

The Music of Dmitri Klebanov

Sunday, November 17, 2019 at 7:30pm, Mazzoleni Concert Hall

ABC



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Conservatory**
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A Message from Peter Simon



Tonight's concert, devoted to the Ukrainian composer Dmitri Klebanov, is further testament to ARC Ensemble's groundbreaking work: its research, appraisal, performance and dissemination of works by a composer whose reputation and popularity were damaged by a fiercely repressive regime.

Today it is difficult to appreciate that composers were once forced to balance their creative desire with their very survival. In Klebanov's case, his bravery and patriotism is nothing short of inspiring.

So it is with great pride that we welcome Klebanov's return to the concert stage and his long-forgotten works to the repertoire. His revival is long overdue.

Dr. Peter Simon

Michael and Sonja Koerner President & CEO
The Royal Conservatory of Music



ARC Ensemble

presents

The Music of Dmitri Klebanov (1907-1987)

String Quartet no. 4

- I *Allegro Moderato*
- II *Larghetto. Mesto. Marciale*
- III *Scherzando*
- IV *Allegro*

Six Songs

Над Дніпровою сагою (By Dnipro's Bank Along the Sands)
У світі злomu і холодному (In a Wicked and Cold World)
Зацвіла в долині (There Blossomed in a Valley Long Ago)
Неначе степом чумаки (As the Salt Merchants on the Boundless Steppe)
Мертвее жаворонки (Dead Skylarks)
Ознаки весни (Signs of Spring)

INTERMISSION

Piano Trio no. 2

- I *Allegro moderato*
- II *Scherzo*
- III *Adagio*
- IV *Allegro*

ARC Ensemble

(Artists of The Royal Conservatory)

Erika Raum, violin
Marie Bérard, violin
Steven Dann, viola
Thomas Wiebe, cello
Kevin Ahfat, piano

with special guest

Olenka Slywynska, mezzo-soprano

Dmitri Lvovich Klebanov

Soviet oversight of musical style and substance began in the 1920s and persisted until well after Stalin's death in 1953. Accessibility, patriotism, and the glorification of the supreme leader were rewarded. Experimental and avant-garde techniques--serialism in particular--were condemned. In short, state ideology supplanted a composer's independence. But while musicologists and performers have researched and revived many of the composers suppressed under National Socialism, they have paid far less attention to those who fell afoul of the Soviet regime.

While there were many Jewish composers among the artists suppressed under communism, anti-Semitism did not drive artistic policy as it did in Nazi Germany, where Jews were dismissed as borrowers and frauds, as intrinsically (racially) incapable of original creativity. As the intensity of Soviet anti-Semitism fluctuated during the twentieth century, so did the fortunes of Jewish artists. When the Soviet Union was plunged into WWII, Stalin sent members of the Jewish Anti-Fascist Committee (JAFC) to the United States together with its chairman, the actor, Solomon Mikhoels. Their purpose: to confirm the equitable treatment of Jews in the Soviet Union, and to raise money from American Jewry. Three years after the end of the war, concerned that the JAFC's influence had expanded beyond its purpose, Stalin had Mikhoels and most of his committee colleagues killed. Contact with Jewish communities outside the Soviet Union was forbidden and the Jewish National Theatre shuttered. By the late 1940s, the arrest of Jewish professionals and intellectuals was commonplace, as were interrogations, show trials, summary executions, and deportations to distant Gulags.



The Jewish-Ukrainian composer Dmitri Lvovich Klebanov was among the thousands of musical casualties. Born in Kharkiv in 1907, he began violin lessons at the age of six and as a child, collaborated with his siblings at his aunt's house-concerts. He also developed a passion for the piano, improvising for hours at a time, and was soon enrolled at the Institute of Music and Drama in Kharkiv, where he studied with Semyon Bogatyrev and graduated in 1926. He spent the next year as a violist with the Leningrad Opera Orchestra, playing under Otto Klemperer, Bruno Walter, and Erich Kleiber--a high point was the Soviet premiere of Alban Berg's *Wozzeck* (the work's next Russian production was mounted in 2009). Klebanov returned to Kharkiv in 1928, conducted the local Radio orchestra, and returned to his alma mater as a lecturer in 1936. Apart from his evacuation to Tashkent, Uzbekistan, from 1941 to 1943, where he wrote music for film and the stage, Klebanov's association with the Institute lasted until his death in 1987. His legacy includes nine symphonies, seven string quartets, concertos for violin (2), cello (2) and viola, two Piano Trios, various instrumental works for violin and piano, several operas and ballets, and around a hundred songs. *The Little Stork*, a children's opera (and later a ballet) enjoyed particular success. Like many of his contemporaries, Klebanov supplemented his income by writing film-music, eventually turning out close to two dozen scores.

Klebanov dedicated his first symphony "To the memory of the martyrs of Babi Yar"--the ravine on the outskirts of Kyiv where, in late September 1941, the Nazis murdered nearly 34,000 Jews. Its premiere in 1946, in a concert that included his violin concerto and the "Welcome" Overture, was enthusiastically received, and there were further performances in both Kharkiv and Kyiv. Problems arose in 1949, when the symphony was submitted for a Stalin prize. The commemoration of Jewish, rather than Soviet casualties, evidenced by melodies and lamentations derived from Jewish folk-sources and sacred cantillation, was condemned as "insolent" and "unpatriotic." Dutiful critics drew on the stock charges of "bourgeois nationalism" and "cosmopolitanism." Listening to the symphony, only the mezzo-soprano solo in the third movement, and a passage for solo oboe reminiscent of the shofar, strike one as specifically Jewish. Nevertheless, further performances were banned. While Klebanov escaped a Siberian banishment or worse, his denunciation and subsequent dismissal as Chairman of the Kharkiv Branch of the Composers' Union meant that he soon faded into the Soviet Union's cultural gloom.

The scores of Klebanov's String Quartets nos. 4 to 6 were published in a single volume in 1970, although the fourth had been completed much earlier, in 1946. The difference in musical language between it and the fifth and sixth quartets, which date from the mid-sixties, is remarkable. Composed when Klebanov was in his late sixties, these are far more severe and harmonically complex. The Fourth Quartet is a high-spirited, accessible work, its roots firmly planted in Russian/Ukrainian musical traditions. The piece is dedicated to the much-loved Ukrainian composer Mykola Leontovich, whose secular choral works frequently draw on the region's folk material. Leontovich's cultural influence and his activities as a Ukrainian nationalist brought him to the attention of the Cheka (precursor of the KGB) and he was assassinated by one of its agents in 1921. Given the political tensions that followed WWII and the destruction and deprivation that accompanied it, Klebanov's choice of Leontovich as the Quartet's dedicatee was at best rather reckless. But the quartet's first movement makes the association into an explicit tribute by using Leontovich's most popular choral work *Carol of the Bells* (1914) as its essential thematic material which is transformed into something closer to a Tarantella.

Very little of Klebanov's vocal output has been published or performed and we have selected a group of mainly Ukrainian songs as an introduction. Many more of Klebanov's songs will eventually be included in the ongoing Ukrainian Art Song project, an ambitious cycle of performances and recordings that will cover the full breadth of Ukrainian vocal music. Klebanov drew on a wide range of texts for his songs: the Russian poets Ivan Krylov, Aleksandr Pushkin and Yulia Drunina, and the Ukrainians Lina Kostenko and Taras Shevchenko.

About a year ago, ARC Ensemble held a reading session of Klebanov's works, most of which survive in manuscript in Moscow's National Library and in various private collections. Thanks to a colleague at Moscow's Gnessin School of Music, who scanned a number of Klebanov's scores for us, we were able to explore a rich selection of chamber music and songs. Klebanov's *Piano Quintet*, composed in 1954, was the first work on ARC's music stands. Klebanov had been commissioned to write a piece commemorating the 300th anniversary of the Treaty of Pereyaslav, whereby Russia gained substantial control of Ukraine. There were massive, nationwide celebrations to mark "the great Ukrainian-Russian alliance." Klebanov wanted to ensure that his opinion of this discomforting memorial was reflected in the substance of the *Piano Quintet* and the result is a work of quite stunning bombast and

ingratiating predictability. Klebanov produced a number of scores in the state-authorized style of socialist realism, and at least in the case of his *Piano Quintet*, nibbled at the edges of parody. The next piece on ARC's reading menu, Klebanov's *Piano Trio no. 2*, a work composed a few years after the Quintet, is a completely different animal: Romantic and big-boned with captivating themes that are expertly developed. The contrast in quality was striking: a rather silly, melodramatic work on the one hand, and a wonderful and substantial contribution to the piano trio repertoire on the other.

Klebanov's rehabilitation had to wait until the Krushchev era, but even then, it appears to have been sporadic. In 1960 the Kharkiv Institute appointed him associate professor and, 10 years later, head of composition and orchestration. A generation of important Ukrainian composers were trained under his tenure. When Ukraine's Central Committee offered him the directorship of the Ukraine Composers' Union in Kyiv, there was only one condition: he would have to join the Communist Party. Klebanov flatly refused and remained a stalwart adversary of the regime. He did enjoy a brief moment in the sun towards the end of his life, when he was commissioned to write *Japanese Silhouettes*, a work for soprano, viola d'amore, and orchestra. This remains Klebanov's only commercial recording. As for his first symphony, its premiere had to wait 45 years, by which time Klebanov was dead and a more famous Babi Yar memorial, Dmitri Shostakovich's *Thirteenth Symphony* with poetry by Yevgeny Yevtushenko, had found a permanent place in the repertoire. While Klebanov's music is occasionally performed in Ukraine--the *Ukrainian Suite* for orchestra has received several performances--it is utterly unknown in the West. With this evening's concert, the first of several that will feature his works, and with a recording scheduled for release in early 2021, we hope to introduce his works to a new listenership.

Program note by Simon Wynberg, Artistic Director, ARC Ensemble

Над Дніпровою сагою

(By Dnipro's Bank Along the Sands)

Text: Taras Shevchenko (1814-1861)

Translation: C.H. Andrusyshen (1907-1983) & Watson Kirkconnell (1895-1977)

Над Дніпровою сагою
Стоїть явір між лозою,
Між лозою з ялиною,
З червоною калиною.

Дніпро берег рие-рие,
Яворові корінь мие.
Стоїть старий, похилився,
Мов козак той зажурився.

Що без долі, без родини
Та без вірної дружини,
І дружини і надії
В самотині посивіє!

Явір каже: — Похилися
Та в Дніпріві скупаюся. —
Козак каже: — Погуляю
Та люблю пошукаю. —

А калина з ялиною
Та гнучкою лозиною,
Мов дівчаточка із гаю
Вижоджаючи, співають;

Повбирані, заквітчані
Та з таланом заручені,
Думки-гадоньки не мають,
В'ються-гнутья та співають.

By Dnipro's bank along the sands
Amid the reeds a maple stands,
Amid the reeds beside a fir
Where cranberry bushes' branches stir.

The Dnipro with its waterchutes
Has undermined the maple's roots;
Over the stream the tree is heaving
Like some old Cossack who is grieving.

Who without fortune, without kin,
Without a wife his heart to win,
Without the hopes that still elude,
Grows hoary in his solitude!

The maple says: "I shall incline
And bathe me in the Dnipro fine."
The Cossack says: "I now shall roam
To seek a sweetheart and a home."

The cranberry bush, the gracious fir
And supple reeds are all a-stir;
Like maidens from a grove they rise
And raise a carol to the skies.

Finely attired and flower-bedecked,
Good luck from heaven they expect;
No heavy sorrows to them cling
As in the dance they twist and sing.





У світі злому і холодному

(In a Wicked and Cold World)

Text: Lina Kostenko (b. 1930)

Translation: Michael Naydan (b. 1952)

У світі злому і холодному,
де щастя зіткане з прощань
чи ми пробачим одне одному
цю несподівану печаль?

Чи будем вік себе картати?
Але за віщо, Боже мій!
За те, що серце калатати
посміло в ніжності німій?!

За ті передані привіти?
За тихий погляд, що п'янить?
Нехай це сонечко посвітить.
Нехай ця туга продзвенить.

In a wicked and cold world
where happiness is woven from partings,
will we forgive each other
for this unexpected sorrow?

Or will we eternally find reproach?
But for what reason, my Lord!
For the fact that my heart ventured
To beat in silent tenderness?!

For those greetings that were sent?
For a silent glance that excites?
Let the sun illuminate this.
Let this sorrow ring.

Зацвіла в долині

(There Blossomed in a Valley Long Ago)

Text: Shevchenko

Translation: Andrusyshen & Kirkconnell

Зацвіла в долині
Червона калина,
Ніби засміялась
Дівчина-дитина.
Любо, любо стало,
Пташечка зраділа
І защебетала.
Почула дівчина,
І в білій свитині
З біленької хати
Вийшла погуляти
У гай на долину.
І вийшов до неї
З зеленого гаю
Козак молоденький:
Цілує, вітає,
І йдуть по долині
І йдучи співають.
Як діточок двоє,
Під тую калину
Прийшли, посідали
І поцілувались.

Якого ж ми раю
У Бога благаєм?
Рай у серце лізе,
А ми в церкву лізем,
Заплющивши очі, —
Такого не хочем.
Сказав би я правду,
Та що з неї буде?
Самому завадить,
А понам та людям
Однаково буде.

There blossomed in a valley long ago
A red cranberry bush, as innocent
As if a maiden smiled in her delight.
A bird was gladdened and began to chirp ...

A maiden heard it and in smock of white
Came from her whitewashed cottage to have joy,
There in the forest in the valley low,
Out of the green grove there emerged to meet her
A fine young Cossack; and he greets the maiden,
He kisses her and holds her gentle hands.
Along the valley then they softly walk
And, like two children, sing in simple pleasure;
To that cranberry bush they come at last,
And there sit down ... and kiss, and kiss, and kiss ...

What better Heaven shall we ask from God?
Sure, Paradise is pressing all around us,
While we crawl off to church with eyes shut tight:
That is the limit of our dull desire!
I'd like to tell the whole truth for a change,
And yet it would not be the slightest use!
Me it would harm; while all the priests and people
Would gain no merit from my Decalogue.





Неначе степом чумаки

(As the Salt Merchants on the Boundless Steppe)

Text: Shevchenko

Translation: Andrusyshen & Kirkconnell

Неначе степом чумаки
Уосени верству проходять,
Так і мене минають годи,
А я їй байдуже. Книжечки
Мережаю та начиняю
Таки віршами. Розважаю
Дурную голову свою,
Та кайдани собі кую
(Як пі добродії дознають).
Та вже ж нехай хоч розіпнуть,
А я без вірші не улежу.
Уже два года промережав
І третій в добрий час почну.

As the salt merchants on the boundless steppe
In autumn pass by milepost after milepost,
So do my years pass by me, one by one;
And yet I am indifferent: these booklets
I deck and fill with nothing except verses,
For thus I would console my foolish head
And run the risk of forging my own shackles
If ever these fine officers find out....
But even if they were to crucify me,
I cannot help but fabricate my verses:
For two long years I have embroidered them,
And start the third betimes with craftsmanship.

Мертвее жаворонки

(Dead Skylarks)

Text: Evert Huldén (1895–1967)

Translation: Uliana Pasicznyk & Maxim Tarnawsky (b. 1955)

Плывет в пространстве атомная пыль,
И жаворонки падают на землю.
И тишина. И грома не слышать,
Предвестника безмолвия и смерти...

Но снова ядовитые грибы
Встают из вод на Тихом океане.
Неужто: вовсе нет на них управы,
На тех, кто ждет с зажженным фитилем?

И вправду ли на них управы нет,
На тех, кто огражден мешками денег?
Все те, кто в поте добывает хлеб,
Кто хочет мирно жить в своих домах,
Сплотитесь наконец!
И ваша воля спасет планету!

Atomic dust floats in the air
And skylarks plummet to the earth.
Stillness with no sound of thunder,
That harbinger of nothingness and death

And poisonous mushrooms rise again
Above Pacific Ocean waters.
Is there indeed no power to control
Those who stand waiting with fuses lit?

Is there really no power to control
Those sheltered behind bags of money?
All those who toil and sweat for daily bread
Who only want to live in peace in their own homes,
Rise up together at last!
Your will shall save the planet!





Ознаки весни

(Signs of Spring)

Text: Maksym Rylsky (1895-1964)

Translation: Pasicznyk & Tarnawsky

Її чуто у голосі синиці
І в криках круків у височині,
Вона в останній заметілі сніться,
Її угадуєш по довшім дні.

Вона — в бруньках блискучих на каштані,
В снігу рудому, у струмках брудних,
Що чистим сріблом грають у тумані,
Мов бруд ніколи й не торкався їх.

Вона — у краплях, що спадають дзвінко
Із голих віт, які стрясає птах,
Вона — в підсніжній зелені барвінку,
В сережках на березових гілках.

Вона — у кузні, де нетерпеливо
У перегони грають молотки,
У верболозі, сплетенім примхливо,
Що червоніє тихо край ріки.

Вона — в душі, що рветься у дорогу,
У пісні, що не здатна вже мовчати;
Вона — в очах, що чорно і волого
Під білою хустиною блищать.

You hear her in the chirping of a tit
And in the caw of ravens high above.
She seems to drift out from the final snowstorm,
Her presence vaguely sensed at end of weary day.

She's in the glittering icicles hanging off the chestnuts
And in the reddish snow, the grimy running meltwater
Streaming like silver ribbons in the dusk
As if never even touched by dirt.

She's in the drops that tinkle as they fall
From naked branches, jostled by a bird,
She's in the periwinkle under snow
And the earrings on the birch's branches.

She's in the smithy where in jittery haste
The hammers race each other in a dance,
She's in the sharp-leaf-willow's redness,
Carelessly tangled by the river's bank.

She's in the soul that longs to travel,
And in the song that can't be hushed.
She's in the eyes, first black then moist,
Shining beneath the white kerchief.

ARC Ensemble

Nominated for its third Grammy Award in 2016, ARC Ensemble (Artists of The Royal Conservatory) is among Canada's most distinguished cultural ambassadors. Performing a wide range of music, its focus remains the research and recovery of music suppressed and marginalized under the 20th century's repressive regimes. A growing number of hitherto unknown masterworks are rejoining the repertoire as a result of ARC Ensemble's work.

ARC Ensemble has appeared at major festivals and series, including the Budapest Spring Festival, the Enescu Festival (Bucharest), New York's Lincoln Center Festival, Canada's Stratford Festival, Amsterdam's Concertgebouw, London's Wigmore and Cadogan Halls, and Washington's Kennedy Center. ARC Ensemble's "Music in Exile" series has been presented in Tel Aviv, Warsaw, Toronto, New York, and London, and its performances and recordings (on Sony's RCA Red Seal and Chandos labels) continue to earn unanimous critical acclaim and frequent broadcasts on stations around the world.

Comprised of the senior faculty of The Royal Conservatory's Glenn Gould School, with special guests drawn from the organization's most accomplished students and alumni, ARC Ensemble's core group consists of piano, string quartet, and clarinet with additional forces as repertoire demands. ARC Ensemble has collaborated with a range of artists, including the pianist Leon Fleisher, the novelist Yann Martel, actors Saul Rubinek and R.H. Thompson, and composers R. Murray Schafer, Omar Daniel, and Vincent Ho.

EXIT: MUSIC, a documentary describing the ensemble's work premiered in November 2016 and has been screened at a number of international festivals. It is distributed internationally by First Run Features in the US and EuroArts, Berlin in other territories. ARC Ensemble's most recent release, its sixth, is devoted to the music of the Auschwitz survivor and onetime conductor of the camp's orchestra, Szymon Laks. The recording was nominated for a 2018 JUNO Award. Highlights of ARC's 2019 season include concerts at Amsterdam's Concertgebouw, Ferrara Musica, and UCLA's Schoenberg Hall.

James Conlon, Music Director of the Los Angeles Opera and a pioneer in the recovery of lost twentieth century repertoire, is ARC Ensemble's Honorary Chairman, and its Artistic Director is Simon Wynberg.

rcmusic.com/arcensemble



Praise for ARC Ensemble

“A compelling Canadian documentary [EXIT: MUSIC] offers generous segments of music, beautifully played by musicians from the Royal Conservatory in Toronto.”

***Musical Quarterly** Leon Botstein*

“As a point of departure, I would recommend a superb disc of Weinberg’s Clarinet Sonata, “Jewish Songs,” and Piano Quintet, with members of ARC Ensemble.”

***The New Yorker** Alex Ross*

“ARC Ensemble combines teachers and students of the prestigious Canadian Music School and has worked for many years on the commendable task of saving the music of ostracized and banned composers from oblivion. The international reputation of the ensemble has spread through its artistic skill as well as the quality of the repertoire and its work with renowned musicians. But above all there is the joy of discovery[...]

***Der Spiegel** Werner Theurich*

“It is ARC Ensemble’s hope that these sublime works, works that transcend their own time and place, find their way into the concert hall, and that they join ‘the canon of 20th century masterworks’. The ensemble achieved this goal on Saturday night. And through this, Dachau became a musical place of learning.”

***Süddeutsche Zeitung** Karl Adolf Gottwald*

“From the very first notes I found that I was listening more attentively than usual. [ARC Ensemble’s] impassioned playing suggest that they are set on rehabilitating this unknown Polish composer. And they certainly succeed! This is a recording both for the classical music enthusiast and the explorer of unknown and / or twentieth century repertoire.”

***HVT** (HiFi Video Test)*

“Thanks to ARC Ensemble for retrieving another forgotten modern voice. In these premiere recordings, one discovers the piquant and surprisingly distinctive sound world of Fitelberg, showing once more how many worthy scores remain to be excavated from the rubble of a century.”

***The Boston Globe** Jeremy Eichler: The Best Albums of 2015: Classical Music*

“The ARC players gave a reading of febrile intensity to Walter Braunfels’s extraordinary F-sharp-minor String Quintet [...] an enthralling mix of Straussian tumult, Shostakovich-like bleakness and extreme, Mahlerian mood swings that riveted the audience’s attention.”

***The Washington Post** Joe Banno*

Olenka Slywynska

Mezzo-soprano



Opera Canada has praised Olenka Slywynska for her “lush, honey-coloured sound filling the hall [and] singing everyone else under the table.” Ms. Slywynska performs in opera, oratorio, and recital and her recent appearances include Tanglewood’s Music Festival, Hamilton Philharmonic’s “What’s Next” festival, the Toronto Classical Singers, Vesnivka, the Highlands Opera Studio, and Opera Chai. She is a former member of the Canadian Opera Company chorus and an alumna of The Glenn Gould School, where she appeared in a number of The Royal Conservatory’s opera productions as well as several of the ARC Ensemble’s series. A recent graduate of the University of Toronto’s masters program in vocal pedagogy, Ms. Slywynska is a busy voice teacher.

Upcoming RCM Concerts

Andrei Feher conducts the Royal Conservatory Orchestra

Friday, November 22, 2019 at 8pm, Prelude Recital at 6:45pm,
Pre-concert Talk at 7:15pm, Koerner Hall

Taylor Academy Showcase Concert

Saturday, November 23, 2019 at 4:30pm, Mazzoleni Concert Hall

Dee Dee Bridgewater: Memphis ... Yes, I'm Ready

Thursday, November 28, 2019 at 8pm, Koerner Hall

Blind Boys of Alabama Christmas Show

Friday, November 29, 2019 at 8pm, Koerner Hall

Rebanks Family Fellowship Concert

Wednesday, December 4, 2019 at 7:30pm, Mazzoleni Concert Hall

The Tallis Scholars: *Reflections*

Sunday, December 8, 2019 at 3pm, Koerner Hall

Beethoven's 6th with Valdepeñas

Monday, December 9, 2019 at 7:30pm, Mazzoleni Concert Hall

Academy Chamber Orchestra

Saturday, December 14, 2019 at 7:30pm, Mazzoleni Concert Hall

21C Music Festival: Against the Grain Theatre's *Ayre* and other works by Osvaldo Golijov

Saturday, January 11, 2020 at 8pm, Koerner Hall

21C Music Festival: Philippe Sly & Le Chimera Project: *Winterreise*

Friday, January 17, 2020 at 8pm, Post-concert Talk

Acknowledgements

ARC Ensemble would like to thank Mr. Ian O. Ihnatowycz, RCM Board Member, Dr. David Goldbloom, RCM Board Member and ARC Ensemble Project Advisor, and Rahila Myhal, for their special assistance with this important event.

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The Royal Conservatory gratefully acknowledges all supporters of ARC Ensemble whose generosity will help to safeguard this important musical heritage for generations to come.

Support for ARC Ensemble

ARC Ensemble relies on generous financial contributions from donors to fulfill its mission to restore lost music to its rightful place amongst other 20th century works. This support ensures that we continue to unearth, perform and record previously suppressed music.

To learn more about supporting ARC Ensemble, please call Marie Desmarteau at 416.408.2824 x264 or visit rcmusic.com/arcensemble

House Policies

Every person attending a performance must have a ticket. Once a performance has begun, latecomers will be seated either at a suitable break or as specified by the artist. Cameras and videos are prohibited in the auditorium. No food or beverages are permitted in the auditorium. Please remember to turn off your cell phones and all other audible electronic devices before the concert begins.

Images

Cover: *Ukrainian Girl* by Nikolay Rachkov, 2nd half 19 c.

Pages 2, 31: *Bouquet of Roses*

Page 4: *A girl and goat in Kharkov during the 1932–33 famine* by Alexander Wienerberger (1898–1955)

Page 7: Dmitri Klebanov

Pages 8–9: Kharkov in 1932. Artist unknown.

Pages 10–11: Derzhprom Building in Kharkov, 1925–1928

Pages 12–13: Interior of abandoned soviet-era room & lilies

Pages 14–15: Refugees in World War II & Apple blossom

Pages 16–17: *Love In Kharkiv Ukraine Kiss* by Albert Bergonzo. Used under Creative Commons Creative Commons Attribution-Share Alike 3.0 Unported license & cranberries

Pages 18–19: Show trial in the USSR (Kharkiv) from March 9 to April 19, 1930 & poppies

Pages 20–21: Street sweepers in front of Derzhprom Building, late 1930's & guelder rose

Pages 22–23: Kharkiv National Kotlyarevsky University of Arts & violets

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