And One for Mahler

for

Flute, French Horn and String Quartet

by

John Burge

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For Performance Materials

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.

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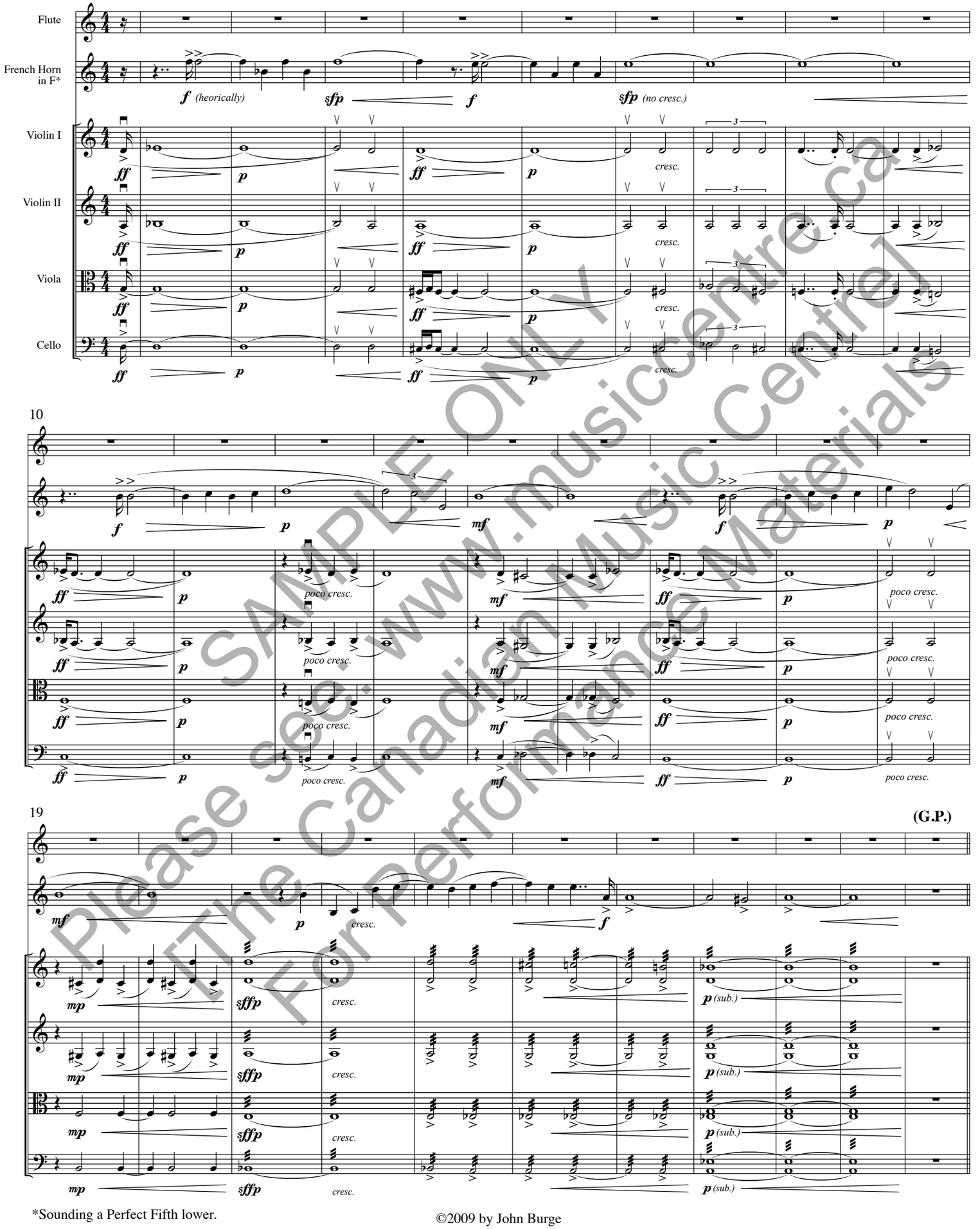
Commissioned by the Hamilton Philharmonic Orchestra, James Sommerville, Music Director

And One for Mahler

Allegro marcato ♩ = 144

John Burge



*Sounding a Perfect Fifth lower.

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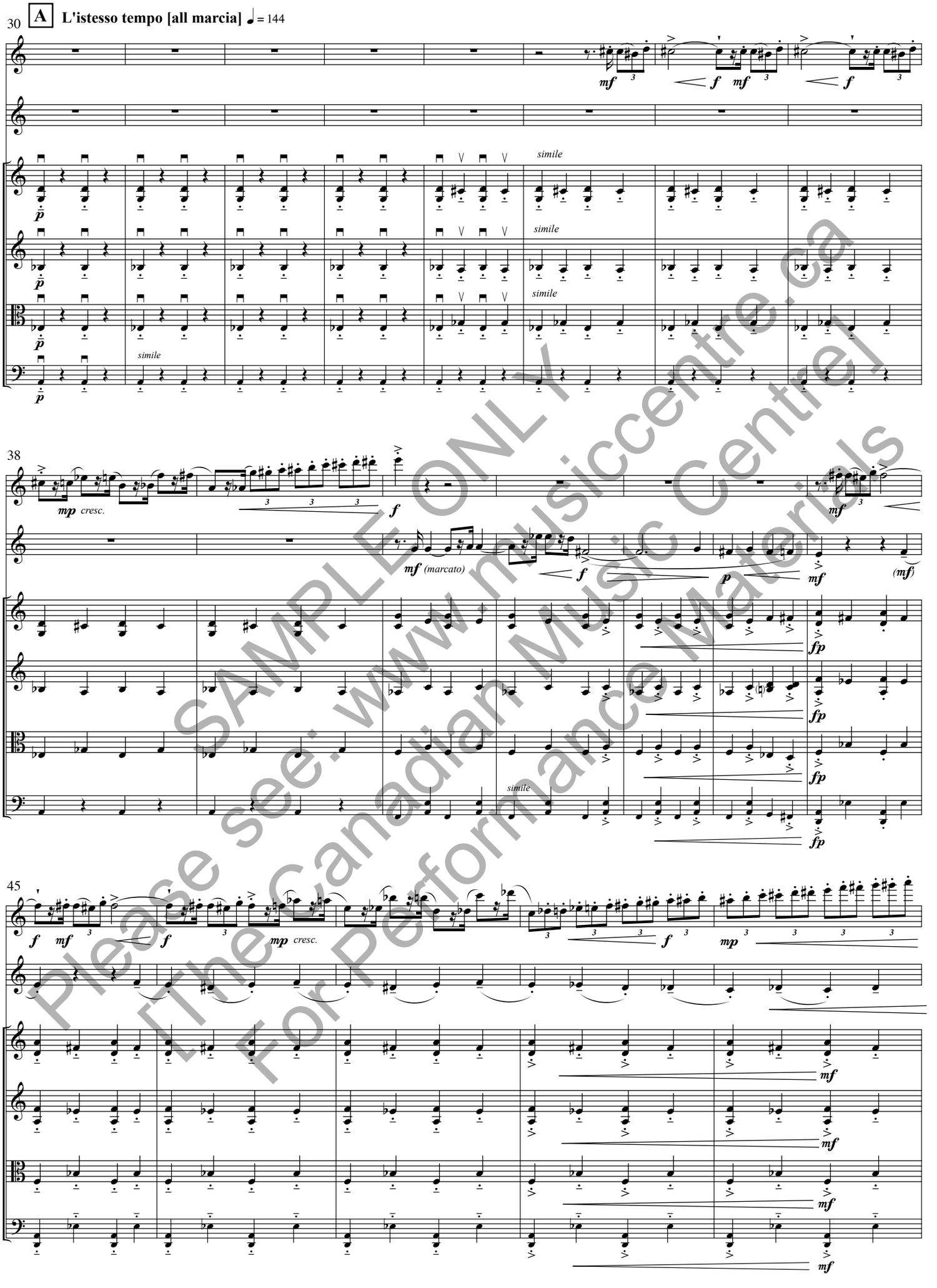

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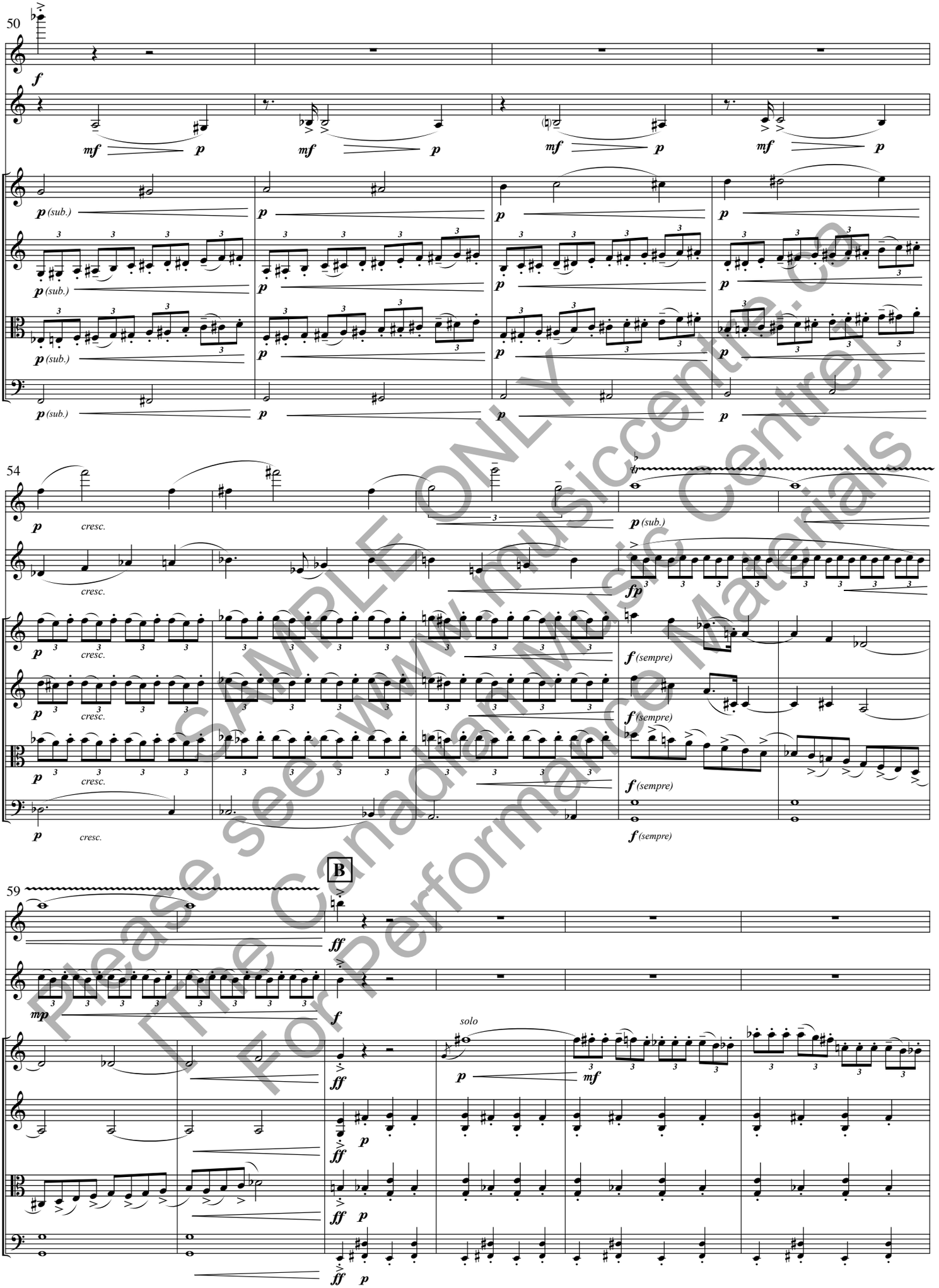

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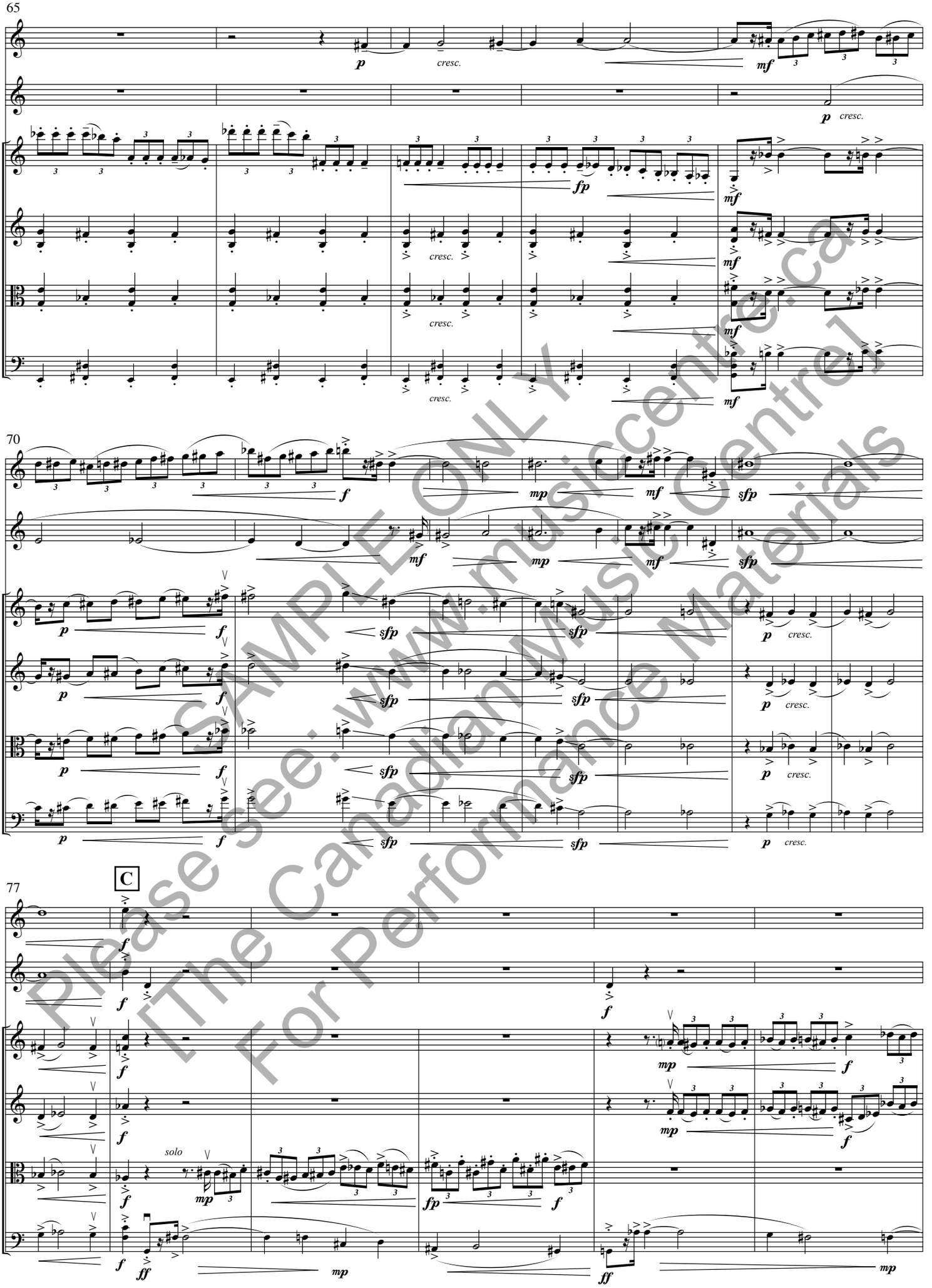

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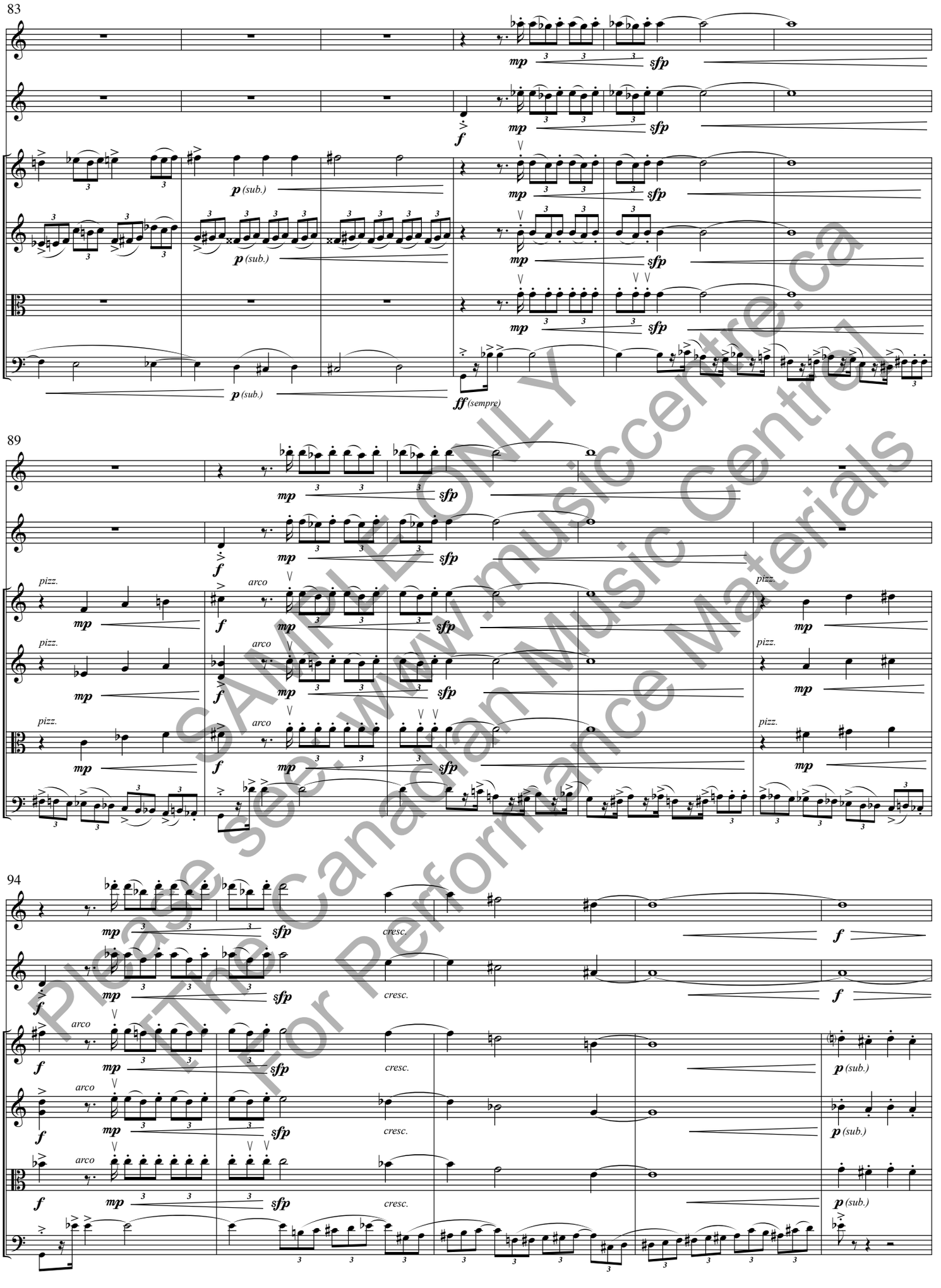

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D

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* *cresc. poco a poco*

mf *p* *cresc. poco a poco*

mf *p* *cresc. poco a poco*

cresc. poco a poco

111

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

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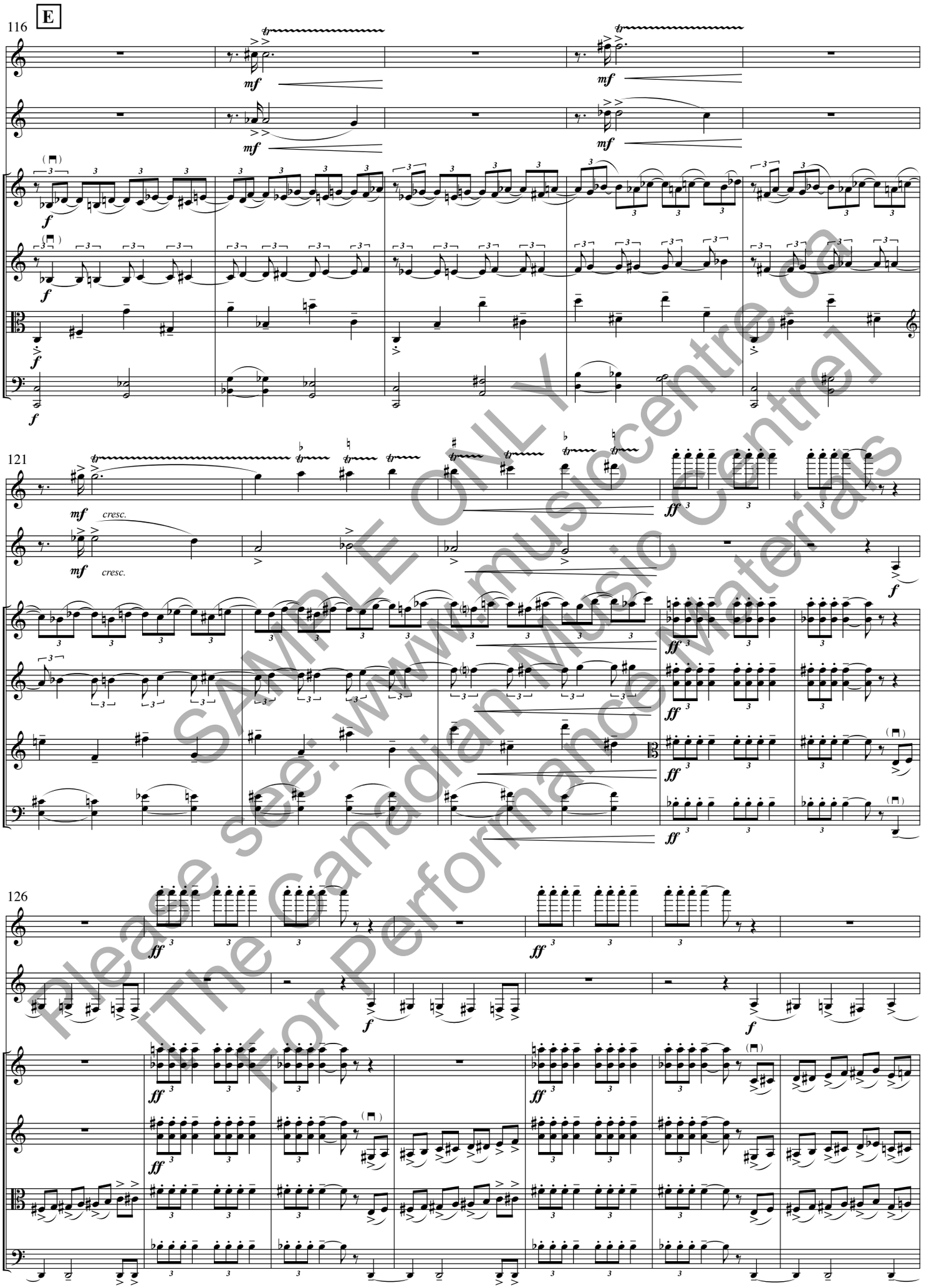

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133

rit.

F a tempo

141

(no rit.)

152

G

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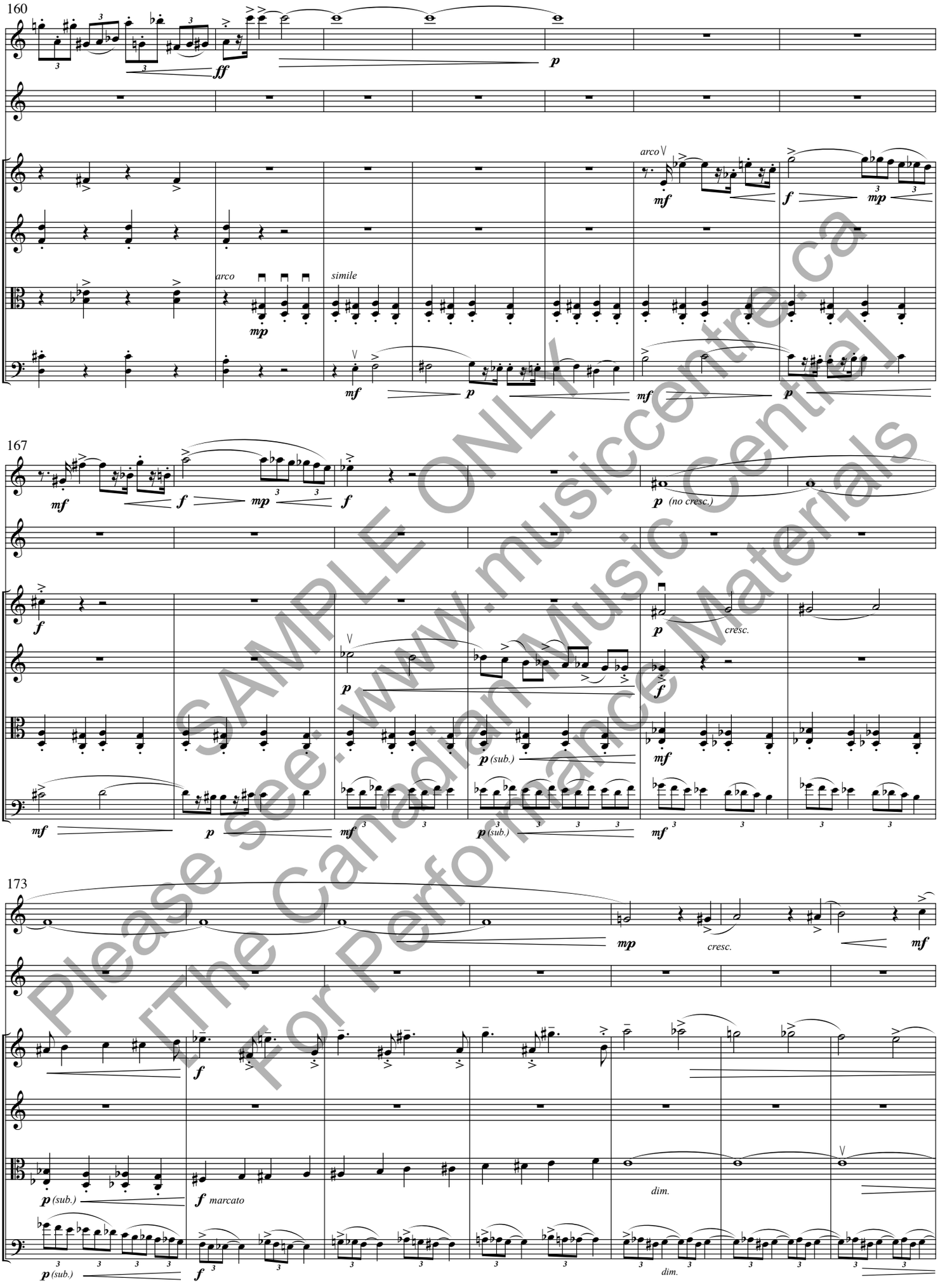

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H

180

dim.

mf p mf mp f mp

p

p (sempre)

p (sempre)

p (sempre)

p

186

f mp f f f f f 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

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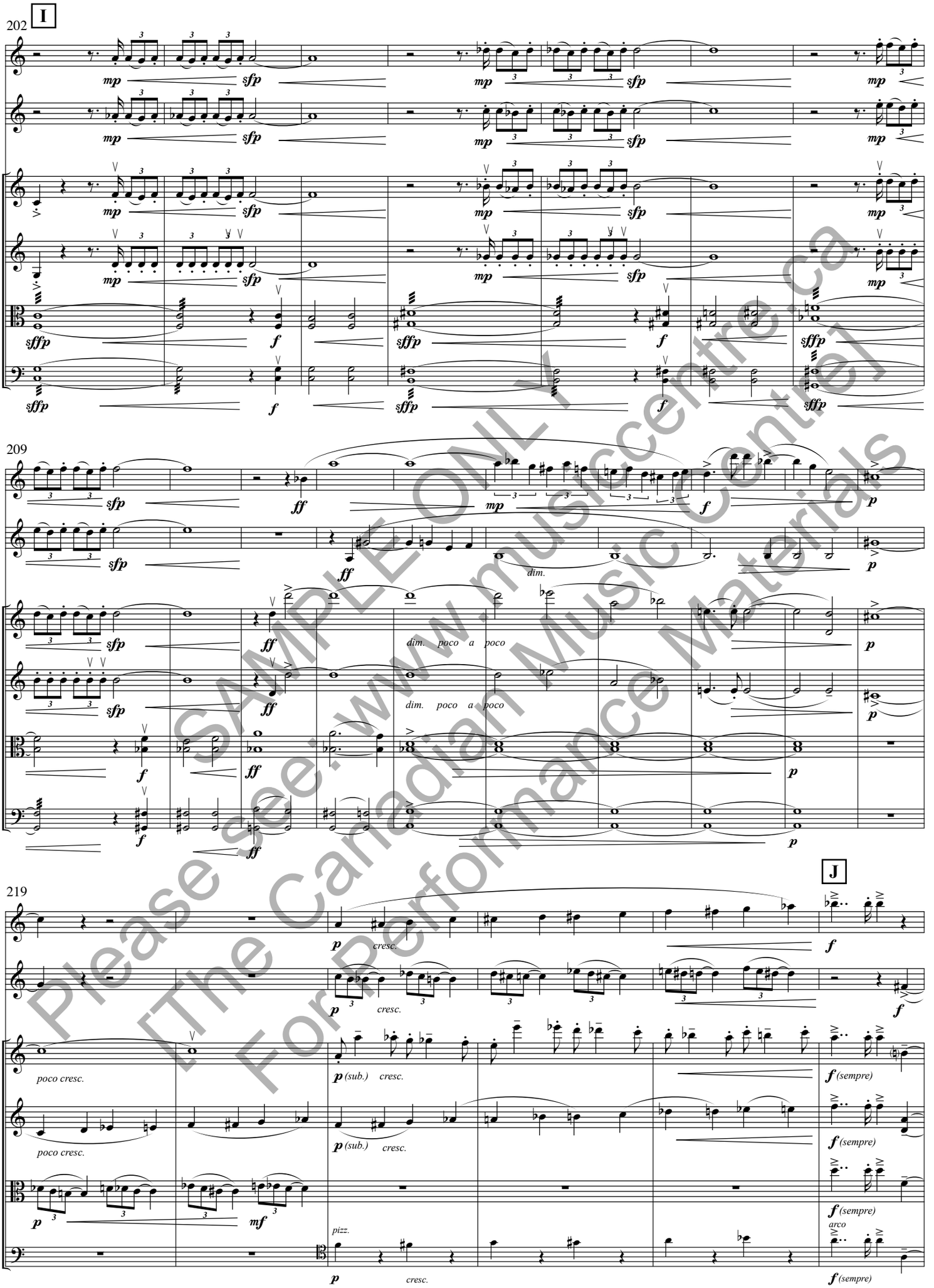

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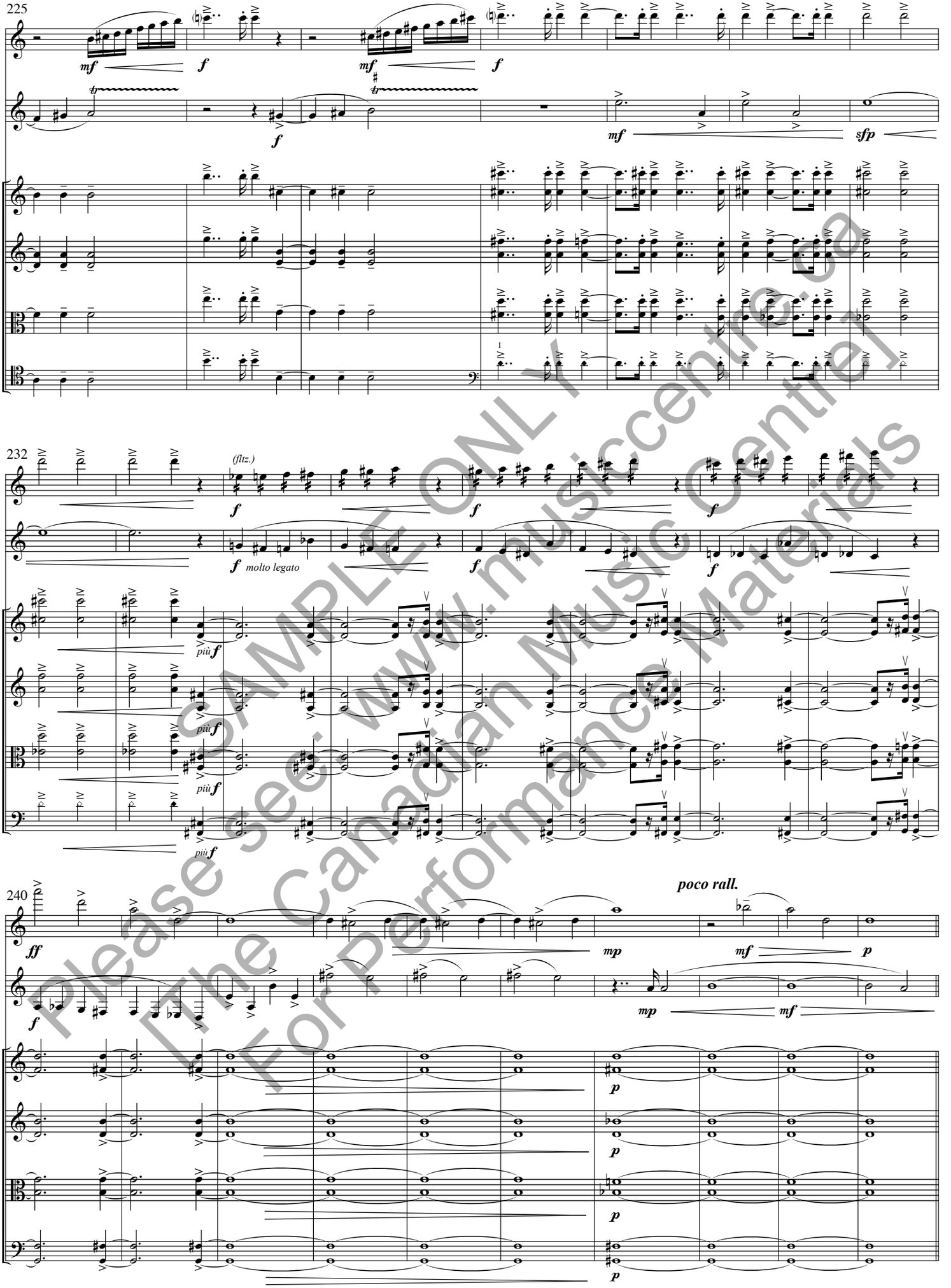

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K **Meno mosso** ♩ = 120

accel. poco a poco

250

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

255

mf *p* *f* *cresc.*

259

mf *p* *f* *cresc.*

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L **Tempo primo** ♩ = 144

266

ff (sempre) *ff* *ff*

f (sempre) *f* *f*

275

(no cresc.)

M

287

pp

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299

N **Moderato** ♩ = 100

pull *a tempo*

mp *mp* *p*

con sord.

pp *(lontano)*

con sord.

pp *(lontano)*

p

espr.

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

pizz.

mp

308

push *pull* *a tempo* *push*

mf *mp* *cresc.* *ff* *dim.*

316

pull *a tempo* *(no rit.)* *rall.*

p *cresc.* *mf*

senza sord.

p

mf

mp *mf* *p* *mf*

cresc. *f*

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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* *mp* *cresc.*

senza sord.

p (sempre)

pizz.

mp

mp

push *pull* *a tempo*

332

f *dim.*

ff *dim.*

cresc.

mf *cresc.*

cresc. *mf* *(no cresc.)*

cresc. *mf* *(no cresc.)*

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

337

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

p *f* *mp*

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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.

arco arco

dim. mp mf p mf p molto cresc.

dim. p mp p mf p molto cresc.

a tempo rall.

P Meno mosso (holding back) ♩ = 100

350

p (sub.) mf p

p mf dim. p

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

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

p (sub.) mf

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

accel.

357

p mf p mp mp

p mf p mp mp

mf p (sempre) simile

cresc.

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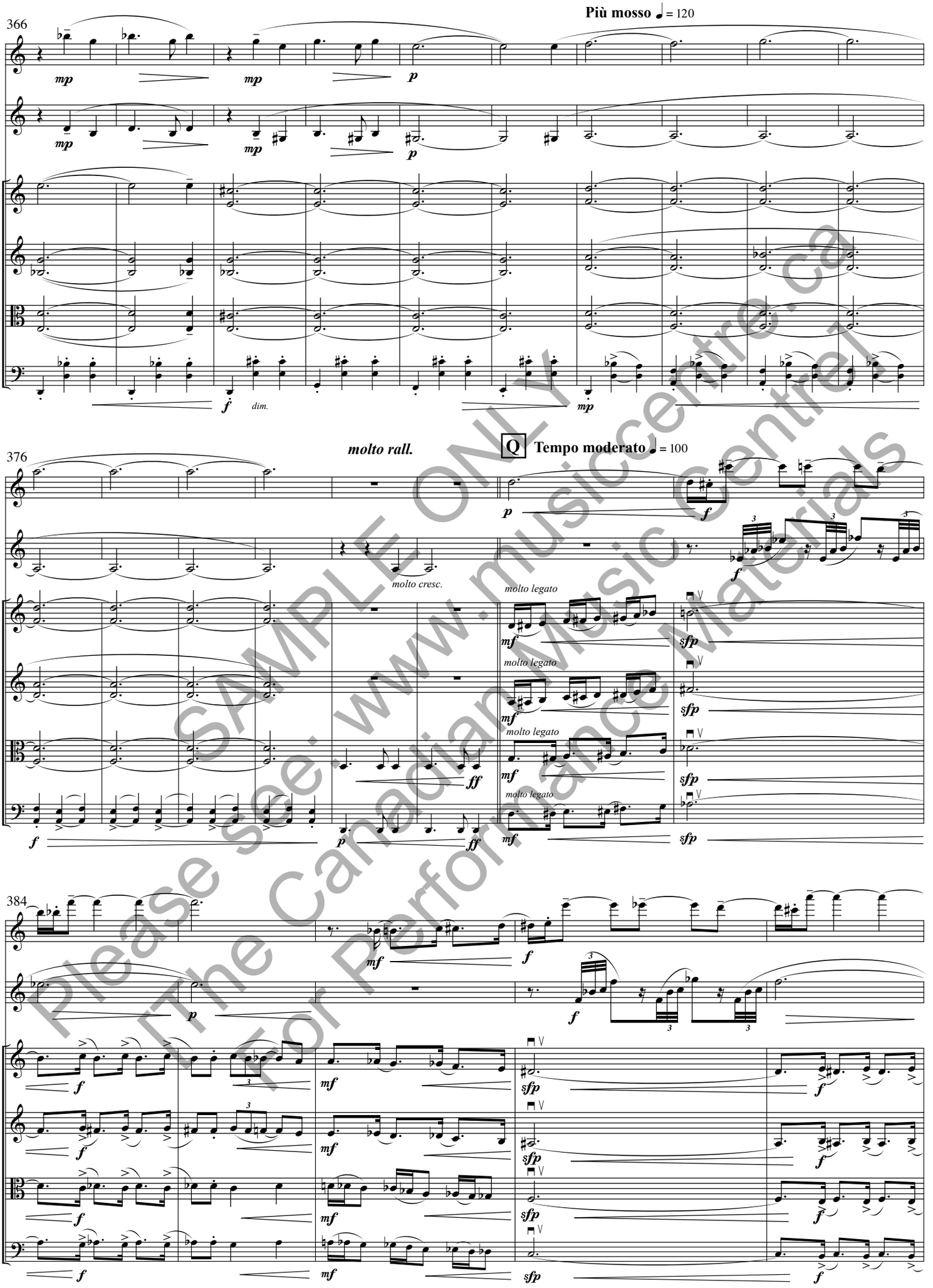

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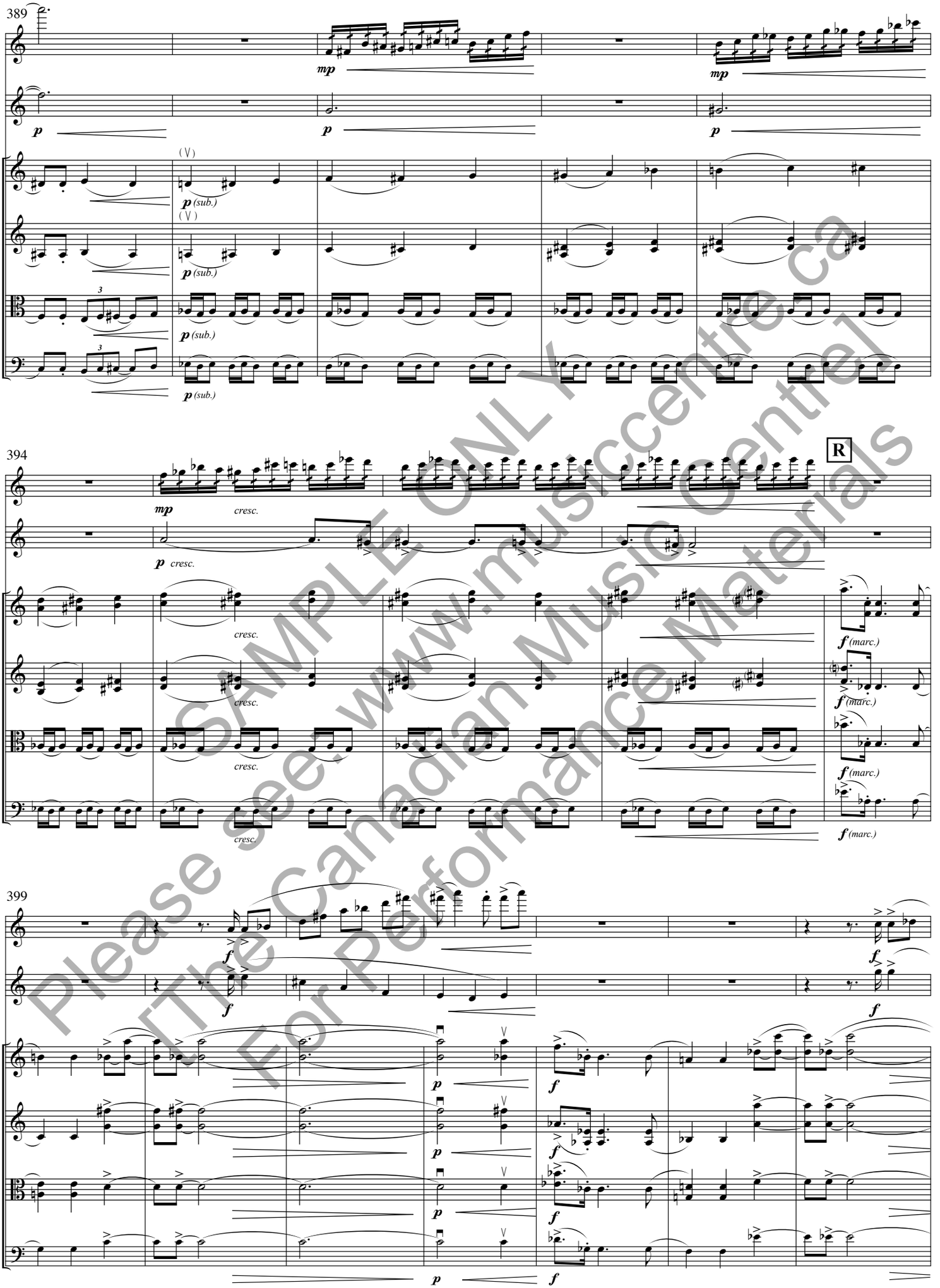

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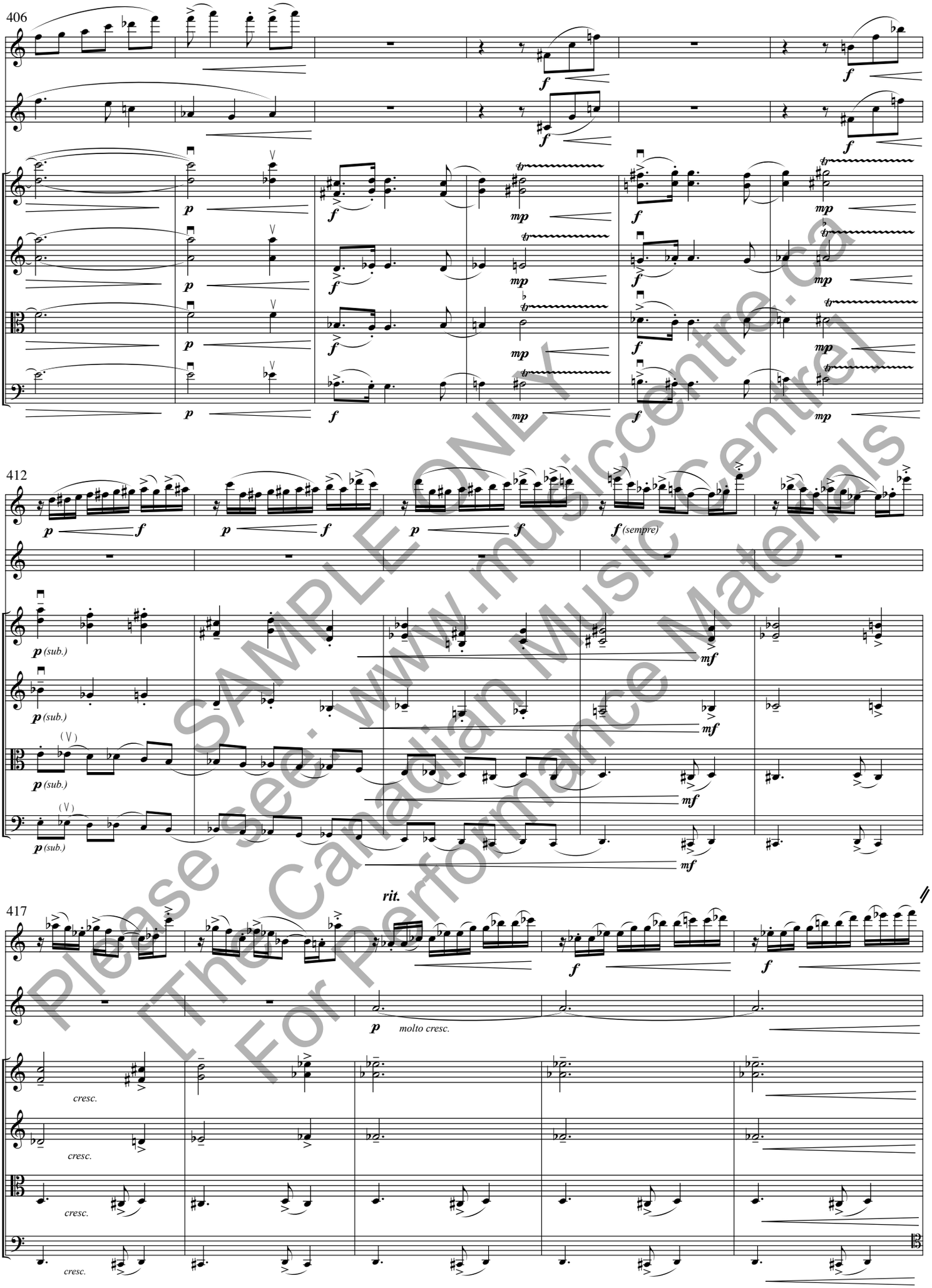

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S *a tempo*

422

p (sub.)

solo

p

p (sempre)

427

mp *p* *mf* *p*

mp *p*

mp *p*

mp *p*

mp

432

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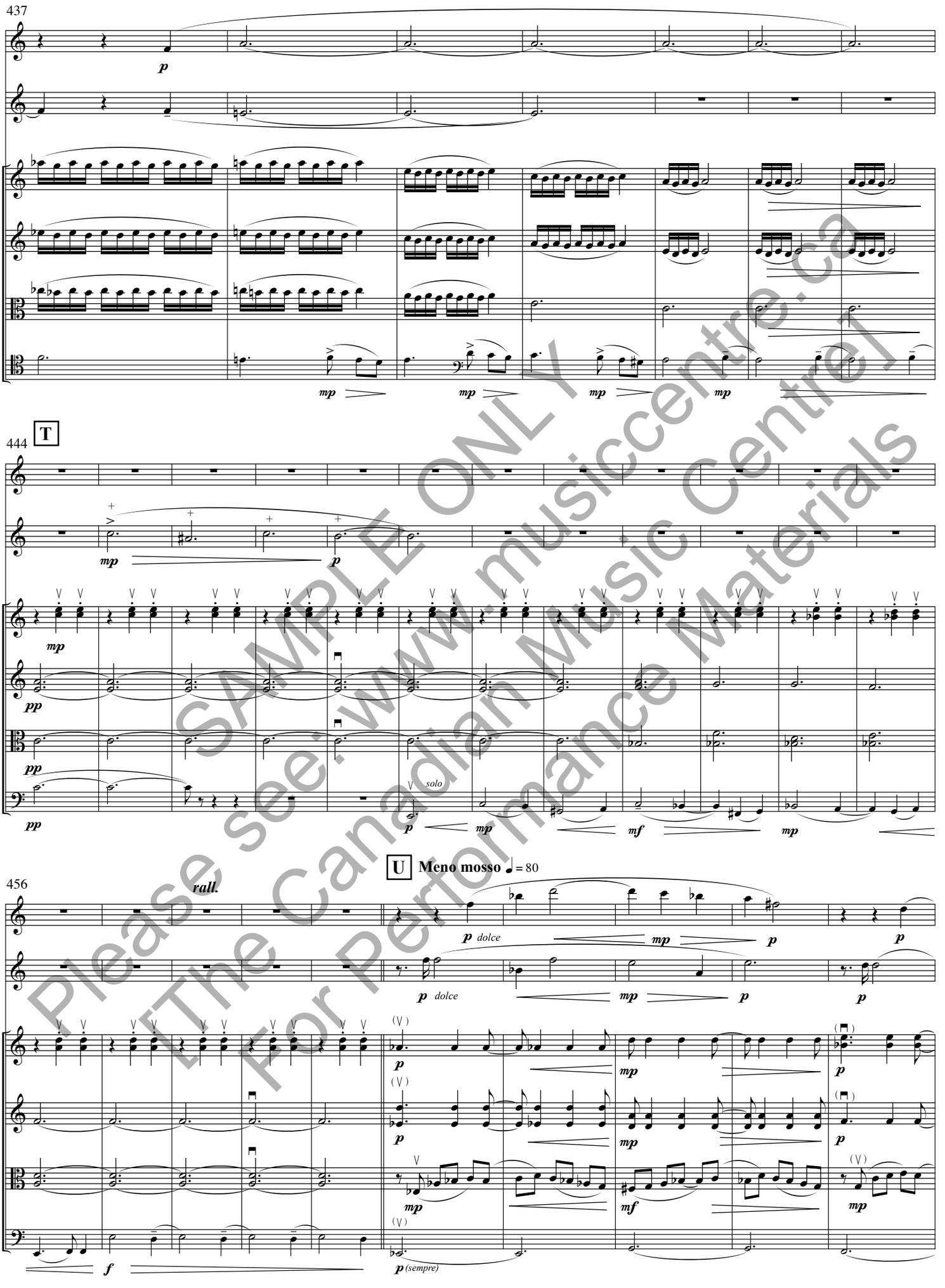

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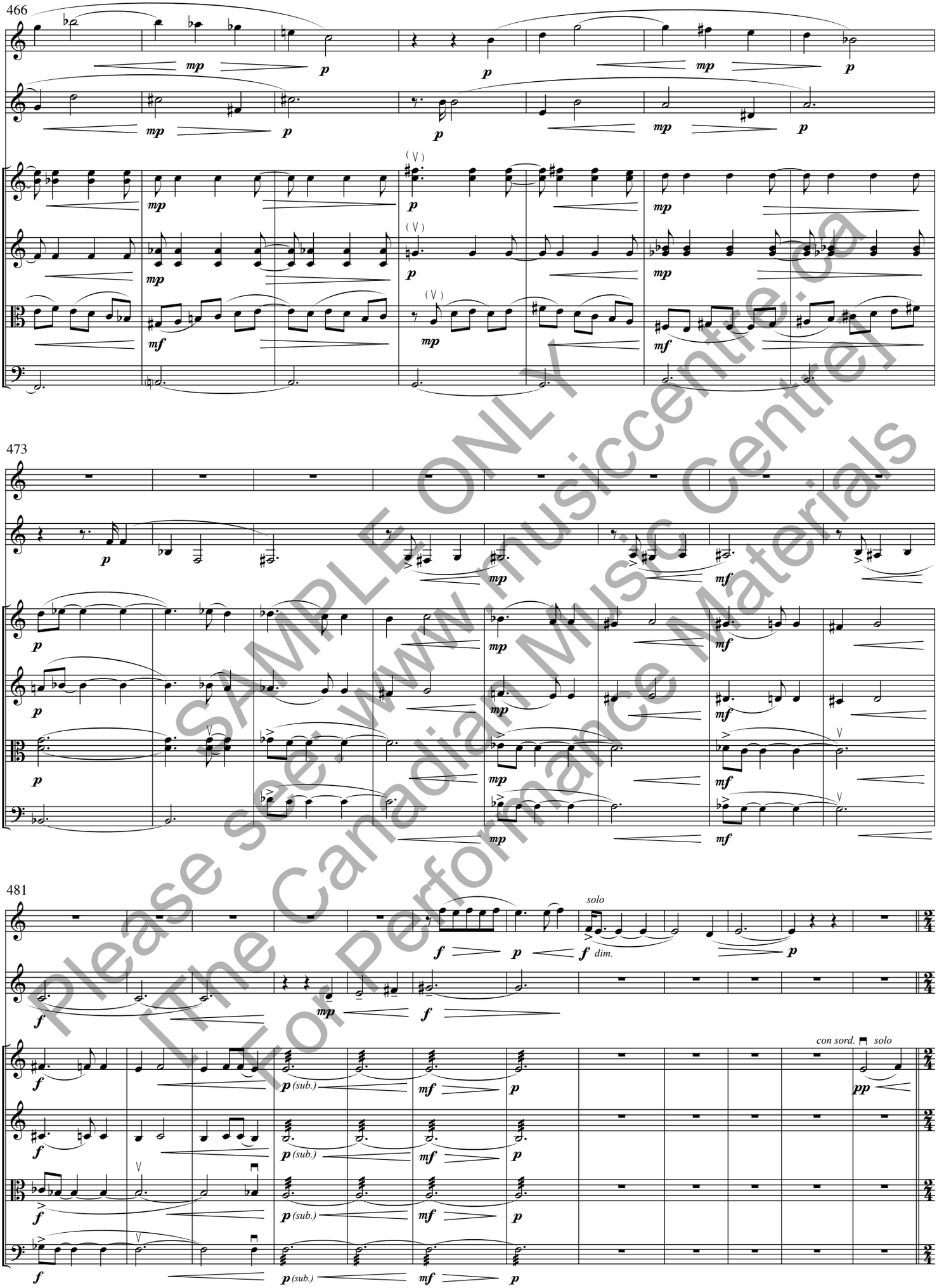

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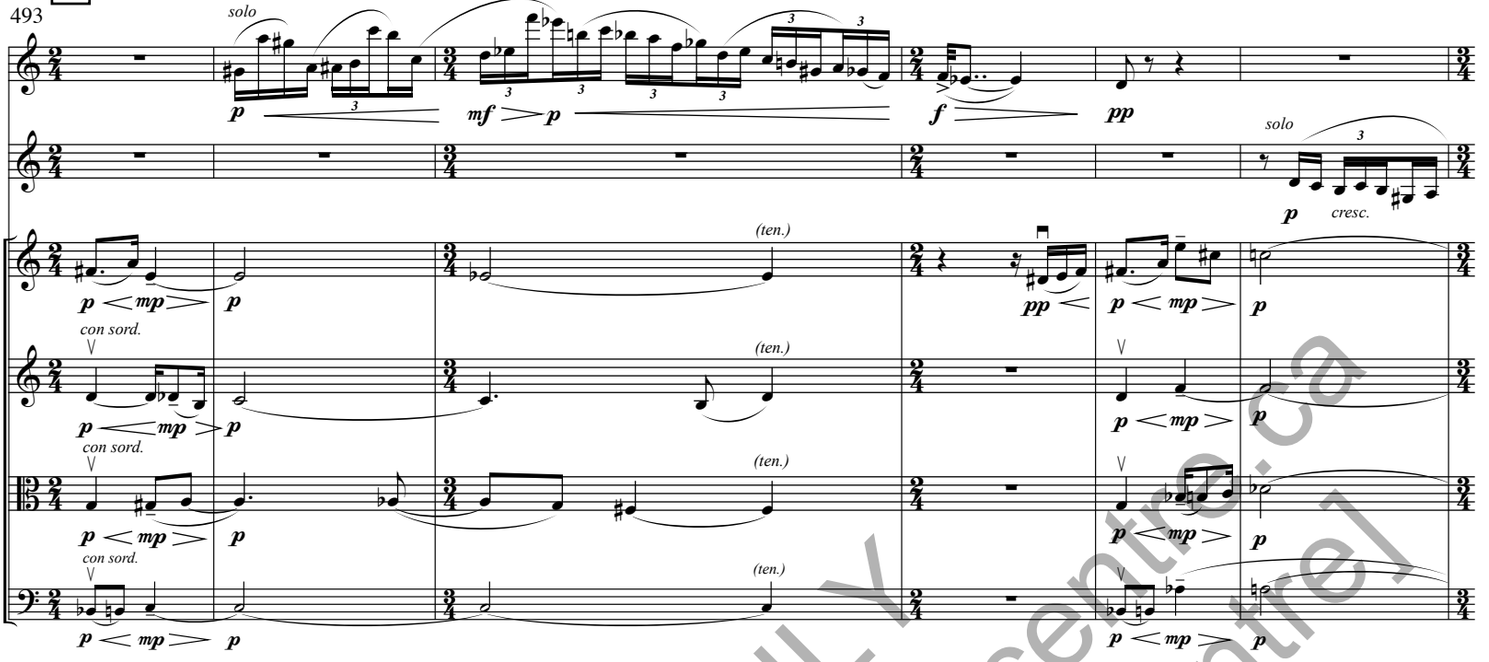
V **Adagio e molto espressivo** ♪ = 50

493



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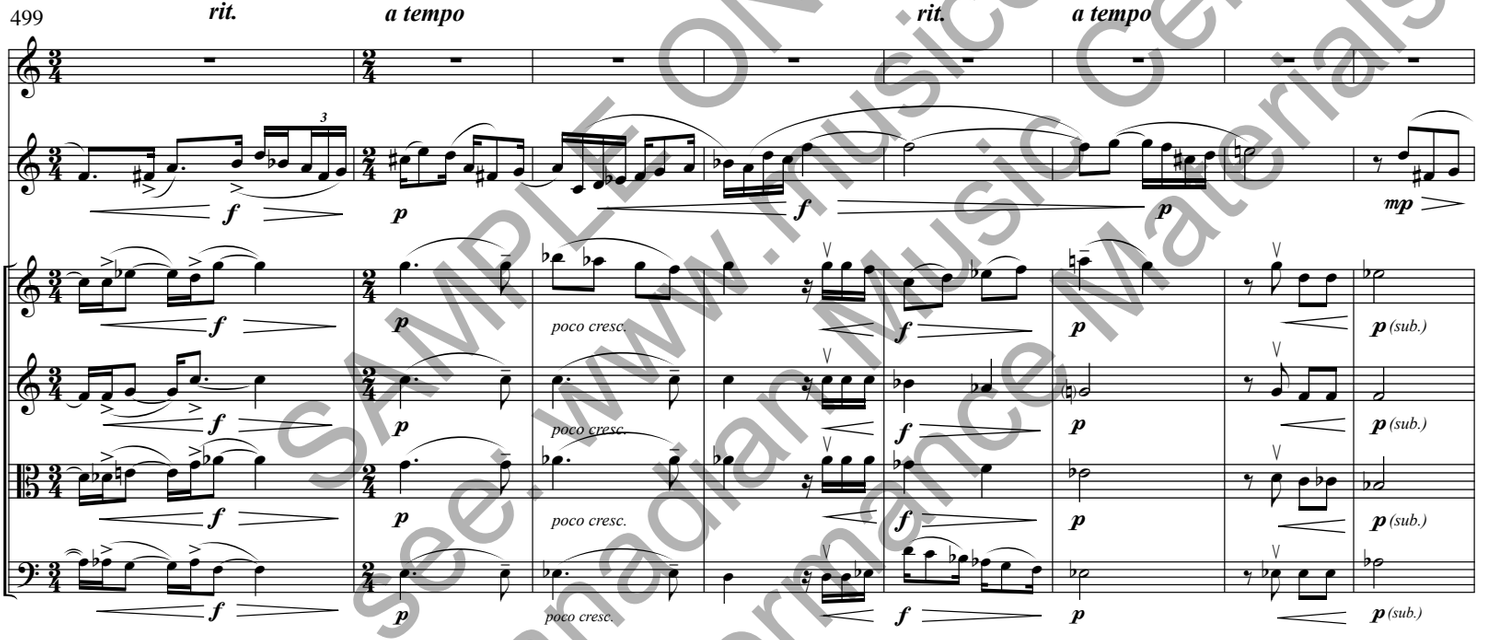

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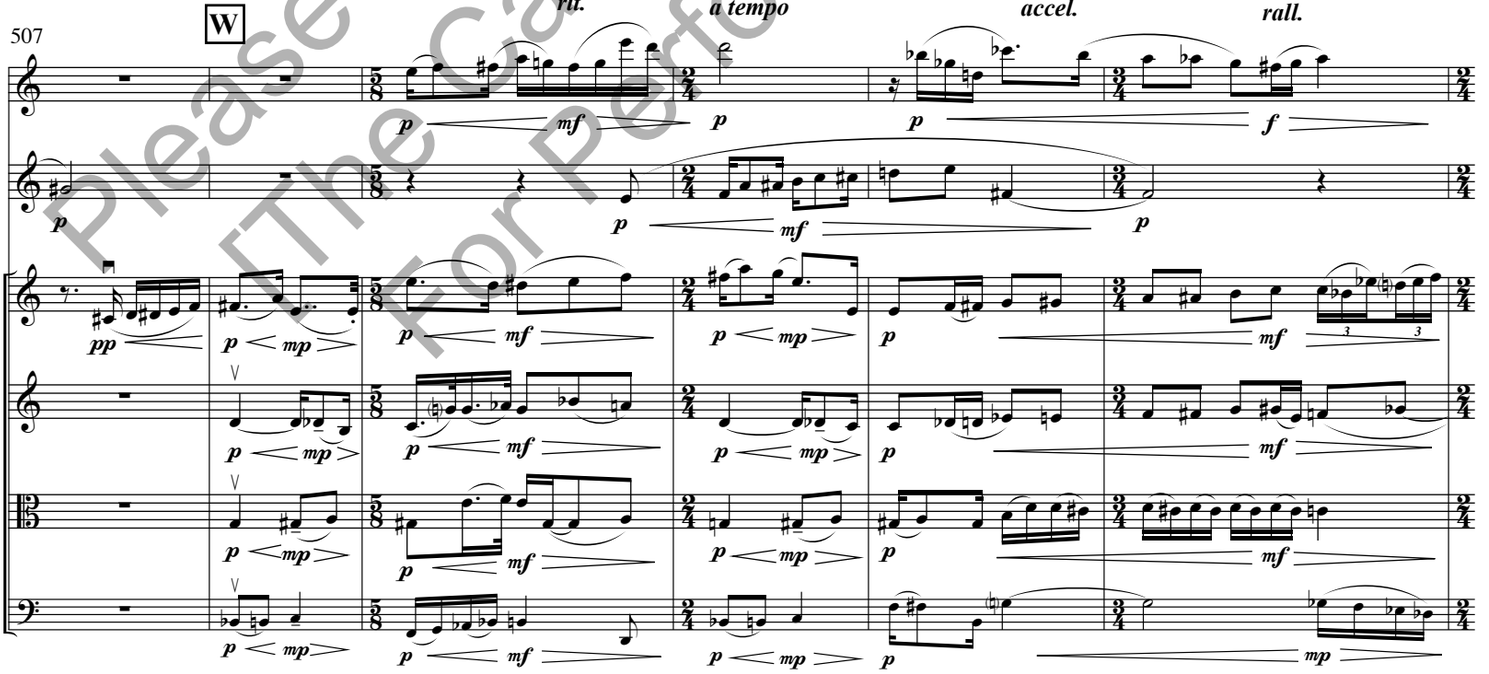

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513

a tempo

poco accel.

cresc. poco a poco

519

poco rit.

X *a tempo*

527

rit.

senza sord.

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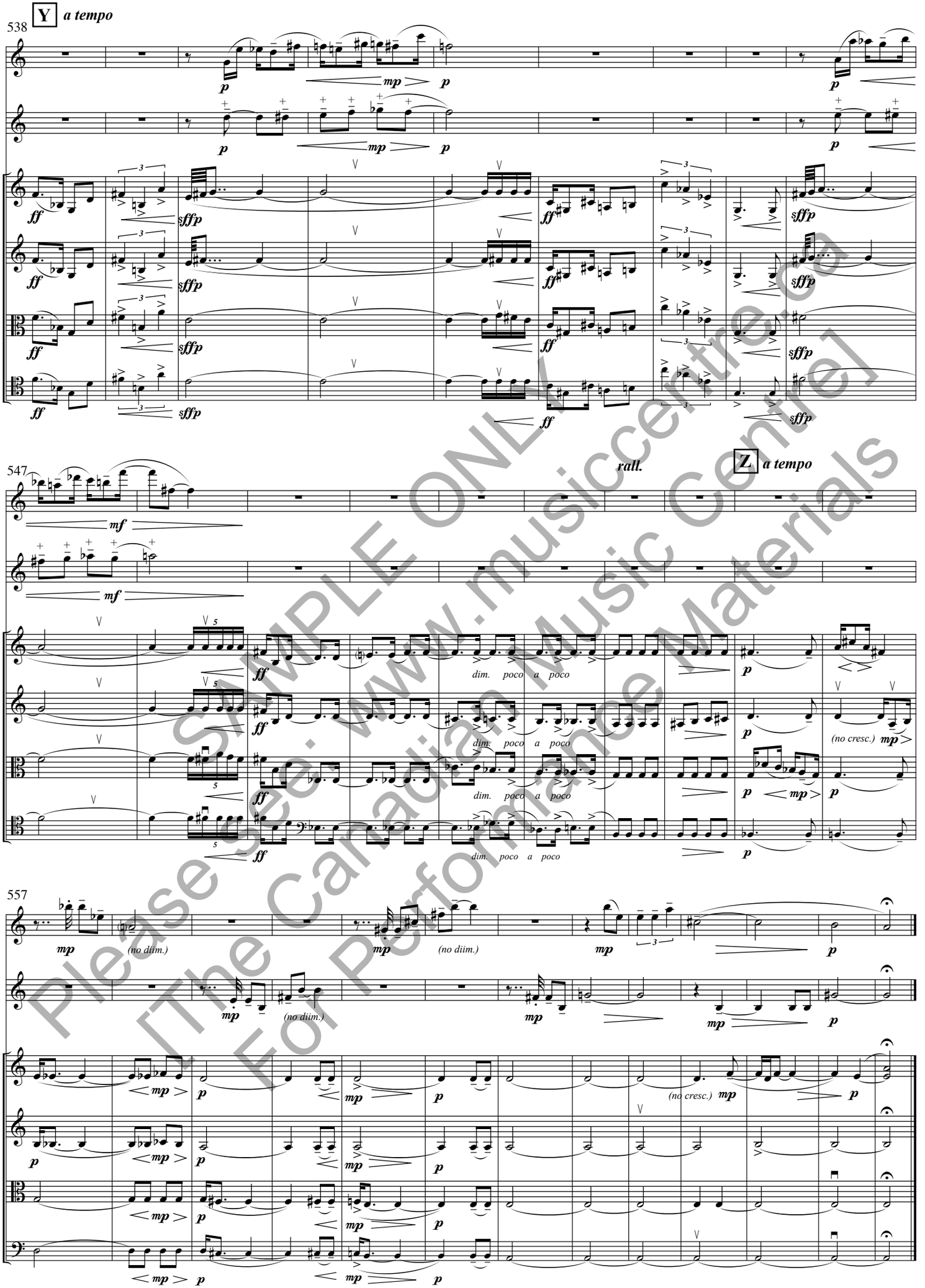

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