



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Monday, 2 April 2001 at 8:00 p.m.

**MUN Chamber Orchestra**  
**Thomas Loewenheim, conductor**  
**Sean Rice, clarinet**  
**Layla Roberts, flute**

Overture to *The Enchanter*  
*Andante – Allegro*  
*Gavotte*  
*Dead March*

J. C. Smith  
(1712-1795)

Ballade for Flute, String Orchestra and Piano

F. Martin  
(1890-1974)

Layla Roberts, flute

Concerto for Clarinet in B flat  
*Allegro moderato*

Major J. Stamitz  
(1717-1757)

Sean Rice, clarinet

**Intermission**

Overture to *The Fairies*  
*Andante – Allegro*  
*Minuet andantino*

J. C. Smith

String Quartet in F minor, Op.95

L. v. Beethoven  
(1770-1827)

*Allegro con brio*

*Allegro ma non troppo*

*Allegro assai vivace ma serioso*

*Larghetto espressivo – Allegretto agitato – Allegro*

Arr. G. Mahler / T. Loewenheim



**Memorial**  
University of Newfoundland

John Christopher Smith (1712-95) was the son of Händel's treasurer and principal music copyist in London. Smith grew up in the shadow of Händel, and his own musical style was much influenced by that of the great master. Smith turned his back on the world of opera in the 1730s after several failed works. Subsequent travel in Europe was interrupted when Händel requested that Smith return to London to assist with the direction of Händel's oratorio concerts in the early 1750s. It was at this time that Smith met the famous actor and theatre manager, David Garrick. For Garrick, Smith composed two full-length operas in English based on plays by Shakespeare: *The Fairies* (1755) and *The Tempest* (1756). Smith's overture to *The Fairies* quickly became a concert favourite outside of the opera house. The work is cast as a "French" overture, with a fugue following a more stately opening section with dotted rhythms. Smith's solid training is clearly evident in the well-constructed fugue. Smith and Garrick collaborated for the last time in 1760, when Garrick supplied the libretto for Smith's short opera, *The Enchanter or Love and Magic*. The plot had a Turkish theme in which Moroc (the Enchanter) attempts to gain the love of Zaida by ending her romance with Zoreb. Moroc kills Zoreb, and his body is carried on stage in a procession to the music of the Dead March. Ultimately, Moroc is foiled by the intervention of his own attendant (Kaliel) who brings Zoreb back to life with the aid of the Enchanter's magic wand. The overture shows Smith to have ventured beyond the Baroque idioms of his earlier music into the realms of the rococo. Curiously, no modern edition of either overture existed before the present author undertook to edit the works.

The *Ballade for Flute and String Orchestra and Piano* (1939) was composed by the Swiss composer Frank Martin (1890-1974). Martin's style represents an amalgam of French lyricism and German chromatic harmonies. Although not composed using twelve-tone techniques, the single-movement *Ballade* makes use of the entire chromatic scale. After an enigmatic opening, the work grows in assertiveness until the flute plays a wide-ranging cadenza. Thereafter, the solo flute is given music that is highly decorative and which requires great agility. The music builds in intensity to achieve an impassioned climax at the end.

The clarinet concerto in B<sup>b</sup> is the only work for this instrument which was composed by Johann Stamitz (1717-57). Bohemian by birth, Stamitz was a virtuoso violinist who joined the orchestra at the court at Mannheim in 1742. He quickly rose in the ranks of the orchestra, leading it after 1745. Under Stamitz, the orchestra achieved a remarkably high standard, and his own compositions show his forward thinking. Among his many innovations, he emancipated the wind instruments, making them soloists and equal partners with the violins. He also added the clarinet to the orchestra when it was still a new instrument. Stamitz's concerto for this instrument is typical of his progressive outlook. There is great attention to dynamic contrasts throughout the three-movement work, and the virtuoso solo writing demonstrates the composer's complete understanding of the clarinet.

Beethoven's String Quartet in F minor, Op. 95 was composed in 1810, the year after the composition of his fifth piano concerto. Typical of much of Beethoven's music from this time, the quartet is richly impassioned and imbued with dramatic contrasts. It is likely the inherent potentials of the work, which drew Gustav Mahler to fashion an arrangement of it for string orchestra in 1899, highlighting the contrasts and bringing forth an even greater depth of sonority than is possible to achieve with the four instruments of a quartet. It was Mahler's belief that Beethoven's music cried out for such increased sonorities, and that his artistic vision could only be truly achieved in such a performance. The Viennese critics were not kind to Mahler's intentions in 1899, and the score lay undisturbed in the archives of the Vienna Philharmonic Orchestra until 1986. Mahler's transcription, however, is a remarkable reworking of Beethoven's original – one that brings new insights to the music of Beethoven while also revealing the musical mind of Mahler.

Program notes by P. F. Rice

**Sean Rice** is a 17-year-old native of St. John's, Newfoundland. He began to study the clarinet at the age of 10 years, under the direction of Vincenza Etchegary. He currently attends grade twelve at Holy Heart of Mary High School where he is a member of the school concert band, jazz band and saxophone quartet under the direction of Grant Etchegary. Sean performs with many local ensembles including the Newfoundland Symphony Orchestra, the Avalon East School Board District Band and the Newfoundland Symphony Youth Orchestra. He is presently studying woodwind performance with Professor Paul Bendzsa at the MUN School of Music. Sean was awarded the Junior Rose Bowl in 2000 and the Senior Rose Bowl at the 2001 Kiwanis Music Festival. In August, Sean competed in Halifax at the Canadian Federation of Music Festivals 2000 National Music Festival where he became the first Newfoundlander to earn the first-place award in the Woodwind class.

**Layla Roberts** is a fourth-year performance major in flute in the studio of Professor Michelle Cheramy at the MUN School of Music. She presently teaches the flute both at the Provincial Music Conservatory and Norris Music. Ms. Roberts has performed with various ensembles including the Gower Youth Band, the Newfoundland Symphony Youth Orchestra and the Newfoundland Symphony Orchestra. She has also performed in master-classes for Carol Wincenc and Susan Hoepfner. Ms. Roberts has received numerous awards and scholarships towards her degree.

The **Memorial University of Newfoundland Chamber Orchestra** has been featured on CBC-FM and CBC-TV Since 1995. The group has won the St. John's Kiwanis Festival Group Rose Bowl and has toured the Maritime provinces and Ontario. They released a CD of works by Elgar, Bartok, Clark Ross and Grieg in 1996.

Violin I: Tristan Jeffrey, Julia Collins, Angela Garwood, Heather Kao†  
 Violin II: Christopher Anstey\*, Michael Collins, Colin Jeffrey, Sarah Lundy  
 Viola: Angela Pickett\*, Christopher Ryan, Amanda Tulk  
 Cello: Matthew March, Adam Press\*

Bass: Bradley Madden\*  
 Piano: Heather Hillier  
 Harpsicord: Mary O'Keefe

†Concert Master \*Principal