

OVERTURE

Issue Two
December to February

23/24



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CONTENTS

RSO Christmas Special

December 9, 2023 – page **11**

Handel's Messiah

December 16, 2023 – page **14**

New Year, New Music

January 27, 2024 – page **19**

Haydn & Mozart

February 24, 2024 – page **22**

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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

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Regina Symphony Orchestra*

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Welcome from the Music Director

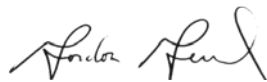
Conducting is a rather mysterious thing, I will admit. Movies like *Tár* or *Whiplash* have also transported most people's imaginations far from the truth of what a conductor actually does. The bit about screaming tyrants of course does have some truthful basis in history, but thankfully cooler heads seem to prevail these days—to the relief of all.

When orchestras first started playing together back even before Mozart's days, they tended to be pretty small. Sometimes it might only be a handful of players, most of which were string players and often a couple oboes and sometimes a trumpet or two and some drums. Everyone just sort of followed the violinist sitting at the front (the concertmaster in orchestra speak). But music (and life) got more complicated. The orchestra began to grow—it became increasingly difficult for everyone to just follow the concertmaster, often because there were so many instruments playing, you just couldn't hear them! And so—unglamorously, and out of necessity—the conductor was born.

It is the first job of the conductor is to keep the orchestra together - deciding when to start, when to stop, and how fast (or slow) to go. But this is the most basic function.

Where the real art of conducting begins is in the interpretation of the music. Music is full of shapes: louds, softs, the speeding up or slowing down, the elevation of a particular instrumental line over another. This is the real work of a conductor.

A good conductor uses their imagination to create a compelling interpretation of symphony or a concerto, and then they use their allotted time in rehearsal to create as close as possible this imagined sound world with the musicians. When it's done well, this is what makes music really come alive for the listener. To stand at the front of the musicians,



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

Everyone loves music, and one of the greatest joys of attending a live music event is joining the musicians as a witness to their music making. At a symphonic concert, there may be thirty, fifty, or ninety musicians onstage who have spent a few short days rehearsing for a single, unique performance.

What happens before the concert that makes magic possible?

Like other disciplines, music is a practice: a cultivation of skills and artistry that must be constantly adapted to the task at hand. An orchestra made up of professional musicians, like the Regina Symphony, requires that its members spend time on their own learning their parts in advance of the first rehearsal for a concert. Practicing is a very important component of playing music, whether you are a seasoned orchestral veteran preparing to play Handel's Messiah for the eleventh year in a row, or a five-year-old kid in your first year of learning the violin.

On the day of the first rehearsal, the musicians arrive already knowing the music inside and out. If an individual musician has a solo to play, it's likely they spent some time thinking about how to integrate their own musical personality into existing traditions. They have also taken a look at the full score that the conductor uses to find out what the rest of the orchestra might be doing while their instrument is being featured.

What we think of as classical music has been around for about seven hundred years. The repertoire from which orchestras typically choose for their season covers about three centuries of music. How is it even possible to build programs from such a broad canon, let alone learn it all?

Canadian orchestras like the Regina Symphony often showcase brand-new music by living Canadian composers amid a selection of older favourites like works by Beethoven, Tchaikovsky, and Brahms, and delightful hidden gems by lesser-known composers. Starting with a strong music education before they join an orchestra, musicians learn the language of music fluently. Even with a new program nearly every week, understanding how the symphony works and trusting each other makes it possible to create something magnificent.

Written by Tamsin Lorraine Johnston

Regina Symphony Orchestra Musicians

Violin 1

Christian Robinson,
Concertmaster ★
Carmen Constantinescu, Assistant
Concertmaster ★
Katie Gannon
Maria Guidos-Albert
Carmelle Pretzlaw
Rudolf Sternadel
Elizabeth Stirr
Jeremy Buzash
Amanda Contreras

Violin 2

Heng-Han Hou ★ ◆
David Johnson •
Beatrice Hodgkins
David Hopkinson
Adrian Casas
Zelda Faulkes
Lee Martel
Zihan Xu

Viola

Jonathan Ward ★ ◆
Megan Zak •
Jonathan Achtzehner
Margaret Carey
Erin Hillis
Colin Wrublesky

Cello

Simon Fryer ★ ◆
Jonathan Craig-Penner •
Catherine Folstad
Carlos Gutierrez
Karla Hillis
Catherine McLellan

Bass

Eric Timperman ★ ◆
Curtis Scheschuk •
Brent Gelsinger
Danny Jones
Gian-Carlo Petrovich

Flute

Marie-Noelle Berthelet ★ ◆
Tara Semple, •
David Popoff

Oboe

Tamsin Johnston ★ ◆
Wing Lok Soo •
Carl Hoffmeister

Clarinet

Hyon Suk Kim ★ ◆
Vanessa Klassen •
Madison Engen

Bassoon

Kristy Tucker, ★ ◆
Jennifer Tenford, •

Horn

Richard Burdick ★ ◆
Alison Cushway •
Sharla Benoit
Wendy Stenger

Trumpet

Miles Newman ★ ◆
Natalie Fuller •
Lyle Buddecke
Brent Ghiglione

Trombone

David Dick ◆
Jeremy Drotar •
Erik Larson

Tuba

Mark Preece ◆

Timpani

Tristan Holleufer ◆

Percussion

Darcy Gingras ◆
Jacob Kryger •
Brennan Kowalski
Steve Leidal
Andrea Ulriksen

Harp

Samantha Spurrier ◆

Keyboard

Chris Kaylor ◆

★ Regina Symphony Chamber Player ◆ Principal • Assistant Principal



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2023 | 2024 Season



CONCERTS AT 3:00pm

4. Tchaikovsky and Rachmaninoff, **BUSCH TRIO**
 Sunday February 4, 2024

5. Pictures, **FAURÉ PIANO QUARTETT**
 Sunday March 24, 2024

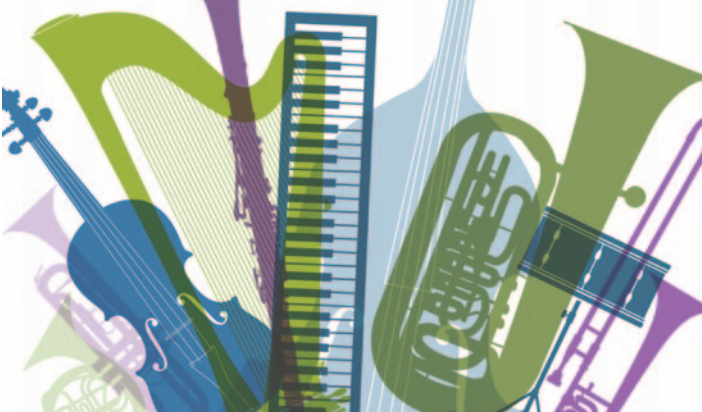
6. Awakenings, **ISIDORE STRING QUARTET**
 Sunday, April 14, 2024

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2023-2024 season

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WHAT'S ON AT DARKE HALL

Dec 14	7:30 pm	Choral Extravaganza
Dec 17	1 pm	Sing-a-Long-a Sound of Music
Dec 31	7 pm	First Night Festival
Jan 27	7:30 pm	Citizen Hurricane
Feb 1	7:30 pm	Great Canadian Road Trip with Doc Walker, Michelle Wright & Jason McCoy
Feb 10	7:30 pm	The Slocan Ramblers

Tickets available at darkehall.ca
or by calling 306-523-2751.

POPS SERIES

Saturday, December 9, 2023
7:30 pm
Conexus Arts Centre

RSO CHRISTMAS SPECIAL

PROGRAMME

Chris Henderson, vocals & guitar
Gordon Gerrard, conductor

Also featuring the South Saskatchewan Youth Orchestra and special guests

Concert Presented by SaskTel
Pre Show presented by Sask Lotteries

SOUTH SASKATCHEWAN YOUTH ORCHESTRA

The South Saskatchewan Youth Orchestra (SSYO) began in 1976 as a group of forty young musicians under the sponsorship of the Regina Symphony Orchestra. With a commitment to excellence, the SSYO offers talented students from all over Southern Saskatchewan an orchestral experience - the opportunity to rehearse, perform, travel, and make lasting friendships with other young people who love music.



Scan to view the full programme, musicians list and read the sing-a-long lyrics



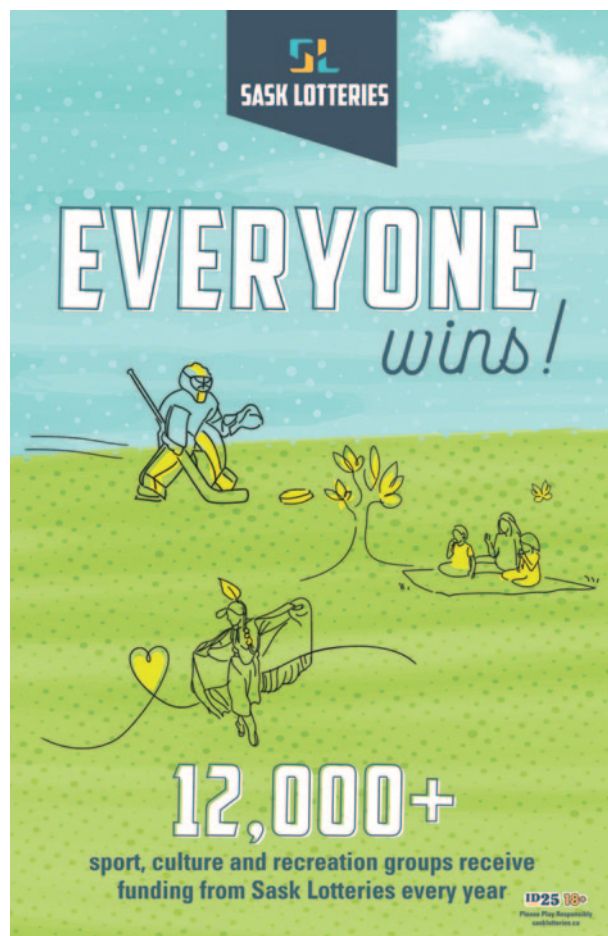


CHRIS HENDERSON VOCALS & GUITAR

Since his debut in 2008, Chris Henderson has been one of the busiest Recording Artists in Canada. The former high school teacher has been touring relentlessly, and has released 17 singles to National radio including, "Don't Miss Your Kiss Goodbye" (peaked at #47), "My Regret" (#47), and many more.

The veteran singer/songwriter released his fourth studio project, "Point of View" in late 2019 and has already started work on a 5th record. Henderson has been nominated for dozens of awards including three consecutive wins as the, "Male Artist of the Year" at the Saskatchewan Country Music Awards in in 2018-20, and "Songwriter of the Year" in 2014.

Henderson has appeared on stages such as the Craven Country Jamboree, Big Valley Jamboree, Boots & Hearts, Dauphin's Country Fest, the Telemiracle cast, and more. He has also showcased at the CCMA's for the songwriter series, the WCMA's, and served on the CCMA Board of Directors.



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SPECIAL

Saturday,
December 16, 2023
7:30 pm
Knox Metropolitan
United Church
2340 Victoria Avenue,
Regina

Handels Messiah

PROGRAMME

Gordon Gerrard, conductor
Chelsea Kutyn, soprano
Simran Claire, mezzo soprano
Evan Korbut, bass-baritone
Mishaël Eusebio, tenor

Ignite Chamber Choir, choir
Dorianna Holowachuk, choir
artistic director



Scan to view the
full programme,
artist biographies &
list of performers





HANDEL, George Frideric (1685-1759)

Messiah, HWV 56

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

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

As the 1730s wore on, several pressures led Handel to move away from Italian opera to sacred choral music. Not only were opera productions expensive and logistically burdensome, but Handel's team experienced creative differences with several of the imported artists. Most famously, a pair of lead sopranos engaged in a physical altercation that included colourful name-calling onstage in front of an audience. There was also a tranche of concertgoers who were outraged that the same performance venue might host a concert of a spiritual nature one night, and a ribald comic opera the next.

Sensitive to these social tensions, Handel's original title

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

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

While many performances have firmly adhered to authenticity, artistic approaches to *Messiah* have been subject to experimentation over the centuries. A version by Mozart added larger orchestral forces and recreated the libretto in German in 1789. In 2013 the Mormon Tabernacle Choir released an edition requiring a full symphonic orchestra and a three-hundred-and-sixty-member choir following a century of exploring large-scale *Messiah* performances with a uniquely American audience in mind.

Faithful *Messiah* concertgoers are no doubt aware of the tradition of rising to one's feet for the Hallelujah Chorus, which concludes Part II. Legend has it that King George II stood up at that point in the music during the London premiere, naturally prompting the rest of the audience to do the same. However, there is no evidence that the King was in attendance, and the simplest explanation is that classical music audiences occasionally experience uncertainty regarding concert decorum.

Program Note by Tamsin
Lorraine Johnston

Photo Claire Henneberg



IGNITE CHAMBER CHOIR

Established in March 2023, Ablaze Vocal Arts Ensemble is a new group of community choirs founded and led by Artistic Director, Dorianna Holowachuk, and located on Treaty 4 Land in Regina, Saskatchewan. Ignite Chamber Choir is the auditioned division of Ablaze VAE. This group of singers rehearses once a week for two hours on Sunday afternoons. Ablaze VAE was born out of the ongoing hardships of the COVID-19 pandemic. Many of these singers have sung under the direction of Dorianna

Holowachuk as an ad hoc choir for past collaborations with the Regina Symphony Orchestra, including Beethoven's Ninth Symphony in May 2022 and Handel's Messiah in December 2022. When these projects concluded, there was a strong desire among the singers to continue singing together, and this was the impetus for the creation of Ablaze Vocal Arts Ensemble and Ignite Chamber Choir.





Play Your Part

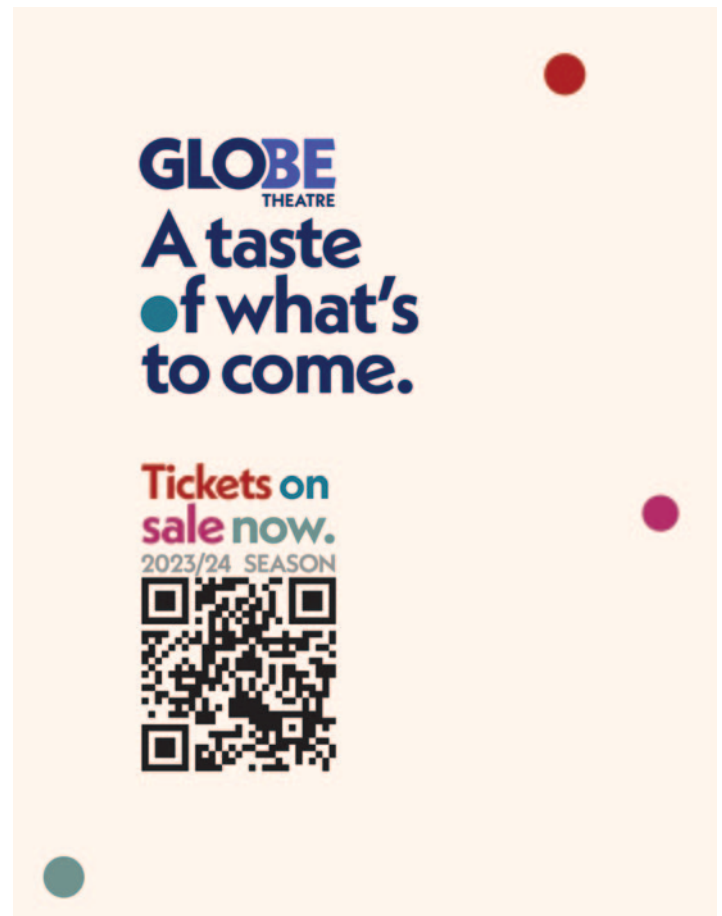
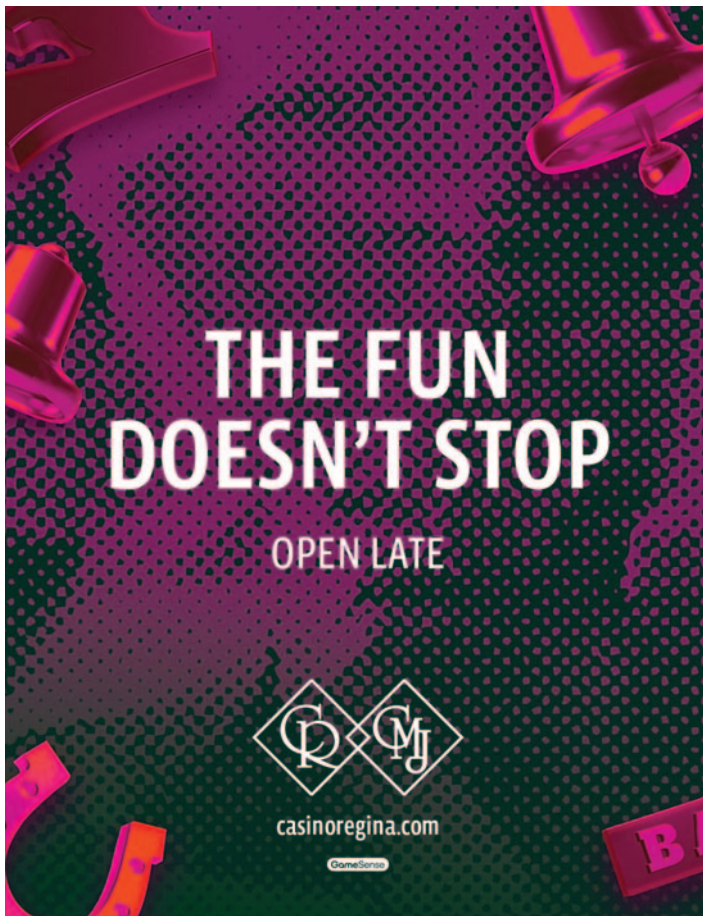
The Holiday season is a time for connecting with loved ones and celebrating cherished traditions. It's hard to imagine this time of year without favourite recipes, festive gatherings, and most of all, without the holiday music we know and love because it captures the spirit of the season. Having the opportunity to hear that music performed live is a unique way to make the holidays memorable.

Throughout its holiday concert season, the Regina Symphony Orchestra offers something meaningful and irreplaceable to the community of Southern Saskatchewan. Multiple generations of families look forward to attending our events together during December as part of how they gather at this time of year.

Christmas, Hanukkah, Kwanzaa, Solstice, Rohatsu, Saint Nicholas Day, and many other practices around the world come together around this time to strengthen relationships and be generous with one another. A Regina Symphony Orchestra concert is an opportunity to explore

new seasonal customs while honouring the music which warms our hearts. We are a welcoming organization that brings people together in a fun and unforgettable way.

By including the Regina Symphony on your Christmas gift list with a charitable donation to the orchestra, the RSO can continue to present high-quality orchestral performances that help our friends and family members make wonderful memories for years to come.



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CHAMBER AT GOVERNMENT HOUSE

January 27, 2024
2 PM & 7:30 pm

Regina Symphony Chamber
Players

New Year, New Music



Scan to view the
programme &
musicians list

PROGRAMME

MURPHY *Life Passes in
Transformation*

BRADEN *Song of the
Invisible Summer Stars*

SOLTI *Shut It Down*

LUSSIER *Double
Concerto Op. 20*

This performance will not
have an intermission



Meet the Musicians: L



An orchestra depends on people – we need people to write the music, people to come listen to the music and of course, people to play the instruments. The Regina Symphony Orchestra has an amazing group of artists who perform at all our concerts. Our smaller group of principal players, the Regina Symphony Chamber Players, have been performing all around Southern Saskatchewan for decades. This season, we have two new faces in the group – Kristy Tucker who is our Principal Bassoon and Eric Timperman, who joins us as Acting Principal Bass.

Not only do Eric and Kristy love performing in an orchestra, they also are engaged! With Valentines Day in the air, we asked them to tell us more about their passions for music and for each other.

How did you get your start playing your instrument?

Eric:

I switched into a new school district in Grade 6, and thought I'd join the orchestra as a way of forcing myself to meet people- I had taken guitar lessons for several years before this point, and the four strings on the double bass are the same as the bottom four strings on the guitar, so it made for an easy transition!

Kristy:

I played flute in highschool, and one day my band director asked for a volunteer to switch to the bassoon. I raised my hand and asked what a bassoon was, and I'm not sure if she misheard me, but she said "Oh great! You can start tomorrow!".

What made you decide to make your passion for your music into your job?

Eric:

I had this amazing orchestra teacher in middle and high school that was really into bluegrass, and started a student string ensemble that played non-classical music. We got to go on trips to conventions and share the stage with some pretty amazing figures, and these experiences were the first times that being a professional musician seemed exciting and attainable to me.

Love in the Symphony

Kristy:

I never planned on being a professional musician. I always wanted to be a doctor and actually started my undergrad as an engineering student, with the plan of getting an engineering degree and then applying to Medical School. After my first year, I realised I hated it, and decided to transfer into the Music Faculty, thinking I would still apply for medical school after my degree. I blinked and somehow I found myself in the US in a Master's of Music program, and sort of stumbled into this orchestral career. I'm still kind of in awe that I get to do what I love everyday.

What is your favourite music or composer to perform?
Eric:

This shifts for me depending on the mood I'm in, but after spending four years in a large symphony orchestra I am really enjoying playing the smaller baroque works with the Regina Symphony Chamber players!

Kristy:

I have a soft spot for Mozart and Tchaikovsky operas (creative

answer, I know). As a bassoonist I mostly play a supporting role and I love composers who use inner voices to tell a story. Melody is meaningless without harmony. Selfishly, I also love playing movie scores because they're so dang fun!

Now to the love stuff - tell us about how you met.
Both:

We were both new grad students at Yale University, and Kristy had requested to the chamber music department to play some Baroque trio sonatas by Jan Dismas Zelenka. Kristy had requested sonatas with obligato bassoon parts, meaning the bass/continuo parts were quite simple, and left Eric (who got assigned to the group by chance) ample time during rehearsals to gaze around the room absentmindedly, ultimately setting his sights on the bassoonist. The rest is history.

How are you able to balance working and living together?
Both:

Prior to our move to Regina, we were sharing a one-bedroom

apartment during the periods of time that we spent together, so now that we live in a three bedroom house it's much easier to balance our practising needs with each other's personal sanity. That said, we do have to limit our work talk outside of rehearsals, which is much easier now that we've adopted a tiny kitten named Peanut.

What music would be on the soundtrack for the movie of your relationship?
Both:

Best question for last! We are not only music lover's but cinephiles, and are currently shopping the script version of our lives around Hollywood. The soundtrack would most likely be composed by Max Richter, a modern minimalist composer whose work has appeared in several films, including one of our favourites, "Arrival". We're also big fans of the late Johann Johannson, who has scored many Nordic crime dramas, so his style is perfect for the frigid conditions that we've now spent most of our relationship in.



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CLASSICS

Haydn & Mozart

PROGRAMME

BOLOGNE *Overture to L'Amant anonyme*
MOZART *Violin Concerto No. 5*

- I. Allegro aperto
- II. Adagio
- III. Rondo: Tempo di menuetto

Intermission

MOZART *Symphony No. 15 in G K. 124*

- I. Allegro
- II. Andante
- III. Menuetto
- IV. Presto

HAYDN *Symphony No. 49 in f minor "La Passione"*

- I. Adagio
- II. Allegro di molto
- III. Menuet
- IV. Presto



Scan to view the
programme &
musicians list



February 24, 2024
7:30 pm
Classics at Darke Hall
Edwin Huizinga, conductor
& violin



EDWIN HUIZINGA CONDUCTOR & VIOLIN

Hello Regina Symphony lovers!!!

It's Edwin Huizinga here. I am so excited to come back to Regina and direct and solo with your amazing orchestra. This February I will be bringing a classical program to share with all of you. A few old favorites, and some new ones also. I am performing Mozart's fifth violin Concerto, which is simply one of the most exciting, amazing, and virtuosic concertos I have ever played. The nickname is the "Turkish" concerto because of the final movement of the concerto, the Rondeau – Tempo di minuetto. The reason for this is because the middle of the movement features some similarities to the famous Rondo alla Turca from one of Mozart's piano sonatas.

I will also be directing two symphonies by Mozart and Haydn, two titans from the classical repertoire. This music is full of joy, childlike wonder, and so much passion. Actually, the Haydn Symphony

is called "La Passione" because of its association with the Sturm und Drang period of Haydn's symphonic writing. What does Sturm und Drang mean? Well it translates to Storm and Stress! Something maybe some of us are familiar with? February can bring some winter storms I'm sure, and stress? Well, I hope this awesome concert will be totally stress free, and full of stories and fun for all of you!!!

I grew up on a small farm outside of Guelph, Ontario, and started playing violin when I was five, at the local Suzuki school. Since then, I've been playing violin my whole entire life, and am now touring internationally, and am also a professor of violin at the Oberlin Conservatory of Music! I have spent some time in Regina other than performing with the Symphony also. I used to tour with a Canadian indie-rock band called The Wooden Sky, and we would drive across the country almost every year and play in Regina. It is a city I love to come back to and share the music I love with all of you.

I am also going to bring a piece you may not have heard before to this concert, a piece by Joseph Bologne, who was named the Chevalier de Saint-Georges. Bologne was an incredible violinist and prolific composer as well. He was also a master fencer!

I cannot wait to see you all soon and perform in the incredible DARKE HALL!!! Join us, and come say hi at the after the show!

Edwin



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

FOUR SEASONS RECOMPOSED
April 6, 2024
7:30 PM

Christian Robinson, violin
Gordon Gerrard, conductor

Classics

@ Darke Hall

Experience the elegance and variety of the classics, in the historic Regina venue.

TICKETS & INFO
reginasymphony.com

HAYDN & MOZART
February 24, 2024
7:30 PM

Edwin Huizinga, conductor & violin



SCAN TO BOOK