



"LIFE IS BETTER WITH A SOUNDTRACK"

THUNDER BAY SYMPHONY ORCHESTRA

Paul Haas Music Director

The TBSO Presents Bridging the Distance

March 3, 2023 - 7:30 p.m.
Hilldale Lutheran Church

Simon Rivard, conductor
Kevin Brohman, vibraphone

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Simon Rivard, conductor

Simon Rivard is conductor of the Toronto Symphony Youth Orchestra. Former Resident Conductor of the Toronto Symphony Orchestra, Simon was mentored by Music Director Gustavo Gimeno and has assisted numerous world-class conductors. He has conducted orchestras in North America and Europe, having recently made his *début* with Orchestre symphonique de Québec, Orchestre symphonique Sherbrooke, the Gothenburg Symphony Orchestra, and Edmonton Opera in Puccini's *La Bohème*. He also recently collaborated with celebrated Toronto-based opera company 'Against The Grain', in Holst's *Sāvitri*.



Kevin Brohman, vibraphone



Hailing from Beamsville, Ontario, Kevin Brohman joined the TBSO as Principal Timpanist in the fall of 2019. He holds a Bachelor of Music in Percussion Performance from Wilfrid Laurier University and has studied in the Artist Diploma Program of the Glenn Gould School at the Royal Conservatory of Music. Kevin is an alumnus of the National Youth Orchestra of Canada, the National Academy Orchestra, and the Colorado College Summer Music Festival. He was previously Principal Timpanist of the Stratford Symphony Orchestra and has performed with the Niagara Symphony and Kingston Symphony. As a drum set player he performs regularly as a member of the Martin Blanchet Jazz Quintet. Kevin teaches percussion at Lakehead University and has also taught at the Niagara Symphony's Summer Music Camp. In his spare time he is an avid home cook and enjoys going for walks and hikes with his wife Jess and their dog Winston.

Programme Notes

Kaluza Klein

Composer: Michael Oesterle (1968 -)

Composed: 2016

Length: 12 minutes

Canadian composer Michael Oesterle is known for his versatility, writing for orchestra, chamber ensembles, theatre, film, and animation. Oesterle has been a collaborator of Quatuor Bozzini and the Manitoba Chamber Orchestra, as well as animator Christopher Hinton, with whom he partnered with for a series of films produced by the National Film Board of Canada.

Oesterle's "Kaluza-Klein" is based upon mathematicians Theodor Kaluza and Oskar Klein's proposed theory of a fifth dimension. This "Kaluza-Klein" theory became central to the emergence of String Theory. The composer included the following note in the score about the piece:

"Although I didn't intend for my piece to have an audible reference to this mathematical theory, my idea was to write music that is about an analogous partnership between the vibraphone and strings, a collaboration in search of an harmonic identity for the piece. The violins introduce the initial pitch, the vibraphone proposes alternative ideas- both continuing to search for the "right" notes- leading to the final 25 measures of the piece during which a series of chords appear as an elegant solution."

Symphonie Nr. 1 "Berliner Symphonie"

Composer: Kurt Weill (1900 - 1950)

Composed: 1921

Length: 20 minutes

German-born Jewish composer Kurt Weill began his musical studies at the age of 12, taking piano lessons and dabbling in composition. He formally enrolled at the Berliner Hochschule für Musik at the age of 18, studying composition with Engelbert Humperdinck (known famously for his operatic composition "Hansel and Gretel"). The aftermath of the First World War caused financial hardship on Weill's family, and in 1919, he was forced to return home to Dessau, and later to Leipzig. He worked various jobs, including as an accompanist for the Friedrich-Theater, and Kappelmeister at the Stadttheater in Lüdenscheid, all while continuing to compose. Weill eventually got an interview with Ferruccio Busoni, and was accepted as a Master's student at the Preussische Akademie der Künste in 1921. It was during this time that Weill composed his first symphony, greatly influenced by his teacher Busoni, a neoclassicist. The single movement work consolidates the traditional 4 movements of a symphony in a seamless entity, taking influence from Schoenberg's Chamber Symphony. The work is a bombastic display of virtuosity, using crunchy harmonies, technical flourishes, and extreme dynamics.

Weill continued to compose orchestral and chamber works, but during the 1920s, his vocal and theatrical works began to take off and he became a prominent composer of the genre. He worked closely with long time collaborator Bertolt Brecht, from which his famous "Three Penny Opera" emerged, as well as the musical "Happy Ending", and the operas "Der Jasager", and "Rise and Fall of the City of Mahagonny", the latter of which produced the hit "Alabama Song", which was later recorded by The Doors.

As a proud Jewish composer, Weill's music was officially denounced by the Nazis and he was forced to flee Germany in 1933, first travelling to France, and later settling in the United States. A few good-hearted well wishers hid his scores from the Nazis, so much of his music was considered "lost" until it re-emerged in the 1950s. His first symphony was among these compositions, finally receiving its premiere in 1958 by the Norddeutsche Rundfunk Sinfonieorchester. When found, the title page had been removed (in case it was discovered in a raid), which contained a quote from a play by Johannes R. Becher's "Festspiel Arbeiter, Bauern, Soldaten-Der Aufbruch eines Volkes zu Gott", translated to "Workers, Peasants, Soldiers-A People's Awakening to God". The play is about war and revolution, ending with singing God's praises and mankind advancing towards peace and social justice.

Action-Passion-Illusion

Composer: Erkki-Sven Tüür (1959 -)

Composed: 1994

Length: 18 minutes

Estonian Erkki-Sven Tüür was born in Kärkla on the island of Hiiumaa. He received his formal musical training from the Estonia Academy of Music, where he studied flute and percussion, as well as composition. In 1979 Tüür headed up the rock group "In Spe" which quickly became one of the most popular groups in Estonia. He left the group in 1984 to focus on composition, taking commissions from The Helsinki Philharmonic, the Hilliard Ensemble, the Stockholm Saxophone Quartet and the City of Birmingham Symphony Orchestra, among others. In 1991 and 1996, he was awarded the Cultural Prize of Estonia, and in 1998, the Baltic Assembly Prize for Literature, the Arts and Science.

Speaking of his composition, Action-Passion-Illusion, the composer had the following to say:

"Action is a vigorous movement with two parallel developments: the material, consisting of 8th notes ff and 16th notes pp, follows rather different paths. Passion is built up from the slow filling of space, from double bass and cellos in the lowest register to sound clusters for the violins in the high register. Illusion deconstructs a Baroque motif."

Symphony No. 1 in D major, Op. 25 “Classical”

Composer: Sergei Prokofiev (1891 - 1953)

Composed: 1917

Length: 15 minutes

Russian composer Sergei Prokofiev is a graduate of the Saint Petersburg Conservatory, being one of the youngest students at the time of his enrollment at the age of 13. Apparently, young Prokofiev was viewed as eccentric and arrogant, and, being several years younger than most of his peers, was known for “keeping statistics on [his peers'] errors.”

As a young prodigy, Prokofiev initially made his name as a concert composer/pianist, performing his own virtuosic works with flash and vigor. His composition Scythian Suite, an orchestral suite based on music originally from a ballet commissioned by Sergei Diaghilev of the Ballets Russes, changed this notion, allowing Prokofiev’s transition into a more “serious” composing role.

During the First World War, Prokofiev returned to the Saint Petersburg Conservatory to study organ and avoid conscription. It was during the summer of this year that he composed one of his most popular and frequently performed works, his first numbered symphony, coined by the composer himself as “Classical Symphony”. The work’s conception was initially a challenge imposed by the composer on himself to work without a piano, something he was forced to do as he spent the summer away, attempting to escape the political turmoil and violent street fighting of the February Revolution which was then underway in Petrograd.

The symphony takes influence from the music of Mozart and Haydn, though updated for the time. In the composer’s own words:

“It seemed to me that if Haydn had lived into this era, he would have kept his own style while absorbing things from what was new in music. That’s the kind of symphony I wanted to write:
a symphony in the Classical style.”

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Kaluza Klein

Oesterle, Michael

Symphonie Nr. 1 "Berliner Symphonie"

Weill, Kurt

INTERMISSION

Action-Passion-Illusion

Tüür, Erkki-Sven

I. Action

II. Passion

III. Illusion

Symphony No. 1 in D major, Op. 25 "Classical"

Prokofiev, Sergei

I. Allegro

II. Larghetto

III. Gavotte: non troppo allegro

IV. Finale: Molto vivace

Orchestra Musicians

VIOLIN 1

Thomas Cosbey, CM
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Michelle Zapf-Bélanger
Kimberly Durflinger

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Patrick Horn
Geena Salway

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Colquhoun, Carolyn
Colquhoun, CC
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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: colleenkennedy@tbsoc.ca or Kristy Tucker: kristytucker@tbsoc.ca