



# Earth Day: Rediscovering Spring

April 20th, 7:30pm Thunder Bay Community Auditorium

Paul Haas, TBSO Music Director Thunder Bay Symphony Chorus Lakehead University Vocal Ensemble India Gailey, cello Tim Hoover, DJ

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Family Series

# India Gailey, cello

India Gailey (she/they) is a cellist, composer, vocalist, and improviser who appears most often in the realms of classical and experimental music. Recently named by CBC as one of "30 hot Canadian classical musicians under 30," she works as a soloist, chamber musician, and collaborator with various disciplines to create works of exploratory art. She has worked with numerous living composers, including Edward Enman, Andrew Noseworthy, Nicole Lizée, Yaz Lancaster, Philip Glass, and Michael Harrison; written music for concert, film, dance, and theatre; and is a member of the acclaimed environmental improvisation quartet New Hermitage, which recently released their fifth album, Unearth.



In 2022, India released her second solo cello album entitled, to you through (Redshift Records), which was praised as "a truly exceptional display of unparalleled talent" (Take Effect) that "flows like poetry" (The Whole Note). She also wrote music for Symphony Nova Scotia to illustrate Rebecca Thomas's children's book I'm Finding My Talk. India is the recipient of numerous honours, including awards from Arts Nova Scotia, the Nova Scotia Talent Trust, the Canada Council for the Arts, and Acadia & McGill Universities. India is currently based in Kjipuktuk (Halifax, Nova Scotia). She loves raspberries, large marimbas, and the smell of burning thyme.



# Tim Hoover, DJ

Winnipeg, Manitoba is equal parts an arts town and a party town. Tim "Co-op" Hoover is a dj, producer, promoter, and entertainer whose work has both a sense of humour and a sense of wonder. For over a decade, he has been the driving force behind the city's best dance parties and has toured the world, both solo and in collaboration with other DJs and hip-hop artists. His recordings have progressed from all-vinyl DJ collages, to clever remixes and mashups, to thoughtful, densely layered instrumental pieces. The common thread remains Hoover's love of music, and desire to share it with others.

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\*Lakehead University Vocal Ensemble Member



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Schicksalslied Brahms, Johannes

I. Adagio: Ihr wandelt droben im Licht.

II. Allegro: Doch uns ist gegeben

III. Adagio

HymnPeace Orchestral ReMix Wijeratne, Dinuk

**INTERMISSION** 

Turning In Haas, Paul

Symphony No. 1 in E minor

I. Allegro ma non troppo

II. Largo, maestoso

III. Juba Dance

IV. Finale

Price, Florence

### **Orchestra Musicians**

### VIOLIN 1 Thomas Cosbey, CM Kathlyn Stevens, ACM Kimberly Durflinger Lindsey Herle Allison Lee James Moat

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# **Programme Notes**

Schicksalslied

Composer: Johannes Brahms (1833 - 1897)

Composed: 1871 Length: 18 minutes

Schicksalslied (Song of Destiny) is one of the most powerful and dramatic choral works by the German composer Johannes Brahms. Composed in 1871, the work is based on a poem by the German writer Friedrich Hölderlin that reflects on the human condition and the role of fate in our lives.

Brahms' setting of the poem is for chorus and orchestra, and it begins with a serene and meditative introduction in the strings that sets the tone for the contemplative text. The choir then enters with a powerful and declamatory statement, singing of the "dreadful power of fate" and the "mournful measure of our days." Throughout the work, Brahms masterfully weaves together contrasting textures and emotions, using the orchestra to underscore the choral lines and to create a rich and varied musical tapestry. At times, the choir sings with intense urgency and passion, while at other times it is hushed and introspective.

The central section of the work is a vivid and colorful description of the joys and sorrows of life, with the choir and orchestra interweaving intricate melodic lines and harmonic colors to create a stunning sonic landscape. The final section returns to the opening material, with the choir and orchestra singing of the "eternal will of fate" and the "sweet peace of death." Schicksalslied is a deeply moving and profound work that explores the fundamental questions of human existence, and its powerful music and poignant text continue to resonate with audiences today.

Hyperions Schicksalslied by Friedrich Hölderlin literal translation by Robert Van Wyck

### ORIGINAL TEXT (GERMAN)

Ihr wandelt droben im Licht auf weichem Boden, selige Genien. Glänzende Götterlüfte rühren euch leicht, Wie die Finger der Künstlerin Heilige Saiten.

Schicksallos, wie der schlafende Säugling, atmen die Himmlischen. Keusch bewahrt in bescheiderner Knospe blühet ewig ihnen der Geist. Und die seligen Augen blicken in stiller, ewiger Klarheit.

Doch uns ist gegeben auf keiner Stätte zu ruh'n; es schwinden, es fallen, die leidenden Menschen, blindlings von einer Stunde zur andern, wie Wasser von Klippe zu Klippe geworfen, jahrlang ins Ungewisse hinab.

### **ENGLISH TRANSLATION**

You walk above in the light on soft ground, blessed spirits. Radiant airs of the gods touch you lightly, Like the artist's fingers touch Sacred strings.

Fateless, like the sleeping infant, Breathe the heavenly ones. Chaste, preserved in a modest bud Blossoms eternally their spirit. And the blessed eyes gaze in silent, eternal clarity.

But we are allowed in no place to rest; They fade away, they fall, the suffering people, blindly from moment to moment, like waters thrown down from cliff to cliff, for years on end into the unknown.

Turning In

Composer: Paul Haas (b. 1971)

Composed: 2020 Length: 6 minutes

Commissioned for the 50th anniversary of Thunder Bay, "Turning In" is a reflective piece conceived during the COVID-19 pandemic, representative of the void of live music and the shared global experience of introspection during this time. Haas captures two rivaling themes: loss, and resilience. The plaintive opening motif marks the lack of personal connection that many of us felt over the past few years, while sparkling woodwinds and warm harmonies signal towards a silver lining and hope.

Thunder Bay is full of people with quiet resilience and great strength, and "Turning In" is dedicated to all of them, with admiration and in great thanks by the composer. Premiered almost exactly one year ago by the TBSO, we are honoured to bring this work to the Thunder Bay Community Auditorium. Tonight's performance will be an immersive experience: woodwind instruments will be perched in the Auditorium balconies, while the strings, brass, and percussion will sing lush melodies from stage.

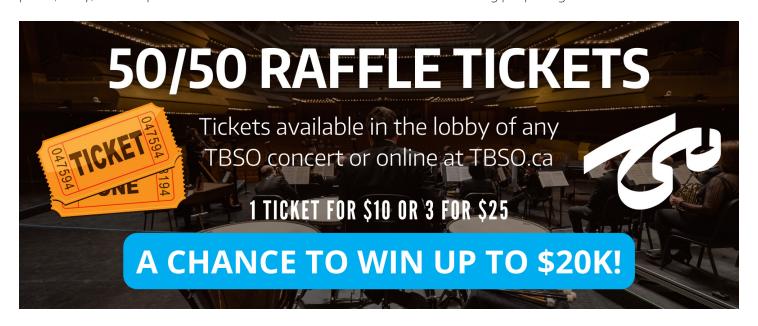
HymnPeace Orchestral ReMix

Composer: Dinuk Wijeratne (b. 1978)

Composed: 2008 Length: 15 minutes

Dinuk Wijeratne is a Sri Lankan-born, Canadian-based composer, conductor, and pianist. Born in 1978 in Colombo, Sri Lanka, Wijeratne began studying piano and composition at a young age. He later earned a Bachelor of Music degree from the Royal Northern College of Music in Manchester, England, and a Master's degree from the Juilliard School in New York. Wijeratne's music is characterized by a fusion of Western classical music with elements of traditional Sri Lankan and South Asian music, as well as jazz and other contemporary styles. He has composed for a wide range of ensembles, including orchestras, chamber groups, and solo performers, and his works have been performed by leading orchestras and musicians around the world. Wijeratne has received numerous awards and honors for his music, including the JUNO Award for Classical Composition of the Year in 2018, and the Canada Council for the Arts' Victor Martyn Lynch-Staunton Award in 2016. He is also a member of the Order of Canada, one of Canada's highest civilian honors.

HymnPeace Orchestral ReMix by Dinuk Wijeratne is a powerful and evocative work that brings together elements of Western classical music, traditional Sri Lankan and South Asian music, and electronic music. It is a musical meditation on peace, unity, and the power of music to transcend cultural boundaries and bring people together.



Symphony No. 1 in E minor

Composer: Florence Price (1887 - 1953)

Composed: 1932 Length: 40 minutes

Florence Price's Symphony No. 1 in E minor is a remarkable work that not only showcases the composer's exceptional talent and musical originality but also reflects Price's unique musical identity, which was shaped by her African American heritage as well as her classical training.

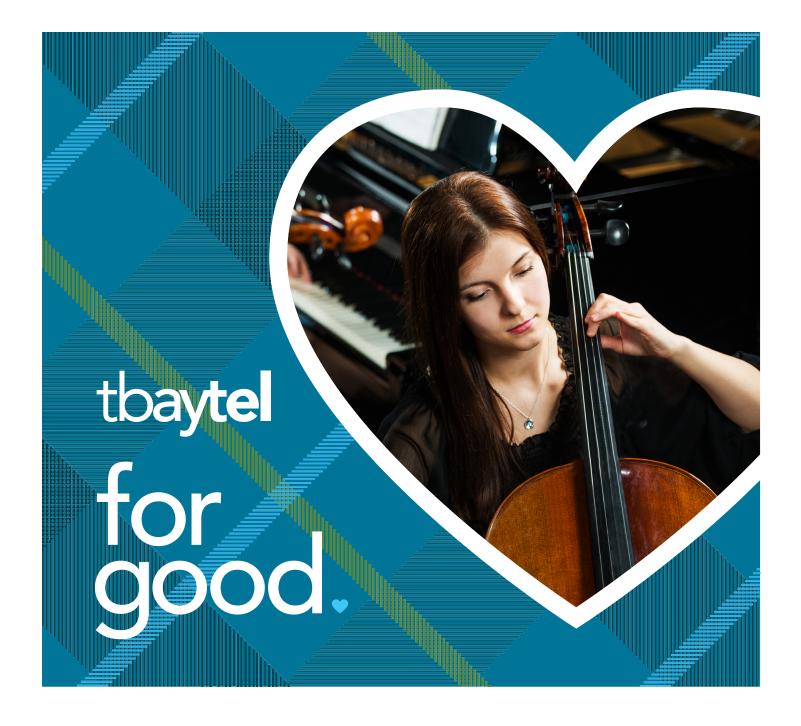
Born in Little Rock, Arkansas, in 1887, Price showed prodigious musical talent from an early age. Her mother, a music teacher, recognized her talent and gave her the opportunity to study music. She later attended the New England Conservatory of Music in Boston, where she excelled in composition, organ, and piano. However, her experience at the conservatory was marked by racism and discrimination. She was often forced to take her exams behind a screen so that the judges could not see her race, and she received lower grades than her white classmates. Despite these obstacles, she continued to excel, and she went on to become the first African American woman to have a symphony performed by a major orchestra.

Symphony No. 1 in E minor is a groundbreaking work that reflects Price's unique blend of European classical music traditions and African American musical idioms. The symphony is divided into four movements, and each movement is characterized by a distinctive musical voice. The opening movement is marked by a melancholy and introspective mood, with a slow and pensive introduction that gradually builds in intensity before giving way to a lively and energetic main theme. The second movement is a hauntingly beautiful and introspective adagio, with a gorgeous and expressive melody played by the solo violin over a bed of lush and shimmering strings. The third movement is a lively and rhythmic scherzo, with a driving and syncopated main theme that is reminiscent of the jazz and blues music that Price grew up listening to in Little Rock, Arkansas. The final movement is a triumphant and uplifting allegro, with the orchestra building to a powerful and majestic climax that brings the symphony to a thrilling conclusion.

Throughout the symphony, Price skillfully interweaves elements of African American folk music with classical forms, creating a rich and vibrant musical tapestry. Her use of syncopated rhythms, bluesy melodies, and call-and-response techniques creates a distinctive and powerful musical voice that speaks to the experiences and struggles of African Americans in the early 20th century.

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