

LONDON SYMPHONIA **2023-24** SEASON



**MAY 4, 2024** | 7:30 pm | Metropolitan United

# **AN ELEGANT FIRE**

**Guest Artist**

Elinor Frey, *cello soloist and leader*

London  
**Symphonia** 



Dear Friends,

On behalf of London City Council, let me welcome you to the London Symphonia's 2023-24 Season. As we gather together in the name of music and art, we celebrate not only the remarkable talents of this orchestra but also the vibrant cultural tapestry of our beloved city.

London, often referred to as the Forest City, is indeed a place where music runs deep within its veins. We stand tall as the first UNESCO City of Music in Canada, a distinction that underscores the profound significance of music in our community.

London Symphonia has long been a shining star in our artistic constellation, serving as a creative catalyst that ignites our collective passion for excellence, the love of music, and innovative collaborations. Through inclusive programming, you provide us with a unique opportunity to explore and celebrate the rich tapestry of cultures that call London home.

I join with you in celebrating the dawn of London Symphonia's 2023-24 Season. May this season be a symphony of unforgettable moments, a crescendo of creativity, and a fortissimo of artistic excellence. As we come together in the name of music, let us embrace the harmonious melodies that unite us and the shared vision of a culturally enriched London.

Best wishes to all for another positive and memorable experience!

Kind regards,

Josh Morgan  
Mayor, City of London

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**Welcome to An Elegant Fire!**

We are delighted you are joining us tonight to time travel back to the 18th century, one of the golden ages of music, as star cellist Elinor Frey, makes her debut with London Symphonia.

We hope to see you again on May 25 as our musical journey of discovery continues with **Transformed**. Principal trumpet Shawn Spicer will present a program of music with great bones ... music that started as something special, but when arranged for the Brass and Winds of London Symphonia becomes something more: more powerful, more touching... Please join us as we explore music from Dowland to Amy Winehouse, from William Byrd to PDQ Bach, and more.

Great music and amazing artistry await you!

Our audience members are vital to the continued success of London Symphonia. On behalf the musicians, staff and Board of Directors, thank you for your support.

We look forward to seeing you often.

Sincerely,



April Voith  
*Executive Director*



Andrew Chung  
*Artistic Producer*

---

**LAND ACKNOWLEDGEMENT**

London Symphonia wishes to acknowledge and honour the land on which we are meeting as the traditional territory of the First Nations peoples; the Chippewa of the Thames First Nation (part of the Anishinaabe), the Oneida Nation of the Thames (part of the Haudenosaunee) and the Munsee-Delaware Nation (part of the Leni-Lunaape). Let us reflect on how we as individuals and as a community can carry this spirit of gratitude into everything we do to honour the work that all the First Nations peoples of the Turtle Island have done, and continue to do, for the land that supports us all.

# AN ELEGANT FIRE

MAY 4, 2024

7:30 pm

Metropolitan United

Elinor Frey

*cello soloist and leader*

## **Franz Joseph Haydn**

Symphony No. 6 in D Major “Le matin”,

Hob.I:6

- I. Adagio – Allegro
- II. Adagio – Andante – Adagio
- III. Menuet e Trio
- IV. Finale: Allegro

## **Carl Philipp Emanuel Bach**

Cello Concerto in A Major, Wq.172

- I. Allegro
- II. Largo con ordini
- III. Allegro assai

*INTERMISSION*

## **Carl Philipp Emanuel Bach**

Symphony in D Major, Wq. 183/1

- I. Allegro di molto
- II. Largo
- III. Presto

## **Luigi Boccherini**

Cello Concerto in D Major, G 483

- I. Allegro moderato
- II. Andante lentarello
- III. Allegro e con moto

## **Luigi Boccherini**

Symphony in D minor, Op. 12, no. 4,

“La casa del Diavolo”, G 506

- III. Allegro con moto

This program runs approximately 2 hours, and will be performed with a 20-minute intermission.



## **MEET ELINOR FREY AND THE MUSICIANS AFTER THE CONCERT**

Come to the Great Room, immediately behind the stage. Meet Elinor Frey and buy a CD as a souvenir of this amazing evening.

We're looking forward to seeing you!

Tonight's post-concert reception is sponsored by Chartwell Retirement Residences.

# TONIGHT'S MUSICIANS

## **Violin 1**

Joseph Lanza  
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## **Violin 2**

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Calvin Tsang  
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John Wiebe  
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# GUEST ARTIST BIOS

## ELINOR Frey

Cello soloist and leader

Born in Seattle and living in Montréal, **Elinor Frey** is a leading American-Canadian cellist, gambist, and researcher. Her albums on the Belgian label Passacaille and Canadian label Analekta – many of which are world premiere recordings – include *Giuseppe Clemente Dall'Abaco Cello Sonatas*, winner of a Diapason d'Or, and *Early Italian Cello Concertos*, winner of the 2023 JUNO Award for Classical Album of the Year (small ensemble). Her critical editions of Dall'Abaco's cello music is published in collaboration with Walhall Editions.

Elinor is the artistic director of Accademia de' Dissonanti, an organization for performance and research. She has performed throughout the Americas and in Europe in recital and with numerous chamber ensembles and orchestras (Rosa Barocca, Constantinople, Les idées heureuses, Il Gardellino, Tafelmusik, Pacific Baroque Orchestra, etc.).

As a guest leader with London Symphonia and in past seasons with Kingston Baroque Consort, Dorian Baroque, Siren Baroque, and others, Elinor specializes in Galant and early-Classical ensemble repertoire. In March 2023, she performed Boccherini and Sammartini concertos with the Australian Brandenburg Orchestra and in May 2023, she performed the Telemann Suite for viola da gamba and orchestra with Symphony Nova Scotia, Halifax.

Recipient of dozens of grants and prizes supporting performance and research, including the US-Italy Fulbright Fellowship (studying with Paolo Beschi in Como, Italy) and a recent research residency at the Orpheus Institute in Ghent, Elinor holds degrees from McGill University, Mannes School of Music, and The Julliard School. She teaches Baroque cello and performance practice at McGill University and the Université de Montréal and was a Visiting Fellow in Music (2020-2023) at Lady Margaret Hall, Oxford University. Frey was awarded Québec's Opus Prize for "Performer of the Year" in 2021.





# PROGRAM NOTES

## By Elinor Frey

Joseph Haydn, Carl Philipp Emanuel Bach, and Luigi Boccherini were among the most celebrated musical talents of the late 18th century. Although Haydn is one of the best-known masters of the “Classical” era, all three composers had roots in the Galant style. Equated with music of the theatre, as opposed to the strict or church style (meaning the Galant was less subject to rules, except those of good taste!), Galant music emphasized clarity, pleasantness and naturalness in music. However, all three composers escaped Galant decorum and wrote music that was bursting with yearning lyricism offset by manic outbursts. Whether writing in major musical centres (Berlin and Hamburg for C.P.E. Bach), or composing within the context of a more isolated location of employment (Boccherini in Madrid and Haydn in Esterhazy), these three composers left an indelible mark on European music.

## Franz Joseph Haydn

(1732-1809)

### Symphony no. 6 in D Major, “Le matin”

Franz Joseph Haydn produced dozens of symphonies for the enjoyment of the wealthy Esterházy family in his more than thirty years in their service. Among the earliest were his Symphony no. 6, “Le matin”, and the subsequent “Midi” and “Soir” of Symphonies nos. 7 and 8, written in 1761, the year Haydn joined the Esterhazy court. Supposedly, the themes of these symphonies were a suggestion by his princely employer.

A clear depiction of the sunrise opens the symphony via an ascending crescendo. Various solo passages within the symphony highlight the virtuosity of the court orchestra’s legendary instrumentalists. The solo violin, solo cello, and solo flute enjoy multiple featured moments, and in the Trio section of the

Menuet, Haydn gives the spotlight to the bassoon, double bass, and viola as well.

## Carl Philipp Emanuel Bach

(1713-1788)

### Cello Concerto in A Major Symphony in D Major, Wq. 183/1

The royal courts of mid-18th century Berlin were lively crossroads for some of the greatest musicians of the time. Court musicians and visitors were famous virtuosos performing music full of expression and fantasy. It is in this context that the second-eldest son of J.S. Bach, Emanuel Bach built a thriving career as a keyboard player and composer before succeeding his godfather, Telemann, as Kapellmeister in Hamburg. Cello repertoire and cello playing are not often thought to be among the principal contributions of mid-18th century Berlin composers. More prolific and renowned were the performers on the flute (Quantz, Frederick the Great himself), violin (Benda, J. G. Graun), gamba (L. C. Hesse), and keyboards (C.P.E. Bach). Viola da gamba repertoire flourished under the presence of Ludwig Christian Hesse and the enthusiasm of his student, Crown Prince Friedrich Wilhelm II. The Prince supposedly favoured the cello after the 1769 departure of Hesse and employed both Carlo Graziani and Jean-Pierre Duport as his private instructors in subsequent years. He was the dedicatee of works by Boccherini, Beethoven, and Mozart.

The three cello concertos of C.P.E. Bach were composed in the early 1750s, likely to be performed at one of the private academies or music societies popular in Berlin at the time. Mostly held during weekends, they could last as long as three hours and presented a wide range of works from symphonies to solos. Bach participated in various

societies including one aptly called the “Concert” hosted by Johann Friedrich Agricola, and another house series hosted by his colleague in Frederick the Great’s orchestra, the Bohemian violinist Franz Benda. The high level of difficulty of these concertos suggests a skillful professional as intended soloist, likely Ignaz Mara, cellist of the royal Kammermusik in the 1750s. All three cello concertos exist in alternate versions for keyboard and flute, but research shows that the original intended instrument was the cello. Some passages, however, were revised later, showing the influence of the two alternate versions. Each concerto also has a cadenza example from Bach, but only in versions intended for keyboard and not idiomatic to the cello. The concerto in A Major, Wq. 172 was composed in 1753 in Potsdam, the site of Friedrich the Great’s Sanssouci palace.

The two works of C.P.E. Bach in tonight’s program exhibit many hallmarks of both the Galant and the *Empfindsamer stil* (the “sensitive style”), calling for various changes in dynamic, both abrupt and subtle, at the service of beautiful melodies and expressive fantasy. Written while he was music director of an important church in Hamburg, Bach’s Symphony in D Major is a tempestuous and dramatic work. Fragmented and blustery exchanges abounding between strings and winds bear witness to his vigorous imagination. In Bach’s music, emotions are fleeting and instantaneous and, above all, the beauty of melody is emphasized.

## Luigi Boccherini

(1743-1805)

**Cello Concerto in D Major, G 483**  
**Symphony in D minor, Op. 12, no. 4,**  
**“La casa del Diavolo”, G 506**

Haydn and Luigi Boccherini knew of each other and corresponded by letter. Even though they never met, their mutual admiration is well-documented. Like Haydn, Boccherini worked for a noble patron somewhat in isolation. The majority of his professional life was spent in Spain, but he kept

contact with other European musical centres through his publishers – and was even court composer to Friedrich Wilhelm II of Prussia, successor to Friedrich the Great, Emanuel Bach’s employer. It is Boccherini, however, who was a cello virtuoso and composed for his own instrument, while Haydn and Bach were principally keyboard players. These concertos were not often published and could instead be seen as vehicles for Boccherini’s own performances and the expansion of his career.

The Concerto in D Major, G 483 was one of the rare cello works published in Boccherini’s lifetime, published as Op. 34 by Artaria in 1785 in Vienna (although it was composed a bit earlier). It calls for two violins “*di concerto*”, two violins “*ripieni*”, violas, basses, two oboes, and two horns. The slow movement’s title uses unusual tempo and affect indications, sometimes found in Boccherini’s music, but rarely used elsewhere. This *Andante lentarello* also contains the only surviving original cadenza by Boccherini. Like many of his concertos, the solo cello part is technically demanding and exhibits his trademark explorations of the instrument including long passages using the left thumb and multiple stopping where the bow plays on more than one string.

The passionate, theatrical, and wild music of *Strum und Drang* that captivated Haydn in the 1770s can be seen as related to the *Empfindsamkeit* (sensitivity) closely associated with Bach in the preceding decades. We can also assign Boccherini’s best-known symphony to this theatrical and turbulent style. The title “The House of the Devil,” was added editorially when it was published in 1776 and is related to the third movement’s subtitle, “Chaconne representing hell and composed in imitation of Mr. Gluck in *Le festin de Pierre*”, a ballet based on the Don Juan story. Boccherini’s imitation of Gluck has origins in his days working alongside his contrabassist father at the Burgtheater in Vienna. Gluck’s ballet premiered in Vienna at the same time, but the Don Juan story has Spanish origins, making it a natural choice for his Madrid audience.

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**Season Finale**



Musical alchemy! Principal trumpet Shawn Spicer presents a program of music with great bones... music that started as something special, but when arranged for the Brass and Winds of London Symphonia becomes something more: more powerful, more touching... perhaps even a bit more hilarious.

Please join us as we explore music from Dowland to Amy Winehouse, from William Byrd to PDQ Bach, and more.

## **TRANSFORMED**

**MAY 25, 2024 at 7:30 pm**

### **Our Thank You Gift To You!**

**Transformed** is our last concert of 2023-24 Season and we hope to see you there!

If you haven't purchased your tickets to **Transformed** yet, we'd like to offer you 10% off. Enter the promo code **BG2324D** when you purchase your tickets online.

Visit [londonsymphonia.ca](https://londonsymphonia.ca) to purchase tickets.

We're looking forward to seeing you soon!



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