



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

SEASON PRESENTED BY
ROD McDONALD & THE LATE
MAUREEN HAWLEY

OVERTURE

Issue Three
March to April

23/24

Chris Graham Photo



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Upcoming Concerts & Key Dates

MARCH

March 4	Vivaldi's Birthday		
March 8	International Women's Day		
March 16	RSO Celtic Special	Conexus Arts Centre	Explore on Page 10
March 17	Free Library Concert Series	Central Library	
March 20	Free Library Concert Series	Sherwood Branch	
March 21	Free Library Concert Series	Regent Place Branch	
March 28	Piano Day – the 88th day of the year		
March 31	Johann Sebastian Bach's Birthday		

APRIL

April 1	National Trombone Player's Day		
April 6	Four Seasons, Recomposed	Darke Hall	Explore on Page 12
April 13	Brahms' Third	Conexus Arts Centre	Explore on Page 15
April 20	Beethoven String Quartet	Government House	Explore on Page 18
April 21–27	National Volunteer Week		
April 29	International Dance Day		

MAY

May 4	Brass Transit: Musical Legacy of Chicago	Conexus Arts Centre
May 11	Beethoven's Emperor Concerto	Conexus Arts Centre
May 18	By The Numbers: Loeffler & Schumann	Government House
May 19	Free Library Concert Series	Central Library
May 22	Free Library Concert Series	Albert Branch
May 23	Free Library Concert Series	George Bothwell Branch

JUNE

June 8	Season Finale: Beethoven & Harberg	Government House
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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*

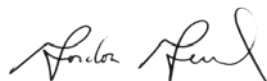
Welcome from the Music Director

I often get asked the question, “Who’s your favourite composer?” It’s a fair question, I suppose, and I can understand why people would want to ask an orchestra conductor this. But I always bristle a little. There are too many variables, too many choices and too many ways of having a favourite. But if by some dire threat I were compelled to answer, I guess I would have to say it’s Brahms. Of course, the next logical question then is: but why Brahms? I’ve thought about this for years now, and it’s still a bit hard to answer. (Someone wiser than me once said that writing about music is like dancing about architecture, and they were right.)

Johannes Brahms lived and wrote much of his music in Vienna in the second half of the 1800s. I can’t imagine that life here in Canada really much resembles Brahms’ Austrian life a hundred and fifty years ago. And yet his music remains undeniably arresting to listeners, even across centuries. He embodied what we now call the Romantic period of music—or when the emotional content of music overtook the elegance of form and structure. Or in other words, when music really began

to wear its heart on its sleeve. The emblem of the era was the artist as a tortured soul. Think of the larger-than-life Lord Byron. Brahms was much too civilized for all of that nonsense; his life and his music are characterized by meticulous order and structure. And yet, within this heightened order, a heart-wrenching sense of yearning emerges from his music. He somehow miraculously managed to capture both light and dark simultaneously, perhaps more than any other composer. And even though we don’t have any ideas that his music may be “about” anything—Brahms was steadfastly opposed to attaching any stories or programmatic elements to his music—we get this undefinable sense that he’s captured all the things that are the human experience: joy, celebration, longing and love. It captures me every time I hear it.

And for my next trick, I will attempt to dance about architecture.



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

Megan Nash with the Regina Symphony, December 2022
Photo by Chris Graham

Christian Robinson, Concertmaster for the Regina Symphony Orchestra will be taking centre stage on April 6 at the beautiful Darke Hall as the featured soloist for *Four Seasons*, *Recomposed* by Max Richter – a reimagining of Vivaldi's iconic music for violin. Learn more on page 12 .

What does the concertmaster do?

What does the concertmaster do? If you are new to the world of classical music and symphony concerts, you might pick up on some unexpected conventions and unfamiliar vocabulary. While it's clear who the "maestro" is, and picking out instruments you have never heard live is part of the fun; but other elements of the experience may strike you as unusual and curious.

When concertgoers arrive, the first sound they hear is the clamour of musicians warming up on stage, and the second sound is the orchestra tuning. Unless they are late to the show, in which case, they will definitely miss the warming-up and the tuning, and possibly part of the first piece on the program.

The tuning of an orchestra is simple in practice, but it is a very important ritual that guides the musicians to a collective sense of concentration, especially since the conductor almost always remains off stage while the orchestra tunes. Two musicians share the responsibility tuning the orchestra: the principal oboe, who must play an A for as long as is necessary for everyone to check their pitch, and the concertmaster, who indicates when each section of the orchestra should start tuning.

What is a concertmaster, and why is this role so important?

The concertmaster is the Principal First Violin chair of the orchestra, and from an artistic standpoint, the position is considered second-in-command to the conductor. In addition to leading the tuning process, the concertmaster has a number of musical and organizational obligations.

A big part of a concertmaster's job is to determine bowings so that all of the violin bows will be going the same direction at the same time. The principal chairs of the viola, cello, and bass sections consult with the concertmaster so that everyone is on the same page with respect to bowings.

Another critical assignment is playing any solos for violin indicated in the music while the remainder of the section rests. Historically, the concertmaster was also expected to perform a concerto on a moment's notice in case a guest soloist didn't show up.

Everyone in the orchestra keeps an eye on the concertmaster for cues that help the ensemble play together, although the string section relies on their leader the most. Even the conductor depends on the concertmaster, primarily for translating musical ideas into technical information. However, a strong partnership between the maestro and the concertmaster is the foundation for a great-sounding orchestra.

Written by Tamsin Lorraine Johnston

Regina Symphony Orchestra Musicians

Violin 1

Christian Robinson, Concertmaster ✱
 Carmen Constantinescu, Assistant
 Concertmaster ✱
 Carmelle Pretzlaw
 Maria Guidos-Albert
 Katie Gannon
 Elizabeth Stirr
 Jeremy Buzash
 Oxana Ossiptchouk
 Adrian Casas
 Amanda Contreras
 Margaret Carey
 Shion Tamashiro

Violin 2

Heng-Han Hou ✱ ✦
 David Johnson •
 Beatrice Hodgkins
 David Hopkinson
 Rocio Luna Perez
 Lee Martel
 Zelda Faulkes
 Zihan Xu
 Eva Markatos
 Julia Grant

Viola

Jonathan Ward ✱ ✦
 Megan Zak •
 Jonathan Achtzehner
 Erin Hillis
 Colin Wrublesky
 Aaron Liu
 Katherine Achtzehner

Cello

Simon Fryer ✱ ✦
 Jonathan Craig-Penner •
 Catherine Folstad
 Joel Macdonald
 Karla Hillis
 Alaina Majewski
 Carlos Gutierrez
 Arden Meng

Bass

Eric Timperman ✱ ✦
 Curtis Scheschuk •
 Brent Gelsinger
 Gian-Carlo Petrovitch
 Ruslan Rusin
 Jacob Bjornson

Flute

Marie-Noelle Berthelet ✱ ✦
 Tara Semple •
 David Popoff

Oboe

Tamsin Johnston ✱ ✦
 Wing Lok Soo •
 Kristyn Friesen

Clarinet

Hyon Suk Kim ✱ ✦
 Vanessa Klassen •
 Madison Engen

Bassoon

Kristy Tucker ✱ ✦
 Jennifer Tenford •
 Christopher Kostyshyn

Horn

Richard Burdick ✱ ✦
 Alison Cushway •
 Wendy Tsymbal
 Sharla Benoit
 Carol-Marie Cottin
 Arlene Shiplett

Trumpet

Miles Newman ✱ ✦
 Natalie Fuller •
 Lyle Buddecke

Trombone

David Dick ✦
 Erik Larson •
 Jeremy Drotar

Tuba

Mark Preece ✦

Timpani

Tristan Holleufer ✦

Percussion

Darcy Gingras ✦
 Jacob Kryger •
 Andrea Ulriksen
 Steve Leidal
 Hannah Wildman
 Jesse Lindskog

Harp

Samantha Spurrier ✦

Keyboard

Chris Kayler ✦
 Jennifer Voth
 Elena de Jager

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2023-2024 season

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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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2023/24 SEASON



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7:30 PM
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Gordon Gerrard, conductor
Daniel Gervais, fiddler
Daniel Stadnicki, drums
Jeremiah McDade, guitar

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Scan to view the full
 programme and artist
 biographies.

PROGRAMME

Ohio Riverboat

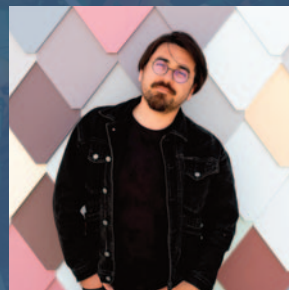
Three Jigs "Scotty's
 Favourite/Mike's Fancy/
 Tea Garden"

Flying Canoe

The Banks of Newfoundland
 McMozart's Eine Kleine Bricht
 Moonlicht Nicht Musik
 Robin's Song
 Fiddle Nation Medley

Intermission

Music from "Lord of the Dance"
 Bell Sister's Set
 Celtic Jam
 Selections from "How to Train
 Your Dragon"
 An Irish Party in Third Class
 Stars on the Hill Medley
 The Carnival Medley
 Log Driver's Waltz





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**SATURDAY,
APRIL 6, 2024
7:30 PM
DARKE HALL
2255 COLLEGE
AVENUE**

**CLASSICS AT
DARKE HALL**

Four Seasons Recomposed

PROGRAMME

Christian Robinson, violin
Gordon Gerrard, conductor

MORLOCK Music of the
Romantic Era
RESPIGHI Ancient Airs and
Dances, Suite No. 1

Intermission

RICHTER Recomposed: Vivaldi
– The Four Seasons



Scan to view the full
programme and artist
biographies.





PROGRAM NOTES

The late Jocelyn Morlock (1969-2023) was a beloved Canadian musician and composer whose work *Music of the Romantic Era*, written in 2005, entertainingly highlights some of the stereotypes about classical music. About the piece, Morlock says: "I wanted to explore the humour, whimsy, and energy of earlier music, and perhaps brush off a few cobwebs along the way". By incorporating traditional classical music notions, including a reference to *The Four Seasons* by Antonio Vivaldi (1678-1741) and Piano Concerto No. 1 by Pyotr Ilyich Tchaikovsky (1840-1893) into her own musical language, Morlock creates a collage that is wry and fun in its commentary.

Morlock used her craft to explore themes of hope, anguish, and the possibilities for self-expression and redemption through music itself. In 2018, Morlock won a Juno Award for Classical Composition of the Year for her work *My Name is Amanda Todd*. Amanda Todd was a musically gifted teenager from Morlock's home province of British Columbia who died by suicide following years of bullying and harassment. "I wanted to include how bright and wonderful a person she was, rather than just [the idea that] she was a victim, because she was so much more than that", Morlock has stated in telling Amanda's story through music.

Ottorino Respighi (1879-1936) was a leading 20th century Italian composer whose music centres around ancient and modern life in Rome, where he spent his career. Respighi's musical style was considered forward-thinking, while at the same time it drew upon inspiration from much earlier periods of music history. Suite No. 1 from *Ancient Airs and Dances*, composed in 1917, was

inspired by lute music of the Italian Renaissance. Notably, the composer whose music served as a focal point was Vincenzo Galilei (1520-1591), father of the lutenist Michelagnolo and astronomer Galileo.

The lute music to which Respighi was referring in *Ancient Airs and Dances* would have been performed on a European lute, a plucked string instrument with a soft and delicate sound. Lute songs were one of the primary non-sacred musical forms during the Renaissance, and Respighi freely transcribed the work of at least ten 16th century composers to complete the three suites for *Ancient Airs and Dances*. However, the lute has a much longer history than the seven centuries that classical music has been around, with the earliest Mesopotamian instruments dating to approximately 3100 BC.

Max Richter (b. 1966), a German-British composer well-versed in punk, electronic music, and music for the screen, crafted *Four Seasons Recomposed* in 2012. This violin concerto is a new vision of the well-loved and frequently-heard set of four concertos *The Four Seasons* by Antonio Vivaldi. Written in 1720 in Mantua, present-day Italy, Vivaldi's *Four Seasons* is a highly virtuosic work for solo violin and ensemble that paints a musical picture of seasonal phenomena in the natural world. While Richter's version uses only about a quarter of the original material, Vivaldi's spirit has been thoroughly integrated in *Four Seasons Recomposed* in a way that sparks the imagination and rekindles a fondness for a familiar work.

Written by
Tamsin Lorraine Johnston

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.



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APRIL 13, 2024
6:45 PM
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7:30 PM CONCERT
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200 LAKESHORE
DRIVE**

CLASSICS SERIES

Brahms' Third

**Kerson Leong, violin
Gordon Gerrard, conductor
Brahms' Third
Kerson Leong, violin
Gordon Gerrard, conductor**

Concert Presented by
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PROGRAMME

**CATLIN-SMITH Burnt Umber
SIBELIUS Violin Concerto**

Intermission

BRAHMS Symphony No. 3

PROGRAM NOTES

Written in 2006 by Canadian composer Linda Catlin-Smith (b. 1957), *Burnt Umber* explores the confluence of music and the visual arts. Catlin-Smith describes how she created *Burnt Umber*:

I have often been influenced, in my work, by the visual arts, particularly in the field of painting. In this piece I was interested in working with the idea of 'indirect painting', a

technique in oil painting where the picture surface is built up gradually: you paint a layer, wait for it to dry, add a layer (covering some of the previous layer, but allowing some of it to show through), wait for it to dry, and then add a final layer, obscuring some things, highlighting others, each upper layer changing but not altogether concealing the lower ones. My 'translation' of this idea to the process of composing music was to create a work in three parts. The first section is like the underpainting; initial ideas are presented, but not fully worked or orchestrated. The second section is a variation of the first, some material is altered, some new things added, some things are strengthened, others obscured. In the final section, I vary things again, adding what I thought of as highlights; the glockenspiel, for example, like adding bits of white to the final layer of paint. *Burnt Umber* is the name of a shade of oil paint.

A century before *Burnt Umber* was commissioned by the Windsor Symphony, Finnish composer Jean

Sibelius (1865-1957) was wrestling with his violin concerto. Although the work is a pillar of the repertoire, it was not performed very often until the famous violin soloist.

Jascha Heifetz (1901-1987) recorded it in 1935. In fact, it is the only significant concerto that Sibelius composed, and in its scope it resembles a large-scale symphonic work, rather than a showpiece for the violin with light accompaniment. Having started his career with hopes of becoming a violin soloist, Sibelius turned to composition, producing an exquisitely-crafted yet monumental work for the instrument.

The haunting melodies in the first and second movements, the captivating dance of the third movement, and the stunning virtuosity of the solo violin in the finished work came after many revisions, including a disastrous Helsinki premiere of the 1904 version. In fact, Sibelius' wife Aino Sibelius (1871-1969) commented that her husband had tried to pack the concerto with too many ideas.

Fortunately, the Berlin premiere in 1905 of the version we most often hear today was warmly received.

In 1883, the premiere of Brahms' Symphony No. 3 was presented in Vienna, and despite a belligerent faction loyal to the music of Richard Wagner (1813-1883), the shortest of Brahms' symphonies was an immediate success. The work is famous for the musical motif F-Ab-F, standing for *Frei aber froh* ("free but happy"), possibly referring to Brahms' eternal bachelorhood but most likely a rebuttal to his dear friend, violinist Johann Joachim's (1831-1907) personal motto: *Frei aber einsam* ("free but lonely").

In addition to Brahms' encrypted musical message, which winds its

way throughout the first movement, the second movement features a wistful and poignant clarinet solo, and the third a graceful waltz.

Written by
Tamsin Lorraine Johnston

KERSON LEONG, VIOLIN

Kerson Leong has been described as "not just one of Canada's greatest violinists but one of the greatest violinists, period" (Toronto Star). Forging a unique path since his First Prize win at the International Yehudi Menuhin Violin Competition in 2010, he continues to win over colleagues and audiences alike with "a mixture of spontaneity and mastery, elegance, fantasy,

intensity that makes his sound recognizable from the first notes" (Le Monde).

Kerson performs on the 'ex Bohrer, Baumgartner' Guarneri del Gesu courtesy of Canimex Inc, Drummondville (Quebec), Canada.



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Monica Chen, Assistant Conductor, appearing courtesy of Tapestry Opera's Women in Musical Leadership Program. Monica will be assisting with the Regina Symphony's performance of **Brahms' Third** on April 13, 2024.



Kelly Lin, Assistant Conductor, appearing courtesy of Tapestry Opera's Women in Musical Leadership Program. Kelly will be assisting with the Regina Symphony's performance of **Beethoven's Emperor Concerto** on May 11, 2024.



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**CHAMBER AT
GOVERNMENT HOUSE
SERIES**

BEETHOVEN STRING QUARTET

Featuring the Regina
Symphony Chamber Players

PROGRAMME

NEUKOMM Septet
JANACEK Mladi Sextet

Intermission

BEETHOVEN String Quartet
op. 135



Scan to view the full
programme and artist
biographies.

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 home base for themselves and their families.

Look for the RSCP to appear around Regina in our Free Library Concert and our RSO in the Community series this spring.



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Convenient – Gifts can be charged to your credit card monthly, or we can receive post-dated cheques via mail or in-person at the box office.

Play Your Part

The Regina Symphony Orchestra has always flourished as an organization that marries superb performances to robust music education. Supporting the RSO with a charitable donation not only ensures the continuation of live orchestral music in this community, but also paves the journey for the next generation of musicians and music lovers, helping them find a place to experience music within this community to play music.

Principal Percussion chair Darcy Gingras has discovered balance in his life through being a musician and a music educator. Born and raised in Regina, Darcy's music career started in grade five when he joined a handbell choir at W.F. Ready Elementary School. After graduating from the University of Regina with a Bachelor of Music Education,

Darcy taught band for several years while performing often with the Regina Symphony. Deciding to become a full-time dad meant that Darcy could decide how and when making music fit into his life as his kids grew up. When Darcy won the position of Principal Percussion with the RSO in 2019, it meant that he could play even more of the music he loves while looking out into the audience and seeing his family enjoy every moment of the performance.

Making a gift to the Regina Symphony Orchestra means having a hand in making dreams come true. By helping the RSO cultivate engaging opportunities for students of all ages, your donation buoys a new era of young talent.

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The Regina Musical Club, founded in 1907, is one of Saskatchewan's oldest musical organizations and has played a major role in the musical heritage of this province. The main objectives are to bring North American, preferably Canadian, performers of high calibre to Regina audiences, and to encourage young musicians through a scholarship program. Several annual scholarships are currently awarded, and the winner of the Regina Musical Club Recital Competition is presented in concert. The Regina Musical Club is a registered charitable organization and is run entirely by volunteers.

RIVETINGMOMENTOUSCANADIAN



Isabelle Demers, concert organist

**Sunday, April 7, 2024
3:00 pm
Holy Rosary Cathedral**

Single tickets: \$38 for adults / \$32 for seniors

Tickets are free for University of Regina students and those under 18 (Tickets will be available at the door and ID must be presented)

Tickets available through Darke Hall

CONTACT US

(306) 550-3046 | reginamusicalclub762@gmail.com

www.reginamusicalclub.ca



WHAT'S ON AT DARKE HALL

Event Listing & Tickets

darkehall.ca



DARKE HALL
AT THE UNIVERSITY OF REGINA

GET IN TOUCH

We are excited for you to join us this season! Our Box Office Team is ready to help choose the tickets that work best for you, process your donation and answer any questions. We are also available on-site at all RSO events.

(306) 586-9555
Monday to Friday
9AM - 4:30PM
2424 College Avenue
Regina, SK S4P 1C8
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BRAHMS SYMPHONY NO. 3

APRIL 13, 2024 | 7:30 PM

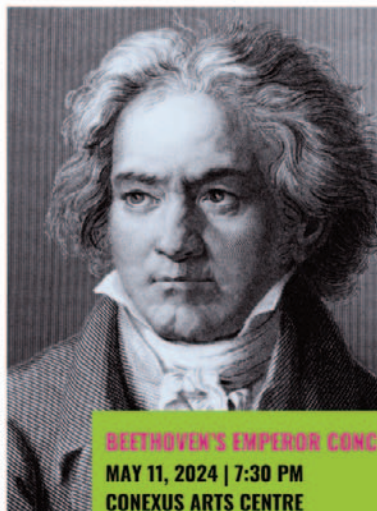
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Beethoven is widely regarded as the greatest composer who ever lived, in no small part because of his ability—unlike any before him—to translate feeling into music. The 23/24 season will wrap up on May 11 with the 'Emperor' Piano Concerto – an iconic example of Beethoven's innovation and creativity.



BEETHOVEN'S EMPEROR CONCERTO

MAY 11, 2024 | 7:30 PM

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GORDON GERRARD, CONDUCTOR
JANE COOP, PIANO

Season Finale!

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SCAN TO BOOK

*Offer available as of February 11, 2023. Discount valid with use of code FAB4 through the RSO Box Office/website only. This offer is valid for April 13, 2024 and May 11, 2024 Classics Concert. Not applicable to previously purchased tickets or packages. All tickets must be booked by noon on the Friday before the concert. Limit 1 four pack per online transaction. For additional packages, please call the RSO office. All tickets are subject to availability. Seating at the discretion of the RSO Box Office.

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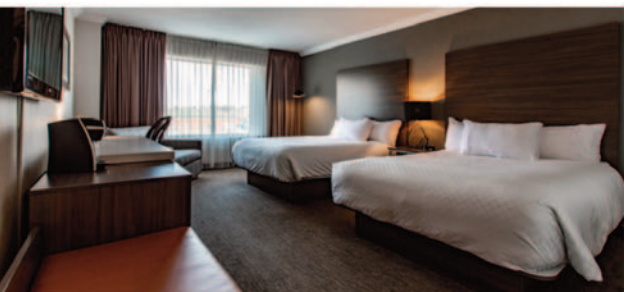


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