



REGINA  
SYMPHONY  
ORCHESTRA  
**Gordon Gerrard**  
Music Director

SEASON  
**2022**  
**2023**

**CLASSICS**  
Beethoven Five **OPENING NIGHT!**

**POPS**  
Celeigh Cardinal

**CLASSICS**  
Mahler Four

# ENCORE 2

# WELCOME FROM THE MUSIC DIRECTOR



Photo Credit: Chris Graham

**W**elcome to the 2022-23 season! I'm excited to begin another season with this wonderful orchestra, and I know all of us are glad you've joined us. It continues to be a great privilege to be able to share great music with you and to create the story of our community together.

In creating these programs for you, my aim, as always, was to create compelling experiences. This music tells rich and colourful stories that will fire your imagination, and it will undoubtedly take us to unexpected places together. Some of these programs include timeless masterpieces, and some of them will be occasions to discover new things. But all of them will be opportunities to celebrate who we are as a community and to examine our own place in the world. I hope our music may inspire you to look at the things around you with a fresh perspective and to share with the people in your life what you discover.

I hope you will take every opportunity to get to know these wonderful musicians of the orchestra over the course of this season. The magic they bring to this place is invaluable, and we are all richer for it. Thanks for joining me.

Sincerely,

Gordon Gerrard  
Music Director

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## WELCOME TO THE 2022-2023 SEASON!

Photo Credit: Chris Graham



Conductor Gordon Gerrard is among the exciting new generation of music directors demonstrating new visions for orchestral leadership in Canada. Currently in his sixth season leading the Regina Symphony Orchestra, Gordon has distinguished himself as a leader in innovative and inclusionary programming. Trained first as a pianist and subsequently as a specialist in operatic repertoire, he brings a fresh perspective to the podium that endears him to audiences and musicians alike. After an international search, Gordon was appointed Music Director of the Regina Symphony Orchestra where he has taken bold steps reimagining the orchestra's programming, including its Forward Currents Festival dedicated to social change and community engagement.

He has held the posts of Associate Conductor of the Vancouver Symphony Orchestra and Resident Conductor of Calgary Opera. He has returned to Calgary Opera to lead productions of *La Bohème*, *Roméo et Juliette*, *Die Fledermaus*, *Lakmé* and the Canadian premiere of Mark Adamo's *Little Women*, which was recorded for national broadcast on CBC's *Saturday Afternoon at the Opera*. Gordon made his debut with Edmonton Opera leading the western Canadian premiere of Rossini's *Le Comte Ory*.

Gordon has made appearances with many of Canada's leading orchestras, including Toronto, Québec, Kitchener-Waterloo and Victoria. He has worked regularly with the National Ballet of Canada, and in 2016, he made his European debut at Kammeroper Schloss Rheinsburg in Germany.

Gordon is a passionate and gifted educator. He demonstrates his commitment to education through his regular work with the young artists at Calgary Opera, the Atelier Lyrique de l'Opéra de Montréal and has spent many seasons working with students at the Banff Centre, Opera Nuova (Edmonton), UBC Opera (Vancouver), Opera McGill (Montréal) and the Glenn Gould School (Toronto).

Learn More at [www.gordongerrard.com](http://www.gordongerrard.com)

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## LAND ACKNOWLEDGEMENT

The Regina Symphony Orchestra acknowledges that we are on Treaty 4 Territory, which is the traditional territory of the Cree, Saulteaux, Dakota, and Lakota Peoples, and the homeland of the Métis. In the spirit of reconciliation and collaboration, we commit to moving forward in partnership with the Indigenous people who live here and across Canada.

## VIOLIN 1

Christian Robinson, Concertmaster✳  
 Carmen Constantinescu, Assistant  
 Concertmaster✳  
 Elizabeth Stirr  
 Carmelle Pretzlaw  
 Rudolf Sternadel  
 Katie Gannon  
 Maria Guidos-Albert  
 Karley Parovsky  
 Jeremy Buzash  
 Yeganeh Sotudehnia  
 Amanda Contreras

## VIOLIN 2

Heng-Han Hou✳♦  
 David Johnson•  
 Beatrice Hodgkins  
 Jeff Looyen  
 David Hopkinson  
 Adrian Casas  
 Paulo Pallas  
 Karley Parovsky

## VIOLA

Jonathan Ward✳♦  
 Megan Zak•  
 Jonathan Achtzehner  
 Erin Hillis  
 Jonathan Achtzehner  
 Margaret Carey  
 Geena Salway

## CELLO

Simon Fryer✳♦  
 Amelia Borton•  
 Catherine Folstad  
 Joel MacDonald  
 Christine Bootland

## BASS

Christopher Jones✳♦  
 Curtis Scheschuk•  
 Brent Gelsinger  
 Ruslan Rusin

## FLUTE

Marie-Noelle Berthelet✳♦  
 Tara Semple•  
 David Popoff

## CLARINET

Hyon Suk Kim✳♦  
 Timothy Yung•  
 Cathy Wood  
 Madison Engen

## OBOE

Tamsin Johnston✳♦  
 Wing Lok Soo•

## BASSOON

Anna Norris✳♦ (on leave)  
 Jennifer Tenford•  
 Katelin Coleman  
 Christopher Kostyshyn

## HORN

Richard Burdick✳♦  
 Alison Cushway•

## TRUMPET

Miles Newman✳♦  
 Natalie Fuller•  
 Lyle Buddecke  
 Abby Lynn Fuller

## TIMPANI

Alex Artale♦

## TROMBONE

David Dick♦  
 Nathan Synnick•  
 Jeremy Rotar

## PERCUSSION

Darcy Gingras♦

## HARP

Samantha Spurrier

C

CLASSICS AT  
THE CATHEDRAL

# CLASSICS SERIES

**Beethoven Five  
OPENING NIGHT!**  
September 24, 2022  
7:30 pm

**Gordon Gerrard**, conductor  
**Katherine Dowling**, piano

*Sponsored by Rod McDonald and the late, Maureen Hawley*

## PROGRAM

**COLEMAN** *Seven O'clock Shout*

**STILL** *Wood Notes*

- I. Allegro moderato
- II. Andante assai
- III. Allegro; ben marcato

**PRICE** *Piano Concerto in  
One Movement*

## INTERMISSION

**BEETHOVEN** *Symphony No.5*

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro





### **Katherine Dowling, piano**

Praised by the New York Times for her “crystalline performances, gestural

expressiveness, and careful attention to color”, and by the Boston Globe for her “effortless incisiveness”, award winning Saskatchewan pianist Katherine Dowling performs across North America and Europe as a soloist and chamber musician. Katherine is familiar to audiences as a multi-year fellow of the Tanglewood Music Center, a New Fromm Fellow, a Britten-Pears Young Artist, an International Musicians’ Seminar at Prussia Cove artist; through extensive involvement and numerous positions at The Banff Centre for Arts and Creativity, the Orlando Festival, and the Avaloch Farm Music Institute; and through multiple national tours under the auspices of the Eckhardt-Gramatté National Music Competition. She treasures her many collaborative relationships, most especially recital partner Catherine Cosbey (Cavani String Quartet), with whom she is co-director of the Regina Chamber Music Festival. As a soloist, and as a member of the chamber ensemble Gruppo Montebello, Katherine appears on seven critically-acclaimed recordings on the Etcetera label. Her performances have been broadcast on the CBC (Canada), Radio-

Canada, BBC (United Kingdom), and National Radio 4 (Holland). Upcoming projects include her Vienna debut; a recital tour with violinist Kerry DuWors (Prairie Debut Inc.); and a recording of the complete piano works of Alice Ping-Yee Ho (Canada Council for the Arts). Katherine is Assistant Professor of Piano at the University of Regina. She credits her teacher, Gilbert Kalish, mentors Henk Guittart and Oliver Knussen, and her childhood mentor Janice Elliott-Denike as the major influences in her musical life. Under the realities of the global pandemic, and their profound effect on the world of music performance, Katherine wishes to express gratitude for the following projects: the National Arts Centre/Facebook #CanadaPerforms series (featured soloist), the duo526 Sonata Seminar (Guest Mentor, Brandon University), the weekly YouTube series Made at Avaloch (host and soloist), and GoCompose North America, through which she has presented twenty-five premieres by young composers.

# BEETHOVEN FIVE

## PROGRAM NOTES

### **COLEMAN, VALERIE (b. 1970)** ***Seven O'clock Shout (2020)***

Seven O'Clock Shout is an anthem inspired by the tireless frontline workers during the Covid-19 pandemic, and the heartwarming ritual of evening serenades that brings people together amidst isolation to celebrate life and the sacrifices of heroes. The work begins with a distant and solitary solo between two trumpets in fanfare fashion to commemorate the isolation forced upon humankind, and the need to reach out to one another. The fanfare blossoms into a lushly dense landscape of nature, symbolizing both the caregiving acts of nurses and doctors as they try to save lives, while nature is transforming and healing herself during a time of self-isolation.

When a composer has the rare opportunity to create for musicians they have gotten to know, the act of composing becomes an embrace tailored to the personality and capabilities of the musicians with elements of both challenge and appreciation. One such moment is dedicated to humanity and grace, as a clarinet solo written for Ricardo Morales, followed by a flute solo with both Jeffrey Khaner and Patrick Williams in mind, providing a transition into a new upbeat segment. Later, to continue tradition from the first commission the composer received from the orchestra, a piccolo solo dedicated to Erica Peel dances with joy.

It was suggested that a short work for a debut by multi-track recording could account for the ensemble performing together as if they were in the same room. One of the devices used to address this is the usage of Ostinato, which is a rhythmic motif that repeats itself to generate forward motion and in this case, groove. The ostinato patterns here are laid down by the bass section, allowing the English horn and strings to float over it, gradually building up to that moment at 7pm, when cheers, claps, clangings of pots and pans, and shouts ring through the air of cities around the world! The trumpets drive an infectious rhythm, layered with a traditional Son clave rhythm, while solo trombone boldly rings out an anthem within a traditional African call and response style. The entire orchestra 'shouts' back in response and the entire ensemble rallies into an anthem that embodies the struggles and triumph of humanity. The work ends in a proud anthem moment where we all come together with grateful hearts to acknowledge that we have survived yet another day.

### **STILL, WILLIAM GRANT (1895-1978)** ***Wood Notes (1948)***

Called the "Dean of Afro-American Composers" and considered part of the Harlem Renaissance in the 1920s and 1930s, William Grant Still was a conductor, orchestrator, performer, and composer of nearly two hundred works.



These included many large-scale orchestral works, choral works and songs, as well as solo pieces and chamber music. Choosing to leave the undergraduate program in Science at Wilberforce University, a historically-Black college in Ohio, Still used his inheritance from his father, supplemented with part-time work, to pursue studying at the Oberlin Conservatory of Music. Already a violinist, Still taught himself to play several other instruments including clarinet, saxophone, oboe, double bass, cello, and viola. His promising early compositions caught the attention of Oberlin's composition faculty, even though he hadn't been registered in the program. His composition training eventually led him to study privately with Edgar Varèse and George Whitefield Chadwick.

Like many musicians of his era, Still's musical life was interrupted by World War I. After serving in the United States Navy, he moved from Tennessee where he had been working in a Blues Band to New York, while keeping his employment with songwriter W.C. Handy. Living in Harlem allowed Still to connect with many influential Black artists, writers, philosophers, and activists such as Langston Hughes and Alain LeRoy Locke, while playing in Broadway pit orchestras, arranging, and performing on various recordings. During this time, Still continued to compose his own music, and in 1931, his Symphony No. 1 Afro-

American, was premiered by the Rochester Philharmonic under the baton of Howard Hanson, with whom Still enjoyed a lifelong friendship and close professional association, and who facilitated the premiere of many of Still's works in Rochester.

Symphony No. 1 Afro-American was extraordinarily successful. Not only was it the first time the complete score of a work by an African-American composer was performed by a major Symphony Orchestra, it also reached audiences in New York, Chicago, Los Angeles, London, Berlin, and Paris over the next decade and a half. Until 1950 it was the most popular and frequently-played Symphonic work by an American.

Relocating to Los Angeles in 1934, Still received a Guggenheim Fellowship. In the years that followed, he achieved many firsts, including being the first African-American composer to conduct a major symphony orchestra (LA Philharmonic) performing his own music, he was the first African-American to conduct a major orchestra (New Orleans Philharmonic) in the Deep South, and his opera *Troubled Island* was the first opera by an American composer to be performed by the New York City Opera, and the first opera by an African-American to be performed by a major opera company.

Wood Notes, written in 1947 and premiered in 1948 by the Chicago

## BEETHOVEN FIVE

### PROGRAM NOTES *continued*

Symphony Orchestra, was inspired by the composer's deep love and appreciation of nature, and also by the poetry of writer and clergyman J. Mitchell Pilcher. A harmonically lush four-movement pastoral suite for orchestra, Wood Notes evokes the natural world of the American South.

#### **PRICE, FLORENCE (1887-1953)**

##### ***Piano Concerto in D minor in One Movement (1934)***

Florence Beatrice Price (née Smith), an organist and pianist, composed over three hundred musical works, including about one hundred songs. Her compositions range from large-scale orchestral works, including four symphonies and four concerti, to choral works, chamber and solo pieces. As a composer, she rose to prominence in her forties after winning a prize for her Symphony No. 1 in E Minor, which was premiered by the Chicago Symphony under the baton of Frederick Stock in 1932. This sudden success took place after years of teaching, playing organ for silent films, and writing songs for radio ads while raising two children on her own after divorcing her abusive husband.

When living in the South during the Jim Crow era became untenable, she moved to Chicago in 1927 with her family. Price had lived in Little Rock, her hometown where fellow African-

American composer William Grant Still had been her classmate, and briefly in Atlanta where she was head of the music department at Clark Atlanta University, a historically-Black college. Price was an exceptional student in Little Rock, graduating at age fourteen as valedictorian of her class, and going on to study at New England Conservatory of Music pursuing a double major in piano and organ, where she convinced the admissions department that she was of Mexican heritage to sidestep racial discrimination.

Being a thoroughly American symphonist, Price's training and classical style is rooted in Romanticism following in the footsteps of Liszt, Mendelssohn, and in particular Dvorak. Her music is brimming with references to her faith as an African-American Christian, containing spirituals, gospel, blues, and rhythms recalling African Dance. The opening of the second part of Piano Concerto in D Minor in One Movement is very reflective and hymn-like; the work in fact features three movements meant to be performed without break. The version of the Concerto on this program is a reconstruction by Trevor Weston of the 1934 premiere in which Price was the soloist, since the score and some of the parts are lost.

In fact, all of Price's musical achievements were very nearly lost. Price knew better than anyone the

barriers her musical legacy faced. It's not known if her highly successful Symphony No. 1 was performed again after its premiere, and in a letter to Serge Koussevitzky, conductor of the Boston Symphony in 1943, she wrote: "To begin with, I have two handicaps — those of sex and race. I am a woman; and I have some Negro blood in my veins. I should like to be judged on merit alone." However, in 2009, papers and works of Price's were found in an old house in Illinois during a renovation project. The house had once been the composer's summer home, and restoring it is rightfully restoring her reputation as a composer belonging to the canon of respected American symphonists.

### **BEETHOVEN, LUDWIG VAN (1770-1827)** ***Symphony No.5 in C Minor Op. 67***

Opening with one of the most recognized musical motifs in classical music history, Beethoven's Symphony No. 5 is not only the most frequently performed Beethoven symphony, it is one of the most frequently performed orchestral works in the Western canon. The famous four-note opening motifs has transcended the symphonic oeuvre and found its way into other musical genres and popular culture generally. Its association with the Morse code for Victory (dot-dot-dot-dash) is purely coincidental; the Morse code usage came about decades after the symphony was written, but the reference to

"Victory" has been culturally entrenched since World War II.

Beethoven conceived the opening motif in its rhythmic character as representing Fate knocking at the door. Like Symphony No. 3 ("Eroica"), and Symphony No. 6 ("Pastorale"), Symphony No. 5 had a nickname, ("Schicksals-Sinfonie"), meaning Fate-Symphony in use for some time. Later Romantic-era compositions, including Tchaikovsky's Symphony No. 4, also use musical symbolism to evoke the inevitability of Fate. It is believed that Beethoven's choice of key, C Minor, was linked to the theme of destiny, and a recording of the first movement of Symphony No. 5, along with the fifth movement of Beethoven's String Quartet No. 13, was included on the Voyager Golden Record, a disc sent into interstellar space in 1977 as part of a broad sample of human language and culture.

Unsurprisingly, Symphony No. 5, widely considered a masterpiece, took four years to write between 1804 and 1808. Beethoven was very busy with a number of other projects, including the three Razumovsky String Quartets, commissioned by Beethoven's patron, Russian diplomat, Count Razumovsky, to whom Symphony No. 5 is also dedicated. Symphony No. 5 was premiered at the same concert as Symphony No. 6 in December 1808. In fact, Symphony No. 6 was the opening work on a four-hour-long, not particularly

## BEETHOVEN FIVE PROGRAM NOTES *continued*

successful performance of eight of Beethoven's works.

Following its publication in 1810, appreciation for Symphony No. 5 soared. In an ecstatic and breathlessly-reverential review by E.T.A. Hoffman, the experience of hearing the work live is described as follows:

Radiant beams shoot through this region's deep night, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy everything within us except the pain of endless longing—a longing in which every pleasure that rose up in jubilant tones sinks and

succumbs, and only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with full-voiced harmonies of all the passions, we live on and are captivated beholders of the spirits.

To his credit, E.T.A. Hoffman was a very well-respected author, artist, and music critic who devoted the majority of the review to a critical analysis of the symphony, once he had regained his composure.

Program Notes by Tamsin Lorraine Johnston



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P

POPS

# POPS SERIES

**CELEIGH CARDINAL**  
October 29, 2022  
7:30 pm

**Gordon Gerrard**, conductor  
**Lucas Waldin**, conductor  
**Celeigh Cardinal**, vocalist

Program to be announced from the stage







**Lucas Waldin,**  
conductor

**LUCAS WALDIN** is a dynamic and versatile conductor whose performances

have delighted audiences across North America. He has collaborated with some of today's most exciting artists including Carly Rae Jepsen, The Barenaked Ladies, Crash Test Dummies, Ben Folds, The Canadian Brass, and Buffy Sainte-Marie, in addition to conducting presentations such as *Disney in Concert*, *Blue Planet Live*, *Cirque de la Symphony*, and the groundbreaking symphonic debut of R&B duo Dvsn as part of the global Red Bull Music Festival.

Waldin has been a guest conductor for numerous orchestras in the U.S. and Canada, including the Cleveland Orchestra, the St. Louis Symphony, the Houston Symphony, the Dallas Symphony, the Grant Park Festival Orchestra, the Vancouver Symphony, the Calgary Philharmonic, the Toronto Symphony, and the National Arts Centre Orchestra.

A native of Toronto, Ontario, Waldin holds degrees in flute and conducting from the Cleveland Institute of Music.



**Celeigh Cardinal,**  
vocalist

Discovery is the beauty of music. It reveals itself in layers. Such is the evolution of

Celeigh Cardinal. With a confident voice and boundless energy, Cardinal owns a stage, connecting deeply with her audience through humour, passion and love. In 2020, Cardinal achieved one of Canada's highest musical accolades, a JUNO Award for Indigenous Artist of the Year. She also received two Western Canadian Music Awards nominations, including Indigenous Artist of the Year and Songwriter of the Year. With two full-length albums completed and her third release slated for Fall 2022, Celeigh's voice is quickly becoming one of the great Canadian voices that make up the fabric of the Canadian roots music scene.



A large, stylized, magenta-colored letter 'C' is centered within a dark rectangular box.

CLASSICS AT  
THE CATHEDRAL

# CLASSICS SERIES

**MAHLER FOUR**  
November 26, 2022  
7:30 pm

**Gordon Gerrard**, conductor  
**Couloir - Ariel Barnes**, cello  
& **Heidi Krutzen**, harp  
**Mariya Krywaniuk**, soprano

*Presented with the support of the Azrieli  
Music Prizes Performance Fund*

A black and white photograph of a woman and a man standing outdoors. The woman is on the left, wearing a dark, sleeveless top, and the man is on the right, wearing a dark, patterned shirt. They are both looking towards the camera. The background is slightly blurred, showing some foliage.

## PROGRAM

**MURPHY** *En el Escuro, es Todo Uno*

## INTERMISSION

**MAHLER** *Symphony No. 4*  
I. Bedächtig; nicht eilen  
II. In gemächlicher Bewegung; ohne Hast  
III. Ruhevoll  
IV. Sehr behaglich



**Couloir - Ariel Barnes, cello & Heidi Krutzen, harp**

Known for being "...deeply connected to the moment of creation both with their own instruments and each other" Ariel Barnes, 1st Solo Cellist of the Nürnberg Symphony, and Heidi Krutzen, Principal Harp of the Philharmonia Orchestra, London, form the duo COULOIR. Dedicated to 21st Century Art Music, COULOIR's passion lies in creating fresh music with today's leading composers through the magical, kaleidoscopic sound world of cello and harp. Both Barnes and Krutzen have developed international presence as soloists, chamber musicians and orchestral leaders, concertizing regularly in Europe, North America and Asia to critical acclaim. Described as "Music's new rare pair..." and "de facto Ambassadors of Canadian Music" (The Georgia Straight) COULOIR's work in the realm of contemporary music is a distillation of their artistic personalities, providing a "corridor" for what they love most about music making; story telling.

With a focus on developing original repertoire through collaboration and commissioning, COULOIR has thus far had ten duo works and two double concerti written for them by composers Kelly-Marie Murphy, James Maxwell, Baljinder Sekhon II, Jocelyn Morlock, Jeffrey Ryan, Ana Sokolovic, Andrew Staniland, Glenn Buhr, Caroline Lizotte, Brad Turner and Richard Birchall. Passionate about sharing this music, the Duo has programmed many of these works while touring extensively throughout North America, including appearances at the Ottawa International Chamber Music Festival, Music on Main's "Modulus Festival" and world premiers featured in live broadcasts for CBC Radio. COULOIR have appeared as concerto soloists with the Vancouver Symphony Orchestra, Sinfonia Varsovia (Warsaw), Czech National Symphony Orchestra (Prague), and most recently given the world premiere of James Maxwell's new double concerto "The Razor Hiss of a Whisper " with Canada's Turning Point Ensemble. Having released two studio recordings on PARMA/Ravello Records; "Wine Dark Sea" (2013) and prize winning "MAXWELL, MUHLY & COULOIR" (2016), COULOIR's newest recording of Kelly-Marie Murphy's double concerto with Orchestre Classiques de Montréal was released in the fall of 2019 on Analekta.



**Mariya Krywaniuk,  
soprano**

Mariya Krywaniuk is a native of Vancouver, Canada and graduated with a

Masters in Music from the Manhattan School of Music. While in New York, Mariya was a prize-winner in the prestigious Gerda Lissner International Vocal Competition and a New York district winner in the Metropolitan Opera National Council Auditions. Mariya has sung on the opera stage and concert platform in the US, Canada, Italy, Czech Republic, Israel and the UK. Past performance highlights include singing the role of Mamousha for American Opera Projects world première of Jan Hamer's opera *The Lost Childhood* in Tel Aviv. Mariya made her Carnegie Hall solo recital début in 2008 at Weill Hall.

Mariya has performed the roles of Mimi (*La bohème*) and First Lady (*The Magic Flute*) with Co-Opera Co on tour throughout the UK. She has sung the role of Cio-Cio-San (*Madam Butterfly*) with Opera Up Close, New Devon Opera and Opera Holland Park's Christine Collins Young Artist Programme. In 2012, Mariya sang the role of Gerhilde (*Die Walküre*) at Royal Festival Hall for the Wagner 200 Anniversary Concert with Sir Andrew Davis conducting the Philharmonia Orchestra. Continuing to

enjoy Wagner's operas, Mariya has now sung or covered the roles of Elisabeth (*Tannhäuser*), Third Norn, Guttrune, Woglinde (*Das Rheingold* and *Götterdämmerung*), all soprano Valkyries and Flower Maidens from *Parsifal* for Longborough Festival Opera, Saffron Opera Group and Edinburgh Players Opera Group in the UK.

Recent role highlights include the role of Lulu (cover) in English National Opera's production of *Lulu*, the role of Stepmother in the UK premiere of Philip Glass and Robert Moran's *The Juniper Tree* in London. In September of 2018, Mariya made her debut in the role of Salome in Strauss' opera with the Edinburgh Players Opera Group.

Mariya sang the title role in Donizetti's *Rita* in March 2019 in Osborne, Dorset as part of the Opera Cameratina Festival. Most recently, Mariya performed Berg's *Lulu* Symphonic Suite and Mahler's 4th Symphony with the Westminster Philharmonic Orchestra in London in March 2022.

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**MURPHY, KELLY-MARIE (b. 1964)**  
***En el Escuro, es Todo Uno (2018)***

Murphy's wide-ranging catalogue includes concerted works for harp and orchestra (And Then at Night I Paint the Stars, 2002) and for cello and orchestra (This the Color of My Dreams, 1997). Now she combines these two solo instruments in a single composition, her double concerto for harp and cello entitled *En el Escuro es Todo Uno* (In the Darkness All Is One). There may not be another concerto like it, but there does exist a duo of these two instruments by the name of Couloir, consisting of harpist Heidi Krutzen and cellist Ariel Barnes. Tonight's performance marks the twenty-minute concerto's world premiere.

The title, *En el Escuro es Todo Uno* (In the Darkness All Is One), comes from a Sephardic proverb that, in Murphy's words, "encourages us to understand that we are all equal; once you remove the trappings of society and economy, we are more similar than we are different. Each of the four movements uses music from the Sephardic tradition as its source; specifically, Ladino folk songs. I chose songs that were somehow related to women's lives and the importance of 'mother.' The concept can be as literal as mother to children, or as broad as Israel as the mother of the faith.

The first movement uses a Lamenta from Bulgaria. It is "for the most part slow and

lyrical, says the composer. "The lyricism is often interrupted by a loud, rhythmic, jagged line. We register these interruptions but carry on with the progression of events. This illustrates how we are able to acknowledge and turn away from brutality and sadness in our own lives and history." The opening words are "Mother, mother, rain falls from the heavens. Tears fall from my eyes."

"Si veriaash a la rana is a Ladino children's song found in Turkey and the Balkans," continues Murphy. "It is a fast, rhythmic, and humorous, teaching song that instructs girls how to enjoy the chores of the kitchen, reminding them that they share those chores with their sisters. Following a soloistic opening based on prayer modes, the music launches into a dance- like section that presents the folk song."

The third movement (Yigdal No. 2) is a cadenza for the two solo instruments plus vibraphone. It is modal, but incorporates threads of the Yigdal as sung in Constantinople.

The final movement is based on two songs: *Noches, noches, buenos noches* (a romance, most likely from Sarajevo) and *Ven Chicka Nazlia* (most likely from Turkey). The movement arrives without pause, immediately following the cadenza. The first part, slow and atmospheric, consists of a canonic presentation of the theme from *Noches*,

## MAHLER FOUR PROGRAM NOTES *continued*

noches. The remainder of the movement is built on the fast and uplifting melody from Ven Chicka Nazlia.

Program Notes by Kelly-Marie Murphy, composer

### **MAHLER, GUSTAV (1860-1911)** ***Symphony No. 4***

Written in 1901, Gustav Mahler's Symphony No. 4 occupies an unusual place in the composer's symphonic oeuvre due to its shorter length and smaller orchestration. For a listener who is new to Mahler's musical palette, Symphony No. 4 is an ideal gateway symphony. The musical symbolism is abundantly clear, although thematically dark; the final movement is a charming orchestral song for solo soprano voice presenting a child's view of what heaven is like, and the overall structure is cyclic, meaning there are references to the same musical elements in multiple movements, baking in coherence, unification, and relatability.

Mahler is a storyteller in the sense that there is a narrative associated with his works that underpins the musical images, metaphors, and influences, including of folklore and spirituality, and Symphony No. 4, despite its strong associations of youth, depicts the journey from the world of the living to the great beyond. The first movement "Bedächtigt, nicht eilen" (deliberate,

unhurried), Neoclassical in structure, and Romantic in aesthetic, is evocative of pastorate works by Schubert and Beethoven, both early Romantic composers. The second movement, "In gemächlicher Bewegung, ohne Hast" (in measured tempo, without haste), is a Scherzo and Trio that references a Ländler folk dance featuring a scordatura, or deliberately mistuned violin, which is representative of the Grim Reaper, grotesquely playing his fiddle. The third movement, "Ruhevoll, poco adagio" (calm, somewhat slowly), was composed while Mahler meditated on "a vision of a tombstone on which was carved an image of the departed, with folded arms, in eternal sleep". The final movement, "Sehr behaglich" (at ease), featuring the 1892 orchestral song "Das himmlische Leben" (heavenly life), a joyful yet elusive movement that ties Symphony No. 4 to its original plan of having six movements, including two orchestral songs. Symphony No. 4 is also reminiscent of Symphony No. 2 and Symphony No. 3, the other Wunderhorn Symphonies. All three include thematic material from Mahler's orchestral song cycle, Das Knaben Wunderhorn (The Boy's Magic Horn). Further, there are numerous musical devices in Symphony No. 3 that preface Symphony No. 4, evidence that writing this work was personally meaningful to Mahler, and in completing it, felt a real loss of purpose.

With this in mind, it is unfortunate that Munich premiere in 1901 was met with

hostility and condemnation from both the audience and the critics, one describing Symphony No. 4 as a "succession of disjointed and heterogeneous atmospheres and expressions mixed with instrumental quirks and affectations", that only intensified in every other city on its German tour, including Vienna and Berlin. Only the audiences in Stuttgart appreciated Symphony No. 4. Mahler persisted in conducting the work, and it went through three revisions until the composer's death in 1911.

relative obscurity for nearly forty years, including a ban on his works while the Nazis were in power, undoubtedly a response to his Jewish heritage. Although Leonard Bernstein claims credit for single-handedly reviving interest in Mahler's work in 1960, many conductors of his era were already programming Mahler for enthusiastic audiences in regions where his music had never before been heard.

Program Notes by Tamsin Lorraine Johnston

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