

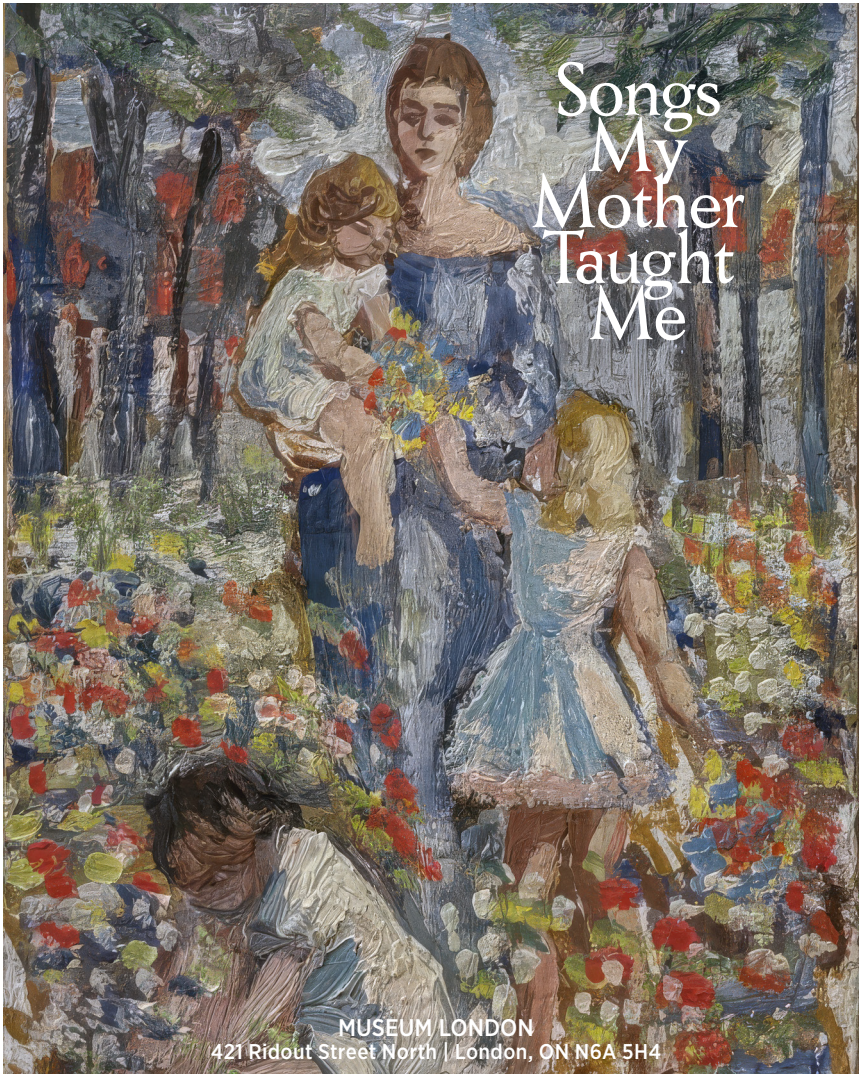
MAGISTERRA
SOLOISTS

Annette-Barbara Vogel
Artistic Director

MAGISTERRA SENSORY CONCERTS

in partnership with Museum London

Sunday, April 12, 2026 – 2:00 PM - 3:00 PM



MUSEUM LONDON
421 Ridout Street North | London, ON N6A 5H4

Mary Gonsalves

Sensory Concert Program Coordinator

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.



Songs My Mother Taught Me

About the Program



Note from our Program Coordinator Mary Consalves

The program for our concert is titled after one of **Antonín Dvořák's** most beloved works, *Songs My Mother Taught Me*. It is so widely loved that it has been arranged for many different instruments; today, you will hear it performed in a version for cello and piano. The story behind this piece inspired the theme of today's concert: **storytelling.**

The song reflects on memory, loss, and remembrance, showing how powerfully music can move us to share our stories. In that spirit, this program brings together works that each carry meaning for us as performers. Some pieces we simply find beautiful, some tell deeply expressive musical stories, and others were chosen for the joy and energy they bring to the stage.

We invite you to join us in a tradition that has existed for centuries: the art of storytelling through music. As we share our stories through sound, we hope the music sparks memories and stories of your own.

Our Musicians (*Magisterra Fellows*)



Yiping Zhang
Flute



Jerry Ma
Violin



Yuying Chen
Violin



Cian Diamond
Viola



Isaac Lee
Cello



Seohyang Oh
Piano

Songs My Mother Taught Me

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.

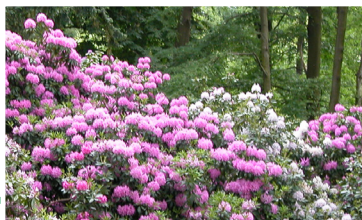
There will be a breakout room nearby if you feel overwhelmed by the concert or need a break.

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/accessibility/>

The concert will take place in the **Centre at the Forks (CAFTS) Area** on the main level of Museum London.

Please note that if you require any further accommodations, you are welcome to reach out to us before the start of the concert. Email us at SensoryConcerts@magisterra.com



1 Repertoire Notes

Luigi Boccherini

1743-1805

FLUTE QUINTET

in D major, G.419 No.1

for flute, 2 violins, viola, and cello

Allegro assai (5 minutes)

Luigi Boccherini was born in Lucca, Italy, into a deeply musical family. The son of a double bass player and the brother of a professional dancer, Boccherini grew up in a household where music and movement were intertwined. A virtuoso cellist, he later settled in Madrid as a court composer, and much of his chamber music reflects his intimate understanding of string writing.



Luigi Boccherini

The *Allegro assai* from his Flute Quintet in D Major, Op. 17 No. 1, composed in 1773 and published in 1775, is graceful and expressive music. The movement opens with repeated notes in the viola, creating a contemplative, almost sunrise-like atmosphere, while the melodic line gradually emerges. As the ensemble joins, the music grows into bright bursts of sound. The flute plays a leading role, soaring above the strings and capturing the energy and elegance that define Boccherini's style.

2 Repertoire Notes

J. S. Bach

1685-1750

SONATA NO. 1

in B minor

for violin and piano

Adagio (4 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.



J. S. Bach

His Sonata No. 1 in b minor for violin and harpsichord, BWV 1014 marks a significant departure from the traditional Baroque sonata with continuo. Instead of giving the keyboard player a simple outline and expecting them to fill in the rest on their own

(which was quite common at the time), Bach wrote out every note for both hands. This means the harpsichord doesn't just support the violin; it shares the musical ideas and plays an equally important role in the piece.

In the opening *Adagio*, the violin sings a soulful lament as the keyboard's right and left hands engage in rich dialogue, creating a trio-like texture. The result is an intimate yet profound chamber piece in which both instruments share the expressive spotlight.

3 Repertoire Notes

Gabriel Fauré

1845-1924

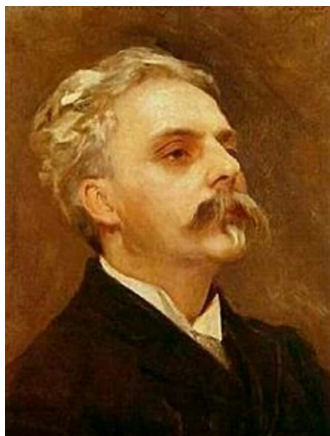
FANTASIE, Op. 79

for flute and piano

(5 minutes)

Composed in 1898, the Fantaisie by **Gabriel Fauré** is one of the jewels of the flute repertoire. Fauré wrote it while teaching at the Paris Conservatoire, at the request of his colleague, the renowned flutist Paul Taffanel, who needed a virtuosic piece for student examinations. Fauré even invited Taffanel to “modify unplayable passages” before presenting it to students. Although the original manuscript no longer survives, the result remains a brilliant recital piece.

The piece opens with a gentle, flowing melody that allows the flute to sing with warmth and grace over a soft and swaying accompaniment. A freer, improvisatory passage leads into a lively and playful section with quick runs and sparkling passages that show off the flute’s agility. Elegant, expressive, and dazzling, the Fantaisie perfectly captures Fauré’s refined musical voice.



Gabriel Fauré

4 Repertoire Notes

César Cui

1835-1918

FIVE PIECES, OP. 56

for flute, violin, and piano

- I. **Badinage** (1 minute) • II. **Berceuse** (2 minutes)
III. **Scherzino** (2 minutes) • IV. **Nocturne** (3 minutes)
V. **Waltz** (3 minutes)

Composed in 1897, **César Cui's** Five Pieces showcase the elegance and charm of one of Russia's most distinctive 19th-century composers. Cui was a member of "The Five", led by Mily Balakirev and including Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin.



César Cui

Cui's Five Pieces provide a delightful contrast within a compact form. The spirited **Badinage** opens the set with playful energy. In contrast, the gentle **Berceuse** offers simplicity and a warm sound, with a gentle rocking motion. The **Scherzino** follows with light-footed agility and flurries of running notes, leading into the more introspective **Nocturne**. The set concludes with an elegant **Waltz**, poised and graceful, bringing the collection to a satisfying close. Dedicated to Grand Duke Mikhail Alexandrovich, a flutist, and Grand Duchess Olga Alexandrovna, a violinist, this charming work was ideally suited to their musical partnership, making it a perfect tribute to this pair.

5 Repertoire Notes

Rebecca Clarke

1886-1979

LULLABY

for viola and cello

(4 minutes)

Published in 1930, Lullaby is a contrasting miniature written for viola (or violin) and cello. **Rebecca Clarke**, an accomplished violist and the first woman to be appointed to the Queen's Hall Orchestra, created these pieces as chamber works to perform with her colleague and friend, cellist May Mukle.



Lullaby opens the duo with a simple, rocking melody that is gently passed back and forth between the viola and cello in a gentle conversational manner. It is a simple and loving tune, not complicated, as a lullaby ought to be.

Rebecca Clarke

6 Repertoire Notes

Antonín Dvořák

1841-1904

DROBNOSTI

(Miniatures), Op. 75a

for two violins and viola

- I. **Cavatina: Moderato** (3 minutes)
- II. **Capriccio: Poco allegro** (3 minutes)

Antonín Dvořák composed two terzettos in January 1887 for two violins and viola, written for informal evenings of music-making with friends: a young violin student who lived in his building, the student's teacher, and Dvořák himself. When the first proved too technically demanding, Dvořák quickly wrote a second, more relaxed set, later titled *Drobnosti* (Miniatures) to emphasize its informality and ease of performance.



Antonín Dvořák

This afternoon's selections come from that second work. The *Cavatina* unfolds with a calm and passionate melody played by the first violin. In the middle section, the first violin develops the melody over a repeating rhythm in the second violin and sustained bass notes in the viola, creating a sense of forward motion and gentle momentum. The *Capriccio* begins with a folk-like theme that evolves through a series of lighthearted, imaginative variations, making an energetic dance full of charm.

7 Repertoire Notes

Antonín Dvořák

1841-1904

SONGS MY MOTHER TAUGHT ME

(from “Gypsy Songs”), Op. 55, No. 4

for cello and piano

(2 minutes)



Antonín Dvořák

Composed in 1880 by **Antonín Dvořák**, *Song My Mother Taught Me* is the fourth song from his cycle *Gypsy Songs*, Op. 55, set to poetry by Adolpf Heyduk. Originally written for voice and piano, this tender piece has become one of Dvořák’s most beloved works, treasured for its simple yet deeply expressive melody. At this concert, we will hear it performed by cello and piano, with the cello offering a deep, warm, and expressive voice that beautifully “sings” the melody.

The song reflects the bittersweet emotions of memory and passing on tradition. Its lyrics capture this sentiment:

“Songs my mother taught me, in the days long vanished;

Seldom from her eyelids were the teardrops banished.

Now I teach my children each melodious measure.

Oft the tears are flowing, oft they flow from my memory’s treasure.”

Through the dialogue between the cello and piano, the music evokes feelings of nostalgia, intimacy, and a connection between generations.

Songs My Mother Taught Me

Contact

For accessibility questions or concerns, please email:

SensoryConcerts@Magisterra.com

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