



REGINA
SYMPHONY
ORCHESTRA

Gordon Gerrard
Music Director

2021
2022
SEASON

ISSUE EIGHT

ENCORE



THORGY & THE THORCHESTRA
Pops

BEETHOVEN 9
SEASON FINALE!
Special

AN EVENING OF PINK FLOYD
Pops

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

RSO PATRONS, BOARD MEMBERS & TEAM

ROYAL PATRONS:

His Royal Highness The Prince of Wales KG, GCB, KT, OM, AK, QSO, SOM, CD, Royal Patron of the Regina Symphony Orchestra

HONORARY PATRONS:

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Mr. Russell B. Mirasty and Donna
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In memoriam 2021

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Jana Sasakamoose - Intern
Tabitha Dieter - Intern

Follow the RSO @reginasymphony



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.

RSO MUSICIANS

VIOLIN 1

Christian Robinson, Concertmaster✧

Carmen Constantinescu, Assistant
Concertmaster✧

Rudolf Sternadel
Carmelle Pretzlaw

Katie Gannon

Elizabeth Stirr

Karley Parovsky

Yeganeh Sotudehnia

Josias Sanchez

Jeremy Buzash

VIOLIN 2

Heng-Han Hou✧✧

David Johnson•

Beatrice Hodgkins

Jeff Looyen

Adrian Casas

Amanda Contreras

Paulo Pallas

VIOLA

Jonathan Ward✧✧

Megan Zak•

Jonathan Achtzehner

Margaret Carey

Geena Salway

CELLO

Simon Fryer✧✧

Amelia Borton•

Catherine Folstad

Joel Macdonald

Catherine McClellan

BASS

Christopher Jones✧✧

Curtis Scheschuk•

Brent Gelsinger

Stephen Kreuger

FLUTE

Marie-Noelle Berthelet✧✧

Tara Semple•

David Popoff

OBOE

Tamsin Johnston✧✧

Wing Lok Soo•

CLARINET

Hyon Suk Kim✧✧

Timothy Yung•

BASSOON

Anna Norris✧✧

Jennifer Tenford•

Michael Macaulay

HORN

Richard Burdick✧✧

Alison Cushway•

Wendy Stenger

Sharla Benoit

TRUMPET

Miles Newman✧✧

Natalie Fuller•

Lyle Buddecke

TROMBONE

David Dick✧

Nathan Syrnick•

Jeremy Drotar

TUBA

Mark Preece✧

TIMPANI

Alex Artale✧

Andrew Nazer

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Darcy Gingras✧

Jacob Kryger•

Andrea Ulriksen

Brennan Kowalski

Jesse Lindskog

KEYBOARD

Chris Kayler✧

THORGY AND THE THORCHESTRA

Daniel Bartholomew-Poyser,
conductor
Thorgy Thor, violin, viola and cello
Kaitlyn Semple, vocals

Saturday, May 7, 2022
Conexus Arts Centre
7:30 pm



DANIEL BARTHOLEMW-POYSER CONDUCTOR



Daniel earned his Bachelors in Music Performance and Education from the University of Calgary, and received his Master of Philosophy in

Performance from the Royal Northern College of Music in Manchester, England. He's been awarded the Canada Council for the Arts Jean-Marie Beaudet Prize for Orchestral Conducting and has served as Assistant Conductor of the Kitchener-Waterloo Symphony and Associate Conductor of the Thunder Bay Symphony Orchestra. Daniel has performed with the San Francisco Symphony, the Toronto Symphony, Vancouver Symphony, Calgary Philharmonic, Hamilton Philharmonic, Edmonton Symphony Orchestra, Chicago Philharmonic and Eastern Sierra Symphony and others. He performs regularly with Canada's National Arts Centre Orchestra and was cover conductor with the Washington National Opera at the Kennedy Centre in 2020.

Daniel is currently the San Francisco Symphony Resident Conductor of Engagement and Education, the Artist in Residence and Community Ambassador at Symphony Nova Scotia, and the Barrett Principal Education Conductor and Community Ambassador of the Toronto Symphony Orchestra. He is the host of the weekly, national Canadian Broadcasting Corporation radio how "'CentreStage' - with Daniel Bartholomew-Poyser".

THORGY THOR VIOLIN VIOLA & CELLO



Thorgy Thor is a New York City based drag performance artist, TV personality, event host and professional musician.

Since appearing on Season 8 of Rupaul's Drag Race and All Stars 3, Thorgy Thor has traveled the world, bringing to audiences her trademark wit, sense of humor and musical charm.

Television credits include Dragnificent! on TLC/Hulu, Mozart and the Jungle on Amazon, Bravo, Vice and VH1. You can catch Thorgy on Love Hotline and Purse First Impressions on Youtube.

Since Thorgy and the Thorchestra has debuted with Symphony Nova Scotia in 2018, Thorgy has had the honor of performing with over a dozen international Symphony orchestras including Charlotte SO, Vancouver SO, San Francisco SO, Pittsburg SO and Calgary SO. Next stop, Mars!

KAITLYN SEMPLE VOCALS



Kaitlyn is an actor, singer, dancer and teacher from Regina. Since completing her BFA in Acting from the U of R, she has trained in Toronto with

CBC's Triple Sensation, in Edmonton at the Banff/Citadel Professional Theatre Program, and in Regina with the Globe Theatre Conservatory. Acting credits include: Us; Bittergirl; Mary Poppins; Shout Sister; Jake and the Kid and Metamorphoses (Globe Theatre); It's

A Wonderful Life, Little Women and Ring of Fire (Persephone Theatre); Root, Hog, or Die (Sandbox Series); Cope (Persephone Youth Series, Live Five); The Invisible: Agents of Ungentlemanly Warfare (Keyano Theatre and Vertigo Theatre); Cinderella and Steel Magnolias (Rubarb Productions); As You Like It (Citadel Theatre); The Last Five Years (Golden Apple Theatre); Alice In Wonderland and The Hockey Sweater (Sum Theatre). Kaitlyn and her husband Greg Ochitwa create original theatrical works, having last created Try Your Wings for the Regina Jazz Society.

NEW!



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

FROM OUR STAGE TO YOUR HOME

View new concerts online at reginasymphony.com

**RSO AT
HOME**

BEETHOVEN NINE

CLASSICS

Saturday, May 14, 2022
Conexus Arts Centre
7:30 pm

Gordon Gerrard, conductor
Janina Fialkowska, Piano
Beethoven Nine Chorus
Andrea Lett, Soprano
Adam Luther, Tenor
Dion Mazerolle, Bass-Bari-
tone
Stephanie Tritchew, Mezzo
Soprano

Edvard Grieg CONCERTO,
PIANO,
OP. 16, A MINOR

- I. Allegro molto
moderato
- II. Adagio
- III. Allegro moderato
molto e marcato

Ludwig Van Beethoven
SYMPHONY
NO. 9, OP. 125, D MINOR
(CHORAL)

- I. Allegro ma non troppo;
un poco
maestoso
- II. Molto vivace
- III. Adagio molto e
cantabile
- IV. Presto - Allegro assai -
Allegro assai vivace

JANINA FIALKOWSKA

PIANO

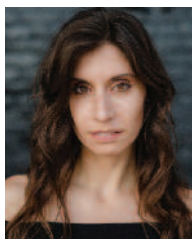


For almost 50 years, concert pianist Janina Fialkowska has enchanted audiences and critics around the world. She has been praised for her musical integrity, her refreshing natural approach and her unique piano sound thus becoming “one of the Grandes Dames of piano playing” (Frankfurter Allgemeine).

Born in Canada, she began her piano studies with her mother at age 4 continuing on in her native Montreal with Yvonne Hubert. In Paris she studied with Yvonne Lefébure and in New York at the Juilliard School with Sascha Gorodnitzki, experiencing the best of both French and Russian piano traditions. Her career was launched in 1974, when the legendary Arthur Rubinstein became her mentor after her prize-winning performance at his inaugural Master Piano Competition, calling her a “born Chopin interpreter” laying the foundation for her lifelong identification with this composer.

Her native Canada has bestowed upon her their highest honors: “Officer of the Order of Canada”, the “Governor General’s 2012 Lifetime Achievement Award in Classical Music” (Canada’s equivalent to the US Kennedy Centre Awards), as well as three honorary doctorates. She passes on her wide musical experience in master classes and at her annual “International Piano Academy” in Bavaria, where she now resides and makes frequent appearances as a juror of the world’s most prestigious piano competitions.

STEPHANIE TRITCHEW MEZZO-SOPRANO



Canadian mezzo soprano Stephanie Tritchew (she/her) is a steadily rising young singer, at home in the realms of both contemporary and

standard repertoire. She has been named “one of six Canadian women making the future bright for the art form” by The Globe and Mail.

The 2019-2020 season saw Stephanie perform a role debut as Mother in Opera Kelowna’s production of *Amahl and the Night Visitors*, her Vancouver Bach Choir debut as the alto soloist in *Messiah* and a role debut as Cherubino in Edmonton Opera’s production of *Le nozze di Figaro*. Although the majority of the 2020-2021 season was cancelled due to COVID-19, Stephanie was pleased to return to Vancouver Opera to make her company debut as the Mother in *Amahl and the Night Visitors* for VO’s Digital Season.

She is very grateful that all lost contracts from the 2020-2021 have been rescheduled, and looks forward to her return to Edmonton Opera as Dorabella in *Così fan tutte* and her debut with the the Niagara Symphony Orchestra (in her hometown, so her grandpa can watch!) as the Alto soloist in Beethoven’s *Ninth Symphony* in 2022.

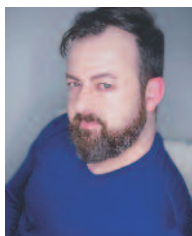
ADAM LUTHER TENOR



Newfoundlander Adam Luther is one of Canada’s most exciting tenors, with a repertoire ranging from Janacek to Mozart to Puccini. Two highlights of

Adam’s upcoming season are Beethoven’s *Symphony No. 9* with the Regina Symphony and joining Pacific Opera Victoria as Don Jose in Bizet’s *Carmen*. Recently, he was heard in Puccini’s *Il tabarro* as Luigi with Pacific Opera Victoria, Roméo in Gounod’s *Roméo et Juliette* and *Eugene Onegin* as Lensky for Calgary Opera, Alfredo in *La traviata* for Manitoba Opera, and Beethoven’s *Symphony No. 9* with the Kitchener-Waterloo and Edmonton Symphonies. A Canadian Opera Company Ensemble Alumnus, he received his Bachelor of Music degree from Wilfrid Laurier University, and Opera Diplomas from Wilfrid Laurier and the University of Toronto. Further credits include Minnesota Opera, Michigan Opera Theatre, Vancouver Opera, Mendelssohn Choir of Toronto, Manitoba Chamber Orchestra and Against the Grain Theatre.

DION MAZEROLLE BASS-BARITONE



Acadian baritone Dion Mazerolle has earned a solid reputation in Canada and Europe as an artist of the highest calibre. A former member of the Atelier

lyrique de l'Opéra de Montréal, he is acclaimed for his musical finesse and strong stage presence in both opera and concert.

Dion has performed with many choirs, ensembles and orchestras across Canada including: Elmer Iseler Singers, Musica Orbium, Grand Philharmonic Choir, Festival International de Musique Baroque de Lamèque, Newfoundland Symphony,

Ensemble Caprice, Ensemble Boréades de Montréal, Chorus Niagara, Kitchener Waterloo Symphony and Regina Symphony.

Comfortable in both traditional and contemporary opera, in recent seasons Dion starred as Germont in Verdi's *La Traviata* with Opéra du Royaume, and in Massenet's *Werther* and Bizet's *Carmen* with the Opéra de Québec. He also appeared in Harry Somers' Canadian opera *Louis Riel* with the Canadian Opera Company and the National Arts Centre in Ottawa. A frequent guest artist with Chants Libres, Dion created the role of Soulayed in the world premiere of *L'orangerie* (Tremblay/Moultaka), as well as a digital concert of works dedicated to Silvio Palmieri with the Ensemble Contemporain de Montréal.

ANDREA LETT SOPRANO



Praised for her "clear voice soaring to stratospheric heights" (Opera Canada), Métis-Taiwanese soprano Andrea Lett is extremely grateful to be on

the stage with the Regina Symphony Orchestra. Originally from Prince Albert, SK, Ms. Lett has worked for companies across North America including Santa Fe Opera, San Francisco Opera, Against the Grain Theatre Company, the Winnipeg Symphony Orchestra, Edmonton Opera and Manitoba Opera.

Upcoming performances include Haydn's *Lord Nelson Mass* with the Winnipeg Philharmonic Choir, and the role of Clorinda in Manitoba Opera's *Cenerentola*. Outside of singing, Ms. Lett is a second year law student at Robson Hall. She enjoys spending time with her husband, step-son, two dogs, and cat.

HOW TO START A MASS CHOIR IN A PANDEMIC – THE STORY OF THE 2022 BEETHOVEN 9 CHORUS

When Gordon approached me about assembling and preparing a choir for this project in early 2021, he said: “I want to do Beethoven 9 in January 2022—am I crazy?” At the time, we were in full lockdown. My response to this question was “YES, this *is* crazy. Let’s do it!” After many months of planning, mapping out rehearsal logistics that would not have been necessary in pre-pandemic conditions, and—of course—rehearsing, here we are over a year later singing for a live audience at the Conexus Arts Centre.

The 2022 Beethoven 9 Chorus comprises approximately 100 singers with various musical backgrounds. In the chorus, there are professional musicians, music educators, music students, musical theatre singers, choristers who have been singing in community ensembles for most of their lives, and a large contingent of new amateur choral singers. These wonderful people have rallied together to tackle the Beethoven 9 Chorus: a piece that strikes fear into even the most experienced choral singer due to its extreme tessitura, brisk tempos, and generally challenging vocal lines.

The choir was recruited primarily through social media and word of mouth. The RSO sent out a call for choristers in June 2021 encouraging all to apply, and choral singers from across the province registered. Although most of the singers in the chorus are from Regina, there are also choristers from Norquay, Maple Creek, White City, and Moose Jaw.

Our first month of rehearsals began in September 2021 and took place over Zoom as 30-minute weekly sectionals. The virtual rehearsals were broadcast from St. Paul’s Anglican Cathedral by me, our rehearsal accompanist Joshua Hendricksen, and our moderator Morgan Moats. The chorus could hear Joshua and me, but I could not hear the chorus. I could, however, see the chorus on my laptop screen. The chorus would join the virtual rehearsals from wherever they were—I recall seeing some singers join the call in their car! I suppose singing a series of high A’s in an apartment complex is less than ideal for one’s neighbours.

For our second month of rehearsals, we began meeting in person at Trinity Evangelical Lutheran Church. The choir was split in half: the sopranos and altos would attend one week, and then the tenors and basses would attend the following week. The full chorus did not meet in one room until November 21st, 2021. Rehearsing while wearing masks and physically distancing from other singers was a constant challenge, but these barriers became oddly normal as we continued to rehearse during a global pandemic. By the end of December 2021, the choir was well-prepared for the original performance date at the end of January.

Then, the January concert was postponed due to Omicron. Rehearsals stopped, and we were all left wondering “*Can* we still do this? Maybe this *is* crazy.” Fortunately, we were able to resume rehearsals on April 24th, 2022. After much delay, the 2022

Beethoven 9 Chorus is very pleased to finally have the opportunity to sing for you this evening.

This last year-and-a-half of recruiting, organizing, and rehearsing has been a whirlwind, but the experiences gained and the lessons learned on this journey have been incredibly rewarding. In the text of *An die Freude* (*Ode to Joy*), Friedrich Schiller calls us to come together to joyfully reunite “All that custom has divided”—a sentiment that is quite apt during a global pandemic where we seem to be more divided than ever. Would I suggest starting a mass choir in a pandemic? Perhaps not, but do I regret taking this opportunity to bring people together as a community? Absolutely not. My unending gratitude goes out to the singers of the 2022 Beethoven 9 Chorus. Thank you, from the bottom of my heart, for going on this crazy journey with me. Your hard work, dedication, and enthusiasm has sparked so much joy throughout our time together, and none of this would have been possible without you.

Dorianna Holowachuk

The RSO would like to extend a thank you to the clergy and staff at St. Paul's Anglican Cathedral, and the clergy and staff at Trinity Lutheran Evangelical Church for the use of your facilities as rehearsal venues for the 2022 Beethoven 9 Chorus. A special thank you to Chris Sherring and Phil Achtzehner for all of your help and support at Trinity Evangelical Lutheran Church.



Dorianna Holowachuk and Joshua Hendricksen lead a choir rehearsal over Zoom. October 2021

BEETHOVEN NINE CHORUS

SOPRANO

Ainslee Beer
Kim Braaten
Laura Carleton-Becker
Kathleen Donauer
Laura Belden Dubois
Joanne Durst
Sarah Elgren
Ehren Gadzella
Natalia Koshelieva
Brianna Levesque
Jamie Lewis
Alaina Majewski
Michelle McConkey
Martina McEvoy
Catherine McEwan
Maria Erika Pamisaran
Anastazia Juliana Pearce
Carol Schick
Kayla Stadnick
Christy Stockdale
Charlyn Syrota
Joyce Walters
Erin Weir
Sarah Wells
Mercedes Williams
Chelsey Vargo Wilson
Alyssa Woolhether
Taryn Zielke

ALTO

Lauren Bradshaw
Helen Christiansen
Renee Ciarciaglini
Amanda Currie
Christine Dell
Marion Federko
Jessica Feist
Gwendolyn Friedrich
Sarah Gaudet
Allison Getz
Shantell Hamel

Dorianna Holowachuk
Edna Israel
Kortney Kehler-Shaw
Elizabeth Kelln
Angela Krieger
Janet Listoe
Allison Luff
Heather Macnab
Donna Milbrandt
Candice Nelson
Pacey Olafson
Ann Phillips
Heather Phipps
Leah Reid
Mika Riglin
Joanne Skidmore
Carolyn Speirs
Sarah Tayyem
Yuexin Wang
Olivia Watchman
Juan-Marie Watkis
Paula Weber
Katie Wilson
Melissa Wood

TENOR 1

Aaron Balkaran
Brenda Bonderud
Dana Brûlé
Patrick Cherneski
Troy Metz
Ward Pederson
Gerhard Pretzlaw
Bruno Sahut
Lee Stubbe
Reece Wagner

TENOR 2

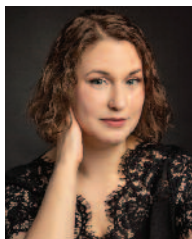
Allan Barss
Alex Clarke
Kirk DeHaven
Vincent Houghtaling

Benedict Magalong
André Magnan
Morgan Moats
Don Waite

BASS

Geoffrey Allen
Aaron Beck
Noel Chevalier
John Francis Fortowsky
Tim Friesen
Evan Fryatt
Andrew Hecker
Joshua Hendricksen
Neil Henneberg
Taylor Hyde
Brad Klinger
Vladyslav Kosheliev
Joel Lareau
Anthony Merkel
Wilfred Olson
Heinrich Volker Rininsland
Bryce Schlamp
Angelo Urbiztondo
Matthew Watchman

DORIANNA HOLOWACHUK **CHORUS DIRECTOR**



Dorianna Holowachuk holds a Master of Music degree in Music Education from the University of Cincinnati College-Conservatory of Music, a Bachelor of Music Education degree and a

Bachelor of Music degree from the University of Regina. She has conducted choirs of all ages and experience levels, ranging from children and youth choirs to adult community choirs. Dorianna finds joy in choral projects that encourage community building, and makes a deliberate effort to program works based on their artistic whole; drawing inspiration equally from the poetic text and the musical language.

Dorianna has studied voice privately with Diana Woolrich, Lynn Channing, and Mary Stucky, and has completed an ARCT in Voice Performance through the Royal Conservatory of Music with first class honours. In her over 20 years of choral singing experience, Dorianna has had the pleasure of singing in numerous local choirs, as well as the National Youth Choir of Canada. Dorianna's past collaborations as a chorus director with the RSO include *Riel's Heart of the North*—in partnership with mentor Dr. Dominic Gregorio—and the *Neptune* chorus from Holst's *The Planets*, both in 2019.

Currently, Dorianna is the Director of Music at St. Paul's Anglican Cathedral where her duties include directing the choir and occasional cantor work. She also teaches private lessons in voice and music theory, and remains active in Regina's music community as a singer, choral conductor, and clinician.

JOSHUA HENDRICKSEN **REHEARSAL ACCOMPANIST**



Joshua Hendricksen is a collaborative pianist and vocal coach active in Southern Saskatchewan. An experienced collaborator with over a decade of

experience, Joshua is regarded for his sensitive, musical playing and his steadfast demeanour as a musical partner. As an accompanist, he has worked with students of all ages and abilities - from beginner to emerging professionals - collaborating as a pianist, organist, and harpsichordist. Additionally, he has played for a variety of musical theatre productions in southern Saskatchewan and a number of choral ensembles, ranging from children's choruses to advanced auditioned chamber groups. In addition to his years of collaborative experience, Joshua also holds a Bachelor of Music in Vocal Performance from the University of Regina.

PROGRAM NOTES

BEETHOVEN NINE

Edvard Grieg, Piano Concerto in A minor, op.16

The idea of nationalism as a driving force for art can and should elicit a mixed reaction from modern audiences. An ideology that enforces a cultural, linguistic, ethnic, or religious “nation” as the central organizing principle of the state leads naturally to discrimination, ethnic cleansing, and genocide; it is therefore not without complications to state that nationalism was a major driving force in much of the most beloved music of the Romantic period. However, many of the composers that are associated with nationalistic movements in their home countries-- Smetana and Dvorak in Czechoslovakia, Liszt and Bartók in Hungary, Chopin in Poland, Sibelius in Finland, and Grieg in Norway-- also stand ideologically as examples of the resistance of historically subservient cultures to rapacious imperial interests.

Grieg, like nearly every European nationalist composer, received his musical education from the dominant musical culture-- in Grieg's case, at the Leipzig Conservatory-- and was then left wondering how to press the compositional tools he had learned into service of his national identity. Upon leaving the school, he felt the lack of that identity keenly: “I left Leipzig Conservatory just as stupid as I entered it,” he later wrote. “Naturally, I did learn something there, but my individuality was still a closed book to me.”

In order to “breathe a more individual and independent air” than was available in Leipzig, Grieg moved to Copenhagen upon his graduation. He found there exactly what he was looking for: the friendship of other young Norwegian and

Danish nationalistic composers. “We instituted a revolution against the established coteries, we enjoyed ourselves in royal fashion. Those were splendid times,” Grieg said of Copenhagen. He also benefited from the demanding mentorship of one of his musical idols, Niels Gade, who refused to even carry on a conversation with the young man until Grieg brought him a symphony. Grieg, who had learned almost nothing of instrumentation in Leipzig, threw himself into filling the gaps in his knowledge to be worthy of Gade's attention.

The largest, most significant, and best-known work to come out of that period of “splendid times” in Denmark is the Piano concerto in A minor. Although he wrote the concerto at 24 years old, he would continue revising it (mostly to make changes to his perpetual nemesis, the instrumentation) for the rest of his life. This concerto is, to many, the very definition of the “Romantic” style: its iconic introduction begins with a roll on the timpani that leads into a crashing introduction in the solo piano, giving way to a dramatic melody in the orchestra expanded on extravagantly by the piano. The second movement carves out a moment of peace in the overall drama, before the final movement brings in a dance from Grieg's homeland to close the work: the driving rhythms of the Norwegian halling dance, an extraordinary athletic style traditionally involving headsprings, spins, and the dramatic kicking-down of a hat held up on a high stick.

The concerto was an immediate hit and has remained so-- it has the distinction of being the first piano concerto ever recorded, in a highly abridged version in

PROGRAM NOTES

BEETHOVEN NINE CONTINUED

1909. Grieg, however, had recently married; so his strongest memory of the premiere was the verdict, not of any of the musical luminaries in attendance, but of his new father-in-law: "I liked the Tuttis best."

Ludwig van Beethoven Symphony No.9 in D minor, op.125

It is thanks to Beethoven that any composer who has written eight symphonies, and is in a position to consider embarking upon a ninth, finds themselves staring down a giant.

By 1818, the unique hallmarks of Beethoven's late life were present. He had started using ear-trumpets designed by Maelzel, whose metronome he also endorsed. He had stopped making appearances as a soloist, as he was unable to hear well enough even to tell when his piano was out of tune. When the ear-trumpet was insufficient, he relied on conversation books to communicate, which survive as records of his daily life and opinions on music. He was also frequently angry and unkempt; Goethe, whom Beethoven idolized, received a letter from his friend Carl Zelter around this time informing him that general opinion in Vienna was that Beethoven was a lunatic. Beethoven was well aware of his reputation. "Do not be misled by the Viennese, who think me crazy," he wrote to Wilhelm Christian Muller. "If a sincere, independent opinion escapes me, as it often does, they think me mad."

If his deafness cast him out from both normal social and musical society, it was also the emancipation that allowed him to view human society from the outside and express a more perfect version of it. The

Ninth symphony is a refusal to allow the political, personal, and humanistic disappointments of Beethoven's lifetime to dampen the vision of an Enlightenment ideal of society, and it was one that was a lifetime in the making. Beethoven was introduced to the work of Friedrich Schiller in his early twenties, and set his poem known today as Ode to Joy as one of a set of songs in the early 1800s. The earlier Ode to Joy has disappeared--unsurprising since Schiller's play *The Robbers* was banned by the censor in Vienna for being "immoral and dangerous." The young Beethoven needed to temper his ideology for the sake of society. The old Beethoven did not.

Beethoven started thinking seriously about the symphony in 1818. He was still in an early stage when he received a commission for a symphony from the Philharmonic Society of London in 1822, for which he spent the next two years completing. When it was premiered in 1824, it was obvious that there had never been anything like it: the orchestra was so large that it required the combined forces of two of Vienna's professional ensembles, plus a collection of capable local amateurs.

The first movement of the Ninth is the longest of any of Beethoven's opening movements. Its second movement is a scherzo containing a five-voice fugue, and its third a startlingly tender Adagio. The final movement is nearly a symphony in itself. It begins with a slow introduction which makes reference to all of the previous movements. It then launches into a military march that emulates a Turkish Janissary band-- to the Viennese ear, a commentary on the feud between the Habsburg and the Ottomans.

Schiller's text, a celebration of the brotherhood of man and the love of God, joins the first two sections with a slow "movement" and a final fugue.

Beethoven was deaf enough that conducting the complicated Ninth was out of the question-- but so was his not conducting. So, the orchestra did what they always do when the conductor can't be trusted: they pretended to watch the conductor while actually following someone else. In this case the true leader was Michael Umlauf, the choir director.

By the end, Beethoven was several bars off from Umlauf and the orchestra, and

continued conducting past the final bar; Carolina Unger, who sang the contralto part, took him by the arm and turned him around to face the audience and receive five ovations and a sea of waving handkerchiefs so that he could see, instead of hearing, the impact of his music on the world. With the "curse of the ninth" hanging over the musical world-- in addition to Beethoven, Schubert, Bruckner, Dvořák, and Mahler all died in the process of writing their tenth symphonies-- Beethoven's is the Ninth Symphony that every composer's Ninth has been measured against ever since.

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MARTIN MACDONALD CONDUCTOR



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Jean-Marie Beaudet Award for orchestral conducting. In January 2022, Martin was named Music Director of the Cathedral Bluffs Symphony Orchestra based in East Toronto, Ontario. Martin has guest conducted extensively across Canada having worked with the orchestras of Toronto, National Arts Centre, Vancouver, Victoria, Kamloops, Edmonton, Calgary, Winnipeg, Hamilton, Kingston, Kitchener-Waterloo, London, Niagara, Sudbury, Thunder Bay, Windsor, Quebec, New Brunswick, and Newfoundland.

Cape Breton born, Martin is the youngest of twelve children and has a diverse musical background with a strong Celtic music tradition including extensive touring and performing with members of his family throughout Europe and North America. Martin resides in Toronto, Ontario with his wife, Kristen and their daughter, Frances.

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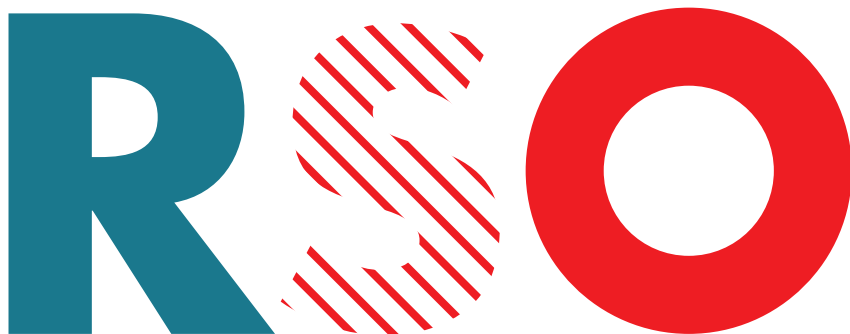
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