



THUNDER BAY  
SYMPHONY  
ORCHESTRA

Paul Haas  
Music Director

"LIFE IS BETTER WITH A SOUNDTRACK"

# The TBSO Presents Language of the People

November 4, 2022 - 7:30 p.m.  
Hilldale Lutheran Church

Paul Haas, TBSO Music Director  
Kathlyn Stevens, violin

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# Kathlyn Stevens, violin

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Violinist Kathlyn Stevens, a native of Almonte, ON, joined the TBSO violin section in 2011, before winning the position of Assistant Concertmaster in 2012. During her career, Katie has performed with major Canadian orchestras such as the National Arts Centre Orchestra, Winnipeg Symphony Orchestra, Manitoba Chamber Orchestra and Thirteen Strings, among others.

She holds degrees from the University of Ottawa, the Mount Royal Conservatory, and the Glenn Gould School of the Royal Conservatory of Music. Her mentors have included David Stewart, William Van der Sloot, Lorand Fenyves and Erika Raum. Outside of the TBSO, Katie enjoys playing unique chamber music with the Martin Blanchet Jazz Quintet and Consortium Aurora Borealis.



## Programme Notes

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**Variaciones Concertantes Op. 23**  
**Composer: Alberto Ginastera (1916 - 1983)**  
**Composed: 1953**  
**Length 24 minutes**

Born in Buenos Aires, Alberto Ginastera was one of the most prominent 20th century composers of the Americas. Beginning musical studies from a young age, Ginastera was a fast rising young musician in South America, eventually receiving a grant from the Guggenheim Foundation to travel to the United States, where he studied with American composer Aaron Copland at Tanglewood. After returning to South America, Ginastera held the position of Dean and Honorary Professor at the School of Music Sciences and Arts (Argentine Catholic University), and later Professor and Director of the Music Conservatory at the National University of La Plata.

Ginastera's Variaciones Concertantes were composed at a tumultuous time in his life. An outspoken advocate of the arts, Ginastera was openly critical of Argentina's government, particularly president Juan Perón's militaristic leadership style; he felt that it inhibited artistic expression. Because of his political views, Ginastera was removed from his position at the University of La Plata. Ginastera was forced to support himself by scoring films and accepting commissions, one of these commissions being his Variaciones Concertantes, from the Asociación Amigos de la Música in Buenos Aires.

Each of the 11 variations showcase a different instrument, reflecting the distinctive character of each. The piece is an example of Ginastera's "subjective nationalism" period of composition, using Argentine folk rhythms and popular elements in a less overt manner than his earlier works. For example, the harmony in the harp (underlying the solo cello statement of the theme at the beginning, and again before the final variation) are derived from the open strings of a guitar (E, A, D, G, B), a traditional instrument used in South American folk music.

## **Violin Concerto in E minor Op. 64**

**Composer: Felix Mendelssohn (1809 - 1847)**

**Composed: 1838**

**Length: 29 minutes**

After being appointed Principal Conductor of the Leipzig Gewandhaus Orchestra in 1835, Mendelssohn named his childhood friend, David Ferdinand, as concertmaster. What resulted was a professional collaboration between the two musicians and the birth of Mendelssohn's famous violin concerto. The piece took 6 years to complete, with Mendelssohn seeking technical and compositional advice from David. Even though the autographed score is dated September 16th, 1844, Mendelssohn stayed in contact with David as he learned the piece, making revisions at David's request and guidance until its premiere in March 1845. Mendelssohn passed away in 1847, making the piece his last concerto composition.

Though the piece is structured in the traditional fast-slow-fast movement structure, the concerto utilises many innovative techniques for the time. The opening, for example, starts almost immediately with the solo violin instead of containing an orchestral introduction. The first movement cadenza is also highly unique, coming before and integrating seamlessly into the recapitulation. This formal innovation necessitated that Mendelssohn himself compose the cadenza rather than allowing the soloist to write or improvise their own, as was the standard of the time. This movement set the precedent for many compositions in the future, notably the violin concertos of Tchaikovsky and Sibelius. Another feature of the concerto is the linking of movements to appear as a single entity. Mendelssohn was not a fan of applause in the middle of a piece (which would often occur between movements, especially following a virtuosic performance). His solution was to create a piece that didn't allow for it, seamlessly moving from one movement to the next without interruption.

The Mendelssohn Violin Concerto is one of the most frequently performed pieces of the romantic era, and an essential staple in every violinist's repertoire. Its sweeping melodies and dramatic musical gestures help make it an audience favourite. We are so excited to feature the TBSO's Assistant Concertmaster, Kathlyn Stevens, in tonight's performance.

## **Two Pop Songs on Antique Poems**

**Composer: Dinuk Wijeratne (b. 1978)**

**Composed: 2014**

**Length: 14 minutes**

Winner of the 2016 JUNO & ECMA: 'Classical Composition of the Year', Wijeratne's "Two Pop Songs on Antique Poems" was commissioned by the Afiara String Quartet and premiered in 2015 at the 21C Music Festival. Below is the original 2015 program note from the composer himself:

"I found the concept of this unique project to be irresistible: 'Pop'-influenced music for a Classical string quartet. Almost as irresistible as the musicians involved. The 'Afiaras' (as I like to call them) are astonishingly equidistant from tradition and innovation. And so I sought to create for them my own kind of 'collision of old and new', where the beauty and meaning of vintage poems might inspire the kind of loops, grooves, and catchy tunes heard in Pop. The melodies are, in fact, settings of the poem texts with the words stripped away. Contained in 'A Letter from the After-life' are two quotes from Schubert's Death & the Maiden quartet. Ironically, they struck me as being Pop-like and so I allowed them to emerge as though improvised; then to be improvised upon."

The poems of 'Two Pop Songs on Antique Poems':

1. 'A letter from the After-life' from the Rubáiyát of Omar Khayyám (1048–1131), trans. Edward Fitzgerald (1809–1883)

I sent my Soul through the Invisible,  
Some letter of that After-life to spell:  
And by and by my Soul return'd to me,  
And answer'd "I Myself am Heav'n and Hell"

2. 'I will not let thee go' Excerpt from the poem by Robert Bridges (1844–1930)

I will not let thee go.  
Ends all our month-long love in this?  
Can it be summed up so,  
Quit in a single kiss?  
I will not let thee go.

...

I have thee by the hands,  
And will not let thee go.

### **Symphony No.102 in B flat major Hob.I:102**

**Composer: Joseph Haydn (1732 - 1809)**

**Composed: 1794**

**Length: 25 minutes**

Haydn's Symphony 102 is the 10th of the "London Symphonies", a set of 12 symphonies composed between 1791 and 1795 on two separate visits to England. Haydn was brought to London by Johann Peter Salomon, a German composer and violinist who served as the conductor of all the London Symphonies' premieres.

Symphony 102 is composed in the standard 4 movement symphonic structure. The second movement is an orchestration of the second movement of Haydn's piano trio in F# minor, transposed to F# major, though it is unclear which piece was composed first.

The Symphony was premiered at a benefit concert at the King's Theatre in London in 1795. The reception by the audience was fantastic, with a demand for an encore when it was completed. In a famed incident, a chandelier fell from the ceiling, reported by the newspaper The Morning Chronicle: "The last movement was encored; and notwithstanding an interruption by the accidental fall of one of the chandeliers, it was performed with no less effect." It was long believed that this Chandelier incident occurred during the premiere of the 96th Symphony, creating the nickname "The Miracle" for miraculously leaving the audience unharmed, but recent evidence suggests it was actually the first performance of Symphony 102.



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November  
**29**

# Language of the People

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Hilldale Lutheran Church

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Variaciones Concertantes Op. 23

Ginastera, Alberto

Violin Concerto in E minor Op. 64

Mendelssohn, Felix

- I. Allegro molto appassionato
- II. Andante
- III. Allegretto non troppo- Allegro Molto Vivace

## INTERMISSION

Two Pop Songs on Antique Poems

Wijeratne, Dinuk

- I. A Letter From The Afterlife
- II. I Will Not Let You Go

Symphony No. 102 in B flat major Hob.I:102

Haydn, Joseph

- I. Largo - Vivace
- II. Adagio
- III. Menuetto - Allegro
- IV. Finale

## Orchestra Musicians

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### VIOLIN 1

Thomas Cosbey, CM  
Michelle Zapf-Bélanger, ACM  
Allison Lee  
Lindsey Herle

### CELLO

Marc Palmquist  
Luis Almeida  
Bryce Penny

### CLARINET

Peter Shackleton  
E-Chen Hsu

### TROMBONE

Erik Hongisto

### TIMPANI

Kevin Brohman

### VIOLIN 2

Christopher Stork  
William Sirois  
Kimberly Durflinger  
James Moat

### BASS

Martin Blanchet

### BASSOON

Kristy Tucker  
Aviner Hartwick

### KEYBOARD

Ayano Hodouchi Dempsey

### FLUTE

Sarah Pollard  
Heather Kilborn

### HORN

Janelle Wiebe  
Damian Rivers-Moore

### VIOLA

John Sellick  
Patrick Horn  
Geena Salway

### OBOE

Colleen Kennedy  
Gwendolyn Buttemer

### TRUMPET

Daniel Lehmann  
Matheus Moraes

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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](mailto:colleenedkennedy@tbsoc.ca) or Kristy Tucker: [kristytucker@tbsoc.ca](mailto:kristytucker@tbsoc.ca)