

# 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 22<sup>nd</sup>, 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

10

19 (G.P.)

*Please see www.musiccentre.ca for performance*

\*Sounding a Perfect Fifth lower.

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

Musical score for four staves:

- Top staff: Rests (measures 11-12), dynamic *mf*, 3rd ending.
- Second staff: Rests (measure 11), dynamic *< f*, 3rd ending.
- Third staff: Rests (measure 11), dynamic *simile*.
- Bottom staff: Rests (measure 11), dynamic *simile*.

38

*mp cresc.*

*f*

*mf* (marcato)

*f*

*p*

*mf*

*fp*

*fp*

*fp*

*fp*

*simile*

*fp*

A musical score page numbered 50. The top staff is a treble clef with a bassoon clef at the beginning, dynamic f, and a fermata. The second staff is a treble clef with dynamic mf and p. The third staff is a treble clef with dynamic p(sub.) and measures of sixteenth-note patterns with a '3' above each group. The fourth staff is a bass clef with dynamic p(sub.) and measures of sixteenth-note patterns with a '3' above each group. The bottom staff is a bass clef with dynamic p(sub.) and measures of sixteenth-note patterns with a '3' above each group.

54

*p* cresc.

*p* cresc.

*p* 3 cresc.

*p* 3 cresc.

*p* 3 cresc.

*p* (sub.)

*fp*

*f*(sempre)

*f*(sempre)

*f*(sempre)

*f*(sempre)

Musical score page 59, section B. The score consists of five staves. The top staff features a treble clef, a key signature of one sharp, and a tempo marking of  $\frac{1}{16}$ . It includes dynamic markings *ff*, *p*, and *mf*. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff is in bass clef and has a key signature of one sharp. The fifth staff is in bass clef and has a key signature of one sharp. The score concludes with a final dynamic marking of *ff p*.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top staff (treble clef) has a dynamic of **p** and a crescendo marking "cresc.". The second staff (treble clef) has a dynamic of **mf** with a 3 overline. The third staff (treble clef) has a dynamic of **p** and a crescendo marking "cresc.". The fourth staff (bass clef) has a dynamic of **fp**. The fifth staff (bass clef) has dynamics of **mf**, **mf**, **mf**, and **mf** respectively. Measures 11 and 12 show various rhythmic patterns and dynamics across the staves.

10

3 3 3 3 3 3

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

*mf* *mp* *mf* *sfp*

*p* *f* *V* *sfp* *sfp* *p* *cresc.*

Musical score page 77, section C. The score consists of six staves. The top three staves are treble clef, the bottom three are bass clef. Measure 1 starts with dynamic *f*. Measure 2 starts with dynamic *f*. Measure 3 starts with dynamic *f*. Measure 4 starts with dynamic *f*. Measure 5 starts with dynamic *f*. Measure 6 starts with dynamic *f*. Measure 7 starts with dynamic *mp*. Measure 8 starts with dynamic *mp*. Measure 9 starts with dynamic *fp*. Measure 10 starts with dynamic *f*. Measure 11 starts with dynamic *ff*. Measure 12 starts with dynamic *mp*.

Musical score page 83, featuring six staves of music for string instruments. The score includes dynamic markings such as *mp*, *f*, *sfp*, and *p(sub.)*. Measure 83 concludes with *ff(sempre)* at the end of the sixth staff.

Musical score page 89, featuring six staves of music for string instruments. The score includes dynamic markings such as *pizz.*, *arco*, *f*, *mp*, and *sfp*.

Musical score page 94, featuring six staves of music for string instruments. The score includes dynamic markings such as *cresc.*, *f*, *arco*, *mp*, *sfp*, and *p(sub.)*. The score also features various弓头 (arcus).

D

105

111

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, the fifth is cello/bassoon, and the bottom is double bass. The piano part is on the right. Measure 11 starts with a dynamic of *mf*, followed by *f*, *mf*, *p* (sub.), and *cresc.*. Measure 12 begins with a dynamic of *3*.

116 E

Musical score page 116, section E. The score consists of six staves. The first two staves begin with dynamic *mf*, followed by a dynamic *f*. The third staff begins with dynamic *f*. The fourth staff begins with dynamic *f*. The fifth staff begins with dynamic *f*. The sixth staff begins with dynamic *ff*.

121

Musical score page 121. The score consists of six staves. The first two staves begin with dynamic *mf cresc.*, followed by a dynamic *f*. The third staff begins with dynamic *f*. The fourth staff begins with dynamic *f*. The fifth staff begins with dynamic *ff*. The sixth staff begins with dynamic *ff*.

126

Musical score page 126. The score consists of six staves. The first two staves begin with dynamic *ff<sup>3</sup>*, followed by a dynamic *f*. The third staff begins with dynamic *f*. The fourth staff begins with dynamic *ff*. The fifth staff begins with dynamic *ff*. The sixth staff begins with dynamic *ff*.

133

rit.

**F** *a tempo*

141

(no rit.)

152

**G**

160

ff *p*

arcō *mf* *f* *mp*

simile *mp*

*mf* *p* *mf* *p*

167

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

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

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

*mf* *p* *mf* *p*

173

*mp* *cresc.* *mf*

*f* *f* *dim.*

*p* (sub.) *f* marcato *dim.*

*p* (sub.) *f* *dim.*

**H**

180

*p (sempre)*

*p (sempre)*

*p (sempre)*

*p*

186

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

*(no cresc.)*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

193

*f*

*f*

*f* *ff* *ff*

*f* *ff* *ff*

*f* *ff* *ff*

*f* *ff* *ff*

202 I

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top four staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom two staves are for the piano. Measure 11 starts with a dynamic of *mp*. The first three measures of the orchestra section have a triplet marking above the notes. Measures 4-6 show eighth-note patterns with a triplet marking. Measures 7-9 continue with eighth-note patterns. Measures 10-12 show sixteenth-note patterns. Measure 13 concludes with a dynamic of *sfp*. Measure 14 begins with a dynamic of *f*. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 conclude with a dynamic of *sfp*.

209

209

*sfp*      *ff*      *mp*      *f*      *p*

*sfp*      *ff*      *dim.*

*sfp*      *ff*      *dim. poco a poco*      *p*

*sfp*      *ff*      *dim. poco a poco*      *p*

*f*      *ff*      *8*      *8*      *8*      *8*      *p*

*f*      *ff*      *8*      *8*      *8*      *8*      *p*

219

J

219

*p* cresc.

*p* 3 cresc.

*poco cresc.*

*p (sub.) cresc.*

*p (sub.) cresc.*

*pizz.*

*p* 3 *mf*

*cresc.*

*f (sempre)*

*f (sempre)*

*f (sempre) arco*

*f (sempre)*

225

*mf* *f*

*mf* *f*

*mf* *sfp*

232

(*fltz.*)

*ff*

*f molto legato*

*f*

*p*

*p*

*p*

*p*

240

*poco rall.*

*ff*

*f*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*p*

*p*

*p*

**K** **Meno mosso**  $\text{♩} = 120$ 

accel. poco a poco

13

250

p

cresc.

p

f

p

cresc.

p pesante

cresc.

f

p

cresc.

p pesante

cresc.

f

p

cresc.

255

mf

p

f

p

cresc.

259

f

mf

mf

p

cresc.

f

f

f

f

f

f

f

266

*ff (sempre)*      *ff*      *ff*

*f (sempre)*      *f*      *f*

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

275

*ff*      *f*      *mf*      *mp*

*f*      *mf*      *mp*

*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.)

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

**M**

287

*p*      *mf*      *p*

*mp*      *p*

*p*

*pp*

299

**N** Moderato  $\text{♩} = 100$ 

pull

a tempo

Musical score page 299. The score consists of six staves. The first two staves begin with dynamic *mp*, followed by a dynamic change to *p* with the instruction *con sord.*. The third staff starts with *pp (lontano)* and *con sord.*. The fourth staff begins with *pp (lontano)*. The fifth staff includes dynamics *p*, *mp*, *mf*, *mp*, *f*, and *mp*. The sixth staff ends with *mp*. The page is marked with **N** Moderato  $\text{♩} = 100$ .

308

push

pull

a tempo

push

Musical score page 308. The score consists of six staves. The first two staves show a series of eighth-note pairs. The third staff begins with *mf* and *mp*, followed by *cresc.*. The fourth staff begins with *ff* and *dim.*. The fifth staff shows a series of eighth-note pairs. The sixth staff ends with a measure number 3. The page is marked with **N** Moderato  $\text{♩} = 100$ .

316

pull a tempo (no rit.)

rall.

Musical score page 316. The score consists of six staves. The first two staves begin with *p*, followed by *cresc.* The third staff begins with *mf*. The fourth staff shows a series of eighth-note pairs. The fifth staff begins with *senza sord.* and *p*. The sixth staff ends with *mf* and *f*. The page is marked with **N** Moderato  $\text{♩} = 100$ .

O

no

325 *a tempo*

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

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

*espr.*

*mp* *mf* *mp* *f* *mp* *mf* *(V)*

*senza sord.*

*p* (*sempre*) *pizz.*

*mp*

*mp*

*push*

*pull*

*a tempo*

*push*

*pull*

*push*

rit.

// 17

343

*push*      *pull*      *push*      *pull*      *push*

*p* *molto cresc.*

*dim.*

*arco*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*a tempo*

350

*rall.*      **P** **Meno mosso (holding back)**  $\text{♩} = 100$

*p* *(sub.)*

*mf*

*dim.*

*p*

*p* *(sub.)*

*mf*

*p* *(no cresc.)*

*(V)*

*p* *(sub.)*

*mf*

*p* *(no cresc.)*

*(V)*

*p* *(no cresc.)*

*p*

*accel.*

357

*p*

*mf*

*p*

*mp*

*mp*

*mp*

*mf*

*p* *(sempre)*

*V*

*V*

*simile*

*cresc.*

Più mosso  $\text{♩} = 120$ 

366

376

*molto rall.*

**Q** *Tempo moderato*  $\text{♩} = 100$

384

389

mp

p

(V)

p (sub.)

p (sub.)

3

p (sub.)

394

mp cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

R

399

f

f

p

f

p

p f

406

6 staves of musical notation with dynamics and performance instructions.

412

6 staves of musical notation with dynamics and performance instructions.

417

6 staves of musical notation with dynamics and performance instructions.

427

432

Pleas  
The  
on Pen

437

444 **T**

456 **rall.** **U** **Meno mosso**  $\text{♩} = 80$

**(V)**

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

466

mp      p      mp      p      mp      p  
p      mp      p      mp      p  
(V)      p      (V)      mp  
mp      mp      mp  
mf      mp      mp      mf

473

p      mp      mf  
p      mp      mf

481

solosolo  
f = p = f dim. = p  
f mp f  
f p(sub.) mf p  
f p(sub.) mf p

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

499

rit.

*a tempo*

rit

*a tempo*

507

W

*rit.* *a tempo*

*accel.*

*rall.*

A musical score page featuring six staves of music. The top staff is for a treble clef instrument, starting with a rest. The second staff is for a bass clef instrument, also starting with a rest. The third staff is for a treble clef instrument, starting with a dynamic of  $p$ . The fourth staff is for a bass clef instrument, starting with a dynamic of  $pp$ . The fifth staff is for a treble clef instrument, starting with a dynamic of  $p$ . The bottom staff is for a bass clef instrument, starting with a dynamic of  $p$ . The music consists of measures in various time signatures, including 5/8, 2/4, and 3/4. Dynamics such as  $mf$ ,  $mp$ , and  $p$  are indicated throughout the score.

*a tempo*

513

poco accel.

*p <>*    *<>*    3 cresc. poco a poco    3    3    3

*p <>*    *<>*    cresc. poco a poco

*p*

*ff*

*f* — *mf* 3 3

*mp* 3 3 *f*

*mf* 3 3 *ff* — *f*

*p* — *mp* — *p*

cresc. poco a poco

*p*

*cresc. poco a poco*

*poco rit.*

**X** *a tempo*

519

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

(ten.)

*p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p*

*ff* *p* *pp* *pp* *pp* *pp*

*ff* *p* *pp* *pp* *pp* *pp*

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

Z a tempo

547

rall.

Z a tempo

mf

+

+

+

+

+

mf

V

V 5

ff

dim. poco a poco

p

V

V

dim. poco a poco

p

(no cresc.) mp

V

5

ff

dim. poco a poco

p <mp> p

5

ff

dim. poco a poco

p

rall.

557

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