

25 | WHERE MUSIC  
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# BEETHOVEN, SHOSTAKOVICH, AND MARSH

MAY 2, 2026 | 7:30 pm | Metropolitan United

## Guest Artists

Tania Miller, *conductor*

Laura Chambers, *flute*

London  
**Symphonia**



London  
CANADA

**JOSH MORGAN  
MAYOR**

Dear Friends,

On behalf of London City Council, it is my pleasure to extend a warm welcome to London Symphonia's 2025–2026 Season. We are honored to have such a distinguished ensemble in our community, and we eagerly anticipate the musical experiences you will bring to our residents.

London Symphonia has long been a shining star in our city's artistic constellation, and your unwavering dedication to musical excellence continues to enrich the lives of residents across all ages. Each performance you deliver resonates deeply, creating treasured memories and nurturing a lasting love for the arts in our community.

As you enter your ninth season, we celebrate not only the enduring legacy of the Symphonia but also the exciting diversity of this year's program. From timeless classics to innovative contemporary works, the season promises something to captivate every listener. We are especially proud that many concerts will feature guest artists from London and the surrounding region - highlighting the incredible talent that thrives right here at home.

The beautiful Metropolitan United Church offers an inspiring setting where the power of live orchestral music can truly come alive, bringing people together to share in moments of joy, reflection, and unity. As we gather to enjoy this season's offerings, let us remember the unique ability of music to inspire, heal, and connect us all. Whether you are a longtime supporter or experiencing London Symphonia for the first time, I invite you to immerse yourself fully in the magic of this remarkable ensemble.

Thank you for your commitment to enriching our community through the power of music. Here's to a season filled with unforgettable performances and shared inspiration.

Kind regards,

Josh Morgan  
Mayor, City of London

City of London  
Office of Mayor Josh Morgan  
300 Dufferin Avenue  
P.O. Box 5035  
London, ON N6A 4L9

## WELCOME TO OUR SEASON FINALE!

We are delighted that you are joining us for **Beethoven, Shostakovich, and Marsh**, a thrilling end to a brilliant season. **Maestra Tania Miller**, a favourite of **London Symphonia** musicians and audiences alike, returns to lead this presentation of monumental music that reflects the challenges of today and celebrates the resilience of the human spirit. Tonight's **World Premiere** of the flute concerto *View of a Cartwheel From An Ascending Plane* by Canadian composer **Alexis Marsh** is very exciting since it was written specially for **Laura Chambers, London Symphonia's principal flute** and will be performed by her.

Thank you for making 2025-26 a tremendous success. Next year we are thrilled to celebrate our **10th Anniversary Season** with **8 dazzling concerts from October 2026 through May 2027**. Each has been crafted to take you on a unique musical journey. We've included next season's concert dates on the back cover of this program for you to enter into your calendar. We'll be keeping you up to date with our 2026-27 Season Launch through the London Symphonia e-newsletter. Please sign up [HERE](#) so you don't miss a beat.

The Concert Video Production of **Beethoven, Shostakovich, and Marsh** will be available on our **WATCH and LISTEN** video on demand channel. You can subscribe or rent every concert in the 2025-26 Season plus access a treasure trove of outstanding concerts from the past three seasons along with companion materials. Click [HERE](#) to find out more.

To all our patrons and donors **thank you for your friendship, encouragement and support**. Your continued belief in our creativity and commitment to bringing the joy and transformative power of music to people of all ages across the community is vital to London Symphonia's success, not just in bringing performances like the one tonight to life but through our comprehensive education and outreach programs. On behalf of the musicians, staff, and Board of Directors, our heartfelt thanks for your support.

We hope you will enjoy today's concert and spread the word about our 10th Anniversary Season to family and friends.

Looking forward to seeing you!

Sincerely,

  
April Voith  
Executive Director

  
Andrew Chung  
Artistic Producer

London  
**Symphonia** 

# BEETHOVEN, SHOSTAKOVICH, AND MARSH

MAY 2, 2026 | 7:30 pm | Metropolitan United

## Guest Artists

Tania Miller, *conductor*

Laura Chambers, *flute*

## Alexis Marsh

*View of A Cartwheel From An Ascending Plane*

Concerto for Flute and Chamber Orchestra

Prelude

- I. Sky
- II. Engine
- III. Lift
- IV. Earth
- V. Ascent

World Premiere – London Symphonia Commission

We are grateful for the funding support received for the composition of this work from SOCAN Foundation and the Ohio Arts Council.



## Dmitri Shostakovich

Chamber Symphony in C Minor, Op. 110a  
(after String Quartet No. 8)

Orchestrated by Rudolf Barshai

- I. Largo
- II. Allegro molto
- III. Allegretto
- IV. Largo
- V. Largo

*INTERMISSION*

## Ludwig van Beethoven

Symphony No. 7 in A Major, Op. 92

- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Presto – Assai meno presto
- IV. Allegro con brio

This program runs approximately 2 hours, including a 20-minute intermission.



## MEET TANIA MILLER AND THE MUSICIANS OF LONDON SYMPHONIA AFTER THE CONCERT

Join us in the Great Room immediately behind the stage. Reception generously sponsored by Beverley Zaufman.

# TONIGHT'S MUSICIANS

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## **Violin 1**

Joe Lanza<sup>†</sup>  
Julian Trippell\*  
Mikela Witjes  
Andrew Bensler  
Mel Martin  
Calvin Tsang

## **Violin 2**

Andrew Chung<sup>†</sup>  
Yanet Campbell-Secades\*  
Elspeth Durward  
Sarah Wiebe  
Sheilanne Lindsay

## **Viola**

Kelvin Enns  
Tasman Tantasawat\*\*  
Marie-Eve Lessard<sup>†</sup>  
Lincoln St. John\*

## **Cello**

Ben Bolt-Martin  
Sonya Nanos Hodgson<sup>†</sup>  
Patrick Theriault  
Abigail Greenland\*

## **Bass**

Joe Phillips  
Iris Leck\*\*

## **Flute**

Laura Chambers  
Tristan Durie

## **Oboe**

Paul Goeglein  
Elizabeth Tucker

## **Clarinet**

Timothy Tse  
Cassie Nielson

## **Bassoon**

Julie Shier  
Kevin Harris

## **Horn**

Ron George  
Kate Stone

## **Trumpet**

Shawn Spicer  
Aaron Hodgson

## **Timpani**

Tim Francom

\*London Symphonia Fellow from Western University

\*\*London Symphonia Guest Fellow

<sup>†</sup> Mentor

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Latecomers and those seeking to re-enter the concert hall will be asked to wait until a suitable break in the music. Timing and initial seating location is at the discretion of the ushers and Front of House staff.

**Photography and video/audio recording of any kind is not permitted during the performance.**

## **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.



## TANIA MILLER

Canadian Conductor Tania Miller has distinguished herself as a dynamic interpreter, musician and innovator. On the podium, Maestra Miller projects authority, dynamism and sheer love of the

experience of making music. As one critic put it, she “delivers calm intensity... expressive, colorful and full of life... her experience and charisma are audible.” Others call her performances “technically immaculate, vivid and stirring”.

Artistic Director of the Brott Music Festival in Canada, Tania Miller is also the Artistic Director and Conductor of the National Academy Orchestra of Canada and of Brott Opera. Future and recent-past engagements include her debut with Vancouver Opera in the production of Mozart’s *Die Zauberflöte* and a recital with the Vancouver Opera orchestra and Opera West with soprano Sondra Radvanovsky. Other engagements include debuts with the Baton Rouge Symphony, Illinois Symphony, South Bend Symphony, Eugene Symphony, and return engagements to the Chicago Symphony, the Saskatoon Symphony, the Winnipeg Symphony, the Springfield (MA) Symphony, Manitoba Chamber Orchestra, and London Symphonia, among others. Miller served as interim Principal Conductor of the Rhode Island Philharmonic in the 22-23 season, and recently made her debut with the Warsaw Philharmonic, I Musici de Montreal, and the New Haven Symphony. Miller has conducted the KBS Symphony in Seoul, and the Virtuoso Chamber Orchestra at the World Orchestra Festival in Daegu, South Korea with concerts in Daegu, Hwaseong, and Seoul. She has appeared as a guest conductor in Canada, the United States and Europe with such orchestras as the Bern Symphony Orchestra, NFM Wrocław Philharmonic, Toronto Symphony, Seattle Symphony, Chicago Symphony, Oregon Symphony,

Chautauqua Symphony Orchestra, Ottawa’s National Arts Centre Orchestra, Orchestre Métropolitain de Montreal, Vancouver Symphony, Orchestre Symphonique de Quebec, Naples Philharmonic, Hartford Symphony, Madison Symphony, Calgary Philharmonic, Winnipeg Symphony, Louisiana Philharmonic and numerous others.

Maestra Miller was Music Director of Canada’s Victoria Symphony for 14 years, and was named Music Director Emerita for her commitment to the orchestra and community. She has distinguished herself as a visionary leader and innovator with a deep commitment to contemporary repertoire and composers and has gained a national reputation as a highly effective advocate and communicator for the arts.

Maestra Miller conducted Calgary Opera’s 2022 production of Lehar’s *Merry Widow* and Vancouver Opera’s 2023 production of *The Magic Flute* as well as an Opera West recital with soprano Sondra Radvanovsky. She led numerous opera productions as Artistic Director of Michigan Opera Works and guest conductor of Opera McGill in Montreal. She was Assistant Conductor of the Carmel Bach Festival for four seasons, and Assistant and Associate Conductor of the Vancouver Symphony from 2000-2004. She was Assistant Conductor of the Banff Summer Festival of the Arts opera production of Michael Daugherty’s *Jackie O*.

Ms. Miller received her Doctorate and Masters degree in Conducting from the University of Michigan in Ann Arbor. Ms. Miller was given an Honorary Doctor of Laws degree from Royal Roads University for her commitment to community leadership, and received an Honorary Fellowship Diploma from Canada’s Royal Conservatory of Music. She was recipient of the 2017 Friends of Canadian Music award from the Canadian League of Composers for her dedication to the performance of contemporary music.



## LAURA CHAMBERS

Laura Chambers is a dynamic and expressive Canadian flutist whose performances have captivated audiences across North America. Equally at home as a soloist, chamber

musician, and orchestral player, Laura has served as Principal Flute with London Symphonia since 2019. She has performed with many of Canada's leading ensembles, including the Toronto Symphony Orchestra, National Ballet Orchestra of Canada, Kingston Symphony, Hamilton Philharmonic Orchestra and Soundstreams. A passionate advocate for new and collaborative music, she is a founding member of Charm of Finches, Canada's first professional flute quintet.

Laura maintains a thriving private studio and teaches at the Royal Conservatory of Music's Oscar Peterson School, Interprovincial Music Camp, and Lakefield Music Camp. Laura holds degrees from the University of Toronto and the University of Southern California and is currently completing her doctoral research at York University, where she explores how classical music is evolving – and surviving – within today's fast-shifting cultural landscape.



## ALEXIS MARSH

Alexis Dyan Marsh was born in Winnipeg, Manitoba, Canada. Between scoring the TNT television series, *Animal Kingdom*, or composing for feature films (*Jazzy*, *The*

*Unknown Country*, *NextGen*), Marsh started writing songs to fill in where directors wanted music with lyrics. Her first album released under the name DYAN, *Looking For Knives*,

was the result of producing songs that made it into cuts and some that didn't. The effort showed Marsh a different way to release music, apart from the screen, but still aiming to create sound that evokes imagery. *Midwest* is Marsh's second album of songs, written while moving back and forth between Los Angeles and Cincinnati, eventually settling in the midwest with her partner and son. It was there where Marsh was able to build a studio of her own to write, produce, and mix Dyan songs while she continued to compose for film. Her latest film score was written for Morrissa Maltz's second feature film, *Jazzy*, which premiered at the 2024 Tribeca Film Festival. The film has gone on to screen at SXSW Sydney, the Rome Film Festival and was nominated for the John Cassavetes Award as part of the 2025 Film Independent Spirit Awards.

### Artist Statement

My work is an expression of how I think about my place in the world: my experience as a woman who travelled to pursue an education and career in music, the setbacks and successes of that endeavor, the happy interruption of that work to become a mother, the longing for my family and hometown in Canada, and the challenge of continuing artistic pursuit amidst great uncertainty. I am drawn to orchestral textures that oscillate between dissonance/distortion and consonant harmony, but also perform as a singer, guitar player, and saxophonist. Words are useful ways to convey meaning, but I also value the spectrum of interpretations available to a concert work without lyrics. In all aspects of creating music, I strive to remind myself and the audience of our shared humanity, our ability to sit and listen to each other.

## COMPOSER'S NOTE

### ALEXIS MARSH

*View of a Cartwheel From An Ascending Plane* for Flute Solo and Orchestra is a six-part concerto functioning as a collage of lived experience. The work is woven from three distinct threads: the vastness of the Canadian West grounded in the Manitoban landscape, the evolution of human connection, and the vertical trajectory of personal ambition.

The concerto is composed of six parts:

**Prelude:** The soloist plays this prelude before the orchestra joins. It contains all thematic material from which the rest of the concerto develops and represents one of the early pieces a young musician would learn and perform to audition for ensembles or college programs.

- I. **Sky:** This sets a tone of quiet beginning, hope, and wonder creating a sense of possibility and longing for what's beyond a vast landscape. The shimmering violins use harmonics to imply the heights we're looking up at. The interaction between the soloist and the orchestra mirror the two friends working in parallel, building, putting pieces of the preludes motifs together to form something unique to the player.
- II. **Engine:** Motion is introduced as this movement turns over the themes as if willing an engine to motor up. It is the decision to pursue a stage, an opportunity, a destination. The woodwind section in particular illuminates the connection between the will to continue and the support of a friend, there in the audience or celebrating after an acceptance letter, going over hopes and worries while walking through a farmer's market. Little moments that affirm our efforts.

- III. **Lift:** The first goal is achieved, perhaps through one successful audition or the faith of a teacher or friend or family member (or a combination of all), enough to warrant further risk, continuation through failed auditions, rejection letters, and calls that never came.
- IV. **Earth:** You have achieved more than your younger self could have hoped for, but you've also seen how much further you can go when one too many rejections finally breaks your sail. Back to earth, a bit lost.
- V. **Ascent:** Painfully, and only after years of silence, acceptance grounds you enough to decide whether to keep practicing or let this dream die. Unclear which path is chosen, there is freedom on either side of that choice.

*View of a Cartwheel From An Ascending Plane* explores the intersection of professional evolution and personal relationship. The work serves as a thematic collage, mapping the trajectory of musical ambition – from the discipline of education and practice to the fulfillment of artistic realization.

## PROGRAM NOTES

### **Dmitri Shostakovich (1906-1975) Chamber Symphony in C Minor, Op. 110a Orchestrated by Rudolf Barshai: (after String Quartet No. 8)**

The publication in 1979 of *Testimony*, the allegedly dictated memoirs of the late Dmitri Shostakovich, landed like a bombshell among musical academics. Instead of the familiar Western portrait of the dour ideologically

correct Soviet artist who had occasionally appeared on cultural exchange tours, spouting Communist orthodoxy, the book presented the composer as a human being, angry and bitter but with a wickedly cynical wit, who in fact expressed political dissidence in his music while maintaining a façade of compliance with the regime. Some (mostly Western) musicologists rejected *Testimony* as a hoax, a combination of existing documents and uncorroborated remarks presented as direct quotation to boost sales; others (mostly Russian) defended it as a generally accurate portrayal of the composer and his privately expressed views, whatever its provenance. Salvos and broadsides in the so-called ‘Shostakovich Wars’ continued into the 21st century.

This much is certain: the attention that *Testimony* focused on Shostakovich made him more popular than ever before (the book was even made into a movie with Ben Kingsley as the composer). The revisionist view was given credence after the USSR’s collapse declassified documents and enabled the composer’s friends to speak openly; it also permitted music portrayed in the West as empty bombast and rhetoric to acquire new meaning as satire and sarcasm, to be perceived as art for the oppressed rather than mere political propaganda. Paradoxically, that music remains the same, irrespective of Shostakovich’s intent; and what is conveyed can greatly depend on which Shostakovich its interpreters wish to present.

The Chamber Symphony Op. 110a is a composer-sanctioned arrangement for string orchestra of Shostakovich’s String Quartet No. 8, made by the violist/conductor Rudolf Barshai in 1967 (an earlier transcription for strings and timpani by Alexander Stassevich was evidently unsatisfactory). The quartet was composed in Dresden over just three days in July 1960, where Shostakovich was to write the soundtrack

for a film about the WWII bombing of the city. In September the Soviet newspaper *Izvestia* quoted him: “The terrors of the bombardment... which we heard about in the words of the victims suggested the themes of my Eighth Quartet. I found myself under the influence of the scenes being filmed, reproducing the way it used to be...I am dedicating it to the victims of war and fascism.”

But in a letter of July 19, 1960 to his friend Isaak Glikman, not published until 1993, Shostakovich had written: “As hard as I tried to rough out the film scores which I am supposed to be doing, I still haven’t managed to get anywhere; instead I wrote this ideologically flawed quartet which is of no use to anyone. I started thinking that if some day I die, no one is likely to write a work in memory of me, so I had better write one myself. The title page could carry the dedication: ‘To the memory of the composer of this quartet.’” *Testimony* (1979) adds: “Later all the misery was put down to the war, as though it was only during the war that people were tortured and killed... the Eighth Quartet was also assigned to the department of ‘exposing fascism’. You have to be blind and deaf to do that, because everything in the quartet is as clear as a primer. I quote *Lady Macbeth* [the opera for which Shostakovich was publicly condemned and persecuted in 1936], the First and Fifth Symphonies. What does fascism have to do with these? The Eighth is an autobiographical quartet, it quotes a song known to all Russians [‘Tormented by lack of freedom’, which Shostakovich set in his 1935 film score *The Girlfriends*]. And there is also the Jewish theme from the Piano Trio [No. 2] in this quartet... Jewish folk music is close to my ideas of what music should be. There should always be two layers in music. Jews were tormented for so long that they learned to hide their despair. They express despair in dance music.”

One friend's unsubstantiated account claims that Shostakovich had intended to make this 'autobiographical quartet' his last work by committing suicide, an event forestalled by the friend's confiscation of the composer's sleeping pills. Glikman confirms that Shostakovich was in a state of emotional turmoil in late June 1960, weeping and quite hysterical. The cause of the composer's anguish was his recent commitment to join the Communist Party, something he had steadfastly refused to do and an act which has defied complete explanation. To his wife he would only say without elaboration that it was due to blackmail. It was this decision, which placed Shostakovich in the forefront of official Soviet cultural functions, that more than anything else condemned him as a loyal Communist flunky in the eyes of Western observers.

The quartet/symphony's five movements are played without pause. Its autobiographical nature is established from the first four unaccompanied bass notes: D-S-C-H, the musical monogram of D. S.Hostakowitsch, the German transliteration of his name (in German musical theory E flat is called Es = S and B natural is H). After all four voices have played this figure, which permeates the whole work, the two violin sections present the opening of the First Symphony (1926, his first success), but in a lugubrious tempo; it is the first in a generally chronological series of quotations of the composer's works. Following a chromatic violin solo, the Fifth Symphony (with which he 'atoned' in 1937 for the reviled *Lady Macbeth of Mtsensk*) is recalled over a long bass drone.

While major events in Shostakovich's life provide a framework for understanding his piece, its significance extends beyond the personal. A dedication "To the victims of state-sponsored terror", among whom the composer counted himself, would seem more appropriate in light of his above remarks than the official

dedication "To the victims of fascism and war". The **second movement** erupts with a ferocious and frightening theme, accompanied by short explosive chords, like gun shots; DSCH is soon ensnared in it. Shostakovich endured Nazi shelling in Leningrad – but the absence of a quote from his 'Leningrad' Symphony (No. 7) suggests the Stalinist purges are meant, in which many thousands perished from a bullet to the head. Out of this arises the 'Jewish' theme from Piano Trio No. 2 (1944), written just as the first Nazi extermination camps were discovered by Russian troops and dedicated to Shostakovich's best friend – rumoured murdered by the secret police (NKVD). Victims all.

In the **Allegretto** DSCH dances a delicately spooky waltz, perhaps with death: in 1949 his initial refusal to travel to the Cultural and Peace Congress in the United States resulted in a phone call from Stalin (*Testimony*: "All I thought about was 'How much longer do I have to live?'"). The Trio contains the theme of the First Cello Concerto (1959) penned at the time of the repression of Boris Pasternak, whose *Doctor Zhivago* had just been awarded the Nobel Prize.

The gruff three-note figure that signals the start of the **fourth movement** originated in a film score where it represented the gunfire of executions; it has also been interpreted (by his son Maxim) as the dreaded knock on the door signifying the nocturnal arrival of the NKVD, which Shostakovich heard many times on apartment doors not his own. A suggestion of the Dies irae chant from the Catholic Requiem mass is heard; the rapping is repeated and hushed first violins play the Revolutionary song "Tormented by lack of freedom you are honoured by a glorious death" over an immobile bass. The cello solo quotes an aria from *Lady Macbeth* in which the heroine discovers her lover's betrayal.

After one last *Dies irae* reference Shostakovich concludes the work with the funeral rite of a slow fugue on DSC#; a muted restatement of the first movement's opening might be a symbolic gravestone. "This is myself", he told the Borodin Quartet when they played it for him; this account and several others describe the tears its performance would evoke from him.

## Ludwig van Beethoven (1770-1827) Symphony No. 7 in A Major, Op. 92

A symphony as significant and exciting as Beethoven's Seventh deserves to have a great story behind it. Unfortunately, in this case it hasn't. But the power of the music acting on the Romantic spirit could not be denied, and so Poetic Effusion in her billowing bloomers was wafted aloft on wings of purple prose:

"All tumult, all yearning and storming of the heart become here the blissful insolence [sic] of joy which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of life, shouting in glad self-consciousness as we tread throughout the universe the daring measures of the human sphere-dance. This symphony is the Apotheosis of Dance herself..."

This excerpt from Richard Wagner's *Art-Work of the Future* is still frequently quoted in program notes today (and tonight), because the problem alluded to above still exists.

In the autumn of 1811 Beethoven, far from shouting in glad self-consciousness, was concerned with two things: inflation and his health. Due to the losses of the Napoleonic wars, in March the Austrian government had

devalued the florin by 80%. Beethoven's annuity, a contract financed by three princes which had been made to ensure he would remain in Vienna, lost purchasing power, and for years he was placed in the awkward position of having to bargain with royalty to honour the spirit of their agreement. As well, he was beset by various ailments in addition to his growing deafness (as we now know, he was suffering from lead poisoning), and in August 1811 he headed to the spa at Teplitz to take "the cure". The earliest sketches for the Seventh Symphony date from about this time – in fact he planned a series of three symphonies, concurrently setting down themes for the Eighth and even what would much later become the Ninth – and they reflect nothing of these trying circumstances.

Beethoven returned from Teplitz refreshed if not cured, and had completed the Seventh by May of 1812, but while his sketches survive he left not a word about its creation. Nevertheless, a letter to an unidentified woman, the so-called "Immortal Beloved", written in July 1812 shows Beethoven in an agony over the question of marriage – or at least cohabitation – and it is tempting to conjecture that this relationship was ripening during the composition of this symphony (now that would make a great story!). The lady in question was evidently married already, and Beethoven unhappily decided to break off the affair, effectively ending his hope of finding a wife. After completing the Eighth Symphony, already well under way, he apparently lapsed into a depression and in 1813 he composed virtually nothing.

1813 was the year when the Seventh Symphony made its long-delayed debut, however, in December. Previous attempts had fallen through – if Beethoven's spurt of symphonic activity had been launched by thoughts of pecuniary relief they foundered on the same financial rock as his

annuity: concerts were a hard sell in hard times, except for charitable events. Thus, it was at a benefit for widows and orphans of fallen soldiers, on a program with his topical *Wellington's Victory* (featuring a mechanical orchestra manufactured by the inventor of the metronome, Maelzel), that the Seventh was premiered.

Many prominent musicians were in the orchestra, including the violinist/composer/conductor Louis Spohr, who recalled Beethoven's conducting as "...peculiar...at a *sforzando* [a sudden accent] he tore his arms, previously crossed on his breast, violently apart. At a piano [soft passage] he crouched down, bending lower the softer the tone. At the *crescendo* he raised himself by degrees until at the *forte* he sprang up to his full height...". At the rehearsals it was obvious Beethoven could not actually hear the soft passages, for he missed a pause mark at one point and unwittingly found himself leaping when he should have been crouching. But the concert was a success, the Allegretto being encored, and another performance was scheduled to the great benefit of the cause.

Superficially the Seventh Symphony appears to be a retrenchment of Classical values in view of the 'modernisms' of the Fifth and Sixth, with their added trombones and connected movements, neither of which figure here. Yet Beethoven was still modernizing, though in a direction to which subsequent musical developments have made present-day audiences insensitive: extending the range of keys encompassed by a single symphony. While Wagner and many others have remarked on the rhythmic element of this work (understandably, for each movement is built from reiteration of a different single rhythmic figure), the question of *tonality* – and what other pitch centres appear in addition to the primary key of A major – is central to Beethoven's thinking.

The massive Introduction to the first movement, unprecedented in its scope, poses the problem immediately: while the woodwinds answer each other's broad melody, the bass instruments sneak downward chromatically, until in no time the opening A major has become F major, which in Beethoven's day was company that A major did not normally keep! String scales restore the opening key, but the bass progression is repeated, so that when a lyrical second theme appears in the oboe, it too is in F major. The lively flute figure is again in A, but F is back for the third movement. Reconciling the argument between these two antagonistic tonalities is the musical point of Beethoven's symphony.

Of course, no one would care a fig about this if the music itself weren't so overwhelming in its emotional impact, which Wagner so floridly attempted to reproduce in words. The wild abandon of the finale was actually a barrier to conservative critics of the day, and Wagner's use of the term "bacchanalian" may be connected to a popular opinion that Beethoven was drunk when he wrote it. The encyclopaedist George Grove preferred to see in it the character of the composer in his self-described "unbuttoned" mood. In this regard, and with respect perhaps to the sombreness of the Allegretto, the following passage from a letter of Beethoven's written in early 1811 is interesting:

"It was 4 o'clock before I got home this morning from a bacchanalian feast at which I had to laugh so much that I shall have to weep correspondingly today; boisterous joy often forces me powerfully back in upon myself again."

The sketches for the Allegretto and the finale exist side-by-side in Beethoven's sketchbook.

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### **IN HONOUR**

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In honour of John Clouston's birthday  
In honour of Janet Collins  
In honour of Louise Good  
In honour of the birth of Nomie Kett, Noam Chernick's  
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In honour of Elizabeth Saika  
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**Join us for a year of landmark concerts as  
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Join us for a year of landmark concerts as we celebrate our 10th Anniversary in 2026-27. We can't wait to share it with you!



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- ❑ NOVEMBER 14, 2026    Lido Pimienta
- ❑ December 5, 2026      Handel's Messiah with The Elora Singers
- ❑ JANUARY 24, 2027      FAMILY CONCERT: The Caboose Who Got Loose
- ❑ FEBRUARY 6, 2027      Three Greats: Tchaikovsky, Elgar and Crozman
- ❑ MARCH 6, 2027        Baroque Madness with Elinor Frey and Katy Clark
- ❑ APRIL 10, 2027        Joseph Bologna: 18th-Century Rock Star
- ❑ MAY 1, 2027            London Listens Extravaganza with Tom Allen

NOTE: With the exception of the Sunday, January 24 concert, concerts begin at 7:30 pm. All take place at Metropolitan United.

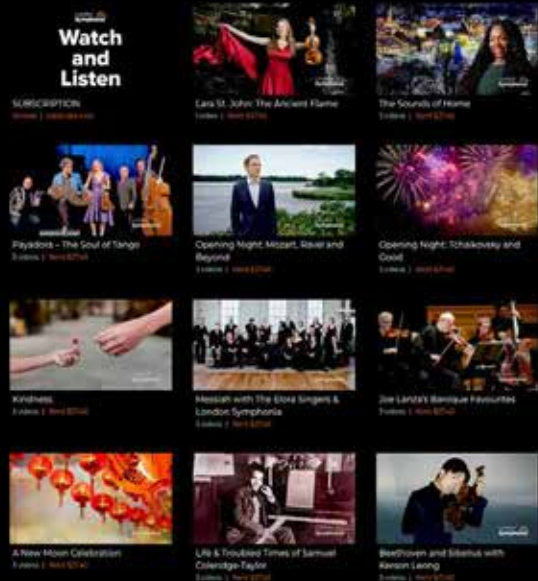


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is proud to continue our sponsorships with London Symphonia for the 2025-26 season by supporting the following concerts:

**October 4, 2025** **Opening Night: Mozart, Ravel and Beyond**  
David Jalbert, *piano*.

**January 17, 2026** **The Ancient Flame**, Lara St. John, *violin*.

**April 18, 2026** **The Brahms Effect with Tom Allen**, *narrator*,  
Graham Lord, *clarinet*, and London Symphonia  
String Quartet.



In addition, we sponsor a free concert at the Don Wright Faculty of Music on Friday, November 14, 12:30 p.m. to 2:30 p.m. von Kuster Hall, Western University. With the Musicians from Marlboro.

For further information and a listing of music in the London area see [serenatamusic.com](http://serenatamusic.com) or contact us at [serenatamusic@gmail.com](mailto:serenatamusic@gmail.com) or 519-852-8332.

# IN OUR END IS OUR BEGINNING



Yuna Noh, violin



Yiping Zhang, flute



Featuring winners from the 2025 Concerto Competition

Saturday, May 9, 2026

7:30pm, Metropolitan United

Tickets at the door or [londonyouthsymphony.net](http://londonyouthsymphony.net)



# Stephanie Martin Water

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Katy Clark, soprano  
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October 5, 2025:	Gounod, <i>Romeo et Juliette</i>
October 19, 2025:	Gluck, <i>Orfeo et Euridice</i>
February 8, 2026:	Verdi, <i>Rigoletto</i>
February 15, 2026:	Rossini, <i>The Barber of Seville</i>
May 10, 2026:	Bartok, <i>Bluebeard's Castle</i>
	Schoenberg, <i>Erwartung</i>
May 17, 2026:	Massenet, <i>Werther</i>

Fares: Return trip: \$70. One Way: \$35.

**Booking Deadline:** At least one week in advance of the performance.

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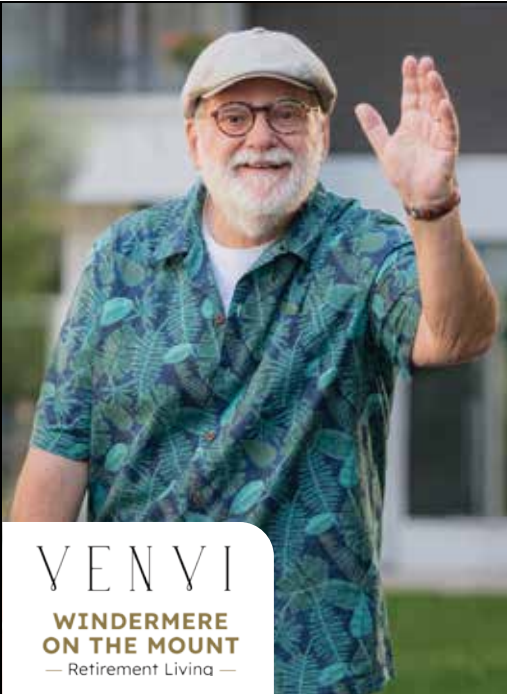
## 2026-2027 Season

- Speakers:** September 10, 2026 - Emma Donoghue - "Shaping Stories for Stage, Page and Screen"  
October 8, 2026 - Deputy Chief MacSween - "Grit and Grace: Respectful Disruption and the Path to Authentic Leadership"  
November 12, 2026 - Professor Michelle Hamilton - "Forest City Facts: Celebrate London's Bicentennial"  
December 10, 2026 - London Chorus Sweet Adelines - "Jingle and Mingle"  
January 7, 2027 - Adam Shoalts - "Wilderness Adventures With Adam Shoalts"  
February 11, 2027 - Dr. Monique Bertrand - "How to Prevent and Screen for Cancer of the Cervix: HPV (Human Papillomavirus) Testing and Vaccination"  
March 11, 2027 - Pam Tobin - "From Surviving to Thriving: A New Road Map for Women's Support"  
April 15, 2027 - Roma Roth - "From Small Town Stories to International Hit Series: Storytelling that Resonates with a Global Audience"  
- plus Spring Luncheon (@ extra cost)

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- Single event tickets are \$30, available on Eventbrite or at the door.
- Memberships are \$115.00 (\$125 after June 30, 2026) for all 8 monthly presentations, available at - [womenscanadianclublondon.com/membership](http://womenscanadianclublondon.com/membership)



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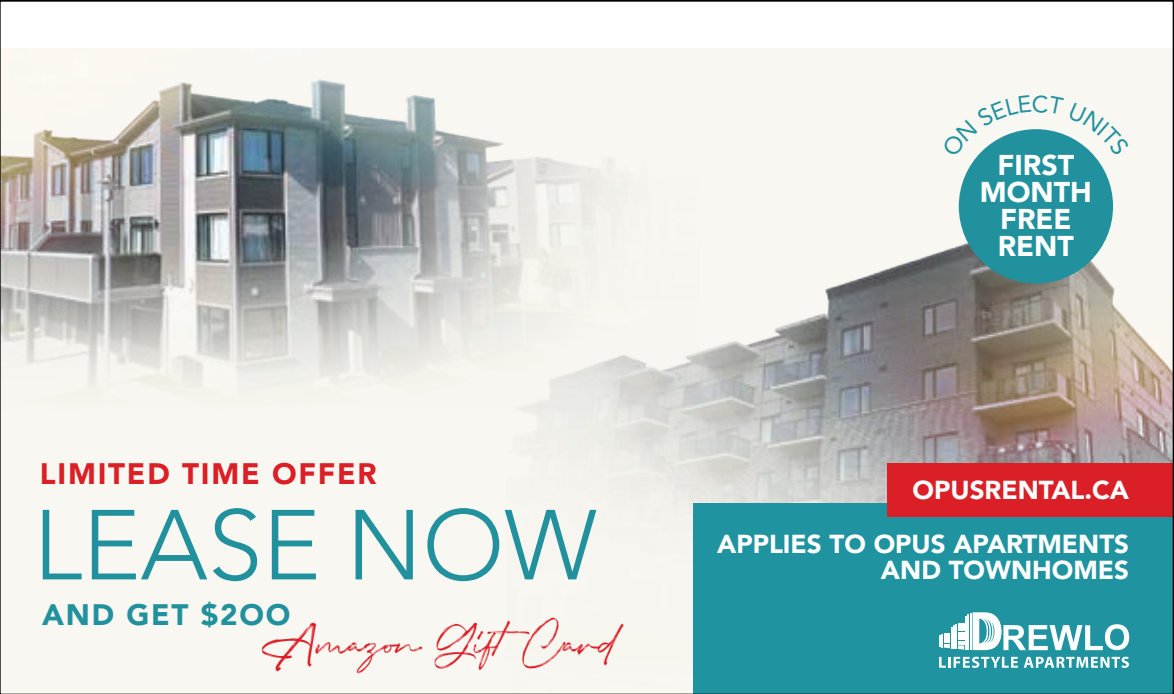
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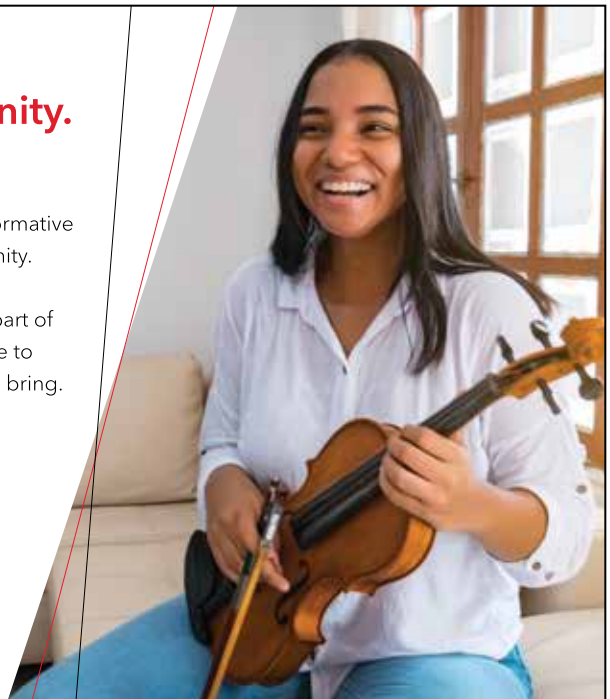
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- Mask wearing is not currently required. Not everyone may have the same degree of comfort with the lifting of restrictions, and we ask that you please respect the personal space and comfort level of those around you.
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- Please do not remove cushions from the Reserved Seating areas.

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