



THUNDER BAY
SYMPHONY
ORCHESTRA

Paul Haas
Music Director

"LIFE IS BETTER WITH A SOUNDTRACK"

The TBSO Presents Paving the Way

October 21, 2022 - 7:30 p.m.
Hilldale Lutheran Church

Paul Haas, TBSO Music Director
Justin Stoltz, tenor
Thunder Bay Symphony Chorus

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Justin Stoltz, tenor

Praised for his “effortlessly powerful” voice (The Chronicle Journal), Canadian tenor Justin Stoltz is quickly establishing himself as an exciting operatic performer. Having recently completed his second season as a resident artist with The Atlanta Opera, he returned to the Santa Fe Opera Apprentice Program for Singers this summer, covering the role of Števa Buryja in Jenůfa.

Last season saw Justin make role debuts with The Atlanta Opera as Howard Boucher in Heggie’s Dead Man Walking, Gastone in Verdi’s La traviata, and a last minute step-in as Lensky in Tchaikovsky’s Eugene Onegin. On the concert stage, he returned home to perform Handel’s Messiah with the Thunder Bay Symphony Orchestra and made his Okanagan Symphony Orchestra debut in Verdi’s Requiem.

In the 2017-2018 season, Justin made a “rousing” (Opera News) professional debut as Der Steuermann in the The Atlanta Opera’s production of Wagner’s Der fliegende Holländer. Other highlights with the company include appearances as Tamino in Mozart’s The Magic Flute as well as Le Remendado in Bizet’s Carmen.



Programme Notes

Symphony in E-flat major, Wq.183/2
Composer: Carl Philipp Emanuel Bach (1714-1788)
Composed: 1773
Length: 10 minutes

Patriarch J.S. Bach is perhaps the most well known member of the Bach family to modern audiences but his son, C.P.E. Bach, has made a lasting impression of his own, even surpassing his father’s fame during his lifetime. Often referred to as the “Berlin Bach” (to differentiate from his brother Johann Christian, the “London Bach”), Carl was quite influential on fellow German composers Mozart and Beethoven, who collected his works and admired him deeply. Much of Carl’s music is representative of empfindsamer Stil or “sensitive style”, an 18th century movement celebrating the expression of deep emotions through music, while prizing simplicity and naturalness. His works contain distinct, even exaggerated musical characters evoking specific emotions. This technique may have been a result of the Age of Enlightenment ideals; centring around the value of human happiness, obtained through self understanding of reason and sensory evidence.

Carl’s set of 4 symphonies, Orchester-Sinfonien mit zwölf obligaten Stimmen, are his first foray into incorporating wind instruments within his symphonies as an integral role. His second symphony features the winds in chamber-like configurations, starkly contrasting the texture of full orchestra with sparse interjections. The use of empfindsamer Stil is striking, the emotions portrayed are incredibly theatrical, almost caricature-izations. The three movement work spreads the gamut of emotions: sorrow, jubilation, deviance, and even humour. One can almost picture a Mozartian operatic scene during the comically extended trill passages of the first movement. In an era of contemplative soul searching this symphony is a breath of fresh air, emphasising not only the pain of life, but the sheer fun.

The Idlers, At Sunset, Close By

Composer: Danika Lorèn (b.1989), poetry by Tekahionwake/Pauline Johnson

Composed: 2016, 2019 & 2019

Length: 16 minutes

Canadian soprano and composer Danika Lorèn wrote tonight's songs using the text (of the same name) from poems by Pauline Johnson, aka "Tekahionwake", a Mohawk/European writer from six nations reserve in Ontario. Originally written for piano and soprano, Lorèn has reorchestrated the pieces for our featured guest artist, Justin Stoltz, and the TBSO. We are excited to host the world premiere of these arrangements. Danika has provided the following artistic statement:

"The Idlers" uses only an excerpt of the original poem, as I was intimidated by the poem's length! I wrote this song with my own voice in mind and it is one of my favourite pieces to perform.

"At Sunset" was originally composed for tenor Jonathan MacArthur and pianist Darren Creech and debuted at the SongSlam competition in Toronto. For me, the text is about embracing inner longing, whatever that may be, and finding a home in your identity, however you may wish to express it.

"Close By" was composed for my first songbook "First Fig" and the text is about missed opportunities and chances not taken. It was inspired by personal experiences that I won't share publicly, but suffice it to say, it is about the "one that got away."

I am so grateful for Tekahionwake's work and the music it has inspired in me. From what I know of them, our lives are very different, but the places where they intersect are powerful and beautiful. I hope that this music honours the text that inspires it, and that we continue to find beautiful and powerful ways in which all of our lives intersect."

Québec May

Composer: Jean Coulthard (1908-2000)

Composed: 1948

Length: 8 minutes

Vancouver born Jean Coulthard was a distinguished composer and pianist, becoming the first widely acclaimed female composer from Canada's west coast. She wrote in a vast variety of styles, from "the intentionally inaccessible to uncompromising abstract". In 1978, Coulthard was made an officer of the Order of Canada, and was awarded the Order of British Columbia in 1994.

Born into a musical family, Coulthard began studying music at a young age with both her mother who provided piano instruction, and her father who was a prominent music teacher in Vancouver. After receiving a scholarship from the Vancouver Women's Musical Club, Jean was able to pursue studies at the Royal College of Music in London, becoming a pupil of Kathleen Long, R.O. Morris, and Ralph Vaughan Williams. She later returned to Vancouver and was hired by the University of British Columbia where she taught for 26 years. She continued to compose after her retirement for another 30, completing her last composition only a few months before her death at the age of 92.

Québec May is a work for orchestra and choir; the text is taken from a poem by Canadian poet Earle Berney. Musically the piece draws influence from the impressionistic French styles she listened to as a child, while British traditions she learned at the Royal College are incorporated as well. The resulting piece is a lush amalgamation of traditions, establishing a new voice for the Canadian west. The TBSO is ecstatic to feature the Thunder Bay Symphony Chorus in their first concert of the 22/23 season.

Symphony No. 7, Op. 92

Composer: Ludwig van Beethoven (1770-1827)

Composed: 1812

Length: 41 minutes

The early 19th century in Europe was fraught with war and uncertainty. Napoleon Bonaparte suffered a devastating defeat at the Battle of Leipzig in October 1813, the largest and bloodiest battle of the Napoleonic wars. After years of French occupation of Austria, Vienna was in a triumphant whirlwind, planning a gala concert in celebration of Europe's freedom from Napoleon's tyranny. Proceeds for the ticket sales for the gala went to aiding injured soldiers from the Battle of Leipzig, and news of the concert drew the largest names of the city. This was the stage for the premiere of Beethoven's 7th symphony, in December 1813.

When Beethoven began composing this 7th symphony, Napoleon was in the midst of planning his invasion of Russia. After the revoked dedication of his 3rd symphony to the French consul upon learning that Napoleon had crowned himself emperor, his 7th symphony seems to be another indictment of Napoleon and the wars.

Littered with raw emotion, beauty, and musical experimentation, this composition was the talk of Vienna. Beethoven himself remarked this symphony is one of his greatest works. As with many of Beethoven's later compositions, critics seemed confused by the symphony, some even proposing that the composer had gone mad: "What has happened to this once great man recently? His latest symphony bears testament to the fact that he has fallen into some kind of madness." The public on the other hand were ecstatic at the premiere, even demanding the second movement (which many believe to have been a tribute to fallen soldiers of the Battle of Hanau), be encored immediately. It is said that a standing ovation was given by the audience even before the symphony was finished being played. Though Beethoven was always vague about the composition containing any non-musical meaning, the audience interpreted the symphony as victory over Napoleon, and Europe finally regaining freedom. At the premiere, Beethoven gave the following address: "We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us."

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Paving the Way

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Symphony in E-flat major, Wq. 183/2

Bach, Carl Philipp Emanuel

- I. Allegro di Molto
- II. Poco Adagio
- III. Presto

The Idlers

Lorèn, Danika

At Sunset

Close By

Québec May

Coulthard, Jean

INTERMISSION

Symphony No. 7, Op. 92

Beethoven, Ludwig van

- I. Poco Sostenuto - Vivace
- II. Allegretto
- III. Presto- Assai meno
- IV. Allegro con brio

Orchestra Musicians

VIOLIN 1

Thomas Cosbey, CM
Kathlyn Stevens, ACM
Michelle Zapf-Bélanger
William Sirois

CELLO

Marc Palmquist
Luis Almeida
Bryce Penny

CLARINET

Peter Shackleton
E-Chen Hsu

TROMBONE

Erik Hongisto

TIMPANI

Kevin Brohman

VIOLIN 2

Christopher Stork
Kimberly Durflinger
Allison Lee
Lindsey Herle

BASS

Martin Blanchet

BASSOON

Kristy Tucker
Aviner Hartwick

HARP

Naomi Cohen

FLUTE

Sarah Pollard
Heather Kilborn

HORN

Michael Rosenberger
Damian Rivers-Moore

VIOLA

John Sellick
Geena Salway
Patrick Horn

OBOE

Colleen Kennedy
Gwendolyn Buttemer

TRUMPET

Daniel Lehmann
Matheus Moraes

Thunder Bay Symphony Chorus

SOPRANOS

Arnone, Barb
Asunmaa, Maria
Chiasson, Mona
Clasen, Rita
Colquhoun, Sally
Conway, Carol
Hadley, Alistan
Hansen, Krista
Hansen, Maureen
Koller, Heather
Kwiaton, Lucy
Matchett, Isobel
Nojonen, Chris
Skavinski, Stephanie

ALTOS

Aldrich, Diane
Anderson, Kristen
Bellinger, Sue
Block, Stephanie
Chiasson, Janine
Fretz, Cathy
Hamlin, Pam
Lanchok, Margaret
Macdonald, Carol
Nicol, Barb
Paterson, Donna
Persichino, Alex
Reitberger, Celina
Vlietstra, Liz

TENORS

Burke, Jeff
Denson, Frank
Finlay, Austen
Hadley, Stan
MacLeod, Kevin
Wilcox, Scott

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Donnelly, Luke
Gibson, Jeff
Haavisto, David
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Sellick, Scott
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We do our best to be accurate but if you see anything that needs to be corrected, let us know!
Contact Colleen Kennedy: colleenedkennedy@tbsoc.ca or Kristy Tucker: kristytucker@tbsoc.ca