



THUNDER BAY
SYMPHONY
ORCHESTRA

Paul Haas
Music Director

SEASON 59.5

The TBSO Presents Schubertiade

February 26, 2021 – 6:30 p.m.

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Schubertiade

February 26, 2021 6:30 p.m.



String Quintet in C major, D 956

Franz Schubert
(1797-1828)

Allegro ma non troppo
Adagio
Scherzo
Allegretto

Thomas Cosbey & Lindsey Herle, violins; Marlena Pellegrino, viola;
Peter Cosbey & Marc Palmquist, cello

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Coming soon! Concerts you won't want to miss.

March 12

Mozart & Haydn

It has been said that Haydn "excelled in every musical genre". His Flute Quartets, written for the talented musicians who worked in his orchestra, are known for their keen melodic lines, expressive slow movements and finales full of joyful high spirits.

Mozart's String Quintet No. 4 is a piece full of extraordinary moments from the intense pathos and chromatic disquiet of its opening to the finale's happy ending, where balance, light and gallant elegance dispel all trauma like turning on the lights and laughing after a perfectly convincing ghost story.

All American

No other composer was able to combine the jazz music of the time with classical music like George Gershwin. Three Preludes is a brilliant arrangement by violist Martin Stegner of Gershwin's short piano pieces – charming, melodic and captivating.

Barber's String Quartet op. 11 was written in 1936 when Barber was a mere 26 years old. The centerpiece of the quartet is the extraordinary "Adagio" which has been famously transcribed as an independent piece for string orchestra, featuring a universal blend of sorrow, hope and beauty.

Gina Gillie's Scenes from the Bayou is a collection of short programmatic movements that portray various times of the day, animals and scenery at the lush Black Bayou Lake National Wildlife Refuge in Louisiana.

Watch them all online at tbsoc.ca/tbsoc-live-concerts

Programme Notes

String Quintet in C major, D 956

Composer: Franz Schubert (1797-1828)

Written: 1828

Premiere: 17 November 1850 in Vienna

Length: About 55 minutes

String Quintet in C major, perhaps the most hauntingly beautiful of all Schubert's chamber works, was written during the final weeks of his life. His decision to use a second cello (instead of second viola) permits him to explore the string trio texture in the middle of the ensemble, while embellishing with the combination of first violin and second cello at the extremes of their range. The second cello also adds to the overall richness of the piece, contributing to a darker sound. Schubert's writing is symphonic with touches of "orchestration" that would have been assigned to winds and brass in one of his symphonies. In doing that, he revolutionized the art of writing for strings. He created sounds that no one had ever written before for a small string ensemble. This wondrous work lay unperformed for twenty-two years, not receiving its premiere performance until 1850, and even then, it was not published for another three years. Today it is considered one of a handful of the world's greatest chamber music works ever composed.

The first movement (*Allegro ma non troppo*) begins simply with a sustained chord that blossoms into melodic and rhythmic fragments hinting of the movement's great breadth and imagination. The wonderfully mellifluous second theme features the two cellos singing high above the viola's pizzicato bass line. The way Schubert juxtaposes the other three instruments around this theme in the rest of the movement, is an example of a great master at the height of his powers. The movement has an overall sense of serenity, though Schubert does introduce dramatic conflict, particularly in the central development section, to provide balance.

The poignantly beautiful slow movement (*Adagio*) begins with the three inner instruments singing a slow and radiantly serene melody, while the two outer voices (the first violin and second cello) provide the framework. The turbulent second theme is a remarkable contrast to the otherworldly opening theme. This contrast between introspection and a view of the world outside oneself is a duality that continues in the third movement.

The Scherzo is bouncy, rollicking, high-spirited, while the Trio provides a period of repose. One of the movement's marvels is the way Schubert transitions the listener from the quiet Trio to a repeat of the Scherzo in just eight short bars.

The final movement, *Allegretto*, takes a leaf out of Haydn's book and begins dramatically in the minor. Schubert again uses the cellos in duet, contrasting their solemn, broad musical line with sometimes scampering counterpoint from the higher instruments, as though reminding us of the work's earlier movements. At the end the tempo accelerates for an effervescent conclusion.

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