



REGINA
SYMPHONY
ORCHESTRA

Gordon Gerrard
Music Director

2021
2022
SEASON

ISSUE SIX

ENCORE



BEETHOVEN STRING QUARTET
CHAMBER 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✱

VIOLIN 2

Heng-Han Hou✱◆

VIOLA

Jonathan Ward✱◆

CELLO

Simon Fryer✱◆

BASS

Christopher Jones✱◆

FLUTE

Marie-Noelle Berthelet✱◆

OBOE

Tamsin Johnston✱◆

CLARINET

Hyon Suk Kim✱◆

BASSOON

Anna Norris✱◆

HORN

Richard Burdick✱◆

TRUMPET

Miles Newman✱◆

BEETHOVEN STRING QUARTET

Saturday, March 5, 2022
Holy Rosary Cathedral
2 pm and 7:30 pm

PAVEL HAAS Wind Quintet, op. 10
Préludio. Andante, ma vivace
Preghiera. Misterioso e triste
Ballo eccentrico. Ritmo marcato
Epilogo. Maestoso

DAVID ROSENBOOM Trio

LUDWIG VAN BEETHOVEN
String Quartet in C-sharp minor, op.131
Adagio ma non troppo e molto
espressivo
Allegro molto vivace
Allegro moderato
Andante ma non troppo e molto
cantabile
Presto
Adagio quasi un poco andante
Allegro

Photo: Chris Graham

PROGRAM NOTES

PAVEL HAAS *Wind Quintet, op. 10*

The music of Pavel Haas belongs to a large body of work by European Jewish composers of the 20th century whose creativity was cut short by death in concentration camps, and surviving works have been pulled out of obscurity only with difficulty and dedication on the part of friends, surviving colleagues, and enterprising publishers. Haas, who died in Auschwitz in 1944, in fact composed some of his best-known music while a prisoner: before being sent to Auschwitz he spent three years in Theresienstadt, a camp permitted to carry on an artistic scene for the eventual purpose of a propaganda film intended to discredit reports of Nazi genocide. In the film, Karel Ančerl conducts Haas' piece *Study for Strings*. Ančerl was sent to Auschwitz along with Haas after the completion of the film, but survived. He told Haas' brother that as the two stood next to each other in a line, Haas had a coughing fit, and was chosen for death instead of Ančerl. Ančerl reconstructed the lost score of *Study for Strings* from individual parts that he found from searching Theresienstadt, and eventually emigrated to Canada, where he spent the last four years of his life as music director of the Toronto Symphony.

Although *Study for Strings* is still one of Haas' best-known works, thanks to Ančerl's championing, his other works came to light after his death, and are only beginning their long life in the standard repertoire. One of the musicians responsible for continuing Ančerl's work on that front was a

composition student of Haas' before the war: Lubomír Peduzzi, a Czech musicologist, composer, and poet. His short time as Haas' student influenced him greatly; Peduzzi later wrote his dissertation on Haas' wartime music, created the entry on Haas in Grove's dictionary, and was responsible for the publication and performance of much of his music.

In 1991, Peduzzi created a new edition of Haas' *Wind Quintet*. Although the piece had previously been published in 1934, almost all copies of it were lost during the war. He found the manuscript instead in the Moravian Museum in Brno, and his edition introduced Haas' quintet into the company of a number of significant wind quintets written in the third decade of the 20th century. Haas wrote the wind quintet in 1929, at a time when major composers were beginning to recognize the wind quintet as a vehicle for important works. Carl Nielsen wrote his seminal quintet in 1928, Arnold Schoenberg in 1925, Paul Hindemith in 1925, and Leoš Janáček-- who was Haas' most influential teacher, and Haas his best student-- wrote his *Mládí* (Youth), a wind quintet with an added bass clarinet, in 1924. Haas' four-movement quintet pays homage to his teacher with its mingled folk songs, synagogue music, and rhythmic complexity that places it firmly in 20th century. Despite its primarily minor mode and the mournful character of its second movement, titled "Prayer," the final movement ends with a grand and expansive final chord that appears to resolve the uncertainty of the previous themes into triumph.

DAVID ROSENBOOM Trio

"From time to time, an artist's eternal aesthetic investigations into the evolution of humanity in the universe can encounter detours when it is necessary to search for light in times of great divisions," wrote David Rosenboom in 2018. It is not difficult to see how the theme of tension between art as aesthetic investigation, and art as practice grounded in social time and place might occur to an American composer at the midpoint of the Trump presidency. This being a point in history when the world seemed to be barreling headlong into both predictable and unguessed-at turmoil, as indeed it turned out to be. But the theme, and indeed any theme in Rosenboom's work, is not static but cyclical. "I seem to have this cycle of about four years where I come to a place in which I have to evaluate myself, or the idea I've been interested in, and start over," he mused in an interview in 1983. If that is the case, then there are any number of works-- including his 1966 Trio for clarinet, trumpet and bass-- that can serve as an entry point into the work of one of the most innovative composers of the 21st century.

Perhaps counter-intuitively for a composer known for his work with computers, Rosenboom's work has been from the beginning deeply concerned with the experience of performing and experiencing performance. In fact, bridging the divide between computer programs, which are largely designed to create a

static finished product, and live performance, which is neither static nor "finished" in any real sense, has been one of the main projects of his career. The solutions he has come up with sound futuristic, and perhaps they are:

I believe that through the use of computers as appendages of man's brain and methods of learning with bio-feedback, rates of information processing will be achieved that approach the speed of light," he wrote in an article in the MIT press early in his career. "Thus, conception will be less necessarily bound with action, elicited [sic] or observed, and life will eventually be embodied by information-'energy' networks creating non-physical art; communal art will be revived as established networks connect us firmly.

As abstract as that sounds, much of his work has been organized around making it a reality. His *On Being Invisible* series of performances-- "performances" because the works themselves are not and cannot be static-- involve EEG input from a performer's brain to create a biofeedback performance. Another example is HMSL, short for "Hierarchical Music Specification Language," a programming language that Rosenboom developed with Phil Burk and Larry Polansky, intended to allow the creation of complex musical entities during live performance without individual specification by the performer, a goal that leads to some amusing examples of code:

COOL-LICK-NEEDED?

IF

(check to see if cool-lick-need is true?)

CURRENT-REAL-COOL-LICK @ PLAY: []

(play the current one)

If the work of electronic music seems to have entered the realm of the science-fiction, , it is worth remembering through Rosenboom's early music that there is, and has only ever been, one paramount goal: the centring of performance, of performer and audience, in a room together, experiencing music that will never happen quite the same way twice.

LUDWIG VAN BEETHOVEN String Quartet in C-sharp minor, op.131

"We had," wrote Robert Schumann of the 1837-1838 winter concert season, "four evenings and twenty numbers, among which the brilliants of first water were Beethoven's quartets in E-flat major (op. 127) and C-sharp minor (op. 131), the grandeur of which no words can express. They seem to me to stand, with some of Bach's choruses and organ pieces, on the extreme boundary of all that has hitherto been attained by human art and imagination; but verbal analysis and description would shipwreck them."

Of course, Schumann's warning has not prevented anyone from attempting to describe or analyze Beethoven's late quartets, of which the C-sharp minor was Beethoven's personal favourite (his verdict: "thank God, less lack of imagination than before") and the final

of the trio of string quartets requested by Russian aristocrat Nikolai Galitzin. Galitzin's commission was open-ended in every possible way: he asked Beethoven to write "one, two, or three string quartets," and offered to pay "for the trouble whatever amount you would deem adequate." Unsurprisingly, Beethoven agreed to these terms. He told Galitzin he would write three, at a fee of fifty ducats apiece.

The characters of Beethoven and Galitzin were well-matched in both their virtues and their foibles. Beethoven was brilliant but frequently angry, erratic, and unpredictable. Galitzin was enthusiastic, intelligent, and encouraging, but had a tendency to promise more than he could deliver. So, each got what they could have expected out of the other: over the course of five years Beethoven responded with three quartets that were so avant-garde that they were in many ways unacceptable to the general public as music. The second of the set had as its final movement the immense and terrifying *Grosse Fuge*, which his publisher insisted that he remove and replace for the sake of the market. In return Galitzin paid the first fifty ducats, but then delayed so long on the rest that Beethoven died without ever seeing the money; the full amount Galitzin owed Beethoven, for the string quartets and several other works, he only managed to pay twenty-five years later, to Beethoven's nephew Karl.

While still attempting to avoid the "shipwreck" of verbal description

predicted by Schumann, it must be said that one of the most remarkable features of the op. 131 quartet is its unity, and that unity is expressed both emotionally and formally. The forty-minute work is written, depending on your viewpoint, either in seven movements or in one. The movements run together with no breaks between them, and the last movement opening with a direct quotation of the first, as if the five intervening movements had all been merely a development section.

Several sections notated as “movements” are really just

introductions: the third movement is an eleven-measure entry to the fourth movement, a theme and variations that leaves its final variation incomplete. Similarly, the sixth movement is only twenty-eight measures, setting up the return of the tonic key and traditional sonata form of the seventh and final section.

The effect is of a dream, or a hero's journey, and perhaps the only words that could do, by Schumann's strict standards, are Stravinsky's: “Perfect, inevitable, inalterable.”

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