

And One for Mahler

for

Flute, French Horn and String Quartet

by

John Burge

Duration: Approximately 20 minutes

And One for Mahler was premiered by Leslie Newman, flute; James Sommerville, French horn; Bethany Bergman and Elizabeth Loewen Andrews, violins; Brandon Chui, viola; Laura Jones, cello; at the Art Gallery of Hamilton, Hamilton, Ontario, January 22nd, 2010.

About this work...

In 2009, John Burge was commissioned by the Hamilton Philharmonic Orchestra and their Music Director, James Sommerville, to compose a chamber work for their 2010 New Music Festival. A long-time admirer of James Sommerville's virtuosity on the French Horn, John Burge was keen to accept this commission, especially when it was indicated that in addition to writing a work for James, Leslie Newman, Principal Flautist of the HPO, would also be able to participate in the commissioned work's performance. Leslie had performed a number of Burge's composition in the past and is the dedicatee of Burge's *Sonata Breve No. 3*, for flute and piano.

With 2010 and 2011 being prominent Mahler anniversary years (2010 is the 150th anniversary of his birth and 2011 is the 100th anniversary of his death), Burge decided to compose a one-movement work that paid tribute to Gustav Mahler. While it may seem odd to compose a chamber work in honour of a composer renowned for his orchestral compositions, close study of Mahler's orchestrations often reveals that it is his chamber music-like scoring that gives his music such intimacy and emotional power. Structurally, *And One for Mahler* is organized around three sections: a march, a ländler (slow waltz) and an Adagio. The march and ländler are in some ways, stock forms that Mahler draws upon in his music (often in a nostalgic fashion) while the slowly unfolding Adagio is Mahler composing with his most expressive sense of longing. The work begins with a short, fanfare-like introduction scored for the French horn and strings, the material of which is later used to unify the entire work.

For those individuals who find the work's title vaguely familiar, it is taken from the Stephen Sondheim song, *Here's to the Ladies Who Lunch*. The song appears in the musical, *Company*, and is an ironic toast to the collective group of pampered society ladies. The verse in question reads as follows: Another long exhausting day/Another thousand dollars/A matinee, A Pinter play/Perhaps a piece of Mahler's./I'll drink to that!/And one for Mahler! You have to admire the creativity in rhyming "thousand dollars" with "of Mahler's."

About the composer...

Dr. John Burge was born in Dryden, Ontario in 1961. He also holds degrees in Composition and Theory from the University of Toronto and the University of British Columbia. Since 1987 he has been teaching at Queen's University in Kingston, Ontario where he currently holds the position of Full Professor in the School of Music. He has written a large body of vocal, chamber, and orchestral compositions but he is particularly well known for his choral music. Many of these choral works have been published by Boosey and Hawkes Music Publishers. His composition, *Angels' Voices*, for choir and orchestra, received the 2006 Outstanding New Choral Composition Award from the Association of Canadian Choral Conductors and was performed in New York City's Carnegie Hall in 2005.

Over the years John Burge has had a long and productive relationship with the Kingston Symphony and their Music Director, Glen Fast. Since 1991 they have commissioned and premiered many of his orchestral compositions, including a *Piano Concerto*, *Clarinet Concerto*, *Trumpet Concerto* and two symphonies. More recently, Sinfonia Toronto has been programming and commissioning Burge compositions and in 2008, this ensemble released a CD devoted entirely to some of Burge's string orchestra music on the Marquis Classics label. The title track of this disc, *Flanders Fields Reflections*, received the 2009 Juno Award for Best Canadian Classical Composition. With other large ensemble works having titles such as, *Snowdrift*, *Rocky Mountain Overture*, *Upper Canada Fiddle Suite*, and *The Canadian Shield*, it is obvious that a number of his works draw their influence from a distinctively Canadian perspective. Orchestras and audiences seem taken with these works as they have received numerous performances across Canada and even as far away as Brazil and Russia. A passionate advocate for Canadian music, he was a member of the Executive of the Canadian League of Composers from 1993-2007, serving as President from 1998-2006.

And One for Mahler

Allegro marcato ♩ = 144

John Burge

Flute

French Horn in F*

Violin I

Violin II

Viola

Cello

f (heorically) *sfp* *f* *sfp* (no cresc.)

10

f *p* *mf* *f* *p*

ff *p* *poco cresc.* *mf* *ff* *p* *poco cresc.*

ff *p* *poco cresc.* *mf* *ff* *p* *poco cresc.*

ff *p* *poco cresc.* *mf* *ff* *p* *poco cresc.*

ff *p* *poco cresc.* *mf* *ff* *p* *poco cresc.*

19

(G.P.)

mf *p* *cresc.* *f*

mp *sffp* *cresc.* *p* (sub.)

mp *sffp* *cresc.* *p* (sub.)

mp *sffp* *cresc.* *p* (sub.)

mp *sffp* *cresc.* *p* (sub.)

*Sounding a Perfect Fifth lower.

30 **A** L'istesso tempo [all marcia] ♩ = 144

Musical score for measures 30-37. The first staff (melody) features a sequence of eighth-note triplets with dynamic markings *mf*, *f*, *mf*, and *f*. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, with a *p* dynamic marking. The word *simile* is written above the piano part.

Musical score for measures 38-44. The melody begins with a *mp cresc.* marking and includes triplet figures. Dynamics range from *f* to *mf* and *p*. The piano accompaniment features chords with *fp* dynamics and a bass line with *simile* markings.

Musical score for measures 45-51. The melody continues with triplet figures and dynamic markings *f*, *mf*, *f*, *mp cresc.*, *f*, and *mp*. The piano accompaniment maintains a consistent harmonic texture with *mf* dynamics.

50

f
mf *p* *mf* *p* *mf* *p* *mf* *p*
p (*sub.*) *p* *p* *p*
p (*sub.*) *p* *p* *p*
p (*sub.*) *p* *p* *p*

54

p *cresc.* *p* (*sub.*)
cresc. *fp*
p *cresc.* *f* (*sempre*)
p *cresc.* *f* (*sempre*)
p *cresc.* *f* (*sempre*)
p *cresc.* *f* (*sempre*)

59

B

ff *mp* *f* *solo*
ff *p* *mf*
ff *p*
ff *p*
ff *p*

Musical score for measures 65-69. The score consists of six staves. The top staff (treble clef) begins with a rest, followed by a melodic line starting at measure 65 with a *p* dynamic, *cresc.* marking, and *mf* dynamic. It features triplet markings (3) and a fermata. The second staff (treble clef) has a *p* dynamic and *cresc.* marking. The third staff (treble clef) contains a complex rhythmic pattern with triplet markings (3) and a *fp* dynamic. The fourth staff (treble clef) has a *cresc.* marking and a *mf* dynamic. The fifth staff (bass clef) has a *cresc.* marking and a *mf* dynamic. The sixth staff (bass clef) has a *cresc.* marking and a *mf* dynamic.

Musical score for measures 70-76. The score consists of six staves. The top staff (treble clef) starts with a *f* dynamic, followed by *mp*, *mf*, and *sfp* dynamics. It includes triplet markings (3) and a fermata. The second staff (treble clef) has *mf*, *mp*, *mf*, and *sfp* dynamics. The third staff (treble clef) has *p* and *f* dynamics, with *sfp* and *p cresc.* markings. The fourth staff (treble clef) has *p* and *f* dynamics, with *sfp* and *sfp* markings. The fifth staff (bass clef) has *p* and *f* dynamics, with *sfp* and *sfp* markings. The sixth staff (bass clef) has *p* and *f* dynamics, with *sfp* and *sfp* markings.

Musical score for measures 77-81. The score consists of six staves. A square box containing the letter 'C' is positioned above the first staff at measure 77. The top staff (treble clef) has a *f* dynamic. The second staff (treble clef) has a *f* dynamic. The third staff (treble clef) has a *f* dynamic. The fourth staff (bass clef) has a *solo* marking, *mp* dynamic, and triplet markings (3). The fifth staff (bass clef) has a *ff* dynamic, *mp* dynamic, and triplet markings (3). The sixth staff (bass clef) has a *ff* dynamic and *mp* dynamic. The score includes various dynamics (*f*, *mp*, *ff*) and triplet markings (3).

83

Musical score for measures 83-88. The score is written for five staves. The first two staves are treble clef, and the last three are bass clef. The music features complex rhythmic patterns with triplets and slurs. Dynamic markings include *mp*, *sfp*, *f*, and *p (sub.)*. A *ff (sempre)* marking is present in the bass line at the end of the section.

89

Musical score for measures 89-93. The score is written for five staves. The first two staves are treble clef, and the last three are bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *mp*, *sfp*, *f*, and *pizz.*. The *arco* and *pizz.* markings indicate changes in playing technique.

94

Musical score for measures 94-98. The score is written for five staves. The first two staves are treble clef, and the last three are bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *mp*, *sfp*, *f*, *cresc.*, and *p (sub.)*. The *cresc.* marking indicates a crescendo.

D

99

mp mp mp mp f mp < f mp < f mp

p poco cresc.

p

105

ff mf f mf f

mp p

cresc. poco a poco

mf p

mf p

mf p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

111

mf f mf p (sub.) cresc.

p

116 **E**

Musical score for measures 116-120. The score is in 3/4 time and features a complex texture with multiple staves. The upper staves contain melodic lines with accents and slurs, marked *mf*. The lower staves feature dense rhythmic patterns, including triplets and sixteenth-note runs, marked *f*. A large watermark is visible across the page.

Musical score for measures 121-125. The score continues with complex textures. Measures 121-124 show melodic lines with accents and slurs, marked *mf cresc.*. Measures 125-126 feature dense rhythmic patterns, including triplets and sixteenth-note runs, marked *ff*. A large watermark is visible across the page.

Musical score for measures 126-130. The score continues with complex textures. Measures 126-129 feature dense rhythmic patterns, including triplets and sixteenth-note runs, marked *ff*. Measure 130 shows melodic lines with accents and slurs, marked *f*. A large watermark is visible across the page.

133

rit.

F a tempo

Musical score for measures 133-140. The score consists of five staves. The first staff has a fermata over the final measure. Dynamics include *fff*, *ff*, and *p*. There are slurs and accents throughout the piece.

141

(no rit.)

Musical score for measures 141-151. The score consists of five staves. Dynamics include *fff*, *ff*, *sffp* (no cresc.), *p* (no cresc.), and *mp*. A *cresc.* marking is present at the end of the section.

152

G

Musical score for measures 152-161. The score consists of five staves. Dynamics include *mf*, *f*, *mp*, and *p*. A *cresc.* marking is present at the end of the section. There are slurs and accents throughout the piece.

p

160

Musical score for measures 160-166. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 160 features a first violin part with a triplet of eighth notes, a fortissimo (*ff*) dynamic, and a long phrase ending in a piano (*p*) dynamic. The second violin part has a dynamic of *mf*. The viola part is marked *arco* and *mp*. The cello/bass part has a dynamic of *mf*. Measures 161-166 show various dynamics including *f*, *mp*, and *p*, with some triplets and accents.

167

Musical score for measures 167-172. The score continues for the four staves. Measure 167 has dynamics of *mf*, *f*, *mp*, and *f*. Measure 168 has a dynamic of *p* (no cresc.). Measure 169 has dynamics of *f* and *p*. Measure 170 has dynamics of *p* (sub.) and *mf*. Measure 171 has dynamics of *mf* and *p*. Measure 172 has dynamics of *mf* and *p*. The score includes various articulations like accents and slurs, and some triplets.

173

Musical score for measures 173-179. The score continues for the four staves. Measure 173 has dynamics of *mp* and *mf*. Measure 174 has a dynamic of *f*. Measure 175 has dynamics of *f* and *dim.*. Measure 176 has dynamics of *p* (sub.) and *f marcato*. Measure 177 has a dynamic of *dim.*. Measure 178 has dynamics of *dim.* and *f*. Measure 179 has dynamics of *dim.* and *f*. The score includes various articulations like accents, slurs, and triplets.

H

180

dim. *mf* *p* *mf* *mp* *f* *mp*

p

p (*sempre*)

p (*sempre*)

p (*sempre*)

p

186

f *mp* *f* *f* *f* *f* *f* *mp*

(no *cresc.*) *cresc.*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

193

f

f

f *ffp* *ff*

f *ffp* *ff*

f *ffp* *ff*

f *ffp* *ff*

202 **I**

Musical score for measures 202-208. The score consists of five staves. The first two staves are in treble clef, the next two are in alto clef, and the bottom staff is in bass clef. The music features triplets and dynamic markings including *mp*, *sfp*, and *f*. There are also hairpins indicating crescendos and decrescendos.

Musical score for measures 209-218. The score consists of five staves. The first two staves are in treble clef, the next two are in alto clef, and the bottom staff is in bass clef. The music includes triplets and dynamic markings such as *sfp*, *ff*, *dim.*, and *p*. There are also hairpins for *dim. poco a poco*.

Musical score for measures 219-228. The score consists of five staves. The first two staves are in treble clef, the next two are in alto clef, and the bottom staff is in bass clef. The music includes triplets and dynamic markings such as *p*, *cresc.*, *mf*, and *f (sempre)*. There are also hairpins for *poco cresc.* and *pizz.*

J

p cresc.

f (sempre)

225

mf *f* *mf* *f*

f *mf* *sfz*

232

f *(flz.)* *f* *f*

f *f molto legato* *f* *f*

piu f *piu f* *piu f* *piu f*

240

ff *mp* *mf* *p*

f *mp* *mf*

p *p* *p* *p*

poco rall.

K *Meno mosso* ♩ = 120

accel. poco a poco

250

p *cresc.* *f* *p* *cresc.*
p *cresc.* *f* *p* *cresc.*
p pesante *cresc.* *f* *p* *cresc.*
p pesante *cresc.* *f* *p* *cresc.*

255

mf *p* *mf* *p* *f* *mf*
f *p* *cresc.* *f* *p* *cresc.*
f *p* *cresc.*
f *p* *cresc.*

259

f *mf* *mf* *p* *cresc.*
f *f*
f

266

ff (*sempre*) *ff* *ff*

f (*sempre*) *f* *f*

ff *p* *ff* *p* *ff* *p*

ff *p* *ff* *p* *ff* *p*

ff *p* *ff* *p* *ff* *p*

275

ff *f* *mf* *mp*

f *mf* *mp* *p*

ff *p* *f* *p* *mf* *p* *mp* *p* (*no cresc.*)

ff *p* *f* *p* *mf* *p* *mp* *p* (*no cresc.*)

ff *p* *f* *p* *mf* *p* *mp* *p* (*no cresc.*)

ff *p* *f* *p* *mf* *p* *mp* *p* (*no cresc.*)

287 **M**

p *mf* *p*

p *mp* *p*

mp *p*

p *pp*

p *pp*

O *a tempo*

325

p espr. *mp* *p* *mf* *p* *mp* *p* *cresc. poco a poco*

p *p* *p* *p* *pp*

espr. *mp* *mf* *mp* *f* *mp* *mf* *(V) mp cresc.*

senza sord. *p (sempre)* *pizz.*

mp

mp

332

push *pull* *a tempo*

f *dim.*

ff *dim.*

cresc. *mf* *cresc.*

cresc. *mf (no cresc.)*

cresc. *mf (no cresc.)*

337

push *pull* *push* *rit.* *a tempo*

mp *f* *mp* *f* *p* *mf* *mp* *mf*

p *mp*

f

343

push pull push pull push

mf mp mf p molto cresc.

p < mp mp < mf

p mf p f p molto cresc.

mp p mf p molto cresc.

dim. arco mp mf p mf p molto cresc.

dim. p mp p mf p molto cresc.

350

a tempo rall. P Meno mosso (holding back) ♩ = 100

p (sub.) mf p

p mf dim. p

p (sub.) mf p (no cresc.)

p (sub.) mf p (no cresc.)

p (sub.) mf p

p (sub.) mf p

357

accel.

p mf p mp mp

p mf p mp mp

mf p (sempre)

simile

cresc.

366

mp *mp* *p*

mp *mp* *p*

f *dim.* *mp*

376

molto rall. **Q** *Tempo moderato* ♩ = 100

p *f*

molto cresc. *molto legato*

mf *sfp*

molto legato *sfp*

mf *sfp*

molto legato *sfp*

ff *mf* *sfp*

f *p* *ff* *mf* *sfp*

384

mf *f*

p *f*

f *mf* *sfp*

f *mf* *sfp*

f *mf* *sfp*

f *mf* *sfp*

406

p *f* *mp* *f* *mp*

412

p *f* *p* *f* *f* (*sempre*)

p (*sub.*) *mf*

p (*sub.*) *mf*

p (*sub.*) *mf*

p (*sub.*) *mf*

417

rit. *f* *f*

p *molto cresc.*

cresc.

cresc.

cresc.

cresc.

S *a tempo*

422

p (*sub.*)

solo

p

p — *mf* *p* — *mf* *p* — *mf* *p* (*sempre*)

p — *mf* *p* — *mf* *p* — *mf* *p* (*sempre*)

p — *mf* *p* — *mf* *p* — *mf* *p* (*sempre*)

p — *mf* *p* — *mf* *p* — *mf* *p* (*sempre*)

427

mp — *p* *mf* *p*

mp *mp* *p*

mp *p*

mp *p*

mp *p*

432

p

mp *p*

437

Musical score for measures 437-443. The score consists of five staves. The top two staves are vocal lines with a long melisma starting at measure 437, marked with a piano (*p*) dynamic. The bottom three staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp* and *mp* with accents.

444 **T**

Musical score for measures 444-455. Measure 444 is marked with a **T** (Trill) symbol. The score consists of five staves. The top two staves are vocal lines with a melisma starting at measure 444, marked with *mp* and *p* dynamics. The bottom three staves are piano accompaniment. Dynamics include *mp*, *pp*, *pp*, *p*, *mp*, *mf*, and *mp*. A *solo* marking is present in the bass line at measure 452.

U *Meno mosso* ♩ = 80

456

Musical score for measures 456-465. Measure 456 is marked with *rall.* (rallentando). The score consists of five staves. The top two staves are vocal lines with a melisma starting at measure 456, marked with *p dolce*, *mp*, and *p* dynamics. The bottom three staves are piano accompaniment. Dynamics include *p dolce*, *mp*, *p*, *p*, *p*, *p*, *mp*, *mf*, and *mp*. There are several *(V)* (Vibrato) markings above notes in the vocal and piano parts. A *f* (forte) dynamic is marked at the end of the piano part in measure 465, and *p (sempre)* (piano sempre) is marked at the end of the vocal part in measure 465.

466

mp p p mp p

mp p mp p

mp p mp

mf mp mf

473

p mp mf

p mp mf

p mp mf

mp mf

481

f p f dim. p

f mp f

f p(sub.) mf p

f p(sub.) mf p

f p(sub.) mf p

f p(sub.) mf p

con sord. solo pp

V Adagio e molto espressivo ♩ = 50

493

solo

p *mf* *p* *f* *pp*

pp *p* *cresc.*

(ten.)

p *mp* *p*

con sord.

p *mp* *p*

con sord.

p *mp* *p*

con sord.

p *mp* *p*

p *mp* *p*

499

rit. *a tempo* *rit.* *a tempo*

f *p* *f* *p* *mp*

f *p* *poco cresc.* *f* *p* *p(sub.)*

f *p* *poco cresc.* *f* *p* *p(sub.)*

f *p* *poco cresc.* *f* *p* *p(sub.)*

f *p* *poco cresc.* *f* *p* *p(sub.)*

507

W *rit.* *a tempo* *accel.* *rall.*

p *mf* *p* *p* *f*

p *mf* *p*

pp *p* *mp* *p* *mf* *p*

p *mp* *p* *mf* *p* *mf*

p *mp* *p* *mf* *p* *mf*

p *mp* *p* *mf* *p* *mf*

p *mp* *p* *mf* *p* *mf*

513 *a tempo* *poco accel.*

p *p* *cresc. poco a poco* *cresc. poco a poco* *ff*

p *mp* *p* *cresc. poco a poco* *cresc. poco a poco*

p *mp* *p* *cresc. poco a poco* *cresc. poco a poco*

519 *poco rit.* **X** *a tempo*

fff *p* *p* *p* *p* *p* *p* *mf*

(ten.) *(ten.)* *(ten.)* *(ten.)* *(ten.)* *(ten.)* *(ten.)* *(ten.)*

ff *p* *pp* *mf*

ff *p* *pp* *mf*

ff *p* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

ff *p* *p* *p* *p* *p* *p* *p* *p* *mp*

527 *rit.*

p *mp* *p* *mp* *p*

mf *p* *mp* *p* *mp* *p* *p* *mf*

senza sord. *p* *p* *mp* *p* *p* *mp* *p* *p* *senza sord.* *p*

p *p* *mp* *p* *p* *mp* *p* *mf* *p* *senza sord.* *mp*

p *p* *mp* *p* *mf* *p* *p* *mp* *p* *senza sord.* *mf*

p *p* *mp* *p* *p* *mp* *p* *p* *mp* *p* *f*

Musical score for measures 538-546. The score is in 2/4 time and features a complex texture with multiple staves. The upper staves (treble clef) contain melodic lines with dynamics ranging from *p* to *mp*. The lower staves (bass clef) feature more rhythmic and harmonic accompaniment, including triplets and sixteenth-note patterns. Dynamics include *ff*, *sffp*, and *ff*. There are also markings for *mp* and *p* with hairpins. A large watermark "SAMPLE ONLY" is visible across the page.

Musical score for measures 547-556. This section begins with a *rall.* (rallentando) marking and a tempo change to **Z** *a tempo*. The score continues with complex textures and dynamics such as *mf*, *ff*, *dim. poco a poco*, and *p*. There are also markings for *mp* and *p* with hairpins. A large watermark "SAMPLE ONLY" is visible across the page.

Musical score for measures 557-566. This section features a more melodic and rhythmic texture. Dynamics include *mp* (no dim.), *p*, and *mp*. There are also markings for *mp* and *p* with hairpins. A large watermark "SAMPLE ONLY" is visible across the page.