trait peculiar to Mozart, who tended to favour the underdog. The movement ends on a high note with a whimsical rising scale and closing chords.

A gentle atmosphere pervades the elegant *Andante* movement. Beginning in four-part choral style, a soaring violin melody is answered by the cello, and moves throughout the ensemble. A new chromatic melody with dotted rhythms is accompanied by countermelodies, especially noticeable in the high-pitched cello. Even with continual melodic variations complemented by subtle grace notes and chromatic triplets, the mood remains serene. Delicate rising scales in first violin followed by cello lead to a bittersweet dissonance and a gentle resolution.

The *Menuetto* begins with a 16th note turn motive in violins followed by staccato melodic lines. The middle section is marked by syncopations, chromatics and tutti unisons. A witty rising and falling exchange in upper strings closes this section. In the charming *Trio*, reduced textures allow the cello to stand out. A unison violin opening is followed by a singing melody in the high register of the cello. The bumptious staccato accompaniment in first violin is a reminder of the *Menuetto*.

The expansive opening melody of the *Allegretto* is derived from the beginning of the first movement. Presented by the cello with a countermelody in viola, this version is taken over by unison violins accompanied by lower strings. A burst of descending triplet scales in cello leads to overlapping triplet passages in all strings. The entire movement is concisely organized from these materials. Motivic fragmentation, frequent key changes, complex textures, and intense counterpoint are some of the methods Mozart absorbed from Haydn a few years earlier. Throughout the effortless interaction of such intricate proceedings, lyrical melodies carry on in conversational style amongst all four strings. This music can be appreciated on many levels. In true Mozartian fashion, there’s something for all ears!

Mary O’Keeffe, musicologist/harpsichordist

THANK YOU

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St. Mary the Virgin Church



ST. JOHN'S



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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

RECITAL SERIES



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



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ST. JOHN’S

Danny Breen, Mayor

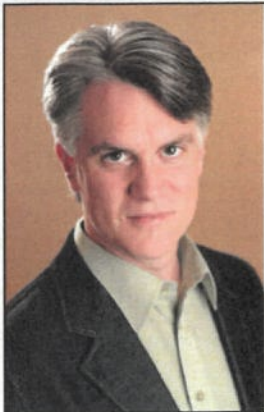


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Judy M. Foote P.C., O.N.L.
Lieutenant Governor



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

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Anglican Cathedral of St. John the Baptist



ST. JOHN'S



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NSC
HALLOWE'EN
SPOOKTACULAR
PROGRAMME

October 30, 2020 | 7:30PM
Online from the
**The Secret Castle in the
Haunted Forest**



Message from the Premier

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Danny Breen, Mayor



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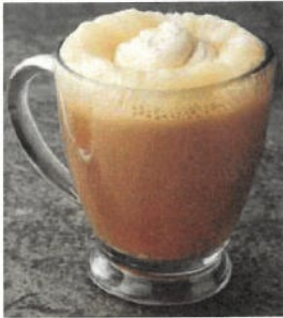


Judy M. Foote P.C., O.N.L.
Lieutenant Governor

Hallowe'en Spooktacular

Performers:

Heather Kao, violin
Nancy Case-Oates, violin
Kate Read, viola
Frank Fusari, bass
Étienne Gendron, drums
Dale Jarvis, storyteller



This week's signature drink:

BUTTERBEER

Ingredients:

- Vanilla ice cream (store bought or homemade)
- Butterscotch syrup or topping
- Cream soda
- Ice

1. Place all ingredients in a large blender
2. Blend together until smooth. If needed, add more ice to create desired consistency.
3. Taste and add more butterscotch or a splash of vanilla if desired.

About Dale Jarvis

Dale Jarvis is the provincial folklorist for Newfoundland and Labrador, helping communities to safeguard traditional culture, the first full-time provincially funded folklorist position in Canada.

He holds a B.Sc. in anthropology/archaeology from Trent University and a M.A. in folklore from Memorial University. Dale is a past president of the Newfoundland Historic Trust and has contributed as a board member and volunteer to many local arts and heritage organizations. He regularly teaches workshops on oral history, cultural documentation, public folklore, and intangible cultural heritage.

By night, Dale is the proprietor of the St. John's Haunted Hike ghost tour and raconteur of local tales. As a storyteller, he performs recitations of ghost stories, stories of the fairies and little people, tales of phantom ships and superstitions, and legends and traditional tales from Newfoundland, Labrador, and beyond. His repertoire includes long-form folk and fairy tales from the island, with a wide-ranging knowledge of local legends, tall tales, and myths. Author of several books on Newfoundland and Labrador ghost stories and folklore, he is a tireless promoter of local culture.

Special thanks to our rehearsal and accommodations partner:



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Dominic Greene, Personnel Manager
Valerie Holden, Librarian
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Steve Lilly, Audio Engineer
NSO Volunteers



UPCOMING CONCERTS



HALLOWEEN WORD SEARCH

N U S P I D E R S B J
I E R P P A U H L G V
L S W T U S J A L Y B
B U G T W M C G V P E
O O J Z Y K P Z T O R
G H T D C D G K E A D
T D N A L G N L I E X
A E T B S W I A S N T
I T R E A T R I C K S
J N R W I T C H S R O
U U V Y B I E V P C H
P A G S P O O K Y J G
Y H I C O S T U M E H

Pumpkin

Goblin

Spider

Trick

Spooky

Candy

Witch

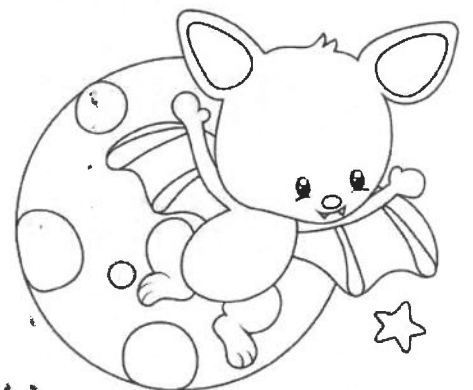
Haunted House

Ghost

Treat

Black Cat

Costume





HALLOWEEN

WORD SCRAMBLE

THOGS

EEOLHAWN

OKYPOS

LAKBC ATC

UPMKNIP

NBIGLO

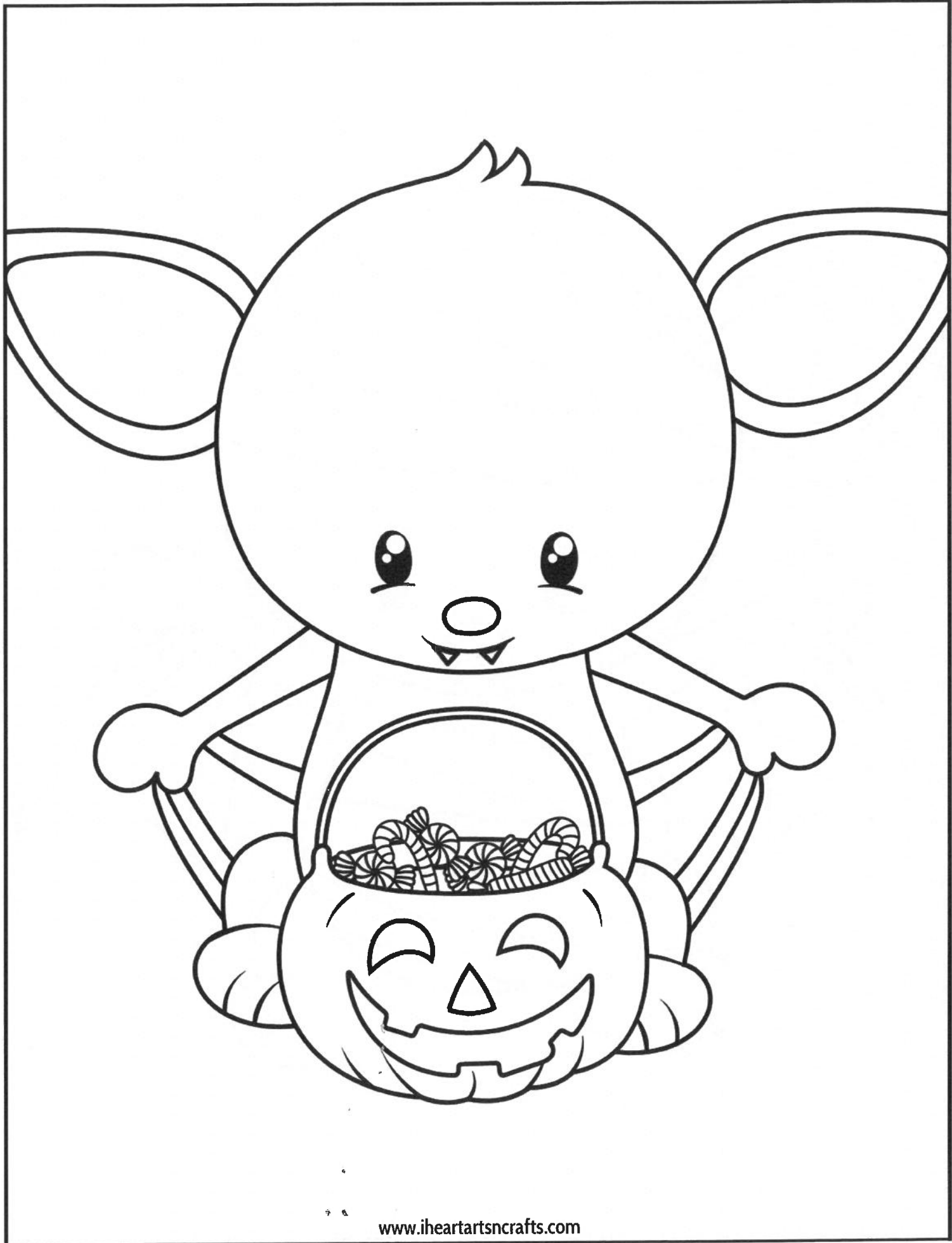
ANYCD

MUCTEOS

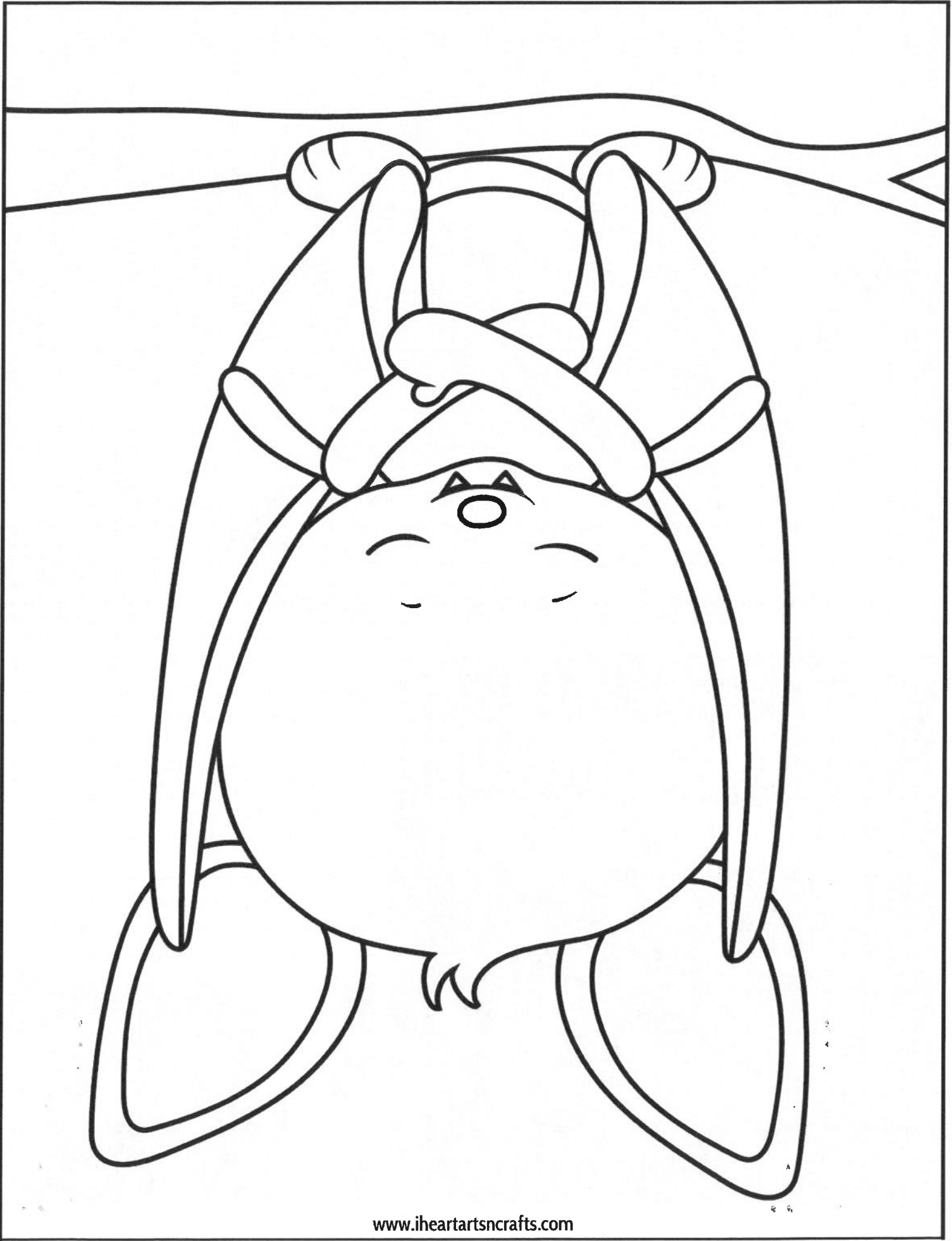
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OTEMNRS

AMERVPI









THREE TALES OF **TERROR**



October 31 | **"The Frost"** November 7 | **"Now I Lay Me Down to Sleep"**
November 14 | **"Professor Charlemagne and The Age of Shadows"**

Streaming free on **Youtube** and **Facebook** via Resource Centre for the Arts!

Ladies Who Lunch Productions Presents:

THE HAUNTING OF CLIFFSIDE MANOR

by Philip Goodridge



Ladies Who Lunch Productions brings you back to the Golden Age of Radio by performing original audio dramas.

Starring Philip Goodridge, Thea Morash, Lynn Panting, and Mark White, with sound effects by Kevin Woolridge and original music by Kyle McDavid.

"The Haunting of Cliffside Manor" written by Philip Goodridge is now available for download (only \$10) at:

www.ladieswholunchproductions.com/ladies-who-merch



Photo: Chris Hibbs



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PROGRAMME

Christmas Variety Show

December 4, 2020 | 7:30PM
Online

Presented by



Marc David, conductor



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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

NSO Christmas Variety Show

Programme

Concerto Grosso Op. 6 No. 8 - A. Corelli

NSO Sinfonia (Shelby Rae Marshall, RBC Emerging Artist Conductor)

We Three Kings - traditional carol

Violin, Cello, Guitar Trio

(Dominic Greene, Amy Collier-Holmes, Brett Vey)

Fantasia on Greensleeves - R. Vaughan Williams

NSO Sinfonia

Lullabies

Violin Duet (Carole Bestvater, Lauren Smee)

A Celtic Silent Night - F. Gruber/Tierney / orch. M. David

NSO Sinfonia

I Saw Three Ships / It Came upon a Midnight Clear - traditional carols

Clarinet Trio

(Glenn Rice, Brenda Gatherall, Liza Constantinova)

Let it Snow - arr. J. D. Ployhar

NSO Sinfonia

It's Beginning to look a Lot Like Christmas - traditional carol

Woodwind Quintet

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

Somewhere in my Memory from *Home Alone* - J. Williams

NSO Sinfonia

Programme (cont'd)

Have Yourself a Merry Little Christmas - traditional carol

Brass Quintet

(Katie Sullivan, Jill Dawe, Emily Dunsmore, Hilary Simms, Catherine Tansley)

Rudolph the Rednosed Reindeer - J. Marks / arr. J. D. Ployhar

NSO Sinfonia

Christmas is Coming - V. Guaraldi

Jazz Trio

(Gary Johnston, Denise Lear, Étienne Gendron)

Sleigh Ride - L. Anderson

NSO Sinfonia

Carol of the Bells - Traditional Ukranian Carol

Kubasonics

Ding, Dong - T. Arbeau / orch. M. David

NSO Sinfonia

We Wish You a Merry Christmas - traditional carol

Atlantic String Quartet

(Heather Kao, Nancy Case, Kate Read, Vernon Regehr)

A Christmas Festival - L. Anderson

NSO Sinfonia









December



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Anglican Cathedral of St. John the Baptist
NSO Volunteers

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and accommodations partner:


MARRIOTT
ST JOHN'S
CONFERENCE CENTRE

*Christmas
Variety
Show*



think: supporting role



We believe in supporting arts and culture in the communities where we live and work, and are pleased to sponsor the **Newfoundland Symphony Orchestra**.

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ORCHESTRA PLAYERS

Violin 1	Heather Kao Danielle Greene	Dominic Greene Andy Kao	Clarinet	Glenn Rice
Violin 2	Nancy Case-Oates Peter Gardner	Carole Bestvater Lauren Smee	Bassoon	Anna Graham
Viola	Kate Read Ema Shiroma	Maria Cherwick	Horn	Emily Dunsmore
Cello	Sandra Pope Sarah Jane Johnson	Amy Collyer-Holmes	Trumpet	Katie Sullivan
Double Bass	Frank Fusari	Denise Lear	Trombone	Darren McDonald
Flute	Grace Dunsmore		Percussion	Rob Power Etienne Gendron
Oboe	Valerie Holden		Harp	Sarah Veber
			Keyboard	Jenny Griffioen



ST. JOHN'S



P.O. Box 23125
St. John's, NL A1B 4J9
709-722-4441



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COX & PALMER

presents



händel's messiah

Newfoundland Symphony Orchestra Sinfonia

Kathleen Allan, conductor

Messiah Choir

Stephen Candow, conductor



Maria Lacey, soprano



Abra Whitney, contralto



David Pomeroy, tenor



Branden Olsen, baritone

A Sacred Oratorio by **Georg Frideric Händel**

December 11, 2020 | 7:30PM

Online from the **Basilica of St. John the Baptist**





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 *reimagining*, 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

händel's messiah

Newfoundland Symphony Orchestra Sinfonia

Kathleen Allan, conductor

Messiah Choir

Stephen Candow, conductor

Maria Lacey, soprano

Abra Whitney, contralto

David Pomeroy, tenor

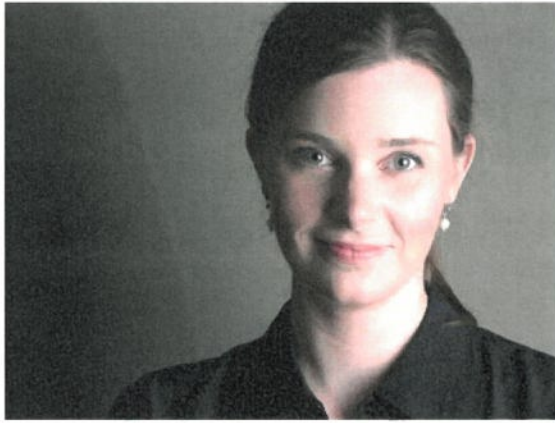
Branden Olsen, baritone

Orchestra

Violin I	Heather Kao, concertmaster Danielle Greene Lauren Smee	Dominic Greene, assistant concertmaster Andy Kao
Violin II	Nancy Case-Oates, principal Daniel Fuchs	Carole Bestvater Peter Gardner
Viola	Kate Read, principal Ema Shiroma-Chao	Maria Cherwick
Cello	Vernon Regehr, principal Amy Collyer-Holmes	Sandra Pope
Bass	Frank Fusari, principal	Denise Lear
Oboe	Valerie Holden, principal	Kathy Conway Ward
Bassoon	Grant Etchegary	
Trumpet	Katie Sullivan, principal	Jill Dawe
Timpani	Rob Power	
Continuo	Jenny Griffioen	

Choir

Soprano	Angela Warren Alanna Fitzpatrick	Rose Skinner Rebekah Lee	Noelle Slaney
Alto	Abra Whitney Beth Cranston	Andrea Lane-Gardner Donna Spurvey	Colleen McCarthy Holly Daley
Tenor	Adam Wicks Matt Millner	Eric Steele Tristan Cleveland-Thompson	Andrew Cranston
Bass	Terry Howlett Matthew Fillier	Nick Howlett Yohei Sakai	Adrien Doucet



Kathleen Allan, conductor

Kathleen Allan is the Artistic Director and Conductor of the Amadeus Choir of Greater Toronto, Artistic Director of Canzona, Winnipeg's professional Baroque choir, and a Visiting Professor at Western University. Originally from St. John's, NL, Ms. Allan is in high demand as a conductor, composer and clinician and is equally comfortable working in early, contemporary, and symphonic repertoire. In 2015, Ms. Allan made her Asian debut conducting Handel's *Messiah* and Bach's Christmas Oratorio in Japan, and in 2019 made her conducting debut with the Vancouver Symphony Orchestra. Until 2019, Ms. Allan served as the Director of Choral Studies

and Associate Conductor of the Symphony Orchestra at the Vancouver Academy of Music. She was the 2016 recipient of the Sir Ernest MacMillan Prize. She is a founding co-Artistic Director of Arkora, an electric vocal chamber consort dedicated to blurring lines between the music of our time and masterworks from the ancient repertoire. Her compositions have been commissioned, performed and recorded by ensembles throughout the Americas and Europe. She is published by Boosey & Hawkes, Cypress Choral Music, and is a MusicSpoke composer. Also an accomplished soprano, she has appeared as a soloist with the National Broadcast Orchestra, Berkshire Choral Festival, and the Vancouver Symphony Orchestra. In addition to freelancing regularly in Canada and the US, she has performed with the Vancouver Chamber Choir, Early Music Vancouver, the Arnold Schoenberg Chor (Vienna), and Skylark Vocal Ensemble (Atlanta). She holds a bachelor's degree in composition from the University of British Columbia and a master's degree in conducting from Yale University.



Maria Lacey, soprano

Newfoundland soprano, Maria Lacey, has performed in New York City as "Elle" in *La voix humaine*, Poppea in *L'incoronazione di Poppea* (Bare Opera), Despina in *Così fan tutte*, Madeline Usher in *The Fall of the House of Usher*, and Amy in Mark Adamo's *Little Women* (Mannes Opera). Additional roles include Susanna in *Le nozze di Figaro*, Lauretta in *Gianni Schicchi*, the title role in Massenet's *Cendrillon*, and Rose in *Street Scene*. She attended SongFest as a Los Angeles Opera Eva and Marc Stern Fellow, and performed with Steven Blier as a resident of the New York Festival of Song in the Emerging Artist series. Maria also made her Alice

Tully Hall debut as the soprano soloist in *Last Train to Tomorrow*, conducted by the composer Carl Davis. Maria was proud to perform Haydn's *Missa in Angustiis* with the Newfoundland Symphony Orchestra conducted by Maestro Marc David. She also performed with the COC Orchestra under the baton of Maestro Johannes Debus as a finalist in the Canadian Opera Company's Centre Stage Competition and looks forward to being a finalist in Vancouver Opera's VOX Competition. She holds a Bachelor of Music from Eastman as well as a Master of Music and a Professional Studies Diploma from Mannes, for which she was awarded the Michael Sisca Opera Award for "extraordinary promise for the future."



Abra Whitney, contralto

Abra is a very active member of the local arts scene in St. John's and holds a BMus in Vocal Performance and an MMus in Choral Conducting, both from the University of Alberta. She has been a singer, actor, clinician, conductor, and educator for the past 7 years in St. John's, and recent credits have included Chorus Master/Ensemble for Opera on the Avalon's *Shanawdithit* and *The Phantom of the Opera*, Mary, *Only Young* (RCA), Florinda, *Into the Woods* (Opera on the Avalon) and Alto Soloist in Händel's *Messiah* with the Bay of Islands Musical Arts Chorus in Corner Brook. Abra has also been a featured soloist in *Our Divas Do Christmas* (TaDa!), *An Evening of Andrew Lloyd Webber* (Theatre St. John's), and *From Eve to Mary* (Blackmore, Duff). As a producer/performer, Abra has created her own shows celebrating the music of Edith Piaf, Nina Simone, and Gladys Knight & the Pips. Abra has also been a member of Shallaway, QVE, ProCoro, and is a current member of Projekt Chamber Voices and Lady Cove Women's Choir. She is currently teaching voice, piano and is a Kindermusik teacher at Intervals Music Studio.



David Pomeroy, tenor

Newfoundland's David Pomeroy enjoys a renowned-international career specializing in the dramatic opera and concert repertoire. He made his Metropolitan Opera debut as Faust for "Met in the Parks" concert series followed by the title role of Hoffmann with Maestro James Levine and an appearance as Romeo under the baton of Placido Domingo. At the Canadian Opera Company David has appeared as Faust (*Faust*), Hoffmann (*Hoffmann*), Rodolfo (*La Boheme*), Pinkerton (*Madama Butterfly*), Alfred (*Die Fledermaus*) and Don Jose (*Carmen*). Recent opera house debuts include Henri in Verdi's *I Vespri Siciliani* (Royal Danish Opera), Paul in *Die Tote Stadt* (Frankfurt Opera), Don Jose in *Carmen* (Stuttgart Opera and Opera Australia). This season he sang Calaf in Puccini's *Turandot* (Edmonton Opera and Calgary Opera), Verdi's *Requiem* (Vancouver Symphony), Mahler's 8th (Calgary Symphony), Braunfel's *Te Deum* (Warsaw National Philharmonic), Beethoven's 9th (Colorado Symphony) and a new production of Beethoven's *Fidelio* (Opera Cologne). Upcoming include Grant Parks Festival (Chicago), title role of Wagner's *Tannhauser* (debut) in a new production with Opera Cologne, Pinkerton in *Madama Butterfly* (Manitoba Opera), Bravissimo New Year's Gala at Roy Thomson Hall (Toronto), Radames in *Aida* (Seattle Opera), title role of Peter Grimes (Vancouver Symphony) and Paul in *Die Tote Stadt* (Opera Dresden). David recorded an album of great tenor arias with the Newfoundland Symphony Orchestra which was released in the Fall of 2020.



Branden Olsen, baritone

Branden Olsen is a rising Canadian baritone, pedagogical clinician, and conductor of special promise. Born in Quispamsis, New Brunswick, Branden has performed as a singer and as a choral director for the last decade, winning awards and prizes for both conducting and vocal performance. He has performed in Canada and Europe in diverse operatic roles spanning the Baroque to Modern Day. Olsen is excited by and thrives in new and challenging musical situations. Branden received his Bachelor of Music Mount Allison University Sackville, N.B – 2017 with focus on voice and conducting. He has recently finished his Masters of Music

at Memorial University in St. John's, NL in voice performance and will complete his Masters in Choral Conducting in the spring. During the pandemic Branden has taken the opportunity to work with and learn from some of the industry's leading figures, such as Nathalie Doucet, Susan Manoff, David Pomeroy and Christine Goerke. He is grateful to be a part of this year's Messiah and is excited to participate in a wide variety of online programs and projects during the year to come.

Special Thanks

Many thanks to the **Sisters of Mercy** and **Presentation Sisters**, for their generous support for these productions of Händel's Messiah.

The appearance of tonight's soloists is supported in part by a generous gift from the **Estate of the late Dr. Angus J. Neary**.

Much gratitude, also to **the team at the Basilica**, in particular special thanks to **Fr. Cecil Critch** and **John Fitzgerald** for their ongoing support of these productions of Händel's Messiah.

Thank You

Marc David, Music Director/Conductor
Hugh Donnan, CEO
Lynn Ann Pye, Patron Relations Manager
Jennifer Brennan, Education and Outreach Coordinator
Steve Power, Production Manager/Video Production/Editing
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WINTER 2021 SEASON

NSO Winter Season

East Port Properties BIG BAND SHOW

Jodee Richardson sings
THE ROLLING STONES
January 29/30, 7:30pm **LIVE**
February 6, 7:30pm **ONLINE**
Marc David, conductor



Jodee Richardson

Sinfonia 2 - TRIPLE THREAT

February 13, 7:30pm **ONLINE**
with Heather Kao, violin;
Nancy Case-Oates, violin;
Kate Read, viola;
Marc David, conductor



Heather Kao, Nancy Case-Oates,
Kate Read

Program includes:

E. Elgar - Introduction and Allegro for
String Quartet and Orchestra
W.A. Mozart - Sinfonia Concertante for Violin and Viola
G. Tartini - Devil's Trill Sonata

Recital 3 Atlantic String Quartet

February 28, **ONLINE**, 7:30pm

Program includes:
S. Taneyev - Trio for 2 violins and viola in D major, op. 21
J. Adams - String Quartet no. 1
W. Mozart - String Quartet in D major, K. 575

Spring Pops Show NEW YORK, NEW YORK

A Broadway Tribute
featuring Jonathan Monro
May 1, 7:30pm **ONLINE**



Jonathan Monro

Masterworks 4 - "FORAY INTO FAURÉ"

May 7, 7:30pm **ONLINE**
Marc David, conductor

Program includes:
P. Dukas - La Péri: Fanfare
C. Gounod - Petite Symphonie
G. Fauré - Requiem

Recital 4 Atlantic String Quartet

May 16, **ONLINE**, 7:30pm

Program includes:
H. Wolf - Italian Serenade
N. Liszt - Another Living Soul
F. Schubert - String Quintet in C major, D.956
with guest, Ofra Harony, cello



Masterworks 3 - LEE ON THE KEYS

February 12, 7:30pm **LIVE**

March 12, 7:30pm **ONLINE**

Michael Lee, piano;
Marc David, conductor



Michael Lee

Program includes:

P. Gardner - Two Meters
W. A. Mozart - Concerto for Piano No. 20 in
D minor, K.466
F. J. Haydn - Symphony #45 (Farewell)

Sinfonia 3 - VIVA L'ITALIA

March 27, 7:30pm **ONLINE**
with Lady Cove Women's Choir;
Kellie Walsh, conductor



Lady Cove Women's Choir

Program includes:

G.B. Pergolesi - Stabat Mater
Ode to Newfoundland, arranged by Lesléa Heys



Subscriptions

Type	Purchase Deadline
Winter Live Subscription Package <i>*Note: sold through NSO</i> www.nsomusic.ca or call 709-722-4441	December 11, 2020
Winter Digital Only Subscription <i>*Note: sold through NSO Website</i> www.nsomusic.ca	January 31, 2021

Single Tickets

Type	Sales Begin
Live Concert Single Tickets <i>*Note: sold through ACC Box Office</i> www.atlanticculturecentre.com or call 709-729-3900	December 14, 2020
Single Concert Digital Tickets <i>*Note: sold through NSO Website</i> www.nsomusic.ca	January 2021

IMPORTANT DATES

Part I

Sinfony (Overture)

Accompagnato - Isaiah 40:1-3

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Aria - Isaiah 40:4

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain.

Chorus - Isaiah 40:5

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Accompagnato - Haggai 2:6-7/Malachi 3:1

Thus saith the Lord of Hosts; Yet once, a little while, and I will shake all nations, the heavens and the earth, the sea and the dry land; and I will shake all nations, and the desire of all nations shall come: the Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

Aria - Malachi 3:2

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire.

Chorus - Malachi 3:3

And He shall purify the sons of Levi, that they may offer unto the Lord an offering of righteousness.

Recitative - Isaiah 7:14/Matthew 1:23

Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel, God with us.

Aria and Chorus - Isaiah 40:9; 60:1

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! O though that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

Accompagnato - Isaiah 60:2-3

For, behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Aria - Isaiah 9:2

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus - Isaiah 9:6

For unto us a Child is born, unto us a Son is given: and the government shall be upon His shoulder: and his name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace.

Pifa (Pastoral Symphony)

Recitative - Luke 2:8-11, 13

There were shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the Angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord.

Accompagnato - Luke 2: 9

And suddenly there was with the Angel a multitude of the heavenly host praising God and saying:

Chorus - Luke 2:14

Glory to God in the highest, and peace on earth, good will towards men.

Aria - Zechariah 9:9-10

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: He is the righteous Saviour, and He shall speak peace unto the heathen.

Recitative - Isaiah 35:5-6

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Aria - Isaiah 40:11/Matthew 11:28-29

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labour, that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus - Matthew 11:30

His yoke is easy and his burthen is light.

Part II

Chorus - John 1: 29

Behold the Lamb of God, that taketh away the sin of the world.

Aria - Isaiah 53:3

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

Chorus - Isaiah 53:4-5

Surely He hath borne our griefs, and carried our sorrows: He was wounded for our transgressions, He was bruised for our iniquities: the chastisement of our peace was upon Him;

Chorus - Isaiah 53:5
And with His stripes we are healed.

Chorus - Isaiah 53:6
All we like sheep have gone astray;
we have turned everyone to his own
way; and the Lord hath laid on Him
the iniquity of us all.

Accompagnato - Psalm 22:7
All they that see Him laugh Him to
scorn; they shoot out their lips, and
shake their heads, saying:

Chorus - Psalm 22: 8
He trusted in God that He would deliver
Him; let Him deliver Him, if He delight in
Him.

Accompagnato - Psalm 69:20
Thy rebuke hath broken His heart; he is
full of heaviness, he looked for some to
have pity on Him, but there was no man,
neither found He any to comfort Him.

Arioso - Lamentation 1:12
Behold, and see if there be any sorrow
like unto His sorrow.

Aria - Romans 10:15
How beautiful are the feet of them that
preach the gospel of peace, and bring
glad tidings of good things.

Aria - Psalm 2:1-2
Why do the nations so furiously rage to-
gether: why do the people imagine a
vain thing? The kings of the earth rise
up, and the rulers take counsel together
against the Lord, and against His anoint-
ed.

Recitative - Psalm 2:4
He that dwelleth in heaven shall laugh
them to scorn: the Lord shall have them
in derision.

Aria - Psalm 2:9
Thou shalt break them with a rod of
iron; thou shalt dash them in pieces like
a potter's vessel.

Chorus - Revelation 19:6, 16/11:15
Hallelujah: for the Lord God Omnipotent
reigneth. The Kingdom of this world is
become the kingdom of our Lord, and
of his Christ; and He shall reign for ever
and ever. KING OF KINGS, AND LORD
OF LORDS. Hallelujah.

Part III

Aria - Job 19:25-26/1 Corinthians 15:20
I know that my redeemer liveth, and that
He shall stand at the latter day upon the
earth: and though worms destroy this
body, yet in my flesh shall I see God. For
now is Christ risen from the dead, the first
fruits of them that sleep.

Chorus - Corinthians 15:21-22
Since by man came death, by man came
also the resurrection of the dead. For as in
Adam all die, even so in Christ shall all be
made alive.

Accompagnato - Corinthians 15:51-52
Behold, I tell you a mystery; We shall not
all sleep, but we shall all be changed, In a
moment, in the twinkling of an eye, at the
last trumpet.

Aria - Corinthians 15:52
The trumpet shall sound, and the dead
shall be raised incorruptible, and we shall
be changed.

Chorus - Revelation 5: 12-13
Worthy is the Lamb that was slain, and
hath redeemed us to God by His blood,
to receive power, and riches, and wisdom,
and strength, and honour, and glory, and
blessing. Blessing and honour, glory and
power, be unto Him that sitteth upon the
throne, and unto the Lamb, for ever and
ever. Amen.

*Libretto, selected from Holy Scripture
(King James Version)
by Charles Jennens.*

Notes on Händel's *Messiah*

The creation of Händel's *Messiah* was actually induced by his librettist, Charles Jennens. Jennens expressed in a letter to a friend that he wanted to create a Scriptural anthology set to the music of Händel. His desire quickly turned into reality when Händel composed the entire work in only twenty-four days. Jennens wished for a London debut in the days leading to Easter, however, a doubtful Händel anticipated such a wish would not be granted. A year after the work was completed, Händel received an invitation to perform his music in Dublin to which he joyously agreed.

Messiah was met with eager ears at its debut on Friday, April 13, 1742 at Neal's New Musick Hall on Fishamble Street. Händel had staged a public rehearsal the day before its premiere, creating quite a buzz. It is reported that hundreds of people were turned away due to lack of space. At its debut, *Messiah* was actually titled *A Sacred Oratorio* and all its proceeds were donated to local charities and hospitals for the mentally ill at the request of Jonathan Swift, Dean of St. Patrick's Cathedral.

Since its debut, there have been many versions of Händel's *Messiah*. Händel himself reworked and edited his score countless times to fit the needs and abilities of his performers. While the true original is lost in a sea of variations, today's *Messiah* is as close to the original as music historiographers can agree upon. Though *Messiah* was originally intended as a thought-provoking work for Easter and Lent, it has become more of a Christmas tradition.



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NEWFOUNDLAND
SYMPHONY ORCHESTRA

Spring Pops

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A Broadway Tribute featuring **Jonathan Monroe**

May 8, 2021
7:30PM

ONLINE from the ST. JOHN'S ARTS AND CULTURE CENTRE

Jonathan Monroe, vocals
Robin Hutton, special guest (vocals)
Marc David, conductor



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

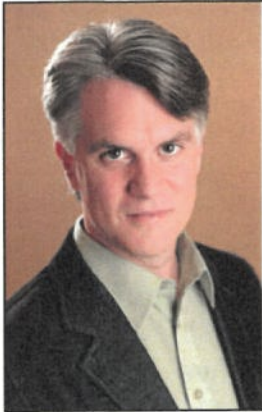
As Patron of the Newfoundland and Labrador Symphony Orchestra (NSO), I welcome you to the 2020-2021 season called "Reimagining". The NSO is known for high caliber productions that showcase some of the best and brightest talents. This year will be no different despite COVID-19 which has meant the presentations will look a little different. Creative thinking, and *reimagining*, 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

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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's guest will be:
Jonathan Monro, guest artist



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

BROADWAY MARTINI

<p>Makes 1 drink:</p> <p>-3 oz of Gin</p> <p>-1/2 oz of white creme de menthe (or Mint liqueur)</p>	<p>1. <i>Pour the gin and white creme de menthe into a cocktail shaker half-filled with ice cubes.</i></p>
	<p>2. <i>Shake well, and strain into a chilled cocktail glass.</i></p> <p>3. <i>Garnish with a mint sprig, and serve.</i></p>

Programme

Broadway Show Stoppers arr. Chuck Sayre

Tonight at Eight from "She Loves Me" Music by J. Bock / Lyrics by S. Harnick

For Forever from "Dear Evan Hansen" – Music & Lyrics by B. Pasek & J. Paul

Music of the Night from "The Phantom of the Opera" – Music by A. L. Webber / Lyrics by C. Hart

Finishing the Hat from "Sunday in the Park with George" – Music & Lyrics by S. Sondheim

The Impossible Dream from "Man of La Mancha" – Music by M. Leigh / Lyrics by J. Darion

I Miss the Mountains from "Next to Normal" – Music by T. Kitt / Lyrics by B. Yorkey

You'll Be Back from "Hamilton" – Music & Lyrics by L.-M. Miranda

I Hate Hockey from "The Hockey Sweater: A Musical" Music by J. Monro / Lyrics by J. Monro & E. Sher

A Champion's Heart from "The Hockey Sweater: A Musical" Music by J. Monro / Lyrics by J. Monro & E. Sher

Prologue from "Les Misérables" – Music by C.-M. Schönberg / Lyrics by A. Boubil

Bring Him Home from "Les Misérables" – Music by C.-M. Schönberg / Lyrics by A. Boubil

It Takes Two from "Into the Woods" – Music & Lyrics by S. Sondheim

The World is Changing from "The House of Martin Guerre" – Music & Lyrics by L. Arden

Pizza Figaro from "Variations on a Nervous Breakdown" – Music & Lyrics by J. Monro

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GUEST ARTIST

Jonathan Monro

Born and raised in St. John's, Newfoundland, Jonathan started his career as a classical pianist, performing at Carnegie Hall and garnering international awards. Since then, Jonathan has worked as an actor, music director, director, composer, lyricist, singer, producer, and teacher. As an actor, Jonathan has appeared in over seventy-five productions from stage to film, including two shows on Broadway and three seasons at the Stratford Festival. Other highlights include Jean Valjean in Atlantic Light's production of *Les Misérables*, Cosme McMoon in *Glorious* (Canadian Stage), Ted in *2 Pianos 4 Hands* (U.S. National Tour), Lionel Percy in *Bakersfield Mist* (Vancouver Arts Club), and his 2013 Broadway pops concert with the NSO.

Of Jonathan's thirty+ musical scores, highlights include the CBC movie *A Christmas Fury*, *Pop*, *Kill Cat Oakland*, and the 50th anniversary Gala Documentary for Los Angeles' Center for LGBTQIA2+. He has developed several musical scores with award-winning Newfoundland director Jillian Keiley at Artistic Fraud, the National Arts Centre, and at the Stratford Festival.

Original musicals include *A History of Summer* (with Drama Desk Award© winner Adam Mathias), lyrics and music for *The Hockey Sweater* (sold out runs in Montreal and Ottawa), and the multi award-winning *Variations on a Nervous Breakdown*. He was the recipient of BMI New York's Harrington Award for Songwriting, and was musical associate and co-producer to multi Academy©, Tony©, and Grammy Award© winner Alan Menken. Most recently, Jonathan has produced three albums with Canadian soprano and Chevalière du Quebec Sharon Azrieli.

Jonathan recently received Concordia University's Alfred Pinsky Medal for the highest achievement in the Arts, and is currently completing his Master's Degree in Musical Theatre Education and Curriculum Development. More than anything, though, he is over the moon to be back home in Newfoundland with his family and friends.

Special thanks to our rehearsal and accommodations partner:



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Robin Hutton

Robin's career began at a very young age singing and dancing all over Newfoundland, leading her to Sheridan College for training in musical theatre. She has worked across Canada, the United States and Europe in such shows as *Mamma Mia!* (Royal Alexandra), *TOMMY* (Germany & Stratford Festival), *The Sound of Music* (Aquarius) and *White Christmas* (Aquarius & Neptune). She has spent eight seasons at the Stratford Festival appearing in *Man of La Mancha*, *Fiddler on the Roof*, *Crazy for You*, *Hello Dolly!* and many more. This will be Robin's fourth concert with the NSO. The dearest to her heart being the *Holiday Pops: A Hutton Family Christmas* (2013), featuring over 20 members of the Hutton clan!

Though always a proud Newfoundlander, Robin resides in Stratford with her husband Stephen and their two sons, Hutton and Wesley. She would like to thank Jonathan, Marc and the NSO for giving her this opportunity to sing yet again with this beautiful orchestra we are so fortunate to call our own.

Robin's mother, Nalda Hutton, was the driving force behind Robin's love of music and the arts. She was her teacher, mentor, choreographer and director, who helped build the foundation that has enabled Robin to choose a career in what she loves to do. But mainly, she was her greatest fan. This will be Robin's first performance with her Mother supporting her from above.

UPCOMING CONCERTS

SINFONIA SERIES THREE

"VIVA L'ITALIA"

LADY COVE WOMEN'S CHOIR
Kellie Walsh, conductor



May 22 - ONLINE



RECITAL SERIES FOUR

ATLANTIC STRING QUARTET

May 16 - ONLINE



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ORCHESTRA PLAYERS

Violin 1	Heather Kao Andy Kao	Dominic Greene Lauren Smee
Violin 2	Nancy Case-Oates Danielle Greene	Carole Bestvater
Viola	Kate Read	Maria Cherwick
Cello	Sandra Pope	
Flute	Grace Dunsmore	
Oboe	Valerie Holden	
Clarinet	Glenn Rice	
Bassoon	Grant Etchegary	
Horn	Emily Dunsmore	
Trumpet	Katie Sullivan	Emily Finch
Trombone	Darren McDonald	
Bass Trombone	Andrew Cooper	
Percussion	Rob Power	
Piano	Bill Brennan	
Guitar	Brad Jefford	
Bass	Frank Fusari	
Drums	Etienne Gendron	

THANK YOU'S

Marc David, Music Director/Conductor	Hugh Donnan, CEO
Lynn Ann Pye, Patron Relations Manager	Jennifer Brennan, Education and Outreach Coordinator
Steve Power, Production Manager/Video Production	Dominic Greene, Personnel Manager
Valerie Holden, Librarian	Kyle McDavid, Graphic Designer
Steve Lilly, Audio Engineer	Anglican Cathedral of St. John the Baptist
NSO Volunteers	

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