



THUNDER BAY
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Paul Haas
Music Director

SEASON 59.5

The
TBSO
Presents
Dvořák, I Am
Your Father

January 22, 2021 – 6:30 p.m.

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Dvořák, I am Your Father

January 22, 2021 6:30 p.m.



Sonata: "padre & figlio" for marimba and violin

Murray Adaskin
(1906-2002)

Andante
Andantino
Allegro con spirito

Kevin Brohman, marimba & Kathlyn Stevens, violin

String Quintet No. 2 in G major, Op. 77

Antonin Dvořák
(1841-1904)

Allegro con fuoco
Scherzo. Allegro vivace
Poco andante
Finale. Allegro assai

Madonna Lee & Stephanie Caplette, violins; Patrick Horn, viola;
Marc Palmquist, cello and Martin Blanchet, bass

Programme Notes

Sonata: "padre & figlio" for marimba and violin

Composer: Murray Adaskin (1906-2002)

Premiere: 31 July 2000 in Ottawa, ON

Length: approximately 17 minutes

The Sonata for violin and marimba, subtitled "padre e figlio", was written at the request of Jacques Isrealivitch, concertmaster of the Toronto Symphony, who wanted a piece for his son, marimbist Michael and himself to play. It is dedicated to the father-and-son team and was premiered by them at the Ottawa Chamber Music Festival in 2000. The work is in three movements. The first two are slow and lyrical, movement one using the instruments independently, movement two featuring extensive solo cadenzas for each player. Not until the spirited third movement begins, when the violin energetically enters at the top of its range, punctuated by the rhythmic marimba, does Adaskin's characteristic witty playfulness appear.

String Quintet No. 2 in G major, Op. 77

Composer: Antonin Dvořák (1841-1904)

Composed: 1875

Premiere: 25 November 1889

Length: approximately 35 minutes

Dvořák wrote this piece just around the time his musical fortunes started to turn. From 1874-75, he began to gain international notice from prizes his music won, and that notoriety eventually brought his name to the attention of Brahms, who, in turn, convinced his publisher, Simrock, to start publishing Dvořák's music, essentially launching his international career.

Though catalogued as the second of Dvořák's three string quintets, this Quintet is unique with regard to instrumentation. The First and Third Quintets are scored for the conventional quintet ensemble of string quartet with added second viola; the Opus 77 Quintet, instead, calls for an added double bass. The breadth and range of sound of the resulting ensemble is notable in at least three ways: the surprisingly deep baselines, the liberation of the cello to play a solo role, and the sheer fullness of sound.

The first movement is an energetic sonata with crystal clear themes and a powerful development. The second movement, Scherzo, is in a minor tonality, yet few listeners would describe it as anything but buoyant and joyful. The central Trio section offers contrast in key, texture and mood. The rapturous third movement slows into a lyrical song, tinged with a blend of melancholy and nobility that looks forward to some of the great slow movements found in Dvořák's later compositions. The Finale returns to the high spirits of the first movement. Its opening subject follows the same melodic outline as that of the Scherzo, but to a different rhythm. The mood throughout is boisterous, and the Quintet rushes headlong to a deliriously happy conclusion.

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