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MIDORI MARSH: UNDER THE MOON

SATURDAY, 4 MARCH 2023 at 7:30 P.M.

Midori Marsh, soprano and co-curator
Laura Chambers, flute and co-curator
London Symphonia

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MIDORI MARSH: UNDER THE MOON

SATURDAY, 4 MARCH 2023 at 7:30 P.M.

Aeolian Hall

Program

NEW MOON

Full Moon

Ludovico Einaudi (1955-)

WAXING

Soon from *A Little Night Music*

Steven Sondheim (1930-2021)

Soir Païen

Phillipe Gaubert (1879-1941)

Song to the Moon from *Rusalka*

Antonin Dvořák (1841-1904)

FULL MOON

This is My Hand

My Brightest Diamond, Shara Nova (1978-)

Presto, *Sérénade*, Op. 30

Albert Roussel (1869-1937)

WANING

"Il dolce suono" from *Lucia di Lammermoor*

Gaetano Donizetti (1797-1848)

Caligo

Daniel Inzani

Lúa Descolorida

Oswaldo Golijov (1960-)

NEW MOON

Full Moon

Ludovico Einaudi (1955-)

This concert has no intermission and is approximately 1 hour and 20 minutes in length.

MEET MIDORI MARSH AND LAURA CHAMBERS AFTER THE CONCERT

Come to the Lobby after the concert to meet Midori and Laura and chat with the musicians.

LAND ACKNOWLEDGEMENT

London Symphonia wishes to acknowledge and honour the land on which we are meeting as the traditional territory of the First Nations peoples; the Chippewa of the Thames First Nation (part of the Anishinaabe), the Oneida Nation of the Thames (part of the Haudenosaunee) and the Munsee-Delaware Nation (part of the Leni-Lunaape). Let us reflect on how we as individuals and as a community can carry this spirit of gratitude into everything we do to honour the work that all the First Nations peoples of the Turtle Island have done, and continue to do, for the land that supports us all.

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PROGRAM NOTES

by Midori Marsh and Laura Chambers

“Under The Moon” will carry you through one complete musical phase of the moon. We open in the darkness of the new moon. Intensity builds as the moon (and the music) waxes towards full. The program peaks under the intense light and energy of the full moon and then slowly dissipates as the moon wanes. We end the program as we began, in darkness, as the phase resets and the new moon returns. Historically and mythically, women have long been associated with the moon. This program also explores the unique phases of womanhood and the light (or moonlight) which society casts women within.

Full Moon (2018), Ludovico Einaudi (1955-)

Ludovico Einaudi is an Italian pianist and composer, most famous for his film score for the historic TV Serial, *Doctor Zhivago* and award-winning film *Nomadland*. *Full Moon* is a work from “Day 3” the third volume of his compositional project - *Seven Days Walking*. Many winter walks upon the same trail through the Alps and its bleak yet subtly changing landscape inspired Einaudi to write seven volumes of music (titled *Days 1-7*). The first volume focuses on several main themes, which then recur in different forms in the following volumes – seven variations following the same imaginary itinerary.

Soon from A Little Night Music (1973), Steven Sondheim (1930-2021)

From Steven Sondheim’s 1973 musical *A Little Night Music*, this song is excerpted from a trio of numbers which takes place at the start of the show, *Now, Later, and Soon*. *A Little Night Music* was inspired by the 1955 Ingmar Bergman film *Smiles of a Summer Night* which follows the romantic lives of several couples. In *Soon*, we hear from 18-year-old Anne, a naive girl who plays trophy wife to successful, middle-aged lawyer Fredrick Egerman. She loves him but is not attracted to him, and recoils from his touch, promising that she will allow him to, soon.

***Soir Païen* (1908), Phillipe Gaubert (1879-1941)**

Soir Païen translates to “Pagan Evening” or “Pagan Dusk”. In this work for soprano, flute and harp, renowned French flute player and composer Phillipe Gaubert sensuously sets Albert Samain’s poem using the lush harmonic colour palette of French Impressionism. The poem tells of a moonstruck rendezvous between Diana, the Greek goddess of the moon and of the hunt, and her immortal love – the shepherd Endymion. In dedicating this work to Suzanne Millet, Gaubert appears to have had an ulterior motive: she subsequently became his first wife.

***Song to the Moon from Rusalka* (1900), Antonin Dvorak (1841-1904)**

This “I want” song, from Dvorak’s 1901 opera, *Rusalka* was made popular as a performance piece by American soprano Renée Fleming. *Rusalka*, the water nymph, tells her father that she has fallen in love with a human prince who she has seen hunting around the lake. She wants to become human to be with him, and sings *Song to the Moon*, asking the moon to tell the prince of her love.

***This is My Hand* (2014), My Brightest Diamond, Shara Nova (1978-)**

This is My Hand is the title song from the fourth studio album of American rock group, My Brightest Diamond. The album has been described as “percussive art-pop that incorporates elements of chamber pop and cabaret, with haunting vocal and opera theatrics,” and the song is a stunning assertion of self, and a declaration of ownership over life and body.

***Presto, Sérénade, Op. 30* (1925), Albert Roussel (1869-1937)**

Almost an exact contemporary of Maurice Ravel, Albert Roussel developed a unique voice within the expected influence of early 20th century French compositional styles. The Op. 30 *Sérénade* for flute, harp, and string trio showcases Roussel’s distinctive sound, blending the rich sonorities and extended harmonies of the Belle Époque with a neoclassical emphasis on rhythm and contrapuntal texture. The fourth movement, *Presto*, is a spry yet rhythmically insistent dance, extravagantly colourful, if a bit manic in character.

***“Il dolce suono” from Lucia di Lammermoor* (1838), Gaetano Donizetti (1797-1848)**

Arguably the most famous scene from Donizetti’s 1838 three-act tragic opera, *Lucia di Lammermoor*, *Il dolce suono* paints a picture of a woman who has been pushed past the edge. Noblewoman Lucia Ashton is madly in love with Edgardo, who she is forbidden to marry. She is instead promised to Lord Arturo Bucklaw. On the night of her wedding, she goes mad and kills the bridegroom. She enters the great hall, covered in blood, and imagines that it is Edgardo she is marrying instead. After spending all the energy she has left, she collapses.

***Caligo* (2021), Daniel Inzani**

The word *Caligo* in Latin means darkness, or dimness of light, but also for the purposes of this piece refers to the *Caligo* butterfly: a species which evolved a camouflage to replicate that of an owl’s face to ward off prey. Much like the music itself. There are several layers played over top of one another masking what melody is meant to be in the foreground or background. Daniel Inzani is a composer, producer, and multi-instrumentalist, based in Bristol, UK.

Lúa Descolorida (2002), Osvaldo Golijov (1960-)

Lúa Descolorida, a poem in *Gallego* by Rosalia de Castro, was set by Argentinian composer Osvaldo Golijov, commissioned by the Barlow Endowment for Music Composition. In it, the singer begs the colourless moon to remove them from the pain of their life on Earth. Golijov's composition was partially inspired by the voice of Dawn Upshaw, who premiered the work in 2002.

GUEST ARTISTS

Midori Marsh, soprano and co-curator

Born in Cleveland, Ohio, Midori Marsh completed her Master of Music in opera at the University of Toronto and was hailed as one of the CBC's top "30 under 30" artists in 2020. In February 2023 she was named a National Semifinalist in the Metropolitan Opera's Laffont Competition. She is also the 2023 First Place winner of the Louis and Christina Quilico Awards which recognize outstanding young singers in the Canadian Opera Company Ensemble Studio artist development program, of which she is currently a member. Midori will next appear on the COC's mainstage as Third Apparition in the company's 2023 production of *Macbeth*. In the COC's 2021-2022 season she was seen as Nella in *Gianni Schicchi*, the soprano soloist in Mozart's *Requiem*, Annina in *La Traviata* and Papagena in *Die Zauberflöte*, a performance for which she earned a 2022 Dora Mavor Moore Award nomination. Past engagements include Norina in *Don Pasquale* (Under the Spire Festival), Sarah Thorpe in *No One's Safe* and Johan's Mother in *Silent Light* (Banff Centre); Frasquita in *Carmen* (Waterloo Symphony); Arminda in *La finta giardiniera*, Rose Maurant in *3 Street Scene*, Susanna in *The Marriage of Figaro*, and Mary Crawford in *Mansfield Park* (UofT Opera); Annina in *La Traviata* (Cambridge Symphony Orchestra). In 2019, she took home both the First Prize and the Audience Choice Award at the Canadian Opera Company's Ensemble Studio Competition.

Laura Chambers, flute and co-curator

Laura Chambers has been principal flute of London Symphonia since 2019. She has appeared as a concerto soloist, orchestral player and chamber ensemble musician across North America. As a player of modern, baroque and world flutes Laura has been a featured soloist with the Mississauga Symphony, the Kitchener Waterloo Chamber Orchestra, and a guest artist with the Toronto Symphony, at the Glenn Gould Studio, and the Ottawa Chamber Music Festival. She has recorded for the Naxos label and award winning motion picture soundtracks, and is a member of the Quicksilver duo. An active member of the GTA freelance scene, Laura has appeared regularly with groups such as the Niagara Symphony, Orchestra Toronto, the Kingston Symphony Orchestra, and is a founding member of the Charm of Finches, Canada's first professional flute quintet. Laura holds an Honours Bachelor of Performance from the University of Toronto and a Masters Degree from the Thornton School of Music at the University of Southern California where she studied under Professor James Walker. She is currently a PhD candidate in music at York University.

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Flute

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