

Mozart's Jupiter Symphony

Saturday, January 25 8 pm

Alexander Shelley, conductor

Oliver Herbert, cello

Symphony Prelude, 7 pm Upper Circle (Third Level) Lobby with D.T. Baker

MORLOCK

My Name is Amanda Todd

(12')*

ELGAR

Cello Concerto in E minor, Op.85

(30')*

Adagio – Moderato

Lento – Allegro molto

Adagio

Allegro – Moderato - Allegro, ma non troppo

INTERMISSION (20 minutes)

MOZART

Symphony No. 41 in C Major, K.551 "Jupiter"

(35')*

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto allegro

program subject to change

*indicates approximate performance duration

My Name is Amanda Todd

Jocelyn Morlock

(b. St. Boniface, MB, 1969)

First performed: May 19, 2016 in Ottawa

This is the ESO premiere of the piece

Program note by the composer:

Amanda Todd, a vibrant young woman who loved music and loved to perform, died by her own hand at the age of 15, after years of being cyber bullied and attacked at school and on social media. Some weeks before her death she uploaded a video to YouTube in which she told her own side of her story, speaking up for herself on the very platform on which people were attacking her.

Amanda Todd's video was a catalyst for positive change and increasing awareness around cyber bullying and mental health, leading her mother Carol Todd to create the Amanda Todd Legacy Foundation. Amanda's message of hope, empathy, and tolerance has since caused a worldwide groundswell of support and awareness of bullying, cyber abuse and internet safety.

The forceful, insidious nature of social media is used to generate the musical material throughout the composition. The opening draws first on overwhelming sorrow, which grows into a furtive, somewhat frenzied negative energy, like the uncontrolled proliferation of negative comments and images. Similar musical material (very similar small gestures, pitches and rhythms) are used and gradually modified to create increasingly powerful, positive music, like the proliferation of positive energy that a large group of people can create together through many small actions

Cello Concerto in E minor, Op.85

Edward Elgar

(b. Broadheath, 1857 / d. Worcester, 1934)

First performance: October 27, 1919 in London

Last ESO performance: March 2018

Edward Elgar began composing his only cello concerto in 1918, when England and indeed all of Europe was pulling itself out of the ruins of the First World War. At the same time, Elgar's beloved wife was gravely ill; she died in 1920, months after the concerto's premiere. In the pages of the concerto – the last major work Elgar found himself capable of completing – the composer let the melancholy and passion he was feeling find its vent. Two cellists had a hand in the construction of the concerto. Felix Salmond was the virtuoso who performed the premiere of the piece, and helped inspire its composer. There was also Elgar's friend Basil Nevinson (the "B.G.N." of the famous "*Enigma*" Variations) who most likely led Elgar to his choice of solo instrument.

The work is in four movements played without a pause between them. The soloist takes the lead, intoning a recitative-like passage in which the orchestra joins. This theme is constantly developed throughout the Moderato of the rest of the opening movement. A short passage bridges the first and second movements, the latter of which is a quick, technically demanding Allegro molto. The third movement is one of aching contemplation, slow and introspective, with the soloist seemingly taking the role of Elgar's spirit. The finale is a Rondo, but not in conventional concerto style. The recurrences of the main material are almost sturdy and solid, as if reaffirming that life must still be lived. As the work draws

to a close, the cello recalls the recitative of the opening movement, just prior to the return of the main Rondo theme.

Symphony No. 41 in C Major, K.551 "Jupiter"

Wolfgang Amadeus Mozart

(b. Salzburg, 1756 / d. Vienna, 1791)

Composition completed August 10, 1788. It is not known if the work was ever performed during Mozart's lifetime.

Last ESO performance: November 2017

Mozart wrote his last symphony more than three years before he died, and it is highly likely he felt that he would write more. But the fact remains that other projects occupied him until his death seven weeks shy of his 36th birthday, and while it was not Mozart who chose the epithet "Jupiter" for his last symphony, this Olympian work is a worthy final effort.

Mozart both looks back to the past, and anticipates the future in his *41st Symphony*. His use of counterpoint in the opening and final movements is certainly a tribute to composers such as Bach, while his ability to create towering musical structures from minimal musical building blocks is something Beethoven and others picked up on years later.

There are no less than three separate musical ideas in the very opening of the work – quite uncharacteristic of "proper" sonata-allegro form. Similarly, there are three thematic ideas in the Andante cantabile second movement – two serene ones separated by a tense, dramatic emotional one.

A slightly more conventional third movement balances a lyrical Minuet with two starkly contrasting trio subjects. The final movement, rather than a jovial trot to the finish line, is instead a towering musical structure, "...where contrasting themes are lined up, harnessed, and sent galloping down the final stretch in one of the most glorious, tingling, and overwhelming passages in music," wrote longtime *New York Times* critic Harold C. Schoenberg.

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