

Fredericton Symphony Orchestra
Richard Hornsby, Conductor

Spring Concert



Featuring
Fredericton Choral Society
Peter Allen, Piano

Wilmot United Church
Saturday, 22 April 2023

Program

Tragic Overture, Op. 81 (1880)

Johannes Brahms (1833 - 1897)

I. Allegro ma non troppo

II. Molto più moderato

III. Tempo primo ma tranquillo

Ave Verum Corpus (1791)

Wolfgang Amadeus Mozart (1756 - 1791)

Te Deum (c. 1799)

Franz Joseph Haydn (1732 - 1809)

– *Intermission* –

Piano Concerto No. 5 in E-flat major, Op. 73

(Emperor Concerto)

Ludwig van Beethoven (1770 - 1827)

I. Allegro

II. Adagio un poco mosso

III. Rondo: Allegro ma non troppo

Soloist



Nova Scotian **Peter Allen** is one of Canada's most respected and talented musicians. He is known nationally as a concert pianist, composer, conductor, and teacher. As a concert pianist, he has been heard for years on CBC regional and national radio performing solo works, chamber music, and concertos with orchestras. He continues to stay busy performing many concerts, as well as participating

regularly with Scotia Festival, The New Brunswick Summer Music Festival, Musique Royale, and as a soloist with numerous orchestras based in the Maritimes.

Peter is currently Associate Professor of Music at Dalhousie University's Fountain School of Performing Arts where he teaches piano and orchestration.

<https://www.peterallenpiano.com>

Conductors



Fredericton native **Heather Fyffe holds** a Master of Music degree in Piano Performance from the University of Victoria, and a Bachelor of Music in Piano Performance from Acadia University. A versatile musician, Heather is the Conductor of the Fredericton Concert and Marching Band and the Fredericton Choral Society, Music Director for Collective Theatrics theatre company, and organist at Gibson Memorial

United Church. She also plays trombone in the Fredericton Symphony Orchestra and STU Jazz, is an instructor in the St Thomas University Fine Arts department, and is in high demand as an accompanist for Music Festivals, student examinations, and recitals. In addition to her work as a performer and teacher, she also sits on the provincial council for the New Brunswick Registered Music Teachers' Association and is the Secretary for the Canadian Federation of Music Teachers' Associations.



Richard Hornsby became Artistic Director of the Fredericton Symphony Orchestra in 2010 and is an active performer, educator, arts administrator, and arts advocate. Since coming to New Brunswick in 1992 he has also founded and/or been the Artistic Director for projects such as the UNB Music Camp, UNB Music Conservatory, Atlantic Sinfonia and the New Brunswick Summer Music Festival. As a volunteer and advocate, Richard has been active on the local,

provincial, and national levels, including serving as President of the New Brunswick Youth Orchestra, President of the New Brunswick Arts Board, and President of the New Brunswick Arts Council.

Tragic Overture, Opus 81 - Johannes Brahms (1833 - 1897)

The tragic overture was composed in the summer of 1880, possibly as a contrasting companion piece to the rumbustious Academic Festival Overture which Brahms had written for the University of Breslau in gratitude for the honorary doctorate they had awarded him. He said of the two concert overtures, "One laughs and one weeps". However, the Tragic Overture is dramatic and turbulent in character, rather than sorrowful. It was written at a time when Brahms had already earned great acclaim for his first two symphonies and it clearly illustrates his mastery of symphonic form and orchestration.

In outline it loosely follows the classical sonata form, but with the musical material re-ordered in the recapitulation. The opening is stark and threatening with dramatic fortes and a march-like dotted rhythm. This is contrasted by a quieter lyrical section. Out of these two ideas the rest of the music is composed through a process of motivic development characteristic of Brahms. There is a dependency throughout on the darker sonorities, particularly horns and trombones. Although there are some moments of lyrical beauty, the drama is never far away.

Programme notes (slightly edited) reprinted from the Portobello Orchestra webpage, with permission. www.theportobelloorchestra.co.uk

Ave Verum Corpus, K. 618 - Wolfgang Amadeus Mozart (1756 - 1791)

Toward the end of his life, Mozart wrote one of the most simple and perfect works of his extraordinary career, a setting of the hymn Ave Verum Corpus. It was written in June of 1791 for Anton Stoll, the choirmaster of the local church in Baden, where his wife Constanze was taking a cure at the spa. The manuscript, dated June 18, 1791, is on a piece of paper from the batch that he was using to write *The Magic Flute* during the same summer. The piece, for chorus with strings and organ, is only forty-six measures long, but they are perfect measures. In less than three minutes and with very few notes, Mozart reaches an emotional depth that few artists have achieved. (This orchestration prepared by Jean-Yves Malmasson).

Ave verum corpus natum
de Maria virgine;
vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.

Hail, true body born
of the Virgin Mary,
who was truly sacrificed
on the cross for man.
May you whose pierced side
flowed with blood
be for us a foretaste
as we come to think of death.

Program notes by Martin Pearlman, Music Director, Boston Baroque. Re-printed with permission.

Te Deum - Franz Joseph Haydn (1732 - 1809)

This magnificent choral drama in three parts was a commission from Empress Marie Therese, the wife of Franz I of Austria. Haydn was a frequent visitor to the imperial palace in Vienna. The Empress had a good voice; Haydn once accompanied her on a private performance of the soprano part of *The Creation*. The Empress repeatedly used to ask Haydn for some specially-composed church music, but Prince Esterhazy was reluctant to allow his famous employee to write for anyone but himself.

Evidently, however, Marie Therese finally got her way. The Te Deum was composed around 1799, and had its first recorded performance in 1800 at Eisenstadt, the home of the Esterhazy family, to celebrate Lord Nelson's and Lady Hamilton's arrival there.

The Te Deum is a choral work throughout, without the solo sections that are heard in Haydn's masses and other sacred works. Two lengthy Allegro passages surround a central Adagio, effectively making the work a concerto for chorus and orchestra.

The opening theme in the Allegro, in the traditional festive key of C major, is sung by the chorus in unison. The Adagio at Te ergo Quaesumus opens with a thunderous unison C and proceeds, mysteriously, in C minor with the harmonies moving chromatically to stunning, if brief, effect. The final Allegro returns to the same cheerful mood as the first passage, concluding with a stirring double fugue on the words In te Domine Speravi. A coda-like section, distinguished by overlapping instrumental and choral phrases with syncopated rhythms, brings the piece to glorious close.

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Piano Concerto No. 5 in E flat major, Opus 73 (The Emperor) **- Ludwig van Beethoven (1770 - 1827)**

The Emperor Concerto, written in 1811, is the longest and grandest of the five piano concertos that Beethoven wrote. It is typical of his compositions from that period, in which he explored new ways of scaling up musical forms. It creates a range of moods, from the assured heroic statements of the first movement, through the quiet reflective beauty of the second movement to the good humoured finale. The name 'Emperor' was not Beethoven's, and its origin is unknown. It was popularized by Johann Baptist Cramer, an English pianist, composer and publisher of the concerto. Certainly it was not referring to Napoleon Bonaparte, who had proclaimed himself Emperor in 1804. Vienna had been bombarded and finally occupied by the French in 1809 at the time when Beethoven was working on the score. Neither he nor his fellow citizens were admirers of their conquerors. During the siege Beethoven had moved to his brother's house so that he could shelter from the bombardment, and still manage to continue composing.

The concerto was first played at a private concert in Vienna in 1811, with the Archduke Rudolf as the soloist. It had its public premiere in Leipzig. Beethoven's worsening deafness prevented him from playing the solo piano, and Friedrich Schneider, one of his pupils, undertook the task. The work was well received and one critic stated 'it is without doubt one of the most original, imaginative, most effective but also one of the most difficult of all concertos'.

The concerto opens with one of Beethoven's most radical innovations - a brilliant and virtuosic cadenza for the solo piano. By the conventions of the time concertos would begin with an orchestral exposition of the main musical ideas, during which the soloist remained silent, or only participated sparingly. Moreover, in all previous concertos the cadenzas were placed towards the end of the movements, to give the soloist a chance to improvise and to have a final virtuosic display.

After its dramatic opening, the first movement follows a fairly standard sonata form outline, but is constructed on a large scale, with extensive development of motivic ideas. In contrast to this virtuosic grand first movement, the second movement is calm and serene. The strings play with mutes throughout in gentle dialog with the piano and wind instruments. The trumpets and drums are silent, possibly expressing a very pressing desire for peace in a time of war. The final movement is uplifting and optimistic. It is in rondo form, and is filled with the sunny good humour that pervades much of Beethoven's work. The concerto remains the best known and most performed of all his concertos.

Programme notes (slightly edited) reprinted from the Portobello Orchestra webpage, with permission.

Fredericton Choral Society

Heather Fyffe, conductor

Soprano

Carol Brander, Sabine Campbell, Brownwyn Davies, Patricia Evans, Marilyn Lewell, Heather Perritt, Anne Rutter, Christina Starke

Alto

Connie Charlton, Barb Clogg-Wright, Lise Gallant, Sally Ghanem, Sabina Horton, Emma Hudson, Marilyn Laiken, Carolyn MacDonald, Marion Macfarlane, Jennifer Marquis, Martha McClure, Lynn Moore, Jayne Nicki, Carolyn Nielsen, Bernadet Samulski, Deborah West

Tenor

Leo Macneil, Carol Maurey, Giovanni Merlini, Gerry Pot, Vincent Zelazny

Bass

Jim Burns, Joe Horton, David Perritt, Albert Snelgrove, Guy Tremblay



The **Fredericton Choral Society** is a large, non-auditioning, non-denominational mixed voice community choir, founded in 1977 and based in Fredericton. We are dedicated to preparing and performing great works of music. We draw our diverse membership of young and old singers from the greater Fredericton area and beyond.

The Fredericton Choral Society is a member of the New Brunswick Choral Federation, a charitable organisation committed to promoting and supporting choral singing in New Brunswick.

<https://frederictonchoralsociety.blogspot.ca>

Fredericton Symphony Orchestra

Richard Hornsby, conductor

Violin I

Ian Burdon, Concertmaster
Miriam Lobinsky
Grace Jackson
Ali Johnson
Emma Fortunato
Thomas O'Connor
Libby Cassidy

Violin II

Julie Probert, Principal
Walter Cichocki
Kelsey Fraser
Marnie Schwarz
Samantha Johnstone
Kira McLean

Viola

Alison Ready, Principal
Theodore Campbell
Christine Chase
Carol Maurey

Cello

David Nielsen, Principal
Sarah Jarvis
Emily Estabrooks
Gary Chase
Emma Johnson

Bass

Paulette Sourisseau, Principal
Byrann Gowan

Flute

Julie Grant
Yunjia Dai

Oboe

Karen Arnold
Jessica Carver

Clarinet

Margaret Isaacs
Ed Maurey

Bassoon

Yvonne Kershaw

Horn

Barbara Richards
Erinn Daigle
Mark Roberts

Trumpet

Matthew Daley
Don Lévesque
Morgan Mollins
Norman Neil

Trombone

Heather Fyffe
David Bent
Gavin Woodward

Timpani

Siobhan Hanratty

The Fredericton Symphony Orchestra (FSO), previously named the Fredericton Chamber Orchestra, has been giving concerts regularly in Fredericton since 1976. Orchestra members are either accomplished amateurs who have studied music and performance or professional musicians.

The FSO performs two to three times per year.

To contact us, please email info@FrederictonSymphonyOrchestra.ca

FSO thanks the following

Brian Cassidy • Dan Beairsto
David Perritt
Catherine Macdonald

Wilmot United Church
UNB Centre for Musical Arts

For more information about the Fredericton Symphony Orchestra:
www.FrederictonSymphonyOrchestra.ca



FREDERICTON SYMPHONY ORCHESTRA