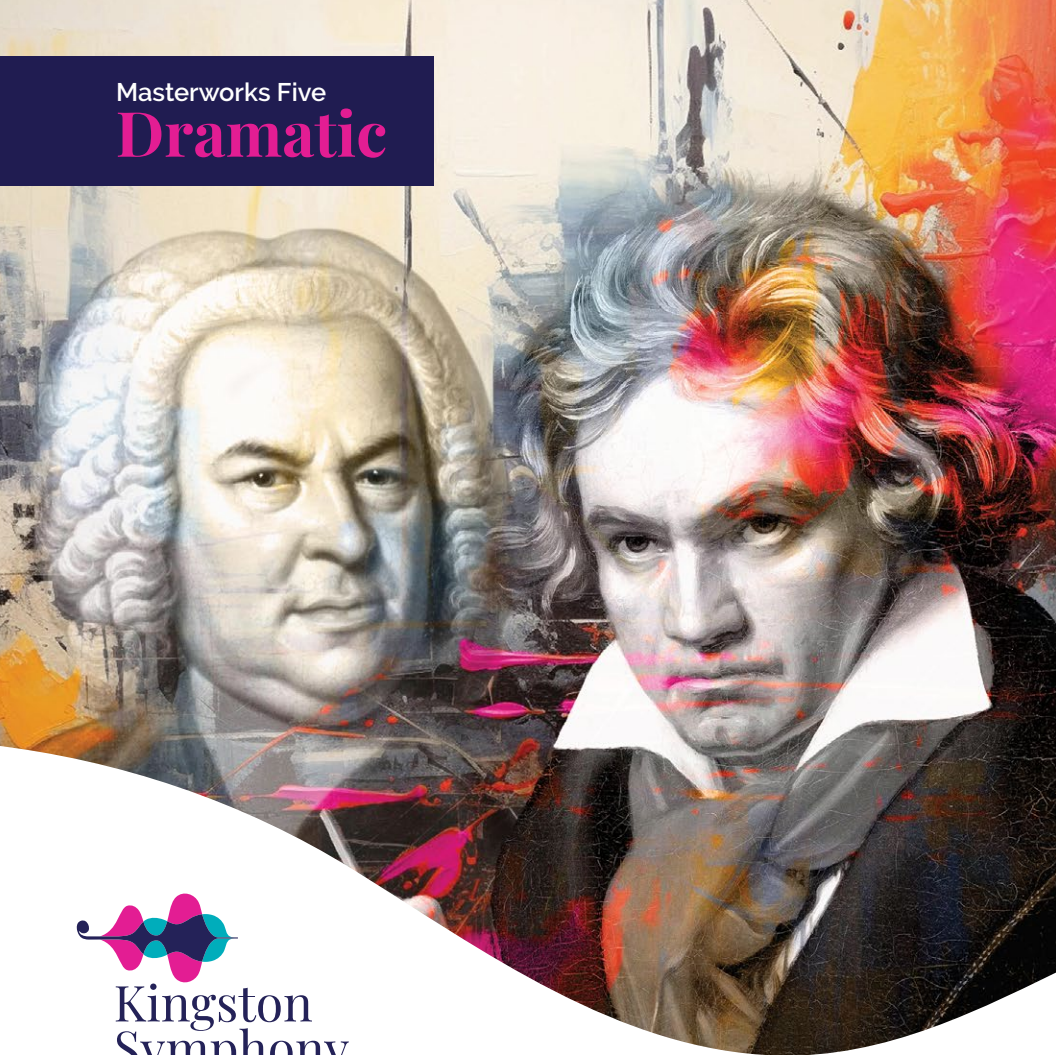


Masterworks Five

Dramatic



Kingston
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Bach & Beethoven

Sunday, February 8, 2026
2:30 p.m. at the Isabel



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Bach & Beethoven

Kingston Symphony

Bradley Thachuk, Guest Conductor

Program

Richardson-Schulte (1976 -)

Step Up

Bach (1685 - 1750)

Suite No.3 in D Major, BWV 1068

Overture

Air

Gavotte I & II

Bourrée

Gigue

Intermission

Beethoven (1770 - 1827)


Symphony No.3 in E-flat Major, Op.55

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto



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Today's Music

This concert is all about big, bold, forward-thinking music. Abigail Richardson-Schulte's energized Step Up is a brilliant and bold piece celebrating the Canadian spirit of helping in times of need, specifically about people from across Canada who joined together to fight fires in the West. Commissioned by the Toronto Symphony Orchestra for Canada's sesquicentennial, it's colourful, provocative, and beautiful. We can't think of a better way to start this concert.



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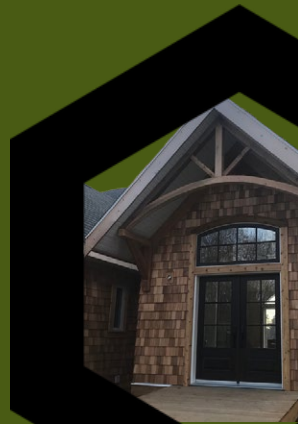


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Johann Sebastian Bach,
Unknown Artist

Johann Sebastian Bach composed four orchestral suites. His formal title for all of them was Overture, after their first movements, which were patterned after the French overture. The remaining movements of these suites also reflect the French style that was fashionable throughout Europe in Bach's day, particularly in Germany and Austria. The conventional pattern for suites was a French overture followed by an Allemande, Courante, Sarabande, and a Gigue.



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In Suite No. 3 in D Major, BWV 1068, Bach broke from this pattern, following his Overture with an Air (a simple song or melody), a pair of Gavottes (a medium-paced dance from the French province of Dauphiné), a Bourrée (also a French dance similar to a Gavotte) and a Gigue (a jaunty dance in rapid 6/8 or 12/8 time). This suite looks back to the regal court music of Louis XIV, but also looks forward with Bach's incredible craft – revolutionary harmony and counterpoint.

The Eroica, Beethoven's titanic Symphony No. 3, is a revolution in music. Blazing a trail into the Romantic era, it manages to break new ground while having a foundation that takes the old classical model out for one last spin, stretching it to its absolute limits, before bidding it a fond farewell and moving into the future.

When Beethoven completed his Third Symphony in 1803, it was the longest symphony ever written. The Eroica was pivotal in Beethoven's development not only as a symphonist but also as a composer. With this one work, he divested many 18th-century conventions and vaulted forward into uncharted territory. The famous opening theme in the cellos is unsettling as it takes an unexpected turn. At the end of the unusually extensive development section, just before the return of the opening material, the horn plays the theme before the orchestra has resolved to the expected harmony.



Portrait of Beethoven
by Joseph Willibrord Mähler.
Painted 1804-05.



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The English poet Samuel Taylor Coleridge referred to the famous slow movement march as "a funeral procession in deep purple." It features one of the great oboe solos in the orchestral repertoire. Beethoven also provided rich material for bassoon and flute. In the quasi-military section, we can hear intimations of the Fifth Symphony, which would follow the Eroica by four years. Timpani is a powerful presence in this slow movement, functioning both as bass and even occasionally as a melodic instrument, rather than mere punctuation.

After a whirlwind scherzo, Beethoven prepares you for the memorable main theme of the last movement, the subject of variations. The theme was borrowed from Beethoven's ballet score, *The Creatures of Prometheus*, composed in 1800. It was an excerpt that seemed to inspire him as he used it in a set of contredanses and as the subject of a major set of variations for piano. There is some speculation that using the "Prometheus" theme in the finale of the Eroica may have been meant to associate Napoleon, the original hero of the symphony, with the titan Prometheus, the mythical creator of mankind.

The Third Symphony always remained dear to Beethoven. After completing eight symphonies, he was asked by his friend and poet Christoff Kuffner which symphony was his favourite. Beethoven answered without hesitation, "The Eroica."

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Bradley Thachuk, Conductor

Canadian conductor Bradley Thachuk is the Music Director of the Niagara Symphony Orchestra in Canada. He is also the conductor for the Buffalo Philharmonic Orchestra's Rock series, conductor and arranger for Steve Hackett's "Genesis Revisited" project, and a lecturer in Orchestral Literature at the world-renowned Glenn Gould School at the Royal Conservatory of Music in Toronto.

As an in-demand guest conductor in North America and Europe, Mr. Thachuk's recent and upcoming guest engagements include the Atlanta Symphony Orchestra, the Winnipeg Symphony Orchestra (Canada), the Nashville Symphony Orchestra, the Erie Philharmonic, the Kingston Symphony (Canada), the English Symphony Orchestra (U.K.), the Wuppertal Symphony Orchestra (Germany),



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Mr. Thachuk, a versatile musician and highly sought-after symphonic arranger, has also established himself globally as one of the handful of conductors who moves easily between the classical and rock worlds. He is co-founder, arranger and conductor of Gravel Museum Music, whose industry-leading rock/orchestra productions are featured regularly on orchestra seasons throughout North America. His work on Steve Hackett's worldwide Blu-Ray/DVD/CD release, "Genesis Revisited Band & Orchestra: Live at Royal Festival Hall," and appearances in Europe with this project have been met with critical acclaim. Artists with whom he is currently working, or has worked include Chris Botti, Blue Rodeo, Dave Mason of Fleetwood Mac and Traffic, ABC's "Dancing with the Stars" franchise, Tony-Award winning Heather Headley, The Beach Boys, and Air Supply.

An advocate of contemporary music, he has led world, Canadian, and U.S. premieres of works by John Estacio, Joseph Schwantner, Kevin Lau, Stewart Goodyear, Ellen Taaffe Zwilich, Roydon Tse, and Gabriel Kahane, amongst others.

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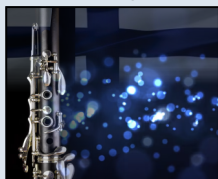
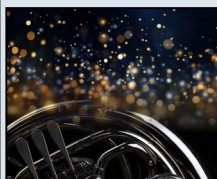
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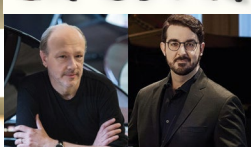
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Dean Burry, Narrator

Rafael Luz, Guest Conductor

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Under Paris Skies

Saturday, April 11, 2026

7:30 p.m. at Grand Theatre

Jill Barber, Singer

Lucas Waldin, Guest Conductor

Enjoy the timeless classics of Edith Piaf, Charles Trenet, Jacques Brel, and others performed by award-winning Canadian songstress Jill Barber and your Kingston Symphony. In *Under Paris Skies*, Jill brings her special affinity for French chansons and her warm contralto voice to such hits as *La Vie En Rose*, *C'est Si Bon*, and *La Mer*. The evening also features musical love letters to the City of Lights by Count Basie, Nat King Cole, Eartha Kitt, and more.

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