

BEETHOVEN 5 & TCHAIKOVSKY

📅 JANUARY 12, 2020

🕒 2:30 P.M.

📍 THE ISABEL

Wolf Tormann *Cello*
Evan Mitchell *Conductor*

PROGRAM

Pezzo Capriccioso, Op. 62 TCHAIKOVSKY (1840-1893)

Symphony No. 1 TREW (1979-)

Larghetto - Andante con moto
Scherzando
Misterioso
Eccitato con scopo

INTERMISSION

Symphony No. 5 in C minor, Op. 67 BEETHOVEN (1770-1827)

Allegro con brio
Andante con moto
Scherzo: Allegro
Allegro

TODAY'S MUSIC

with Evan Mitchell

Beethoven was a trailblazer - his contribution to the symphonic art form is unparalleled. His Fifth Symphony is one of at least three of his symphonies that changed the course of history. The brilliance of the Fifth was a turning point and calls for today's program to be filled out with pieces that showcase composers at important crossroads. This afternoon's music is going to be something very special.

We begin with Tchaikovsky's *Pezzo Capriccioso*, a short composition for solo cello and orchestra, featuring Kingston Symphony's principal cello Wolf Tormann. While there is plenty of fire in this work, the label "capricious" is at odds with the piece itself. Tchaikovsky wrote it while struggling with the impending death of his close friend Nikolay Kondratyev. The piece seemed to mark a turning point in the composer's creativity. After finishing the *Pezzo*, Tchaikovsky turned to his Fifth Symphony, a heavy and dramatic work contemplating the very nature of fate. This Symphony eventually became his most popular symphonic work.

Ryan Trew is a Canadian composer living in Vancouver and an old friend of mine. We did our undergraduate degrees together at Wilfrid Laurier University in Waterloo. Even then, his music was fresh and compelling. In my

first season with the Kingston Symphony, I programmed his symphonic suite *Taste* (alongside Beethoven's Seventh) and it was hugely well received. I knew that I wanted to commission Ryan to write a full-fledged symphony and today that symphony comes to be. I think you'll find it an extraordinary experience, filled with lush colouring, beautiful and surprising harmonies, and melodies that seem to be created in the moment.

Beethoven's Fifth is one of those pieces which are impossible to properly introduce. Berlioz claimed that he was speechless for days after hearing it for the first time. While the opening motive is undoubtedly the most famous passage, the extraordinary decision to pull into the fourth movement without a break remains the Symphony's most outrageous moment. The result is a work that has earned its place at the top of the orchestral canon.