

# HART HOUSE ORCHESTRA

HENRY JANZEN, PRINCIPAL CONDUCTOR &  
MUSIC DIRECTOR

# FALL CONCERT

SUNDAY, NOVEMBER 19TH, 2023  
HART HOUSE GREAT HALL  
UNIVERSITY OF TORONTO

# PROGRAMME

## Symphony No. 3 in D minor Gustav Mahler

### Part 1:

I. Kräftig. Entschiede

### Part 2:

II. Tempo di Menuetto

III. Comodo. Scherzando. Ohne Hast.

IV. Sehr langsam. Misterioso

V. Lustig im Tempo und keck im Ausdruck

VI. Langsam. Ruhevoll. Empfunden

With mezzo soprano soloist Mila Ionkova

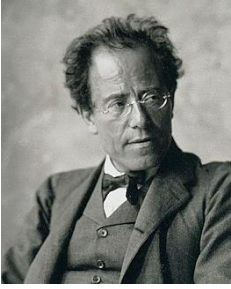
**Please note:**

1. The conductor of today's performance will, as is common practice, leave the stage after the 1st movement for a few minutes. This allows the orchestra to regroup, have some refreshment and tune.
2. Before the 4th movement the soloist, choirs and choir conductor will enter the hall for their part in the performance. The 5th movement will follow immediately upon the completion of the 4th, after which the voices will exit the hall.

Before the voices process out, it would be a kind gesture on the part of the audience to recognize their performance.

On behalf of all the participants in the performance today, we thank you for also being participants in this concert and hope that you will join us again when we as performers will take up much less space in the hall!

## **Gustav Mahler: Symphony No.3 in D minor**



*INSTRUMENTATION: 4 flutes (4 doubling piccolo), 4 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet) and 2 high clarinets in E-flat, 4 bassoons (1 doubling contrabassoon), 8 horns, 4 trumpets, posthorn, 4 trombones, tuba, 2 harps, percussion including timpani, glockenspiel, snare drum, triangle, tambourine, bass drum with cymbal attached, suspended cymbals, tam-tam, rute, strings, women's chorus, children's chorus, and mezzo-soprano soloist*

When Gustav Mahler and Jean Sibelius met in Helsinki in 1907, the two composers laid out radically contrasting concepts of the symphonic form. Sibelius found beauty and ultimate meaning in the symphony's "*severity of form*" and "*profound logic.*" Mahler's reply to that was "*The symphony must be like the world. It must embrace everything!*"

None of Mahler's works illustrates this idea more so than the Third Symphony. This work which has six movements is scored for a large orchestra with an Alto vocal solo plus two choirs; a chorus of women and a children's choir. It is the longest symphony that is performed with some regularity and has a performance time of 90 to 110 minutes. The first movement alone with a performance time of 35 minutes is comparable to or of greater length than, any the complete symphonies of Classic era by Mozart, Haydn and Beethoven, save the latter's 3rd, 6th and 9th symphonies.

In a letter to his then lover, the soprano Anna von Mildenburg, Mahler wrote: "*Just imagine a work of such magnitude that it actually mirrors the whole world—one is, so to speak, only an instrument, played on by the universe...My symphony will be something the like of which the world has never yet heard!... In it the whole of nature finds a voice.*"

In composing this work Mahler was inspired by two literary works. The first was Nietzsche's philosophical poem *Also sprach Zarathustra* (*Thus Spake Zarathustra*) represented here by a setting of the "*Mitternachtslied*" ("Midnight Song"). This is the genesis of the fourth movement featuring the Alto soloist. The character of this movement is operatic, using numerous rubati and time changes and by such effects holding the music back for dramatic tension and then resolving that tension. These devices reflect Puccini's work more than Verdi, another composer who was a great influence to Mahler in his orchestrations. In

the first movement of this symphony we also find aspects of Nietzsche's philosophy regarding the Dionysian and Apollonian dichotomy as found in art.

The other and more important influence in this work is *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). This was a collection of German folk songs published between 1805 and 1808 that played an important role in the development of the German Romantic movement. This collection of songs promoted the idea of folk poetry being superior to other literary forms by way of being "uncorrupted" as it springs from the "Volk" which in German means both the people and the nation. The feeling was that this expression by the ethnic community best represented the true cultural spirit of the German people and was a source of creative energy.

While these folk songs inspired many German Romantic composers, they literally dominated Mahler's music composed between 1887 and 1900 traces of which are consequently found in almost half of his creative output. Not only did he set 23 of these poems to music, but his first four symphonies (referred to collectively as the *Wunderhorn* symphonies) are symbiotically interlinked by these poems. In these four symphonies Mahler uses material from these poetic settings as central themes. In his Second, Third and Fourth symphonies, the *Wunderhorn* settings are used as texts for movements that include a vocal component.

Occupied with a busy conducting schedule during most of the year, it was in the summer months that Mahler retreated into the Alpine countryside to fulfill his deep calling as a composer. The Third Symphony was written during the summers of 1895 and 1896 in a small hut on the Attersee in Upper Austria. Even though Mahler completed the Third symphony in a relatively short period of time, realizing it's final form was a struggle for him. He completed movements 2 thru 6 during the summer of 1895, but deciding on the order of those movements and whether to include a setting of the *Wunderhorn* poem "*Das himmlische Leben*" ("*The Heavenly Life*") as a seventh movement presented difficulties. After completing the massive first movement in 1896, Mahler realized that including "*Das himmlische Leben*" would render the symphony too long and that movement, more importantly, would not fit with the rest of the symphony. He therefore dropped the idea of including a seventh movement in this work.

“*Das himmlische Leben*” was consequently to become the last movement of his Fourth symphony. Quotations from it are found in this work in the second and fifth movements.

Selected movements from the Mahler Symphony No. 3 were performed in 1896 and 1897 in Berlin under the batons of Arthur Nikisch and Felix Weingartner. The first complete performance took place in Krefeld in 1902. On that occasion the conductor was the composer and it was an unqualified success. Mahler went on to conduct the Third symphony 15 times between 1902 and 1907 and the symphony continues to maintain its popularity today especially amongst orchestral musicians and conductors.

Like his first two symphonies, Mahler’s Third is programmatic in character. In a letter to his friend, violinist Natalie Bauer-Lechner, Mahler mused as to whether he should call the composition a tone poem rather than a symphony. Unlike his first two symphonies, Mahler conceived the idea of the work well before any music had been written. The many letters from Mahler to Natalie Bauer-Lechner and Anna von Mildenburg suggest that Mahler’s initial idea was to provide a suite of nature pieces, and that this evolved into a grander plan, a more secular and nature-based answer to the problems addressed in the spiritually based Second symphony. He conceived the Third symphony as a “summer dream” along the lines of “What [*insert element of nature or metaphysics here*] Tells Me”; the titles for the individual movements progressing along a logical path. The titles were dropped from the first edition of the work with Mahler continuing to use them informally in his correspondence. These titles continued to be included in subsequent printed editions, as well as in concert program notes. The most recent edition of the this symphony released in 1974 by Irwin Ratz, who was a lifelong Mahler scholar and President of the Vienna based Mahler Society, does not contain those titles, keeping to Mahler’s wishes in excluding them. It is likely that, retrospectively after the first performances, Mahler felt the music was strong enough to stand on it’s own without directing the attention of the listener.

In its final form the symphony is grouped into two main parts.

Part I:

1st movement: Introduction—Pan’s Awakening; Summer Marches in (Procession of Bacchus)

Part II:

2nd movement: What the Flowers of the Field Tell Me

3rd movement: What the Animals of the Forest Tell Me

4th movement: What Man Tells Me

5th movement: What the Angels Tell Me

6th movement: What Love Tells Me

The first movement is a vibrant celebration of the life force, sweeping in with overwhelming Dionysian power. It begins with a titanic statement by the eight unison horns followed by a heavy, menacing funeral march. This is briefly interrupted by a second theme now in a major-key with the winds and a solo violin bringing a bit of light into the pervading gloom. Then the funeral march returns, followed by a trombone solo recitative. Against all that, Mahler poses a series of brisk marches elaborated and scored with an astonishing combination of delicacy and exuberance. The movement becomes more and more impassioned until it comes to a sudden halt. The return of the funeral march marks the start of the development section of the movement in which the various themes are expanded and overlap with each other building to a climax. When the climax subsides a snare drum beats a military cadence marshaling in the recapitulation. The movement concludes with a final blazing climax.

After the long first movement, Mahler calls for "*Folgt eine lange Pause!*" "there follows a long pause". This is found in the manuscript copy which is in the possession of the Pierpont Morgan library in New York City.

What follows in Part II of the symphony is, except for the finale, a series of shorter character pieces.

The 2nd movement, *What the Flowers of the Field Tell Me*, was the first that Mahler composed and for some time was only movement that anybody heard. It opens beguilingly with a delicate melody, the first statement of which is given to the oboe. This melody is then in Mahler's words, treated to "ever-richer variation." In the course of these variations, the main minuet theme alternates twice with episodes of frantic activity of slightly sinister character. However, the movement ends with the same graceful theme that it started.

Movement 3, *What the Animals of the Forest Tell Me*, takes the place of a traditional symphonic scherzo and is significantly more extended than the "flower" minuet found in the preceding movement although its structure is similar. The main material comes from Mahler's song

*"Ablösung im Sommer"* "Changing of the Guard in Summer", a *Wunderhorn* setting that he orchestrated especially for this symphony. The song describes the death of the cuckoo and its replacement by the nightingale. Mahler contrasts the humorous main theme with a pastoral one which features a solo by the flugelhorn (a precursor of the bugle) which is directed to play as from afar "in the manner of a posthorn". This creates one of many magical moments found throughout the symphony.

Movement 4, *What Man Tells Me*, is the setting mentioned earlier of Nietzsche's *"Mitternachtslied"* or "Midnight Song". [You will find the German text for all the vocal work in symphony included in the program with English translations] Each of its eleven lines is to be imagined as coming between the twelve bell strokes ringing out at midnight. Mahler builds the entire movement from the combination of alternating notes in the orchestra. This creates a slow rocking feeling on which the simple but powerful melodies for the mezzo-soprano solo ride.

In the 5th movement, *What the Angels Tell Me*, we find another setting of a *Wunderhorn* poem, namely *"Es sungen drei Engel"* "Three Angels Were Singing". A three-part chorus of women's voices carries most of the text, although the solo voice returns to take the role of the sinner. The children's chorus, confined at first to bell sounds accompanied by the glockenspiel, later joins in the exhortation *"Liebe nur Gott"* "Only love God" for the final stanza. This movement foreshadows the *"Das himmlische Leben"* by quoting repeatedly the musical phrase that concludes each stanza in the musical setting of that poem.

After completing his compositional work, Mahler realized that his decision to conclude his symphony with an *Adagio* as the finale *"What Love Tells Me"*, was one of the most profound he had ever made. As he explained to Natalie Bauer-Lechner:

*"In adagio movements, everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements - minuets, allegros, even andantes nowadays - everything is motion, change, flux....*

*Therefore I have ended my Second and Third symphonies contrary to custom . . . with adagios - the higher form as distinguished from the lower."*

The "love" in the title of the movement refers to spiritual love, the form of love referred to as agape. Here Mahler said: *"I could almost call the movement 'What God tells me.' And truly, in the sense that God can only be*



*understood as love. And so my work...begins with inanimate nature and ascends to the love of God."*

This movement opens with the strings presenting a chorale with the main theme in a major key played by the violins. The melody itself is reminiscent of the slow movement of Beethoven's final completed work, the String Quartet in F major Op. 135. The cellos sing the counterpoint to the melody, which has an element of striving aspiration. Some tension is created when the woodwinds and the horns in a minor key join the strings. The 6th movement is a theme with variations and encapsulates the work by incorporating material from the previous movements. The final section of the movement begins with a solitary flute playing a variation on a portion of the main theme. The trumpets and trombones respond with an extended chorale and they are then joined by the horns. Further statements of the first melody resound solemnly yet jubilantly with all the forces of the orchestra coming together to conclude the symphony.

Joseph Nachman

## **Movement 4: Midnight Song**

O Mensch! Gib acht!  
Was spricht, die tiefe Mitternacht?

"Ich schlief, ich schlief -,  
Aus tiefem Traum bin ich erwacht: -  
Die Welt ist tief,  
Und tiefer als der Tag gedacht.  
Tief ist ihr Weh -,  
Lust - tiefer noch als Herzeleid:

Weh spricht: Vergeh!  
Doch alle Lust will Ewigkeit -,  
- Will tiefe, tiefe Ewigkeit!

O man! Take heed!  
What saith deep midnight's voice  
indeed?

"I slept my sleep --,  
"From deepest dream I've woke, and  
plead: --

"The world is deep,  
"And deeper than the day could read.

"Deep is its woe--,  
"Joy -- deeper still than grief can be:

"Woe saith: Hence! Go!

"But joys all want eternity --,

"-- Want deep, profound eternity!"

## Movement 5: Es sungen drei Engel

Es sungen drei Engel einen süßen Gesang:  
Mit Freuden es selig in den Himmel klang,  
Sie jauchzten fröhlich auch dabei,  
Dass Petrus sei von Sünden frei,  
Und als der Herr Jesus zu Tische sass,  
Mit seinen zwölf Jügern das Abendmahl  
ass:  
Da sprach der Herr Jesus: "Was stehst du  
den hier?  
Wenn ich dich anseh', so weinest du mir."  
"Und sollt' ich nicht weinen, du gütiger  
Gott.?"  
"Ich habe übertreten die zehn Gebot.  
Ich gehe und weine ja bitterlich.  
Ach komm und erbarme dich über mich!"  
Hast du denn übertreten die zehen Gebot,  
So fall auf die Knie und bete zu Gott!  
Liebe nur Gott in alle Zeit!  
So wirst du erlangen die himmlische  
Freud',  
Die himmlische Freud, die selige Stadt,  
Die himmlische Freud, die kein Ende mehr  
hat.  
Die himmlische Freude war Petro bereit't,  
Durch Jesum und Allen zur Seligkeit.

Three angels sung a sweet song:  
With joy it blissfully sounded in  
Heaven.  
They happily rejoiced as well  
That Peter was free from sin,  
And when Lord Jesus sat at the  
table,  
With his twelve disciples, ate the  
evening meal:  
There the Lord Jesus spoke: "Why  
do you stand here?"  
When I look at you, you cry for me."  
"And shall I not weep, you gracious  
God?"  
I have violated the Ten  
Commandments.  
I go and weep bitterly.  
Oh come and have pity on me."  
You have then violated the Ten  
Commandments,  
Thus fall on your knees and pray to  
God!  
Love God at all times!  
Thus you will attain heavenly joy,  
Heavenly joy, the blessed city,  
Heavenly joy that has no end!  
Heavenly joy was given to Peter,  
Through Jesus and everyone at

## **Henry Janzen, Music Director and Principal Conductor**



Henry Janzen's formative influences include Masterclasses with Menahem Pressler and William Primrose at the Banff School of Fine Art coupled with advanced studies in New York City with renowned pedagogues Lillian Fuchs, Arianna Bronne, Raphael Bronstein and Nathan Gordon.

Subsequent teaching positions include the University of Western Michigan, Wayne State University and University of Western Ontario. For the past 20 years Mr. Janzen has taught in the Orchestral, Applied and Chamber Music areas at the University of Guelph. In addition to regular orchestral and opera performances he has been heard in performances

across North America and Europe including Prague, Salzburg and Vienna. Mr. Janzen has appeared with such diverse groups as the New York String Ensemble, Greenwich (Connecticut) Choral Society and Rackham Symphony Choir.

As conductor he has served with distinction the Michigan Youth Symphony, the Clarion Choir and Orchestra; the Dearborn Symphony and the University of Guelph Orchestra. Some of his memorable performance opportunities were the private funeral ceremony for Henry Ford II; with Lloyd Bridges in the TV movie "In the Nick of Time"; performances at the Premier Centre in Detroit with Gladys Knight and the Pips; the installations of firstly Archbishop and then Edmund Cardinal Szoka and a mass for 100,000 people with Pope John Paul II.

## **Mila Ionkova, Mezzo-Soprano**



Mila Ionkova is a musician, singer, teacher and conductor who performs and works in the Greater Toronto Area. From Bulgaria, she has a Master of Music degree in teaching and conducting from the Academy of Dance and Music Arts in Plovdiv.

She has played professionally with several symphony orchestras in Europe as the featured oboist, and has been teaching piano and voice for the past 20 years, specializing in teaching children. Mila is active in local Toronto operatic productions, including roles as La Ciesca in Gianni Schicchi by Puccini, The Mother in Menotti's

"The Consul"; the title role in Puccini's "Tosca"; Puccini's Il Tabarro, the Mother in "Hänsel and Gretel" by Humperdinck, and Richard Strauss's "Four Last Songs" (with Cathedral Bluffs Symphony Orchestra); Donna Elvira in "Don Giovanni" by Mozart; Santuzza in Mascagni's "Cavalleria Rusticana"; the title role in Schumann's "Genoveva"; Leonora in "La Forza Del Destino" by Verdi; the Mother in "Amahl and The Night Visitors" by Menotti. Her Oratorio work includes the soprano soloist in Mahler's Symphony #2, Stabat Mater by Dvorak, Mendelssohn Symphony 2 "Lobgesang", mezzo soloist in Handel's Messiah. She is currently a soloist with Opera Belcanto of York. She performed the role of Suzuki in "Madame Butterfly" by Puccini. Mila most recently performed the title role in Carmen by Bizet with Opera Belcanto of York.

# MEMBERS OF THE HART HOUSE ORCHESTRA

## 2023-2024 SEASON

### VIOLIN

Joanna Tang (CM)  
Haruna Monri (ACM)  
Timothy Leung (P)  
Trish Howells (AP)  
Anika Cheung  
Yuchen Dai  
Craig Deng  
Nicole Desaulnier  
Elizabeth Domb  
Tamako Fan  
Hans Fischer  
Ryan Fu  
Lillian Haspel  
Vincent Hung  
Mako Kobayashi  
Yuna Koh  
Ben Lai  
Joshua Lau  
Sophia Lee  
Lynn Liang  
Ella McIntosh  
Frédéric Mercier  
Nathalie Ott Mercier  
Kazusa Minowa  
Joseph Nachman  
Silvana Pesenti  
Ayala Revah  
Clarisse Schneider  
Kate Sohn  
Adam Taback  
Perry Wong  
Fei Ye  
Kaeden Yu

### VIOLA

Julian Fisher (P)  
Kian Ayoughi  
Elizabeth Brubaker  
Jesse Coleman  
Mateo Ham  
Sooa Lim  
Arn Macpherson  
Elliot McMurphy  
Elizabeth Widner

### CELLO

Adam Caulfield (P)  
Yuna Lee (AP)

Tyson Caul  
Chelsea Cheng  
Nathaniel Dickie  
Alistair Grieve  
Lara Isaac  
Tom Lee  
Ilyas Syed  
Jiayi Zhao

### DOUBLE BASS

Hannah Rubia (P)  
David McElroy  
Radek Puky  
Frank Santopuoli

### FLUTE/PICCOLO

Laura Bolt (P)  
Renee Willmon (AP)  
Camille Beaudoin  
Ayla Denenberg

### OBOE

Megan Yuen (P)  
Joshua Zung (AP)  
Evan Herman  
Kristie Ng

### ENGLISH HORN

Joshua Zung

### CLARINET

Sean Lin (P)  
Helen Li  
Anka Stefaovic  
Danielle Waxer  
Joshua Zung

### BASSOON

Robert Lu (P)  
Tiana Chan  
Zenghao Wang  
Roland Wilk

### CONTRABASSOON

Roland Wilk

### HORN

Adam Rosenfield (P)  
Alex Buck  
Christopher Fan

Julia Fowell  
Matthew Graystone  
Elli Hung  
Aaron Sieve  
Shin Yu Wang  
Daniel Zaltz

### TRUMPET

David Forsey  
Freddy Abu Sido  
Jayang Kim  
Brennan Schommer

### FLUGELHORN

David Forsey

### TROMBONE

David Arnot-Johnston (P)  
Chenhao Gong  
Kevin He

### BASS TROMBONE

Shaiyan Keshvari

### TUBA

Steve Vettese

### TIMPANI

Daniel Smadja  
Jeff Mason

### PERCUSSION

Christopher Wong  
Phoenix Wong  
Meilin Wei

### HARP

Nikki Chang  
Charlene Chin

CM – Concert Master

ACM – Assistant Concert  
Master

P – Principal

AP – Assistant Principal

CP – Co-principal

## MEMBERS OF THE YOUNG VOICES TORONTO

**Directed by Carole Anderson**

Loyse Ageorges Pigeon	Amelia Greenblatt	Alexandra Moen
Katherine Betz	Mairead Guy	Allegra Olivieri
Asha Buliung	Rowan Hansen	Roma Piderit
Claire Cassidy	Rebekah Joy KimPhin	Rosanna Scopacasa
Madison Carey-Hill	Markas Laurinavicius	Anna Simonyi
Grace Elinesky	Eva Laurinaviciute	Xavier Tradewell-Hutchins
Margaret Fang	Katya Lozanovska	Nancy Wanigatunga
Anders Frejd	Paige Malcolm	
Mason Friesner	Ariana Mangion	
	Pascale Michelin	

## MEMBERS OF THE HART HOUSE SINGERS WOMEN'S CHORUS

**Conductor: David Arnot-Johnston**

Esther Ahn	Yingke Liang	Melissa Suma
Annie Antonenko	Mary Lilley	Akiko Takesue
Caryl Arundel	Emy Lomibao-de Asis	Michaela Tomiska
Selen Bayram	Sally McLean	Jeanine Varney
Carol Beattie	Giuliana Moran Cueva	Hailey Wu
Margaret Bennett	Elaine Ng	Liah Yared
Gwyneth Buck	Tiffany Phan	Susan Zhou
Kimlin Chin	Ellie Pole	Yifei Zhou
Claire Coupland	Alice Priestley	Christie Zai
Ghazaleh Delfi	Aziza Reddy	
Mathilde Glomet	Zoë Reichert	
Morgan Hooper	Paloma Ruiz	
Carol Houston	Marie Sommerfeld	
Christy Lam	Tara Stojimirovic	
Katie Lee		

The next Hart House Singers concert is on Sun., Nov. 26, 4 pm. Special guest is the famous Samba Squad. Music from Haiti, Brazil, and South Africa. Free Admission.

## **We would like to acknowledge with thanks:**

Jeff Mason who so very kindly donated his time, his expertise, the use of his personal instruments and covered the cost of renting the extra percussion such as the second set of timpani for this performance.

Mila Ionkova for joining us to sing the solo part in the sublime fourth movement.

Young Voices Toronto and their Conductor Carole Anderson for lending their skill and voices to this endeavor.

David Arnot-Johnston and the Hart House Singers for collaborating with us in bringing this symphony to life.

Matthew Graystone who organized the horn section. This group of horn players who come from the Glenn Gould School, The Royal Conservatory and the University of Toronto, Faculty of Music get together on a regular basis to play repertoire. You made this all possible and sublimely so.

The donors who helped allay the costs of this production.

Rick Palidwor our Hart House Program Coordinator, who goes above and beyond to ensure that everything happens in a timely way and also ensures that the resources we need from Hart House are available to us. To Rick and the Hart House staff who accommodate crazy requests from musicians, our deepest Thanks!

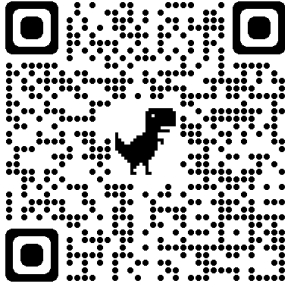
Last and by no means least, the members of the Orchestra Committee who spend a great deal of time behind the scenes making sure that all the little details are taken care of.

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Programming such a work is a risky business. You never know if the required forces will come together to permit such an undertaking. However, like most things in life, if you don't throw your line in the water you can't catch a fish.

As a group it is an unalloyed pleasure for us to have the opportunity to put together such an incredible work. The diversity of the writing, the inventiveness, the orchestrations and melodic coupled with the harmonic attributes are stunning. As the work gradually emerges during rehearsals and then comes together at the end of the process, we finally realize and appreciate the genius that a composer such as Mahler is. As a friend once expressed it, "it seems like the music always existed in another realm and the composer somehow managed to reach through the divide to capture it and bring it into our reality".

On behalf of all the participants in the performance today, Thank You for coming out today and we hope that you will join us again in the future when we as performers will take up much less space in the hall!

If you liked what you heard, and would consider supporting the Hart House Orchestra, any donations would be very appreciated, and can be made at the link via the QR code below:



**HartHouse**  
**FOR YOU**