



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

OVERTURE

Special Edition
June 1, 2024

BRAHMS' A German Requiem

PRESENTED BY
ANN & ROGER PHILLIPS
FOUNDATION

23/24

Chris Graham Photo

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acknowledges that we are on
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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
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SPECIAL

Presented by
The Ann & Roger
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Saturday, June 1, 2024
7:30 PM
Holy Rosary Cathedral

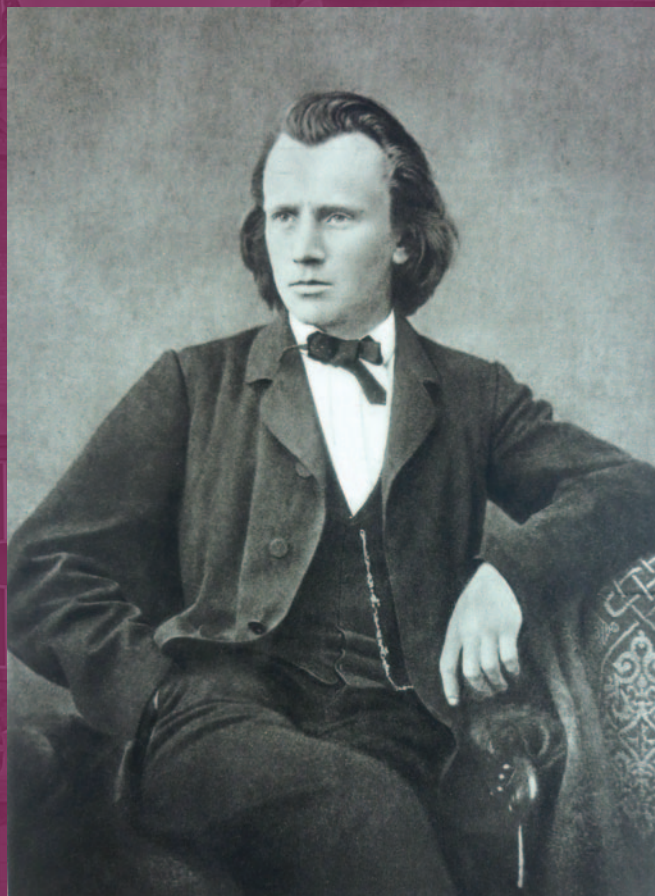
A German Requiem

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

PROGRAMME

BRAHMS, JOHANNES
(1833-1897)
*A German Requiem (Ein
deutsches Requiem), op. 45*

- I. Chorus: "Selig sind die
da Leid tragen"
- II. Chorus: "Denn alles
Fleisch es ist wie Gras"
- III. Solo & Chorus: "Herr,
lehre doch mich"
- IV. Chorus: "Wie lieblich
sind deine Wohnungen"
- V. Solo & Chorus: "Ihr habt
nun Traurigkeit"
- VI. Solo & Chorus: "Denn
wir haben hie"
- VII. Chorus: "Selig sind
die Toten"



Program Notes

Johannes Brahms was born into a musical family in Hamburg, where his father, Johann Jakob Brahms (1806-1872), sometimes spelled Bram or Brahmst, was a successful working musician. Although the Brahms family was decidedly middle-class, Brahms and his brother Fritz received musical training early on in life and both went on to pursue careers as musicians.

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).

In 1853 in Düsseldorf, Brahms met Robert (1810-1856) and Clara Schumann (1819-1896) on Joachim's endorsement. At the time, Robert Schumann had encountered many setbacks as well as successes in his multifaceted musical career of performing, composing, conducting, and writing about music. However, upon hearing Brahms' compositions, Schumann declared in *Neue Zeitschrift für Musik* ("New Journal for Music") that the twenty-year-old's budding career was "fated to give expression to the times in the highest and most ideal manner". Although Brahms' perfectionism and anxiety about the very public praise is well-documented, Schumann's subsequent mentorship did give him the confidence to start publishing works under his own name.

It is believed that Schumann's tragic death in a mental sanatorium in 1856 may have been an early source of inspiration for *Ein deutsches Requiem* ("A German Requiem"); however it was the loss of Brahms' mother Johanna in 1865 that marked the beginning of work on the piece. 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. Although raised in the Lutheran faith, Brahms was very private about his spiritual life.

When asked by conductor Karl Reinthaler (1822-1896) to include explicitly religious material in *Ein deutsches Requiem*, Brahms responded:

"As far as the text is concerned, I confess that I would gladly omit even the word German and instead use Human; also with my best knowledge and will I would dispense with passages like John 3:16. On the other hand, I have chosen one thing or another because I am a musician, because I needed it, and because with my venerable authors I can't delete or dispute anything. But I had better stop before I say too much".that time.

Written by Tamsin Lorraine Johnston



Regina Symphony Orchestra Musicians

Violin 1

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

Violin 2

Heng-Han Hou ✱ ◆
David Johnson •
Beatrice Hodgkins
David Hopkinson
Adrian Casas
Colin Wrubleski

Viola

Jonathan Ward ✱ ◆
Megan Zak •
Jonathan Achtzehner
Margaret Carey
Geena Salway

Cello

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

Bass

Eric Timperman ✱ ◆
Curtis Scheschuk •

Flute

Marie-Noelle Berthelet ✱ ◆
Tara Semple, •
Marie-Veronique Bourque
David Popoff

Oboe

Tamsin Johnston ✱ ◆
Wing Lok Soo •

Clarinet

Hyon Suk Kim ✱ ◆
Vanessa Klassen •

Bassoon

Kristy Tucker, ✱ ◆
Jennifer Tenford, •

Horn

Richard Burdick ✱ ◆
Alison Cushway •
Arlene Shiplett
Wendy Stenger
Sharla Benoit

Trumpet

Miles Newman ✱ ◆
Natalie Fuller •
Lyle Buddecke

Trombone

David Dick ◆
Erik Larson •
Jeremy Drotar

Tuba

Mark Preece ◆

Timpani

Tristan Holleufer ◆

Harp

Samantha Spurrier ◆



GORDON GERRARD, MUSIC DIRECTOR & CONDUCTOR

Conductor Gordon Gerrard is among the exciting new generation of music directors demonstrating new visions for orchestral leadership in Canada. Currently in his 8th season leading the Regina Symphony Orchestra, Gordon has distinguished himself as a leader in innovative and inclusionary programming. Trained first as a pianist and subsequently as a specialist in operatic repertoire, he brings a fresh perspective to the podium that endears him to audiences and musicians alike. After an international search, Gordon was appointed Music Director of the Regina Symphony Orchestra where he has taken bold steps reimagining the orchestra's programming, including its Forward Currents Festival dedicated to social change and community engagement.



EMMA JOHNSON SOPRANO

Soprano Emma Johnson obtained her Master of Music from the University of Manitoba under the tutelage of Monica Huisman. A featured soloist with symphony orchestras across Canada, Emma has established herself as a versatile performer in the opera, oratorio, and art song repertoire.

Emma has performed for Saskatchewan audiences in productions with Saskatoon Opera and the Saskatoon Symphony Orchestra. Recent highlights include excerpts from Handel's Messiah with Ablaze Vocal Arts Ensemble as well as a solo recital for Saskatoon Opera's Summer Proms Series.

Emma has been the recipient of numerous awards and had the privilege of representing Saskatchewan at the National Music Festival of Canada where she received first place in voice, followed by the Grand Award. Emma was recognized for her achievements in the CBC's 30 Hot Canadian Classical Musicians Under 30 list in 2020.

Emma is thrilled to make her hometown debut with the Regina Symphony Orchestra in Johannes Brahms beloved Ein Deutsches Requiem.



MICAH SCHROEDER, BARITONE

The Canadian baritone appears at the Vancouver Opera, Opera Idaho, Highlands Opera Studio, Banff Center, Aspen Opera Center, Saskatoon Opera or the Grain Theatre with roles such as Schaunard, Don Giovanni, Figaro in Barber of Seville, Harlekin in Ariadne auf Naxos, Sprecher in Zauberflöte, as well as various roles in contemporary operas. He also collaborates with the Vancouver Symphony Orchestra, the Victoria Newcombe Orchestra and the Kamloops Symphony.



ABLAZE VOCAL ARTS ENSEMBLE - COMBINED CHOIR:

Soprano

Jaimie Atkins
Tanya Bergen
Kim Braaten
Ehren Gadzella
Kendra Leier
Valerie Neison
Jennifer Nielsen
Carol Schick
Charlyn Syrota
Joyce Walters

Alto

Lauren Bradshaw
Dorianna Holowachuk
Angela Krieger
Michelle McConkey
Michelle O'Keefe
Evanne Wilhelm
Melissa Wood
Mika Riglin
Erin Weir

Tenor

Brenda Bonderud
Gary Coghill
Marion Federko
Webster Fox
Vincent Houghtaling
Denise Lindenbach
André Magnan
Bob Nicholls
Bruno Sahut

Bass

Geoffrey Allan
Drew Fox
Steven Greve
Neil Henneberg
Arthur Jack
David Loewen
Ryan Riopay
David Yaranon

Rehearsal Accompanist: Lee Stubbe

ABLAZE VOCAL ARTS ENSEMBLE

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. This choir—assembled for Brahms' Requiem—combines members from Ablaze Vocal Arts Ensemble, the non-auditioned division of Ablaze VAE, Ignite Chamber Choir, the auditioned division of Ablaze VAE, and alumni from both divisions. 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.

DORIANNA HOLOWACHUK, CHOIR ARTISTIC DIRECTOR

Dorianna Holowachuk is the founder and Artistic Director of Regina's newest choir, Ablaze Vocal Arts Ensemble. In her over 20 years of choral singing experience, Dorianna has sung in numerous choirs, including the 2010 and 2014 National Youth Choir of Canada. Dorianna finds joy in choral projects that encourage community building, and makes a deliberate effort to program works based on their artistic whole; drawing inspiration equally from the poetic text and the musical language. Dorianna is an active member of Regina's music community as a singer, teacher, and choral conductor. She is the Director of Music at St. Paul's Anglican Cathedral where she enjoys fostering community through her work in the music ministry. Dorianna holds a Master of Music degree in Music Education from the University of Cincinnati College-Conservatory of Music, a Bachelor of Music Education degree and a Bachelor of Music degree from the University of Regina.

German	Translation
1. Selig sind, die da Leid tragen, denn sie sollen getröstet werden. Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben	Blessed are they that mourn, for they shall be comforted. They who sow in tears, shall reap in joy. Go forth and cry, bearing precious seed, and come with joy bearing their sheaves
2. Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. So seid nun geduldig, lieben Bruder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig daruber, bis er empfahe den Morgenregen und Abendregen. Aber des Herrn Wort bleibet in Ewigkeit. Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen	For all flesh is as grass, and the glory of man like flowers. The grass withers and the flower falls. Therefore be patient, dear brothers, for the coming of the Lord. Behold, the husbandman waits for the delicious fruits of the earth and is patient for it, until he receives the morning rain and evening rain. But the word of the Lord endures for eternity. The redeemed of the Lord will come again, and come to Zion with a shout; eternal joy shall be upon her head; They shall take joy and gladness, and sorrow and sighing must depart
3. Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich. Der Gerechten Seelen sind in Gottes Hand und keine Qual ruhret sie an	Lord, teach me That I must have an end, And my life has a purpose, and I must accept this. Behold, my days are as a handbreadth before Thee, and my life is as nothing before Thee. Alas, as nothing are all men, but so sure the living. They are therefore like a shadow, and go about vainly in disquiet; they collect riches, and do not know who will receive them. Now, Lord, how can I console myself? My hope is in Thee. The righteous souls are in God's hand and no torment shall stir them

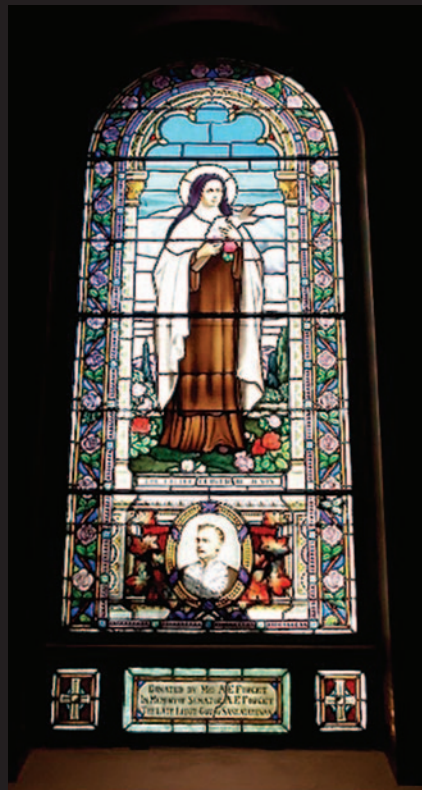
German	Translation
5. Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen. Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden. Ich will euch trösten, wie Einen seine Mutter tröstet	You now have sorrow; but I shall see you again and your heart shall rejoice and your joy no one shall take from you. Behold me: I have had for a little time toil and torment, and now have found great consolation. I will console you, as one is consoled by his mother
6. Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir. Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg? Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen	For we have here no continuing city, but we seek the future. Behold, I show you a mystery: We shall not all sleep, but we all shall be changed and suddenly, in a moment, at the sound of the last trombone. For the trombone shall sound, and the dead shall be raised incorruptible, and we shall be changed. Then shall be fulfilled The word that is written: Death is swallowed up in victory. O Death, where is thy sting? O Hell, where is thy victory? Lord, Thou art worthy to receive all praise, honor, and glory, for Thou hast created all things, and through Thy will they have been and are created
7. Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach	Blessed are the dead that die in the Lord from henceforth. Yea, saith the spirit, that they rest from their labors, and their works shall follow them

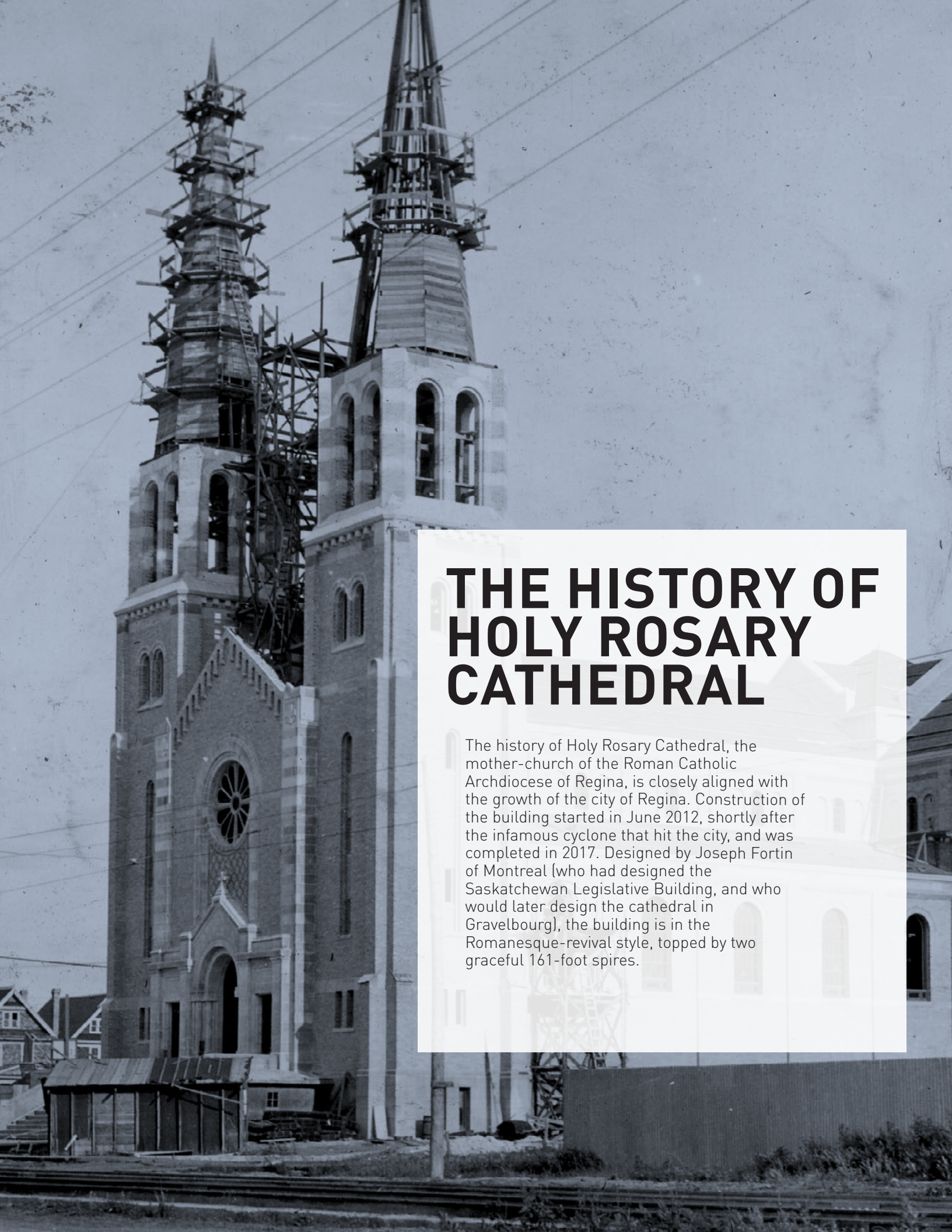
THE STAINED-GLASS WINDOWS AT HOLY ROSARY CATHEDRAL



The windows at Holy Rosary Cathedral are among the best features of the building. There are 33 of them, designed by Andre Rault of Rennes, France, and installed in 1949 by Paul Hanley of Burns-Hanley. Prominent pieces are the large Rose Window facing 13th avenue, which can now be seen only from the outside, and the two smaller ones on either side at the front of the church.

However, it is the first window next to the Tabernacle and facing west, that is of particular historical interest to our city and province. It is an image of St. Therese of Lisieux, donated in memory of the first Lieutenant-Governor of Saskatchewan, the Honorable Amedee Forget, by his widow Henriette. His image is visible in the lower part of the window.





THE HISTORY OF HOLY ROSARY CATHEDRAL

The history of Holy Rosary Cathedral, the mother-church of the Roman Catholic Archdiocese of Regina, is closely aligned with the growth of the city of Regina. Construction of the building started in June 2012, shortly after the infamous cyclone that hit the city, and was completed in 2017. Designed by Joseph Fortin of Montreal (who had designed the Saskatchewan Legislative Building, and who would later design the cathedral in Gravelbourg), the building is in the Romanesque-revival style, topped by two graceful 161-foot spires.

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Gordon Gerrard
Music Director

