



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

SEASON
2022
2023

CHRISTMAS CONCERTO
Saturday, December 3, 2022

RSO CHRISTMAS SPECIAL
Saturday, December 10, 2022

HANDEL'S MESSIAH
Saturday, December 17, 2022

ENCORE 4

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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GORDON GERRARD BIOGRAPHY

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).

Learn More at www.gordongerrard.com

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.

VIOLIN 1

Christian Robinson, Concertmaster✱
Carmen Constantinescu, Assistant
Concertmaster✱
Carmelle Pretzlaw
Katie Gannon
Rudolf Sternadel
Maria Guidos-Albert
Elizabeth Stirr
Yeganeh Sotudehnia

VIOLIN 2

Heng-Han Hou✱✱
David Johnson•
Jeff Looyen
Beatrice Hodgkins
David Hopkinson
Zelda Faulkes

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•

OBOE

Tamsin Johnston✱✱
Wing Lok Soo•

CLARINET

Hyon Suk Kim✱✱
Timothy Yung•
Madison Engen

BASSOON

Anna Norris✱ (on leave)
Katelin Coleman✱✱
Jennifer Tenford•

HORN

Richard Burdick✱✱
Alison Cushway•
Sharla Benoit
Wendy Stenger

TRUMPET

Miles Newman✱✱
Natalie Fuller•
Lyle Buddecke
Brent Ghiglione

TROMBONE

David Dick✱
Nathan Syrnick•
Jeremy Drotar•

BASS TROMBONE

Jeremy Drotar

TUBA

Mark Preece✱

KEYBOARD

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Valerie Hall

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Samantha Spurrier

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Hannah Almond

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Ted Crawford
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Lindsay Brodland
Valerie Hall
Jennifer Jade Kerr
Carol Schick
Christy Stockdale
Chloe Golden *
Charlyn Syrota *
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Amanda Currie
Heather Dolmage
Dorianna Holowachuk
Heather Macnab
Carolyn Speirs
Melissa Wood
Allison Luff *
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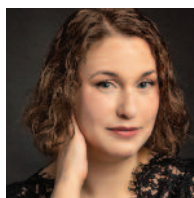
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Patrick Cherneski
Alex Clarke
Vincent Houghtaling
Denise Lindendach
André Magnan
Morgan Moats
Gary Coghill *
Steve Greve *

BASS

Kirk DeHaven
Andrew Hecker
Joshua Hendricksen
Arthur Jack
Graeme Mitchell
Bryce Schlamp
David Yaranon
Aaron Beck *
Noel Chevalier *
William Sgrazzutti,
Rehearsal Accompanist

*Substitute



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.

**The RSO Chorus will be performing
Brahms Requiem on April 15, 2023.
Learn more about the chorus, and how
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reginasymphony.com/about/rso-chorus/**

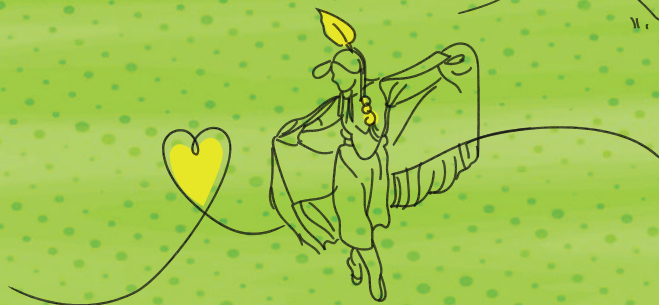
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CHRISTMAS
CONCERTO

CHRISTMAS CONCERTO

December 3, 2022
2 pm & 7:30 pm

Kathleen Allan, conductor



PROGRAM

CORELLI *Christmas Concerto*

- I. Vivace – Grave – Allegro
- II. Adagio – Allegro – Adagio
- III. Vivace
- IV. Allegro
- V. Pastorale

VIVALDI *Concerto in C major for 2 Trumpets & Strings, RV 537*

- I. Allegro
- II. Largo
- III. Allegro

TELEMANN *Concerto Polonois in G Major TWV 43:67*

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

LOCATELLI *Concerto Grosso op. 1, no. 8 in F minor*

- I. Largo – Grave
- II. Vivace
- III. Grave
- IV. Largo andante
- V. Andante
- VI. Pastorale

BACH *Suite No. 3 in D major for Orchestra*

- I. Overture
- II. Air (Naxos: "The Polish Press")
- III. Gavotte I & II
- IV. Bourrée
- V. Gigue

Photo Credit: Alex Waterhouse Hayward


**Kathleen Allan,
conductor**

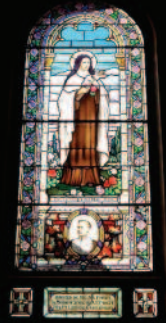
Kathleen Allan is the Artistic Director of the Amadeus Choir of Greater Toronto

and Artistic Director of Canzona, Winnipeg's professional Baroque choir. Ms. Allan is in high demand as a conductor and composer and is equally comfortable working in early, contemporary, and symphonic repertoire. Originally from St. John's, NL, she has conducted orchestras and choirs across Canada, the US, and

Japan, and recently made her conducting debut with the Vancouver Symphony Orchestra (2019) and Newfoundland Symphony Orchestra (2020). She was the 2016 recipient of the Sir Ernest MacMillan Prize. She is the founding Co-Artistic Director of Arkora, an ensemble that blurs the lines between the music of our time and masterworks from the ancient repertoire. Her compositions have been commissioned, performed and recorded by ensembles throughout the Americas and Europe. She holds a composition degree from UBC and a master's degree in conducting from Yale University.

The Regina Symphony Orchestra would like to thank the community of Holy Rosary Cathedral for the incredible support as our venue partner for our Baroque and our Classics at the Cathedral series. A special thank you to Rev. Danilo Rafael, Samira McCarthy and the rest of the Pastoral Council.

We appreciate the open door to share music in this special space.



Thank You!

CORELLI CHRISTMAS CONCERTO

PROGRAM NOTES

CORELLI, Arcangelo (1653-1713) *"Christmas Concerto" in g minor op 6, no. 8*

Known as the "prince of musicians", Arcangelo Corelli's life and career as a virtuoso violinist and composer in Rome was, and continues to be, greatly admired. In modern times, despite a relatively small compositional output, Corelli's works are widely respected in critical and pedagogical circles as well as beloved programming choices for soloists and ensembles.

Corelli's music is exceptionally important in Western classical music. His writing for string ensemble venerates the polyphony of Renaissance music in the virtuosity of the solo voices, usually one or two violin parts. At the same time, he adopted the tonal system using related key signatures in a masterful way that justifies the obsolescence of the modal system on which harmony of the Renaissance era was based. Although J.S. Bach is typically credited with being the father of classical music due to his genius in counterpoint and harmony, he was not as well-known during the Baroque period as Corelli. A preeminent figure in Roman cultural life and abroad, Corelli was respected not only as a musician, but also as an intellectual, revered in the most noble social circles.

Opus 6, Corelli's set of twelve *concerti grossi* to which the *Christmas Concerto* (No. 8) belongs, is one of the more

frequently performed series even though it was published posthumously. Within the set, Opus 6 features eight *concerti da chiesa*, or church concerti, and four *concerti da camera*, or chamber concerti. Where a chamber concerto is a suite featuring a series of dance movements, a church concerto is music composed to be played during a church service in addition to, or instead of the variable portions of the mass, such as the offertory or communion. Because these works were written for ensemble instead of solo organ, they were often later performed in a secular setting for entertainment. During the later baroque and early classical period, the two styles merged.

The *Christmas Concerto* came by its nickname due to the inscription *Fatto per la notte di Natale* (made for the night of Christmas), adhering to its origin as a concerto da chiesa. Typically, *concerti da chiesa* feature four movements, alternating slow with fast. However, the *Christmas Concerto's* form and style is more adventurous with six short movements, some of which explore harmonic embellishments, and tempo and time signature changes within the movement. There are three solo voices, two violins and a cello, as well as a string ensemble, known as *ripieno*, and basso continuo, typically made up of a harpsichord and a bass-voiced string instrument.

Music composed at this time in history left significant decision-making to many

members of the ensemble. In addition to opportunities for the solo voices to add ornamentation and cadenzas, continuo players were usually expected to harmonize based on a single line of music. Today, most baroque works are published with chords written directly into the keyboard part, and sometimes feature considerable editing (and editorializing) with articulations and ornaments. The art form of improvising in the Baroque genre has, however, enjoyed a rejuvenation in recent decades.

VIVALDI, Antonio (1678-1741)
Concerto in C major for 2 Trumpets & Strings, RV 537

Considered one of the greatest Baroque composers, in no small part due to the beloved violin concerti set *The Four Seasons*, Venetian composer Antonio Vivaldi led an interesting and varied musical life. His music, however, fell into obscurity during the 18th and 19th centuries. Partial credit for its revival goes to 20th century violinist and composer Fritz Kreisler, who composed a violin concerto which he tried to pass off as an authentic work by Vivaldi. The eventual acquisition of many Vivaldi manuscripts by the Turin National University Library completed Vivaldi's rediscovery. In addition to *The Four Seasons*, Vivaldi is most famous for his ginger colouring which led to his nickname, the *Red Priest*, and his work as an educator at the Ospedale della Pietà, a home for

orphaned and abandoned children. By the time of his appointment in 1703, shortly after becoming ordained as a priest, Vivaldi was already recognized as a virtuoso violinist.

While he remained a member of the priesthood for life, Vivaldi's liturgical duties were short-lived, allegedly a product of ill-health, likely asthma. This allowed him to concentrate on his educational and compositional obligations at the orphanage. In addition to instruction in violin, bass viol, and other instruments, Vivaldi taught music theory, led the choir, and eventually became music director of the institution, all while writing concerti, cantatas, and choral music for his young pupils. It is thanks to Vivaldi and the young women for whom he composed, that the instruments of the wind family, including flute, piccolo, recorder, oboe, and bassoon, have a wealth of wonderful concerto repertoire from the Baroque era.

He was not well-liked by the administration of the Ospedale della Pietà, his continued employment subject to an annual vote by the board of directors. However, his lessons and compositions for the girls at the orphanage undoubtedly enriched their lives, and the concerts given by these young women drew admiration from beyond the Venetian Republic. Only girls at the Ospedale della Pietà received a musical education, as the boys were

CORELLI CHRISTMAS CONCERTO

PROGRAM NOTES *continued*

charged with learning a trade, and required to leave at age fifteen.

Interestingly, the *Concerto for 2 Trumpets* is not believed to be a product of Vivaldi's work at the Ospedale della Pietà, and did not surface until 1950. It is a three-movement work with an unusual feature for a trumpet concerto: in the second movement, "Largo," the two solo trumpets are tacet, or silent, for its six-bar duration. The same passage is also found in one of Vivaldi's many violin concerti. At the time this work was written, the trumpet did not feature valves and therefore was only able to play the tones of the harmonic series, lending it primarily to energetic fanfares with little harmonic modulation.

TELEMANN, GEORG PHILIPP (1681-1767) ***Concerto Polonois in G major, TWV 43:G7***

Georg Philipp Telemann was an artistically and commercially successful Baroque composer whose musical output is estimated at approximately three thousand works over the course of his very long life. Unfortunately, due in part to the waning popularity of his work during the 19th century, over half of his compositions have been lost or misattributed. During his lifetime, Telemann was extremely well-regarded by his peers Johann Sebastian Bach (1685-1750) and George Frideric Handel (1685-1759) and admired for his musical innovation.

Born in Magdeburg in what is now the present-day German state of Saxony-Anhalt, Telemann was drawn to music at an early age, although it was forbidden at home, leaving the aspiring adolescent composer to write an opera in secret. In his teens, Telemann attended the Gymnasium Andreanum in Hildesheim, in what is now Saxony, where he was encouraged to pursue both composition and performance by the educators there. Briefly attending Leipzig University as a law student, Telemann found himself immersed in the enticing arts scene of a larger centre and began accepting work composing church music and opera.

Like other young and zealous freelance musicians from every region and every century, Telemann soon ran afoul of the older generation of established music professionals. Luckily, an opportunity to work for Count Erdmann II of Promnitz allowed Telemann to relocate to Sorau (now Żary, Poland), and therefore, sidestep lasting damage to his emerging career. While the appointment itself did not last long, the influence of Polish culture on Telemann's compositional style continued to manifest throughout his career.

Despite spending less than a year in Sorau, Telemann made several trips throughout the region that exposed him to musical folklore and traditional dance. As his reputation grew as a gifted musical craftsman conversant in a

broad range of styles, Telemann was establishing a precedent for reinterpreting folk music through instrumental Western art music. Celebrating folk music and dance within the context of Classical music was further refined in the 19th century by composers such as Antonín Dvořák (1841-1904) and Frédéric Chopin (1810-1849).

Telemann's *Concerto Polonois* is a four-movement work for strings which features characteristics of the *Mazurka*, a lively dance, and the *Polonaise*, a more stately dance in triple meter. It is thought that the *Polonaise* dance form appeared as early as the 15th century and has since become a very popular dance well beyond Polish borders. Many composers have incorporated the Italian musical instruction *alla polacca* (in the style of a *Polonaise*) for spirited movements in triple meter, including Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827) and Piotr Ilyich Tchaikovsky (1840-1893). American composers Edward MacDowell (1860-1908) and John Philip Sousa (1854-1932) have also been inspired to explore the *Polonaise*.

The *Polonaise* occupies a familiar place in popular culture; it is a frequently performed dance during pre-Lent carnival, or Shrovetide. The *Polonaise* is also a regular feature of the *studniówka*, a celebratory event for high school graduates in Poland akin to senior prom in North America.

LOCATELLI, PIETRO (1695-1764)

Concerto Grosso in F minor, Op. 1 No. 8

Born in Bergamo, Pietro Locatelli was an exceptional violinist from his early youth. By age sixteen, he was showing promise as a student of composition as well, and decided to relocate to Rome. During his time there, Locatelli successfully sought work as an in-house musician for aristocrats and clerics alike.

Throughout the 1720s, Locatelli traveled extensively through Mantua, Venice, Munich, Dresden, Berlin, Frankfurt, and Kassel, finally settling permanently in Amsterdam in 1729 where most of his compositions were published. During his years of touring the present-day nations of Italy and Germany, Locatelli became famous and wealthy as a result of the extravagant fees he received for his concert appearances. He may have also come across as an eccentric; in addition to wearing ornate, diamond-studded garments, he increasingly refused to allow music professionals to attend his performances, and eventually gave up performing altogether in favour of teaching and selling violin strings out of his home. After Locatelli's death, an extraordinary collection of over one thousand documents and artefacts were discovered, illuminating the composer's passion for science, music, art, and literature.

During the early 18th century, Amsterdam was considered the European centre of music publishing, which held great appeal for Locatelli. Comparable to his Hamburg colleague

CORELLI CHRISTMAS CONCERTO

PROGRAM NOTES *continued*

Georg Philipp Telemann's (1681-1767) music-adjacent business practices, Locatelli pursued legal protection from unauthorized printing or importing of reprints of his compositions, and carefully managed the accuracy of the editions that were published. In exchange for the privilege of copyrighting his works Opus 1 through Opus 8 within the Netherlands, Locatelli was required to donate copies of his compositions to the library at Leiden University in South Holland.

Locatelli's compositional output is very small, and a significant portion of his work was composed to demonstrate his own virtuosity on the violin. *Violin Concerti* Op. 3 was the bedrock of Locatelli's fame throughout Europe during the early 18th century. This set of twelve concerti belongs to *L'arte del violino*, an influential and pioneering work by the composer that also includes twenty-four *capriccio*, or caprices. It is believed that, during the Baroque period, capriccio were intended as built-in études in the format of a cadenza that assisted the performer in developing both style and skill. Later on, violin virtuosi of the Romantic era such as Niccolò Paganini (1782-1840) further developed the caprice as a musical form for the concert stage.

Dedicated to Cardinal Camillo Cybo, *Concerto Grosso* Op. 1 was published in Amsterdam in 1721 when Locatelli was still based in Rome. The *Concerto Grosso* was popular during the Baroque era as an early orchestral musical form; musical material is dependent on exploiting the melodic and harmonic

tension between a small group of soloists and the larger forces of the *ripieno*, or ensemble. *Concerto Grosso* Op. 1, also known as *Concerto fatto per la notte di Natale, or made for the night of Christmas*, draws direct inspiration from Arcangelo Corelli's (1653-1713) work by the same name, published posthumously in 1714. Both compositions evoke a Yuletide mood by concluding with a gentle *Pastorale* in six-eight time.

BACH, Johann Sebastian (1685-1750) ***Suite No. 3 in D major for Orchestra, BWV 1068***

J.S. Bach's genius as a composer was not fully appreciated until 19th century composer Felix Mendelssohn conducted an abridged version of Bach's *St. Matthew Passion* in 1829, at a time in European history when artists were starting to become inspired by long-forgotten cultural gems. During his lifetime, Bach was primarily a church musician: a widely respected organ virtuoso, a teacher of music, and a composer who wrote hundreds of works for Lutheran worship as part of his employment with various churches throughout the Northeastern German states of Thuringia and Saxony.

Because Bach was an early adopter of music based on the tonal system using correlated key signatures, his mastery lies in incorporating numerous musical styles, both historical and contemporary to his era, into a pleasingly organized and relatable musical structure. The creativity that produced highly

expressive music is predicated on a finessed grasp of counterpoint and harmony. Nowhere is his skill more evident than in the fugues he composed, such as *Toccatà and Fugue in D minor BWV 565* for organ.

The *four Orchestral Suites* do not appear to belong together, except stylistically, unlike the *Brandenburg Concertos*, a collection of six secular works for instrumental ensemble, copied and collated by Bach himself, possibly with a networking angle in mind. Each *Orchestral Suite* opens with an "Ouverture" in the French style, featuring a slow duple meter and dotted rhythms followed by a fugal section marked "vite," or fast. The second movement of *Orchestral Suite No. 3*, "Air", during which the winds and timpani are tacet, or silent, is a slow movement with a vocal quality. The melody was popularized in the late 19th century by violinist August Wilhemj's arrangement for solo violin and accompaniment under the name "*Air on the G String*", which arguably initiated the budding early music revival. However, the arrangement also had its detractors and is rarely performed anymore. Particularly harsh criticism came from the acclaimed violin soloist, Joseph Joachim, who described

Wilhelmj's arrangement as a "a shameless falsification of a work by Bach," and went on to say:

The "Air", exclusively for strings and continuo, with its perfect singing in all voices, breathing an unsurpassed "lost to the world", has suffered the most

appalling regicide in music: the violinist Wilhelmj converted it to sultry claptrap by setting it as "Aria on the G String", thus vandalizing and annihilating both its equilibrated polyphony and delicate atmosphere.

One of the challenges in understanding and appreciating the music of Bach is our expectations of what the music's title suggests. For example, the famous *Brandenburg Concertos* are considered some of the best orchestral music written during the Baroque period and are more widely performed than the *Orchestral Suites*. However, the instrumentation of the *Orchestral Suites* corresponds more closely to what we expect of an orchestra: winds, a string section, and in the case of No. 3 and No. 4, brass and timpani. On the other hand, the *Brandenburg Concertos'* instrumentation features only the instruments played by the most skillful musicians of the time.

Program Notes by Tamsin Lorraine Johnston

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CHRISTMAS
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RSO CHRISTMAS SPECIAL

POPS SERIES
December 10, 2022

Gordon Gerrard, conductor
Megan Nash, vocals & guitar
RSO Chamber Chorus
Dorianna Holowachuk,
chorus director

PROGRAM

OVERTURE TO MIRACLE ON
34TH STREET

LET IT SNOW, LET IT SNOW,
LET IT SNOW

QUIET Nash (arr. Lucas Waldin)

MY OWN HEART Nash
(arr. Lucas Waldin)

ARE WE STILL IN LOVE? Nash
(arr. Lucas Waldin)

ANOTHER SILENT NIGHT Nash

MARCH OF THE TOYS from
Babes in Toyland

SELECTIONS from Tchaikovsky's
The Nutcracker

BELLRINGER'S HOLIDAY

INTERMISSION

WE NEED A LITTLE CHRISTMAS from *Mame*

THE NIGHT BEFORE CHRISTMAS

SLEIGH RIDE

SEEKER Nash (arr. Lucas Waldin)

CHEW QUIETLY/CLEAN SLATE Nash
(arr. Lucas Waldin)

DEER HEAD Nash (arr. Lucas Waldin)

CONCERT SUITE from *The Polar Express*

CHRISTMAS CAROL SING-ALONG

Photo Credit: Gina Brass



"Megan Nash is writing some of the most beautiful songs in this country right now"
- Tom Power on CBC's Q. Megan

Nash is a songwriter that lives on Treaty 4 Territory. They've won and been nominated for numerous awards, including a 2019 JUNO Award nomination for Contemporary Roots

Album of the Year for Seeker, 2021 Saskatchewan Music Award for Alternative Artist of the Year, and 2021 Best of Moose Jaw Award for Best Musical Artist. The recognition back home is in no small part due to her long and winding history of hitting the road, where she's done international showcases in the United States, the UK, Germany, and Estonia on top of countless gigs in Canada's small towns and sprawling metropolises.

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Photo Credit: Chris Graham

CHRISTMAS CAROL SING-ALONG

Angels We Have Heard on High

Angels we have heard on high,
Sweetly singing o'er the plains:
And the mountains in reply,
Echoing their joyous strains.
Gloria in excelsis Deo!

Joy to the World

Joy to the world! The Lord is come;
Let earth receive her king!
Let ev'ry heart prepare Him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing!

Come, All Ye Faithful

O come all ye faithful,
Joyful and triumphant!
O come ye, O come ye to Bethlehem!
Come and behold Him,
born the King of angels!
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord!

The First Noel

The first noel the angel did say,
Was to certain poor shepherds in fields where they lay;
In fields where they lay keeping their sheep,
On a cold winter's night that was so deep.
Noel! Noel! Noel! Noel!
Born is the King of Israel.

Silent Night

Silent night, holy night,
All is calm, all is bright
Round yon virgin mother and child.
Holy infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

We Wish You A Merry Christmas

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
and a happy New Year!
Good tidings we bring to you and your kin.
Good tidings for Christmas and a happy New Year!
We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
and a happy New Year!

H

HANDEL'S
MESSIAH

HANDEL'S MESSIAH

DECEMBER 17, 2022

Knox-Metropolitan
United Church
7:30 pm

Gordon Gerrard, conductor

Angela Gjurichanin, soprano

Catherine Daniel, mezzo soprano

Thomas Glenn, tenor

Dominic Veilleux, bass-baritone

RSO Chamber Choir

**Dorianna Holowachuk, chorus
director**



Messiah, HWV 56 G.F. Händel (1685-1759)

Part I:

Sinfonia: Gave – Allegro moderato
Comfort ye, comfort ye my people
Ev'ry valley shall be exalted
And the glory of the Lord
Thus saith the Lord
But who may abide
And He shall purify
Behold, a virgin shall conceive
O though that tellest
For behold
The people who walked in darkness
For unto us a child is born
Pifa
There were shepherds
And, lo, the angel of the Lord
And the angel said unto them
And suddenly there was
Glory to God in the highest
Rejoice greatly
Then shall the eyes of the blind
He shall feed his flock
His yoke is easy

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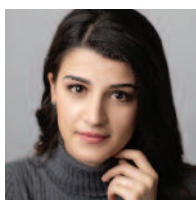
Part II:

Behold the Lamb of God
And with His stripes are healed
All we like sheep
All they that see Him
He trusted in God
Thy rebuke hath broken his Heart
Behold and see
He was cut off
But thou didst not leave
Lift up your heads, O ye gates
How beautiful are the feet
Why do the nations
Let us break their bonds asunder
He that dwelleth in heaven
Thou shalt break them
Hallelujah

Part III

I know that my Redeemer liveth
Since by man came death
Behold, I tell you a mystery
The trumpet shall sound
Worthy is the Lamb
Amen

Photo Credit: Nicole Romanoff



Angela Gjurchanin, soprano

Angela is a
Macedonian
soprano now

residing in London, Ontario. She is currently going into her final year of MMUs. in Performance and Literature at Western University under the tutelage of coloratura soprano Jackalyn Short. She had the privilege to perform the role of Nella from *Gianni Schicchi* by Puccini with the Opera Workshop at Western in March, 2021 and she joined them again in performing Adina from *L'elisir d'amore* by Donizetti in March, 2022. She holds a Bachelor of Music Honours from the university of Saskatchewan, and studied with Garry Gable and Kathleen Lohrenz Gable. She has been a part of summer programs such as Opera NUOVA, ICAV and Against the Grain Theatre's National Opera Intensive Program. Angela is honoured to be one of the recipients of the London Opera Guild Scholarship, the Western Graduate Research Scholarship, and a recent winner of the Gordon Wallis Opera Competition.

Photo Credit: Brent Callis



Catherine Daniel, mezzo soprano

Career highlights
for Ms. Daniel
include singing
Emelda Griffiths in

Grammy award-winner Terence Blanchard's opera *Champion* with l'Opéra de Montréal, debuting Klytemnestra in Edmonton Opera's production of *Elektra*, singing Elisabetta in Knoxville Opera's production of Donizetti's *Maria Stuarda*, and debuting at Carnegie Hall as a soloist in Haydn's *Mass in Time of War*. Ms. Daniel made her Opera Tampa debut in *Carmen*, singing the title role in 2020. Ms. Daniel studied voice with coloratura soprano Tracy Dahl at the University of Manitoba. She was a member of the Atelier Lyrique de l'Opéra de Montréal, and later became a member of the Opera Studio Nederlands in Amsterdam.

Photo Credit: Laura Bunker



**Thomas Glenn,
tenor**

Grammy Award
winning tenor,
Thomas Glenn
enjoys a
favourable

reputation as a creative interpreter of bel canto and Classical period repertoire as well as modern works. His most frequent operatic roles include Count Almaviva in Rossini's *Il Barbiere de Siviglia*, *Lindoro L'Italiana in Algeri*, Ferrando in Mozart's *Così fan Tutte*, and the Evangelist in Bach's *St. Matthew Passion*. He created the role of Robert Wilson in John Adams' *Doctor Atomic* and continues to premiere new works by composers like Jack Perla and Tarik O'Regan.

Photo Credit: Matt Ayoitte



**Dominic Veilleux,
bass-baritone**

Praised for his
rich voice and his
comic and
dramatic skills,
French-Canadian

bass-baritone Dominic Veilleux is an alumnus of the Calgary Opera McPhee Artist Program.

Dominic made his debut with Opéra de Québec, he was a member of the much appreciated *Brigade Lyrique*, and sang as D'Estillac (*La veuve Joyeuse*). Since then, he has sung the roles of Erster Priester (*Die Zauberflöte*), Marco (*Gianni Schicchi*), Fiorello (*Le Barbier de Séville*), and Marchese d'Obigny (*La Traviata*).

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HANDEL'S MESSIAH

PROGRAM NOTES

HANDEL, George Frideric (1685-1759) **Messiah, HWV 56**

Composed in 1741, George Frideric Handel's Messiah is one of the few works from the Baroque era that benefited from centuries-long successful publicity, allowing it to adapt to audiences' mercurial tastes. Unlike the works of many other Baroque composers, including Bach, many of Handel's compositions continued to be performed and loved long after his death, particularly in the United Kingdom.

Handel arrived in England permanently in 1712 around the time he received a very lucrative commission from Queen Anne to write a sacred choral composition celebrating the Treaty of Utrecht, which ended the War of the Spanish Succession. Already a highly successful composer of Italian opera, Handel went on to compose and produce many operas as well as English-language oratorios and anthems. On top of his musical activities, he started a total of three commercial opera companies to bring Italy's biggest stars to stages in London.

As the 1730s wore on, several pressures led Handel to move away from Italian opera to sacred choral music. Not only were opera productions expensive and logistically burdensome, but Handel's team experienced creative differences with several of the imported artists.

Most famously, a pair of lead sopranos engaged in a physical altercation that included colourful name-calling onstage in front of an audience. There was also a tranche of concertgoers who were outraged that the same performance venue might host a concert of a spiritual nature one night, and a ribald comic opera the next.

Sensitive to these social tensions, Handel's original title for Messiah was A Sacred Oratorio, and he agreed to have the premiere take place in Dublin, Ireland, in April 1742 away from the watchful eye of Anglican Bishops. Nonetheless, both controversy and crowds followed him, and the beleaguered venue staff begged its tickets buyers to please leave their hooped skirts and swords at home.

Although the subject matter for all three parts of Handel's Messiah better suits Easter programming, its association with Christmas may be due to the large quantity of great music written for Easter. Without other competing Yuletide sacred works, the niche fit Messiah perfectly.

Program Notes by Tamsin Johnston

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