



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

SEASON
2022
2023

NEW YEAR, NEW MUSIC
Saturday, January 28, 2023

SHOSTAKOVICH NINE
Saturday, February 4, 2023

RSO CHAMBER PLAYERS
Saturday, February 25, 2023

BEETHOVEN & DVOŘÁK
Saturday, March 4, 2023

ENCORE 6

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, Nakoda, and Lakota Peoples, and the homeland of the Métis. In the spirit of reconciliation and collaboration, we commit to moving forward in partnership with the Indigenous people who live here and across Canada.

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
 Karley Parovsky
 David Hopkinson
 Drusilla Waltz

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

OBOE

Tamsin Johnston✳✳
 Wing Lok Soo•

CLARINET

Hyon Suk Kim✳✳
 Timothy Yung•
 Cathy Wood
 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•

TROMBONE

David Dick✳
 Nathan Syrnick•
 Jeremy Drotar•

TUBA

Mark Preece✳

PERCUSSION

Darcy Gingras✳



CHAMBER AT
GOVERNMENT HOUSE

NEW YEAR NEW MUSIC

January 28, 2023
2 pm & 7:30 pm

PROGRAM

MORLOCK *Velcro Lizards*

HATCH *Wiki Mozart*

BRUCE *Gumboots*

ANDRIESSEN *Workers Union*

MORLOCK, Jocelyn (b. 1969)
Velcro Lizards (1996)

Velcro Lizards was made as part of the ArrayMusic Young Composers workshop where our mentor was composer Linda Catlin Smith. It was the first and only time I went to a summer music event such as this because I was usually working or visiting home, and it was a really good one - I think we all had a great time.

This was a really fun piece to make because we worked in collaboration with the performers, director, and conductor who were all improvisers too. Improvisers and composers. I had improvised for myself on piano and eventually notated that, but working in a group was more fun. Having an array (pardon the awful pun) of creative instrumentalists to play with was awesome - it was great to work with players and be able to think about sound as having colour and texture, and width, and depth. I loved getting to experience all the sounds people can make, wider notes, narrower notes, some sounds less polite or orderly than classical, you might say.

I should say also - it was fun to work with instruments beyond the piano. I hadn't done that much at all before this group.

Piano is great because you have lots of notes at once, but also limiting because there are set, chromatic notes, and no

wiggly spaces in between. You can't easily gliss or vibrato or bend, on a piano. (Possible with extended piano, but not as natural as on clarinet, trumpet, violin, double bass.)

I liked doing graphic notation for the first time - that was exciting and effective, while seeming quite easy to use. It would be much more difficult to do graphic notation on a computer - or rather - it would have at the time. Today, maybe not as much, but even so...

I named this piece "*Velcro Lizards*" for a couple of reasons - the weird sound of velcro, the sound and idea of lizards skittering around (I am a fan of lizards and reptiles and creatures), and if I recall correctly also because of the idea of a "velcro couple" who are always attached. (I did not view this positively.)

Velcro Lizards is dedicated to Linda Catlin Smith, the director, and to ArrayMusic for their help

Workshop performers were: Robert W. Stevenson, clarinets, Michael White, trumpets, Marc Sabat, violin, Roberto Occipinti, double bass

Workshop director was Linda Catlin Smith
Conductor was Michael J. Baker

Program Notes by Jocelyn Morlock, composer

PROGRAM NOTES CONTINUED

HATCH, Peter (b. 1957) ***Wiki Mozart (2007)***

Wikipedia.org defines a "wiki" as a "Web site that allows the visitors themselves to easily add, remove, and otherwise edit and change some available content." It touches on an almost endless number of topic areas, full of information sent in by its users, of interest to them and from their point of view. The sense of knowledge and history created by collaborative authoring challenges the notion of 'expertise' belonging to an elite group of specialists and places the representation of the world into its 'users' hands.

Wiki Mozart is an attempt to present a Mozart 'event' in a similar spirit. The material for the piece is drawn from sampled and already-composed music found on Internet sites - there is no original music of mine. Instead, I acted as an editor, choosing material that reflected the broad representation of Mozart found on the internet, ranging from historical recordings, MIDI score and arrangements, concert recordings, documentaries, movie excerpts to live performance excerpts and readings from Wikipedia. The live oboe quartet is presented as part of a dialogue with the recorded material, together creating an 'entry' on Mozart as he is known at the beginning of the 21st century.

Tying the piece together is a recurring statement featuring the voice of Gertrude Stein (of 'a rose is a rose is a rose' fame)

taken from her *The Making of Americans* and remarking on the significance of individuals and their achievements.

Program Notes by Peter Hatch, composer

BRUCE, David (b. 1970) ***Gumboots (2008)***

There is a paradox in music, and indeed all art - the fact that life-enriching art has been produced, even inspired by conditions of tragedy, brutality and oppression, a famous example being Messiaen's *Quartet for the End of Time*, written while he was in a prisoner of war camp. Gumboot Dancing bears this trait - it was born out of the brutal labour conditions in South Africa under Apartheid, in which black miners were chained together and wore Gumboots (wellington boots) while they worked in the flooded gold mines, because it was cheaper for the owners to supply the boots than to drain the floodwater from the mine. Apparently slapping the boots and chains was used by the workers as a form of communication which was otherwise banned in the mine, and this later developed into a form of dance. If the examples of Gumboot Dancing available online are anything to go by, it is characterized by a huge vitality and zest for life. So, this for me is a striking example of how something beautiful and life-enhancing can come out of something far more negative. Of course,

this paradox has a far simpler explanation - the resilience of the human spirit.

My *Gumboots* is in two parts of roughly equal length, the first is tender and slow moving, at times 'yearning'; at times seemingly expressing a kind of tranquility and inner peace. The second is a complete contrast, consisting of five, ever-more-lively 'gumboot dances', often joyful and always vital.

However, although there are some African music influences in the music, I don't see the piece as being specifically 'about' the Gumboot dancers, if anything it could be seen as an abstract celebration of the rejuvenating power of dance, moving as it does from introspection through to celebration. I would like to think however, that the emotional journey of the piece, and specifically the complete contrast between the two halves will force the listener to conjecture some kind of external 'meaning' to the music - the tenderness of the first half should 'haunt' us as we enjoy the bustle of the second; that bustle itself should force us to question or reevaluate the tranquility of the first half. But to impose a meaning beyond that would be stepping on dangerous ground - the fact is you will choose your own meaning, and hear your own story, whether I want you to or not.

*Program Notes by David Bruce,
composer*

ANDRIESSEN, Louis (1931-2021) ***Workers Union (1975)***

One of many 20th century composers to be influenced by Stravinsky, Louis Andriessen was one of the most important and influential avant-garde Dutch composers. Growing up in a very musical family, Andriessen used his considerable talent and accomplishments to advance the arts in The Netherlands, even if it meant doing so in a disruptive way.

Not long after his student days at the Royal Conservatory of the Hague and in Italy, where he studied with Luciano Berio, Andriessen took part in a protest of the programming choices made by the Concertgebouw Orchestra. The "Nutcrackers", as the small movement was known as, interfered with a performance using bicycle horns and wooden nutcrackers while handing out leaflets to advocate for the inclusion of more contemporary music by Dutch composers.

Throughout his career of composing, performing, and teaching, Andriessen upheld the avant-garde values of The Hague School, the name given to a group of composers loosely affiliated with the Royal Conservatory of the Hague where Andriessen was teaching by the late 1970s. The work of The Hague School was characterized in 1987 by composer Gene Carl as "... loud, aggressive, rhythmically energetic music devoid of all neo-Romantic

PROGRAM NOTES CONTINUED

sentiment, and often manipulated electronically”.

The progressive cultural sector of The Netherlands provided Andriessen and his colleagues of the New Establishment an opportunity for their more provocative music to be heard. It also advocated for more government funding for chamber music, contemporary music, and early music, away from the repertoire of traditional symphony orchestras. This would have pleased Andriessen greatly: the last orchestral work he wrote was titled *The Nine Symphonies of Beethoven* (1970) for Symphony Orchestra and Ice Cream Vendor's Bell, designed as a work of post-modern satirical commentary on the waning relevance of German Romanticism as the dominant musical genre.

Andriessen's political leanings toward anarchist-Marxism are abundantly evident in many of his compositions, especially in his exploration of American minimalism. He was engrossed with the idea of unison music and monophony because of its associations with unanimity as a political concept. During this period, the composer wrote a number of works featuring unison, including *Volklied* (1971), a work that metamorphoses the Dutch National Anthem into the Socialist Hymn The International.

Workers Union belongs to this genre in Andriessen's compositional oeuvre. Its instrumentation is for any loud-sounding

group of instruments, and in addition to its successful performance resulting in melodic and rhythmic unison, it is characterized by musical indeterminacy. Indeterminate music, pioneered by composer John Cage, leaves elements of the composition open to chance. In *Workers Union*, the performers are instructed to choose a starting pitch in the middle of their instruments' range, and simply follow the guide to either move up or down, while adhering very strictly to the rhythm. Sections can be repeated or removed at the whim of the conductor and performers.

Program Notes by Tamsin Lorraine Johnston

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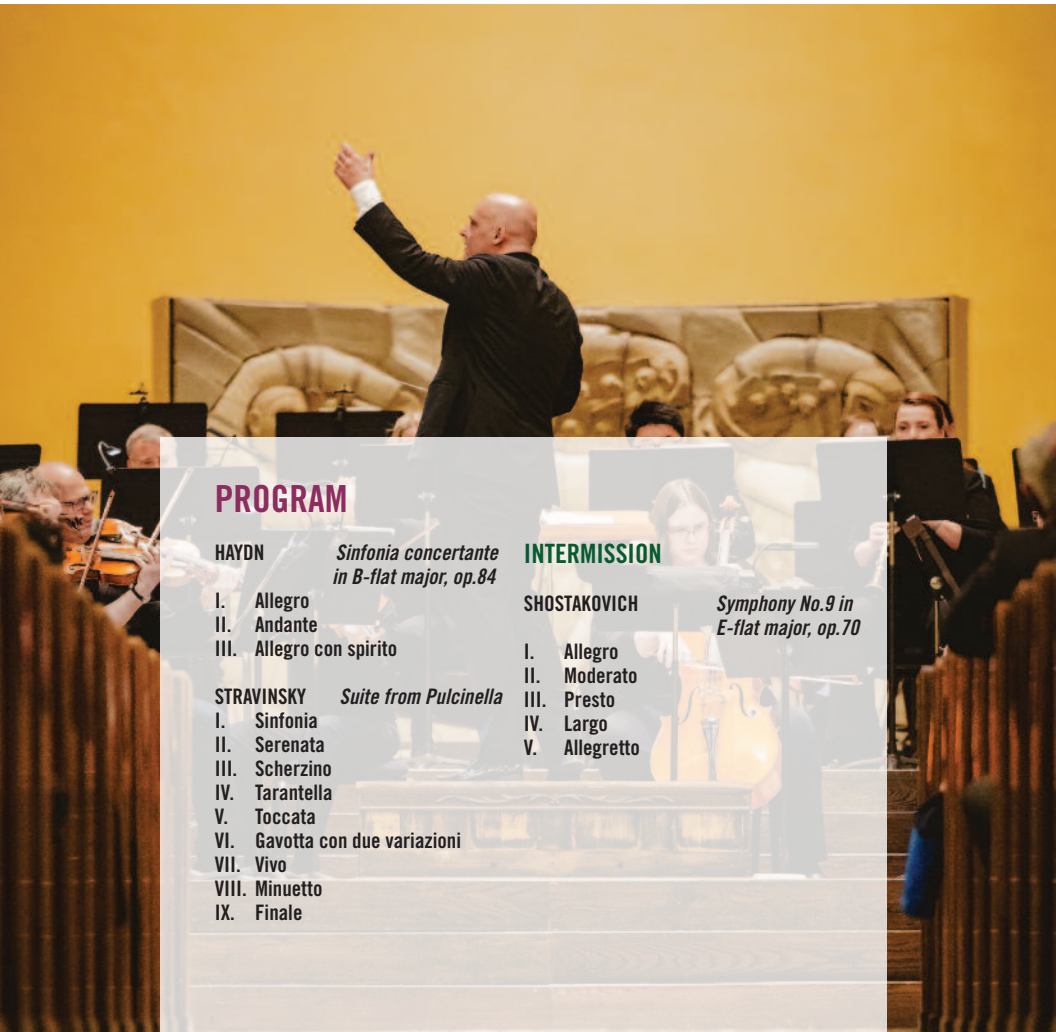


CLASSICS AT
THE CATHEDRAL

SHOSTAKOVICH NINE

February 4, 2023
7:30 pm

Gordon Gerrard, conductor
Christian Robinson, violin
Simon Fryer, cello
Tamsin Johnston, oboe
Katelin Coleman, bassoon



PROGRAM

HAYDN

*Sinfonia concertante
in B-flat major, op.84*

- I. Allegro
- II. Andante
- III. Allegro con spirito

STRAVINSKY

Suite from Pulcinella

- I. Sinfonia
- II. Serenata
- III. Scherzino
- IV. Tarantella
- V. Toccata
- VI. Gavotta con due variazioni
- VII. Vivo
- VIII. Minuetto
- IX. Finale

INTERMISSION

SHOSTAKOVICH

*Symphony No.9 in
E-flat major, op.70*

- I. Allegro
- II. Moderato
- III. Presto
- IV. Largo
- V. Allegretto

Photo Credit Chris Graham



Christian Robinson, violin

Violinist Christian Robinson has an extremely active career as a chamber

musician and orchestral leader. Having been awarded the prestigious Felix Galimir Award for Chamber Music during his studies at the University of Toronto, his solo and chamber music activities have seen him perform in feature concerts for many of Canada's premier festivals and concert presenters.

Christian joined the Regina Symphony Orchestra as Principal 2nd Violin in 2016 and was appointed Concertmaster in 2018. He is currently co-director of Regina Summer Strings, an exciting summer learning program for string players based in Regina each July, and is a violin instructor in the music department at the University of Regina. Outside of his musical activities, Christian can be found perfecting his ramen recipes, studying and collecting wine, and especially enjoying time with his wife Julie and son Linden around their neighbourhood in the Cathedral area of Regina.

Photo Credit Chris Graham



Simon Fryer, cello

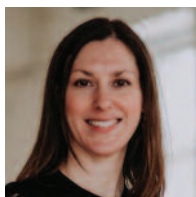
Simon Fryer is an artist of the utmost versatility, at home with the demands of the

music of our time and those of historical performance, with collaboration and solo recital. Principal Cello of the Regina Symphony Orchestra and Artistic Director of the Women's Musical Club of Toronto, Simon is sought after as teacher and coach.

Formerly a member of the Juno-winning Penderecki String Quartet and the Toronto Symphony Orchestra, Simon is known for his dedication to new music and collaborates regularly with musicians around the world. His discography of over 20 recordings includes: *Music of a life so far...* - acclaimed as 'a fascinating collection' by the Toronto Star - and a disc of Victorian Cello Sonatas with pianist Leslie De'Ath - 'elegance and utter conviction' - Musical Toronto. Proudly running the Prairie Cello Institute in Regina, Simon has previously held faculty positions at Wilfrid Laurier University, the University of Toronto, the Glenn Gould School of the Royal Conservatory of Music, and the Casalmaggiore International Festival in Italy.

ARTIST BIOS

Photo Credit Chris Graham



Tamsin Johnston, oboe

Originally from Ottawa, Tamsin Lorraine Johnston has served as

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

Photo Credit Chris Graham



Kateline Coleman, bassoon

Katelin Coleman (1989) was born in Burnaby, B.C., and first picked

up the bassoon in high school. She studied in Vancouver with Julia Lockhart before moving to Montreal to study with Martin Mangrum and Stéphane Levesque at McGill University in 2008. She completed her Bachelor's in bassoon performance at McGill in 2012, graduating with distinction, and went on to pursue a Master's at the Staatlichen Hochschule für Musik und Darstellende Kunst in Mannheim, Germany, where she studied with Ole Kristian Dahl.

Katelin is a member of Ventos Wind Quintet in Vancouver and has performed for local chamber music societies including MuzeWest, Little Chamber and Redshift Music Society. She is also the founder and artistic director of Artemis Musicians' Society: a chamber ensemble comprised entirely of professional musicians who are survivors of sexual violence.

HAYDN, Franz Joseph (1732-1809)
Sinfonia concertante in B-flat major, op.84

Joseph Haydn was an extraordinarily prolific and successful Classical era composer whose musical innovation and originality have earned him the nickname “Father of the Symphony”, and “Father of the String Quartet”. Haydn’s creativity is even more admirable considering the decades he spent working in relative artistic isolation for the aristocratic and enormously wealthy Esterházy family at their castle in rural Hungary.

While the appointment of *Kapellmeister*, first to Count Morzin, and then to Prince Nikolaus of Esterházy, was an incredible career opportunity for a freelance musician in Vienna with an ad hoc musical education at best, Haydn eventually felt frustrated under the patronage system. His bosses had impeccable musical taste, and Haydn had free rein with the orchestra at Esterháza, but he was expected to maintain a busy schedule of performing and composing, including opera eventually. He had little choice but to devote himself to cultivating his musical style until opportunities for change in his patronage arose.

After nearly twenty years of working for the Esterházy family, Haydn renegotiated his contract in order to sell his work to publishers. Cutting down on opera and writing more symphonies and string quartets proved not only very lucrative, but also increased his acclaim throughout Europe enormously. He was able to take advantage of international

commissions, including the “Paris” Symphonies Nos. 82-87, which were written in the late 1780s for composer Joseph Boulogne Chevalier de St. Georges, with whom Haydn enjoyed a friendship and professional association.

With the death of Nikolaus I in 1790, court life at Esterháza was transformed. Haydn’s salary was reduced along with the budget for music, and many musicians were dismissed outright. As a result of his lightened workload, Haydn was given permission to travel extensively during the 1790s. He used the time to rekindle relationships in Vienna, including with his longtime friend and fellow Freemason W.A. Mozart, and to travel to England at the invitation of violinist and impresario Johann Peter Saloman.

Haydn’s reputation preceded him in London, which had a longtime love affair with composers from continental Europe. Over two visits to England, that Haydn later reminisced were the happiest times in his life, he produced a dozen symphonies and other works including the *Sinfonia Concertante*. This work, for solo oboe, bassoon, violin, and cello, and orchestra, was received warmly despite the perception of a rivalry between Haydn and his friend and former student, Ignaz Pleyel, who had also written a work for solo winds and strings. The rivalry may well have been manufactured for publicity purposes by each composer’s production company. After three decades of artistic constraint as a court composer, with a tailwind of capitalism behind him, Haydn crafted the *Sinfonia Concertante* to showcase

PROGRAM NOTES CONTINUED

his signature style of humour and delight, including a narrative device borrowed from Classical opera, as if to set the stage to tell a story.

Program Notes by Tamsin Lorraine Johnston

STRAVINSKY, Igor (1882-1971) ***Suite from Pulcinella***

At the time the one-act ballet *Pulcinella* was written in 1920, Igor Stravinsky had a solid artistic relationship with Sergei Diaghilev and his *Ballets Russes* in Paris, France. Over the course of his compositional career, Stravinsky created the music for more than a dozen ballets and theatrical works, following the enormous success of the first three early collaborations with Diaghilev, *The Firebird* (1910), *Petrushka* (1911), and *Rite of Spring* (1913).

By the time Stravinsky was approached by the conductor Ernest Ansermet with the commission for *Pulcinella*, cultural life in Europe was changing in the aftermath following the Great War. Many artists were seeking to explore society's new-found introspection and questioning of traditional values and institutions. At the same time, a strong desire to return to order and coherence emerged. This tension is reflected in the works of some of Europe's most famous artists of the time: Dutch painter Piet Mondrian (1872-1944) in his grid-based paintings; Spanish artist Salvador Dalí (1904-1989), whose early cubist works evolved into the Surrealist style in the late 1920s;

and who contributed to several Diaghilev productions, including *Pulcinella*. His costume and set designs, in the style of synthetic cubism, were a way to develop a tactile experience of cubism through collage.

Stravinsky is only partially responsible for the music to the ballet *Pulcinella*, which was at one time attributed to the innovative Rococo composer Giovanni Battista Pergolesi (1710-1736). Stravinsky recreated a score for chamber orchestra and three vocal soloists with a thoroughly 20th century sound: like all of Stravinsky's early works, *Pulcinella* is highly rhythmic, with sudden tempo and time signature changes, and colourful post-tonal harmony.

The libretto for *Pulcinella* is based on a Neapolitan play by the name of *Quatre Polichinelles semblables* (Four Similar Pulcinellas). *Pulcinella* is a stock character from *commedia dell'arte* (comedy of the profession), a genre of comical theatre popular in Italy from the 16th to the 18th century. *Commedia dell'arte* relies on a combination of scripted sketches and improv, popular tropes, masked caricatures, and pantomime. Using stock characters to tell a story through a series of tableaux may have taken its inspiration from the tradition of pre-Lent carnival in Venice during the Renaissance era. The genre served as the inspiration for the centuries-old beloved British puppet show *Punch and Judy*, as well as Stravinsky's early ballet *Petrushka*. Throughout the 1910s and 1920s, Stravinsky became well-known for

crafting music with ordered and recognizable themes, linking coherent musical forms around a restrained Neoclassical aesthetic.

The work that will be performed as part of this program is the *Pulcinella Suite*, developed by the composer in 1922 and featuring only eight of the original twenty-one movements. The vocal parts have been replaced by instrumental solos making the arrangement a favourite among musicians for its lyrical quality and the sheer joy of the music itself.

Program Notes by Tamsin Lorraine Johnston

SHOSTAKOVICH, Dmitri (1906-1975)
Symphony No.9 in E-flat major, op.70

Born in Saint Petersburg to a family of Siberian origin, Dmitri Shostakovich showed great promise as a young piano student. At age thirteen he was admitted to what was then the Petrograd Conservatory, and is now known as the N. A. Rimsky-Korsakov Saint Petersburg State Conservatory. He achieved fame as a composer a few short years later with the Leningrad Philharmonic Orchestra's performance of his First Symphony in 1926. Following very positive reviews of the work, Shostakovich found himself under the spotlight of the Soviet Government, with which he developed a very complex relationship over his lifetime. Until the early 1930s, Shostakovich pursued a career as a solo pianist known for his acerbic style, while gaining

ground as a composer. Almost immediately, Shostakovich found that he never seemed able to walk the impossibly narrow tightrope that was expected of him artistically and politically. His Second Symphony, a patriotic work written in 1927 with a pro-Soviet choral finale, was not particularly appreciated by the public, but it was his highly provocative opera *Lady MacBeth of the Mtsensk District* (1934), which prompted his first general denunciation by the Soviets. This opera, whose legacy has endured to this day, was criticized as "muddle instead of music".

As Shostakovich refined his style and started to explore the late Romanticism of Mahler, he was forced to withdraw his Fourth Symphony for fear of censure for decadence and formalism, but he returned once again to favour with his Fifth Symphony (1937). Coinciding with more lenient standards during World War II, Shostakovich even received a commission from Andrei Zhdanov, a Soviet Party Secretary described as the "propagandist-in-chief". This same Zhdanov denounced Shostakovich a second time in 1948, along with his fellow composers Sergei Prokofiev and Aram Khachaturian. Most of Shostakovich's compositions were banned; he was required to apologize publicly for writing inappropriate music; and he was dismissed from his position at the Conservatory leading to significant loss of income and family privileges. After the highly-praised masterful Seventh Symphony (1941), which he described as a "symphony about our age, our people, our sacred war, and our victory," and the tragic and sorrowful

PROGRAM NOTES CONTINUED

Eighth Symphony (1943), which received only a lukewarm response, Shostakovich announced in early 1945 that he had begun work on a symphony that celebrated the Soviet Victory over

Nazi Germany in World War II. It is possible that Shostakovich ran into trouble by misrepresenting what the Ninth Symphony would deliver: a monumental symphonic work steeped in Soviet glory, featuring soloists and a choir that would invite parallels with Beethoven's Symphony No. 9. Instead, the Ninth Symphony is a short, rueful

work that shares a cheeky aesthetic with Prokofiev's Classical Symphony, written in 1917. Even in New York, far from Moscow both geographically and ideologically, critics made it clear that the Ninth Symphony was out of place and out of touch, saying "the Russian composer should not have expressed his feelings about the defeat of Nazism in such a childish manner".

Program Notes by Tamsin Lorraine Johnston



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B

BAROQUE

REGINA SYMPHONY CHAMBER PLAYERS

February 25, 2023

7:30 pm



PROGRAM

TELEMANN

Overture from Suite in D Major

TELEMANN

*Concerto in D Major for
Trumpet, 2 Oboes, & Strings*

- I. Allegro
- II. Adagio
- III. Aria
- IV. Vivace

GASSMAN

Trio Sonata in D Major

- I. Andante
- II. Menuette - Trio
- III. Adagio
- IV. Allegro

CORELLI

Concerto Grosso in F Major

- I. Preludio: Largo
- II. Allemanda: Allegro
- III. Corrente: Vivace
- IV. Gavotte: Allegro; Adagio
- V. Minuetto: Vivace

PFEIFFER

Sonata in G Major

- I. Adagio
- II. Allegro
- III. Largo
- IV. Tempo di Menuette

BACH

Double Violin Concerto in D Minor

- I. Vivace
- II. Largo, ma non troppo
- III. Allegro

TELEMANN Georg Philipp (1681-1767)
Overture from Suite in D Major

Georg Philipp Telemann, one of the most successful, innovative, and prolific composers of the Baroque era, had a keen commercial understanding of his art form. Unfortunately, personal challenges during his lifetime, and a lack of inclusion early on during the 19th century Baroque revival have prevented Telemann's legacy from earning the respect that it deserves.

Over the course of his very long lifetime, Telemann is thought to have composed about three thousand works, although at least half have been lost, and many more have been neglected since the 18th century. During the Romantic era, the music of J.S. Bach was rediscovered and venerated as the arts community in Europe became interested in artifacts and music from centuries past; however, Telemann's significantly larger oeuvre, which was internationally available, was dismissed as too stylistically broad to be considered masterful. In some cases, sacred music by Telemann was assumed to have been composed by Bach, and subsequently found its way into the popular canon during that time.

Telemann was working in what is now modern-day Germany at a time when professional musicians earned a living through the church, or by working for an aristocratic patron. During the most

productive years of his career, Telemann found opportunities to combine both sources of income and develop strategies when his obligations to write religious music conflicted with his interest in secular music. For example, when he first arrived in Hamburg in 1721 as *Kantor for the Johanneum Lateinschule*, Hamburg's oldest educational institution, and music director for the five largest churches in the city-state, church officials felt that Telemann was distracted by his secular pursuits. He reacted by applying for the prestigious position of *Thomaskantor* four hundred kilometers away in Leipzig, where he had been a student. Leveraging his employers a second time, Telemann declined the job as being too poorly paid. It was then offered to another candidate before J.S. Bach, the third choice, was awarded the position in the early 1720s.

Telemann spent the remainder of his extensive career in Hamburg. Having lost his first wife early in their marriage, he now found himself married to someone who struggled with infidelity and gambling. While his wife's debts impoverished the couple, their numerous children were a source of joy to the composer. Between fatherhood and a months-long trip to France, Telemann was very productive until about 1740. In Paris he was inspired by the operas of Jean-Philippe Rameau and the French Baroque style in general, which influenced *Ouverture-Suite in D major*.

PROGRAM NOTES CONTINUED

Leaving a legacy of notable Baroque works which are distinctly German but incorporate French, Italian, and Polish styles, Telemann's influence extends beyond his music. A music theorist, educator, and poet, he established musical compositions as intellectual property belonging to the composer by pursuing exclusive publication rights for his works. Similarly, he boldly reprogrammed works on public performances that had only been heard in private concerts for aristocratic patrons. In this way, he maximized his income from both his compositions and performances.

Programme Notes by Tamsin Lorraine Johnston

TELEMANN, Georg Philipp (1681-1767) ***Concerto in D Major for Trumpet, 2 Oboes, & Strings, TWV53:D2***

Considered one of the most prodigious German composers of the Baroque era, Georg Philipp Telemann was also one of the period's great innovators. Like his colleague and good friend J.S. Bach (1685-1750), he was known for developing and promoting a style of music in Germany that was relevant to its listeners but also integrated influences from elsewhere in continental Europe. Unlike Bach, however, Telemann had the opportunity to travel beyond the borders of what is now modern-day Germany in order to hear the works of international composers in person.

Telemann's innovation, in addition to his exceptionally long life, served to link the Baroque era with the early Classical. Although his compositional oeuvre is harmonically sophisticated, his music began to explore the galant style, which sought to merge the extravagance and complexity of the Baroque into melody-driven works that are approachable and broadly appealing.

Although the *Concerto in D major* for Trumpet and Two Oboes, composed in the late 1720s, features the charm and relatively uncomplicated harmonic language of galant music, its experimental nature lies in its instrumentation. During the Baroque and Classical eras, and to a degree throughout the 19th century, composition had a symbiotic relationship with instrument technology and coeval virtuoso performers. For example, not long before the *Concerto in D major* was written, Telemann composed the first known concerto for viola, a work which is still popular today. The viola, like the violin, had been around for nearly two hundred years, but despite the popularity of the violin, Telemann's viola concerto is nearly twice as long as his violin concerti.

The *Concerto in D major* would have relied on an exceptional trumpet player, since the instrument, now known as the natural trumpet, was valveless and relied only on the harmonic series to produce different pitches. Although it originated as a military instrument, the natural trumpet found a home in Western art music as early as the Elizabethan age. Only the most skilled trumpet players during the

17th and 18th centuries could play chromatic notes outside the harmonic series by manipulating their embouchures, or “lipping” certain notes to adjust the pitch and perform ornaments. In Germany, this technique was referred to as *Heruntertreiben*, meaning “driving down”. On the whole, composers of this era simply avoided certain notes, or counted on provisional technology; Joseph Haydn (1732-1809) and Johann Nepomuk Hummel (1778-1837) both created trumpet concerti for a trumpet with keys. During the Romantic era, valves were introduced and became the norm.

Concerto in D major for Trumpet and Two Oboes is a multi-movement work with an ornate solo trumpet part in only the outer movements, both marked *allegro*, and a pair of oboes, playing a tender and sensuous duet accompanied very simply by only the basso continuo. In representing the zenith of secular Baroque instrumental repertoire, the work gives the listener the opportunity to contemplate not only Telemann’s intentions in writing the work but also the performers for whom it was created.

Programme Notes by Tamsin Lorraine Johnston

GASSMAN, Florian (1729-1774)
Trio Sonata in D minor for clarinet, horn, bassoon, and continuo
arr. Kurt Janetzky

Florian Leopold Gassmann was a relatively lesser-known composer of the same

vintage as W.A. Mozart’s father, composer and musician Leopold Mozart (1719-1787), in that his music-making straddled the Baroque and Classical eras, both temporally and aesthetically. A German speaker originally from Bohemia, in modern-day Czech Republic, Gassmann had a successful career primarily composing opera and ballet.

Officially, Gassmann’s job was to create an opera every year for the carnival season in Venice, using libretto settings by Carlo Goldoni. This prestigious opportunity only came his way a number of years after arriving in Italy, following a narrow escape from a career as a goldsmith by way of a poorly-paid gig playing the harp in Karlsbad. It’s likely that Gassmann entered the music profession by working in the Catholic Church and studying music theory with Padre Martini (1706-1784), also known as Giovanni Battista Martini, a Franciscan friar and well-respected musician who mentored W.A. Mozart (1756-1791).

Gassmann’s success in Venice provided him some acclaim, and he was invited to compose ballet at the court of the Saxe-Hildburghausen family in Vienna, replacing Baroque opera composer Christoph Willibald Gluck (1714-1787). During the 1760s, Gluck had set out to reform and elevate the genre of opera. Unfortunately, the Austrian Habsburg patrons upon whom he relied financially did not care for his radical new works. With the help of an introduction from his pupil Marie Antoinette, who went on to marry King Louis XVI, Gluck relocated to Paris.

PROGRAM NOTES CONTINUED

Gassmann, on the other hand, was happy to continue to accept commissions to write comic opera in Vienna. He also mentored the composer Antonio Salieri (1750-1825), contributed a meaningful if little-known legacy of instrumental music, and founded Vienna's oldest existing musical society, the Tonkünstler-Sozietät. The Trio in D major is an arrangement by Kurt Janetzky for clarinet, bassoon, and horn; however, were Gassmann to create this work featuring the clarinet available during his era, the instrument would have looked and sounded very different from what is familiar to modern ears.

The first clarinet, which in fact means "little trumpet", was developed in Nuremberg by Johann Christoph Denner in the early 1700s. Related to the chalumeau, a similar instrument with a reed but no keys, early clarinets were made from boxwood, a dense and slow-growing type of wood. Nowadays, clarinets are made from grenadilla, an African hardwood. The word "chalumeau" is still in use, describing the low range of the instrument, and "clarino", or clarion (trumpet), refers to the brilliant-sounding high range. Only a few short decades after its invention, the clarinet was already hugely popular, and a favourite of W.A. Mozart, who wrote the Clarinet Concerto in A major K. 622, and the Clarinet Quintet K. 581 for clarinet virtuoso Anton Stadler.

Program Notes by Tamsin Lorraine Johnston

CORELLI, Arcangelo (1697-1761) ***Concerto Grosso in F Major, op. 6 no. 9***

Not much is known about Arcangelo Corelli's early life, except that he was born in Fusignano, in modern-day Italy, where he and his siblings were raised by his widowed mother. Corelli left his family home when he was thirteen to study in Bologna, then permanently relocated to Rome, where he was known as "Arcangelo Bolognese", possibly reflecting of Bologna's status as a well-respected cultural centre.

During his lifetime, Corelli was best-known as a violinist, likely achieving a similar level of fame as Niccolò Paganini (1782-1840) did nearly two hundred years later. However, master soloists did not exist during the Baroque period in the same way that the virtuoso dominated cultural life in the Romantic era. Corelli was famous for having a beautiful, emotional sound on the violin, and for a performing style that was dramatic and impassioned. He used his talent and recognition to further popularize the violin, still a relatively new instrument at the time, and he founded the principles of modern violin technique. *Sonatas Op. 5*, for violin and accompaniment, including Corelli's set of variations on *La Folia*, is his most influential work for violin. His pupil, the composer Francesco Geminiani (1687-1762), thought so highly of opus 5 that he arranged the series in a *Concerto Grosso* setting.

In the late 1680s, Corelli occupied the position of music director at the Palazzo

Pamphili for three years, where he was responsible for organizing and performing in musical events. One of the most important concerts during his tenure at the Palazzo Pamphili was a special, large-scale performance for the British ambassador, sent by King James II of England to witness the coronation of Pope Innocent XII. The concert was sponsored by Queen Christina of Sweden, the founder of the Academy of Arcadia, and one of the most scholarly women of her age.

The *Concerto Grosso* is a uniquely-Baroque musical format featuring a solo group and a larger orchestra, or *ripieno*. Generally, the solo group is accompanied by the *ripieno* group homophonically, and musical tension is built through harmony, or between contrapuntal lines in two or more of the solo voices. Corelli was particularly fond of using suspensions to create dissonance, colloquially known as the “Corelli clash”. A suspension is a note held beyond its expected value to create dissonance with the following note. Very effective in slow movements, they allow the listener to savour the resolution that follows.

Concerto Grosso No. 9 belongs to a group of twelve compositions by Corelli which fall under opus 6. Opus 6 was not published until 1714, a year after the composer's death, but its influence on Handel, Bach, and other Baroque composers is indisputable. While Corelli probably did not invent the Concerto Grosso, he refined it greatly, subjecting his own opus 6 to years of revisions. What has emerged

from his lifetime of music-making is the development of a new musical language that curtailed the Baroque era's predilection for the ostentatious, while laying the groundwork for the restraint of the Classical era.

Program Notes by Tamsin Lorraine Johnston

PFEIFFER, Johann (1697-1761)
Sonata in G Major for flute, horn, violin, and cello

Johann Pfeiffer was a German composer and successful violinist, who occupied the position of concertmaster for over a decade in the Court Orchestra in Weimar in what is now the state of Thuringia in Northeastern Germany. He then relocated to Bayreuth, Bavaria, having accepted the position of *Hofkapellmeister*, or Director of Music for Friedrich III, Margrave of Brandenburg-Bayreuth, the location of the soon-to-be-constructed Margravian Opera House, now a World UNESCO Heritage Site.

Although Pfeiffer studied music from an early age in his hometown of Nuremberg, a centre for instrument builders at the time, he initially pursued law in Leipzig and Halle. Retaining an interest in music-making throughout his legal studies, he found himself employed not long after graduation by Count Heinrich of the House of Reuss, an aristocratic patron. Evidently, Pfeiffer made an excellent impression on each of his employers because his move to Bayreuth in the early 1730s as an experienced musician and

PROGRAM NOTES CONTINUED

leader was on the recommendation of Friedrich II, also known as Frederick the Great, who later became King of Prussia.

While in Bayreuth, Pfeiffer taught violin and composition to Princess Wilhelmine of Prussia, the older sister of Friedrich II, who was an accomplished musician and supporter of the arts. Princess Wilhelmine had a close relationship with Friedrich II; the siblings shared a love of music, philosophy, and the arts in general, and she assisted her brother politically. Princess Wilhelmine's tenure as Margravine of Brandenburg-Bayreuth saw a tremendous investment in the arts. Several venues were built for music, opera, and theatre, and the University of Erlangen was founded during this period. Although the volume and rapid pace of construction nearly bankrupted Princess Wilhelmine and her husband, the *Bayreuth Rococo* style of architecture, which is representative of the late Baroque era, enthralls visitors to this day.

Upon Princess Wilhelmine's death in 1758, Pfeiffer was released from his post as *Hofkapellmeister*, undoubtedly the product of belt-tightening at the Court of Brandenburg-Bayreuth, although he remained part of the music community in Bayreuth. Even today, Bayreuth has retained its reputation as a cultural centre and distinctly beautiful attraction in Southern Germany, evidence of the lasting impact of Princess Wilhelmine's extraordinary dedication to the arts. Nowadays the town's most notable event is the Bayreuth festival which has featured the operas of Richard Wagner since 1876.

Pfeiffer's compositional obligations would have mainly centered around chamber music that could be enjoyed by aristocratic families and their friends. The *Quartet-Sonata in G major* is a four-movement work likely written toward the end of Pfeiffer's lifetime. Its most unusual feature is its instrumentation: it was written for flute, oboe or violin, horn, and continuo. Princess Wilhelmine's brother Friedrich II was a gifted flautist and would have played an instrument made of a hardwood such as boxwood or ebony. The early flute was known as the "traverso", since "flauto" often referred to a recorder. Flutes during the late Baroque usually featured ivory covering the tenon joints and up to one key for the right-hand pinky.

Program Notes by Tamsin Lorraine Johnston

BACH, Johann Sebastian (1685-1750) *Double Violin Concerto in D Minor, BWV 1043*

In contrast with his universally-recognized genius in modern times, Johann Sebastian Bach's acclaim as a composer during his lifetime was relatively modest, especially when compared with the other Baroque masters, including Handel, Vivaldi, and Telemann. Throughout his career, Bach made a living primarily as a church musician and through aristocratic patronage. He relocated periodically throughout the Northeastern states of what is present-day Germany as more

prestigious posts became available, and when he experienced creative differences with his employers.

Bach produced his best work while working as *Kapellmeister*, or director of music, for Prince Leopold of Anhalt-Köthen from 1717 until 1723, and then during his appointment as *Thomaskantor* in Leipzig, where he stayed from 1723 until his death in 1750. Because Prince Leopold was a Calvinist and did not use music during worship, Bach enjoyed considerable freedom to compose secular instrumental music. During his time in Köthen, Bach composed Sonatas and Partitas for Solo Violin, the Cello Suites, and the *Brandenburg Concertos*.

Bach succeeded Johann Kuhnau (1660-1722) in Leipzig, where Kuhnau had served for twenty-one years. Initially, Bach was responsible for vocal instruction and composing music for worship, including a new cantata nearly every Sunday. Over two hundred cantatas still exist today, although it is thought that about a hundred have been lost. Not one for complacency, Bach became the director of *Collegium Musicum* in 1729, a musical society founded by Georg Philipp Telemann (1681-1767) to perform secular music. Featuring a combination of students and music professionals, *Collegium Musicum* was one of numerous societies contributing to cultural life throughout Leipzig.

It was during his Leipzig period, probably in 1730 or later, that Bach wrote both the

popular and beloved *Concerto for Two Violins*, fondly known as “the Bach Double”, and another famous double concerto, *Concerto for Oboe and Violin* BWV 1060, which has a puzzling history. The only manuscript available in Bach’s own hand for *Concerto for Oboe and Violin* is a work for two harpsichords and string orchestra in C minor. However, scholarship suggests that Bach’s original plan had been to feature oboe and violin, and the harpsichord version was a transcription by the composer himself, a virtuoso keyboard player who relied often on his own impressive playing skills for career opportunities.

Concerto for Two Violins is a three-movement work that exploits the tension built between contrapuntal lines, in particular during the expressive “largo” middle movement. Relying on a fugal form in the first movement “vivace”, and fiery virtuosic energy in the final “allegro”, the relationship between the two solo violin voices is equally balanced but colourfully complex. The musical format of this work was inspired by Bach’s study of *L’estro armonico* (The Harmonic Inspiration) by Antonio Vivaldi (1678-1741), a set of twelve concerti for string instruments published in 1711. Concerto No. 8 RV 522 in A minor is for two violins and string orchestra, and its fresh, soaring personality contrasts with the dense musical texture and harmonic nuance of Bach’s *Concerto for Two Violins*.



C

CLASSICS AT
THE CATHEDRAL

BEETHOVEN & DVOŘÁK

March 4, 2023
2 pm & 7:30 pm

Giuseppe Pietraroia,
conductor
Jerry Hu, piano



PROGRAM

BEETHOVEN *Piano Concerto No. 3 in C minor,
op. 37*

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

DVOŘÁK *Symphony No. 8 in G major,
op. 88, B. 163*

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

Photo Credit Kevin Light Photo



Giuseppe Pietraroia, conductor

Giuseppe Pietraroia is Associate Conductor for both the Victoria

Symphony and Pacific Opera Victoria. As a guest conductor he has been engaged by l'Orchestre Métropolitain, Orchestra London, Vancouver Symphony, Toronto Symphony, Calgary Philharmonic, Hamilton Philharmonic, Okanagan Symphony, Regina Symphony, Kingston Symphony and Thunder Bay Symphony.

Maestro Pietraroia has recorded a cd with soprano Marie-Josée Lord and l'Orchestre Métropolitain for the ATMA label, which won a Felix award granted by l'ADISQ and was also nominated for a Juno award. Giuseppe Pietraroia is the recipient of the George and Jane Heffelfinger Pacific Opera Victoria Artist of the Year Award and the Canada Council's Jean-Marie Beaudet Award in Orchestral Conducting.

Photo Credit Julie Isaac



Jerry Hu, piano

Jerry Hu is a high school student living in Saskatoon, where he studies piano

with Bonnie Nicholson. He has studied music for 13 years, since the age of 4. In addition to piano, Jerry also studied violin (Grade 9 RCM) and participated in the Saskatoon Youth Orchestra. Jerry has received many awards for his piano performances, including RCM gold medals for his Grade 9 and 10 exam marks and the First Place Prize in the Lyell Gustin Competition (2020). He represented Saskatchewan in the FCMF National Competition (2019) where he received Second Place in the Piano Category. Among the many other awards and scholarships for his Music Festival participation, Jerry was chosen as the top Senior Pianist at the 2019 Provincial Saskatchewan Music Festival and won the Senior Excellence Piano Award in 2021. Jerry has taken masterclasses and lessons from renowned pianists such as Jan Lisiecki, Ian Parker, Peter Miyamoto, and Natalie Zhu.

PROGRAM NOTES

BEETHOVEN, Ludwig van (1770-1827) ***Piano Concerto No. 3, op. 37 in c minor***

Ludwig van Beethoven's Piano Concerto No. 3 is believed to have been written in 1800 but was not premiered until 1803 and published the next year. The first performance, with Beethoven as the piano soloist for the work, was part of a concert also featuring the premiere of *Symphony No. 2* and *Christus am Ölberge* (Christ on the Mount of Olives) Op. 85, Beethoven's only oratorio. *Christus am Ölberge* is compositionally significant for a few reasons. First, the libretto, written by poet Franz Xaver Huber, portrays Christ through a humanistic lens as opposed to a more venerational setting. Second, Beethoven started and completed *Christus am Ölberge* in a short period of time following his writing of the *Heiligenstadt Testament*, an unsent letter written to his brothers reflecting on his despair over his increasing deafness in contrast with his resolve to fulfill his artistic destiny.

Aesthetically, *Beethoven's Piano Concerto No. 3* belongs to the composer's earliest period of writing, during which Beethoven followed in the steps of Classical era composers W.A. Mozart (1756-1791) and Joseph Haydn (1732-1809), creating works that emphasized tonal harmony and elegance in their musical form. However, there are a number of characteristics in *Piano Concerto No. 3* which signal Beethoven's music as seminal to the evolution of the Romantic era starting with the unusual choice of E major for the second movement "Largo". E major is distant harmonically from C minor, the tonality of the first and third movements. Also, Beethoven

wrote and published his own cadenza for the first movement, which ends unexpectedly on a dominant seventh, delaying and subtly obscuring the C minor resolution.

Prior to 1800, it was expected that soloists improvise cadenzas more or less on the spot. At the time Piano Concerto No. 3 was written, Beethoven was enjoying an extremely successful career as a piano soloist, even winning "piano duels" against other well-known virtuosi at the time. By the time the work was published in 1804, Beethoven was well-established and in demand as a composer; at the premiere, however, the score was incomplete, prompting the page turner Ignaz von Seyfried to comment,

I saw almost nothing but empty pages; at the most, on one page or another a few Egyptian hieroglyphs wholly unintelligible to me were scribbled down to serve as clues for him; for he played nearly all the solo part from memory since, as was so often the case, he had not had time to set it all down on paper.

Beethoven's Piano Concerto No. 3 is dedicated to Prince Louis Ferdinand of Prussia (1772-1806), an aristocrat, pianist, and composer who participated in the French Revolutionary Wars and who lost his life fighting against Napoleon. While *Piano Concerto No. 3* is an early work, it is clear from the composition that the seeds of Beethoven's revolutionary musical spirit had already been sown.

Program Notes by Tamsin Lorraine Johnston

Dvořák, Antonín (1841-1904)
Symphony No. 8 in G major, op.88, B.163

Written in 1889 and premiered in Prague in 1892 under the baton of the composer himself, *Symphony No. 8* by Antonín Dvořák represents a musical style that looks forward as well as into the past. By the late 1880s, Dvořák already had an international reputation; both the London premieres of *Stabat Mater* (1880) and *Symphony No. 7* (1885) sparked tremendous excitement among English audiences, and despite a handful of political problems, Dvořák became the director of the National Conservatory of Music in New York City. He was required to work only three hours a day, six days a week, with four months' vacation during the summers. Adjusted for inflation, the starting annual salary for this position was worth nearly half a million dollars.

Like all of Dvořák's music, *Symphony No. 8* is characterized by the use of traditional folk music from his homeland of Bohemia (now the Czech Republic), as well as other Slavic dance forms from Slovak, Polish, Yugoslav, and Ukrainian traditions. In fact, *Symphony No. 9 From the New World*, perhaps DVOŘÁK's best-loved work, takes this characteristic even further. Written during the three years Dvořák spent in the United States, this work is the musical expression of the composer's deeply held conviction that African-American and Native American music should be foundational to the budding oeuvre of American classical music. Shorter and lighter than its successor, *Symphony No. 8* is cheerful and reminiscent of an idyllic experience of the natural world. Foreshadowing Mahler's orchestral style, *Symphony No. 8* is cyclic in form, and contains abbreviated use of auxiliary wind

instruments (piccolo and English horn) to colour the musical landscape with bird calls. As a young composer, Dvořák was intrigued by the music of Richard Wagner (1813-1883), stating that Wagner "was so great a genius that he was capable of doing things that were beyond the reach of other composers". As his style matured, Dvořák incorporated musical characteristics analogous with Classical era composers, Mozart (1756-1791) and Beethoven (1770-1827), as it became evident that he was following in the footsteps of fellow Czech composer Bedřich Smetana (1824-1884). Most famous for the orchestral tone poem *Die Moldau*, Smetana is credited with pioneering a style that represents a revival of Czech culture within Western art music.

Relations with Dvořák's publisher N. Simrock proved tense during the composer's career, even with the help of fellow composer Johannes Brahms' (1833-1897) careful editing during the years Dvořák spent in the United States. Until the 1950s, opus numbers given to Dvořák's works seemingly made little sense. On occasion Dvořák gave his own works opus numbers in order to wriggle out of contractual obligations with Simrock to sell elsewhere, resulting in multiple works with the same opus number. Other times one work will have been assigned two or more opus numbers. *Symphony No. 8* is also referred to as *Symphony No. 4*, and *Symphony No. 9 From the New World* was first published as *Symphony No. 5*, then renumbered as *Symphony No. 8* before critical editions were produced following the posthumous discovery and publication of four unknown symphonies.

Program Notes by Tamsin Lorraine Johnston

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Our list recognizes annual donations made between November 1, 2021 to December 31, 2022. Donations are recognized for one year from the date of the gift. While we take the utmost care ensuring our list is accurate, we recognize that errors may occur. We appreciate your understanding and encourage you to bring any errors to our attention.

The Regina Symphony is a registered charity sharing orchestral music experiences in Regina and beyond. Donations from our community are an important piece of our financial stability. All gifts have a significant impact on our ability to continue to hire professional musicians, to offer incredible live music experiences, and provide high-quality education opportunities. Thank you for your support!

SEASON AT GLANCE

JANUARY 2023

21	Golden Age of Hollywood	Pops	7:30 PM
28	New Year, New Music	Government House	2 PM & 7:30 PM

FEBRUARY 2023

4	Shostakovich Nine	Classics at the Cathedral	2 PM & 7:30 PM
18	Alex Cuba	Pops	7:30 PM
25	RSO Chamber Players	Baroque	2 PM & 7:30 PM

MARCH 2023

4	Beethoven & Dvo ák	Classics at the Cathedral	2 PM & 7:30 PM
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APRIL 2023

1	Bach to the Future	Baroque	2 PM & 7:30 PM
15	Brahms Requiem	Classics	7:30 PM
16	Gloria's Cabinet of Curiosities	Family	3 PM
22	Summer & Winter	Government House	2 PM & 7:30 PM

MAY 2023

6	Troupe Vertigo	Pops	7:30 PM
13	Tchaikovsky & Respighi	Classics	7:30 PM
20	Season Finale	Government House	2 PM & 7:30 PM

JUNE 2023

2,3,4	Forward Currents Festival		7:30 PM
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REGINA
SYMPHONY
ORCHESTRA

Gordon Gerrard
Music Director

MUSIC BY THE MONTH

RSO

REGINA SYMPHONY
ORCHESTRA

Monthly gifts are a great way to show support in a way that we can depend on every month. Monthly giving with the RSO is affordable, flexible, powerful, and convenient. Monthly gifts offer a steady and predictable revenue stream which allows us to spend more time focused on engaging with our diverse community.

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306-586-9555 to set up
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