



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

SEASON PRESENTED BY
ROD McDONALD & THE LATE
MAUREEN HAWLEY

OVERTURE

Issue Four
May to June

23/24



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Upcoming Concerts & Key Dates

MAY

May 4	Brass Transit: Musical Legacy of Chicago	Conexus Arts Centre	Explore on Page 10
May 7	Brahms' & Tchaikovsky's Birthday		
May 11	Beethoven's Emperor Concerto	Conexus Arts Centre	Explore on page 12
May 12	Mother's Day		
May 18	By The Numbers: Loeffler & Schumann	Government House	Explore on page 14
May 20	Victoria Day Holiday		
May 22	Free Library Concert Series	Albert Branch	
May 23	Free Library Concert Series	George Bothwell Branch	
May 26	Free Library Concert Series	Central Library	

JUNE

June 1	Brahms Requiem NEW!	Holy Rosary Cathedral	Explore on page 18
June 8	Season Finale: Beethoven & Harberg	Government House	Explore on page 15
June 16	Father's Day		
June 21	National Indigenous People's Day		

JULY

July 1	Canada Day Holiday	
July 31	RSO @ QCX	Original 16 Stage, REAL District

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 guess the cat is now out of the bag. It's official that I will continue as the Music Director of your Regina Symphony Orchestra for two more seasons. This announcement marks not just a continuation of my tenure but a reaffirmation of our shared commitment to the transformative power of music in our community. Since joining this remarkable orchestra in 2016, I've been continually inspired by the dedication and artistry of our musicians, the unwavering support of our staff and volunteers, and the boundless enthusiasm of you, our loyal audience. Over these past years, we've embarked on a musical journey of exploration, innovation, and profound moments of connection.

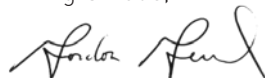
There's no doubt that we've been through some tough times together. None of us was quite prepared for what the world handed us a few years ago! Personally, I didn't have leading an orchestra through a pandemic in my plans. But we adapted. We stretched in ways we didn't think we could, and, I think most importantly, we demonstrated resilience. We have come out the other side believing more fervently than ever that we serve an essential purpose. We enrich the lives of everyone who lives here through the life-affirming music we make. You've been on this journey with us, and for that I'm extraordinarily grateful.

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.

Now we get to look forward. There's so much more to do! We're ready to continue exploring the music that brings us all together; we're ready to bring our music back to our schools; and we're ready to welcome in those who don't even know yet that they love your RSO! In talking to other arts leaders in Southern Saskatchewan, I am inspired by a great sense of optimism. There's a deep desire to work together to continue building our communities, and this is what renews my energy to press forward.

Without a doubt, this has been an incredible journey so far. I am deeply grateful for the support and trust placed in me by the board of directors, staff, and patrons of the Regina Symphony Orchestra. Together, we have achieved so much, and I'm so glad you are a part of our story. I have no doubt that the best is yet to come.

With gratitude,



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

WOMEN IN MUSICAL LEADERSHIP

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THREE-YEAR CONDUCTING
PROGRAM DESIGNED TO
NURTURE THE NEXT
GENERATION OF WOMEN
AND NON-BINARY
CONDUCTORS

Monica Chen, Assistant Conductor, appearing courtesy of Tapestry Opera's Women in Musical Leadership Program. Monica assisted 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.





THE SCORE

Women in Music

Today you can walk into any symphonic venue in North America and observe that close to half the musicians onstage are women. Although composers and conductors who are women are still struggling for equal representation in classical music programs, there have been incredible changes in the symphony orchestra world over the last fifty years.

Until the 1960s in Canada and the United States, and the 1980s in Europe, working in an orchestra was a career path largely closed to women. In fact, the Vienna Philharmonic, one of the finest music institutions in the world, had an explicit ban on women members until 1996. When the Austrian government threatened to pull funding, the orchestra finally offered an official position to harpist Anna Lekes.

Harp and violin were among the few orchestral positions for which female membership was considered acceptable early on. In 1918, the Detroit Symphony hired two harpists and a couple of violinists who were women, just five years after Queen's Hall Orchestra in England hired several female violinists. Despite these promising appointments, women musicians were mostly relegated to women's orchestras during the first half of the 20th century.

Change was afoot following World War II. The symphonic industry made a conscious and major adjustment to the hiring process. This development opened the doors to steady and significant

increases in female membership in orchestras across North America and eventually in England and Europe as well.

Harp and violin were among the few orchestral positions for which female membership was considered acceptable early on.

To join an orchestra, a musician must successfully audition. Typically, orchestral auditions have several rounds: they always start with a preliminary round which is very short, perhaps five minutes in total length. The goal is to cut as many contestants as possible early on. In the 1960s and 1970s, professional orchestras adopted the concept of a "blind audition", in which a screen is introduced to conceal the identity of the candidate. In addition to a screen, calls for carpeting were made to obscure the contending musician's footfalls, lest any perceived daintiness might bias the committee.

Attitudes surrounding women in classical music continue to shift and there is still progress that must be made across the industry. The Regina Symphony is very proactive in this respect. Every season the orchestra programs works written by women. In addition, women hold leadership positions among the musicians: all four principal woodwind chairs (flute, oboe, clarinet, and bassoon) are proudly held by women.

Written by Tamsin Lorraine Johnston

Regina Symphony Orchestra Musicians

Violin 1

Christian Robinson,
Concertmaster ✱
Carmen Constantinescu, Assistant
Concertmaster ✱
Rudolf Sternadel
Elizabeth Stirr
Maria Guidos-Albert
Katie Gannon
Carmelle Pretzlaw
Zelda Faulkes
Drusilla Waltz

Violin 2

Heng-Han Hou ✱ ✱
David Johnson •
David Hopkinson
Beatrice Hodgkins
Margaret Carey
Adrian Casas
Colin Wrubleski
Amanda Contreras
Lee Martel

Viola

Jonathan Ward ✱ ✱
Megan Zak •
Jonathan Achtzehner
Erin Hillis
Geena Salway

Cello

Simon Fryer ✱ ✱
Jonathan Craig-Penner •
Catherine Folstad
Amelia Borton
Karla Hillis

Bass

Eric Timperman ✱ ✱
Curtis Scheschuk •
Brent Gelsinger
Gian-Carlo Petrovitch

Flute

Marie-Noelle Berthelet ✱ ✱
Tara Semple •

Oboe

Tamsin Johnston ✱ ✱
Wing Lok Soo •

Clarinet

Hyon Suk Kim ✱ ✱
Vanessa Klassen •

Bassoon

Kristy Tucker, ✱ ✱
Jennifer Tenford •

Horn

Richard Burdick ✱ ✱
Alison Cushway •
Wendy Tsymbal
Sharla Benoit

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

Keyboard

Chris Kayler ✱

✱ Regina Symphony Chamber Player ✱ Principal • Assistant Principal



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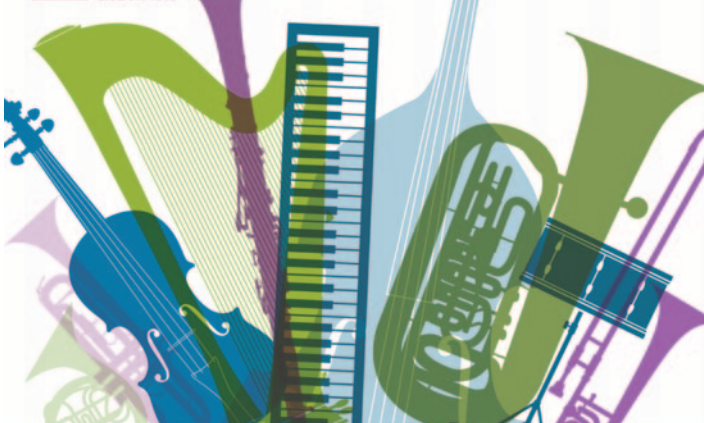
 <i>Memoirs</i> VIANO QUARTET September 22, 2024 3:00pm	 <i>Between Friends and Family</i> CHENG² DUO November 3, 2024 3:00pm	 <i>New Traditions</i> SINTA QUARTET November 24, 2024 3:00pm
 <i>Scandalous Romantics</i> BRIDGE AND WOLAK February 8, 2025 7:30pm	 <i>Music without Borders</i> DALÍ QUARTET March 23, 2025 3:00pm	 <i>Goldberg Variations</i> ANGELA HEWITT April 15, 2025 7:30pm

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2023-2024 season

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**University
of Regina**

Centre for
Continuing Education

POPS

Saturday,
May 4, 2024
7:30 PM
Conexus Arts Centre

Musical Legacy of Chicago

Gordon Gerrard, conductor
Brass Transit, vocals & band

Concert Sponsored by
Mayfair Diagnostics



Set List

Make Me Smile
Just You 'n' Me
Saturday in the Park
Call on Me
If You Leave Me Now
Searchin' So Long
You're The Inspiration/Hard to
Say I'm Sorry Medley
Beginnings

INTERMISSION

Does Anybody Really Know
What Time It Is?
Questions 67 & 68
Hard Habit to Break
Old Days
Feelin' Stronger Every Day
Make Me Smile
Color My World
25 or 6 to 4





BRASS TRANSIT, VOCALS AND BAND

Ian Jutsun, lead vocals
 Tony Carlucci, trumpet & band leader
 Silvio Simone, guitar & backing vocals
 Paul DeLong, drums
 Don Breithaupt, keyboards &
 backing vocals
 Doug Gibson, trombone
 Phil Poppa, saxophones &
 backing vocals
 Jay Speziale, bass & backing vocals



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

Since 2008, Brass Transit has toured North America steadily, dazzling audiences with flawless performances and spectacular attention to detail.

Brass Transit goes far beyond just replicating the songs; they embody the music. They recently produced their first (self-titled) album, taking songs by other top rock artists from the seventies and recording them with horns in the Chicago style. The result is a fresh approach to some of the greatest hits of the era. They also recently scored their show for full symphony orchestra with original arrangements that are truly spellbinding.

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MAYFAIR®
 DIAGNOSTICS

CLASSICS

Saturday,
May 11, 2024
Conexus Arts Centre
Praxis Pre Show
Chat 6:45
CONCERT 7:30

Beethoven's Emperor Concerto

Gordon Gerrard, conductor
Jane Coop, piano

PROGRAMME

BEETHOVEN, Ludwig van
Concerto, Piano, No. 5, Op. 73,
E-Flat Major (Emperor)

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro

INTERMISSION

BEACH, Amy Marcy Cheney
Symphony No. 2 in E minor,
op. 32, (Gaelic)

- I. Allegro con fuoco
- II. Alla siciliana; Allegro vivace
- III. Lento con molto espressione
- IV. Allegro di molto



Scan to view the
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artist biographies &
list of performers



Pianist Jane Coop, one of Canada's most prominent and distinguished artists, was born in Saint John, New Brunswick and grew up in Calgary, Alberta. Her commitment to teaching is centred around her long time position at the University of British Columbia's School of Music in Vancouver, where she was a senior professor and Head of the Piano Division.

Coop's reputation has inspired international competition organizers to invite her to judge their events over the past fifteen years. Her sixteen recordings, three of which have been nominated for Juno awards, have garnered glowing reviews and have been heard on classical radio programs in many countries.

In December 2012, Jane Coop was appointed to the Order of Canada, our country's highest honour for lifetime achievement. She was also appointed to the Order of British Columbia in May, 2019.



Ian Parker performs with the
RSO in May 2023



Program Notes

Ludwig van Beethoven (1770-1827) wrote his fifth and final piano concerto in Vienna, in present-day Austria, during the summer of 1809 while Napoleon Bonaparte's troops were hammering the city with artillery. Famous for his truculent disposition, Beethoven refused to leave despite the fact that his patrons fled until relative peace under French occupation had returned. However, Beethoven did spend the months of the invasion cowering in his brother Kaspar's basement; his home being dangerously close to the line of fire, and his hearing already greatly diminished at this point. With "nothing but drums, cannons, men, misery of all sorts" so close at hand, Beethoven covered his ears with pillows and feverishly produced compositions in Eb major, the key he most associated with heroism.

Although all five of Beethoven's piano concertos are masterpieces, the "Emperor" was unique in its inception because Beethoven wrote it knowing he would not perform the premiere. Throughout his early career, Beethoven was equally renowned as a piano soloist as he was a composer. Although his hearing loss was significant by the first public performance of Piano Concerto No. 4 in 1808, Beethoven nonetheless performed as the soloist as he had for his first three piano concertos. Beethoven's star pupil Carl Czerny (1791-1857) performed the premiere of the "Emperor" in 1811 in Leipzig.

Toward the end of the 19th century, on the other side of the Atlantic, Amy Marcy Cheney Beach (1867-1944) became the first woman to have written a composition presented by a major orchestra. Although in 1896, women were still banned from holding positions in professional orchestras, Beach's

Symphony No. 2 "Gaelic" premiered very successfully in Boston and remained popular on and off throughout the first half of the 20th century. Despite a conservative and restrictive attitude on the part of her parents, and later her much-older husband, the world was not to be denied Beach's extraordinary musical gifts.

Although she was at first forbidden from performing publicly beyond the occasional token piano recital, Beach's husband did approve of the publication of her compositions. Since his wife had no formal musical training, Dr. Beach was probably unaware that her work was so sophisticated and masterful. The "Gaelic" Symphony is a great example in its incorporation of original musical themes inspired by traditional folk music from Ireland, Scotland, and England.

Beach wasn't yet 30 years old when Symphony No. 2 "Gaelic" was completed, but the work explores and debates innovative musical ideas put forward by the well-established Czech composer Antonín Dvořák (1841-1904). Dvořák lived and worked in the United States in the early 1890s, during which time his music influenced Beach. Dvořák's Symphony No. 9 "From The New World" infuses harmony and rhythm from First Nations and African-American cultures in a traditional 19th century Romantic era symphonic setting. By weaving Irish tunes and dances throughout her "Gaelic" Symphony, Beach was taking a bold political stance in using her music to empathize with the Irish community, who were unwelcome in Boston at that time.

Written by Tamsin Lorraine Johnston

**CHAMBER AT
GOVERNMENT
HOUSE**

May 18, 2024
Government House
4607 Dewdney Avenue
2 PM & 7:30 PM

By the Numbers: Loeffler & Schumann

Regina Symphony Chamber
Players
Chris Kayler, piano

PROGRAMME

BRANDON, JENNI *Five Frogs*

- I. Leaping
- II. On the Lily Pad
- III. Swimming
- IV. Bullfrog
- V. Catching Bugs
- VI. Epilogue

**LOEFFLER, CHARLES
MARTIN** *Deux Rapsodies*

- I. L'etang
- II. La Cornemuse

INTERMISSION

PRESSER, WILLIAM
Duet for Trumpet And Bass
SCHUMANN, ROBERT
Piano Quintet op. 44

- I. Allegro brillante
- II. In modo d'una marcia.
Un poco largamente
- III. Scherzo: Molto vivace
- IV. Allegro ma non troppo



Scan to view the
programme &
musicians list

CHAMBER AT GOVERNMENT HOUSE

June 8, 2024
Government House
4607 Dewdney Avenue
2 PM & 7:30 PM

Season Finale Beethoven & Harberg

Regina Symphony Chamber
Players

PROGRAMME

IBEETHOVEN, LUDWIG VAN
String Quartet, Op. 18, No. 1
I. Allegro con brio
II. Adagio affettuoso ed
appassionato
III. cherzo: Allegro molto
IV. Allegro

INTERMISSION

LALO, EDOUARD
Deux Aubades
I. Allegretto
II. Andantino

HARBERG, AMANDA
Suite for Wind Quintet
I. Cantus
II. Furlana
III. Fantasia
IV. Cabaletta

BORODIN, ALEXANDER
*Polovtsian Dances from Prince
Igor*
I. Dance of the Polovtsian
Maidens
II. Polovtsian Dance with
Chorus



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 their families and for themselves.



Scan to view the
programme &
musicians list



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WEDNESDAY, JULY 31

REGINA SYMPHONY ORCHESTRA
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ORIGINAL 16 STAGE

A portrait of Marie-Noelle Berthelet, Principal Flute of the Regina Symphony Orchestra. She is a woman with blonde hair and blue eyes, smiling at the camera. She is wearing a black top. The background is a soft, out-of-focus blue.

Play Your Part

Girl Power

The Regina Symphony Orchestra has always made a musical home for musicians from away to put down roots and blossom as they dedicate their talents to this community. Musicians from across Canada and abroad have chosen to live and work in Regina because belonging to the Regina Symphony offers them a foundation from which they can build a meaningful musical life.

Principal Flute Marie-Noelle Berthelet grew up in the small Québec town of Joliette, northeast of Montréal. Even as a little kid, Marie-Noelle loved music, particularly music for woodwind instruments, so the opportunity to start flute lessons was a dream come true. Thanks to her hard work and natural musical gifts, Marie-Noelle launched a sparkling music career at an

early age in her home province of Québec.

In her early twenties, Marie-Noelle decided to join another flute-playing friend in auditioning for the Regina Symphony. She won the job and joined the orchestra as one of only a very small handful of women occupying principal chairs. With each passing symphonic season, Marie-Noelle has risen to new challenges and has made the musical community of Southern Saskatchewan richer for it.

When you make a charitable gift to the Regina Symphony, you are supporting musicians who choose to share their gifts with this community. Your donation means the RSO can continue to attract wonderful artists to its stage, and makes it possible for them to call Regina their home.

REGINA SYMPHONY ORCHESTRA

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**NEW CONCERT
ADDED**

Presented by The Ann
& Roger Phillips
Foundation

Brahms' A German Requiem

Saturday, June 1, 2024
7:30 PM
Holy Rosary Cathedral

Brahms' *A German Requiem* is a radiant and uplifting musical event brought to life by the musicians of the symphony, guest soloists and the voices of the Ablaze VAE. This cornerstone of choral music explores the transient nature of life and the anxiety of loss, all while providing comfort to the living.

Featuring:
Gordon Gerrard, conductor
Emma Johnson, soprano
Micah Schroeder, baritone
Ablaze Vocal Arts Ensemble, chorus
Dorianna Holowachuk, chorus
artistic director



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

Erika Raum performs with the Regina
Symphony in May 2021.





BRAHMS, JOHANNES
(1833-1897)
Ein deutsches Requiem Op. 45

While Brahms is best remembered for his compositions, his career writing music was slow to take off. Instead, his introduction to musical circles was facilitated by two important friendships with violinists Ede Reményi (1828-1898) and Joseph Joachim (1831-1907). Collaborating with these two musicians throughout the 1850s provided the young Brahms with an income as a pianist, the opportunity to meet the most successful working composers in the region, and a lifelong source of inspiration for composition, demonstrated by his most popular works *Hungarian Dances* (1869 & 1880).

*It was the loss of Brahms' mother Johanna in 1865 that marked the beginning of work on the piece *Ein deutsches Requiem* ("A German Requiem"). Johanna's death was particularly painful; not only was Brahms unable to reach Hamburg from Vienna in time, but he had been deeply affected by his father's abandonment of his mother a year prior.*

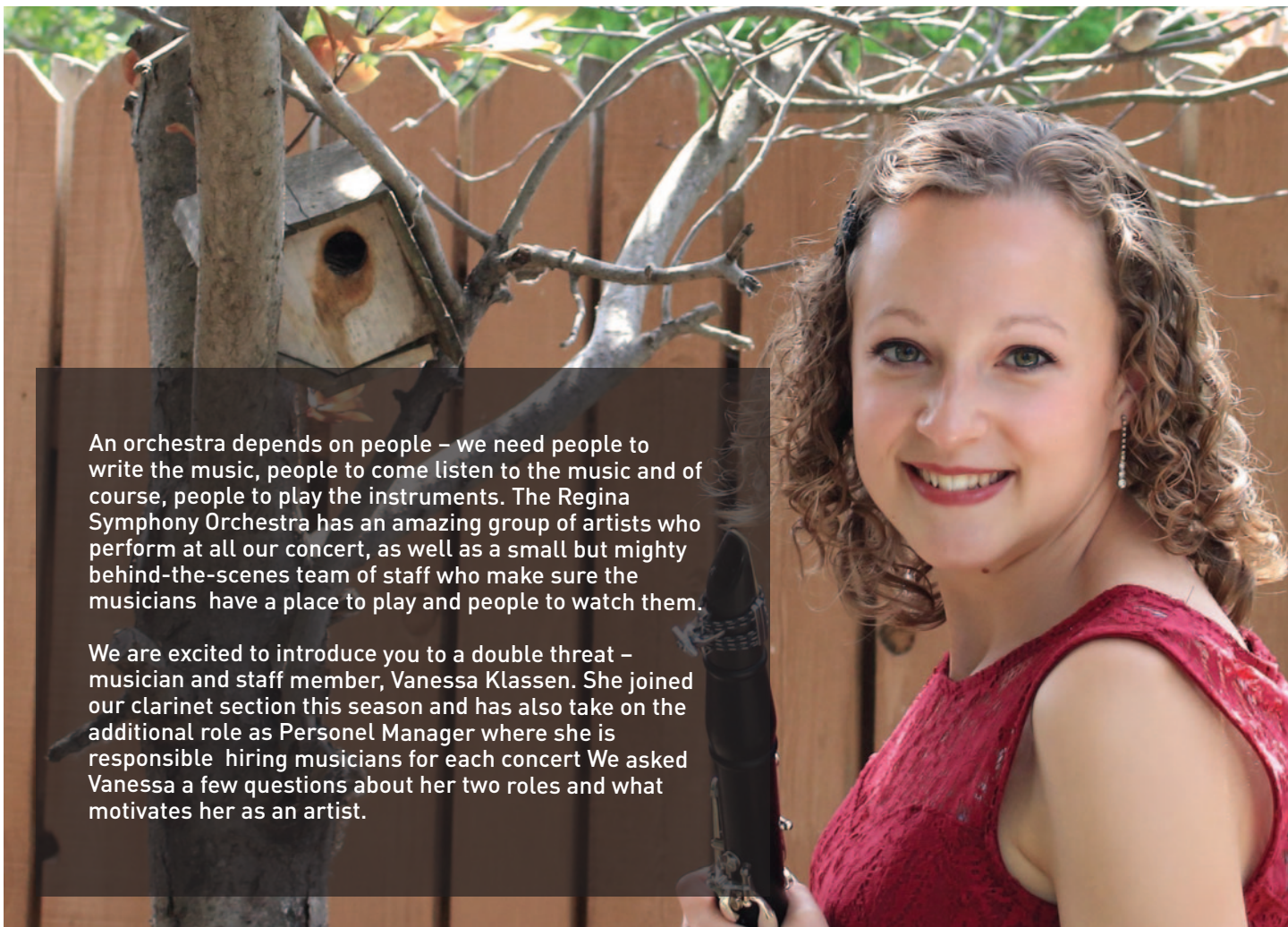
Ein deutsches Requiem differs from other requiems written in the 18th and 19th centuries in several important ways. It is sung in the German language instead of Latin, and focuses on the living rather than the dead. The libretto, crafted by Brahms himself, comes from the Luther Bible, and the overarching theme is finding one's way through anxiety to comfort.

TICKETS AVAILABLE NOW!
Tickets \$30
Kids and under 30 \$20

General Admission Seating

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Meet the Musician: Va



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 concert, as well as a small but mighty behind-the-scenes team of staff who make sure the musicians have a place to play and people to watch them.

We are excited to introduce you to a double threat – musician and staff member, Vanessa Klassen. She joined our clarinet section this season and has also take on the additional role as Personnel Manager where she is responsible hiring musicians for each concert. We asked Vanessa a few questions about her two roles and what motivates her as an artist.

MEET THE MUSICIAN: VANESSA KLASSEN

How did you get your start playing your instrument?

Vanessa:

I grew up in Kindersley, SK, a small town with a strong music community. Band was a mandatory subject in middle school, and it's where my love for playing the clarinet began. Growing up, I participated in every honour band and music festival opportunity that I could, really thriving in those environments. I

had amazing, supportive teachers throughout my education and I enjoyed playing so much that my parents never had to tell me to practise!

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

Vanessa:

Somehow I always knew I wanted to pursue music after high school. I received my bachelor

degree from Brandon University, then went on to achieve both my master's and my doctoral degrees at The Ohio State University with a full scholarship! Following graduation, I returned to Saskatchewan and soon after won the RSO audition. The beginning of my musical career has been a series of one opportunity leading to the next. I like to call it providence!

Vanessa Klassen

What is your favourite music or composer to perform?

Vanessa:

I love music from the Romantic era which tends to be expressive, emotional, and dramatic. The clarinet has lots of great repertoire from this era like the Brahms sonatas and Weber concertos. The Saint-Saëns sonata has a special place in my heart, having learned it from my first clarinet teacher years ago. Just for fun, I like to play a little jazz from time to time, a love for which I also inherited from my first teacher.

You have two roles with the RSO – staff and performer. Can you talk about your role as Personnel Manager?

Vanessa:

I wear two different hats with the RSO. As Personnel Manager, I ensure we have enough musicians for every particular concert as well as help estimate budgets and ensure that we follow the guidelines of our collective agreement. It's a thankless job requiring substantial organization and attention to detail. It's always

satisfying after a concert is fully contracted and I can put my musician hat back on and just enjoy performing.

Orchestral music has special code called instrumentation; can you explain how you use this code to know who needs to be on stage?

Vanessa:

Every orchestral piece has a code associated with it to indicate, in score order, how many musicians are required. For example, Amy Beach's Gaelic Symphony (which we will perform at our Classics 4 concert) would look something like this: 3332 / 4231 / Timp Perc / str. The first grouping refers to the woodwinds (3 flutes, 3 oboes, 3 clarinets, 2 bassoons), the second refers to the brass (4 horns, 2 trumpets, 3 trombones, 1 tuba), then timpani and percussion, then the string section.

Do you have any upcoming performances or projects this summer?

Vanessa:

Last summer I participated in festivals in Italy and Denver, with

a recording project in Wisconsin. This summer I've decided to take a break from travelling the world to spend more time on my "side hustle," arranging music for clarinet ensembles and creating content for my YouTube channel, "ClarinetColours."



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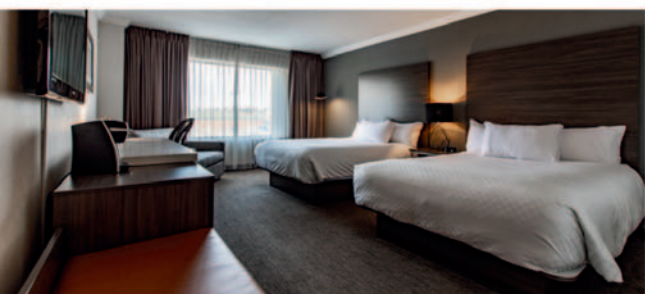


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