



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

SEASON PRESENTED BY
ROD McDONALD & THE LATE
MAUREEN HAWLEY

OVERTURE

Issue One
September To November

23/24



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EXPLORE THE SEASON TODAY!

Land Acknowledgment

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.

The 23/24 Concert Season is presented by
Rod McDonald & the late Maureen Hawley

*Always pleased to support the music of the
Regina Symphony Orchestra*

Welcome from the Music Director

Welcome to the 2023/24 season of the RSO!

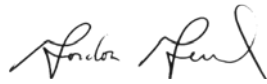
Incredibly, it's already my 8th season, and as always, I'm thrilled to join the wonderful musicians of the RSO to bring you some of the best live music that Southern Saskatchewan has to offer. I'm glad you're here, and we can't wait to share this music together.

Live orchestral music takes us places. Somehow—and somewhat miraculously—this music we play transports us all to places beyond ourselves. The stories that Beethoven and Tchaikovsky wanted to tell us 200 years ago are still very much stories that move us. But there are other stories to tell too—like those from Samuel Coleridge-Taylor, one of the true Black pioneers of Classical music. Or stories from our own Canadian music makers, like Métis composer Ian Cusson. We tell these stories through music because they give us a perspectives different than our own that we can't get elsewhere. This is how we build communities.

As always, there's a lot to explore with the RSO. The full symphonic experience of the

Classics is an extraordinary thing. But there are other ways to come along with us this season. The smaller, more intimate vibe at Government House with the Regina Symphony Chamber Players puts you literally in the middle of incredible music making. And the Pops experience takes the greatest hits and gives them a new unforgettable spin.

At this time of year, it's always a thrill to get started. We're glad you've chosen to come along for this ride!



Gordon Gerrard
Music Director





MEET THE MAESTRO GORDON GERRARD, MUSIC DIRECTOR

For Canadian conductor Gordon Gerrard, music serves as an animating life force. He relishes the making of it. Takes pleasure in how it brings joy and comfort to audiences. Appreciates its potential to change how people perceive the non-musical aspects of their lives.

He's guest-conducted major Canadian orchestras (Vancouver, Quebec, Toronto, Victoria, London, Kitchener-Waterloo) and opera companies (Calgary, Hamilton, Edmonton). He loves working with emerging artists – at Calgary Opera, the Atelier Lyrique de l'Opéra de Montréal, the Banff Centre, Opera Nuova (Edmonton), UBC Opera (Vancouver), Opera McGill (Montréal) and the Glenn Gould School (Toronto). And since 2016, he's delved into orchestral classics, contemporary works and programming that explores social change and community engagement as the dynamic leader of the Regina Symphony Orchestra.

All rather unlikely for a kid who grew up on a farm just outside Brandon, MB. There was music in the house – Mom played the piano, Dad listened to old timey country music, Grandma led the choir at the little church in town.

Gordon started piano lessons at seven and developed quickly. Before long he was setting his alarm for 6 am so

he could practice before catching the school bus.

There wasn't much chance of hearing live classical music in rural Manitoba, but there were cassette tapes of popular works by the "great composers" and he burned through a Reader's Digest Compilation of the greatest hits for piano.

By high school he was obsessed with music and decided to pursue it professionally. At 17 Gordon left the farm for his undergrad at the University of Manitoba in Winnipeg before getting a Master's at the Manhattan School of Music. He discovered the joy of collaborating with singers, which led to a fascination with opera and the world of conducting.

"There's this sort of dance that you do with the singers," he says. "Sometimes you lead, sometimes you follow, and almost never do you articulate who's doing which at any given time. I love it."

As an orchestral conductor, he's indebted to his mentor, the late Bramwell Tovey. When Gordon became assistant conductor with the Vancouver Symphony in 2012, he'd never conducted a single movement of a Beethoven symphony. Bramwell helped him hone his skills and showed him how to be a leader, on and off the podium.



BEYOND THE

SCORE

What is a symphony? The word symphony originally comes from the Greek word symphonia meaning consonance, or agreement of sound. Today, we refer to a couple of different definitions when we talk about a symphony.

A symphony can be part of the name given to an orchestra, such as the Regina Symphony Orchestra. Using the word symphony signals that our orchestra performs large orchestral works by many composers throughout history. An example of a symphony composer is Pyotr Ilyich Tchaikovsky, who also wrote the Nutcracker Ballet.

A symphony is also a type of classical music composition that has been around for more than four hundred years. For the most part, a symphony features instrumental music but many famous symphonic works also showcase vocal parts. For example, Ludwig van Beethoven's Symphony No. 9 uses vocal soloists and a choir.

Today, symphonies from the 19th century have a special place in the hearts of classical music lovers. This era in music, known as the Romantic era, saw the emergence of the symphony as a large-scale orchestral work that takes its listeners on an evocative journey, inspiring emotions and memories through ever-changing melody, harmony, and rhythm.

Romantic era symphonies are many times longer than the average radio hit, usually around forty or forty-five minutes in length. To give their musical ideas an opportunity to resonate, composers present their work in movements, or sections like chapters in a book, with a short pause between each one. Each movement will have a unique character, pace, and may even feature different instruments of the orchestra.

However, movements will be linked to one another through related key signatures, melodies, or other musical themes.

Pausing between symphonic movements allows the musicians onstage to catch their breath, take a sip of water, and perhaps clear condensation from their instruments if they are a woodwind or brass player. It is also an opportunity for the audience to adjust and relax. Seasoned concertgoers often prefer to wait until the end of the final movement of the symphony before showing their appreciation, and many orchestras encourage applause only at the very end as well.

At Regina Symphony Orchestra concerts, everyone is welcome, regardless of their experience with live classical music. We want our audience to know that they are invited to respond to the music they are hearing between movements as well as at the very end. Experiencing classical music live is a lot like having a favourite

book or movie. Perhaps we chose it on the basis of a recommendation, or simply a desire to try something new. There is always a first encounter in which novelty is everything before we fall in love. With music, it might be an unfamiliar work or composer, or perhaps hearing an orchestra live is a brand-new opportunity. Opening our ears and our hearts to a fresh adventure without expectations is absolutely magical.

Music is a language, and composers use it to tell stories and invoke our emotions through melody, harmony, and rhythm. The more we have familiarity with the language of music, the greater the clarity of its message. However, as listeners we are also relying on the performers onstage to guide us on a musical journey, and their stories will colour and reshape the composer's meaning. Just as the musicians interpret the music as they rehearse and perform, the audience will experience it as individuals, with unique personalities, and as a collective witnessing a unique event since no two concerts will ever be the same.

Written by Tamsin Lorraine Johnston

Play Your Part

The Regina Symphony Orchestra has a long history of fostering music-making in a welcoming way. By building relationships and creating a musical hearth for homegrown talent as well as musicians from away, the RSO has forged a large family with deep roots.

Assistant Concertmaster Carmen Constantinescu was born in Bucharest, Romania, behind the Iron Curtain during the Communist era. Starting her training as a violinist at age 6 unlocked Carmen's lifelong passion for music, the guiding light of her life's adventures which ultimately brought her to Regina, Saskatchewan. Throughout the three decades that Carmen has been part of the Regina Symphony Orchestra, she has shared her beautiful playing, taught countless students, and helped to lead the violin section.

During her career as an RSO musician, and member of the Regina Symphony Chamber Players, Carmen raised two daughters and sponsored her parents' relocation to Canada, building a vibrant family life around making music in this community.



Orchestras thrive when they are a family. The Regina Symphony Orchestra family includes musicians, leadership, patrons, and donors, and everyone is essential for the RSO to flourish. When you make a donation to the orchestra, your gift will help us continue to present unforgettable performances, keep music education engaging, and create a space to convene and connect.



Cheers!

To a fruitful Holiday Season

For the person who has it all, give the gift of time together with our packaged holiday promotion! Purchase a Supper in the Orchard gift card the gift will include a complimentary wine pairing with their dining experience.



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2023 | 2024 Season



CONCERTS AT 3:00pm

1. Virtuoso Violins, **TIMMY AND NIKKI CHOOI**
Sunday September 17, 2023
2. Contrasts and Connections, **ILLIA OVCHARENKO**
Sunday October 15, 2023
3. Ravel and the Eternal Silence, **AKROPOLIS REED QUINTET**
Sunday November 19, 2023

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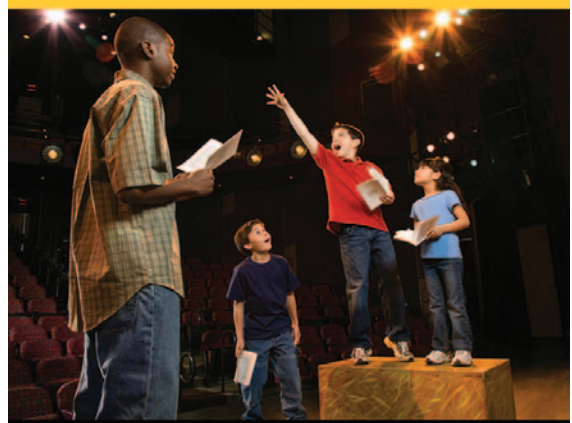


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 2023/24 SEASON



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Connect your brand with the Regina Symphony Orchestra. We have a variety of concert types, performance times and locations. Prices are scalable, based on options chosen for benefits and recognition. We also offer opportunities to support our Education, Community Outreach and Audience Engagement programs. Contact us to build your custom package.

GET IN TOUCH

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CHAMBER AT GOVERNMENT HOUSE

Saturday, September 16, 2023
2 pm & 7:30 pm
Government House
4607 Dewdney Avenue,
Regina

Baroque: Bach & Telemann

PROGRAMME

HANDEL

Overture from Alceste,
HWV 45

TELEMANN

Concerto a Quatro TWV 43
I. Allegro
II. Grave
III. Allegro

PURCELL

Fantasia Upon One Note, Z.745,
F major

CORELLI

Concerto grosso in C major,
op.6, no.10
I. Preludio
II. Allemanda
III. Adagio
IV. Corrente
V. Allegro
VI. Minuetto

INTERMISSION

BACH

Trio Sonata in C minor BWV
1029

UCCELINI

Aria Sopra la Bergamasca

TELEMANN

Paris Quartet: Concerto Primo,
TWV 43
I. Gave - Allegro
II. Largo - Presto - Largo
III. Allegro

HANDEL

Suite in D Major HWV 341
I. Overture
II. Gigue: Allegro
III. Air: Minuetto
IV. Bourrée
V. Marche

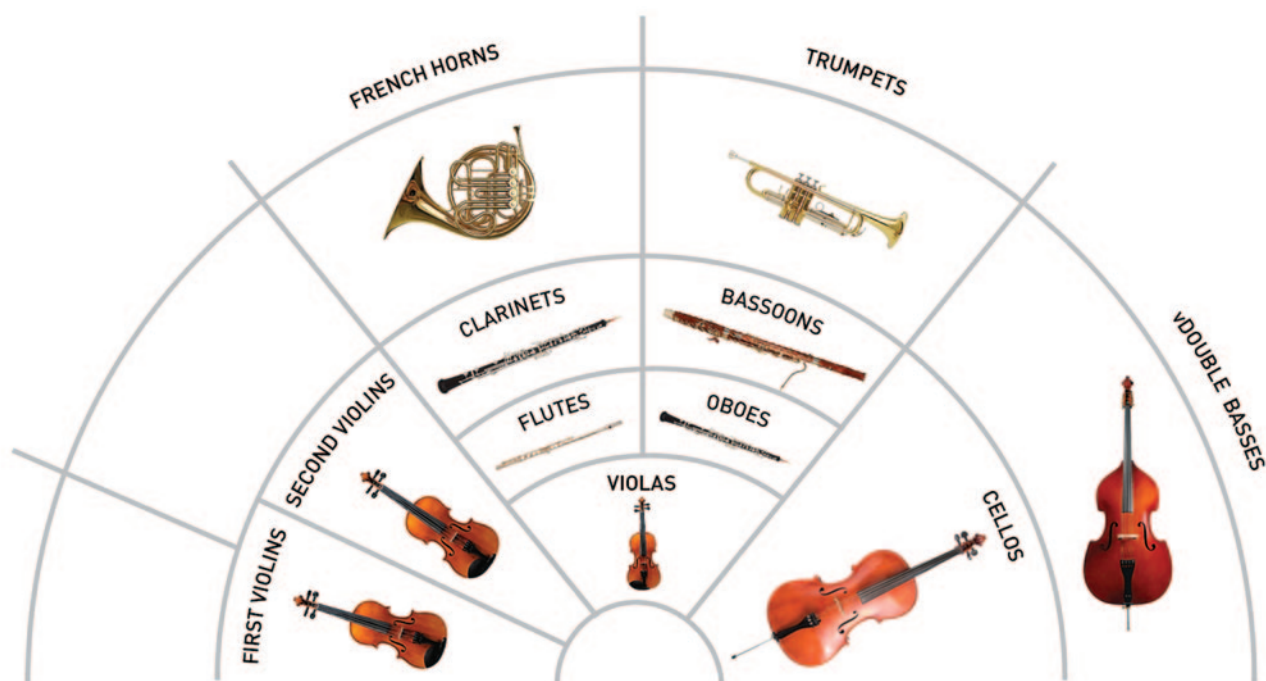
HANDEL

Grand Entrée from Alceste,
HWV 45



Scan to view the
musicians list

Instruments of Regina Symphony Chamber Players”



REGINA SYMPHONY CHAMBER PLAYERS

Each section or family of instruments in an orchestra is led by a Principal Musician or first chair. Twelve of these musicians perform as the Regina Symphony Chamber Players, also known as the Core or RSCP. They perform in all of our mainstage performances as part of the orchestra, taking the spotlight as solo performers when needed and work together on choosing music for chamber concerts. When not playing with the RSO, these musicians are teachers, composers and performers who have made Regina the homebase for themselves and their families.

Christian Robinson, violin
Carmen Constantinescu, violin
Heng-Han Hou, violin
Jonathan Ward, viola
Simon Fryer, cello
Eric Timperman, bass
Marie-Noelle Berthelet, flute
Tamsin Johnston, oboe
Hyon Suk Kim, clarinet
Kristy Tucker, bassoon
Richard Burdick, horn
Miles Newman, trumpet



POPS

Back to Back

Jeans 'n Classics, vocals and band
Gordon Gerrard, conductor

Presented by MLT Aikins and Rod McDonald & the late Maureen Hawley
Pre Show presented by Casino Regina

Jeans n' Classics
 For 23 years, the JnC approach to combining world-class rock musicians and symphonies has been a gamechanger for orchestras in their quest to attract new and more expansive audiences. Jeans 'n Classics is a group of musicians who understand orchestra culture and are committed to help in the building of younger, loyal audiences for symphony orchestras across North America.

While most definitely not a tribute act, Jeans 'n Classics faithfully interprets the music of legendary rock and pop albums and artists, with their own special and signature flair.

Jeans 'n Classics works with over 100 orchestras in venues throughout North America and has created almost 1,000 original rock and pop orchestrations which are presented across 45 unique and exciting productions.

Performers

Jean Meilleur, lead vocals
 John Regan, piano & vocals
 Katalin Kiss, backing vocals
 Tracey Gallant, backing vocals
 Jeff Christmas, drums
 Darryl Stacey, bass

Hosting an event? Why not invite JnC to the party?

Duos, trios, a band or full orchestra. Contact jeansclassics@mac.com for info

Saturday, September 23, 2023
Back to Back: The Music of Elton John & Billy Joel
Pre Show at 6:30
Concert at 7:30
Conexus Arts Centre



Scan to view the musicians list and set list

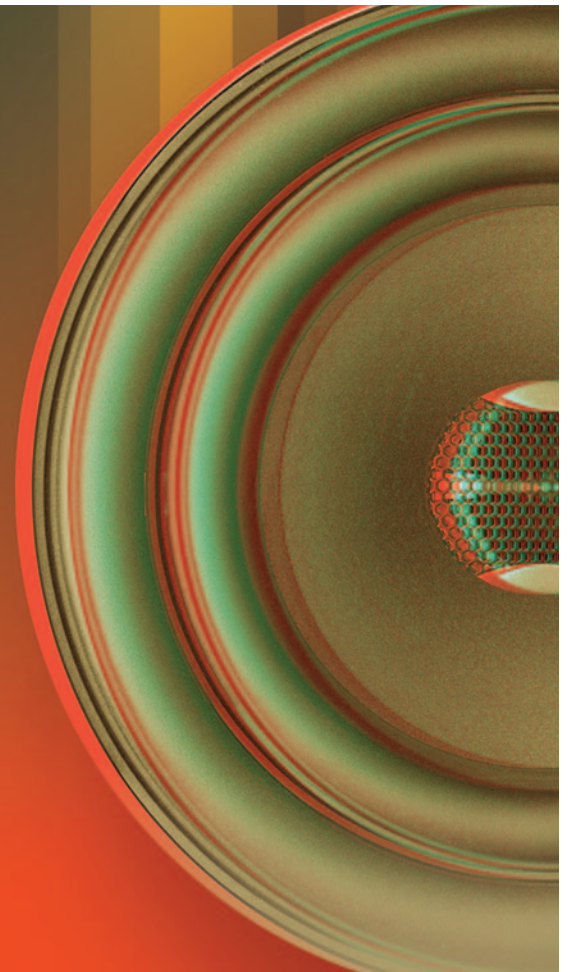


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The Regina Symphony Orchestra has been a cornerstone of Regina's cultural landscape for over a century. It brings world-class performances to audiences in Regina and beyond. We are proud to support an organization that enriches our community.

We invite you to join us in supporting this amazing institution and to experience the power of music for yourself at one of their upcoming concerts. Together, we can help ensure that the Regina Symphony Orchestra continues to thrive for generations to come.

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CLASSICS

Gordon Gerrard, conductor
Marion Newman,
mezzo-soprano
Conexus Arts Centre
Pre Show Chat at 6:45 pm
Concert at 7:30 pm

Concert Presented by Rod
McDonald & the late
Maureen Hawley

Tchaikovsky's Fifth

PROGRAMME

COLERIDGE-TAYLOR

Ballade in A minor, op. 33

CUSSON

Songs from the House of Death

INTERMISSION

TCHAIKOVSKY

Symphony No. 5

- I. Andante - Allegro con anima
- II. Andante cantabile con
alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso -
Allegro vivace



Scan to view the
musicians list





ABOUT THE CONCERT

TCHAIKOVSKY'S FIFTH - CLASSICS SERIES

Samuel Coleridge-Taylor (1875-1912) was named after the English poet Samuel Taylor Coleridge (1772-1834) by his mother Alice, who raised him with the help of her father, one of several musicians in the family. Young Samuel's musical aptitude was apparent very early on, and he transitioned quickly from violin lessons at the Royal College of Music, to composition studies, to a posting as a professor and conductor.

In 1898, Coleridge-Taylor was commissioned to write *Ballade in A Minor* on the recommendation of Edward Elgar (1857-1934). Elgar was writing *Enigma Variations* at the time, a work which represented his own first great success. With the composition of *Ballade in A Minor* and his cantata cycle *The Song of Hiawatha* Opus 30, Coleridge-Taylor earned acclaim in both England and the United States. It was his American colleagues who coined the nickname "African Mahler", drawing a flattering comparison between Coleridge-Taylor's own musical genius and the German composer Gustav Mahler (1860-1911), a towering figure of the 19th century Romantic era. After three musical tours of the United States during the first decade of the 20th century, Coleridge-Taylor became increasingly interested in exploring his African heritage: His father was a Krio speaker from Sierra Leone. As such, many of his compositions draw upon traditional African music as well as literary works inspired by folklore.

Songs from the House of Death by Métis and French Canadian composer Ian Cusson (b. 1981) is a song trilogy drawing upon three poems by Joy Harjo, a literary artist and musician from

Muscogee (Creek) Nation in Oklahoma, U.S. Cusson collaborated with Hungarian-Canadian mezzo soprano Krisztina Szabò, who performed the premiere of the work with the Vancouver Symphony in 2022. Resonating with Harjo's use of feminist poetic traditions, Szabò says about the text for the second work in *Songs from the House of Death*, "I was interested in something that spoke to me, personally, about my woman-ness [...] So I loved 'I am a Dangerous Woman'. It speaks to how women, just from being women, are considered dangerous."

Composed in 1888, Pyotr Ilyich Tchaikovsky's *Symphony No. 5* represents the work of a mature composer who has become more comfortable with life as a public figure in Russian society. Initially receiving very mixed reviews and feeling that the work may have been a failure, Tchaikovsky (1840-1893) boldly went on to conduct *Symphony No. 5* throughout Russia, Europe, and eventually overseas in the United States. Like many Romantic era composers, Tchaikovsky was very interested in incorporating traditional folk music into symphonic forms, and his compositions are characterized by gorgeous melodies, both original and inspired by folklore.

The construction of *Symphony No. 5* is cyclical, meaning that the main melodies are repeated throughout each of the four movements, giving the symphony coherence and cohesion. The opening melody featuring the clarinet section is thought to represent the inevitability of fate, or destiny, and returns in different ways in each movement. Another musical pinnacle of the work is the French horn solo in the second movement, which teeters in temperament between joy and anguish.

Program Notes by Tamsin Lorraine Johnston



MARION NEWMAN, MEZZO SOPRANO

A critically acclaimed mezzo-soprano of Kwagiulth and Stó:lō First Nations with English, Irish and Scottish heritage, Marion Newman was born in Bella Coola and grew up in Sooke, BC. She is one of Canada's most accomplished singers in repertoire from Vivaldi to Vivier. As Carmen, the Irish Examiner noted "she sparked an electricity which totally engrossed the audience with her superbly sinuous sexuality... Prudes may raise their eyebrows at the sensuality of this Carmen; theatregoers will clamour for more...". Nominated for a Dora Award for her leading role in the world premiere of Shanawdithit (Nolan/Burry) with Toronto's Tapestry Opera, Ian Ritchie wrote "she invests her character with towering dignity and courage".

Marion portrayed Dr. Wilson in the premiere of Missing (Clements/Current) with Vancouver City Opera/Pacific

Opera Victoria, which gives voice, in English and Gitksan, to the story of Canada's missing and murdered Indigenous women. In 2023, Marion debuts with Anchorage Opera in their production of Missing.

Highlights for the 2022/23 season include Cantaloube's Chants d'Auvergne with Vancouver Island Symphony, Messiah with Vancouver Bach Choir, Bruckner's Te Deum and the world premiere of Stephanie Martin's Water, with Grand Philharmonic Choir and Kitchener-Waterloo Symphony.

Recent guest appearances include Mozart's Requiem, a digital co-production with Canadian Opera Company and Against the Grain Theatre, The Echoes Project with Gryphon Trio, and Five Songs on Poems of Marilyn Dumont (Cusson) with the New Orford String Quartet, for Cecilia Concerts in Halifax.

Marion has sung many works that speak to her First Nations

identity, including a Canada-wide tour of Ancestral Voices (Tovey) with the Vancouver Symphony and Nuyamt-it Kulhulmx - Singing the Earth (Höstman/Robinson) with the Victoria and Vancouver Symphonies and Continuum Concerts in Toronto.

Marion created the role of Dawn with Welsh National Opera in the July 2022 world premiere of Migrations, with stories by five writers based on their personal experiences of migrations and working with refugees. Also with Welsh National Opera, Marion stars in the premiere of The Shoemaker, a fusion of Latin American, Persian and Western classical musical influences, and performs in Migrations UK tour.

In addition to her extensive performing career, Marion is a Co-Founder of Amplified Opera and the host of CBC's Saturday Afternoon at the Opera.

CHAMBER AT GOVERNMENT HOUSE

October 28, 2023
2 PM & 7:30 PM
Government House
4607 Dewdney Avenue, Regina
Featuring the Regina
Symphony Chamber Players

La Salle: Poulenc & Ravel

PROGRAMME

TANSMAN *SEPTET*
I. ALLEGRO MOLTO
II. LENTO
III. PRESTO

ACKERMAN *WAELMIST*

POULENC *TROIS MOVEMENT*
PERPETUELS, OP. 14B
I. ASSEZ MODERE
II. TRES MODERE
III. ALERTE

INTERMISSION

TANSMAN *SUITE FOR WIND*
TRIO
I. DIALOGUE
II. SCHERZINO
III. ARIA
IV. FINALE
RAVEL ARRANGED BY
DORON TOISTER *LA VALSE*

PROGRAM NOTE ACKERMAN *WAELMIST*

Let's start with a definition – Waelmist is an old English term meaning “the mists of death,” and for this piece, specifically the mist that covers the eyes as the soul passes through the body and across the veil. One of the magical things music can do is hone in on the smallest moment of time and pull it apart – seconds can become minutes can become hours. Waelmist considers the crossing of the veil, the peace, struggle, acceptance, and beauty of that singular moment.

When this piece was originally composed I had lost two significant family members – my Auntie Shar, shortly followed by my Grandpa Jim. People who shaped who I am today. In between those losses, I proposed to my now wife of 8 years and mother of our two children (born in 2020 and 2022). Ten years after composing this piece it finds new meaning for me –

regardless of what happens to the soul and what your beliefs are, eternal life, karma, the first law of thermodynamics, whatever – the other side of the veil is life. While I didn't realize it at the time, today I think this piece speaks to that renewal: the newness of life that fills the void after the mists have parted.

Program Note by Clinton Ackerman



Scan to view the
musicians list

MEET THE COMPOSER

MEET THE COMPOSER

Clinton Ackerman has a diverse artistic practice working as a composer, sound designer, and music educator. He has an MFA in Interdisciplinary Studies with a focus on music and social work from the University of Regina. Collaboration is central to Clinton's creative practice and he has enjoyed composing/designing for many theatre productions around Saskatchewan, making music in schools, and working with different communities.

His music has been played across the country from Victoria to St. John's. As a community-engaged artist he facilitates creative arts programming with youth for the holistic benefits the arts promote.

This past year

Clinton launched Pantala Arts Lab, an arts ed company that brings together his values as a creator, community artist, and educator. He is excited about what the future holds for this new initiative.



What is Clinton Working On?

There are two projects I'm working on that I'm very excited about. The first is supported by a SK Arts Independent Artist Grant. My son William was gifted a book called "The Lost Words," when he was born. It's a collection of "spells" that conjure nature words that were removed from the Oxford Youth Dictionary and replaced by tech-related words. Words like raven, willow, and otter. I'll be setting these poems, or spells, into a series of miniatures for voice, piano, and tape. But! Over the next year I won't just be writing music, I'll be travelling to every ecoregion in the province recording the acoustic environment to create a

soundscape that accompanies the piece. The project has already taken me to some fairly remote parts of Saskatchewan, and I already feel more deeply connected to this province than I ever have.

The other is a class Pantala Arts Lab ran last year that we'll be running again this fall called "Compose Yourself!" It's a class where high school students compose music for a quartet of RSO players – Christian Robinson, Hyon Suk Kim, Simon Fryer, and Chris Kayler. From October to April last year I had the privilege to help four young composers write their first pieces of music. I also got to know them a bit through the process, and what makes something

like this so special is seeing their voices come through in their music, and sometimes those voices are surprising! You get to see a side of someone you may not get to otherwise when they can speak with sound instead of words. Facilitating a program like this also reminds me to make space and listen to the voices of young people in our communities – they have a way of looking to the future with a hopefulness we sometimes lose from the haze of the hustle (at least I had), and I for one am looking forward to the future more than ever after working with those young composers.

SEE YOU AT THE CENTRE



www.conexusartscentre.ca

CLASSICS

November 18, 2023
Conexus Arts Centre
Pre Show Chat at 6:45
Concert at 7:30
Gordon Gerrard, conductor
Cameron Crozman, cello

Beethoven's Seventh

PROGRAMME

GODDARD

Wind, Sand, and Stars

SCHUMANN

Cello Concerto in A minor, op. 129

I. Nicht zu schnell

II. Langsam

III. Sehr lebhaft

Intermission

BEETHOVEN

Symphony No. 7 in A major, op. 92

I. Poco sostenuto - Vivace

II. Allegretto

III. Presto

IV. Allegro con brio



Scan to view the
musicians list





ABOUT THE CONCERT

BEETHOVEN'S SEVENTH-CLASSICS SERIES

Composer Marcus Goddard (b.1973) holds the position of Associate Principal Trumpet with the Vancouver Symphony, where his orchestral work *Wind, Sand, and Stars* was premiered in 2015 with Bramwell Tovey conducting. Beginning its life in 2011 as a string trio, the composition shares a title with a memoir written by French author Antoine de Saint-Exupéry. In his book, *Saint-Exupéry delves* into the time he spent as an airmail pilot in the 1930s, relating a near-fatal crash with his co-pilot in the Sahara Desert and their rescue by a Bédouin nomad. Goddard's *Wind, Sand, and Stars* was inspired by Saint-Exupéry's poetic descriptions of radiantly stellar desert nights.

Robert Schumann (1810-1856) wrote *Cello Concerto in A Minor Op. 129* in 1850 in Düsseldorf, present-day Germany, toward the end of a period of respite from the mental illness that had plagued him throughout adulthood. Although Schumann is now seen as a highly influential music critic and composer, he struggled professionally during his lifetime. Cello concertos were few and far between at the time, but Schumann's work was rejected by two publishers before Breitkopf & Härtel purchased it with the assurance that it was a "cheerful" and "jolly" piece. Its emotional scope is considerable; some believe that the highly lyrical second movement invokes his wife, the piano virtuoso Clara Schumann (1819-1896).

Like many works for cello and orchestra, most of Schumann's cello concerto is written in the mid- and high range of the instrument. In fact, much of the work can be performed on the

viola. When the solo part reaches into the lowest register of the cello, the composer has taken care to reduce the orchestration, so that fewer musicians onstage are competing with the cello soloist's sound.

Ludwig van Beethoven's (1770-1827) *Symphony No. 7* was completed in 1812 at a time during the composer's life that his hearing loss was progressing rapidly. Beethoven, however, was not deterred from taking a political stance; he presented the premiere alongside his patriotic work *Wellington's Victory Op. 91* at a charity event for wounded soldiers. Interestingly, the fundraising and promotional work associated with the concert was a product of a short-lived partnership between Beethoven and Johann Nepomuk Maelzel (1772-1838). Maelzel was an entrepreneurial purveyor of ear trumpets, a relatively useless invention of the era designed to combat deafness.

Symphony No. 7 was extremely well-received at its premiere, and continues to be beloved to this day. It is a testament to Beethoven's genius and renown that many of the best musicians around at the time performed in the orchestra for the debut of *Symphony No. 7*. Only Friedrich Wieck (1785-1873), a well-respected educator, music critic, and father of piano virtuoso Clara Schumann, disliked the work. His enmity was founded on the suspicion that Beethoven was intoxicated while composing it. For musicians and listeners alike, the fleet rhythms repeated throughout the work invite dance and movement, and are impossible to forget.

Program Notes by Tamsin Lorraine Johnston



CAMERON CROZMAN CELLO

Named “Canada’s next big cello star” by CBC Music and the 2019-20 Classical

Revelation artist of Radio-Canada, Canadian cellist Cameron Crozman is making a name for himself both at home and internationally. Performing recitals and chamber music across Canada and the USA as well as over in Europe, engagements have taken him to such world-renowned venues as the Shanghai Oriental Arts Center, Berliner Philharmonie, Paris Philharmonie, Philadelphia’s Mann Centre, and Canada’s National Arts Centre. As the recipient of the Canada Council Michael Measure’s prize, he was the featured soloist with the National Youth Orchestra of Canada and conductor Alain Trudel during their 2012 tour of Canada and the USA. He has appeared as a soloist with major orchestras across Canada including the Montreal, Winnipeg, Quebec, Hamilton, and Vancouver Island Symphonies under the

direction of conductors including Gemma New, Fabien Gabel, and Edwin Outwater.

An avid collaborator and chamber musician, Cameron regularly shares the stage with world-renowned artists including James Ehnes, Augustin Hadelich, Boris Giltburg, Martin Beaver, Inon Barnatan, James Campbell, Hue Watkins, Gerard Caussé, and members of the Ébène, New Zealand, and Penderecki String Quartets. He regularly appears at festivals around the world such as the Seattle Chamber Music Festival, Ottawa Chamberfest, Toronto Summer Music Festival, Montreal Chamber Music Festival, Helsinki Musica Nova, Birmingham Frontiers Festival, and Musique et Vin festival at Clos Vougeot in Burgundy. His performances have been broadcast on CBC/Radio-Canada, Radio France, Radio Classique, and Medici.tv.

Cameron’s debut album, *Cavatine*, recorded on the ca. 1696 “Bonjour” Stradivarius

cello, was released to critical acclaim in 2019 and described by the French publication *Classica Magazine* as displaying “technical perfection with a personal style that leaves us wanting to hear more.” His most recent solo recording of the Britten *Cello Suites*, debuted in Monaco in the presence of Princess Caroline of Hannover, is already garnering similar praise, receiving highest marks from *Diapason Magazine*, one of the world’s leading classical music publications.

Cameron was one of 6 cellists from around the world chosen to take part in Gautier Capuçon’s 2016-17 Classe d’Excellence at the Louis Vuitton Foundation. After studies with Paul Pulford in Canada, he spent six years abroad at the Paris Conservatoire.

There he received his 2e Cycle Supérieur Conférant le Grade de Master (Master’s level) in cello with highest honours in the class of Michel Strauss

Deeply committed to innovation in classical music, Cameron constantly imagines new ways to share his art with the world.

and Guillaume Paoletti, while concurrently completing his master's level in Chamber music in the class of Claire Désert and Ami Flammer and an Artist Diploma in contemporary repertoire and creation. He has played in masterclass for world-leading cellists, including Janos Starker, Anner Bylsma, Lawrence Lesser, Tsuyoshi Tsutsumi, Gary Hoffman, Richard Aaron, and Colin Carr. Passionate about teaching the next generation, he has been invited to give masterclasses at the Académie Rainier III in Monaco, Mount Royal Conservatory in Calgary, and the Victoria Conservatory among others.

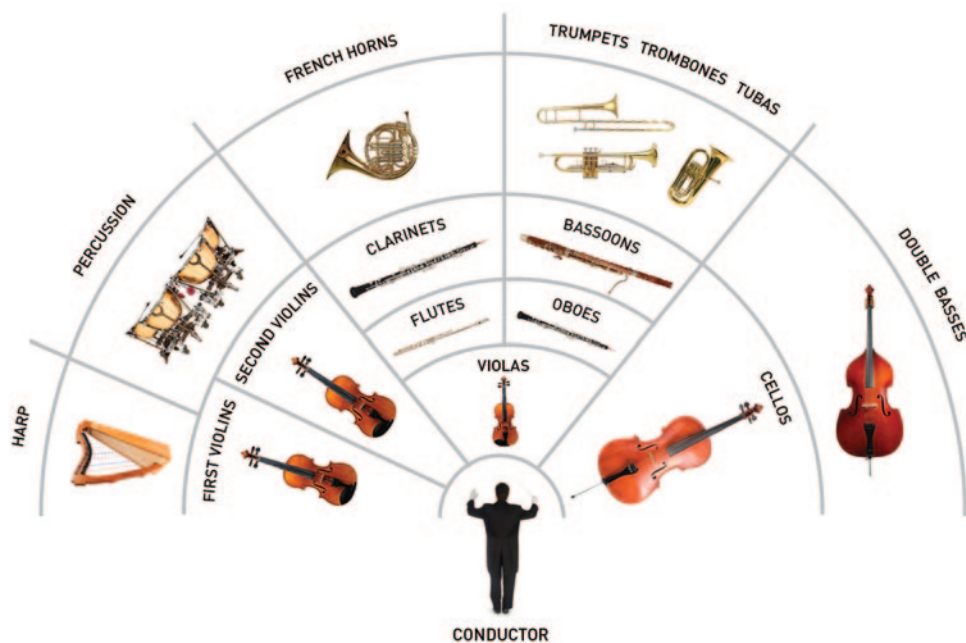
Deeply committed to innovation in classical music, Cameron constantly imagines new ways to share his art with the world. He enjoys performing in unusual locations, from breweries and wineries to public markets, and makes a point of visiting smaller communities in Canada. He is fascinated by historical performance

practice and exploring lesser known works while also being engaged in contemporary music and collaborating with world renowned composers including Kaija Saariaho and Peteris Vasks. He has premiered a number of new works dedicated to him from solos to concertos and is active in commissioning new music from Canadian composers such as Alexina Louie or Kelly-Marie Murphy. He has worked with a number of contemporary music ensembles and institutions including the Ensemble Intercontemporain, the IRCAM, and the Ensemble Court-Circuit.

Cameron has been selected to participate in various international competitions, and is 2nd prize laureate of both the OSM Standard Life and the Eckhardt-Gramatté Competitions and was one of 12 cellists chosen to compete at Kronberg Academy's 2014 Grand Prix Emanuel Feuermann. He is extremely grateful for the support of the Canada Council for the Arts, Sylva Gelber Foundation,

and CBC/Radio-Canada in his projects. He is currently plays the the Spanish cello "El Tiburon" attributed to Juan Guillami of Barcelona ca. 1769 generously on loan from the Canada Council for the Arts Instrument Bank.

Instruments of the Orchestra



RSO INSTRUMENTS

Strings

String instruments have metal strings stretched across the length of the instrument. Sound is created by bowing, plucking, or striking the strings. Most commonly a bow, made of horsehair, is drawn across the strings to make them vibrate. Different pitches are created by bowing different strings or shortening their length by placing fingers on the string. This instrument family is the largest section of the orchestra and includes instruments that play very high like the violin and very low like the double bass.

Woodwind

Woodwind instruments were traditionally made of wood which is how they received their family name. Today woodwind instruments are made of metal, wood, and plastic. These instruments are tubes with holes that can be covered or opened to

change the pitch. Most woodwind instruments use a small piece of cane, called a reed, that is filed to be very thin at the tip. When the musician blows air across the reed it vibrates creating sound. The flute is the only woodwind instrument in the orchestra that does not use a reed to create sound. Instead, they blow air across a hole in the instrument. Woodwind instruments are among the highest-pitched in the orchestra.

Brass

Brass instruments are tubes made of brass. A musician creates sound on a brass instrument by buzzing their lips into a mouthpiece. The pitch can be changed by changing the speed of lip vibration and opening and closing valves which lengthen and shorten the instrument. These instruments range in size from small and high like the trumpet, to very large and low like the tuba.

Percussion

Percussion instruments are struck or hit to create sound. A percussion instrument can be struck with a mallet, beater, or stick depending on the instrument. These instruments fall into two general categories: pitched and non-pitched instruments. There are many different percussion instruments. Almost anything can be a percussion instrument, as long as it makes a sound when you strike it. There is even music where percussionists perform on kitchen pots and pans!



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Community of Support

The RSO has roots that run deep through the history of southern Saskatchewan. Supporting community is a key focus for the work of the orchestra, through sharing live music experiences and education opportunities with our patrons of all ages. Our concerts are a gathering place where memories and new connections are made. As we get together again this season, we want to showcase the variety of ways that you can help support the orchestra.

Selling tickets and season subscriptions is an important part of our business and is a very meaningful show of support – a concert is not the same without an audience, something we have really learned over the past two years. We also offer other opportunities for supporting the orchestra. These can provide a personal line of support for a program or performance that is close to your heart or can be used to

connect your business with our amazing audiences.

Our patrons, donors, sponsors, and community have stood by us for many years, and we are excited to kick off another season of music with the people who mean the most to us. Thank you and see you at the symphony!

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- 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.
- Affordable – Monthly giving allows you to spread your financial impact throughout the course of the calendar year, making the commitment more manageable. The RSO welcomes monthly donations in any denomination

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- Powerful – 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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