



THUNDER BAY
SYMPHONY
ORCHESTRA

Paul Haas
Music Director

SEASON 59.5

The TBSO Presents Darkness & Light

December 4, 2020 – 6:30 p.m.

Hilldale Lutheran Church

SPONSORS

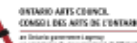
ENTIRE SEASON

TBT Engineering

Please join us in thanking these sponsors whose generous support is directly contributing to this season's success.

SEASON SPONSOR

PUBLIC SECTOR FUNDERS



Darkness & Light

December 4, 2020 6:30 p.m.

Hilldale Lutheran Church



String Quartet No. 3 in F major, Op. 73

Dimitri Shostakovich
(1906-1975)

Allegretto
Moderato con moto
Allegro non troppo
Adagio, *attacca*
Moderato

String Quartet No. 8 in F, K. 168

W.A. Mozart
(1756-1791)

Allegro
Andante
Menuetto
Allegro

Thomas Cosbey, Kathlyn Stevens, violins; Patrick Horn, viola;
Peter Cosbey, cello

Programme Notes

String Quartet No. 3 in F major, Op. 73

Composer: Dmitri Shostakovich

Written: 1946

Premiered: 16 December 1946 by the Beethoven Quartet in Moscow

Length: Approximately 31 minutes

Dmitri Shostakovich is one of the most well-known and prolific composers of the twentieth century. He is known primarily for his fifteen symphonies, though he also composed operas, ballets, concertos, many film scores, and a significant amount of chamber music. Shostakovich lived during an unstable period in Soviet Russia and endured the Russian Revolution, the Civil War, and the horrors of the Second World War.

One of the best things about Shostakovich was his utter unpredictability. He had greeted the end of World War II (1945) not with the victory symphony expected by Soviet officials but with a Ninth Symphony full of high spirits and a sort of in-your-face cheekiness. Now, in the first full year of peace, he turned to the form that would increasingly attract him over the remainder of his life, the string quartet, and composed a work that manages to combine playfulness with the most profound seriousness.

Shostakovich considered the quartet one of his finest works. It certainly held some deep associations for him. Years later he attended a rehearsal by the Beethoven String Quartet and Fyodor Druzhinin recalled:

"Only once did we see Shostakovich visibly moved by his own music. We were rehearsing his Third Quartet. He'd promised to stop us when he had any remarks to make. Dmitri Dmitriyevich sat in an armchair with the score opened out. But after each movement ended, he just waved us on, saying, 'Keep playing!' So, we performed the whole quartet. When we finished playing, he sat quite still in silence like a wounded bird, tears streaming down his face. This was the only time that I saw Shostakovich so open and defenceless."

Shostakovich originally gave titles to each of the movements but retracted them later for unknown reasons immediately after the premiere. The titles characterize the quartet as a reflection on the war and vividly summarize the essential nature of the music.

The first movement was titled "Calm unawareness of the future cataclysm". The very beginning of the opening *Allegretto* is clearly playful. The first violin's skittering main idea dances gracefully, but Shostakovich stresses to all four players that he wants this beginning *dolce*. Conversely, the second theme is somber, and from the collision of these two ideas Shostakovich builds the rest of the movement.

The second movement, originally titled “Rumblings of unrest and anticipation,” begins to steer the quartet into much darker waters. It begins with an off-kilter waltz that is angular, restless and threatening, and shifts back and forth without changing beat to a spiky military march. The idea of dance and march being somehow interchangeable motions is an interesting reflection on human nature.

By contrast, the *Allegro non troppo* explodes to life with what sound like gunshots. With an allegro tempo, fortissimo dynamics, a propulsive rhythm and the full weight of the ensemble combined in huge double, triple and quadruple stopped chords, the music perfectly matches its original title, “The forces of war unleashed”.

The expressive *Adagio*, or “Homage to the dead”, has reminded many of Beethoven’s late quartets – desolate, haunting and elegiac.

This proceeds without pause into the finale, originally titled “The eternal question: Why? and for what?” The cello’s dark, sinuous main theme is accompanied by the viola’s pizzicato harmonics. As this movement dances along, Shostakovich gradually brings back themes from the earlier movements, and the quartet dies away into silence. The eternal question remains, unanswered.

String Quartet No. 8 in F Major, K. 168

Composer: W. A. Mozart (1756-1791)

Written: 1773

Length: Approximately 13 minutes

When Mozart, at age 17, made his way from his home in Salzburg to the great capital city of Vienna, to prove his mettle, he may also have had in mind to escape his authoritarian father Leopold, and the tyrannical Archbishop Colloredo who Mozart felt was abusive and insulting. These restraining influences were not all he escaped: he was set free from stylistic inhibitions of past and contemporary composers.

In Vienna he began to find his own voice: no longer the style gallant – music of limited emotional range: well-behaved, pretty, graceful and all too predictable. Mozart, even when he was less than seventeen, chafed at the limitations of current musical forms and contours. However, he had unbounded reverence for an older composer, Franz Joseph Haydn. The Quartet in F Major, K. 168 – in its playful way – is an homage to the older composer, who among other wonders, invented the formal structure of the string quartet.

Haydn was equally impressed by the young Mozart: “if only I could impress on the soul of every friend of music, “he wrote, “how inimitable are Mozart’s works, how profound, how musically intelligent, how extraordinarily sensitive.”

In Vienna, the young Mozart wrote a set of six string quartets, popularly known as the “Viennese Quartets”, of which this piece is the first. It imitates Haydn’s structures, but it has been said that Mozart’s compositional skill reached its first maturity with this work.

The first movement, *Allegro*, begins with a simple melody in the first violin. Dotted rhythms bring in a slower second theme. A short development leads to a recapitulation that is an exact repetition of the opening. The *Andante* follows with a triple meter canon, almost Baroque in style. Mozart uses a five-note motive from Haydn’s string quartet Op. 20 No. 5 that he would use again later in his famous Requiem. The third movement, *Menuetto*, is a traditional three-part minuet and trio. The quartet ends with an *Allegro*. It is a fugue with developed contrapuntal imitation and is the first time Mozart attempted a fugue outside of church music. The fugue subject, previously used by Bach, Haydn, and Handel, is first stated in the first violin and then cycles through the other instruments in order.

.....

THE PERFECT HOLIDAY GIFT

FOOD FOR THE SOUL

100% FOR YOU 20% FOR THE TBSO

Purchase yours at tbsoco.ca

THUNDER BAY SYMPHONY ORCHESTRA
Prof. Han, Music Director

TBSO PRESIDENT

CELEBRATIONS HONOURING PEOPLE WHO CARE ABOUT THE MUSIC

IN CELEBRATION

HAAKON DAGSVIK'S 75TH BIRTHDAY
Gift from the Family

CATHY JILLINGS
Shannon, Peter

FLORENCE KIISKILA'S BIRTHDAY
Paterson, Glen & Donna

PAMELA LEWIS
Deslauriers, Roxanne & Somorjai, Ray

GISELA MEYER
Brumpton, Carol & Greg

CATHERINE MOCHRIE
Mochrie, Cameron

SONJA PAGE'S SPECIAL BIRTHDAY
Trump, Chris & Kaukinen, Claire

LINDA PENNER
Moore, Bonnie

DIANNE POTTS
Deslauriers, Roxanne & Somorjai, Ray

LOUISE STOOT
Mickelson, Elizabeth & Carl

SUSAN SUTHERLAND
Deslauriers, Roxanne & Somorjai, Ray

BILL TENNIER
Fenwick, Marilyn & Ken

PAULINE TOMLINSON
Mickelson, Elizabeth & Carl

IN HONOUR

MARY ANNE COOPER
Morrison, Heather
Penner, Linda & Thacker, Bruce

PAMELA LEWIS
Deslauriers, Roxanne & Somorjai, Ray

CATHERINE MOCHRIE
Mochrie, Cameron

LINDA PENNER
Moore, Bonnie

LOUISE STOOT
Mickelson, Elizabeth & Carl

SUSAN SUTHERLAND
Deslauriers, Roxanne & Somorjai, Ray

IN MEMORY

BILL ADDISON
Anonymous

JACK & LYNN ALDRICH
Aldrich, Sherry & Gillies, Jim

JOHN BENKA
Benka, Marian

GAYLE CARLSON
Gulka, Wally
Lester, Susan

CATHERINE (CAPPY) COLQUHOUN
Colquhoun, Dr. James
Legge, David
Ranta, Matti

DOROTHY COPITHORN
Stoneman, James Patrick

DR. CORNELIS & MARJORIE VAN NUIS
Korstanje, Susan

JOY CUNNINGHAM
Colquhoun, Sally & Newton, Danial
Colquhoun, Dr. James
Hookham, Shirley & Gregory
Morrison, Heather
Poulin, Elizabeth
Zago, Corinne

SHIRLEY DROLL
Droll, Kurt

MARLENE DUNLOP
Vandenberg, Lynn

ANNE AND ZEON FEDORI
Paterson, Glen & Donna

TERRY FENNELL
Stoneman, James

PATRICK GILBRIDE
Mickelson, Elizabeth & Carl

BETTY HILL
Hill, Allison
Carfagnini, Brooke

MARY HOMAN
Roetscher, Bonnie

PETER HURRELL
Burton, Elaine
Burton, Erica
Busque, Carl
Clark, Janet & Cameron
Colquhoun, Sally & Newton, Danial

Degiacomo, John
Fisher, Nancy
Gibson, Jeff & Winter, Brenda
Hurrell, Stephen
Kibiuk, Doreen & Joseph
Legge, David
Lester, Susan
Mackenzie, David & Ellen
Miller, Sheila
Morrison, Heather
Penner, Linda & Thacker, Bruce
Poulin, Elizabeth
Sims, John & Debbie
Stewart, Alexander
Tennier, Susan & Bill
Terpstra, Johan

WAYNE ROBERT HURLEY, P.ENG.
Hurley, Brenda & Family

DR. RUTH KAJANDER
Conway, Carol & Michael
Colquhoun, Sally & Newton, Danial
Rintamaki, Linda & Edmunds, Wayne
Wallace, Nancy

PENNY LEGGE
Batstone, Lee & Elaine
Burton, E.
Burton, Elaine & Johnson, Gord
Croll, Wendy & Blair
Doig, George
Gulka, Wally
Hayes, Jim & Laurie
Legge, David
Shackleton, Peter
Smith, Patricia
Viehbeck, Barbara
Walczak, Carol Ann

DOROTHY MARTIN
McMahon, Joanne
Coopman, Brenda

ETOILE NAYSMITH
Aldrich, Robert & Diane
Allaire, Frank & Doris Dungan
Colquhoun, Sally & Newton, Danial
Heath, Bill & Betty
Poulin, Elizabeth
TBSO Chorus
Westbroek, Marijke

ROY PIOVESANA
Viehbeck, Barbra

JAMES PYLYPIW
Beeton, Siobhan
Dutil, Joan
Gulka, Lianne & Hoyt, Carl
Kehlenbeck, Manfred & Elenore
Merits, Maynard

Morrison, Heather
Palmer-Woods, Sally
Woods, Susan J.L.

PETER SEYFFERT
Elwert, Ted & Barb

GEORGE KER THOMPSON
Lohrin, Marg

DANIEL & LOTTE TUDORACHI
Roetscher, Bonnie

EVA WALCZAK
Walczak, Carol Ann

J. DONALD WILSON
Anonymous
Cadario, Susan
Clark, Janet & Cameron
Coffey, Bobbi
Colosimo, Jim & Lenore
Gilbart, Terry
Henderson, Don & Mary
Hurrell, Marlene
Johnson, Clarence & Jean
Johnson, Jill
Legge, David
Lemay, Elizabeth
MacDonald, Keltie
McIntosh, Ron & Donna
Paterson, Robert & Sharon
Penner, Linda & Thacker, Bruce
Peterson, Warren & Sheila
Poulin, Elizabeth
Ready, Julia
Sanderson, Barbara
Shaw, Honor & Sandy
Tolvanen, Marja-Liisa & Ahti

JUDGE JOHN WRIGHT
Rieckenberg, Rita & Holger

BILL & MARION ZONNEVELD
Luchesi, Ann
Mark, Lorne & Patricia
Moffatt, Kenneth
Morrison, Heather
TBS Chorus
Young, Murray & Barbara

MARGARET ZVONAR
Bell, Elaine
Coutanche, Joan
Kelly, Patrick & Rosemary
Lanchok, Margaret
Lancok, Marian
Treloar, Nancy
Vescio, Norma & Shelley
Zvonar, John

Musician Chair Sponsors!

Paul Haas, Music Director, Sponsored by **Gail & Brian Scott**
 Martin Blanchet, Principal Bass, Sponsored by **Susan Marrier**
 Kevin Brohman, Principal Timpani, Sponsored by **Jackie and Maurice Black**
 Penelope Clarke, Principal Flute, Sponsored by **Paul Inksetter**
 Peter Cosbey, Section Cello, Sponsored by **Hope Fennell**
 Thomas Cosbey, Concertmaster, Sponsored by **Johan Terpstra**
 Doris Dungan, Section Flute, Sponsored by **Beverley Leaman**
 Erik Hongisto, Principal Trombone, Sponsored by **Anonymous**
 Patrick Horn, Section Viola, Sponsored by **Jackie and Ernie Dojack**
 E-Chen Hsu, Section Clarinet, Sponsored by **Dr. Burt & Fin Sellick**
 Sam Hughes, Principal Trumpet, Sponsored by **Mary-Anne Mackett & Jeffery Mars**
 Colleen Kennedy, Principal Oboe, Sponsored by **Catherine & Robert Breckenridge**
 Madonna Lee, Section Violin, Sponsored by **Bill & Betty Heath**
 Marc Palmquist, Principal Cello, Sponsored by **David Legge**
 Damian Rivers-Moore, Section Horn, Sponsored by **Scott M. Sellick**
 Peter Shackleton, Principal Clarinet, Sponsored by **Linda Penner & Bruce Thacker**
 Graham Steeds, Section Trumpet Sponsored by **Molly Denson**
 Kathlyn Stevens, Assistant Concertmaster, Sponsored by **Anonymous**
 Harold Wevers, Principal Bassoon, Sponsored by **Anonymous**
 Janelle Wiebe, Principal Horn, Sponsored by **Anonymous**
 Michelle Zapf-Bélanger, Section Violin, Sponsored by **Denise Terpstra**

