



REGINA
SYMPHONY
ORCHESTRA

Gordon Gerrard
Music Director

2021
2022
SEASON

ISSUE THREE

ENCORE



BRITTEN & BEETHOVEN
Chamber at Government House Series

KORNDORF & SCHUBERT
Classics at the Cathedral Series

PROKOFIEV QUINTET
Chamber at the Cathedral Series

WELCOME TO THE 2021-2022 RSO SEASON



Photo: Chris Graham

Welcome back! After a long period of silence, your Regina Symphony Orchestra is thrilled to return to what we do best—making music for you.

Over the past 18 months, we all have largely been deprived of the chance be in the same room with each other. The connections we forge between us are what make our community stronger, and the RSO cherishes its place in helping to strengthen these connections. Music is the best way we know to create a space for open dialogue, shared conversation, and for the exchange of important ideas. The 2021-22 season has been designed to do just this. We have taken the opportunity to reflect on our traditions, to make some exciting changes and to come back with a renewed sense of purpose. I hope you will find things in this season that reawaken your imagination, inspire your enthusiasm and challenge your ideas of what can be expressed by a symphony orchestra.

This has been a difficult time for the musicians of the RSO, as I'm sure it has been for many of you. I know I speak for all of my colleagues on the stage when I say that we are overjoyed to be able to share with you again. I hope you will take every opportunity you can find to get to know these wonderful musicians. They—along with you—make our community a richer place.

Yours very fondly,

Gordon Gerrard

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GORDON GERRARD

MUSIC DIRECTOR

Conductor Gordon Gerrard is among the new generation of music directors changing how orchestras work in Canada. Currently in his sixth season leading the Regina Symphony Orchestra, Gordon has distinguished himself as a leader in innovative and inclusionary programming. Trained first as a pianist and subsequently as a specialist in operatic repertoire, he brings a fresh perspective to the podium that has endeared him to audiences and musicians alike.

After an international search, Gordon was appointed Music Director of the Regina Symphony Orchestra, where he has taken bold steps reimagining the orchestra's programming, including its *Forward Currents Festival* dedicated to social change and community engagement. He was the Associate Conductor of the Vancouver Symphony Orchestra for four seasons and Resident Conductor of Calgary Opera from 2007-2011. He has returned to Calgary Opera to lead productions of *La Bohème*, *Roméo et Juliette*, *Die Fledermaus*, *Lakmé* and the Canadian premiere of Mark Adamo's *Little Women*, which was recorded for

national broadcast on CBC's Saturday Afternoon at the Opera. In 2019, Gordon made his debut with Edmonton Opera leading the western Canadian premiere of Rossini's *Le Comte Ory*. Gordon has made appearances with many of Canada's leading orchestras, including Toronto, Kitchener-Waterloo, and Victoria. He has worked regularly with the National Ballet of Canada, and in 2016, he made his European debut at *Kammeroper Schloss Rheinsburg* in Germany.

Gordon is a passionate and gifted educator. He demonstrates his commitment to education through his regular work with the young artists at Calgary Opera, the Atelier Lyrique de l'Opéra de Montréal and has spent many seasons working with students at the Banff Centre, Opera Nuova (Edmonton), UBC Opera (Vancouver) and Opera McGill (Montréal) and the Glenn Gould School in Toronto. This season sees Gordon returning to the Victoria Symphony, UBC Opera in Vancouver for Mozart's *Le Nozze di Figaro* and to Calgary Opera for *La Traviata*.

LAND ACKNOWLEDGEMENT

The Regina Symphony Orchestra acknowledges that we are on Treaty 4 Territory, which is the traditional territory of the Cree, Saulteaux, Dakota, Nakoda, and Lakota Peoples, and the homeland of the Métis. In the spirit of reconciliation and collaboration, we commit to moving forward in partnership with the Indigenous people who live here and across Canada.

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VIOLIN 1

Christian Robinson, Concertmaster✱
Carmen Constantinescu, Assistant
Concertmaster✱

Katie Gannon
Carmelle Pretzlaw
Elizabeth Stirr
Rudolf Sternadel
Karley Parovsky

VIOLIN 2

Heng-Han Hou✱◆
David Johnson•
Beatrice Hodgkins
Jeff Looyzen
Bridget Alexander
Resa Fiorante
Virginia Hector

VIOLA

Jonathan Ward✱◆
Megan Zak•
Jonathan Achtzehner
Eleanor Hector - leave
Rudolf Sternadel

CELLO

Simon Fryer✱◆
Amelia Borton•
Catherine Folstad
Jeanie Kim – on leave
Joel MacDonald
Catherine McLellan

BASS

Christopher Jones✱◆
Curtis Scheschuk•

FLUTE

Marie-Noelle Berthelet✱◆
Tara Semple•

OBOE

Tamsin Johnston✱◆
Wing Lok Soo•

CLARINET

Hyon Suk Kim✱◆
Timothy Yung•
Shawn Earle

BASSOON

Anna Norris✱◆
Jennifer Tenford•

HORN

Richard Burdick✱◆
Alison Cushway
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Lyle Buddecke

TROMBONE

David Dick◆
Jeremy Drotar•
Shaun Poisson-Fast

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TIMPANI

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Cécile Denis◆

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BRITTEN & BEETHOVEN

**Regina Symphony
Chamber Players**

**Saturday, October 23, 2021
Government House
2 pm and 7:30 pm**

BRITTEN Phantasy Quartet Op. 2

SIBELIUS En Saga

SAPIEYEVSKI Arioso for Trumpet
and Woodwind Quintet

BEETHOVEN String Quartet, No 2 in
G major Op. 18 No. 2



Photo: Chris Graham

PROGRAM NOTES

BRITTEN & BEETHOVEN

At seventeen, British composer Benjamin Britten won a scholarship to study at the Royal College of Music. Despite his hatred for Gresham's School, which he had previously been attending, he found himself reluctant to leave when the time came: "I am terribly sorry to leave such boys as these," he wrote. "I didn't think I should be so sorry to leave."

Although trading in public-school bullying and corporal punishment for a comprehensive musical education perhaps ought to have left him wildly grateful, he soon adjusted to his circumstances and found aspects to object to. His RCM classmates were "amateurish and folksy," and his teachers valued his technical brilliance too little, to the point of mistrusting it. Fortunately, at the RCM Britten had access to not just the academic opportunities of the school but also the wider cultural life of London. He took advantage of the many opportunities to attend concerts, and became known by many of the important performers working in the city.

One such performer was oboist Léon Goossens. Goossens was in many ways Britten's opposite; whereas Britten had received a comprehensive education and made his way into music through force of will, Goossens had been born into a family of musicians, and even had his instrument picked out for him by his father. By the time the young Britten decided to dedicate a piece of chamber music to him, Goossens was considered one of the best oboists in the world: an Italian oboist, upon hearing him play in the Covent Garden Orchestra, said "I am

willing to break my instrument over my knee after listening to such perfection." He was also an innovator, whose legacy can be heard in every North American woodwind performance to this day: he developed the practice of using vibrato on the oboe, despite the strenuous objections of the older generation of players who insisted that vibrato had no place in woodwind playing at all.

Britten's *Phantasy Quartet* is one of the many twentieth-century oboe works dedicated to Goossens, who nearly single-handedly elevated the status of the oboe to solo instrument, both with his propensity to inspire composers to write for him, and his habit of commissioning them for new works on the off-chance that they were not immediately forthcoming. "There is no musician of our time whose genius has had so radical an effect upon the status and fortunes of his chosen instrument," wrote the music critic of the *London Observer*. Although the *Phantasy Quartet* was an early effort for Britten-- his Op. 2, written in his second year of the study at the RCM-- Goossens loved the carefully crafted, perfectly symmetrical 15-minute fantasy. He chose to premiere it on a BBC broadcast, and then brought it to Florence to play at the annual festival of the International Society of Contemporary Music; where Britten received the first international acclaim of his blossoming career.

PROGRAM NOTES

BRITTEN & BEETHOVEN CONTINUED

JEAN SIBELIUS *EN SAGA*

Jean Sibelius is habitually referred to as Finland's greatest composer. But to give the title to a single individual is to obscure the truth, which is that success on the revolutionary level that Sibelius achieved is not an individual endeavour but more commonly, at the very least, a joint one. In this case it was the friendship, and occasionally enmity, of Jean Sibelius and Robert Kajanus that was the driving force behind the development of Finnish orchestral music.

Sibelius and Kajanus first met not in Finland, but in Berlin. Kajanus, both composer and conductor, was conducting his own work *Aino* with the Berlin Philharmonic. *Aino* is a tone poem for orchestra and male chorus, with the chorus singing words from the *Kalevala*--the Finnish poetic epic which Sibelius eventually used as inspiration for twelve different works over the course of his career. Back in Finland, the two began working together in several capacities; first with Sibelius teaching under Kajanus at his conducting school, and then Kajanus acting as the principal champion, conductor and interpreter of Sibelius' music. They fell out for a while due to a squabble over a teaching post, and then reunited; finally, in the 1930s, Kajanus embarked on a massive recording project of all of Sibelius' symphonies, on the composer's insistence. Only his death prevented him from finishing the cycle.

It is unsurprising, then, that the tone poem *En Saga* was a suggestion of Kajanus'. Relatively early in their association, he asked Sibelius for an

orchestral tone poem that would not make "too great demands on the powers of concentration and comprehension" of the audience. Sibelius, who shared Kajanus's interest in Finnish history, folklore and independence, is mainly known for tone poems with programmatic themes; *En Saga* is the only one that has no story attached. Instead, Sibelius appears to have re-worked a previously written piece of chamber music into an orchestral work. The original version of *En Saga*, probably a septet or octet, has never been found; however, the tone poem was sized down for septet by Gregory Barrett, in an attempt to reconstruct how the original may have sounded.

Although the title, translating to "a fairytale," suggests that there may be a hidden program behind the work, Sibelius rejected the idea of superimposing a story on it, while simultaneously hinting that for those seeking to find the true shape of his mind, this haunting, adventurous piece may be the place to look: "*En saga* is the expression of a state of mind," he wrote enigmatically. "I had undergone a number of painful experiences at the time, and in no other work have I revealed myself so completely."

JERZY SAPIEYEVSKI *ARIOSO*

Jerzy Sapieyevski is a pianist, composer and academic whose interest in uniting styles of music and genres of art has led to collaborations across many of the barriers usually erected around Western art music. He has worked with the blending of classical and popular music into "sound sculptures," been guest

PROGRAM NOTES

BRITTEN & BEETHOVEN CONTINUED

lecturer on Cultural Diplomacy at the Foreign Service Institute, and created the American Song Club to shed new light on the songs that shaped the American consciousness. His *Arioso* for trumpet and woodwind quintet was commissioned by the American Trumpet Guild.

LUDWIG VAN BEETHOVEN STRING QUARTET OP.18, NO. 2

In November 1792, 22-year-old Ludwig van Beethoven left his hometown of Bonn for Vienna, with the arrangement of a scholarship for him by Count Ferdinand von Waldstein. Waldstein was a competent amateur actor and musician, and a less-than-competent amateur militarist; he once raised an entire regiment, called Waldstein's Light Infantry, with the goal of definitively defeating the French during the War of the First Coalition. Waldstein's Light Infantry never fought any Frenchmen, but they did help put out a fire in a biscuit factory on the Isle of Wight.

His patronage of Beethoven was better-considered, and bore more fruit. He recognized Beethoven's skill early and sent him off to Vienna with the arrangement that the young composer would study with Franz Josef Haydn. Before Beethoven left, Waldstein wrote a now-famous entry in the young man's friendship book, summarizing his ambitions for Beethoven in the wake of Mozart's death: "Dear Beethoven! You go to realize a longdesired wish: the genius of Mozart is still in mourning and weeps for the death of its disciple. By incessant application, receive Mozart's spirit from Haydn's hands."

A tall order for a young composer; but one that today, it would be most reasonable to agree that he not only met, but surpassed significantly. Beethoven would not be content to merely receive Mozart's spirit; he had a spirit of his own. However, he did first fulfill admirably the wishes of his first patron, by producing, between 1798 and 1800, a set of six string quartets that demonstrated his mastery of the classical string quartet as developed by Mozart and Haydn. All six quartets were commissioned by a new patron, Joseph Franz von Lobkowitz, who also commissioned Haydn's last string quartets. "This Prince was as kindhearted as a child and the most foolish music enthusiast," wrote a friend of Beethoven's new patron. "He played music from dusk to dawn and spent a fortune on musicians. Innumerable musicians gathered in his house, whom he treated regally."

The pleasant nature of Lobkowitz' regard for his musicians is clear in all six quartets, but especially the 2nd, which earned the German nickname *Komplimentier-Quartett*: "the quartet of bows and curtsies," a nickname also given to one of Haydn's quartets; a fitting homage from Beethoven to his teacher, friend, and mentor.

Program notes by Anna Norris

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KORNDORF & SCHUBERT

KS

Gordon Gerrard, conductor
Holy Rosary Cathedral

Friday, November 5, 2021

7:30 pm

Saturday, November 6, 2021

2 pm & 7:30 pm

KORNDORF: The Smile of Maud Lewis

SCHUBERT: Symphony in C major,
D.944 (The Great C major)

FUNG: Prayer

CLASSICS AT THE CATHEDRAL

Photo: Chris Graham

PROGRAM NOTES

KORNDORF & SCHUBERT

NIKOLAI KORNDORF THE SMILE OF MAUD LEWIS

In 1991, composer Nikolai Korndorf arrived in Vancouver from Moscow and immediately set to work. Having written all of academically tonal, atonal, and minimalist music in Russia, he turned to new horizons: adding electroacoustic music to his repertoire, and delving into the artistic traditions of his new country. Discovering the art of Maud Lewis was one of the most important cultural experiences of his new country. "First, I was fascinated by her art," Korndorf said. "Simple, ingenuous, but very cordial, open-hearted, moving, gentle and full of light. Second, I was struck by the circumstances of her very hard and unhappy life. It seemed that everything was against her. But in spite of that, her art was full of belief in love and it inhales optimism and light. And the third thing, I was enchanted by her smile. In spite of her specific facial features - she did not have the lower jaw - her smile was full of gentleness and affability."

Maud Lewis' life was indeed hard and unhappy, and the eventual popularity of her art did little to ease her material circumstances during her lifetime. Her husband, whom she met when she responded to his ad for a housekeeper and married three weeks later, supported her art, but more out of financial considerations than artistic ones. He haggled over prices with customers while removing the batteries from the home radio, so that Lewis couldn't run them down by listening to music while she worked. When she died, he tried to keep capitalizing on her by producing forgeries of her art, which was suddenly quite valuable. Although Lewis' life was a strange one and the issues surrounding the exploitation of disabled artists and workers that her story brings to light are

by no means simple, her art is both simple-looking and deceptively well-constructed. Likewise, Korndorf's musical depiction of her is careful with meticulous simplicity. It begins with an imitation of East Coast fiddling, the area of Canada where Lewis spent her life and is still best-known. Korndorf's experience in the style of minimalism then takes on a direct correlation with the music; although Lewis' art is simple and repetitive in its colours and themes, it has the effect of changing perception with each repeated viewing. Korndorf's aim was always to "to create monumentalism and sound colour," a goal that aligns perfectly with a style of art where colour is paramount and simple objects become monumental.

"There is a saying that a smile is the mirror of the soul," said Korndorf at the premiere of the work, which turned out to be one of his last. "If indeed it is true, Maud Lewis's smile, and her art alike, showed that she possessed a lofty, beautiful and rich soul, and therefore I called my piece this name."

SCHUBERT: SYMPHONY IN C MAJOR, D.944 (THE GREAT C MAJOR)

Franz Schubert's music and his "Great" symphony are a testament to the power of friendship. Although when it comes to producing music, no man is an island and every man a piece of the continent, Schubert was not only artistically and emotionally reliant on his friends, he was also frequently physically and financially reliant on them. For most of his career, Schubert's music was performed mostly in private gatherings known as Schubertiades. The gatherings began as small groups of friends, and the group was tested early on by the trial of being arrested and reprimanded for suspected "revolutionary activities," prompted by the

PROGRAM NOTES

KORNDORF & SCHUBERT CONTINUED

highly suspicious practice of being young men gathering in private homes. As Schubert's reputation grew, Schubertiades that did not directly involve him started up, and today the word is used to refer to concerts or festivals that focus on his music.

(The question of whether Schubert's circle of friends were also lovers is a topic of constant speculation in musicological circles; with biographer Peter Ostwald describing him as "the central figure in a coterie of homosexual and bisexual Viennese artists" to a chorus of, one suspects somewhat pearl-clutching, detractors. Since the question of whether pleasures besides music took place at private gatherings of friends is neither answerable nor relevant to the music, one suspects this line of enquiry is of interest to scholars mainly because speculating on the sex lives of historical figures is, frankly, fun-- thus the inclusion of this aside.)

Despite what we might call "grassroots" support, Schubert had lifelong difficulties with publication. He died in 1828 at 31 years old, either of typhoid, syphilis, or mercury poisoning, as mercury was the customary treatment for syphilis at the time. At the time of his death, none of his symphonies had been published. Not only that, but some had also been written entirely in secret, and even his friends were unaware of when he had written them (and, in the case of the symphony dubbed "Unfinished," why he had stopped.) For that reason, the chronological numbering of symphonies that we apply to nearly every composer, leaves us hopelessly confused with Schubert; the symphony in C major, discovered in Schubert's brother's house by Robert Schumann, has been variously called No. 7, No. 8, No. 9, and No. 10. To avoid

confusion, it is usual to call it simply by its title: The Great.

The moniker applies both qualitatively and quantitatively. Clocking in between forty-five minutes and an hour, it is longer than any proper Classical symphony; but its format is also large-scale enough that it is only in the context of massive works by Bruckner or Mahler (or indeed Beethoven, whose Ninth Schubert he may have heard, or may have narrowly missed) that we can recognize not a bloated Classical work, but the bleeding edge of avant-garde Romanticism.

Program notes by Anna Norris

FUNG: PRAYER

Prayer is, in essence, an aberration, for under no other circumstance in the past (or probably in the future) have I worn my heart on my sleeve as transparently as I have with this piece. In times of crisis and peril, we have but the reliance of faith - from the profound faith in humanity, faith in love, and faith that we will persevere and get through this with dignity, to the mundane faith that I would complete the piece within the extraordinary conditions that faced me, with a young child at home 24/7, a bronchial infection, and a very tight timeline (ultimately, a matter of days) to complete the piece in a manner feasible for COVID remote performance requirements. In the end, I chose a chant from my composer heroine Hildegard von Bingen as inspiration for my prayer. It goes:

*O Shepherd of our souls, O primal voice,
whose call created all of us; Now hear our
plea to thee, to thee, and deign to free us
from our miseries and feebleness.*

Notes by Vivian Fung

PROKOFIEV QUINTET

**Regina Symphony
Chamber Players
Holy Rosary Cathedral**

**Saturday, December 4, 2021
2 pm & 7:30 pm**

**PROKOFIEV: Quintet in g minor,
Op. 39**

PIAZZOLLA: Tango Ballet

**VILLA-LOBOS: Quintet In The
Form Of A Choros**

BERWALD: Grand Septet



Photo: Chris Graham

PROGRAM NOTES

PROKOFIEV QUINTET

Sergei Prokofiev was a dancer's best friend and worst nightmare. Although he wrote eight ballets, they were often plagued by a simple problem: they were too hard to dance to. His ballet *Romeo and Juliet* went through endless rounds of edits where the dancers and choreographers of Moscow's Bolshoi painstakingly encouraged him to make the work danceable and was eventually a success.

In 1924, Prokofiev had recently moved to France, and was penniless. He accepted a commission for a ballet from Boris Romanov, a Russian living in Germany, who hoped to create a ballet company that was "new and wholly dedicated to the propaganda of Russian art." Prokofiev, who would eventually abandon France and return to the USSR, was an obvious choice of composer. The troupe was small and could only tour with five musicians, so Prokofiev proposed an unusual combination: a quintet of oboe, clarinet, violin, viola, and double bass.

Prokofiev wrote for them a work titled *Trapèze*, a celebration of Paris' circus scene. Although many countries have strong histories of circus art-- Russian and Chinese acrobatic traditions being some of the most accomplished-- it is Parisian circus that gives us the paradigm (best known in the mainstream from the Quebecois *Cirque du Soleil*) of circus as potentially avant-garde modern art. *Trapèze* was a scene from the lives of circus performers, who would have been well-known as an archetype to listeners;

however, Prokofiev didn't put much more thought into the physical aspects of the performance than that. Instead, he later wrote that "it served me as a pretext for composing a chamber piece that could be performed as pure music."

"Pure music" wasn't quite what Romanov needed. When the score arrived, he made several requests to edit it and delayed the start of rehearsals for nearly a year. When the company finally got on the road, they managed a single tour of Italy before going broke and disbanding. The full score to the ballet was lost, and only reconstructed in 2002. It was no problem for Prokofiev, who perhaps anticipated something of the sort. He published most of his original music for the ballet as a quintet instead, with six movements that, although not explicitly programmatic, easily evoke the 1920s circus atmosphere that was their genesis.

The music is one of Prokofiev's most radical and surprising works up until this point in his life: full of "wrong" notes that resolve like a magic trick into the line of a melody and rhythms that evoke the shocking twists of an acrobat. The third movement must have confounded Romanov's dancers, as the constant shifting between duple and triple meter makes it impossible to guess where the next emphasis might land. The overall effect is both amusing and somewhat dizzying, bordering on frightening, as Prokofiev as his best always is.

PROGRAM NOTES

PROKOFIEV QUINTET CONTINUED

ASTOR PIAZZOLLA TANGO BALLET FOR STRING QUARTET

Argentine tango is a style of music forged from immigrant history and culture.

Towards the end of the 1800s, in the bars, brothels and working-class neighbourhoods of Buenos Aires, the rural Argentine milóna combined with Andalusian flamenco, Cuban habanera, African candombé, Central European polkas and mazurkas, and Spanish dances into a style of music and dance brimming with both energy and lamentation. Astor Piazzolla, too, was an immigrant: his parents Italian immigrants to Argentina, and he himself subsequently an Argentine immigrant to New York. His childhood was spent in equal measure listening to records of Bach and of tango orchestras that his father had brought with them from Argentina. His career path is clearly impacted by his childhood influences: he became both a master of the bandoneón, an essential instrument in a tango band, and a student of Nadia Boulanger, the venerated teacher of much of the musical avant-garde of the 20th century.

Thus, Piazzolla became something more than the foremost composer of Tango music-- or if not more, at least something other: he developed the style known as "nuevo tango," a marriage of tango with the dissonance of jazz and the counterpoint of his classical training. Not everyone was a fan. In fact, many tango musicians blamed Piazzolla for a decline in popularity of the older style of tango music: "They hated me, they threatened

my life dozens of times," he said. "They waited for me outside my house, two or three of them, and gave me a good beating. They even put a gun at my head once. I was in a radio station doing an interview, and all of a sudden, the door opens and in comes this tango singer with a gun. That's how it was." His troubles weren't limited to other musicians: in the late 60s, even the Argentine military government criticized him for being too avantgarde.

To play his new style of music, Piazzolla needed his own ensemble. He formed the Octeto Buenos Aires in 1955. The octet originally consisted of two bandoneóns, two violins, piano, cello, double bass, and electric guitar. Shortly after putting the ensemble together, he wrote the Tango Ballet for them. The "Ballet" was not strictly for dancing, but intended mainly for the concert hall, it is programmatic telling a prototypical tango storyline of moods rather than events: an introduction, the street, encounter/forgetfulness, cabaret, solitude, and the street again. Not content with the Tango Ballet being performed only by his ensemble, he then transcribed it for both orchestra and string quartet. No matter the opinion of his fellows, Piazzolla's concept of nuevo tango didn't just allow the idioms of modern music to invade the tango-- his tango invaded modern music, as well. "Certain concepts in tango music become intertwined with modern music," he explained of his influence on the classical world. "Bartók, Stravinsky, and

PROGRAM NOTES

PROKOFIEV QUINTET CONTINUED

other composers reminisce to the tune of tango music. This is today's tango, and the tango of the future as well."

Heitor Villa-Lobos Quintet in the Form of a Chôros

An English speaker encountering Heitor Villa-Lobos' Quinteto (em forma de chôros) might intuitively assume that the title translates to "Quintet in the form of a chorus." Since the word "chorus" generally describes a part of a musical work, not the overall form, a work being "in the form of a chorus" has no obvious meaning. In fact, the intuitive translation is entirely wrong. The words "choros" and "chorus" have no relationship to each other, and the fact that Villa-Lobos designated his wind quintet as a Chôros is one of the most important and revealing aspects of the work. The chôro is, according to former Cape Verde Prime Minister José Maria Pereira Neves, "the most authentic manifestation of popular Brazilian music." The Portuguese word choro means crying. Despite, or perhaps in concert with, the name, chôro is often upbeat in nature. Although chôro began as a particular Afro-Brazilian style of playing European concert music, it evolved into a distinct style comprised mostly of improvised music within a framework of the expectations of the genre. The classic arrangement of a chôro group consists of a trio of amateur musicians: a guitar and cavaquinho (a four-stringed instrument smaller than a guitar) providing accompaniment, and a flute playing freely ornamented melodies overtop.

New instruments, such as the Brazilian mandolin and more European classical instruments, were added slowly as the genre gained popularity in the United States. "It is an ironic twist," pointed out ethnomusicologist and guitarist Thomas Garcia, "that great choros were preserved by the very change in popularity and foreign influence which precipitated its decline."

Chôro was not a passing fancy for Villa-Lobos. Although he had a few lessons in composition, he quickly gave up the idea of formal training being his path to musical success; "One foot in the academy and you are changed for the worst!", he declared. Instead, he embarked on a series of journeys around Brazil to absorb his country's musical culture. Some of his stories of that period seem rather dubious; the story of his being captured by cannibals and continuing to compose during the three days before he was supposed to be roasted and eaten, for example, was probably embellished (or just created) to garner publicity in Paris for the music that was supposedly the fruit of his captive labours. (The cannibals supposedly finally let him go in recognition of his musical talent.) But his preoccupation with the structure of the chôro was very real and directed nearly a decade of his life.

From 1920 to 1929, Villa-Lobos composed an entire series of fourteen works explicitly named as parts of a series of Chôros. The quintet, however,

PROGRAM NOTES

PROKOFIEV QUINTET CONTINUED

was not part of them: he says only that the quintet is in the form of a *chôros*, not one in reality. The piece begins in no particular key, then enters a section of quickly changing meters, then relaxes into a section reminiscent of the *modinha*, a Brazilian love song. A rhythmic ostinato builds to the end of the piece.

"Yes, I'm Brazilian – very Brazilian," said Villa-Lobos summarizing his music. "In my music, I let the rivers and seas of this great Brazil sing. I don't put a gag on the tropical exuberance of our forests and our skies, which I intuitively transpose to everything I write."

BERWALD: Grand Septet

"You have true originality, but you will not be a success in your own lifetime," said Franz Liszt once to his friend Franz Berwald. It was not an idle prophecy: Liszt, known for his flamboyant and crowd-pleasing style, had a keen sense of what music and musicians were likely to be commercially successful. Berwald was not one of them. But, as his prediction also implies, Berwald's music has endured and found an audience long after his death. Carl Nielsen, widely regarded as Denmark's preeminent composer, wrote of him in 1911 that "Neither the media, money nor power can damage or benefit good Art. It will always find some simple, decent artists who forge ahead and produce and stand up for their works. In Sweden, you have the finest example of this: Berwald." Like many musicians of his time, music

was a family business for Berwald. His father, a violinist in the Royal Opera Orchestra in Stockholm, taught him violin. His earliest composition lessons, however, were with Édouard Du Puy: a Swiss-born singer, violinist and composer who managed to get himself banished from both Stockholm, where he had tutored Berwald, and Copenhagen, where he next tried to settle, through a series of indiscreet affairs with high-placed women and a loose tongue on the subject of his admiration for Napoleon.

Berwald was more careful than his teacher. He spent the first fifteen years of his career playing violin in the court orchestra, which provided him with both a paycheck and a summer vacation in which to travel and compose. His *Grand Septet* was written in 1828, or at least revised from an earlier version from 1818 that has now been lost. It was his last year of employment with the orchestra; soon after, Berwald received a scholarship from the King to go to Berlin to study counterpoint. Although he presumably learned some counterpoint in Berlin, he also discovered the world outside of music: he became interested in medicine and opened an orthopaedic institute whose devices for physiotherapy were highly successful and popular. When he eventually moved back to Sweden, he ended up managing a glass factory, which he expanded into the sawmill business. At some point in the 1850's, a German music critic found him and asked if he was still a composer;

PROGRAM NOTES

PROKOFIEV QUINTET CONTINUED

Berwald stared at him coldly and replied "No, I am a glass blower." It was not quite the whole truth; he was still composing, and eventually managed to have his opera staged and receive an appointment as a composition professor at the Stockholm Conservatory.

The 1828 Septet was one of the few of his early works that the more worldly Berwald of the glass-factory still considered worthwhile; he instructed his sisters that, other than the Septet and a Serenade, none of his early works should ever be performed again. Scored for the

same instrumentation as Beethoven's Septet, it is nevertheless no imitation; it includes the novel format of enclosing both the slow movement and a scherzo in a single movement, almost in imitation of the slow-fast format of the first movement. The final movement has hints of opera buffa, as if foreshadowing Berwald's transition out of the cloistered life of a court musician and into his varied pursuits as opera composer, orthopaedist and glass-blower.

Program notes by Anna Norris



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The Sister Marion McGuigan Casavant Organ

A distinctive feature of Holy Rosary Cathedral is its Casavant pipe organ, considered one of the best in western Canada. Thanks to the vision and efforts of Archbishop Olivier Mathieu, and the generosity of the parish's Catholic Women's League who financed almost half its cost, the organ was installed in 1930 by Casavant Frères of St. Hyacinthe, Quebec, Canada's oldest and most distinguished organ-building firm.

Over the next few decades, the organ underwent modifications and additions, and notable restoration in 1977-78. A fire in the cathedral on the eve of Palm Sunday in 1976, though nearly 200 feet away from the organ, had melted much of the pipe work and ruined the original console, among other damage crucial to the working of the instrument.

In 1992-93, the organ again underwent much-needed and extensive renewal and reconstruction. Dr. Thomas Chase, Cathedral organist and director of music at the time, collaborated with the experts and designers from Casavant to dismantle and create the magnificent instrument it is today. At the request of prime benefactors Donald and Claire Kramer, it was named in honour of Sr. Marion McGuigan, RNDM, a humanitarian, educator and former organist at Holy Rosary Cathedral. On May 19, 1993, the McGuigan Organ was blessed by Archbishop Halpin at the inaugural concert given by Thomas Murray, University Organist and Professor of Music at Yale.

Most recently, the instrument underwent major cleaning, a task that is normally undertaken every 25 years. It involved the removal of each and every one of its pipes, and took most of July to accomplish.

The organ occupies 900 square feet of floor space on two storeys, has a 3-manual console, and contains 3,114 pipes. Since its inauguration, it has been in constant use for the accompaniment of liturgical services, for solo recitals and concerts, and for broadcasts. It is one of the Cathedral's treasures, and remains central to the preservation of traditional and religious music, as has been the Cathedral choir for the past 80-some years.

(Credits: Dr. Thomas Chase)

By Samira McCarthy



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Romeo & Juliet
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September 25

OCTOBER

Classics at the Cathedral 1
Baroque 1
Pops 1
Chamber at Government House 1

Mozart Jupiter Symphony
Handel & Purcell
Jess Moskaluke
Britten & Beethoven

October 1 & 2
October 9
October 16
October 23

NOVEMBER

Classics at the Cathedral 2
Classics 2

Korndorf & Schubert
Adizokan

November 5 & 6
November 27

DECEMBER

Chamber at the Cathedral 2
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Special

Prokofiev Quintet
RSO Christmas Special
Handel's Messiah

December 4
December 11
December 17 & 18

2022

JANUARY

Pops 2
Special
Canada Life Family Series 2
Chamber at Government House 2

An Evening of Pink Floyd
Beethoven 9
A Nighttime Story
New Year, New Music

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January 22
January 23
January 29

FEBRUARY

Baroque 2
Pops 3
Classics at the Cathedral 3

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February 12
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Classics 3
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For Earth and Sky
Orchestral Rock Odyssey
Barocco

March 5
March 12
March 19
March 26

APRIL

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Chamber at Government House 3
Forward Currents Festival

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Murphy, Haydn & Dvořák
Schubert Octet

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April 8 & 9
April 23
April 29, 30

MAY

Forward Currents Festival
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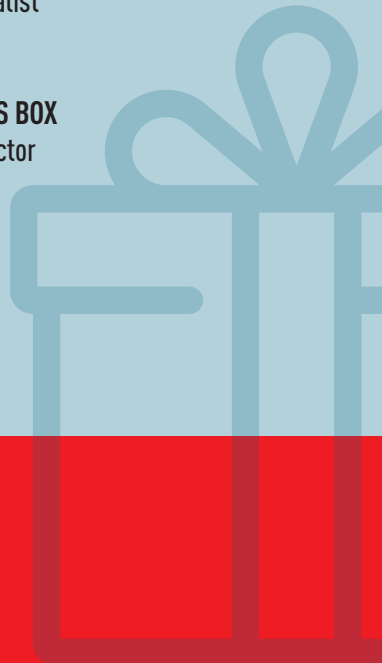
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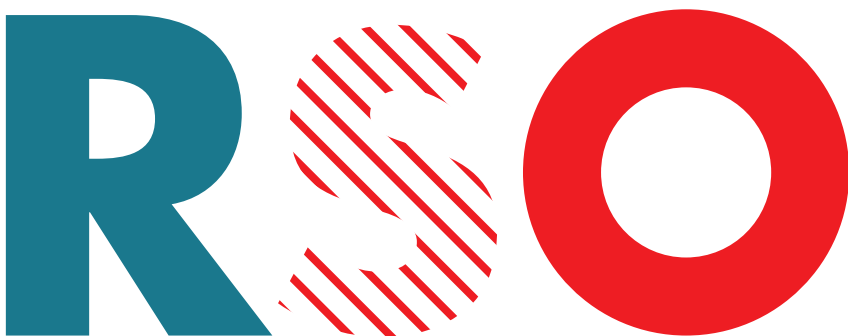
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