



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

SEASON
2022
2023

September/October/November

CHAMBER AT GOVERNMENT HOUSE
Pictures at an Exhibition

CLASSICS AT THE CATHEDRAL
Mozart & Prokofiev

CHAMBER AT GOVERNMENT HOUSE
Beethoven String Quartet

CLASSICS AT THE CATHEDRAL
Vaughan Williams & Adams

CHAMBER AT GOVERNMENT HOUSE
Elgar Morning & Night

ENCORE 1

WELCOME FROM THE MUSIC DIRECTOR



Photo Credit: Chris Graham

Welcome to the 2022-23 season! I'm excited to begin another season with this wonderful orchestra, and I know all of us are glad you've joined us. It continues to be a great privilege to be able to share great music with you and to create the story of our community together.

In creating these programs for you, my aim, as always, was to create compelling experiences. This music tells rich and colourful stories that will fire your imagination, and it will undoubtedly take us to unexpected places together. Some of these programs include timeless masterpieces, and some of them will be occasions to discover new things. But all of them will be opportunities to celebrate who we are as a community and to examine our own place in the world. I hope our music may inspire you to look at the things around you with a fresh perspective and to share with the people in your life what you discover.

I hope you will take every opportunity to get to know these wonderful musicians of the orchestra over the course of this season. The magic they bring to this place is invaluable, and we are all richer for it. Thanks for joining me.

Sincerely,

Gordon Gerrard
Music Director

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WELCOME TO THE 2022-2023 SEASON!

Photo Credit: Chris Graham



Conductor Gordon Gerrard is among the exciting new generation of music directors demonstrating new visions for orchestral leadership 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 endears 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 has held the posts of Associate Conductor of the Vancouver Symphony Orchestra and Resident Conductor of Calgary Opera. 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*. 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, Québec, 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), Opera McGill (Montréal) and the Glenn Gould School (Toronto).

Yours fondly,

Gordon Gerrard,
Music Director

LAND ACKNOWLEDGEMENT

The Regina Symphony Orchestra acknowledges that we are on Treaty 4 Territory, which is the traditional territory of the Cree, Saulteaux, Dakota, 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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 Carmen Constantinescu, Assistant
 Concertmaster✳
 Elizabeth Stirr
 Carmelle Pretzlaw
 Rudolf Sternadel
 Katie Gannon
 Maria Guidos-Albert
 Karley Parovsky
 Jeremy Buzash

VIOLIN 2

Heng-Han Hou✳✦
 David Johnson•
 Beatrice Hodgkins
 Jeff Looysen
 Yeganeh Sotudehnia

VIOLA

Jonathan Ward✳✦
 Megan Zak•
 Jonathan Achtzehner
 Erin Hillis

CELLO

Simon Fryer✳✦
 Amelia Borton•
 Catherine Folstad
 Joel MacDonald

BASS

Christopher Jones✳✦
 Curtis Scheschuk•

FLUTE

Marie-Noelle Berthelet✳✦
 Tara Semple•
 David Popoff

CLARINET

Hyon Suk Kim✳✦
 Timothy Yung•

OBOE

Tamsin Johnston✳✦
 Wing Lok Soo•

BASSOON

Anna Norris✳✦ (on leave)
 Jennifer Tenford•
 Katelin Coleman

HORN

Richard Burdick✳✦
 Alison Cushway•

TRUMPET

Miles Newman✳✦
 Natalie Fuller•

TIMPANI

Alex Artale✦

TROMBONE

David Dick✦
 Nathan Syrnick•
 Jeremy Dotrar

PERCUSSION

Darcy Gingras✦

HARP

Samantha Spurrier



C

CHAMBER AT
GOVERNMENT HOUSE

CHAMBER AT GOVERNMENT HOUSE

PICTURES AT AN EXHIBITION

September 17, 2022

2 pm & 7:30 pm



PROGRAM

GRYC *Five American Portraits*

ENESCU *Aubade*

MARTINŮ *Serenade No. 1, H.217*

I. Allegro moderato

II. Larghetto

III. Allegro

MUSSORGSKY *Pictures at an Exhibition, arr. Andrew Ager**

Promenade

1. Gnomo

Promenade

2. The Old Castle

Promenade

3. Tuileries

4. Bydlo

Promenade

5. Ballet of the Chicks in Their Shells

6. Samuel Goldenberg and Shmuyle

7. Limoges

8. Catacombs

Cum mortuis in lingua mortua

9. The Hut on Fowl's Legs

10. The Great Gate of Kiev

INTERMISSION

*Commissioned for, and dedicated to, Dr. Sheila Ager

PICTURES AT AN EXHIBITION

PROGRAM NOTES

GRYC, STEPHEN (b. 1949)
Five American Portraits for Five Wind Instruments (1987)

Five American Portraits, commissioned by the Soni Fidelis Wind Quintet celebrates American cultural life through musical depictions of five influential Americans: H.L. Mencken, John Cage, Henry Ford, Edgar Allan Poe, and Theodore Roosevelt. Each figure is animated by a different instrument of the woodwind quintet. Despite Gryn's noble efforts to capture the innovation and ingenuity of Americans throughout history, he aptly recognizes his oversights:

The woodwind quintet is one of the most difficult of the standard chamber groups for which to compose due to its heterogeneous nature. Each of the five instruments is featured in a movement and becomes the voice of a famous American. All five of the characters portrayed are idiosyncratic individuals who none-the-less played important roles in American history and culture.

The work won a competition which came with some money and a New York City performance. When I saw that the members of the sponsoring Vox Nova Woodwind Quintet were all women, I was a little embarrassed to

have written character sketches only of men. The wonderful players gave me a great performance.

Exploiting the contrasting voices of the wind quintet allows the composer to both capture and critique each the life and times of each historical figure.

H.L. Mencken (1880-1956) was a journalist, satirist, linguist, and controversial cultural critic whose complex views on war, religion, politics, and economics often suggested cognitive dissonance when viewed through the lens of the twenty-first century. In this work, Mencken is represented by the clarinet; it's a virtuosic, fast-paced first movement that is punctuated by long notes dominating the musical texture, as if an otherwise busy mind is suddenly captivated by a particularly fascinating idea.

John Cage (1912-1992), an avant-garde composer and music theorist who was perhaps best known for his composition 4'33" and for pioneering compositions written for prepared piano. Influenced by East and South Asian culture and philosophy, Cage came to see music as "a purposeless play ...an affirmation of life – not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living". Creative thought in this movement is portrayed by

PICTURES AT AN EXHIBITION

PROGRAM NOTES *continued*

a liberated and lyrical flute solo interspersed by the clarinet and oboe.

Henry Ford (1863-1947) was a capitalist visionary, and the founder of the Ford Motor Company. He developed the assembly line as a means of mass production and brought the automobile to the American middle class with the introduction of the Ford Model T in 1908. Upbeat, rhythmic, and cheery, this is a melodic and asymmetrical march for the oboe that evokes a productive and well-run factory.

Edgar Allan Poe (1809-1849) is best known for his poetry and short stories that showcase mystery and the macabre and is credited with pioneering the genre of detective stories. His short life was marked by tragically losing his young wife and first cousin Virginia Clemm in 1946 and being unable to turn his considerable literary success into meaningful financial gain. The adversity in Poe's life is represented by a slow and introspective bassoon solo. Perhaps the most lyrically beautiful movement in the quintet, the soprano-voiced woodwinds "chatter" throughout, joining the solo bassoon at times in a duet or trio illustrating Poe's wife Virginia.

Theodore Roosevelt (1858-1919) was President of the United States from 1901-1909 and Governor of New York from 1899-1900. Considered one of the great historical U.S. presidents, Roosevelt championed progressive policies such as anti-trust and environmental conservation. Depicted first by a majestic and dignified horn

solo, the finale perks up when the oboe enters, followed by the flute, constantly building rhythmic energy through the use of accents and hemiolas until the very end.

ENESCU, GEORGES (1881-1955) *Aubade for String Trio in C major (1899)*

Few composers have had the distinction of their hometown being renamed posthumously in their honour; his birthplace, the village of Liveni, is now known as George Enescu, Botoșani County, Western Moldavia, Romania. George Enescu remains one of Romania's greatest musicians and one of the most outstanding of many Romanian artists who achieved international fame.

Considered a child prodigy, Enescu was sent to the Vienna Conservatory in 1888 as the first non-Austrian student ever to study there, and gave his first public performance at age 8. Like Mozart more than a century earlier, Enescu was already writing music as a young child, and the earliest notable work that survives is titled *Pământ românesc*, which translates as Romanian Land. It is inscribed "opus for piano and violin by George Enescu, Romanian Composer, aged five years and a quarter". An aubade is music intended for the morning, specifically the early morning, and is thought to evoke the parting of lovers at dawn. This Scherzo and Trio

was composed in Paris in 1899, the same year Enescu, known in France as Georges Enesco, completed his studies at the Paris Conservatoire in violin, harmony, and composition under Jules Massenet and Gabriel Fauré.

A love and appreciation for his Romanian homeland and heritage continued to inspire both composition and performance throughout the composer's life; many of Enescu's mature works rely on Romanian folk music. Understanding that temperamental tastes influence the durability of style in classical music, he sought to promote the music of contemporary twentieth-century Romanian composers including Constantin Silvestri, Mihail Jora, and Jonel Perlea. Following a collaboration with Ravi Shankar's brother Uday, it seems that Enescu's respect for the genre of Folk music had deepened and expanded to include Eastern traditions. He is thought to have first introduced his former student, Yehudi Menuhin, to the Indonesian Gamelan Orchestra. Enescu spent both world wars in Bucharest. Despite wartime slowing down an otherwise fast-paced musical life, he managed to split his time between Paris and Bucharest when not touring other European centres. It was during WWI that he first led an orchestra, conducting performances of *Beethoven's Symphony No. 9*, works by Berlioz, Debussy, and Wagner, as well as some of his own compositions. In 1923,

Enescu embarked on his first American tour as a conductor and subsequently appeared with numerous major orchestras including the Philadelphia Orchestra and the New York Philharmonic. Late in life, he began teaching at the Mannes School of Music in New York City.

MARTIN, BOHUSLAV (1890-1959)
Serenade No. 1, H.217 (1932)

Bohuslav Martinů was an extraordinarily prolific composer from what is now the Czech Republic, having written about 400 works over his lifetime. Eventually finding his primary compositional voice in Neoclassicism after an exploratory period in Paris during the 1920s, Martinů's music began to incorporate the influences of jazz and Moravian folk themes as his writing moved away from the Romantic style in which he had been trained at the Prague Conservatory. *Serenade No. 1*, written in 1932, typifies Martinů's texturally complex and harmonically colourful work during this period. His work was stylistically aligned, in many ways, with his 20th century musical contemporaries, such as Stravinsky, including in the departure from strict neoclassical form as he entered his mature years as a composer.

Serenade No. 1 is a chamber work for six players, and although Martinů was no stranger to crafting music from unusual combinations, this work stands out for

PICTURES AT AN EXHIBITION

PROGRAM NOTES *continued*

featuring a trio of violins and three alto-voiced instruments (clarinet, horn, and viola). Lacking in this sextet is a bass instrument, and a piano, which is present in the vast majority of Martinů's orchestral compositions and has significant representation in his chamber music works. This work was preceded in 1930 by a chamber orchestra composition titled *Serenade*, and followed by three other *Serenades*, all written in 1932. Martinů also wrote a later *Serenade* in 1951 while living in the United States and focusing on orchestral writing. These compositions, which range in size from a trio to a small orchestra, feature between one and four solo violins in keeping with Martinů's desire to experiment with instrumentation. Although the musical origins of a serenade suggest light-hearted music for the evening, and are especially evocative of a romantic greeting while passing the beloved's balcony, Martinů has emphasized the importance of form in the neoclassical genre by adhering to a three-movement structure (fast-slow-fast) in this short work. The opening of the first movement, "Allegro Moderato", is characterized by off-beat accents in the string parts which play tricks on the listener's sense of pulse, while the clarinet and horn trade lyrical moments. Thus, a rising line continues into an abbreviated development section before returning to the original rhythmic material. During the second movement "Larghetto", the sustained notes in the

wind parts, marked piano and pianissimo, colour the moving line of the violin trio until a tender solo in the clarinet signals that the movement is coming to an end. The final movement, "Allegro", is fast and rhythmic, with short virtuosic solos for each instrument. The work concludes brightly and suddenly.

MUSSORGSKY, MODESTE (1839-1881)

Pictures at an Exhibition (1874),

arr. Andrew Ager

**Commissioned for, and dedicated to,
Dr. Sheila Ager**

There are only a few musical themes in the classical genre more iconic than the repeating Promenade from Mussorgsky's ten-movement piano masterpiece, *Pictures at an Exhibition*. In the often-performed orchestral adaptation of this work, created in 1922 by composer Maurice Ravel, the Promenade is most prominently heard throughout the work as a trumpet solo, and as such, is a cornerstone of orchestral repertoire for the trumpet. In the arrangement performed at this concert, the Promenade is featured on various instruments throughout the ensemble. The origin of Mussorgsky's virtuosic *Pictures at an Exhibition*, and its posthumous publication are inseparable from the composer's personal and professional difficulties. Mussorgsky enjoyed a friendship and a lively artistic exchange with Viktor Hartmann, the

artist, architect, and designer who created the now-lost pictures, which inspired the composition. However, Hartmann's sudden death in 1873, only a few years after the passing of Mussorgsky's mother, and the family's sudden impoverishment following Tsar Alexander II's Emancipation Edict, troubled the composer deeply. During the late 1860s, Mussorgsky faced artistic estrangement and ostracism due to divergent musical ideals from The Mighty Handful, a group of five Russian composers including Nikolai Rimsky-Korsakov, César Cui, Mily Balakirev, and Alexandr Borodin. He descended further into addiction even as his most successful and well-loved work, the opera *Boris Godunov*, received multiple performances in spite of its lukewarm response from critics.

Notwithstanding the challenges of this period in the composer's life, *Pictures at an Exhibition* was written in only three weeks, during June of 1874. Updating a friend on the progress of the work, Mussorgsky breathlessly exclaimed — "Ideas, melodies, come to me of their own accord. Like roast pigeons in the story, I gorge and gorge and over-eat myself. I can hardly manage to put it all down on paper fast enough." The music is famously representational of Russian folk tropes, such as the movement titled "Baba Yaga: The Hut on Fowl's Legs", and contains many evocative musical devices designed to produce a visceral response in the listener. While the work's reception among Mussorgsky's fans was

overwhelmingly positive and enthusiastic, many of the composer's colleagues were uncomfortable with the radicalness of *Pictures at an Exhibition*; a reaction which served to worsen Mussorgsky's insecurities, and the work was not published until 1886 by Rimsky-Korsakov, five years following Mussorgsky's death.

Ravel's arrangement of the original work for piano was created at the behest of conductor Serge Koussevitzky shortly before his tenure as conductor of the Boston Symphony. In the orchestral version of *Pictures at an Exhibition*, the strange and wonderful imagery in Mussorgsky's music is heightened by Ravel's brilliant orchestration. The arrangement on this program, created especially for the Regina Symphony Chamber Players by Andrew Ager, is freely adapted from the original piano score for eleven musicians.

Program Notes by Tamsin Lorraine Johnston

C

CLASSICS AT
THE CATHEDRAL

CLASSICS AT THE CATHEDRAL SERIES

MOZART & PROKOFIEV

October 15, 2022
2 pm & 7:30 pm

Gordon Gerrard, conductor

Anna Norris, bassoon
Lucy Wang, violin

PROGRAM

PON *Romp & Repose*

- I. Energetically
- II. Leisurely, with relish

Anna Norris, bassoon

PROKOFIEV *Violin Concerto No.2 in G minor, op.63*

- I. Allegro moderato
- II. Andante assai
- III. Allegro; ben marcato

Lucy Wang, violin

MOZART *Symphony No.39 in E-flat major, K.543*

- I. Adagio - Allegro
- II. Andante con moto
- III. Menuetto: Allegretto
- IV. Allegro



**Anna Norris,
bassoon**

Bassoonist Anna Norris has been lucky to get to play music all around Canada.

Originally from Toronto, she studied at McGill with Stephane Levesque and Martin Mangrum, during which she attended three summer sessions on tour around the country with the National Youth Orchestra. While still at McGill she won the Principal Bassoon position with the Niagara Symphony in St. Catharines', Ontario; upon graduating, she headed to North for a contract with the Thunder Bay Symphony. After a career freelancing in Southern Ontario with numerous ensembles including the Toronto Symphony, Kitchener-Waterloo Symphony, and Windsor Symphony, she landed in Saskatchewan as Principal Bassoon of the Regina Symphony orchestra and Regina Chamber Players. As well as playing bassoon and writing program notes for the RSO, Anna enjoys training and coaching gymnastics, studying mathematics, and attending to the whims of Ada and Mips, the world's most handsome, intelligent and important house rabbits.



**Lucy Wang,
violin**

Canadian violinist Lucy Wang has garnered praise as an artist whose "technical

prowess, tonal mastery and stage presence can come as no surprise to anyone who has seen her work" (Peace Arch News). She is a founding member of the Viano String Quartet, First Prize Laureates of the 2019 Banff International String Quartet Competition and the current Graduate String Quartet-in-Residence at the Curtis Institute of Music, and has performed in venues such as Walt Disney Concert Hall, Wigmore Hall, Izumi Hall, Carnegie Hall, and Konzerthaus Berlin.

A native of Vancouver, B.C., Lucy was featured on CBC Radio's List of "30 Hottest Classical Musicians Under 30". A prizewinner in numerous solo competitions, Lucy has soloed with the Vancouver Symphony Orchestra, Colburn Orchestra, and Philharmonic Northwest, under the batons of Gordon Gerrard, Bramwell Tovey, Otto Tausk, and Xian Zhang. She has collaborated in performance with artists such as Emanuel Ax, Marc-Andre Hamelin, James Ehnes, Paul Neubauer, David Shifrin, and Elisso Virsaladze.

MOZART & PROKOFIEV

PROGRAM NOTES

PON, AURA (b. 1981) ***Romp & Repose* (2011)**

Romp & Repose was composed in 2010-2011 for its premiere by bassoonist Kelly Wood and the Symphony of the Kootenays in February 2011 in Cranbrook, BC. The music showcases the lyrical voice of the bassoon, with a sprinkling of jazz and blues idioms in acknowledgment of Kelly's diverse background as a jazz saxophonist and classical bassoonist. It is dedicated to Kelly's cat Sam and the composer's cat Zippurr who passed away during the project, and while it would be oversimplifying to say the music became about the once frisky feline friends, the composer did take some inspiration from the quirky capricious essence of kitty spirit as an homage to them. Hence the two contrasting energies, which cats master so well, denoted by the title, *Romp & Repose*. It was subsequently performed by other bassoonists, including Karmen Doucette with the Okanagan Symphony Orchestra, Michael Hope with the Kensington Sinfonia, and Jonathan Gresl with the CalArts Orchestra.

Program Notes by Aura Pon

PROKOFIEV, SERGEI (1891-1953) ***Violin Concerto No.2 in G minor, op.63*** **(1935)**

Sergei Prokofiev completed *Violin Concerto No. 2* in 1935 as he was awaiting repatriation to his native Russia,

having composed *Violin Concerto No. 1* around the time that he first departed (with official permission) in 1917. For that reason, *Violin Concerto No. 2* differs from the music Prokofiev wrote while living abroad in the United States and in France during the intervening years, in its modest dimensions and traditional form designed to convince Stalin that he no longer had an artistic use for "decadent formalism".

Very shortly before Prokofiev's permanent relocation, and the Spanish Civil War, *Violin Concerto No. 2* was premiered in Madrid, Spain in December of 1935 by French violinist David Soetens and the Madrid Symphony Orchestra led by Enrique Fernández Arbós. In what must have been a refreshing surprise for the composer at the time, the Spanish loved the work so much that a special delegation of musicians was sent to personally thank Prokofiev. This premiere, with its international cohort of musicians, undoubtedly helped Prokofiev believe, at least temporarily, that he could act as a musical ambassador between Europe and Soviet Russia.

It was also during this period that Prokofiev wrote *Peter and the Wolf*, *Lieutenant Kijé*, and *Romeo & Juliet*, three of his most famous works. In fact, there are numerous musical references to *Romeo & Juliet* throughout this concerto, particularly in the second movement, and more broadly in how the solo violin part is constructed to evoke the ballet. This era of composition in

Prokofiev's life demonstrates his extraordinary ability to adapt to the circumstances, political and otherwise, dictating his music-making. Working with Diaghilev's Ballets Russes in Paris after a brief stay in the United States, Prokofiev was inspired to write opera, ballet, and large symphonic works such as *Symphony No. 3 The Fiery Angel* which showcases his interest in expressionism and large musical forms. However, much of his work at this time experienced production issues, an unenthusiastic reception, and of course drew negative attention from the Soviets. With an economic depression underway during the 1930s in the United States and Europe, which dampened his aspirations as an opera composer while forcing him to rely on touring income as a concert pianist, and tensions that soon led to World War II, Prokofiev sought a spiritual path in Christian Science that engendered a newfound simplicity and sincerity in his composition that seemed to pave the way for resettling in Russia. The rules governing the arts were somewhat relaxed during the War years in Soviet Russia, and Prokofiev enjoyed a period of creativity and freedom in the works he produced. However, he found himself once again at odds with the Communist Party following the war and several of his compositions were banned. Nevertheless, he is considered one of the greatest composers of modern classical music, and both the State Music Academy and the Airport in Donetsk Oblast in Ukraine, where Prokofiev was born, have been named in his honour.

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MOZART, WOLFGANG AMADEUS (1756-1791)
Symphony No.39 in E-flat major, K.543
(1788)

Symphony No. 39 by Wolfgang Amadeus Mozart is believed to be the first in a set of three, all written in 1788 in Vienna, including *Symphony No. 40*, and *Symphony No. 41 ("Jupiter")*, the last symphony Mozart wrote. *The Clarinet Quintet (K. 581)* and the opera *Così fan tutte* were also written during this period and premiered in 1789 and 1790 respectively. It's unclear whether Mozart heard *Symphony No. 39* performed in his lifetime, although one theory holds that he attempted to organize a series of concerts in a casino which may have featured this work. The first recorded account, by Iwan Anderwitsch, of hearing *Symphony No. 39* in 1792 in Hamburg, was as part of a memorial concert of Mozart's music. About this experience, Anderwitsch had the following to say:

The opening is so majestic that it so surprised even the coldest, most insensitive listener and non-expert, that even if he wanted to chat, it prevented him from being inattentive, and thus, so to speak, put him in a position to become all ears. It then becomes [so] fiery, full, ineffably grand and rich in ideas, with striking variety in almost all obbligato parts, that it is nearly

MOZART & PROKOFIEV

PROGRAM NOTES *continued*

impossible to follow so rapidly with ear and feeling, and one is nearly paralyzed. This actual paralysis became visible in various connoisseurs and friends of music, and some admitted that they would never have been able to think or imagine they would hear something like this performed so splendidly in Hamburg.

Mozart did not live long enough to benefit either musically or financially from the success of his three late symphonies, which remain gems of the orchestral canon to this day. However, in the years leading up to the Austro-Turkish war in 1788, Mozart had hit his stride as a musician and entrepreneur. His final years of impoverishment were in fact a product of the war; without a robust local economy, the upper class was no longer in a position to spend their disposable income on the arts, preferring instead to relocate to country estates.

Symphony No. 39 has several unusual features, which may have been a salute to a beloved friend, clarinetist and fellow Free Mason, Anton Stadler. Mozart had written for him the *Clarinet Quintet in 1789*, the (*"Kegelstatt"*) *Trio K. 498* in 1786, obbligato solos in *La clemenza di Tito K. 621* in 1791, and the stunning *Clarinet Concerto K. 622* also in 1791. *Symphony No. 39* prominently features a pair of clarinets, with several lyrical solos in the Minuet and Trio movement, which traditionally had belonged to the oboe section in 18th century music.

While the Finale is crafted thematically to

invoke fellow composer Joseph Haydn's mischievous sense of humour, the first movement opens with an extended slow introduction. This is another stylistically unusual decision for Mozart, which may suggest he was coming to believe a symphonic work need not function solely as a stand-alone composition, but, by virtue of its structure, may belong in series with other multi-movement symphonic works. It's seductive to believe that Mozart may have had a sixth sense of how the orchestra would grow and change dramatically over the following century.

Program Notes by Tamsin Lorraine Johnston

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C

CHAMBER AT
GOVERNMENT HOUSE

CHAMBER AT GOVERNMENT HOUSE

BEETHOVEN STRING QUARTET

October 22, 2022

2 pm & 7:30 pm

PROGRAM

IBERT *Cinq Pièces en Trio*

- I. Allegro vivo
- II. Andantino
- III. Allegro assai
- IV. Andante
- V. Allegro quasi marziale

JANÁČEK *Mládí (Youth)*

- I. Allegro
- II. Andante sostenuto
- III. Vivace
- IV. Allegro animato

INTERMISSION

BEETHOVEN *String Quartet No. 13 in
B-flat major, op. 130*

- I. Adagio ma non troppo
- II. Presto
- III. Andante con moto, ma non troppo.
- IV. Alla danza tedesca Allegro assai
- V. Cavatina. Adagio molto espressivo
- VI. Finale. Allegro

BEETHOVEN STRING QUARTET

PROGRAM NOTES

IBERT, JACQUES (1890-1961) ***Cinq pièces en trio (1935)***

Jacques Ibert is a composer whose genre is nearly impossible to pin down, perhaps because he was working at a time when modern classical composers in Western European cultural circles were exploring many styles and musical idioms. During his early years, Ibert resisted his father's encouragement to work in the family business, and instead supported himself as a collaborative pianist, cinema pianist, and as a private teacher of piano, having learned at his mother's side as a child. In 1910 Ibert enrolled as a student at the Paris Conservatoire to study harmony and composition, his interest piqued as he had already tried his hand at writing several songs, under the nom de plume William Berty.

Like many of Ibert's chamber works, *Cinq pieces en trio* for oboe, clarinet, and bassoon is pint-sized in length and form. However, much of his considerable compositional output is actually large-scale; over the course of his career, he wrote seven operas, two ballets, four concerti, music for two plays and numerous films, as well as a dozen orchestral works, including *Escales* (1922), a lushly-textured three-movement tone poem inspired by Ibert's time in the Mediterranean as a naval officer during World War I. Musicians

and artists in Paris at this time had a strong affinity for exoticism: the work evokes coastal communities, culture, and landscapes in Italy, Tunisia, and Spain as seen through the eyes of a young man away from his home in France for the first time. Ibert's considerable early success, including winning the Paris Conservatory's Prix de Rome in 1919, on returning to his studies after World War I, did not prepare him for the banning of his music in 1940 when France fell to the Nazis in World War II. Finding the war years challenging, Ibert fled first to Antibes in the South of France, and then to Switzerland until he was personally recalled to France by General Charles de Gaulle in 1944. Ibert spent his mature working years in arts administration but continued to compose music prolifically, writing in a number of genres, including solo instrumental music and chamber music.

Written in 1935, *Cinq pieces en trio* is one of many wonderful works for woodwinds by Ibert and his colleagues, following the tradition of the Paris Conservatoire's woodwind training, which emphasized lyricism and virtuosity, and composition that pushed instrumental boundaries. The music alternates character and tempo in each of its five movements, featuring two tender slow movements (*No. 2 "Andantino" and No. 4 "Andante"*), and

BEETHOVEN STRING QUARTET

PROGRAM NOTES *continued*

the entire work is characterized by long musical phrases for all three instruments. Ibert's Flute Concerto, composed one year earlier, is another example of exceptional writing, demonstrating the facility and beauty of interpretation that has set the performance standard for winds since the early 20th century.

JANÁČEK, LEOŠ (1854-1929) ***Mládí (Youth)* (1924)**

Mládí, meaning “youth” in Czech, is a work for wind sextet; unusually, the instrument acting as a “guest” in the wind quintet is a bass clarinet. Although the evolution of the bass clarinet roughly parallels the development of the basset horn less than a century after the emergence of the clarinet, the bass clarinet appears rarely in chamber music repertoire prior to the composition of *Mládí*, in 1924. In 1948, composer Paul Hindemith also featured a bass clarinet in his Septet.

Unfortunately, the premiere in Brno was a disaster: a broken oboe was adequately repaired in time to play the work before an audience, but a broken clarinet was not. The clarinetist, Stanislav Krtička, a professor at the Brno Conservatory, only pretended to play, understandably angering Janáček.

Despite its title, *Mládí*, was written when the composer was 70 years old. It was around this time that Janáček's music started to attract international attention

with the well-received Prague and Vienna performances around 1916 of his opera *Jenůfa*. The opera was dedicated to the memory of his daughter Olga who died in 1903, thirteen years after the death of his youngest child, son Vladimír. Despite this unthinkable tragedy, Janáček was inspired by a “youthful mood,” in his mature years of composition, evident not only in his wind sextet, but also in both *String Quartet No. 1* (1923), and *String Quartet No. 2 Intimate Letters* (1928).

It is likely that Janáček's youthful mood during his senior years was the product of an unrequited love affair, the second time in Janáček's life that he experienced great love for a much-younger woman. His marriage to his student, Zdenka, in 1881, when she was just sixteen, had been strained tremendously by Olga's death, and again in 1916 by the composer's affair with soprano Gabriela Horvátová. Shortly after returning to Brno and his stormy marriage, Janáček met twenty-six-year-old Kamila Stösslová, who was married with two children. Over the course of their friendship, Janáček wrote about 730 letters to Kamila, who did not appear to reciprocate the composer's romantic feelings, but still entertained some affection for him and attended his deathbed in 1928. Seen through the lens of the 21st century, Janáček's obsession with Kamila appears destructive and toxic; he often used her husband's work-related absences to visit her at home. While Kamila was not overly interested in Janáček's music, the

composer did channel his powerful feelings into his greatest works, including four of his most successful operas, *Ká a Kabanová* (1921), *The Cunning Little Vixen* (1923), *The Makropulos Affair* (1925), and *From the House of the Dead* (1928), set in a Siberian prison camp and reflective of the loneliness and isolation Janáček experienced in accepting that Kamila would never return his romantic feelings. From the *House of the Dead* was completed posthumously by two of his students, and premiered in 1930.

BEETHOVEN, LUDWIG VAN (1770-1827)
String Quartet No. 13 in B-flat major, op. 130
(1826)

The late string quartets by Ludwig van Beethoven are the absolute pinnacle of Beethoven's genius. At the time these works were written, in 1825 and 1826, they were poorly received and dismissed as incomprehensible by musicians and audiences. However, less than 100 years later, composer Stravinsky said of the original final movement of *String Quartet No. 13*, the illimitable *Große Fuge*, that it is "an absolutely contemporary piece of music that will be contemporary forever." *String Quartet No. 13* was written in 1825 as part of a commission for three quartets from Prince Nikolai Galitzine. At the time Beethoven was recovering from a severe illness and still struggling emotionally after a long custody battle with his widowed sister-in-law Johanna for guardianship of his nephew Karl. Just four months after the premiere of *String Quartet No. 13*,

twenty-year-old Karl attempted suicide. After the premiere of *String Quartet No. 13*, featuring the *Große Fuge* as the final movement, Beethoven was persuaded by the publisher Artaria to write an alternative ending in the form of a contradanza, in keeping with the original movement structure. Today, both versions of *String Quartet No. 13* are performed, although the *Große Fuge* is still considered challenging and less accessible. This program will feature the contradanza as the final movement, and the *Große Fuge* is referred to independently as *Op. 133*.

Beethoven's decision to write a string quartet with six movements is unusual in the context of the early 19th century. The two quartets, No. 14 (Op. 131) and No. 15 (Op. 132), which were published following No. 13, and to which No. 13 is linked thematically, feature seven and five movements, respectively. *String Quartet No. 13* shares a structural feature with another of Beethoven's famous works, *Symphony No. 9*, in the ordering of movement forms. Typically, in classical-era composition, the second movement is slow, and the third movement is a dance form, often in triple meter, such as a minuet. However, in *Symphony No. 9*, the dance movement, "Molto Vivace", is second and the slow movement, "Adagio molto e cantabile", is third. In *String Quartet No. 13*, there are two dance movements each followed by a slow movement, and in the abridged version, the finale is also a dance.

BEETHOVEN STRING QUARTET PROGRAM NOTES *continued*

The fifth movement, the famous Cavatina, is a gem with an enduring legacy from its inception. A cavatina is defined as a short operatic aria that is stylistically simple and lacks repeated sections. Beethoven himself, although very deaf at the time the late string quartets were written, said that “he had composed this cavatina truly in the tears of melancholy”. In 1977, the Voyager Golden Record was launched into space

with two unmanned probes. This phonograph record contains audio recordings of music and languages from all parts of the world, and the sample concludes with a recording of the Budapest String Quartet performing the Cavatina from Beethoven’s *String Quartet No. 13*.

Program Notes by Tamsin Lorraine Johnston

A promotional graphic for the Cecilian Chamber Series. The background is a warm, golden-yellow color with a subtle pattern of intersecting diagonal lines and sparkling light effects. At the top center is a logo consisting of a stylized, dark purple arc made of small dots, resembling a musical instrument or a celestial body. Below this, the text "Cecilian" is written in a large, elegant, dark purple script font, followed by "CHAMBER SERIES" in a smaller, dark purple, all-caps serif font. Underneath that, the tagline "Bringing the World Stage to Regina" is written in a small, dark purple, sans-serif font. In the center, the text "2022 | 2023 Season" is prominently displayed, with "2022 | 2023" in a bold, golden-yellow, sans-serif font and "Season" in a large, flowing, golden-yellow script font. Below this, the phrase "Prepare to be Amazed!" is written in a dark purple, cursive script font. At the bottom, the text "Check out all the details at" is in a small, dark purple, sans-serif font, followed by the website address "www.cecilianchamberseries.com" in a larger, dark purple, sans-serif font.


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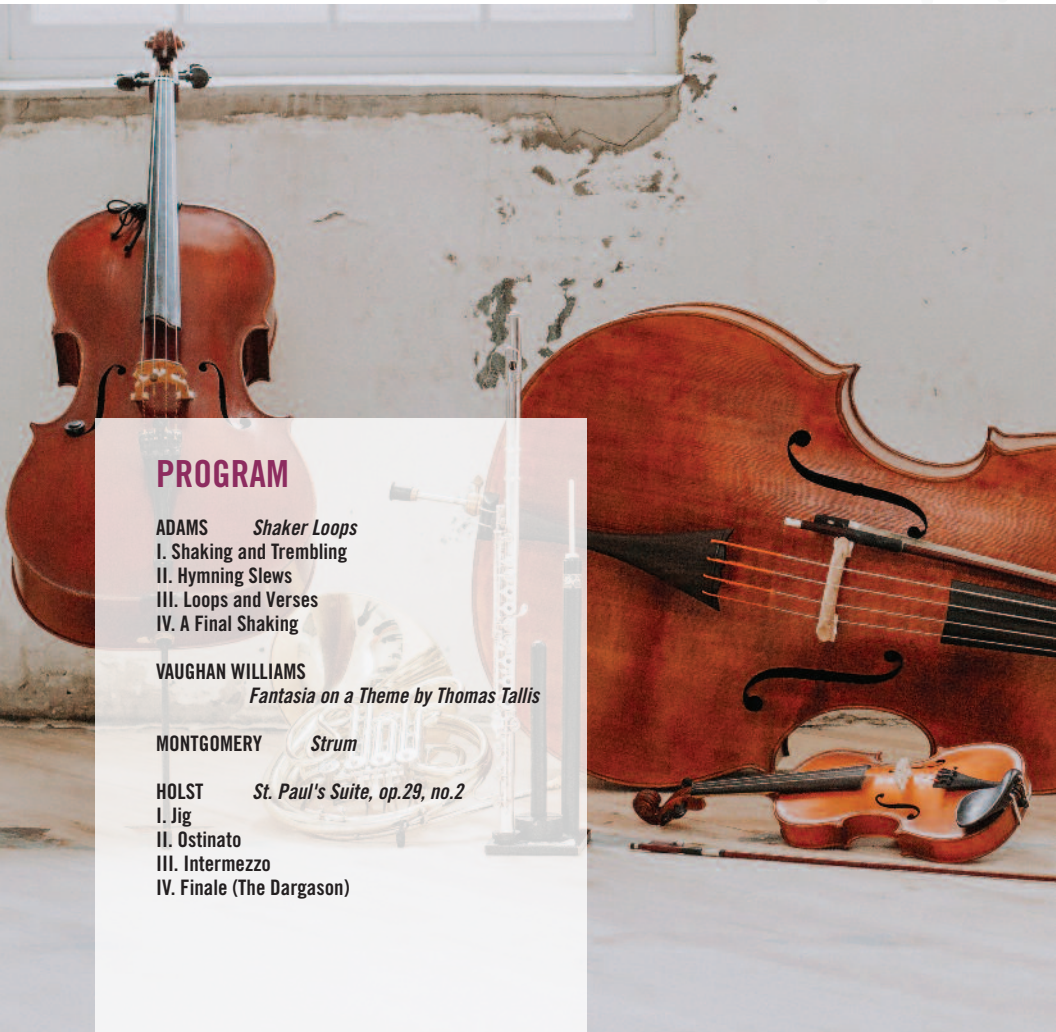
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THE CATHEDRAL

CLASSICS AT THE CATHEDRAL SERIES

VAUGHAN WILLIAMS &
ADAMS

November 5, 2022
2 pm & 7:30 pm

Rosemary Thomson,
conductor
Brandon University
String Program



PROGRAM

ADAMS *Shaker Loops*

- I. Shaking and Trembling
- II. Hymning SLEWS
- III. Loops and Verses
- IV. A Final Shaking

VAUGHAN WILLIAMS

Fantasia on a Theme by Thomas Tallis

MONTGOMERY

Strum

HOLST

St. Paul's Suite, op. 29, no. 2

I. Jig

II. Ostinato

III. Intermezzo

IV. Finale (The Dargason)



Rosemary Thomson, conductor

Canadian conductor, Rosemary Thomson is in her

15th season as Music Director of the Okanagan Symphony Orchestra and started her tenure as Artistic Director of Opera Kelowna in 2020. Previous positions include Conductor with Continuum New Music Ensemble, Resident Conductor and Chorus Master with the Calgary Philharmonic, Winnipeg Symphony and Assistant Conductor with the Canadian Opera Company.

Equally at home conducting opera, symphony, choral and contemporary music, Maestro Thomson has enjoyed a robust guest conducting career on podiums across the country, including the Edmonton, Kingston, Niagara, Regina, Toronto, Vancouver and Victoria Symphonies, Calgary, Highlands and UBC Opera. She received a Dora nomination as Music Director of the World Premiere of Shanawdithit for Tapestry Opera. Maestro Thomson conducted for Vancouver Opera in April, Opera Kelowna, 's mainstage performane in August, and will make her Canadian Opera Company debut in 2023.



Brandon University String Program

The Brandon University String program, led by cello professor Dr. Leanne Zacharias and violin professor Kerry DuWors, has welcomed students from across Canada, Mexico, Belize, Puerto Rico, Brazil, China, South Korea and the USA into the BU School of Music's strong tradition of string pedagogy and performance.

Students in the BU string family are active within all of the university's large ensembles, as well as in collaborations with choirs, chamber music ensembles, the new music ensemble and with student composers. Performance tours have taken the group through Western Manitoba together with the BU Chorale in 2019, across Saskatchewan and Alberta in 2013, to the Winnipeg Symphony Orchestra's Mahlerfest in 2015, and a collaboration with the Pembina Valley Strings in 2016.

VAUGHAN WILLIAMS & ADAMS

PROGRAM NOTES

ADAMS, JOHN (b. 1947) ***Shaker Loops (1978/1983)***

Shaker Loops is a four-movement work originally written in the form of a modular score for string septet in 1978. A modular score is best described as a blueprint for music without a fixed shape, or outcome. Each module can be considered its own composition, and by superimposing modules temporally, an aggregate is created such that each performance is unique. The only established rule in the modular method is that a pre-existing module cannot be altered.

Shaker Loops was initially planned as a string quartet with the title of *Wavemaker*, an attempt by Adams to capture the movement of water through the genre of musical minimalism. Adding three more musicians and a conductor, who would signal the changes for each voice to move to the next module, provides depth of texture and more flexibility. In its form and aesthetic, *Shaker Loops* credits the tape music era in its use of loops, best personified by the composition *It's Gonna Rain* by Steve Reich. The technique was first developed in the 1960s by sticking small sections of pre-recorded audio on tape together to create repeating rhythms and musical phase delay. The era of musical minimalism was characterized by repetition, subtle shifts, delayed resolutions, drones, and rhythmic ostinati, especially inspired by South-

Asian and African music traditions. Tape music and other technology of the time were a prominent part of the minimalist era, but most composers continued to create in that genre for acoustic instruments, particularly piano, percussion, strings, clarinet and flute.

The name of the work was inspired by mingling the composer's memory of growing up in New Hampshire near a Shaker colony, with the technique required on string instruments to produce a tremolo or rapid trill, which literally involves shaking the bow on the strings. Adams' experience of the Shakers, now known as the United Society of Believers, highlights the contrast between their conservative, pious lifestyle and the frenzied, ecstatic trances that elevated them to physical and spiritual transcendence. Adams also draws a parallel between the "orderly, mechanistic universe of Minimalism," and the worldview of the famously industrious Shakers.

In 1983, Adams completed a revision of *Shaker Loops* for string orchestra of any size, creating a score using traditional notation instead of a modular score; this has made the work more accessible for musicians without losing the impact of the piece on the audience. The four movements are designed to be performed without pauses, and make use of a wide palette of musical effects achieved through different string techniques. The first movement,

“Shaking and Trembling”, uses the interval of a perfect fourth to build its thematic material. The second movement, “Hymning Slew”, features an acoustic recreation of a slew—the effect on analog synthesizer produced by exploiting signal lag to create a glide between two pitches, or a portamento as it’s known in classical music. “Loops and Verses”, the third movement, opens with a cello solo and slowly builds an irrepressible rhythmic motor into the majestic sonic world of the finale, “A Final Shaking”.

VAUGHAN WILLIAMS, RALPH (1872-1958)
Fantasia on a Theme by Thomas Tallis
(1910)

Written in 1910 and revised in 1919, *Fantasia on a Theme by Thomas Tallis* is one of Ralph Vaughan Williams’ most famous and beloved orchestral works, along with *The Lark Ascending*, written in 1914 for solo violin and string orchestra. Vaughan Williams composed *Fantasia on a Theme by Thomas Tallis*, also known as the *Tallis Fantasia*, as part of a commission from the Three Choirs Festival after coming across one of nine themes written by 16th century English composer Thomas Tallis for the Archbishop of Canterbury in 1567 while editing *The English Hymnal* in 1906. The theme is in the Phrygian mode, a popular aesthetic choice for many compositions by Vaughan Williams and his British contemporaries, as the Phrygian mode evokes traditional

English music, both secular and religious. The beneficiary of a modest private family income or trust, Vaughan Williams used music as a vehicle to contribute in a positive way to society. He wrote many works for student and amateur musicians and devoted himself to various projects in service of the greater good. Having completed a prestigious musical education at the Royal College of Music and Cambridge University, which conferred on him a Doctor of Music, Vaughan Williams spent time during the first decade of the 20th century writing articles for the second edition of the *Grove Dictionary of Music and Musicians*. He collected folk songs from the English countryside before oral traditions disappeared, founded the Leith Hill Musical Festival, where he was principal conductor from 1905 to 1953, and cultivated his love of Tudor and Stuart music. He spent the winter of 1907-1908 studying with Maurice Ravel in Paris, but the French composer’s influence is not evident in Vaughan Williams’ music. However, the guidance of Ravel, a master of orchestration, may have allowed Vaughan Williams to craft music in which the influence of historical English music and folk traditions can more easily shine through the musical texture.

Although self-described as a cheerful agnostic, who chose to attend religious services to make his family happy, Vaughan Williams was preoccupied throughout life with the Christian allegory

Pilgrim's Progress written in two parts (1678 & 1684) by John Bunyan. The overarching message of the work is that every challenge of life is worth enduring to gain salvation. Pilgrim's Progress and Psalm 2, on which Thomas Tallis' theme was set, demonstrates that Vaughan Williams drew a connection that was personally meaningful and musically inspiring.

By the time World War II was on the horizon, Vaughan Williams was committed to pacifism and composed his choral work *Dona Nobis Pacem* in 1936, undoubtedly a way to channel the trauma he experienced serving in World War I, first as an ambulance driver and then as a lieutenant in the Royal Artillery in France where he experienced an injury causing deafness later in life.

Program Notes by Tamsin Lorraine Johnston

MONTGOMERY, JESSIE (b. 1981)
***Strum* (2006)**

Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the

15th annual Sphinx Competition. Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

Program Notes by Jessie Montgomery

HOLST, GUSTAV (1874-1934)
***St. Paul's Suite, op.29, no.2* (1922)**

The Planets, completed in 1918, is English composer Gustav Holst's most famous work and catapulted him into international recognition. However, it is only one of his meaningful achievements. An introverted music educator with a range of interests, including astronomy, Holst also composed *St. Paul's Suite*, a well-loved and popular work for string orchestra, with a later revision which includes wind parts. The Suite drew its inspiration in part from the English folksong revival movement at the beginning of the 20th century; the famous 16th century songs, Greensleeves and Dargason, combine polyrhythmically in the third movement.

Written specifically for the female pupils of St. Paul's Girls School in Hammersmith, London, where Holst was Music Master for nearly 30 years, this work strives to challenge students with music that is accessible, interesting, and fun. An early pioneer of music education for women, St. Paul's was not Holst's first appointment. He also taught at James Allen's Girls' School and Morley College, ridding music education of obsolete and toxic traditions, and fostering a new generation of music lovers while demanding exceptional standards from the students. Soprano Joan Cross and oboist Helen Gaskell were both graduates of St. Paul's. Holst began composing *St. Paul's Suite* not long after his arrival to complement the innovations he brought to the music curriculum, like the inclusion of the music of J.S. Bach. However, *St. Paul's Suite* wasn't finished until 1913 and only published in 1922 thanks to numerous revisions.

Growing up in a family with three generations of professional musicians, Holst's instrument of choice was the trombone, as he thought it would help relieve the asthma from which he suffered all his life. To finance his studies at the Royal College of Music, Holst played professionally at seaside resorts and in theatres in London, which he described as "a wicked and loathsome waste of time," and he picked up occasional work with symphony orchestras, which likely helped him cultivate a love of the music of Wagner.

Holst met fellow composer Vaughan Williams in 1895, and they became close, lifelong friends, supporting and encouraging each other, and providing constructive criticism of each other's work. Of Holst's music, Vaughan Williams said, "He was not afraid of being obvious when the occasion demanded, nor did he hesitate to be remote when remoteness expressed his purpose", and although his work has been criticized for being cerebral, Holst skillfully employed many compositional devices that seemed radical to his contemporaries, such as unconventional time signatures, rising and falling scales, ostinato, bitonality and occasional polytonality. While both composers found success later in life, if not great wealth from writing music, they also commiserated over their mutual dislike of organ gigs, both having held various positions as church musicians as financial need dictated.

Program Notes by Tamsin Lorraine Johnston

C

CHAMBER AT
GOVERNMENT HOUSE

CHAMBER AT GOVERNMENT HOUSE

ELGAR MORNING & NIGHT

November 19, 2022

2 pm & 7:30 pm

PROGRAM

STANFORD *Serenade in F major, op. 95*

I. Allegro

II. Allegro molto

III. Andante

IV. Allegro comodo

INTERMISSION

BLISS *Quintet for Oboe and Strings*

I. Assai sostenuto – Moderato

II. Andante con moto

III. Vivace

ELGAR *Chanson de Nuit, op.15, no.1*

ELGAR *Chanson de Matin, op.15, no.2*

ELGAR MORNING & NIGHT

PROGRAM NOTES

STANFORD, CHARLES VILLIERS (1852-1924) ***Serenade in F major, op. 95* (1905)**

An extremely influential and prolific composer in England, particularly on Anglican Church music, Sir Charles Stanford is sometimes described as Anglo-Irish, and other times a voluntary exile from his native Ireland. Part of the vast Irish diaspora, a phenomenon that has perpetuated at least since the Middle Ages, Stanford departed Dublin permanently to study at Cambridge University on an organ scholarship in his teens, but retained a deep nostalgia for the country of his birth, like so many other artists who hail from the Emerald Isle.

At the centenary of his birth in 1952, Dr. Herbert Howells, one of Stanford's many esteemed composition students, an impressive list which also includes Samuel Coleridge-Taylor, Arthur Bliss, Ralph Vaughan Williams, and Gustav Holst, said of Stanford's relocation to England, and the success of Irish migration in general, "There are other subsidiary powers inherent in Stanford's countrymen. They have at easy command the ability to originate and sustain an irritant influence within and upon any sphere in which they may find themselves."

The irritant influence sustained by Stanford was multifarious. In addition to his legacy as a composer, Stanford was known as a pianist, organist, choirmaster, conductor, and educator. Over his lifetime, Stanford produced an enormous amount of music, including ten operas, seven symphonies, over a dozen concerti, six Irish rhapsodies, numerous other works for orchestra, include about a dozen works for choir and orchestra, innumerable choral works, both secular and sacred, organ pieces, pieces for solo piano, and between thirty and forty chamber music works, including *Serenade Op. 95*, to contribute Victorian England's insatiable demand for "drawing-room" music; chamber music and musical miniatures, often for solo voice and piano, designed to be performed in an intimate, bourgeois setting.

Stanford's influence as a professor of music at the Royal College of Music was unquestionably profound on an entire generation of English composers who altered the artistic landscape of Britain, and refuted the unflattering and chauvinistic perception of their country as "Das Land ohne Musik". However, his opinion on how music should sound met with mixed reactions. In some ways, Stanford was progressive, famously staging what was said to be a

ELGAR MORNING & NIGHT

PROGRAM NOTES *continued*

“bloodless revolution” to persuade the Cambridge University Musical Society to admit women; with only men and boys, the repertoire the choir could perform was limited. On the other hand, Stanford’s compositional teaching method reflected a very conservative approach; he responded to all works which pushed musical boundaries beyond the aesthetic of the 19th century Romanticism of Brahms and Schumann, with “it’s damned ugly, my boy”.

Written in 1906 but not published until 1994, *Serenade in F Major, Op. 95* is a four-movement chamber work for nine musicians that embodies the style, form, and aesthetic of the late Romantic despite its tiny orchestration. It follows the movement structure arch of the traditional Haydn and Mozart symphony, but demonstrates its allegiance to 19th century composers, such as Schumann and Mendelssohn, by placing the slow movement third.

BLISS, ARTHUR (1891-1975) ***Oboe Quintet F. 21 (1927)***

Sir Arthur Bliss CH KCVO belonged to a generation of British composers studying, exploring, and maturing at a time when English classical music was approaching a zenith of unique style and creativity. Following World War I, in which he was injured twice but earned a mention in dispatches for bravery, Bliss helped firmly re-establish the rich artistic

inheritance of a fifty-year musical renaissance in England, and London in particular. At this stage, Bliss did not return to the Royal College of Music; not only did he find his composition professor Charles Stanford to be unhelpful, but his career was quickly gaining momentum. In 1919 he was offered numerous opportunities as an arranger and conductor while his compositions surprised and delighted British audiences. During this period, Bliss was heavily influenced by modernism, and by Ravel and Stravinsky in particular.

Toward the end of the 1920s, Bliss’ music evolved to take a calmer, less eclectic direction in its aesthetic, as a more distinctly English musical voice emerged from his compositions. With the relocation of his father and stepmother to California, some of Bliss’ symphonic works at this time were written with American orchestras in mind. Once married to his American wife Trudy, Bliss spent the interwar years enjoying a fruitful career of composing and teaching on both sides of the Atlantic.

It was during this time in 1927, that the *Quintet for Oboe and Strings* was written and premiered in Venice by the Venetian Quartet and oboist Léon Goossens, brother of Eugene Aynsley Goossens, a well-known conductor and composer, who was a colleague of Bliss’ at the Royal College of Music. The work is

dedicated to Elizabeth Sprague Coolidge, a pianist and American patron of the arts, who used her wealth to create an intimate performance space at the Library of Congress in Washington D.C. She offered funding, not only to Bliss, but also to composers including Ravel, Stravinsky, and Schoenberg, and later Prokofiev, Bartok, and Copland, commissioning chamber music to be performed in her new venue.

Léon Goossens is also notable, as a member of a very musical family who influenced cultural life in England for nearly a century. In addition to *Bliss' Oboe Quintet*, Goossens commissioned many wonderful works by English composers for oboe, in particular for oboe and string ensemble. Highlights include the *Phantasy Quartet Op. 2* by Benjamin Britten, *Concerto in A Minor for Oboe and Strings* by Ralph Vaughan Williams, and *Concerto Op. 45* by Goossens' brother Eugene Aynsley Goossens.

ELGAR, EDWARD (1857-1934)
***Chanson de Nuit, op. 15, no. 1 & Chanson de Matin op. 15, no. 2* (1889/1890)**

Sir Edward Elgar 1st Baronet OM GVCVO was already in his forties when he achieved national recognition as a composer, first with *Enigma Variations*, published in 1899, and then the first four *Pomp and Circumstance Marches* between 1901 and 1907, having

acquired a substantial resume of music-related and music-adjacent jobs, include a stint of a few months as a law clerk. Coming from a musical family of modest means, Elgar, despite being a voracious reader and naturally gifted violinist, did not have the privilege of a formal education in music. Occasionally, he had the opportunity to travel to London from Worcester to take lessons with Adolph Pollitzer. A few years later, while still in his early twenties, he traveled to Continental Europe where he heard Saint-Saëns, Schumann, Rubinstein, Brahms, and Wagner. He was determined not to let financial circumstances daunt his ambition and turned down a promising career as a solo violinist, citing an uninteresting and thin tone on the violin that wasn't of the quality expected for the international stage.

Throughout the 1880s, Elgar enjoyed building a reputation in Worcester's music community. He taught music lessons, created arrangements, played the violin, composed, and tried his hand at conducting. One of his first conducting posts was in Powick, close to his home, where he spent three years as conductor of the attendants' band at the Worcester and County Lunatic Asylum. As the 1890s approached, Elgar found himself composing more, despite the continued need for income from conducting and teaching, especially after he married his wife Alice, and they had a daughter. Many of the works written

ELGAR MORNING & NIGHT

PROGRAM NOTES *continued*

during this time have remained favourites today, including *Salut d'Amour* (1888) for violin and piano, written for Alice as an engagement gift, *Serenade for Strings* (1892), and several choral works which allowed him to develop a relationship with the publisher Novello and Co.

Once Elgar had produced *Enigma Variations*, which was premiered in London under the baton of Hans Richter, there was no doubt about his legacy as a composer, and earlier works such *Chanson de Nuit* and *Chanson de Matin*, both likely written about a decade earlier were published and suddenly available

to be enjoyed by the public. The original version of both works, designed to be performed as a pair, is for violin and piano, but other arrangements by Elgar exist, including for cello and piano, and viola and piano. Elgar's friend A. Herbert Brewer also created an organ version. However, the most widely played arrangement is the orchestral version, for a very small chamber orchestra, created by the composer and published in 1899. Interestingly, there is a dedication on *Chanson de Nuit* only, to a Dr. Frank Ehrke, who played first violin in the Worcestershire Philharmonic Society Orchestra.



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Welcome Back to Holy Rosary Cathedral!



Once again, we welcome into our cathedral the patrons of the Regina Symphony Orchestra for what promises to be a particularly exciting 2022-2023 season. We are proud and honoured to be able to continue in this partnership, which gives music lovers in Regina the opportunity to hear live excellent classical music.

Under the baton of Maestro Gordon Gerard, the RSO stands tall among the best Canadian orchestras. The music they play, in different venues in the city, is diverse and allows for the various musical interests and tastes in our community.

We are grateful to the administrative staff of the RSO for their respectful and accommodating efficiency which has made our working relationship an easy one. The minute details they work through, the unexpected bumps with which they have to deal, the hours they spend to make sure that musicians and patrons are safe and comfortable and happy----- these are taken for granted as we sit and enjoy the music. Our sincerest thanks to them for all they do. And our thanks to all of you seated on our benches for your continuing sponsorship of the RSO, and for keeping alive the love of music which defines so much of culture in Regina.

Rev. Danilo Rafael, Pastor of Holy Rosary Cathedral Parish
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