

FREDERICTON SYMPHONY ORCHESTRA
PRESENTS
HARMONIES OF PASSION & DANCE



RICHARD HORNSBY, CONDUCTOR
NINA CRUZ, VIOLIN

APRIL 7TH, 2024 3:00PM, CHRIST CHURCH CATHEDRAL

Program

Der Zigeunerbaron

Johann Strauss

(Gypsy Baron Overture)

Tzigane

Maurice Ravel

Nina Cruz, violin

Hungarian Dances

Johannes Brahms

No. 4 Poco sostenuto

No. 5 Allegro

No. 6 Vivace

Intermission

Carmen Suite No. 2

Georges Bizet

Marche des Contrebandiers

Habanera

Nocturne

Chanson du Toréador

La Garde Montante

Danse Bohème

For program notes, please see our website



Featured Soloist



Nina Cruz is a Grade 12 student at Fredericton High School. She was introduced to music when she participated in Music for Young Children at 18 months old and piano lessons at 3 years old. At the age of four, she began to learn the violin from Aida Tisler and it has been one of her passions since then. A frequent competitor in the Fredericton Music Festival, Nina has been performing in the Provincial Music Festival for several years and was the New Brunswick representative in the 2021 National Music Festival. In 2020, she was a First Place Winner in the Junior Category of the American Protégé International Piano & Strings Competition and had the honour of performing in the winners recital at Carnegie Hall in 2022. In her free time Nina enjoys reading, hiking, and trying new foods. She is also an avid traveller and has been to England, France, Hawaii, and Singapore! This summer she is excited to be visiting Korea and her parents' hometown in the Philippines. After high school, Nina plans to study political science and become a lawyer. She will continue to play the violin after graduating and is thrilled to be performing with the Fredericton Symphony Orchestra.

About the Orchestra

The **Fredericton Symphony Orchestra** (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 or three times a year, and occasionally collaborates with the Fredericton Choral Society to present major works for choir and orchestra.

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 for the arts, 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.

FSO Harmonies of Passion and Dance

7 April 2024

Program Notes

Johann Strauss II (1825-99) was an Austrian composer of light classical music whose compositions set 19th-century European dancing. He is most famous for his waltzes, such as *The Blue Danube*, *The Kaiser-Waltz*, and *Tales from the Vienna Woods*, which earned him the nickname the "Waltz King." He also wrote music for other dance forms, such as polkas and quadrilles, and composed several ballets and operettas. The piece performed today is the overture to his 1885 operetta *Der Zigeunerbaron* (The Gypsy Baron). Inspired by traditional Hungarian and Romani music and dramatic in tone, *Der Zigeunerbaron* tells the tale of love, intrigue, and the search for hidden treasure; however, one can also hear the waltzes and polkas that made him famous.

Born in Hamburg, Germany, **Johannes Brahms** (1833-97) spent much of his life in Vienna, Austria. During his storied career, he wrote four symphonies, four concertos, numerous pieces of chamber music, over 200 songs, and his famed work for chorus and orchestra *A German Requiem*. Today's three selections are from his *Hungarian Dances*, 21 short pieces, originally written for piano, published in 1869 (1-10) and 1880 (11-21). Encounters with Hungarian musicians inspired Brahms to compose music based on Hungarian and Romani tunes resulting in critical acclaim and financial success. The *Dances'* popularity as piano pieces ensured that they were also orchestrated. Brahms himself orchestrated dances 1, 3, and 10, and various other arrangers completed orchestrations of the rest. The arrangements we will hear today are by Paul Juan, No. 4 (1933), and Albert Parlow, No. 5 & 6 (1876).

Maurice Ravel (1875-1937) emerged as one of France's prominent composers at the turn of the 20th century. He closely associated with the style of Impressionism that explored new facets of harmony, expression, and tonal colour. He composed numerous pieces for solo piano and chamber ensembles, several ballets, three operas, and many orchestral pieces. One of his most famous and popular compositions is *Bolero*, known for its innovative orchestration. His music is awash with dance forms and allusions to "exotic" music from Spain, Hungary, and the Romani. Both trends are on display in *Tzigane* (1924), a virtuosic piece originally written for violin and piano but later adapted for solo violin and orchestra. *Tzigane* (1924), the French word for "gypsy," has no authentic Romani tunes; instead, Ravel emulated the style of the Romani music of the time.

In his short life, French composer **Georges Bizet** (1838-75) did not experience great popularity. Despite writing numerous operas, many songs, and works for solo piano, much of his work did not catch on with audiences or critics. Only a suite of incidental music composed for the play *L'Arlésienne* achieved any great popularity in his lifetime. Bizet went to his grave believing that his last composition, the opera *Carmen* (1875), was also a failure. He died three months after its lacklustre premiere. Little did he know that *Carmen* would skyrocket in popularity becoming the most staged and recorded opera in the entire repertoire. Set in Spain, *Carmen* is a tale of passion and betrayal that centres around the romantic entanglements of its title character, a wily and seductive Romani girl. In response to its popularity, Bizet's friend, Ernest Guiraud, compiled two orchestral suites of the opera's music, published in 1882 and 1887. *Carmen Suite No. 2* contains some of its most famous melodies, including the *Habanera*, the *Chanson du Toréador*, and the *Chanson Bohème*.

Conductor
Richard Hornsby

Violin I

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

Violin II

Julie Probert, Principal
Wladyslaw Cichocki
Kelsey Fraser
Paulo Pallas
Samantha Johnstone
Marnie Schwarz
Daniel Robb
Keyvan Ahmadi

Viola

Alison Ready, Principal
Theodore Campbell
Carol Maurey
Christine Chase

Cello

David Nielsen, Principal
Emma Johnson
Conor Britt
Gary Chase
Oksana Hnievysheva
Chad Cromwell
Tracya Lawrence

Bass

Paulette Sourisseau
Byrann Gowan
Daniel DaFonseca

Flute

Julie Grant

Piccolo/Flute
Yunjia Dai

Oboe

Karen Arnold
Jessica Carver

Clarinet

Vasana Abeysekera
Margaret Isaacs
Ed Maurey

Bassoon

Sam Arnold
Yvonne Kershaw

Horn

Yeva Sibiryakova
Barbara Richards
Mark Roberts

Trumpet

Matthew Daley
Don Lévesque
Morgan Mollins
Norman Neil

Trombone

Heather Fyffe
David Bent
Gavin Woodward

Percussion

Siobhan Hanratty
Andrew Northmore

Keyboard/Percussion

Catherine Macdonald

FSO thanks the following

Brian Cassidy • Peter Jacobs

UNB Centre for Musical Arts
Christ Church Cathedral