

MAGISTERRA SENSORY CONCERTS

in partnership with Museum London

Sunday, December 7, 2025 · 2:00 PM - 3:00 PM

**Strings
Meet
Winds**



Museum London, 421 Ridout St. N

Mary Gonsalves
Sensory Concert Program Coordinator

Strings Meet Winds

About this Concert

This concert is a
Magisterra Sensory Concert

These concerts are specifically designed to accommodate the needs of individuals with autism, learning disabilities, sensory or communication disorders, and other disabilities, as well as anyone who may benefit from a more relaxed concert setting.

Magisterra Sensory Concerts offer a welcoming concert environment where everyone can comfortably enjoy the musical experience.

By providing this inclusive atmosphere, **Magisterra** hopes to demonstrate that the musical arts can be made accessible to all.

Our **Sensory Concerts** are wheelchair accessible, sensory-friendly, and free of charge to ensure everyone can enjoy the experience comfortably.



Strings Meet Winds

About the Program



**Note from our
Coordinator**
Mary Gonsalves

Have you ever wondered about the many instruments that make up an orchestra? From percussion to brass, and from strings to winds, each family brings its own unique colour and character to the ensemble.

In this sensory-friendly concert, ***Magisterra Fellows*** invite you to explore the sound worlds of **STRINGS AND WINDS** through a program that highlights how beautifully these instruments blend.

From the elegance of **Domenico Gallo's** Trio Sonata in G Major to a lighthearted trio by **Haydn**, there is something for everyone to enjoy. You'll hear everything from the bright shimmer of the flute to the warm, resonant voice of the cello, and several other instruments along the way.

Come prepared to discover new sounds, new instruments, and experience music in a whole new way!

Our Musicians (*Magisterra Fellows*)



Yiping Zhang
Flute



Tinson Lee
Oboe



Yuying Chen
Violin



Philip Corscadden
Violin



Nic Lago
Cello



Theodore Chow
Harpsichord

Strings Meet Winds

When you visit: What to Expect

You are free to express yourself however you may choose (clapping, dancing, singing, etc.)

Doors will be open, feel free to leave and enter at any point before, during, or after the concert.

There will be a breakout room nearby if you feel overwhelmed by the concert or need a break.

There will be a resource table with fidget toys (sponsored by Mastermind Toys) and noise-cancelling headphones to borrow (it is recommended that you bring your own headphones as supplies are limited).

If you require details about accessibility, parking, and a map of Museum London, please visit the following website: <https://museumlondon.ca/visit>

The concert will take place in the Centre at the Forks (CAFTS) Area on the main level

Please note that if you require any further accommodations, you are welcome to reach out to us before the start of the concert.



Strings Meet Winds

1 Repertoire Notes

Domenico Gallo

1730-1768

TRIO SONATA

in G major

for 2 violins, cello, and harpsichord

Moderato (2 minutes) • **Andantino** (2 minutes)

Fugato – Presto (2 minutes)

Domenico Gallo was an Italian violinist and composer who wrote church music, sonatas, and other instrumental works. In this concert, you will hear one of his Trio Sonatas. A trio



Domenico Gallo

sonata is a type of chamber piece written for two melody instruments along with basso continuo. In today's performance, the two violins play the main melodic lines, while the cello and harpsichord provide the supporting harmony and bass. For many years, some of his trio sonatas were mistakenly published under the name of the more famous composer Giovanni Battista Pergolesi, who had died very

young. Because of this mix-up, these works became more well-known than they otherwise might have, and even the renowned Russian composer Igor Stravinsky later borrowed themes from the trio sonata you will hear today in his ballet "Pulcinella". Today, we enjoy these sonatas for their graceful melodies, lively rhythms, and warm, conversational character.

Strings Meet Winds

2 Repertoire Notes

J. S. Bach

1685-1750

PARTITA NO. 3

in E major
for Solo Violin

Gigue (2 minutes)

Johann Sebastian Bach stands as one of the central figures of the Baroque era. His profound contributions to harmony, counterpoint, and musical form helped shape the sound of Baroque music, and his works remain essential in defining the style today.



Johann Sebastian Bach's **Partita No. 3 in E Major** is the brightest and most joyful of his Six Sonatas and Partitas for Solo Violin, completed in 1720. Like the others in the set, it is a suite of dances, and the movement featured today is its lively finale, the **Gigue**. Written in the Italian style, this exuberant dance is filled with lively rhythms and cascading sequences. Its nonstop, driving energy creates the feeling of constant motion, bringing the short movement to a lively close.

Strings Meet Winds

3 Repertoire Notes



Benjamin Britten

1913-1976

SELECTIONS FROM **SIX METAMORPHESE**

for Solo Oboe

Pan (2 minutes) *"Who played upon the reed pipe which was Syrinx, his beloved"* •

Niobe (3 minutes) *"Who, lamenting the death of her fourteen children, was turned into a mountain"* • **Bacchus** (2 minutes) *"At whose feasts is heard the noise of giggling women's tattling tongues and shouting of the boys"*

Benjamin Britten composed **Six Metamorphoses** after Ovid in 1951 for solo oboe, inspired by characters from the Roman poet Ovid's "Metamorphoses". Each movement depicts a mythological figure transformed by the gods.

The first movement portrays Pan, the rustic god of nature, shepherds, and flocks. The music wanders freely, capturing his wild, spontaneous spirit and the sound of his reed pipes echoing through the countryside.

The next movement that will be performed depicts the tragedy of the proud queen Niobe, who was punished by the gods after boasting of her many children. Overcome with grief after their deaths, she was turned to stone, with her tears flowing forever. Britten conveys this unending sorrow through a slow, lamenting movement whose lines seem to weep.

The last movement, Bacchus, bursts forth in contrast, full of rhythmic energy to celebrate the god of wine and festivity. The music alternates between exuberant bursts and sudden pauses, as if intoxicated by its own energy. Britten's writing in this movement captures both joy and the chaos.

Strings Meet Winds

4 Repertoire Notes

G. F. Handel

1685-1758

TRIO SONATA

Op 2 No 8

for flute, violin, and harpsichord

Andante (4 minutes) · **Allegro** (2 minutes)

In this work, we revisit the popular Baroque ensemble form of the trio sonata. Traditionally written for two violins and



*Chandos Portrait“ of
Handel (c. 1720)*

basso continuo, today’s performance features flute, violin, and harpsichord, a bright and elegant combination. **George Frideric Handel** composed his **Trio Sonata Op. 2 No. 8** around 1712, and it reflects his mastery of graceful melody and intricate counterpoint.

Both movements are written in counterpoint, meaning one instrument begins with a melodic line and the next enters shortly after,

creating a lively dialogue between the voices. The opening Andante sings with lyrical poise and closes with a sense of anticipation, as though the thought remains unfinished. Without pause, the Allegro bursts forth with dance-like energy, bringing the work to an exciting close.

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5 Repertoire Notes

J. S. Bach

1685-1750

VIOLIN PARTITA

No 1 in B minor

for Solo Violin

Double (2 minutes)

Johann Sebastian Bach composed his Six Sonatas and Partitas for Solo Violin in 1720. The movement performed today is one of the Doubles from the **Partita No. 1 in B minor**. This Partita is unique in that each dance movement is immediately followed by a “double.” A double is essentially a reimagining

of the previous dance: it keeps the same harmonies but presents them in a faster, more intricate rhythmic pattern.



Johann Sebastian Bach

Strings Meet Winds

6 Repertoire Notes

Jeremy Wright

HARPSICHORD TRIO

for violin, cello and harpsichord

(5 minutes)

Jeremy Wright is a Canadian composer currently studying composition at Western University. The piece you will hear



Jeremy Wright

today is the first movement of a new **Harpsichord Trio**, composed this fall as part of his ongoing studies. Driven by curiosity and love for Mozart, Jeremy has written this piece specifically to evoke the texture and feel of a Classical era piece. The structure of this Allegro movement is modelled after Mozartean sonata form. Just like the verse-chorus-bridge clichés of modern pop music provide a road-map for today's radio listeners, the balanced structure of this piece

provide a comfortable listening experience that will allow you to focus on the performers' talent. If you leave here today with a hummable tune stuck in your head, so much the better.

written by Jeremy Wright

Strings Meet Winds

7 Repertoire Notes

Jean-Baptiste Bréval

1753-1823

DUO NO 3

in D major

for violin and cello

Allegro (5 minutes)

Jean-Baptiste Bréval was a French cellist and composer best known for his contributions to the cello repertoire. He wrote extensively for his instrument, producing both pedagogical works and virtuosic showpieces that reflected his deep understanding of the cello's expressive potential.

The piece performed today is the first movement from **Duo No. 3 in D major, part of Bréval's Opus 19**, a collection of six duos for violin and cello written in 1785. Typical of Bréval's style, the music reflects the Parisian love for graceful melodies and energetic rhythms. The *Allegro* is bright and conversational, full of elegance and balance characteristic of the Classical era. Violin and cello share a lively dialogue, trading graceful melodies and rhythms in music that is full of charm.



Jean-Baptiste Bréval

Strings Meet Winds

8 Repertoire Notes

Joseph Haydn

1732-1809

DIVERTISSEMENT NO. 2

for flute, violin, cello

Allegro (3 minutes)

Adagio (4 minutes)

Finale – Allegro (3 minutes)

Joseph Haydn worked for many years as the lead musician for the Esterházy family, where he wrote a large amount of music. Later, he was finally allowed to publish his own pieces, which helped his music become well known and enjoyed by people throughout Europe. Around this time, he wrote a set of six short chamber pieces for flute, violin, and cello, meant to be friendly, joyful, and fun to play at home.

The Divertissement in G Major that you'll hear today is light, cheerful, and full of playful musical conversation between the instruments. The melodies are warm and lyrical, with gentle surprises along the way. It's music that smiles and is graceful, expressive, and filled with Haydn's charming sense of humour.



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Contact

For accessibility questions or concerns, please email:

SensoryConcerts@Magisterra.com

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Speical Thanks

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