



REGINA
SYMPHONY
ORCHESTRA

Gordon Gerrard
Music Director

2021
2022
SEASON

ISSUE SEVEN

ENCORE



BAROCCO Baroque

MURPHY, HAYDN & DVOŘÁK
Classics at the Cathedral

SCHUBERT OCTET
Chamber at Government House

CORELLI & TELEMANN Baroque

BRUCH & BEETHOVEN
Classics at the Cathedral

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 to 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,

A handwritten signature in blue ink, which appears to read "Gordon Gerrard".

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

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Cecile Denis✧

Keyboard

Chris Kayler✧

BAROCCO

Edwin Huizinga, conductor & violin
Saturday, March 26, 2022, Holy Rosary Cathedral, 2 pm

TORELLI Sinfonia à 4, C major

- I. Allegro
- II. Adagio
- III. Presto

SCARLATTI Concerto Grosso no.2
in C minor

- I. Allegro
- II. Grave
- III. Minueto

CORELLI Concerto Grosso op.6, no.4
in D major

- I. Adagio - Allegro
- II. Adagio
- III. Vivace
- IV. (Giga) Allegro

VIVALDI Concerto in E major for Violin
& Strings, RV 271, "L'amoroso"

- I. Allegro
- II. Cantabile
- III. Allegro

BOCCHERINI Symphony no.6 in
D minor, op.12, no.4, "La casa del
diavolo"

- I. Andante sostenuto:
Allegro assai
- II. Andantino con moto
- III. Allegro con molto

EDWIN HUIZINGA

BIOGRAPHY



Canadian-born violinist Edwin Huizinga is quickly establishing a reputation as one of North America's most versatile violinists.

Performing both baroque and modern repertoire he enjoys performing with musicians from all kinds of genres worldwide.

As a soloist and chamber musician, Edwin has performed with the San Bernardino Symphony, the Note Bene Ensemble, the Kitchener-Waterloo Chamber Orchestra, the Georgetown Bach Chorale, the Carmel Bach Festival, the Sweetwater Music Festival, the Trinity Alps Chamber Music Festival, and Banff Summer Arts Festival, among others.

As a baroque violinist, Edwin has toured throughout North America, Europe, and Asia with the world-renowned baroque orchestra Tafelmusik, Opera Atelier, the Wallfisch Band, Aradia Ensemble, and Theater of Early Music. He is a founding member of the baroque ensembles Passamezzo Moderno and ACRONYM, and is a member of the string trio Academy Concert Series. Edwin has served as guest director of the Atlanta Baroque Orchestra, as a guest artist with I FURIOSI Baroque Ensemble, and as guest concertmaster of the New Dutch Academy and the Kansas City Baroque Orchestra.

As a modern violinist, Edwin has performed all over the US and Germany with The Knights NYC, and has recently joined the contemporary quartet OSSO based in NYC. Edwin has worked with notable conductors along the likes of James Gaffigan, Bruno Weil, Simon Rattle, Matthias Pintscher, Paul Goodwin, Jane Glover, and more.

Edwin has a Bachelor of Music degree from Oberlin Conservatory and a Master of Music from the San Francisco Conservatory of Music.

PROGRAM NOTES

BAROCCO

GIUSEPPE TORELLI *Sinfonia a 4, C major*

It seems at times that every Baroque composer whose name and music has lived on to our day can lay claim to some sort of stylistic or formal innovation. Giuseppe Torelli, however, can claim one of the most impressive titles of “firsts”: according to Johann Joachim Quantz, the pre-eminent wind player of the Baroque era, Torelli composed the first concertos.

Of course, the word “concerto” was much more fluid than how we understand it today; and Torelli’s concertos display a huge variety in instrumentation, affect, and naming conventions. Some of Torelli’s were “solo” concertos, but many were for multiple instruments, a precursor to the genre that Arcangelo Corelli would later make famous and give the name “concerto grosso.”

Despite his own instrument being the violin, Torelli was also one of the most important and prolific composers for solo trumpet of the Baroque era. The genre where he made the most impact to the trumpet repertoire was not the concerto, but the related construction of the “trumpet sinfonia,” for several trumpets and string ensemble, which he wrote while employed as a viola player at the Basilica of San Petronia in Bologna.

San Petronia was a place chronically plagued by money woes; an entire wing of the building was at one point delayed in the 15th century when the

bishop in charge sold the construction materials intended for use on the building and made off with the proceeds. However, it had periods of significant investment in its music, and Torelli arrived there to experience an upswing: the orchestra was enlarged, the musicians of the orchestra had publishing contracts arranged with a publishing house in Venice, and the “Bolognese School” began to take shape as a tradition of church music featuring small groups of instrumental players-- a remarkable shift away from the emphasis on vocal works at other major religious centres. In that atmosphere of newfound respect for the capabilities of non-vocal ensembles, a tradition of works for trumpet, strings and continuo flourished, and Torelli wrote nearly fifty trumpet sinfonias.

In 1695, however, the orchestra at San Petronia was abruptly disbanded-- money woes, again. Bologna was the only place where trumpet sinfonias were being written; it stands to reason that the presence of constantly challenging new music pushed the Bolognese trumpet players to excellence, and the skill of the players in turn encouraged composers to take advantage of them. Without the symbiosis of players and composers, the genre disappeared. Although a much smaller and poorer orchestra was re-hired six years later, and Torelli himself rejoined, the golden age of Bolognese trumpet music was dead, and he never wrote another trumpet sinfonia.

PROGRAM NOTES

BAROCCO CONTINUED

The *Sinfonia a 4 in C* features a full orchestra accompanying a group of four trumpets and is entirely different from the Corelli-style concerto grosso that would later overtake the popular imagination in Italy. Not just the trumpets but all sections of the orchestra play soloistically, and the large trumpet section reminds the modern ear of nothing so much as the enthusiastically bombastic brass of the later Romantics.

ALESSANDRO SCARLATTI *Concerto grosso No.2 in C minor*

“Scarlatti is more ingenious than Beethoven, for though he touches fewer keys, he does not travel by so straightforward a road,” said music critic Edward Dent provocatively at the turn of the 20th century. Big words; but in the case of Scarlatti, perhaps it was only through tactical exaggeration that his reputation could be rehabilitated from the near-obscurity in which he languished for centuries, to the rightful place beside his friend Corelli that he occupies on concerts today.

Alessandro Scarlatti spent most of his career striving to write opera, only resorting to other genres when opera was impractical. He bounced back and forth between Rome, where the Church kept a tight grip on potentially spiritually corrupting operas, and Naples, which was embroiled in the War of the Spanish Succession. Opera was impractical in both cities, but he seized opportunities where and when

he could. One of his most reliable refuges from the cities were the operas he wrote for Ferdinando de' Medici's private theatre near Florence. de' Medici, a Tuscan Grand Prince, was ideally situated to be a major patron of opera: he not only had money, but considerable musical skill himself, being supposedly able to recall a piece perfectly after having read it once. He also had several romantic relationships with prominent castrati, first Petrillo and then Cecchino, which certainly can't have hurt the quality of the singers available for his theatre. (The castrati, male singers castrated before puberty to preserve their soprano voices, typically went by professional nicknames to guard their families' privacy against the mingled adulation, horror, and desire levelled at them by the ravenous public.) Scarlatti himself claimed to have written 114 operas, sixty-six of which the titles have survived, and fewer the scores.

Compared to the glamour of opera, it is not surprising that Scarlatti showed little interest in writing purely instrumental music. However, by middle age, his correspondence with de' Medici shows that he was becoming increasingly unable or unwilling to follow the musical trends that the Prince was interested in hearing, and was feeling increasingly hamstrung by his demands. He once wrote to de' Medici, with barely disguised frustration, that he had “observed a style more pleasing and melodious than learned” in the opera

PROGRAM NOTES

BAROCCO CONTINUED

he was sending along, since he had been “given to understand that His Royal Highness enjoys music that is charming and compendious.”

The combination of having been left behind by public and royal taste, combined with the friendship of Arcangelo Corelli who popularized the concerto grosso, encouraged him to branch out into an entirely new genre at the age of fifty-five. That the pieces were his escape from the drama of the opera scene means that Scarlatti’s concerti grossi have a depth to them that feels intentional: they are the exact opposite of what he was forced to write for the pleasure of feckless opera patrons. As if to prove his point, the concerto grosso no. 2 in C minor opens with a fugue; complex counterpoint being the very definition of the “learned style” that he had previously been tasked with avoiding.

ARCANGELO CORELLI Concerto grosso in D major, op.6, no.4

The most enduring friendships are often the ones that pass a litmus test of awkwardness right at the start. Such was the case with Alessandro Scarlatti and Arcangelo Corelli. The two met when Corelli, a virtuoso violinist and composer then living in Rome, visited Naples. He was extremely concerned about the level of playing he could expect for his music there and took a violinist and cellist with him in case the locals proved unacceptable. The exact opposite turned out to be true: the Neapolitan

orchestra played his concertos almost as well on a first reading as his own Roman orchestra did after repeated rehearsal. “They can really play in Naples!” he exclaimed to his, perhaps somewhat shamefaced, second violinist.

In fact, the musicians in Naples were so good that Corelli found himself being corrected by one-- Scarlatti, of course, who prompted him with a gentle “Why don’t you start over,” when Corelli started playing in C major a tune that ought to have been in C minor. When Corelli started it again in the same erroneous key, Scarlatti was forced to once again stop him and point out his error.

The fact that the pair became good friends, and that Corelli’s playing and writing influenced Scarlatti deeply, means that their first meeting ought to be taken not of evidence of Corelli’s incompetence, but rather of his enormous capability. Anyone can make a mistake-- and most of us are even capable of making the same mistake twice!-- but it takes a outstanding artist to take correction without embarrassment, and to dazzle with sensitive musicality even while stumbling technically.

The depiction of Corelli as a thoughtful and mild person, who gave credit to others easily where it was due, occurs over and over again in stories of his life. When he heard the German violinist Nicolaus Strungk play for the first time, he is said to have exclaimed in broken German the highest compliment he could think of: “I am

PROGRAM NOTES

BAROCCO CONTINUED

called Arcangelo, a name that in the language of my country signifies an Archangel; but let me tell you, that you, Sir, are an Arch-devil!" Jean-Jacques Rousseau related an account of Corelli's visit to Paris, in which the French composer Jean-Baptiste Lully was intimidated by him and tried to chase him away, "which was made easier by the fact that Corelli was a greater man, and thus a lesser courtier, than him."

Corelli's concerti grossi, a genre that he pioneered, and which won him international fame, are the ideal vehicle through which to approach the image of the temperate but ferociously talented composer. The solo group of instruments in the op.6 no. 4 concerto pass material between them like a well-ordered conversation between good friends, each contributing what they can and gladly accepting the contributions of the others.

ANTONIO VIVALDI Concerto in E major for Violin & Strings, RV 271 (L'amoroso)

On a program of Baroque music, the royal patrons of the composers involved often play as large a part in the story of a work as do the composers themselves. In the days before government money for the arts was doled out by granting organizations to whom anyone, theoretically, can apply, acquiring government support for your art meant making powerful friends. Or perhaps more realistically, subjugating oneself to powerful masters.

The career of Antonio Vivaldi is somewhat unusual when compared to those of other great Baroque composers, for he spent most of it employed not by a court or a church, but by a school. Though the Ospedale della Pietà was technically an orphanage, its program of study meant that in practice it was both a comprehensive music school for its orphans and a concert destination for the general public. It became so celebrated as a musical institution, in fact, that not all of the children abandoned at its doorstep were strictly orphans, and eventually the institution started accepting adolescent music students who paid tuition or had it paid for them by a sponsor.

Despite Vivaldi's unquestionably outstanding work as teacher and composer for the school, the board of directors was frequently at odds with him; once they even voted to fire him, before crawling back to him the following year. So, he was well aware that his position was far from secure, and was constantly making efforts to diversify his income; which mostly meant dedicating works to various nobles, and hoping they responded positively. His first set of published concerti, *L'estro armonico*, he dedicated to Ferdinando de' Medici, the same Tuscan Grand Prince for whom Scarlatti was employed as an opera composer. He was a patron of the Pietà already, and his substantial support of Bartolomeo Cristofori resulted directly in the invention of the piano. However, de' Medici does not seem to have extended similar support to Vivaldi,

PROGRAM NOTES

BAROCCO CONTINUED

despite the wild popularity of the set of concerti dedicated to him.

He had only slightly more luck with Charles IV of Austria. Vivaldi dedicated a first set of concerti to him, and when Charles asked to meet him upon a visit to the port city of Trieste, he gave the composer a large gift of money, a gold chain, a medal, and a knighthood. They also spent so much time together that the Paduan priest Abate Conti, better known for mediating between Newton and Leibniz in their calculus spat, commented sarcastically that Charles “spoke more to Vivaldi in private in two weeks than he speaks to his ministers in two years.” Vivaldi immediately put together another set of concerti to dedicate to Charles, including the *Amoroso* violin concerto, no doubt hoping to seal the deal with an appointment to Charles’ court. On that count, he miscalculated. Charles loved the concerti and gave Vivaldi enough encouragement that he quit his job at the Pietà and moved to Vienna to be close to his court-- at which point Charles promptly died.

LUIGI BOCCHERINI Symphony No.6 in D minor, G.506, op.12, no.4 (La casa del diavolo)

Like Corelli, Luigi Boccherini found his way to a career as a composer through his virtuoso playing. Boccherini, born in Italy but who eventually spent most of his career on the relative fringes of European cultural society in a small town near the Gredos mountains of Spain, was a cellist; but the position of

the cello in his body of work is completely different from Corelli’s attitude to the violin. Boccherini wrote an enormous number of cello sonatas. Forty-three survive, but the number is misleading because most of his works for cello were for his own personal use. He never gave them an opus number, did not include them in his own list of his works, and made no attempt to have them published; it’s possible that the ones that are published were made public without his permission. The difference between his personal cello sonatas and his public compositions is telling: the sonatas are conservative, whereas his public compositions are demanding and modern.

He held himself to a high standard for his public compositions and had an accordingly high impression of their value. His arrival in Spain brought him first to the court of Madrid, where the Prince who would become Charles IV was in the habit of playing the principal violin parts in new music-- not, it can be assumed from the following account, particularly well. During a reading of a new quartet of Boccherini’s, he objected strenuously to a passage in which the first violin plays the same two notes over and over. Boccherini pointed out that the melody was in the second violin and viola parts, and the first violinist should therefore devote his energy in that passage to listening to his fellows. The Prince decreed this to be “gross ignorance” on the part of the composer, to which Boccherini replied, “Before passing such a judgment, one

PROGRAM NOTES

BAROCCO CONTINUED

ought at least to be a musician." The hulking Prince threw the scrawny composer across the room and was prevented from killing him only by the intervention of his wife. After a similar incident involving the elder Charles-- in which the King ordered him to change a part that he disliked and Boccherini instead made the offending passage twice as long-- the composer wisely agreed to follow his only remaining royal admirer, Infante Luis, to his little country court.

The same staunch integrity that got him in trouble with self-important royals is on display in the Casa del diavolo symphony. The "devil's house"

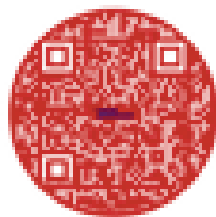
symphony could have belaboured the point with dissonances and tritones, famously known as the "Devil's interval." But the symphony is more subtle than that, with a third movement that Boccherini either developed on the theme of the infernal ballet from Gluck's *Orfeo ed Euridice*, or (the composition dates of the two are unclear) perhaps that served to inspire it. The symphony is nevertheless full of high drama; the kind of flight from powerful mischief that-- for instance-- a spurned composer might make from the power of devilish kings and princes.

Program notes by Anna Norris

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MURPHY, HAYDN & DVOŘÁK

Adam Johnson, conductor
Tamsin Johnston, oboe

Saturday, April 9, 2022
Holy Rosary Cathedral
2 pm & 7:30 pm

MURPHY Indelible Lines, Invisible Surface

HAYDN Symphony no.82 in C major,
"The Bear"

- I. Vivace assai
- II. Allegretto
- III. Menuetto
- IV. Vivace

DVOŘÁK Serenade in E major for String
Orchestra, op.22, B.52

- I. Moderato
- II. Tempo di valse
- III. Scherzo: Vivace
- IV. Larghetto
- V. Finale: Allegro vivace



ADAM JOHNSON BIOGRAPHY



**Adam Johnson,
conductor**

Thrilling audiences at the top levels of the Canadian music scene, award-winning Canadian conductor

Adam Johnson has been praised as “an exciting talent” and for his “charismatic, commanding presence” on the podium. A highly-sought leader, he completed his training in his role as Assistant Conductor of the Montréal Symphony Orchestra from 2016-2018, and was appointed Resident Conductor for the 2018-2019 season.

Prior to his tenure in Montréal, Johnson served for three seasons with the Calgary Philharmonic Orchestra and maintains a frequent presence on the podium as guest conductor.

In high demand as a pedagogue, he was appointed Educator in Residence of Mécénat Musica in 2019 and has served on the faculties of the McGill Conservatory and the Université du Québec à Montréal.

TAMSIN JOHNSON BIOGRAPHY



**Tamsin Johnson,
oboe**

Originally from Ottawa, Tamsin Lorraine Johnston has served as Principal Oboe of the Regina

Symphony Orchestra since 2013. Completing her education at the University of Toronto, Boston University, and The Boston Conservatory, Ms. Johnston has performed with ensembles throughout Canada and the United States, including the Kitchener-Waterloo Symphony Orchestra, the Windsor Symphony Orchestra, the Thunder Bay Symphony Orchestra, and was a member of Blythwood Winds, a Toronto-based Wind Quintet. Ms. Johnston also had the privilege of spending several summers with the National Youth Orchestra of Canada, the Scotia Festival of Music, and L'Orchestre de la Francophonie. In her free time, Ms. Johnston enjoys yoga, cycling, cross-country skiing, and is a lover of books and local craft beer.

The soloist is wearing a gown from the Christina Wu Celebration collection from NWL Contemporary Dresses located in downtown Regina.

PROGRAM NOTES

MUPRHY, HAYDN & DVOŘÁK

KELLY-MARIE MURPHY *Indelible Lines, Invisible Surface*

We have just come out of our most violent century. War, terrorism, and other atrocities produced death and suffering unrivalled in our history. Ancient hatreds, passed from generation to generation, continue to fuel conflicts that are now supported by modern weaponry, which can provide permanent and immediate consequences to human rage on a global scale.

When I began working on this piece, the peace accords in Northern Ireland and the Middle East were once again in peril, the war in Kosovo was still raging on, India and Pakistan had recently conducted nuclear tests as a backdrop to the ongoing conflict in Kashmir, and there had been yet another school shooting. Add to this the everyday acts of violence to which we have become accustomed, and the question at the top of my mind was: What is wrong with us? Are we fundamentally flawed? It seems incredible to me that as we learn more about ourselves and our surroundings, we can still exhibit the most primal behavior. Are knowledge and wisdom so disparate? This was my frame of reference for writing "Indelible Lines, Invisible Surface".

The piece is in one movement and is divided into 3 sections (slow-fast-slow), over approximately 12 minutes. It opens with an expressive cello solo that gradually climbs to a high C#. The rest of the strings enter at this point and provide a shimmering background

for the solo oboe. The fast section is frantic and agitated. I began to think of rage and violence like a poison moving through our society like disease or venom moving through a human body. The final section is a return of the material and mood of the first section. Questions are left unanswered.

"Indelible Lines, Invisible Surface" was commissioned for Lawrence Cherney and the Soundstreams Ensemble through a grant from the Canada Council for the Arts.

Program note by Kelly-Marie Murphy

FRANZ JOSEF HAYDN *Symphony No.82 in C major (L'ours; The Bear)*

When Franz Josef Haydn received a letter from Joseph Bologne, Chevalier de Saint-Georges, inviting him to write six symphonies for the orchestra Bologne conducted in Paris, the offer must have seemed like a dispatch from a different planet.

Although Haydn's music was popular, Haydn himself was in a position of relative isolation. From 1760 to 1790 he lived at Eszterháza, a 126-room Rococo palace built by the Hungarian Esterházy family. Although Haydn was well paid and led a comfortable existence, Eszterháza was nevertheless a remote country estate, built on a swamp that was never intended to support a building, with little access to the musical society of the cities. Visits to Vienna threw into sharp relief what he was missing. After one such visit, he wrote to his host in

PROGRAM NOTES

MUPRHY, HAYDN & DVOŘÁK CONTINUED

the city upon his return to Eszterháza: "Well, here I sit in my wilderness; forsaken, like some poor orphan, almost without human society, melancholy, dwelling on the memory of past glorious days....I do not know whether I am kapellmeister or kapellservant...Here in Eszterháza no-one asks me, 'Would you like chocolate with or without milk? Will you take coffee with or without cream? What can I offer you, my good Haydn? Will you have vanilla ice or strawberry?'"

Perhaps it is a tad melodramatic to interpret a paucity of choice in desserts as evidence of Haydn's status as a "poor, forsaken orphan." But it is true that his orchestra was small, his movements and social circle limited, and his life wholly under the control of the Esterházy.

The musical life of Paris could not have been farther away from Haydn's sparse, isolated life. Haydn's invitation was to write for an orchestra called *Les Concerts de la loge Olympique*, a group operated by a Parisian Masonic Lodge. Freemasonry was all the rage in the mid-1780s; Mozart had joined, and Haydn briefly did as well, though he seems to have lost interest fairly quickly.

The *Loge Olympique de la Parfaite Estime* had what was quite possibly the largest and most opulent orchestra in the world. It contained an astonishing sixty-five musicians (Haydn had twenty-five at the most at home), who performed in elaborate blue ruffled coats while wearing swords. Their maestro, Bologne, was the son of a

French plantation owner in Guadeloupe and an African woman forced to serve as maid to his father's wife. Despite the racial discrimination he faced socially and that prevented him from inheriting his father's titles, Bologne was not just the conductor of the city's most prestigious orchestra, a prolific composer, and a virtuoso violinist, he was also a champion fencer of such fame that the Parisian public was initially astonished, upon his first appearance in an orchestra, to learn he could also play the violin. His orchestra contained many members who were successful composers in their own right, such as the flutist François Devienne and violinist Giuseppe Cambini, and a mix of amateur and professional musicians--this being long before the term "amateur" acquired the sheen of insult that it possesses today, so the amateur contingent meant the orchestra contained prominent citizens of every sort. In short, the Loge Olympique orchestra was exciting and cosmopolitan in precisely the way that Eszterháza was not.

Their sponsor, Masonic Grandmaster Count D'Ogny, founded the orchestra at the age of twenty-six, and was smart enough to recognize he should let the more experienced Bologne handle the details. Therefore it was thus the conductor who wrote to Haydn and offered him 25 louis d'or for each of the six symphonies, plus five more each for the publication rights, an extremely generous price. Although Haydn simply sent the symphonies over from Eszterháza and never witnessed his rapturous reception in

PROGRAM NOTES

MUPRHY, HAYDN & DVOŘÁK CONTINUED

Paris for himself, they bear out Haydn's more philosophical assessment of isolation, that at Eszterháza he was "forced to become original." The "Bear" is the last written of the set, though numbered as the first; its nickname refers not to a specific bear but to the tradition of dancing bears accompanied by bagpipes as street entertainment, a sonority imitated in the final movement.

ANTONIN DVOŘÁK *Serenade in E major for String Orchestra, op.22, B.52*

Antonin Dvořák was an adaptable person. He had to be: born in a small Bohemian village and sent as a child to live with his uncle to learn German, his father only allowed him to study music on the condition that he would work towards a career as an organist. When he failed to find a position as an organist, he found a flat in Prague with five other musicians, who together could afford what they couldn't have individually: a piano to compose on. He gave piano lessons to make rent, played viola in an opera orchestra, and became absolutely obsessed-- along with many of his generation-- with the music of Wagner. But when his grandly Wagnerian opera *King and Collier* was rejected by his other hero Bedřich Smetana, who was then head of the Czech opera house, as being "unplayable," he pivoted easily and revised it into something simpler and more identifiably Czech.

He was rewarded for his cheerful adaptability with a torrent of good fortune. The revised opera was a hit. Johannes Brahms adjudicated an award he applied for, and not only gave him the prize, but recommended Dvořák to his own publisher. Dvořák married Anna Čermáková (though only after being turned down by her sister Josefina) and the couple had their first child. He could finally afford a piano and left his position as a viola player to take up, at long last, the position of organist that his father had wanted for him as a child.

The *Serenade for String Orchestra* was part of the creative outpouring in the period after his marriage and as he was tasting the first fruits of his labour in terms of public success. It is, audibly, the work of both an inventive composer and an extremely happy person. The five-movement work keeps even its slow movement reflective instead of downcast, and overall one of its triumphs is that Dvořák managed to give such a uniformly happy and pleasant work such variety and depth. Although most of the first four movements is charming in the way an elegant court is charming, the final movement bursts into the folk dances of his hometown that would become so essential to his music as he grew from a young man flushed with unaccustomed success into the world's most recognizable ambassador of Bohemian culture.

Program Notes by Anna Norris

SCHUBERT OCTET



Saturday, April 23, 2022
Government House
2 pm & 7:30 pm

TARTINI Sonata in G minor,
"Didone abbandonata"

- I. Larghetto affettuoso
- II. Allegro (Tempo giusto)
- III. Andante – Allegro

GAUBERT Tarantelle

SCHUBERT Octet in F major, D.803

- I. Adagio – Allegro – Più allegro
- II. Adagio
- III. Allegro vivace – Trio – Allegro vivace
- IV. Andante – Variations.
Un poco più mosso – Più lento
- V. Menuetto. Allegretto – Trio – Menuetto – Coda
- VI. Andante molto – Allegro – Andante molto – Allegro molto



Photo: Chris Graham Photography

PROGRAM NOTES

SCHUBERT OCTET

GIUSEPPI TARTINI *Sonata in G minor, "Didone abbandonata"*

Giuseppi Tartini was, to put it lightly, a curious character. He was born in 1692 in Pirano, then a part of the Venetian Republic, now in Slovenia. Although as a younger son he was placed on an educational path leading to a career in the clergy, he went to law school instead, took up fencing and playing the violin, and finally burned all his bridges with the local Church when at eighteen he secretly married Elizabetta Premazore, the niece of the Paduan Bishop. When the illicit marriage was discovered, the Bishop charged him with abduction. Far from abducting her, Tartini then did the opposite. He abandoned her, escaping arrest only by disguising himself as a pilgrim and slipping out of the city to take refuge with – ironically – Franciscan monks in Assisi. But he wasn't even safe there: although his performances in the monastery took place behind a curtain, presumably the better for worshippers to focus on the spirituality of the music and not its showmanship, the curtain blew aside on a day when visitors from Padua were there. They recognized him, but he had become so serious and exceptional on the violin that his achievement led to his reconciliation with the Bishop, and he was reunited with his wife; they moved to Venice together, where he studied with and eventually surpassed the existing master of the violin world, Francesco Veracini.

Although he managed to settle down somewhat and stop creating problems he needed to run away from, the wildness of his youth translated into a wide-ranging Enlightenment sensibility of the interconnectedness of various forms of art, and of the arts with science and rationality. His violin school became well-known both for its exclusiveness (he usually had fewer than ten students at a time, saying that even four or five made him feel like "the most worried man in the world") and his systematic approach to the instrument. He did important studies in the field of acoustics; it was Tartini who first noticed and named what we today refer to as the "overtone" of a chord, the shimmering extra note perceptible only when the notes of a chord are in tune. He collected a large library of philosophy, religion, and mathematics, and wrote prolifically. 130 of his violin concertos survive, a similar number of violin sonatas, and forty trio sonatas.

Unsurprisingly given his flair for the dramatic and wide education, Tartini frequently gave his solo sonatas titles that suggest story without being explicitly programmatic. *Didone abbandonata* is one such sonata; the title, "Dido abandoned," refers to the legendary Carthaginian queen popularized in the Roman world by Virgil's *Aeneid*, but originally a Phoenician founding symbol named Elissa. In the Phoenician tradition, Elissa died dramatically when she stabbed herself on top of a sacrificial pyre in order to avoid marrying a

PROGRAM NOTES

SCHUBERT OCTET CONTINUED

neighbouring Libyan king who was threatening war. The Aeneid, written after Rome's total destruction of Carthage and in a political milieu where mythological justification for the supposedly ancient enmity between Rome and Carthage was likely to be well-received, transformed the story into a doomed love tale between Dido and the Trojan Aeneas, on his way from defeated Troy to found Rome. The version where the Queen kills herself for the sake of a man, instead of for the sake of avoiding one, was the one that stuck in popular culture. Although Tartini's ten-minute sonata has no precise story, the mood alternates between the anger of the spurned lover and the lamentation of the woman preparing to die.

PHILIPPE GAUBERT *Tarantelle*

For every instrument, there exists a style that is considered the most idiomatic possible use of the available technology. Whether the style is truly dictated by the mechanical workings of the instrument, or merely by the historical use of the instrument as exemplified by a few key composers, is immaterial: when we hear the word "pianistic" we think of Liszt, for the solo violin there are Paganini caprices, for the voice the bel canto arias of Bellini-- and for the flute, there is Philippe Gaubert.

Gaubert being a flutist made him, in the first half of the 20th century, a thoroughly modern example of the

musician-turned-conductor. Although it was, and still is, usual for violinists and keyboard players to pick up the baton as a natural career progression, fewer wind players make the jump. Gaubert became not only a conductor, but a conductor of two of the most important ensembles in Paris. The first was the Paris Opéra, where he had been principal flute. He was also appointed conductor of the Orchestre de la Société des Concerts du Conservatoire, an orchestra originally formed a year after Beethoven's death, to play his symphonies to the Parisian public (then still the bleeding edge of avant-garde music.) By the time Gaubert took over in 1919, the agenda had become somewhat muddled. Gaubert started out conservatively, starting a new Beethoven symphony cycle for his first season and programming Debussy's *Prélude à l'après-midi d'un faune*, with its famous opening flute solo, on his first concert. However, it is notable as a measure of his character that he ended up chafing against the overseeing committee, who prevented him from updating the orchestra's repertoire. He left the orchestra instead of giving in, a prescient decision that seemed to anticipate the French government's eventual decision to dissolve the orchestra in response to habitual financial mismanagement, bad pay, and irregular work for the musicians, and form the current Orchestre de Paris in its place.

That Gaubert wrote reams of music for his instrument is less remarkable than

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his conducting career; instrumentalists have always contributed to their own repertoire, especially those on instruments who have fewer great composers falling over themselves to contribute. The Conservatoire de Paris, where Gaubert also taught, demanded new test-pieces for students to win their prizes on each year, which still make up a significant repository of repertoire for wind players today. The *Tarantelle* is stormy and dramatic, while never getting too serious for its five-minute runtime. It is dedicated to “mon cher maître Paul Taffanel” -- Taffanel being not only a flutist mentor of Gaubert’s, but also the only previous flutist-conductor of the Société des Concerts du Conservatoire orchestra.

FRANZ SCHUBERT Octet in F major, D.803

Youth is a turbulent time; and Franz Schubert, who died at the age of 31, spent most of his short time on Earth in its grasp. His relationship with Ludwig van Beethoven, or rather the *idea* of Beethoven, is a prime example. At seventeen, he sold his schoolbooks (and presumably suffered the consequences of their absence) to attend a performance of Beethoven’s *Fidelio*, and wrote in his diary that he enjoyed playing Beethoven’s variations for his own enjoyment in his downtime. Only a few years later, however, he raged against Beethoven for “eccentricity which joins and confuses the tragic and the comic, the agreeable

with the repulsive, heroism with howlings, and the holiest with harlequinades, without distinction.” Not only that, but his blame took on a moral angle: Beethoven’s music, Schubert said, served to “goad people to madness instead of dissolving them in love, to incite them to laughter instead of lifting them up to God.” When his teacher gave him the autograph manuscript of one of Beethoven’s songs, he studied and copied it out, but also doodled in the margins and then dismembered it and gave only *half* of it away.

Six years later, however, he had done another about-face: Schubert published a piano work with the dedication, “To Ludwig van Beethoven by his Worshipper and Admirer Franz Schubert.” The shift in mood may have had more to do with confidence than musical taste: instead of viewing Beethoven as an untouchable behemoth whose pedestal could never be climbed up but only cut down to size, he was beginning to appear as a forebear. Beethoven and Schubert had some important friends in common, including the brothers Anselm and Josef Hüttenbrenner; Anselm is known for having visited Beethoven on his deathbed, to which the dying man responded with “I am not worthy of your visiting me,” and for preserving the lock of his hair at the moment of Beethoven’s death that is still on display in Graz. His brother Josef wrote to his publisher about Schubert around this time that “in short, and without exaggeration, we may speak of

a 'second Beethoven.' Indeed, that immortal man says of him: 'This one will surpass me.'" No wonder Schubert could afford to reveal his veneration.

He soon had an opportunity to display it publicly. Count Ferdinand Troyer, an accomplished clarinetist who worked as steward to Beethoven's patron Archduke Rudolf of Austria, asked Schubert for a companion to Beethoven's Septet, which had been an immediate and enduring hit twenty years earlier. What Schubert produced was the kind of work that is commonplace in literature, but rare in music, especially so long before the advent of postmodernism and its ethos of transformation and borrowing: a work that is intentionally derivative of a previous work, but made stronger, not weaker, by its associations to an original. Schubert added one violin to Beethoven's ensemble, but kept the same six movements, structure, and even tonal relationships of the septet. More than that, he kept the very thing that he had raged against in his teenage diary: the joining of the tragic and the comic into a work of nearly symphonic scope. Perhaps for the younger composer, that would have been a failure; but for the Schubert of the *Octet*, it was an inevitability. "When I attempted to sing of love, it turned to pain," Schubert wrote. "And when I tried to sing of sorrow, it turned to love."

CORELLI & TELEMANN



Gordon Gerrard, conductor
Saturday, May 21, 2022, Holy Rosary Cathedral, 2 pm & 7:30 pm

HANDEL *Agrippina*, HWV 6
I. Overture

CORELLI *Fuga A Quatro Voci, D major*,
Anh. 15

CORELLI *Concerto Grosso, op. 6, no. 7*,
D major

- I. Vivace; Allegro
- II. Allegro
- III. Andante largo
- IV. Allegro
- V. Vivace

SCARLATTI *Sinfonie di concerto grosso no. 2*,
D major

- I. Spirituoso
- II. Adagio
- III. Allegro
- IV. Adagio
- V. Presto

TELEMANN *Concerto for Viola in G major*,
TWV 51:G9

- I. Largo
- II. Allegro
- III. Andante
- IV. Presto

PURCELL *Suite from Abdelazer, Z.570*
I. Overture

ZELENKA *Capriccio no. 4, A major*,
ZWV 185

- I. Allegro assai
- II. Adagio
- III. Aria 1 & 2
- IV. In tempo de Canarie
- V. Menuett 1 & 2
- VI. Andante
- VII. Paysan 1 & 2

PROGRAM NOTES

CORELLI & TELEMANN

GEORGE FRIDERIC HANDEL *Overture to Agrippina, HWV 6*

In the context of Baroque and Classical music, where a composer's country of origin is strongly identified with their compositional style, George Frideric Handel is a rare chimera of musical identity. Although he was German and first worked in Halle and Hamburg, he eventually settled in London and became a naturalized British subject. Even more than his citizenship, the enduring popularity of his English oratorios, numbering seventeen in total and including the ubiquitous *Messiah*, sets him apart as a particularly relatable figure to English-language audiences.

But before he finally settled on his British identity, Handel tried on Italian-ness for size. He spent three years in Italy before settling in London in 1710. While there, he met Italian composers, about whom more will be said for other selections on this program, and used the time to learn one of the most popular and lucrative genres of the day: the Italian opera. He produced operas in Florence and Venice, as well as sacred music in Rome, since opera was banned there-- and seeing as an entire class of characters exists in the operas Handel would go on to write popularly referred to as "sex-kitten" roles, perhaps the Papal State was justified in its caution!

Agrippina was the last opera that Handel wrote and produced while in Italy, though it was far from his last Italian opera; at least for the first little while, he found that London had just as

great an appetite for the genre. It was his first major operatic success: a satirical romp through the various corrupt, libidinous, greedy, and downright depraved characters surrounding the young not-yet-Emperor Nero, his scheming mother Agrippina, and briefly-presumed-dead father Claudius. Although most of the characters are certainly the type of person you'd cross the street to avoid, Handel's music humanizes all of them with arias portraying events from their point of view.

All of the schemers end up being somewhat lovable deepens the political context of the opera. The libretto was by Vincenzo Grimani, a Habsburg cardinal whose role in the Church mainly involved political sparring with the Pope. The Claudius of *Agrippina* is a suspiciously Pope-like character, surrounded with a suspiciously Vatican-like entourage of schemers, slackers, and sycophants. That the resolution of the opera features Claudius naming Nero as his successor is, perhaps, a stronger statement when coupled with the audience's knowledge of Nero's eventual brutality, debauchery, and suicide.

The music in *Agrippina* is representative of an entire era of Handel's output, in part because it contains significant portions of Handel's previous output. Out of the fifty-five separate pieces in *Agrippina*, fifty can be identified as borrowing from previous works. Far from the accusation of plagiarism that we might level at him today, Handel's borrowing

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CORELLI & TELEMANN CONTINUED

was neither unusual among Baroque composers nor lazy; in fact, references to music that the audience would already have known made up part of the humour and irony of the opera. The French-style overture in two parts, with an emphasis on the oboe as a solo instrument, sets the stage for the power-hungry *Agrippina* to receive the news that her husband is presumed dead, and set in motion the tangle of ambition of the opera.

ARCANGELO CORELLI *Fuga a Quattro Voci ANH.15 and Concerto grosso in D major, op.6, no.7*

"We still play Corelli, I fancy," Cambridge music professor Edward Dent mused in 1904, "because his music is not only beautiful, but easy too - a somewhat rare combination." Inglorious as it may be for modern musicians to admit to their listeners that a work is undemanding of technical abilities honed on increasingly demanding nineteenth, twentieth and twenty-first century music, it is certainly the case that part of the enduring charisma of Italian violinist and composer Arcangelo Corelli is how he does so much with what we might today describe as so little.

Corelli in his role as composer is an expression and record of Corelli in his role as virtuoso violinist, which was the source of his fame during his lifetime. One of the reasons that Corelli's music is never emotionally facile, even if it is technically so, is that the boundaries of his art were those of taste, not of

ability. There is a widely-circulated story in which Corelli was stymied by an unplayable-to-him high A in Handel's *The Triumph of Time and Truth*, and offended when the young upstart Handel demonstrated that it was in fact playable. In fact, the most strongly attested version of the story portrays the interaction very differently; it was not the notes that Corelli couldn't or wouldn't play but the forceful style, which he disliked. When Handel grabbed the violin and demonstrated, Corelli listened attentively and then protested, one suspects somewhat passive-aggressively, "But my dear Saxon, this music is played in the French style, which I do not intend to do!" (Both Handel's nickname and reputation for bellicose musical style were well-known: when Corelli's friend Scarlatti once arrived at a masked ball to find the disguised Handel at the harpsichord, he listened to the improvisation and declared, "It is either the Devil playing, or the Saxon!")

So, we know Corelli had strong opinions on how music ought to have been played: and in fact, the *Fuga a quattro voci* was explicitly intended to be pedagogical. It was written as an example of a fugue with a single subject in a treatise by Francesco Maria Veracini, a highly eccentric musician who once "resolved" an argument between himself and the Dresden court orchestra by jumping out a window and breaking his leg, but was known as an excellent contrapuntist. That the work is Corelli's is not conclusively proven, but seems likely given that in the manuscript it is credited to "Gallario

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CORELLI & TELEMANN CONTINUED

Riccoleno,” an otherwise nonexistent composer whose name is suspiciously close to an anagram of “Arcangelo Corelli.” The theme of the fugue is the theme to which the words “For the Lord God omnipotent reigneth” are set in the Hallelujah chorus of Handel’s Messiah, and was published a decade later than Handel’s oratorio. Whether it is an homage to the beloved work or a demonstration of how Handel “ought” to have treated the theme is, of course, a matter of interpretation – though if it were the latter, that would certainly explain why it was published pseudonymously.

Although the *Fuga* was intended to be pedagogical, it was Corelli’s op. 6 collection of twelve concerti grossi which had the most effect on what other composers were actually doing. The concerti, which featured a “concertino” group of two violins and a cello in the solo role accompanied by a “ripieno” group of strings and keyboard, were extremely popular. Corelli’s collection started a distinct trend of writing concerti that featured a group of solo instruments. Among them, inevitably, was Handel. He wrote his own collection of twelve concerti grossi twenty-five years later; when Corelli had been safely dead for long enough that the *odi et amo* of Handel’s relationship with him could ebb safely into deserved veneration.

ALESSANDRO SCARLATTI *Sinfonia No.2 in D major*

Alessandro Scarlatti was first and foremost a composer for voice, and with good reason. In the seventeenth

century, the voice was the most highly regarded and technically developed musical instrument; and the vocal aria, the most significant and organized musical form. As an Italian composer of opera, he bounced back and forth between Naples and Rome – neither which were particularly kind to his art.

The operatic scene in Rome, at times when opera was not outright banned, was held in the ironclad fist of the church: composers were obliged to include a disclaimer with the libretto of any opera on a mythological theme that the heathen gods depicted in the action were merely poetic devices and not under any circumstances to be interpreted as endorsements of non-Catholic beliefs. Naples, meanwhile, came with enormous pressure to produce accessible and popular operas for the public, and Scarlatti was usually paid late for them if at all. The War of the Spanish Succession, in which Naples was one of the disputed territories, certainly didn’t help. Despite these cultural difficulties, Scarlatti still wrote more than a hundred operas, a collection of oratorios, more than five hundred chamber cantatas for voice, and other sacred music.

Purely instrumental music would have remained a minor afterthought if it were not for the influence of Corelli, who did more for the development of his instrument than any other. Corelli’s influence on the development of violin technique and repertoire is so enormous, and his fame as a violinist during his lifetime and afterwards so significant, that some early

PROGRAM NOTES

CORELLI & TELEMANN CONTINUED

biographers attempted to justify it by tracing his lineage back to Noah: the only explanation for his gifts was that he was *literally* biblical. Corelli and Scarlatti's friendship pushed the bounds of both of their art: Corelli's slow movements show the fingerprints of Scarlatti's arias, and Scarlatti improved as a violinist and an instrumental composer through contact with Corelli.

Corelli was the father of the concerto grosso, and it was to his friend's new genre that Scarlatti contributed the Sinfonia set, of which the Sinfonia No. 2 for a solo group of flute and trumpet, in 1715. In five movements, the flute and trumpet trade off the solo role that Scarlatti had developed his aptitude in assigning to the purest of wind instruments - the human voice.

Wind instruments were, by the end of his life, not his favourite. When the renowned flutist J.J. Quantz came to meet him in 1725, Scarlatti was disgruntled with the student who introduced them: "You know I cannot endure players of wind instruments," he said, "for they all play out of tune." If it was the execution of his solo role for them ten years earlier that had put him off, it's a good thing that, unlike many of his operas, the works survived to allow wind players another shot at them.

GEORG PHILIPP TELEMANN *Concerto in G major for Viola & Strings*

The interactions of Corelli, Scarlatti and Handel described above give the

impression of a sort of generational gap. Corelli and Scarlatti, several decades older, valued polish and refined sensibility. Handel, younger and more cosmopolitan, wanted to push the boundaries of good taste that his elders had established. To the younger generation, we can now add for discussion Georg Philipp Telemann as well as his close friend, and colleague (and during his lifetime, inferior in career and position) J.S. Bach.

With the expansion of expressive possibilities that the younger generation brought came new challenges. We today accept the word "baroque" unthinkingly as a descriptor for a period of music; but it was originally an insult. Jean-Jacques Rousseau summarized the term, which was already in use as an insult, in his *Encyclopédie*: "Baroque music is that in which the harmony is confused and loaded with modulations and dissonances. The singing is harsh and unnatural, the intonation difficult, and the movement limited. It appears that term comes from the word 'baroco' used by logicians." While Corelli and Alessandro Scarlatti composed in the heyday of the style, Telemann, Bach, and Scarlatti's composer son Domenico lived long enough to see the backlash. The backlash had a name: "galant." The *galant* style was simpler, dance-able, less harmonically complex, and rejected counterpoint as the fundamental basis of musical accomplishment, which was considered stuffy, overly academic, and too difficult to compose and to listen to.

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CORELLI & TELEMANN CONTINUED

Some rejected the backlash. J.S. Bach, an inherently devout and serious man, was the acknowledged master of contrapuntal improvisation and made no attempt to make his music more appealing to those who thought it too difficult – in fact, he made the opposite effort. When Bach met Frederick the Great, who insisted on exclusively *style galant* music at his court, Frederick attempted to humiliate Bach by demanding fugal improvisations on an intentionally unsuitable theme with increasingly impossible numbers of voices. Two months later, Bach responded with his dedication of *The Musical Offering* – a collection using Frederick's theme of some of the most astonishingly complex counterpoint ever written, which could not possibly have been less to the King's taste.

Telemann, who was the godfather of J.S. Bach's son and Frederick's accommodatingly *galant* court keyboardist Carl Philipp Emanuel Bach, was more adaptable. His Viola Concerto is the proof both of his love of the genuinely innovative, and his graceful acceptance of the kind of regressive innovation exemplified by the *galant*. It features four movements of melodic not overly contrapuntal music, but in terms of boundary-pushing, it must be noted that this is the first viola concerto – ever. In the context of Baroque music, where the traditional accompaniment instruments have clearly defined roles and capabilities, the choice of the viola as a solo instrument seems to also change the character of the accompaniment. The continuo accompaniment of the viola concerto is

imaginative and not particularly continuous; as if the other accompaniment instruments, witnessing the elevation of the viola, can sense their own liberation on the horizon.

HENRY PURCELL *Suite from Abdelazer, Z.570*

Handel's warm reception in England in 1710 showed how enthusiastically the public was to embrace "the dear Saxon" as the preeminent English composer. That reception raises the question of why that particular title was up for grabs in the first place, and the answer is a tragic one.

Henry Purcell grew up in the Devil's Acre, the slum of Westminster made famous by Dickens. In the short time he had as a mature composer he produced sacred music, some of the first true English opera in existence, and incidental music for the multi-media genre known as the masque or semi-opera, into which category *Abdelazer* falls. Purcell was immensely popular, innovative, and prolific, and ought to have been at the height of his powers well into the eighteenth century. Instead, he died of illness in 1695 at the age of twenty-six. His contribution to *Abdelazer* was to a work by another artist who, like Purcell, was deprived of a long life, and unlike Purcell was also deprived of deserved fame during the years she did have: Aphra Behn.

Although Behn is usually identified as the first female professional writer in

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CORELLI & TELEMANN CONTINUED

the European literary tradition, really we ought to say first female professional *secular* writer. She wrote about sexuality, power, race, and politics against a backdrop of the long literary tradition of published female saints, prophetesses and mystics. The religious authors justified their participation in the male act of artistic creation through the device of being a conduit for the creative acts of God; meanwhile, female authors such as Elizabeth Grymeston, Dorothy Leigh, and Anne Bradstreet leaned heavily on the metaphor of motherhood as justification. Behn did not justify her works; she allowed them to speak for themselves.

Abdelazer is an adaptation of an earlier play, *Lust's Dominion*, a court tragedy portraying the attempted revenge of a bloodthirsty, conniving and ultimately unrepentant Moor. By the seventeenth century, the racial designation "Moor" in white English literature had lost its original meaning of Muslim Iberians and was an all-purpose term and stereotype for dark-skinned Africans or Arabs. Behn's best-known work is *Oroonoko*, a novel that follows the tragic but sympathetic figure of an African prince sold into slavery in South America, and *Abdelazer* reads like a prototype of her eventual interest in race, slavery, and nobility in *Oroonoko*.

Abdelazer retains the general structure of the original play; and although it could hardly be called anti-racist or feminist by modern standards, it is an adaptation that is profoundly destabilizing of the racial and gender

assumptions upon which the original work rests. It is still a tragedy with the titular Abdelazer a Moor bent on revenge-- though seeing as the King who holds him captive had killed his father, the desire is understandable. Behn gives a starring role to another Moor, Osmin, who saves a princess from rape and ultimately helps to foil Abdelazer. She creates a new villain not present in the original; a white henchman who carries out Abdelazer's orders. She also transforms the role of the Queen, who in the original is a feeble mind who blames her weakness on the Moor. In Behn's version she blames nobody; she is a powerful, Machiavellian villain in her own right.

Purcell's ten movements of incidental music, though initially plagued by the misfortune of the play flopping and Purcell's death, have now achieved immortality not just in their own right, but in the case of the second movement Rondeau, as the theme for Benjamin Britten's *The Young Person's Guide to the Orchestra*. Behn's works, too, are emerging from obscurity: in 1929, Virginia Woolf wrote in *A Room of One's Own* that "All women together ought to let flowers fall upon the tomb of Aphra Behn which is, most scandalously but rather appropriately, in Westminster Abbey, for it was she who earned them the right to speak their minds."

JAN DISMAS ZELENKA *Capriccio ZWV 185 in A major*

If the social scene of this concert has thus far seemed somewhat incestuous

PROGRAM NOTES

CORELLI & TELEMANN CONTINUED

(with the exception of Purcell and Behn, who were prevented from entering the social milieu of the others by untimely demise and gender, respectively) then we must start by situating Jan Dismas Zelenka within it. Born in 1679 near Prague, he was thus a member of the Handel-Bach-Telemann generation; he was also the teacher of Quantz, the flute player that Scarlatti had such little desire to meet and who spent much of his career as a colleague of C.P.E Bach at the court of Frederick of Prussia. Zelenka's solution to the tension between baroque counterpoint and *galant* dance music was a prescient one.

Much of Zelenka's work is sacred music for the Catholic court church in Dresden, and in that respect, he was essentially a Catholic J.S. Bach. He had a profound understanding of counterpoint that permitted him to push the boundaries of what constituted a workable fugal theme, just as Bach was able to do with Frederick's theme, and make use of avant-garde chromaticism and syncopation. Counterpoint, to composers like Bach and Zelenka, was not just a compositional technique: it was an expression of the fundamental mathematical order of the universe, necessary to the glorification of God because it was a *depiction* of God. The rejection of counterpoint in Frederick's court where Quantz and C.P.E Bach resided was not just a musical preference, it was part and parcel of the Enlightenment rejection of holiness as a guiding principle for daily life and governance.

Unlike Bach, however, Zelenka did not outright reject the demand for pleasant dance tunes. Instead, he used rhythms from Czech folk music-- a borrowing that anticipated the connections between folk music and the struggle for national independence of Smetana, Dvořák, and Janáček.

The Capriccio in A Major shows his mastery of complex harmonies, dance rhythms, and the extreme virtuosity of his writing. Zelenka, a double bass player, pushed the boundaries of possibility for low instruments in his writing. The Dresden orchestra was also the first where musicians specialized on a single instrument; thus Zelenka's musicians were unprecedented in technical prowess, a fact which Bach remarked on enviously in a letter to the Leipzig town council in hopes of a similar scheme. Zelenka had no children; when he died Telemann, who revered him, tried to publish some of his music. However, he was told it was locked away in Queen Maria Josefa's room as an "important court possession," and remained obscure until it was rediscovered by Bedřich Smetana 150 years later.

Program notes by Anna Norris

The Ceramic Mural at Holy Rosary Cathedral



Newcomers to Holy Rosary Cathedral are often intrigued by the ceramic mural standing in the nave of the church. The stark, contemporary piece of art stands in sharp contrast to the Romanesque lines of the building. When first installed, it created quite a stir; people either loved it or thought it jarring, out-of-place. Thirty-three years later, it has become an iconic, much-admired integral part of the gracious cathedral, underscoring its grand simplicity, and a thing of beauty in its own right .

The piece was designed and created in 1988 by Lorraine Malach , a renowned Canadian artist, as a tribute to Rev. James Weisgerber, Rector of Holy Rosary Parish from 1983-1990 and Archbishop of Winnipeg from 2000-2013, on the occasion of his 25th anniversary of ordination into the priesthood. At that time, the nave, separated from the body of the church, was used for week-day Masses, and celebrations such as small weddings.

Many might still remember the "screen" designed by the architect Cliff Wiens that separated the nave from the main altar. It was made of vertical wires holding small blocks of wood which caught spotlights shining from the base. After the fire in 1976, volunteers painstakingly had to wash off the soot from the wires and from each and every block of wood. It was taken down during the renovation in the

early '90's, but as a memento, a piece of it remains as a small panel on the door of the cabinet near the east exit of the church.

The ceramic mural represents the Five Glorious Mysteries of the Rosary, with an angel holding each Mystery. The Rosary was established in the 15th century as a form of prayer; one prays while counting on a string of beads, meditating on the important events in the life of Christ and of Mary. The events are grouped as the Joyful, Sorrowful, and Glorious Mysteries, the latter celebrating the Resurrection of Christ, his Ascension into Heaven, the Descent of the Holy Spirit at Pentecost, the Assumption of Mary into Heaven, and her Coronation as the Queen of Heaven and Earth.

Lorraine Malach (1933-2003) was born, and grew up, in Regina. She was a visionary, her work imbued by a profound spirituality. She first studied art at the University of Regina under the tutelage of Art Mackay and Ken Lochhead; she then went to the Pennsylvania Academy of Fine Arts in Philadelphia; several study tour awards took her to different academies in Europe. She taught art at the U of R, at community workshops, and at summer art festivals. She spent her final years in Drumheller, working at the Royal Tyrell Museum. Her last piece of work was for the Museum, a huge 12-panel mural titled "The Story of Life". She left behind a large body of work , in churches, schools, public buildings, and private collections, including at the Saskatchewan Legislative building (a portrait of Woodrow Lloyd), at Campion College (a colourful ceramic panel featuring St. Ignatius of Loyola), and at the Vatican.

BRUCH & BEETHOVEN

B

Presented by Bill & Helen Davidson
Foundation in memory of June Barber
Gordon Gerrard, conductor
Erika Raum, violin

Saturday, May 28, 2022
Holy Rosary Cathedral
2 pm & 7:30 pm

EWART Cueva De Villa Luz

BRUCH Concerto No.1 in G minor for
Violin & Orchestra, op.26

- I. Prelude: Allegro moderato
- II. Adagio
- III. Finale: Allegro energico

BEETHOVEN Symphony No.8 in
F major, op.93

- I. Allegro vivace con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace

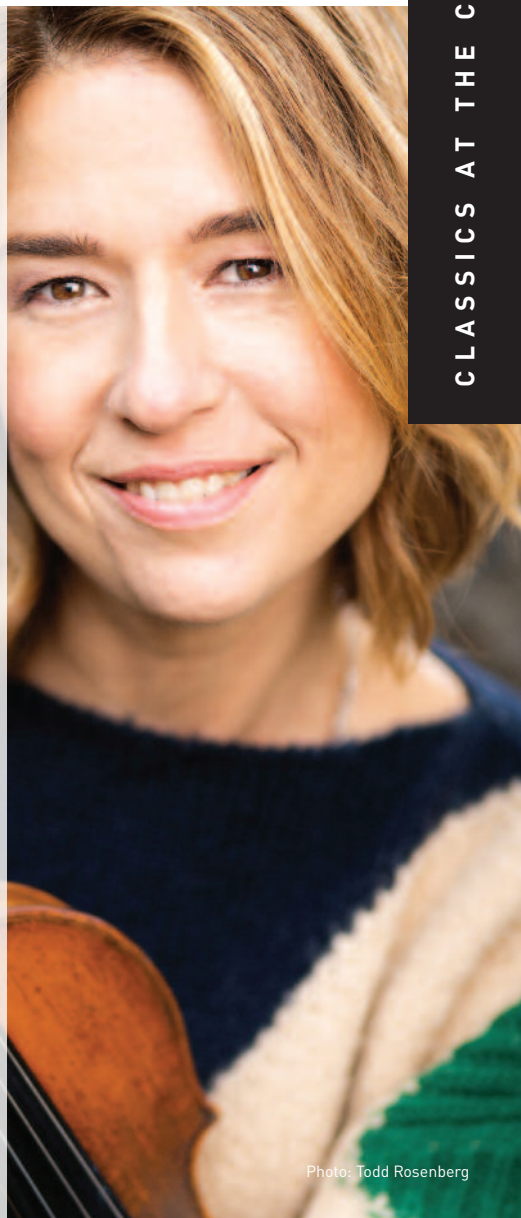


Photo: Todd Rosenberg

ERIKA RAUM

BIOGRAPHY



Known for her "lively temperament, energetic individuality and warm and communicative tone" (Muzsika, Budapest), violinist Erika

Raum has a distinct musicality and tone. Playing professionally since the age of twelve, Ms. Raum quickly rose through the ranks by taking first place at the 1992 Joseph Szigeti International Violin Competition in Budapest as well as the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Sweden, Austria, Germany, England, Italy and France. She has appeared as guest artist with orchestras including the Budapest Radio Orchestra, the Szombathely Symphony Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra.

At home, Ms. Raum performs throughout Canada, having appeared with orchestras in cities such as Toronto, Calgary, Vancouver, Ottawa, Victoria, Halifax, Laval and Edmonton. Both a recitalist and chamber musician, some of her international highlights include the Beethoven Festival in Warsaw, the BargeMusic Festival in New York, and the Seattle Chamber Music Festival and most recently, the Festival Pablo Casals de Prades, France and the Clandeboye Festival, Ireland. Past invitations include the Budapest Spring Festival, Szombathely Festival in Hungary,

Carnegie Hall as well as the Caramoor and Prussia Cove festivals. Her performances are heard on an array of radio networks like CBC across Canada and the NPR in the USA.

Ms. Raum has been a member of the ARC Ensemble since its conception. ARC is a chamber group specializing in the rediscovery of great 20th century composers and their music, with an emphasis on those whose lives were interrupted or even lost during the Holocaust. So far, they have released four CDs on the RCA Red Seal label, two of which were nominated for Grammy Awards. The Strad Magazine even gave her special mention for her performance noting that she had them "hanging on to her every note". Her other recordings include a partnership with internationally renowned pianist Anton Kuerti for a world premiere recording of Carl Czerny's piano and violin works on the CBC Musica Viva label. She also recorded the Brahms Horn Trio and premiered Pantheon, a piece by esteemed composer (and mother), Elizabeth Raum, on the Arktos label.

Ms. Raum is a graduate of the University of Toronto where she studied with the late Professor Lorand Fenyves and was awarded the prestigious Eaton Scholarship upon her graduation. She is currently on the faculties of The Glenn Gould School of The Royal Conservatory and the University of Toronto. She lives in Toronto with her husband, distinguished Canadian composer, Omar Daniel, their daughter Roslein, and triplets Eero, Oskar, and Roxanne.

PROGRAM NOTES

BRUCH & BEETHOVEN

KIRSTEN EWART *Cueva de Villa Luz*

I found myself in a very relatable situation around the end of May 2018. I was exhausted after completing two pieces within a very short period of time, while simultaneously attempting to plan my fall wedding. I knew that I should simply sit down and get to work on planning but the stress of the upcoming month and a half of travel was beginning to get to me. So, like any good millennial, I sat down and began to binge watch documentaries.

It was at this point that I was suddenly overcome with inspiration whilst watching a documentary about nature. The particular episode covered many different caves and I became obsessed with them. Hours later, I was in one of the biggest internet spirals of my life. I found myself staring at pictures of *Cueva de Villa Luz*, which is located in Mexico.

This unique cave was filled with hydrogen sulfide, a gas known for its particularly bad odour and extreme toxicity. The bodies of water in the cave are so saturated with it that they are cloudy, almost like milk. Somehow, despite the toxicity of the air and the quality of the water, there is life in this cave. Fish in the water, but more importantly deep in the cave, bats.

This piece is heavily inspired by the many features of this cave which are both gorgeous and deadly. Bravely explore this cave's murky waters, deep passages and dripping acid. Oh, and mind the bats...

Program note by Kirsten Ewart

MAX BRUCH *Concerto No.1 in G minor for Violin & Orchestra, op.26*

Max Bruch might have had some sharp words about tonight's programming.

"Nothing compares to the laziness, stupidity and dullness of many German violinists," he raged in a letter to his publisher Fritz Simrock. "Every fortnight another one comes to me wanting to play the first concerto. I have now become rude, and have told them: 'I cannot listen to this concerto anymore – did I perhaps write just this one? Go away and once and for all play the other concertos, which are just as good, if not better.'" To his pupil Leo Schrattenholz, he said that he would be willing to hear another student audition to study with him-- but only if the student did not play the first concerto.

Such is the curse of an artist who does too much, too well. As a child, Bruch was a prodigy first as a painter. When he began composing at age 11, he immediately caught the attention of composer and conductor Ferdinand Hiller, and his achievements as a musician soon grew hefty enough to leave no room for his aptitude in painting. He was raging publicly against the extent to which the first concerto did to the rest of his compositional career, what his musical talent did to his painting; it was simply too huge to withstand competition.

In private, however, he was fiercely defensive and proud of it. To a poor review from a critic, he replied that said critic "could go drown himself" for

PROGRAM NOTES

BRUCH & BEETHOVEN CONTINUED

writing “barbaric nonsense” about the concerto which in his words, “has become the common property of all the violinists in the world.”

If it is indeed common property, then violinists are certainly within their rights to prefer it over the others. But before it belonged to all violinists, Bruch’s concerto belonged to one specific one: Joseph Joachim. Although Joachim is well-known for having collaborated with Brahms on his violin concerto, his collaboration with Bruch a decade earlier was even more involved.

Although the concerto was first premiered in 1866, Bruch was unsatisfied with it. He sent the manuscript to Joachim for comments, and many months later, received a long letter addressing each of Bruch’s questions at length, and wishing that they could simply visit in person to work it out. Joachim asked that some parts be expanded, others cut, and penciled in a cadenza. Some passages he altered to sit better in the fingers, one to resemble less the Mendelssohn violin concerto to which it would surely be compared. “Do you think me too outspoken?” Joachim fretted, before launching into yet more advice.

Bruch did not think so. He replied detailing which of the edits he had made and which few he had rejected. “Your alterations to the last cadenza are written as if from my own soul,” he gushed. The entire exchange was so involved that when Joachim’s son

asked for permission to publish the letters forty years later, Bruch refused; he was worried that his deference to Joachim would seem “schoolboy-like.”

Though the letters were eventually published, neither the exchange nor the orderly Romantic three-movement concerto that resulted appear juvenile. On the first page of the manuscript, there is a dedication: it originally read, “To Joseph Joachim, with respect.” In Joachim’s hand, the word “respect” is crossed out, and replaced with the word “friendship.”

LUDWIG VAN BEETHOVEN *Symphony No. 8 in F major, op. 93*

At thirty-two years old, Ludwig van Beethoven decided once and for all not to take his own life. For the remainder of his fifty-six years, both his life and his art personified the contrast between the depths of human despair, squalor and abjection, and the height of humanistic triumph over mortal circumstance. To keep the two sides in balance required a personality containing both an extreme seriousness and a serious jocosity.

The complimentary sides of Beethoven’s personality are visible in the forms of the Seventh and Eighth symphonies. They were conceived at the same time, completed one after the other, and played on the same concert (along with the famous Beethoven clunker *Wellington’s Victory*,

PROGRAM NOTES

BRUCH & BEETHOVEN CONTINUED

which when pressed by critics, he defended with the faintest praise imaginable: “What I shit is better than anything you could ever think up!”) While the Seventh is heroic, expansive, and almost confrontationally rhythmic, the Eighth is short, funny, and almost Classical.

The short length requires no explanation: it usually clocks in at under half an hour. Being humours in nature, or at least might have been funny to its first audiences, requires a little more context.

The effect of the very opening is something like being tossed into a swimming pool. There is no introduction, as is common both in Beethoven and in Classical symphonies; and although he originally sketched it with two introductory bars to establish the tonality, he later got rid even of those. Instead of a usual eight-bar phrase constructed from two units of four bars, the theme is a lopsided twelve-bar phrase containing three units. Although the tonality holds firm for a little while, disagreements between section and “wrong” notes quickly creep in. Sections of smooth woodwind chords alternate with rude rhythmic interruptions in the strings. When the theme comes back for a recapitulation, it has been amended to the expected eight-bar phrase.

The second movement is historical record of one of the most significant musical innovations of Beethoven’s lifetime (of which Beethoven himself

wasn’t the source): the metronome. Johann Maelzel, whose ear-trumpets Beethoven also used, pirated the idea of the pendulum metronome from Diedrich Winkel, and Beethoven was among the first to use and celebrate them. The second movement is reminiscent of the metronome click--until the very end, when the metronome goes haywire. Many musicians have speculated that Beethoven himself may have had a faulty model, so the joke has only deepened with time.

Classical features of this symphony appear in its third movement, which is a minuetto referencing Haydn. As a young man Beethoven had been instructed to “receive Mozart’s spirit from Haydn’s hands”; perhaps he liked to remind listeners that he had done so, no matter how much more he ended up also doing. The final movement is a roaring Presto which gives the impression of someone hurrying out the door, excitedly pressing onwards to the next big thing.

As a pair of symphonies, the Seventh and Eighth have an unquestionable winner in the court of public opinion: the Seventh is played much more today and was received better during Beethoven’s lifetime as well. Beethoven knew exactly why: when a student asked him why the Seventh was more popular, he answered, “Because the Eighth is so much better.”

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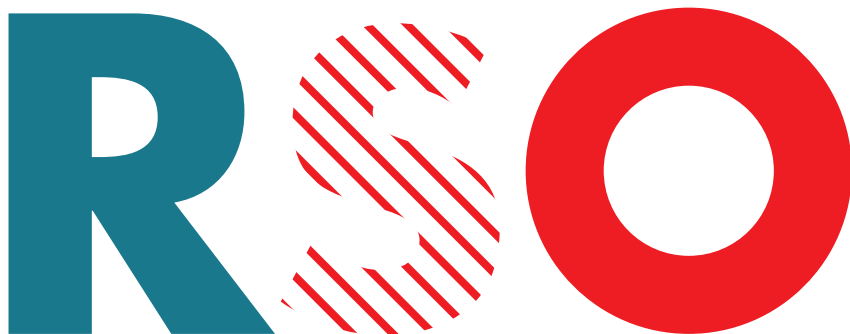
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**2022
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