

Listener's Choice

You asked for it!

Sich üben im Lieben

from *Cantata No. 202, Weichet nur betrübte Schatten, BWV 202*

J. S. Bach
(1685-1750)

Jane Leibel, soprano
Mihoko Burton, flute
Mary O'Keeffe, harpsichord

Sonata in A minor, D. 821 "Arpeggione"
Allegro moderato

Franz Schubert
(1797-1828)

Thomas Loewenheim, cello
Maureen Volk, piano

Prelude, Fugue & Variation, Op. 18

César Franck
(1822-1890)

Leon Chisolm, organ

Intermission

A Little Night Music

Night Piece

Arthur Foote
(1853-1937)

Mihoko Burton, flute
The Atlantic String Quartet
Allison Black and Jennifer Johnson, violins
Kate Read, viola and Theo Weber, cello
Frank Fusari, bass

Phantasiestücke for clarinet and piano, op. 73

Robert Schumann
(1810 - 1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Paul Bendzsa, clarinet
Timothy Steeves, piano

Late-Night Music

Clark Ross
(b. 1957)

Mike Snelgrove, trumpet
Tim Steeves, piano
Rob Power, drums
Andrew Dale, bass

Listener's Choice: You asked for it!

What was your top pick? Well, the answer came from one listener: Bach, Bach and more Bach. We're glad to comply since Bach is one of our favourites too, but we had many requests to work in. Still we're leading off with an encore performance of a favourite from Bach's Wedding Cantata. The text (in case your first language isn't German, German or more German) is: "And this is good fortune: when high destiny unites two souls to create a single jewel of prosperity and blessing. To be loving to one another with cheerful heart is better than Flora's fleeting delights. Here the waves well up and victorious palms laugh and watch over lips and heart."

Schubert was a close second on your hit parade of composers with several requests, especially for his chamber music with strings. We couldn't honour every request, but cellist Thomas Loewenheim and pianist Maureen Volk were only too happy to comply to one listener's request for the "Arpeggione" Sonata. Schubert wrote it for a now defunct instrument, but it lives as a masterwork of the cello repertoire.

In the instrument category of "why don't we ever hear that spectacular organ?" we had more than one request too. It's the most imposing visual element of the hall – a legacy of the School's founding director Don Cook – but you're right: too often silent. So graduating student Leon Chisolm consented to shake a little dust from the pipes for you with Franck's *Prelude, Fugue and Variation*, Op. 18.

The second half of the program explores a theme that one of you offered: **a little night music**. Now we suspect that you had Mozart in mind. But we've taken it in a different direction because a lot of composers have been fascinated with the music of things that go bump in the night. A surprising opener comes from little known American composer, Arthur Foote, whose *Night Piece* weaves enchanting mystery for flute and string quartet. Thanks to our good friends at the Atlantic String Quartet for joining us on this one.

Robert Schumann spent some pretty fantastic nights with his vivid and romantic imagination. The three Fantasy Pieces, Op. 73 can be performed on a number of different instruments, but none is so evocative as this version for clarinet and piano.

And as we approach the wee hours Clark Ross' *Late-Night Music* seemed to fill the bill. Here's what Clark has to say about it: "Composed in the spring of 1990, *Late Night Music* is a jazz-influenced work based on a repeating 12-bar blues pattern. The harmonic language combines chord substitutions found in jazz music with free atonality. Both the bass and piano parts can seem atonal when played independently of one another, but when played together and in combination with the trumpet part, the blues harmony pattern becomes more evident. The title is meant to be evocative of listening to jazz at a small club very late at night, something I used to do regularly when I lived in Toronto in the late 1970's."