

Masterworks Two

Rebellious



Kingston
Symphony

Haydn & Beethoven

Sunday, October 25, 2026
2:30 p.m. at the Isabel



PHOTOS: S. WILD

MIRALIS



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Haydn & Beethoven

Program

Sullivan (1842-1900)

H.M.S. Pinafore: Overture

Haydn (1732-1809)

Symphony No. 45 in
F-sharp minor (Farewell)

I. Allegro assai

II. Adagio

III. Menuet: Allegretto

IV. Presto - Adagio

Bartok (1881-1945)

Romanian Folk Dances,
BB 76

I. Jocul cu bâta (Stick Dance)

II. Brâul (Waistband Dance)

*III. Pe loc (Stamping
Dance, or On the Spot)*

*IV. Buciumeana
(Hornpipe Dance)*

*V. Poargă românească
(Romanian Polka)*

VI. Măruntel (Quick Dance)

VII. Măruntel (Quick Dance)

Intermission

Beethoven (1770-1827)

Symphony No. 7 in A Major,
Op. 92

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto

IV. Allegro con brio

Kingston Symphony

Frédéric-Alexandre Michaud,
Guest Conductor

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Frédéric-Alexandre Michaud,

Guest Conductor

Recipient of a research grant from the Fonds de recherche du Québec Société et culture, the Christa and Franz-Paul Decker Fellowship in Conducting, and the Scarlet Key Award of McGill University, Frédéric-Alexandre Michaud (Maestro FAM) is a versatile artist nationally recognized as a hardworking and talented conductor, violinist, and radio cultural commentator. Praised for his welcoming personality, trustworthiness, and attention to detail, Michaud has established himself as an emerging conducting talent on the Canadian music scene. Since 2023, he has served as Resident Conductor and Community Ambassador of the Thunder Bay Symphony Orchestra, where he leads a variety of orchestral and educational performances, fostering connections between the orchestra and its community.

In 2026, he completed his Doctor of Music degree in orchestral conducting at McGill University, where he studied with Jean Lesage, David Itkin, and Mélanie Léonard. His doctoral research explored the art of conducting concertos, examining the most challenging passages for orchestral accompaniment and the strategies conductors can use to approach them effectively. He previously earned two master's degrees from McGill University: one in violin performance in 2019 and another in orchestral conducting in 2021. Committed to fostering equity and inclusion in classical music, Michaud contributed to the creation of the Diversity, Inclusion and Equity Committee at McGill University's Schulich School of Music. He was also among the first recipients of the university's Program to Support Graduate Conducting Students in the Study and Performance of Music by Composers from Underrepresented Groups, reflecting his commitment to broadening representation in orchestral repertoire.

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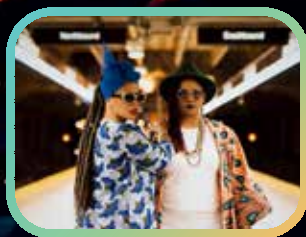
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Today's Music

H.M.S. Pinafore is a comic opera in two acts, with music by Arthur Sullivan and libretto by W. S. Gilbert. It opened at the Opera Comique in London in May 1878, and ran for 571 performances, which was the second-longest run of any musical theatre production up to that time. H.M.S. Pinafore was Gilbert and Sullivan's fourth operatic collaboration and their first international sensation.



A lithographic poster for an American production of H.M.S. Pinafore. 1897.



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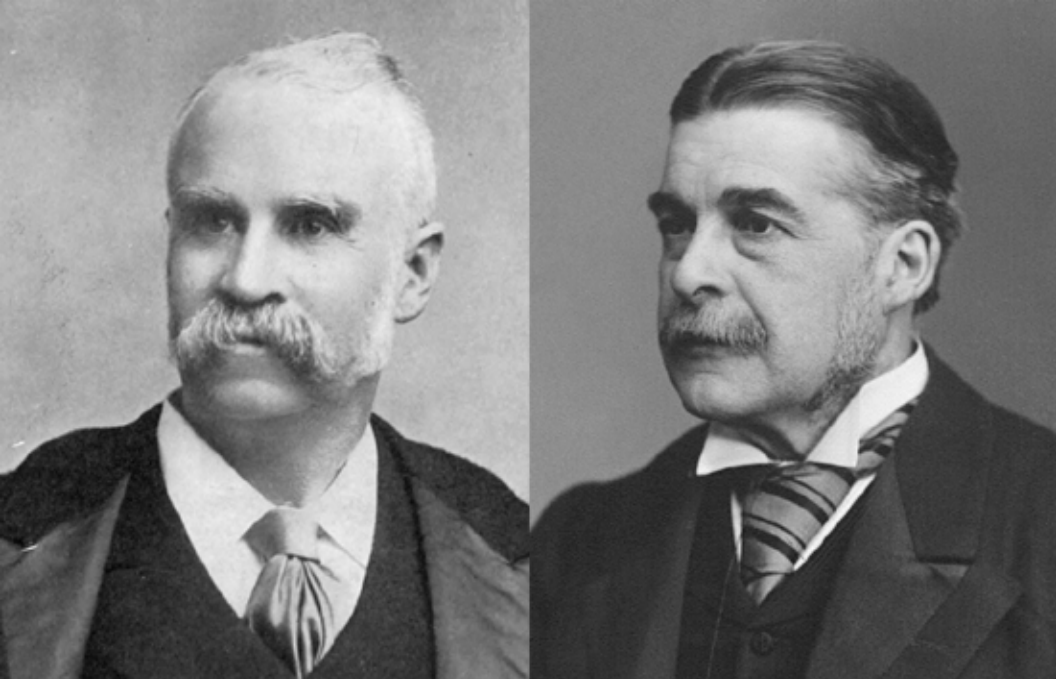
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Photography by Bernard Clark



W. S. Gilbert (left) and Arthur Sullivan (right)

The story takes place aboard the Royal Navy ship H.M.S. Pinafore. The captain's daughter, Josephine, is in love with a lower-class sailor, Ralph Rackstraw, although her father intends for her to marry Sir Joseph Porter, the First Lord of the Admiralty. She abides by her father's wishes at first, but Sir Joseph's advocacy of the equality of humankind encourages Ralph and Josephine to overturn conventional social order. They declare their love for each other but, as in many of the Gilbert and Sullivan operas, a surprise disclosure changes things dramatically near the end of the story.

The opera's humour focuses on love between members of different social classes and lampoons the British class system in general. H.M.S. Pinafore also pokes good-natured fun at patriotism, party politics, the Royal Navy, and the rise of unqualified people to positions of authority. The title of the opera comically applies the name of a garment for girls and women, a pinafore, to the fearsome symbol of a warship.



1879 Woodblock-print advertisement

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Joseph Haydn 1882

Joseph Haydn composed his Symphony No. 45 in 1772 and it was first performed at one of the concerts at Eszterháza, the Hungarian country palace of Haydn's patron Prince Nicolaus Esterházy. According to Haydn's biographer, Georg Griesinger, the debut performance was a regularly scheduled concert in the prince's household until Haydn and his orchestra reached the middle of the symphony's fourth and final movement. Griesinger explains the circumstances that set that finale apart:



Prince Nicolaus Esterházy 1770

One year, against his custom, the prince decided to extend his stay in Eszterháza for several weeks. The married men, thrown into utter consternation, turned to Haydn and asked him to help. Haydn hit upon the idea of writing a symphony in which, one after the other, the instruments fall silent and leave the stage. The prince and his audience at once understood the point of this pantomime; the next day came the order for the departure from Eszterháza.

But the symphony's first four movements are every bit as crucial to that meaning. This is emphatically not light-hearted music, and Haydn's unusual choice of key generates an atmosphere of discomfort and intensity that heightens the stormy effect of the driving cross rhythms, melancholy asides and sheer nervous energy of this remarkable (and remarkably effective) mini-masterpiece.

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Béla Bartók 1903

By the time Béla Bartók reached his early 20s, he became interested in his region's native folk music, which ultimately led to an abiding passion. On countless field trips into the hinterlands of his own and neighbouring countries, the young composer collected thousands of folk songs, enriching his country's culture and his work. Nothing he wrote after this folk immersion was untouched by one or more of the elements of the native music including irregular rhythms, uncommon scale combinations, simple melodies, and the driving passionate temperament of the folk models. The present dances, written originally in 1915 for piano and later orchestrated by Bartók in 1917, are based upon the fiddle tunes of the Transylvanian districts. The melody of the first dance, entitled Stick Dance, came from two Roma violinists whom Bartók recorded. It is followed by the relatively quick Sash Dance, which originally the composer heard performed on a peasant flute. The third dance, In One Spot, is much slower and darker in mood with a more southern, Balkan, or even Middle Eastern character emphasized by the interval of an augmented second. The fourth dance, Dance from Bucsum, is in $3/4$ meter unlike the rest of the dances, which are mainly in $2/4$. Bartók gave it a gentle, almost minuet-like quality and a slower tempo, in sharp contrast to the original violin folk tune, which is quite brisk and energetic. Here again we hear the augmented second, which suggests influence from places south of Romania. The fifth dance, Romanian Polka, alternates between $2/4$ and $3/4$ meters and is quite boisterous, as are the last two dances both entitled Maruntel.

A Celtic String Fling

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Portrait of Ludwig van Beethoven by Joseph Willibrord Mähler, 1804.

In 1811, Ludwig van Beethoven became afflicted with a fever and severe headaches and travelled to the Bohemian spa town of Teplice on his doctor's orders. It was during this time of recuperation that he composed the majority of his bold and substantial Seventh Symphony. Beethoven conducted the premiere in December 1813 at a benefit concert for soldiers who had been wounded in the battle of Hanau several months prior.

The work begins with a lengthy introduction. It was the longest of any symphonic introduction yet written. A single repeated note leads directly into the ambitious first movement which is lively and dance-like, brimming with vitality and vigour with strong dotted rhythms and suddenness in both dynamic and harmonic shifts. The second movement's beauty proved immensely popular among audiences of Beethoven's time, one musical journal calling it "the crown of modern instrumental music." The Presto scherzo, a very fast and playful movement, continues to drive home the dance associations in its five-part structure, but the revelry is not complete until the Allegro con brio, fast and spirited finale begins. This fourth and final movement is the most forceful of them all, building to a frenzy that is at once both wild and tightly controlled with supreme rhythmic accuracy.



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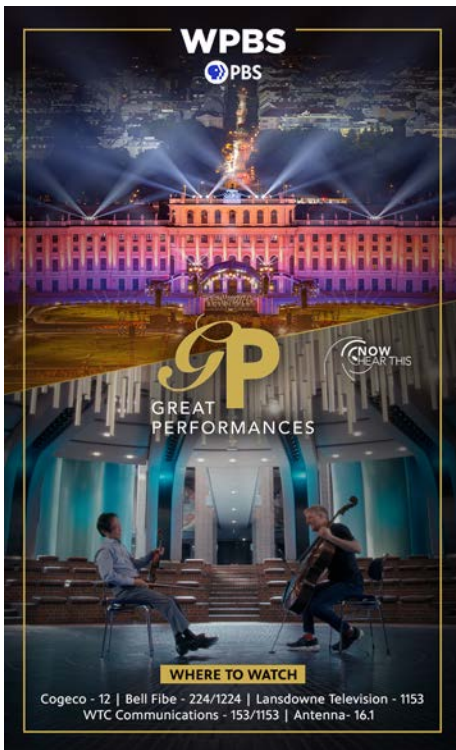
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