



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

OVERTURE

Issue One
September To December

24/25

Chris Graham Photo

A person with their hair in a bun, wearing a light-colored jacket and dark pants, stands on a rocky ridge. They are looking out over a vast, hilly landscape under a warm, golden sunset sky. The hills are covered in sparse vegetation, and the overall scene is bathed in the warm light of the setting sun.

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[#ExploreSask](#)

Grasslands National Park

Upcoming Concerts & Key Dates

SEPTEMBER

September 21, 2024	Chamber at Government House	Ward & Dvořák	Explore on Page 13
September 28, 2024	Pops	Bowie!	Explore on Page 15
September 30	National Day for Truth and Reconciliation		

OCTOBER

October 10, 2024	Music on the Road: Weyburn	RSO Chamber Players	
October 14	Thanksgiving Day		
October 19, 2024	Classics	Pictures At An Exhibition	Explore on Page 16
October 26, 2024	Chamber at Government House	Haydn & Farrenc	Explore on Page 19

NOVEMBER

November 23, 2024	Classics	Listen Local	Explore on Page 20
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DECEMBER

December 3	First RSO concert in 1908		
December 6	Ira Gershwin is born in 1896		
December 7, 2024	Pops	RSO Christmas Special	Explore on Page 23
December 13	World Violin Day		
December 16	Ludwig van Beethoven is born in 1770		
December 19, 2024	Special	Handel's Messiah	Explore on Page 25

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
info@reginasymphony.com

For additional information and to subscribe or donate online, visit reginasymphony.com

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.

Welcome from the Music Director

Dear Friends,

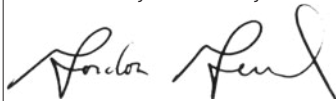
It's with great joy that I welcome you to our new season, filled with musical discoveries, cherished classics, and the unique experiences that only live performances can offer. Whether you're a longtime subscriber or joining us for the first time, your presence here is what makes our concerts truly special.

This season, we're blending the familiar with the fresh, bringing you a lineup that spans centuries and continents. With towering masterpieces of Beethoven and Dvorak and exciting new works by contemporary Canadian composers, the fun-forward vibe of our great Pops series, and an expanded return to Regina's cherished Darke Hall, this season has been hand-picked to create a journey through music that resonates with everyone. We'll be celebrating the talents of some incredible soloists and, of course, showcasing the remarkable skill and passion of our own orchestra members.

As your Music Director, I am continually inspired by the rich musical history of Regina and the enthusiasm of our community. Our performances this season are designed not just to entertain but to spark conversation, evoke emotion, and, hopefully, bring us all a little closer together. We're more than just an orchestra – we're a family, and I'm thrilled to have you with us as we embark on this musical adventure.

Thank you for your unwavering support of the Regina Symphony Orchestra. Let's make this season one to remember!

Yours very sincerely,



Gordon Gerrard
Music Director

Chris Graham Photo





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.

GIVE THE GIFT OF MUSIC



Share the magic of the RSO with a gift certificate, tickets to an upcoming concert or a donation in honour of that special someone.



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

TICKETS & INFO
reginasymphony.com



SCAN TO BOOK



Welcome from the Executive Director

It's an incredible honour to be stepping into the role of Executive Director to begin the RSO's 24/25 season. Returning home to Saskatchewan to lead such an esteemed institution is something I've always dreamed of doing, and my time thus far has been one of the highest points of my life. I want to express my deepest gratitude to the many stakeholders who made this possible – our shared vision is one which champions the magic and power of live orchestral music which resonates deeply with Regina's palate of unique tastes and cultures. The music scene in Regina is truly something to be proud of, and I'm thrilled to be on team RSO.

This season is going to be something special. From timeless classical masterpieces, to smashing pops, bespoke intimate performances, holiday shows, and concerts throughout the Regina community and beyond, we've got an incredible lineup of shows/concerts/outings (take your pick!) that's set to captivate and inspire!

Looking ahead, I'm excited about what the future holds. We're exploring new ideas, new collaborations, and new ways to bring the magic of orchestral music to you. Every concert is a chance to witness something unforgettable, whether it's experiencing the nostalgic melodies you love, or the exhilarating experience of hearing something new for the first time.

Your commitment and generosity are the lifeblood of the RSO, and there are so many meaningful ways to be involved. Whether you've been with us for years or are just joining our journey, we're glad you're on team RSO. If music matters to you, you're in the right place!

The season ahead is filled with promise and adventure, and I can't wait to share it with you.

See you at the RSO.

Sincerely,

A handwritten signature in dark ink, reading "Samuel Deason".

Samuel Deason
Executive Director



BEYOND THE

SCORE

Why are we constantly reminded support local musicians, artists, and businesses? This refrain plays on a continuous loop for good reason: supporting local sounds great and feels great. We never regret getting off our couch to come out in support of hometown talent.

Local artists and organizations have never faced stiffer competition from recording artists, touring bands, social media, or the aforementioned couch, so the need for an increased effort to ensure the viability of their work seems obvious.

Seeing friends and neighbours at a live event featuring musicians from the community is deeply fulfilling in a different way from the experience of taking in high-gloss, world-class acts that trek from city to city. Community pride naturally brings people together. While art is capable of being political, enjoying live music in the midst of others is a bit like going to the public library: it's non-partisan.

Performers and creators are unable to work in a vacuum, and almost always reflect the world around them in their art. Saskatchewan composers, for example, often portray the wide-open landscape of the Prairies in their music, or tell a musical story that has its basis in local culture. Finding a deeper meaning in the



music is not limited to the composer and musicians performing the work; it resonates with a local audience by including the community as an integral part of the performance.

While recordings have increased music's popularity throughout the world, they have been highly disruptive for artists and organizations through introducing replicability and classical music on demand. It is invariably emphasized that live music is a far superior experience. Classical music performed by an orchestra is fully acoustic, and the dynamic range of the performance can transform from incredibly soft to shockingly loud in an instant. In fact, it is the expressive scope of volume that takes us on a journey of processing thoughts and feelings.

It turns out that science agrees that live music truly is better. The amygdala, a structure in our brains that is responsible for strong emotions, especially anxiety and fear, is responsive to music in a positive way. Although recorded music can still produce a muted effect, live music is highly beneficial in activating the amygdala and its neural neighbours to achieve a soothed and buoyant mood. It's thought that increasing the frequency of listening to live music may even have a long-term effect on mental health as the amygdala can generate better resilience. Other brain structures, such as the hippocampus, which is involved in learning and curiosity, may also be activated as wonderful live music experiences start to add up and become a regular part of daily life.

Written by Tamsin Lorraine Johnston

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RMC REGINA MUSICAL CLUB

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.

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Regina Symphony Orchestra Musicians

Violin 1

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

Violin 2

Heng-Han Hou ✱ ✱
David Johnson •
David Hopkinson
Adrian Casas
Colin Wrubleski
Solveig Hovdestad
Lee Martel
Rocio Luna Perez
Amy Brown
Colleen Grubb

Viola

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

Cello

Simon Fryer ✱ ✱
Amelia Borton •
Catherine Folstad
Karla Hillis
Alaina Majewski

Bass

Eric Timperman ✱ ✱
Curtis Scheschuk •
Evan Stewart
Brent Gelsinger

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 Stenger
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 ✱
Andrea Ulriksen •
Brennan Kowalski
Steve Leidal
Hannah Wildman

Harp

Samantha Spurrier ✱

Keyboard

Christopher Kayler ✱

✱ Regina Symphony Chamber Player ✱ Principal • Assistant Principal



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Goldberg Variations

ANGELA HEWITT

April 15, 2025 | 7:30pm



FAZIOLI

cecilianchamberseries.ca

CHAMBER AT GOVERNMENT HOUSE

Saturday, September 21, 2024
2 PM & 7:30 PM
Henry Newlands Ballroom
Government House
4607 Dewdney Avenue

Ward & Dvořák

Featuring The Regina
Symphony Chamber Players

PROGRAMME

POULENC Sextet for Piano
and Winds

I. Allegro vivace: Très vite et
emporté

II. Divertissement: Andantino

III. Finale: Subito très lent

WARD Silence Cabin Suite

I. The Gully

II. The Cabin

III. The Storm

IV. The Campfire

INTERMISSION

DVOŘÁK Piano Quintet No. 2,
op. 81

I. Allegro, ma non tanto

II. Dumka: Andante con moto

III. Scherzo (Furiant): Molto
vivace

IV. Finale: Allegro



Scan to view the
online program



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Bowie!



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POPS

Saturday, September
28 2024
7:30 PM Concert
Conexus Arts Centre
200 Lakeshore Drive

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



MEET THE ARTISTS

Jean Meilleur - Lead Vocals
Kathryn Rose - Vocals
Katalin Kiss - Vocals
Dave Dunlop - Guitar
Mitch Tyler - Bass
John Regan - Piano
Jeff Christmas - Drums
Aaron Macdonald - Saxes



Scan to view the
online program

CLASSICS

Concert Presented
by Rod McDonald
& Family

Saturday, October 19, 2024
6:45 PM Pre Show Chat with
Christian Robinson & Gordon
Gerrard
7:30 PM Concert
9:00 PM Standing Ovation
Post Show Reception
Presented by Conexus Arts
Centre

Pictures at an Exhibition

Gordon Gerrard, conductor
Stéphane Tétéreault, cello

PROGRAMME

TOVEY *Urban Runway*

DVOŘÁK *Cello Concerto in B
minor*

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

INTERMISSION

MUSSORGSKY *Pictures at an
Exhibition (arr. Maurice Ravel)*
Promenade

1. *Gnomus (The Gnome)*
Promenade
2. *The Old Castle*
Promenade
3. *Tuileries (Children's Quarrel
after Games)*
4. *Bydlo (Cattle)*
Promenade
5. *Ballet of the Chicks in Their
Shells*
6. *"Samuel" Goldenberg and
"Schmuyle"*
Promenade
7. *Limoges (The market. The
Great News)*
8. *Catacombs*
*Cum mortuis in lingua mortua
(With the Dead in a Dead
Language)*
9. *The Hut on Fowl's Legs (Baba
Yaga)*
10. *The Great Gate of Kiev*



Stéphane has garnered great praise from the world's leading music critics: "Tétéreault's disc charmed me from the off; this is just pure, lyrical, unadulterated playing of the highest order, with a maturity that belies his 22 years... I can't wait to hear more from him." (Charlotte Gardner, Gramophone). Stéphane was a student of the late cellist and conductor Yuli Turovsky for more than 10 years. He holds a master's degree in Music Performance from the University of Montreal. Stéphane plays the 1707 "Countess of Stainlein, Ex-Paganini" Stradivarius cello, on generous loan by Mrs. Sophie Desmarais.



Scan to view the
online program





PROGRAM NOTES

Urban Runway, composed in 2016 by British composer Bramwell Tovey (1953-2022), was co-commissioned by the New York Philharmonic and the Los Angeles Philharmonic orchestras. Tovey described the origin of his work as follows:

The concept for *Urban Runway* grew out of an amusing conversation with friends concerning the colourful idiosyncrasies of those who offer their patronage to the fashion houses on 5th Avenue in New York or Rodeo Drive in Los Angeles. New clothes, even those unseen inside designer shopping bags, appear to influence the gait of shoppers as they strut along the sidewalk. With a little imagination the listener might care to speculate on the characters depicted in the music. Based upon a simple ostinato figure housed in a cakewalk rhythm, the score is laced with jazz and minimalist flavours. A flugel horn and marimba introduce distinctive elements, and perhaps characteristically, the violas take a moment to remind us of the benefits of the 'pre-owned' grunge look...

More than a century before Tovey's musical commentary on fashion, jazz, and decadence, Antonin Dvořák (1841-1904) arrived in the United States. He was famously influenced by American folk music, African-American spirituals, and wide open grasslands, which led to the composition in 1893 of Symphony No. 9 "From the New World" and String Quartet in F Major Op. 96 "American".

His Cello Concerto in B Minor Op. 104 was written in 1894 in New York after the composer heard the famed American cellist Victor Herbert (1859-1924) perform one of his own compositions. Particularly impressed by Herbert's use of

the cello's high range, and its ability to be heard above the orchestra, Dvořák wrote the solo cello part in the instrument's high register. He then departed further from tradition by including low brass in the orchestral accompaniment.

The original inspiration for *Pictures at an Exhibition* by Modest Mussorgsky (1839-1881) came from a series of now-lost pictures by artist and designer Viktor Hartmann (1834-1873). Mussorgsky enjoyed a friendship and a lively artistic exchange with Hartmann until his sudden death in 1873, which troubled the composer deeply. Despite his grief at the loss of a friend and colleague, *Pictures at an Exhibition* was written in only three weeks, during June of 1874. Updating a friend on the progress of the work, Mussorgsky breathlessly exclaimed — "Ideas, melodies, come to me of their own accord. Like roast pigeons in the story, I gorge and gorge and over-eat myself. I can hardly manage to put it all down on paper fast enough." The music is famously representational of Russian folk tropes, such as the movement titled "Baba Yaga: The Hut on Fowl's Legs", and contains many evocative musical moments.

While the work's reception among Mussorgsky's fans was overwhelmingly positive and enthusiastic, many of the composer's colleagues were uncomfortable with the novelty of *Pictures at an Exhibition*. This worsened Mussorgsky's insecurities, and the work was not published until 1886 by Nikolay Rimsky-Korsakov (1844-1908), five years following Mussorgsky's death. The version that will be performed on this program is the well-known orchestral adaptation, created in 1922 by composer Maurice Ravel (1875-1937).

Program Notes by Tamsin Lorraine Johnston

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.

MUSICIANS LIST

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

Free Library Concert Series

Presented by Dr Roberta McKay & Elmer Brenner

The Free Library Concert Series audience continues to grow with each performance and each season. This long running partnership with the Regina Public Library (RPL) and the Regina Symphony (RSO) offers free music programming at a library branch on a Sunday afternoon, and two weekday evenings.

The concerts will be performed by the Regina Symphony Chamber Players, our 12 principal musicians. Six different programs to enjoy!

Concert #1

- November 3 2 pm - Central Library, Mezzanine
- November 6 7:30 pm - George Bothwell Branch: Room GB2
- November 7 7:30 pm - Glen Elm Branch, Public Area

Concert #2

- December 1 2 pm - Central Library, Mezzanine
- December 4 7:30 pm - Sherwood Village Branch, Public Area
- December 5 7:30 pm - George Bothwell Branch: Room GB2

Concert #3

- January 12 2 pm - Central Library, Mezzanine
- January 15 7:30 pm - Sunrise Branch, Room: SU2
- January 16 7:30 pm - Regent Place Branch, Room: RP-1

Concert #4

- February 5 7:30 pm - Sherwood Village Branch, Public Area
- February 6 7:30 pm - George Bothwell Branch: Room GB2
- February 22 2 pm - Central Library, Mezzanine

Concert #5

- March 16 2 pm - Central Library, Mezzanine
- March 19 7:30 pm - Sunrise Branch, Room: SU2
- March 20 7:30 pm - Glen Elm Branch, Public Area



Concert #6

- May 18 2 pm - Central Library, Mezzanine
- May 21 7:30 pm - Albert Branch, Programming Room
- May 22 7:30 pm - Regent Place Branch, Room: RP-1

Explore more of our community work & learn how you can support it at reginasymphony.com/concerts/rso-in-the-community/

CHAMBER AT GOVERNMENT HOUSE

Saturday, October 26,
2024
2:PM to 3:30 PM
7:30 PM to 9:00 PM
Chamber at Government
House Series
Henry Newlands
Ballroom
Government House,
4607 Dewdney Avenue

Haydn & Farrenc

Featuring The Regina
Symphony Chamber Players

PROGRAMME

HAYDN *String Quartet in C
Major Op.20, no. 2*

I. Moderato

*II. Capriccio. Adagio -
Cantabile*

III. Minuet. Allegretto - Trio

*IV. Fuga a quattro soggetti.
Allegro*

RÖNTGEN *Trio for Flute, Oboe
and Bassoon*

I. Allegretto con spirito

*II. Poco andante, quasi una
fantasia*

*III. Allegretto - Più mosso e
scherzando - Più animato -
Coda*

INTERMISSION

FARRENC *Nonet op. 38*

I. Adagio - Allegro

II. Andante con moto

III. Scherzo. Vivace

IV. Adagio - Allegro



Scan to view the
online program

CLASSICS

Saturday, November
23, 2024
7:30 PM Concert
9:00 PM Standing
Ovation Post Show
Conexus Arts Centre

6:45 PM Pre Show Chat
with Gordon Gerrard
Reception Presented
by Conexus Arts
Centre

Listen Local

Gordon Gerrard, conductor
Christian Robinson, violin
South Saskatchewan Youth
Orchestra

PROGRAMME

TCHAIKOVSKY *Capriccio
italien, op.45*

**MOUSSA "Adrano" Violin
Concerto**
I. circa 48 - Piu mosso circa 58
II. Cadenza - seza misura
III. circa 96
IV. Epilogue - circa 48

INTERMISSION

DVOŘÁK *The Wood Dove,
op.110*

SCHUMANN *Symphony No.3 in
E-flat major, op.97 (Rhenish)*
I. Lebhaft
II. Scherzo: Sehr mässig
III. Nicht schnell
IV. Feierlich
V. Lebhaft

ABOUT THE ARTISTS

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



Scan to view the
online program

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.





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.

PROGRAMME NOTES

The virtuosic orchestral fantasy *Capriccio Italien* by Pyotr Illych Tchaikovsky (1840-1893) is the musical equivalent of rediscovering purpose and inspiration following a holiday that renews the soul. In 1877, Tchaikovsky married Antonina Milyukova (1848-1917); by 1879 it was abundantly clear that their union was disastrously ill-fated. Shortly thereafter, the composer and his brother Modest took a vacation to Rome, where the sounds, colours, and architecture captured Tchaikovsky's imagination. The American conductor JoAnn Falletta (b. 1954) says the following about *Capriccio Italien*:

We are hearing [a] foreigners' views of Italy. [...] *Capriccio Italien* has great power even though it's practically a Pops piece. [Tchaikovsky] brings [the instruments] to their limit in the most thrilling fashion. He has a gift for mixing families of instruments just right, like *cantabile* strings along with mighty brass. I hear the ballet element in everything Tchaikovsky writes, in his sense of rhythm. You can practically dance to [this score]!

Concerto for violin and orchestra "Adrano" was written in 2019 by Canadian composer Samy Moussa (b. 1984). Premiered the same year by the Montréal Symphony Orchestra featuring concertmaster Andrew Wan as the soloist, it is a work that is

steeped in legend and history, as well as the composer's own experiences and memories of time spent in the Sicilian coastal town of Adrano.

Adrano is an ancient city, dating from 400 B.C.E. Originally named for Adranus, a god of fire believed to live beneath Mt. Etna, the town was referred to as 'Hadranum' during the Romans' occupation of the area. Later, Adrano and its environs were under Arabic rule followed by various European powers until modern times. Although the concerto is only fifteen minutes in length, it tells a story of timelessness and mysticism.

Unlike a fantasia, or fantasy, which has its roots in improvisation, a symphonic poem tells a story through music, often using a literary work as its basis. The Wood Dove by Antonin Dvořák (1841-1904) is the fourth symphonic poem in a cycle of five orchestral works written toward the end of the composer's life. Each work in the cycle takes its inspiration from the ballad collection *Kytice z pověstí národních* ("A Bouquet of Folk Legends") by Czech poet Karel Jaromír Erben (1811-1870). The Wood Dove tells a tragic tale through four musical scenes of a woman who poisoned her husband to death and then married someone new. Every day, a little dove landed on her first husband's grave to sing a sad song. Driven mad with guilt, the woman eventually takes her own life.

Symphony No. 3 in Eb Major, Op. 97 "Rhenish" is an artistic triumph depicting a very happy period in the life of the famously troubled composer Robert Schumann (1810-1856). Following an unusual form of five movements, instead of the customary four-movement symphonic structure, Symphony No. 3 has a great deal in common with Symphony No. 6 "Pastoral" by Ludwig van Beethoven (1770-1827). Both works capture the beauty of the natural world and the sweet surge of emotion so often experienced in bucolic settings.

Program Notes by Tamsin Lorraine Johnston



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Belle Plaine, band
Melanie Berglund, vocals & guitar
Jeremy Sauer, piano
Bryn Besse, guitar
Curtis Scheschuk, bass
Jeffery Romanyk, drums

ABOUT THE ARTISTS

BELLE PLAINE, BAND

There's a feeling on the Prairies in winter, looking out the window of your house or truck and watching the brightest of winter sunshine bounce across the snowy white fields. It's contemplative, and feels like an AM radio in the 70s if you can ignore the 21st century happening around you. Regina singer-songwriter Belle Plaine sees the world she lives in as it is, and adds layers of tenderness and mercy through her evocative, plaintive, and soulful vocal style.



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CHRISTMAS

Handel's Messiah

Gordon Gerrard, conductor
Regina Philharmonic Chorus
Lara Ciekiewicz, soprano
Stephanie Tritchew, mezzo soprano
Lawrence Wiliford, tenor
Neil Craighead, bass baritone

PROGRAMME

HANDEL *Messiah*, HWV 56

Part I:

Sinfonia: Gave – Allegro moderato

Comfort ye, comfort ye my people

Ev'ry valley shall be exalted

And the glory of the Lord

Thus saith the Lord

But who may abide

And He shall purify

Behold, a virgin shall conceive

O though that tellest

For behold

The people who walked in darkness

For unto us a child is born

Pifa

There were shepherds

And, lo, the angel of the Lord

And the angel said unto them

And suddenly there was

Glory to God in the highest

Rejoice greatly

Then shall the eyes of the blind

He shall feed his flock

His yoke is easy

INTERMISSION

Part II:

Behold the Lamb of God

And with His stripes are healed

All we like sheep

All they that see Him

He trusted in God

Thy rebuke hath broken his

Heart

Behold and see

He was cut off

But thou didst not leave

Lift up your heads, O ye gates

How beautiful are the feet

Why do the nations

Let us break their bonds

asunder

He that dwelleth in heaven

Thou shalt break them

Hallelujah

Part III

I know that my Redeemer liveth

Since by man came death

Behold, I tell you a mystery

The trumpet shall sound

Worthy is the Lamb

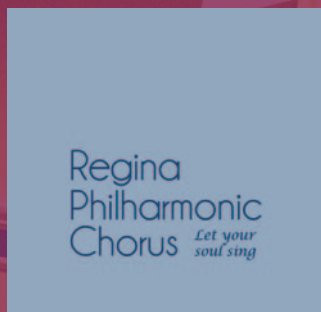
Amen



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ABOUT THE ARTISTS

REGINA PHILHARMONIC CHORUS



Since its inception in 1972, the Regina Philharmonic Chorus (RPC) has grown to become one of the outstanding community choruses in Canada. We are excited to be celebrating our 51st season.

RPC's repertoire ranges from Renaissance to contemporary, and concerts are often accompanied by members of the Regina Symphony Orchestra (RSO). Popular performances have included Bach's *Magnificat*, Verdi's *Requiem*, Jenkins' *The Armed Man* and *Forrest's Requiem for the Living*. The RPC promotes choral music in our community through activities which include local youth choirs and soloists joining our concerts. The RPC supports the community by presenting benefit concerts for local charities and concerts to residents of long-term care facilities through the *Concerts in Care* program. Through our *Healing Power of Music* program, we provide complimentary concert tickets to individuals facing challenging health issues.

EVANNE WILHELM, CHORUS ARTISTIC DIRECTOR



Evanne is the Director of Music at the Holy Rosary Cathedral of Regina, SK, where she co-ordinates, conducts, and brings together organists, cantors and a growing choir for weekly mass and liturgical celebrations. She is currently undertaking her Master of Music in choral conducting with Dr. Jennifer Lang at the University of Saskatchewan. She is the proud recipient of the University of Saskatchewan David L. Kaplan Scholarship and the USask Music Department Entrance Scholarship for the 2023-2024 academic year.

She is a proud wife, busy mother of two, and the eldest daughter of a close-knit and musical family. When not in music rehearsals, you will often find her with her family running between a hockey rink, basketball court, and dance studio!

Evanne Wilhelm was appointed Artistic Director of the Regina Philharmonic Chorus in 2023.

LARA CIEKIEWICZ, SOPRANO



Hailed for her "tour-de-force performance" (*Winnipeg Free Press*) in the title role of Manitoba Opera's *Susannah*, soprano Lara Ciekiewicz has established herself as a dynamic, intelligent, and moving singing-actress. Lara's 2023-24 season included appearances with Opera on the Avalon for the premiere of Laura Kaminsky's *February*, Royal Manitoba Theatre Centre and Citadel Theatre's *The Sound of Music*, as well as Micaëla in Manitoba Opera's *Carmen*. Next season sees Lara join the Rainbow Stage as Bird Woman in *Mary Poppins*, and in concert with the Winnipeg Symphony for Mahler's *Fourth Symphony*. Recent career highlights include Countess in *The Marriage of Figaro* with Fargo Moorhead Opera, Brahms' *Requiem* and Dvořák's *Te Deum* with the Winnipeg Symphony Orchestra, Lauretta in *Gianni Schicchi* and Suor Genovieffa in *Suor Angelica* with Pacific Opera Victoria, Elle in Manitoba Opera's *La voix humaine*, Tatyana in Calgary Opera's *Eugene Onegin* and the title role in Pacific Opera Victoria's *Jenůfa*.

**STEPHANIE TRITCHEW,
MEZZO SOPRANO**

Canadian mezzo soprano Stephanie Tritchew is a rising singer, at home in the realms of both contemporary and standard repertoire. She has performed leading roles with Vancouver Opera, Edmonton Opera, Calgary Opera, and Opera Kelowna in addition to her appearances on a variety of concert stages across Canada.

The 23/24 season saw Stephanie as Dorabella in Opera Kelowna's production of *Così fan tutte*, as Zweite Dame in *Die Zauberflöte* with Vancouver Opera, as the Alto Soloist in Mozart's *Requiem* with Kamloops Symphony, and in a self-produced recital called *The Longing Project* which featured contemporary works by female composers including two world premiere commissions.

Stephanie is very excited to return to the Regina Symphony Orchestra as the Alto Soloist in Handel's *Messiah*.

**LAWRENCE WILIFORD,
TENOR**

Lauded for his luminous projection, lyrical sensitivity, and brilliant coloratura, Tenor Lawrence Wiliford is highly sought-after for his performances in both concert and recital repertoire. In the 2023-2024 season, Mr. Wiliford appeared as the tenor soloist in Handel's *Messiah* with the National Arts Centre Orchestra, Toronto Korean Canadian Choir, and the Calvin Oratorio Society. He also joined Apollo's Fire for Bach's *Easter Oratorio*, and returned to the Hamilton Philharmonic for Beethoven's Symphony No. 9 which he will reprise with Orchestre Symphonique de Québec next season. Additional future engagements include *Messiah* with the Regina Symphony and the Richard Eaton Singers. Recent highlights include performances of Beethoven's Symphony No. 9 with the Vancouver Symphony Orchestra, Mozart's *Requiem* with the Calgary Philharmonic, *Messiah* with the Houston Symphony, and Britten's *Serenade for Tenor, Horn and Strings* with Hamilton Philharmonic. In addition to his performing schedule, Mr. Wiliford is co-artistic director of the Canadian Art Song Project.

**NEIL CRAIGHEAD, BASS
BARITONE**

Neil Craighead has been celebrated on opera and concert stages in diverse repertoire from Puccini to Somers. This coming season sees Neil's returns to Calgary Opera for Mozart's *Don Giovanni* as Masetto and the Commendatore, and Vancouver Opera, reprising the role of Minskman for their production of Dove's *Flight*. His 2023-24 season saw appearances with Vancouver Opera (Sarastro in *Die Zauberflöte*), Pacific Opera Victoria (Tripaldi in Golljov's *Aindamaar*), and Vancouver Bach Choir for Bach's *St. John Passion*. In 2022-23, Neil joined Pacific Opera Victoria for their new production of *Carmen*, Vancouver Opera for Britten's *A Midsummer Night's Dream*, and the Vancouver Bach Choir for Beethoven's *Missa Solemnis*. Other highlights from past seasons include Don Alfonso in *Così fan tutte* (Edmonton Opera), Colline in *La bohème* (Calgary Opera, Vancouver Opera, Canadian Opera Company), Handel's *Messiah* (Orchestre Classique de Montréal, Vancouver Bach Choir, Winnipeg Symphony), Mozart's *Requiem* (Vancouver Bach Choir).

PROGRAM NOTES

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 Notes by Tamsin Lorraine Johnston





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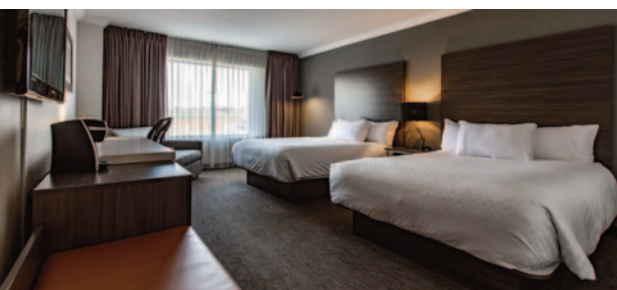
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