

## **WATERS AND RUINS**

Two stories by Martin J. Gallagher

Written by

John F. Barber

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Re-Imagined Radio  
Season 13, Episode 04

Final draft

## **Waters and Ruins**

An episode from the Guest Producer/Writer series

Re-Imagined Radio  
Season 13, Episode 04  
Final Draft

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Guest Produced by Martin John Gallagher

Sound design, Post-production by Marc Rose

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Hosted by John F. Barber

### **Synopsis**

Guest producer Martin (Marty) John Gallagher, an independent composer and sound designer based in Portland, shares two stories, each framed by music. The first is "And the Waters," a memorial to William (Sam) Gregory, a Portland playwright/poet, who died March 7, 2024. Gallagher composed the music and provides the voice over reading of Gregory's poem, "And the Waters." Gallagher introduces the work.

Second is a three-movement string quartet, "The Ruins of Mauripol," by Vancouver, Washington composer Daniel Truschov. Gallagher interviews Truschov to introduce the work.

### **Credits**

"And the Waters" written by William (Sam) Gregory. Music composed and voice narration by Marty Gallagher. Musical accompaniment permission is given here by M. J. Gallagher.

"The Ruins of Mariupol" composed by Daniel Truschov. Recorded in 2024 by Marty Gallagher with permission from Daniel Truschov. Musical accompaniment permission is given here by M. J. Gallagher. Additional permission given for this "And the Waters" production.

Chinese Students at Suzhou Children's Palace recorded with permission in 1998 by M.J. Gallagher, who grants permission for its use. Hungarian Rhapsodies segment is under :20.

Samples from "Gloria" composed by Francis Poulenc, performed by Vancouver Master Choral, singers from the Portland Gay Men's Choir and Vancouver High School Choirs, and an orchestra of various musicians in

southwest Washington, directed by Jana Hart. Recorded by M.J. Gallagher who grants permission for its use.

**Color Code**

**Yellow highlighted text** = sound effect(s), either pre-recorded or created for episode. Pre-recorded audio is used as content in this episode.

~~**Magenta highlighted text with strike through**~~ = text deleted for episode timing

**MUSIC** = pre-recorded

COLD OPEN

GALLAGHER            It's 1960. It's Christmas morning in Cleveland, Ohio. I am eight years old and my sister is six. And we can't wait to tear open the wrapped boxes under that sparkling and sweet-smelling tree in the corner of our living room.

                          But my father has other ideas. He's making us wait. He's setting up a 1957 Voice of Music reel-to-reel tape recorder on the coffee table. He threads in the recording tape, an 1800-foot reel. He connects a crystal microphone. This is taking forever!

                          Finally, he presses "Record," and as the tape starts passing over the recording heads of our Voice of Music, he says, "OK, it's time! We can open our presents, but only one at a time, and we must describe what each present is."

MARTY'S FATHER      Oh, isn't that a smart shirt!

YOUNG MARTY         A nice shirt.

MARTY'S FATHER      Isn't that something.

MARTY'S SISTER      Now I'm dressed . . .

MARTY'S FATHER      Is that a heavy one.

MARTY'S MOTHER     It's a flannel one.

GALLAGHER            That was my introduction to storytelling with sound, and I'm grateful that my dad kept two impatient kids in check. For

now I have an aural record of that moment. No fuzzy memory. When I play the tape back now, it all comes back. The excitement of our voices, the tearing of the wrapping paper, my father warning us, "Don't break the presents!" my mother making us neatly return them back into the boxes for display before the relatives arrive for dinner.

MARTY'S MOTHER "Here now, put this back in the box and put the cover on the bottom."

GALLAGHER And my sister and I reveling over each new discovery that would fill this day with new experiences.

I didn't know it then, but that recording was the greatest gift of all, for it set me on a path that would influence my entire life, and I would end up passing that gift on, setting up and running sound, recording live theatrical and musical performances, and teaching others to capture moments of sound that otherwise would have come and gone, locked in the memory of a select few, but otherwise lost in time.

THEME AND ANNOUNCER

MUSIC: RIR THEME

ANNOUNCER Welcome to Re-Imagined Radio, a program about sound-based storytelling. With each episode we explore how dialogue, sound effects, and music can engage your listening imagination and promote

storytelling. Here to tell you about  
THIS episode is John Barber, producer  
and host.

HOST OPEN

HOST

Hello everyone. This episode is called "Waters and Ruins." It's a part of our Guest Producer series.

Martin J. Gallagher is an independent composer and sound designer based in Portland, Oregon. You just heard him in the opening scene describing the inspiration for his 60-year career as a sound-based storyteller.

We feature two examples of Marty's use of music for storytelling in this episode.

First is "And the Waters," a memorial for Sam Gregory, a Portland playwright and poet. This one features music composed and performed by Marty, who also reads "And the Waters," a prose poem by Gregory.

And second, "The Ruins of Mariupol," is a three-movement string quartet memorial to Mariupol, Ukraine, composed by Daniel Truschov of Vancouver, Washington.

For more information, and the episode script, visit our website, reimagedradio dot fm.

Thanks for listening as Re-Imagined  
Radio presents "Waters and Ruins"  
produced by Marty Gallagher.

ACT #1, "AND THE WATERS"

GALLAGHER

In 1998, I have the opportunity to travel to China with a group of theatrical technicians. I take a portable recorder with me. I wonder now that I'm allowed to bring it into China during that era.

I remember visiting Beijing and walking through Tienanmen Square, then entering the Forbidden City through the great arches that divide those two.

SFX: FOOTSTEPS, PEOPLE TALKING IN  
BACKGROUND. DUCK AND CONTINUE UNDER

GALLAGHER

All the while quietly recording, just walking and recording the sound of another world culture.

People are speaking Mandarin and Cantonese, languages relying as much on pitch and tone as their spoken words, a very musical language.

SFX: FOOTSTEPS OUT

GALLAGHER

We visit the Children's Palace, a grade school in Suzhou. To welcome us, the children's music class plays Brahms' "Hungarian Dances" on Chinese instruments.

**SFX: MUSIC UP, ESTABLISH, THEN DUCK  
UNDER THE FOLLOWING**

GALLAGHER

Such a wonderful and symbolic fusion.  
And this dovetails with my other  
lifelong passion as a musician.

It's 2025, and once again I'm composing,  
arranging, and performing original  
music.

I don't really have a formula. For me,  
music creates a setting and a mood. But  
sometimes the reverse happens. The  
setting and the mood helps create the  
music.

A poet and arts patron here in Portland,  
Oregon, recently passed away by the name  
of Sam Gregory. I was asked to set one  
of his original poems to music for his  
memorial. I was drawn to a piece called  
"And the Waters."

Though it could have been set in the  
Midwest or in Europe, after reading the  
poem many times I was struck by how  
similar the theme was to the recent  
building of the Three Gorges Dam on the  
Yangtze River that displaced over 31  
million people, changing their lives  
forever. So, I decided to use Chinese  
instruments played on a synthesizer to  
score the piece. I think Sam would have  
appreciated that choice.

**MUSIC: FADE UP, ESTABLISH, DUCK  
UNDER THE FOLLOWING**

GALLAGHER                    On the day the church was flooded . . .  
by the dark and rising water, young  
Dolores asked her mother, "Does this  
mean God will get soggy?"

**MUSIC: UP, DUCK UNDER THE FOLLOWING**

GALLAGHER                    "No," her mother answered, smiling.  
"God's like us. He's moving also. Take  
my hand, and don't you worry. We will  
find him when we're settled."

**MUSIC: UP, DUCK UNDER THE FOLLOWING**

GALLAGHER                    How the village buzzed with chatter when  
the government decided all the valley  
would be flooded to store water for the  
city. They had promised, oh, they  
promised . . .

"Relocation and improvement, every  
comfort soon provided, opportunity and  
pleasure."

But the old ones, weather-battered,  
cried behind their wrinkled fingers as  
the trucks, their lives in boxes,  
growled and rumbled up the track road.

**MUSIC: UP, DUCK UNDER THE FOLLOWING**

GALLAGHER                    Then time passed. First slowly, slowly.  
Then with ever-speeding tempo, months.  
Then years. Then finally decades in the  
long life of Dolores.

Schooling happened, education, leading  
on to simple labor, then romance, and

then a husband, and the dance of being partners.

Children came, one only briefly, but the others thrived and scattered. When her husband died, her daughters asked her to move in as grandma, Po Po.

**MUSIC: OUT**

GALLAGHER Six long decades, six short decades, spun and labored past Dolores.

**MUSIC: SNEAKS IN**

GALLAGHER Then the government decided to announce the new condition . . .

**MUSIC: FANFARE**

GALLAGHER (FILTERED, AS AN ANNOUNCEMENT ON A RADIO) "Due to the continued shortfall, drought, and general dehydration of the climate and the nation, the old reservoirs receded, to the point the church stands spotless, with its village all around it still abandoned but now parching in the gaze of sun and tourists."

**MUSIC: REENTERS**

GALLAGHER So Dolores and one daughter and the littlest grand baby went one morning down the track road to the long-abandoned village. As she looked, so full of feelings at the drying walls and

steeple, she remembered all the voices calling then and calling later . . .

"Emergency! Catastrophe! Calamity! Necessity!"

And the scramble to find shelter, and the scramble to keep living, and the time so quickly passing in the past so quickly, timeless, and the water's rolling inward, and the water's rolling outward, and she wondered at life's journey as the baby laughed and burbled.

**MUSIC: BURBLING, FADES OUT**

HOST CONCLUSION (ACT #2)

HOST

This is Re-Imagined Radio. Our episode is "Waters and Ruins," produced by Martin J. Gallagher as part of our Guest Producer series. We just listened to "And the Waters," one of two music-based stories by Gallagher featured in this episode.

For more information, visit the episode page at our website, reimagedradio dot FM.

**THE FUSEBOX BREAK**

**MUSIC: RIR THEME FOR BREAK**

HOST

This is John Barber, producer and host of Re-Imagined Radio. I appreciate you listening to our episode. And I want to say that if you're looking for another

good program, go straight to the "The Fusebox Show."

Produced by Marc Rose, Milt Kanen, Jeff Pollard, and Regina Carol, each episode of "Fusebox" features sassy conversation and commentary about current events and news. Here's a sample.

**SFX: THE FUSEBOX SHOW TEASER**

HOST Learn more, and subscribe to the podcast at *The Fusebox Show* website, thefuseboxshow dot com.

**MUSIC: RIR THEME, FADE UNDER AND OUT FOR THE FOLLOWING**

ACT #2: "THE RUINS OF MARIUPOL"

HOST This is Re-Imagined Radio. We're listening to "Waters and Ruins," produced by Marty Gallagher, an independent composer and sound designer based in Portland, Oregon. We feature two stories by Gallagher in this episode, each framed by music. This next one warrants some context.

On February 24, 2022, Russian military forces launched a full-scale invasion of Mariupol, a city in southeastern Ukraine. Three months later, May 20th, the last Ukraine soldiers defending the city surrendered.

Mariupol was devastated by Russian bombing, artillery, and rocket attacks.

The Red Cross called the situation "apocalyptic." The Ukraine government said nearly 95% of the city's residential infrastructure was destroyed, and approximately 25,000 civilians were killed.

Daniel Truschov, a young composer living in Vancouver, Washington, was inspired to offer a musical memorial to Mariupol. He composed a three movement string quartet entitled "The Ruins of Mariupol."

The premiere performance of Truschov's work was offered in May 2024. Marty Gallagher was there to record the performance and has an interesting story, beginning with an interview with Daniel Truschov. Let's listen now.

#### TRUSCHOV INTERVIEW

**MUSIC: UP, ESTABLISH, DUCKS UNDER  
THE FOLLOWING**

GALLAGHER

There were two concerts in mid-May 2024 in Vancouver, Washington, featuring the Vancouver Master Choral, singers from the Portland Gay Men's Choir and Vancouver High School Choirs, and an orchestra of various musicians in southwest Washington, and it featured soloist singers. In all, 140 performers were on stage. These events were directed by Jana Hart and performed at the beautiful Skyview High School Theater in Vancouver, Washington.

**MUSIC: FADE UP, HOLD, THEN OUT**

GALLAGHER One of the pieces performed at these events was the world premiere of a three-movement string quartet composed by Vancouver resident Daniel Truschov, entitled "The Ruins of Mariupol."

**MUSIC: UP, SAMPLE FROM STRING**

**QUARTET, DUCK UNDER THE FOLLOWING**

GALLAGHER Today is Monday, July 1st, 2024, and I'm Marty Gallagher.

I'm joined now by Mr. Truschov in his home, [to] talk about his music and the influences that formed his work. Welcome Daniel Truschov.

TRUSCHOV Well, thank you for having me.

GALLAGHER I'm very interested in this piece of music, "The Ruins of Mariupol," and I'm very interested in the fact that you are a Vancouver, Washington resident. How long have you lived here?

TRUSCHOV I moved here in August of last year.

GALLAGHER From where?

TRUSCHOV From central Pennsylvania. State College. That's where the main campus of Penn State is located.

GALLAGHER Let's talk about your music a little bit. Can you tell me the genesis of your work in this music? How did the idea begin?

**MUSIC: FADE UP, THEN DUCK UNDER THE  
FOLLOWING**

TRUSCHOV

So when I encountered the images of the destroyed city of Mariupol after the invasion of Ukraine, ahh, by Russia. I was struck by the images of destruction. It looked like a nuclear wasteland and just . . . because the Russian forces, they aren't able to, you know, fully conquer these cities and aren't skilled in urban warfare, so all they can do is just destroy the city with artillery and then just kind of claim victory on these ruins and just seeing the destruction and just the emptiness of the space and looking at Soviet legacy that is haunting us because this whole conflict in this issue sort of arises from the legacy of the Soviet past and so seeing those images of apartments in destruction and emptiness had a strong effect on me and that was sort of the genesis of the piece.

**MUSIC: OUT**

GALLAGHER

How long before you actually sat down to put pencil to paper between the times that you saw these images and the time that you actually wanted to start writing music?

TRUSCHOV

Well, I think approximately a few weeks of just kind of processing what was going on and having a . . . certain sensation or feeling of what I wanted to express, uhmm, because I already had certain musical influences that I was

thinking about and you know, maybe I had certain general ideas. But I was really processing what my reaction to this tragedy was.

~~MUSIC: FADE UP, THEN DUCK UNDER THE FOLLOWING.~~

GALLAGHER What genre did you want to compose in?

TRUSCHOV Sure. I think The greatest influence on this piece is ahmm . . . Soviet composer Dmitri Shostakovich. Ahmm . . . One element of his music is that he was in a sense a musical chronicler of history. So he captured these tragedies of the 20th century in sound, almost kind of telling history as it is, ~~so to speak, in his symphonies. For example, his 11th Symphony describing the events of the 1905 revolution, and when, you know, the Russian people were traveling hundreds of kilometers to come to the capital to state their demands to the Tsar, and instead of the Tsar listening to them, it was a great mess.~~

~~MUSIC: UP FULL FOR EMPHASIS, CONTINUE TO END OF SELECTION, THEN OUT~~

TRUSCHOV History in music, and that greatly influenced me and I wanted to capture this historic event and its magnitude and its tragedy and sound in a similar way to him.

GALLAGHER

Talk a little bit about dissonance. There . . . this is not a... what you would call an easy listening, comforting, pretty piece. This has got some real dramatic parts in it. So what were you aiming at there?

MUSIC: FADE UP, THEN DUCK UNDER THE FOLLOWING.

TRUSCHOV

Well. I think ahh big elements of the music of the post-World War period, sort of what we call as modernistic music or avant-garde music, is that they used dissonance and ahh . . . in a very powerful way to describe uhhh . . . this great tragedy and almost like we are undeserving of beauty, in a sense. How I try to use this dissonance, I mean, in my music I'm still kind of following the pattern of traditional music, and it is still quite melodic and uhhh follows the contour of 19th century music, but in certain moments I utilize this very chaotic and pungent dissonances in modernistic techniques to describe the anxiety of the war, like in the first movement, those chords at the end. They are kind of maybe reminiscent a little bit of the final movement of the Rite of Spring, Stravinsky, when you have, you know, the Virgin dancing before her death and she's awaiting her death and so you have this almost twitching, BA BOM, BA BOM, and so I tried to capture that same effect and apply it to the anxiety.

MUSIC: FADE OUT

GALLAGHER Why three movements?

TRUSCHOV I think it's quite symbolic for me as a Christian, just the trinity, I like, there's a certain fullness to it, and that's why I decided on three movements.

GALLAGHER And why a string quartet?

TRUSCHOV I think the main reason why I chose string quartet is that my main background musically is choral music, and this for me is the first instrumental piece that I've ever written, and so I tried to find an instrumental genre that would most closely resemble choral music.

GALLAGHER So you're talking about soprano, alto, tenor, bass, as violin, violin, viola, cello.

TRUSCHOV Correct.

GALLAGHER While you were composing, were you spending more time on craft, or were you spending more time on emotion?

TRUSCHOV I think a bit of both, and uhmm I think this is a balance that every composer tries to strike. In some sense you have to capture . . . Oh! any artist I'd say . . . you have to capture the chaotic energy of inspiration and at the same time you have to take those ideas then and craft them into something that could be absorbed and has its logic and has its beauty of form, so to speak, and so I'd have moments of chaotic inspiration

and trying to capture what it is I'm truly feeling, and so those would be the certain motifs or melodies or main ideas. But then after a period of reflection, I'd come back and try to utilize certain techniques to develop those ideas.

**MUSIC: FADES UP AND CONTINUES UNDER THE FOLLOWING**

TRUSCHOV

Whether like in the first movements, I made the first portion almost like a fugue-like, canon-like structure with a theme that repeats in each voice and then, you know, counter themes that layer on top and having this, you know, contrapuntal fugue-like structure. Or, you know, in other movements, like the third movement, there's that main rhythm or main motif melody and the whole piece is based upon that.

**MUSIC: OUT**

GALLAGHER

Did you have to labor over this or did the song write itself?

TRUSCHOV

I think for the most part it wrote itself. Uhhh, it truly was an inspired piece. I did have certain, you know, things that I wanted to use, techniques I wanted to utilize or sounds or, you know, there is a certain technical element to it. Like for example, it was a conscious decision . . .

MUSIC: IN, CONTINUE UNDER THE  
FOLLOWING

TRUSCHOV . . . to use those dissonant, chaotic chords at the end of the first movement. Like I was describing kind of the similarity to Stravinsky in the final movement. Or, you know, that I wanted to utilize . . . Ahh like in the second movement, I ahh created polyphony by layering a theme upon itself, so usually when you're writing counterpoint you would have a theme and then you would craft a counter theme that would work with that theme, but sometimes you could create such a theme that you could, the theme itself could be a counter theme to it.

GALLAGHER Have you had people come up to you and say, "How long did it take you to write this?"

TRUSCHOV Yeah, I've had this question.

GALLAGHER So could you answer this question?

TRUSCHOV I'd say in total probably a month or so.

GALLAGHER When you compose, do you compose on paper? Do you compose on computer?

TRUSCHOV Mostly I do it in computer software. I mean, I use the free software *MuseScore*, same musical staff, just that it's digitally. I mean, I do work on the piano, you know, since playing on the piano, since childhood a lot of times you can distill your ideas, broaden it,

and it is, sometimes improvisation works as well. But I like thinking on the page more so.

GALLAGHER How do you listen to it so that you know it's going to work? Is that in your head or do you play it on piano and see how the chords work and how the counterpoint works?

TRUSCHOV Ahh . . . I do play it, but one of the positives of the software is that you are able to play and it actually plays it in a decent sound of the instruments themselves, especially you know with recent updates in *MuseScore*. They actually have very good sound templates, and a lot of times it is a very useful tool.

GALLAGHER How do you go about finding players who are willing to work on an original piece of music in this day and age with the music industry the way that it is?

TRUSCHOV Well, that was a great worry for me in general. You know, I didn't think I'd come to this place where, you know, I'd have my music performed by professional musicians but through Jana Hart and then also the director of the orchestra of the Vancouver Master Choral, Victoria Roche, reached out to her and she recommended several musicians and I reached out and provided a score and also an audio file. How about we just do a reading of it just to see how it works for the concert when Jana Hart suggested

to have this work performed or premiered.

GALLAGHER Where did you rehearse?

TRUSCHOV Umm . . . In the First Presbyterian Church ahh in Vancouver. That is the same church where we rehearse with the Master Choral.

GALLAGHER How would you describe like the classical music scene in Vancouver? This was a hundred and forty people on the stage.

**MUSIC: FADE IN AND CONTINUE UNDER THE FOLLOWING.**

GALLAGHER This was a sizable undertaking. How do you explain that?

TRUSCHOV I'd say that this area is actually quite musical and I'd say very much a choral culture. You know, I can't speak too much to the area as I am a new resident and I'm just ingesting what's going on, but based on what I've seen, a big player in this is the very strong high school music programs. Like Skyview High School, I believe, actually earned top music program in the country, or, top ten, something like that, and so there, you know, you have all these young musicians coming out of the high school choirs, and let's say even if they don't major in music, ahh but they kind of continue to develop musically while they're in college, singing in college

choirs, and in general, this is a very choral area. I mean, I'd like to remind that the well-known composer, Morten Lauritsen, actually is from Vancouver, and I think there is something to that.

~~GALLAGHER Are you going to record this piece and put it out for sale?~~

~~TRUSCHOV I would like to. I don't necessarily have the means to record it professionally yet, or haven't met the right people, but that is my intention.~~

GALLAGHER Let's get into how you got into music, what influenced you, what got you started, were there particular people in your life?

TRUSCHOV Sure, I think that my musical beginnings began in the home because my . . . both of my parents sang in the church choir and my mother was a soloist, ahh soprano soloist in the church choir, and I'd say in general me coming from the kind of Russian-speaking Protestant community it is a very musical culture that we have and being immersed in that from childhood is what brought me to music.

~~MGALLAGHER And this was Russian Baptist in Pittsburgh?~~

~~TRUSCHOV In State College.~~

~~GALLAGHER In State College.~~

~~TRUSCHOV Yes.~~

GALLAGHER So what have you found in that community here in Vancouver?

TRUSCHOV I'd say it's a much larger community here in the Vancouver, Portland area than the East Coast. Ahh Most of the immigration of Russian-speaking Protestants, whether they're Baptist, Pentecostal, different denominations, came in the late 80s, early 90s under refugee status from the Soviet Union, and most came on the West Coast. You know, you have very large community in Sacramento, California, and here, Vancouver, Portland, and Seattle area. I'd say that is kind of the main area, and you have dozens of churches.

GALLAGHER What do you think would be the Russian response to your piece right now? "The Ruins of Mariupol."

TRUSCHOV I'd say that most would recognize it as a continuation. Well, if they're familiar with the line of music of Shostakovich and these composers, they would say it is kind of a continuation of that tradition of capturing the tragedies of your people, sort of this kinship with your people, because this war, in a sense, is not your typical war in that it does feel like a revolution because there is a strong cultural tie between Russians and Ukrainians, a strong tie, and these are very similar people. You know, one in three Russians has a family member that lives in Ukraine. So it almost feels like a brother's war and that's why I think

that on either side they would see this as an expression of this tragedy of a brother's war.

GALLAGHER What would you like people to take away from this? When they listen to your music, what would you like them to experience?

TRUSCHOV I think that the main thing I try, I'm trying to capture is . . . ahmm . . . the magnitude, the historical magnitude of this tragedy. That it is something that is going to change the course of history and almost kind of offer our prayer and ahmm accept this tragedy as it is, but recognize the magnitude and significance of it.

GALLAGHER Magnitude and significance are provocative words. You're going toward a more formal classical piece as opposed to a folk song.

TRUSCHOV Yes, I'd say it is following this line of classical Russian music, but that's why I don't necessarily like the term "classical" and each period has what we call classical music and folk or popular music.

GALLAGHER And you said earlier you saw some parallels with what was going on today. Can you talk a little bit about that? What kinds of things do you see going along?

TRUSCHOV In the 1960s and 1970s in U.S. society when you had a questioning of legitimacy of certain narratives and sort of even questioning, you know, morality or questioning the old way of things or questioning the legitimacy of the state or legitimacy, you know, with the Vietnam War and in general kind of trying to build a new, new archetypes or questioning normality itself, let's say, in that deconstruction, there is a question of what is that previous common ground morality? What is that replaced with? You know, it, it makes sense, you know, maybe there were certain rigid ideas that needed to be confronted or uhmm some things need to be reformed and we need to adjust, but just being in deconstructing mode isn't productive too. Maybe there is that period of deconstruction but then we need to build something. But what I feel many people, they're directionless. They don't have a concrete religious ideal or in general an ideal. It's just this mode of deconstruction, and that's what happened in the Russian Revolution.

GALLAGHER So as you progress in your musical career, do you want to provide a path in terms of the rebuilding of philosophy . . . a general philosophy . . .

TRUSCHOV A consensus?

GALLAGHER A consensus, thank you.

TRUSCHOV I mean that is a very big question. I think it's So, looking at our society

and the polarization of our society that's unprecedented in recent history, I think that trying to find this moral consensus is definitely a big question.

GALLAGHER We're going to come back to you in 25 years and see what you have to say about it.

TRUSCHOV Yes.

GALLAGHER Thank you very much for this opportunity. I really appreciate it.

TRUSCHOV I appreciate it as well.

"THE RUINS OF MARIUPOL" COMPLETE PERFORMANCE

GALLAGHER The following is the complete string quartet by Daniel Truschov, "The Ruins of Mariupol." The string quartet is performed by Tatiana Kolchanova on violin 1, Joy Phabos on violin 2, Amanda Lawrence on viola, and Elizabeth Gay on cello.

**MUSIC: CONCERT RECORDING. ENDS WITH APPLAUSE.**

MARTY GALLAGHER We leave you with some music from this well attended and beautifully performed event celebrating seventy five years of the Vancouver Master Choral. These are the final minutes of "Gloria" by Francis Poulenc conducted by Jana Hart and performed before a live audience in Vancouver, Washington.

**MUSIC: SAMPLE FROM "GLORIA," ENDS  
IN APPLAUSE**

**THE RIR BREAK**

HOST Re-Imagined Radio is a program about sound-based storytelling. Each episode explores how Voice, Music, and Sound Effects can engage your listening imagination and promote storytelling. Like this . . .

**SFX: RE-IMAGINED RADIO AUDIO  
TRAILER**

HOST More information is available at our website--reimaginedradio DOT fm.

**MUSIC: RIR THEME, ESTABLISH, THEN  
DUCK UNDER THE FOLLOWING**

**MARTY GALLAGHER'S CLOSE**

GALLAGHER This brings us to the conclusion of my program about storytelling with sound. I invite you to listen to the sounds around you. We take it for granted, but every day, every moment, we're surrounded by a tapestry of sound that is a living, breathing thing, the story inside a story of our daily lives. Keep listening.

**HOST CREDITS/CLOSE**

HOST This is Re-Imagined Radio. Our episode is "Waters and Ruins," produced by Martin J. Gallagher as part of our Guest

Producer series. Music for "The Ruins of Mariupol" composed by Daniel Truschov.

"And the Waters" written by William (Sam) Gregory. Music and voice by Marty Gallagher.

Marty's narration written with Rob Canon.

Sound Design and post-production by Marc Rose.

Graphic design by Holly Slocum with Evan Leyden.

Social Media by Rylan Eisenhauer.

Support comes from KXRW-FM (Vancouver, Washington), KXRY-FM (Portland, Oregon), KMWV-FM (Salem, Oregon), and the Electronic Literature Lab at Washington State University Vancouver.

Episodes are archived at our website, reimagedradio DOT fm.

Podcasts are available from the major distribution platforms.

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You can contact us through our email account: info@reimaginedradio.fm. That's "info" AT sign "reimaginedradio" all one word DOT "FM." We look forward to

hearing from you and learning what you think of our program.

Re-Imagined Radio honors the diversity of listeners and does not discriminate based on race, color, national origin, religion, age, disability, sexual orientation, or gender identity of your ears. As best possible we provide scripts with each episode so that listeners with different hearing abilities and/or listening needs can follow along. We acknowledge the debt we owe to previous and contemporary radio artists and hope our curation and stewardship of their artifacts and efforts demonstrates our sincerity.

This is John Barber, producer and host. Thank you for listening.

MUSIC: RIR THEME UP, THEN DUCK  
UNDER THE FOLLOWING

ANNOUNCER CLOSE

ANNOUNCER

This is a production of Re-Imagined  
Radio. To learn more, visit our website,  
reimaginedradio (all one word, no  
punctuation) DOT fm.

Please join us for another episode of  
Re-Imagined Radio as we continue our  
exploration of sound-based storytelling.

MUSIC: RIR THEME UP, AND TO END.