



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

OVERTURE

Issue Two
January To April

24/25

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FEATURING THE MUSICIANS OF THE REGINA SYMPHONY ORCHESTRA
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Upcoming Concerts & Key Dates

JANUARY

January 25 January 27	New Year, New Music Mozart's Birthday	Government House	Explore on page 11
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FEBRUARY

February 15 February 17	With Love: Schubert & Ravel Family Day	Government House	Explore on page 13
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MARCH

March 1 March 8 March 8 March 22	Milatz Plays Mozart International Women's Day Beethoven's Fourth Symphony Queens of Rock and Soul	Darke Hall Conexus Arts Centre Conexus Arts Centre	Explore on page 15 Explore on page 19 Explore on page 23
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APRIL

April 5 April 12 April 18	Bach to the Future Spring Frolic Good Friday	Darke Hall Government House	Explore on page 25 Explore on page 29
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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.

For additional information and to subscribe or donate online, visit reginasymphony.com
(306) 586-9555 | info@reginasymphony.com
9AM - 4:30PM Monday to Friday
2424 College Avenue Regina, SK S4P 1C8

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.

Message from the Music Director

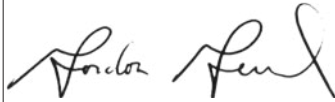
Dear Friends,

Somehow, a new year is suddenly here again! As always, I hope that your year ahead will be a meaningful one and that the Regina Symphony Orchestra remains a part of your extraordinary journey.

There is a lot on offer over the coming months at the RSO—from Franz Schubert to Missy Mazzoli—but we strive to offer you something that's greater than just a series of concerts; I like to think of it as a journey of discovery. We'll explore the vast emotional landscape of music, from the depths of winter's introspection to the vibrant awakening of spring. We'll amplify the groundbreaking women who shape the world of music, and we'll connect with each other through the shared language of sound. We celebrate our return to Darke Hall, Regina's newest (and oldest!) pride and joy, and as always, we return to Government House to offer you the intimate experience of the Regina Symphony Chamber Players.

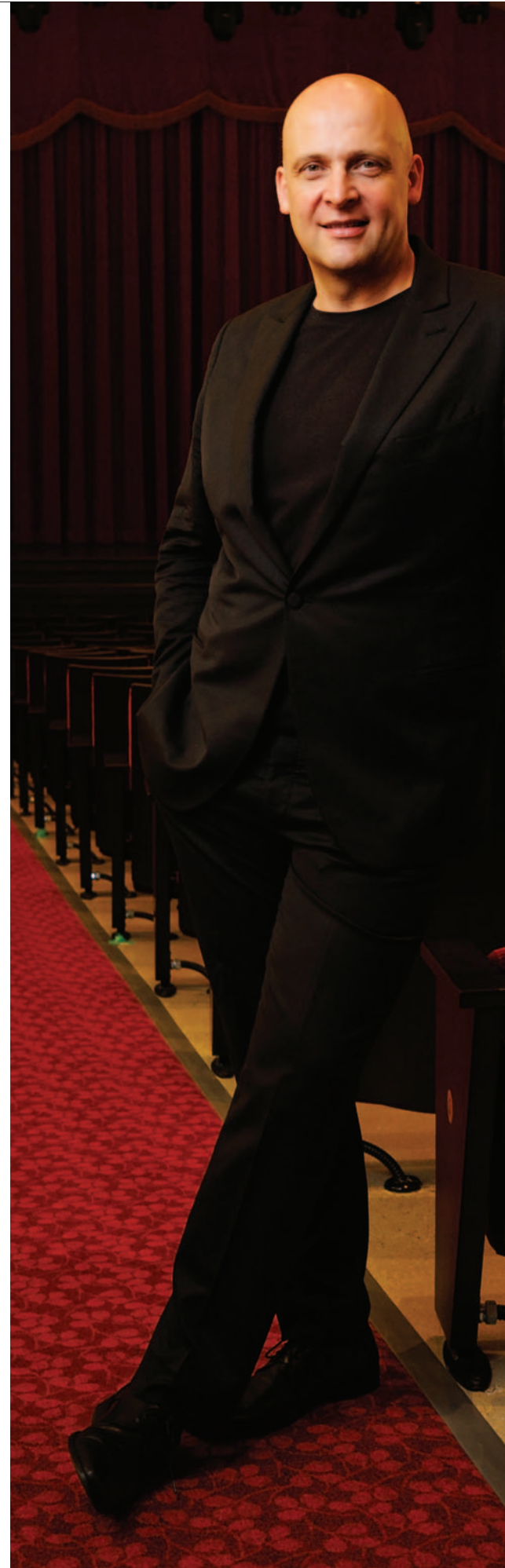
Whether you find yourself lost in the intricate beauty of a cantata of J. S. Bach or swept away by the unchecked enthusiasm of Beethoven's most joyful symphony, the RSO is here to offer you a sanctuary—a place to recharge and reconnect.

I'm glad you're here with us.



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.

Regina Symphony Orchestra Musicians

Violin 1

Christian Robinson,
Concertmaster ★
Carmen Constantinescu, Assistant
Concertmaster ★
Rudolf Sternadel
Elizabeth Stirr
Katie Gannon
Maria Guidos-Albert
Carmelle Pretzlaw
Jeremy Buzash
Karley Parovsky
Heather Stewart
David Hopkinson
Colleen Grubb
Samantha Leech
Lee Martel

Violin 2

Heng-Han Hou ★ ◆
David Johnson •
Beatrice Hodgkins
(on leave for 2024-25)
Wagner Barbosa
Zelda Faulkes
Adrian Casas
Amy Brown
Solveig Hovdestad
Kimia Khavaninzade
Eugene Krasitsky
Zihan Xu
Julia Gran

Viola

Jonathan Ward ★ ◆
Megan Zak •
Jonathan Achtzehner
Erin Hillis
Geena Salway
Eleanor Hector
Colin Wrubleski
Katherine Achtzehner

Cello

Simon Fryer ★ ◆
Amelia Borton •
Catherine Folstad
Jonathan Craig-Penner
Karla Hillis
Alaina Majewski
Carlos Gutierrez
Arden Meng

Bass

Eric Timperman ★ ◆
Curtis Scheschuk •
Evan Stewart
Brent Gelsinger
Gian-Carlo Petrovitch
Zoe Saladana

Flute

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

Oboe

Tamsin Johnston ★ ◆
Wing Lok Soo •
Tyrell Hardlotte
Carl Hoffmeister
Leo Ziporyn
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
Graham MacDonald
Arlene Shiplett

Trumpet

Miles Newman ★ ◆
Natalie Fuller
(on leave for 2024-25)
Lyle Buddecke
Bradley Luna
Abby Nagel

Trombone

David Dick ◆
Erik Larson •
Jeremy Drotar •
Joel Lareau

Tuba

Mark Preece ◆

Timpani

Tristan Holleufer ◆

Percussion

Darcy Gingras ◆
Andrea Ulriksen •
Hannah Wildman
Steve Leidal
Jesse Lindskog

Harp

Samantha Spurrier ◆

Keyboard

Christopher Kayler ◆
Elena de Jager
Jennifer Voth



MESSAGE FROM THE EXECUTIVE DIRECTOR

A new year signals fresh beginnings, and at the Regina Symphony Orchestra, it also heralds new opportunities to celebrate the transformative power of music. Reflecting on the past months, I'm deeply moved by your unwavering support. Your generosity during our December matching campaign and record-breaking attendance at our performances demonstrate the profound role music plays in Regina, and in the lives of everyone it touches.

Music is more than entertainment—it's an essential thread in the fabric of who we are as Canadians. It connects us to our heritage, celebrates our diversity, and brings Canadians from all walks of life together. At the Regina Symphony Orchestra, music is at the heart of everything we do. Whether it's uniting thousands at Conexus Arts Centre, creating intimate experiences at Darke Hall and Government House, or reaching new audiences throughout Regina's libraries and schools, the RSO is a vital force in shaping our cultural identity and strengthening the bonds that unite our community.

As we continue this extraordinary season, let's reflect on why music matters. Music has the power to inspire, to connect, and to remind us of what we can achieve together. It fuels resilience, fosters belonging, and propels us toward a brighter, more vibrant future. Ultimately, music is not a luxury—it's a necessity.

Thank you for being an essential part of this journey. It's an honour to witness these moments with you, and I look forward to all the inspiration yet to come.

See you at the RSO,

Samuel Deason
Executive Director



BEYOND

THE SCORE

Women in Music

Women represent about half of all orchestral musicians in Canada, and music written by women is being increasingly featured on concert programs. But why don't we see more women on the podium?

About five percent of conductors working for orchestras are women; this statistic is proportionate to the number of women who are industrial welders and roofers. There is broad desire among musical organizations in Canada to see more women leading orchestras but the obstacles are formidable.

By limiting artistic leadership to one gender in the past, orchestras have missed out on other perspectives. A vision for an arts organization's future that is built on many experiences is one that prioritizes relevance, serving the community, and bringing new ideas as audiences grow and change. However, it takes courage to be among the first cohort to break the mold.

One pathway forward that has been successfully developed by the Toronto-based opera company Tapestry Opera is their Women in Musical Leadership Program. Collaborating with their partner organizations, Tapestry Opera has created a three-year mentorship program for six women to launch or advance their conducting careers. The program provides tools to its mentees based on two main ideas: up-and-coming conductors need time on the podium, and they need

to build relationships that will open doors to opportunities.

Many orchestras in Canada have joined the Women in Musical Leadership Program, including the Regina Symphony. One of the current challenges directors Jaime Martino and Michael Mori face is making sure their third-year apprentices are actually able to fulfill the mentorship requirements as their calendars fill quickly with engagements.

In Canada, we are fortunate to have a handful of pioneers who have transformed the musical landscape for the better, and have taken diverse paths to achieve their goals. Jeanne Lamon (1949-2021) led Toronto-based Baroque orchestra Tafelmusik from its fledgling years to international stature. Rosemary Thomson, whose expertise in opera and choral conducting has set her apart, has been a fixture in front of orchestras in Western Canada for 30 years. Barbara Hannigan's dazzling career as a soprano soloist and interpreter of contemporary music has metamorphosed into musical innovation that combines singing with conducting.

Saskatchewan's very own Tania Miller led the Victoria Symphony Orchestra for over a decade, and has recently taken the reins at the National Academy Orchestra in Hamilton, fostering the next generation of music professionals.

**Written by
Tamsin Lorraine Johnston**

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Music nurtures creativity, discipline, and passion in our children. Help secure the future of music education in our schools by using our quick and easy online tool to write to your MLA, the Minister of Education, and school board leaders. It only takes a few minutes to make a lasting impact. Let's ensure every child in Saskatchewan has the opportunity to experience the joy of music education!





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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.

RIVETINGMOMENTOUSCANADIAN



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www.reginamusicalclub.ca

CHAMBER AT GOVERNMENT HOUSE

NEW YEAR, NEW MUSIC

Featuring The Regina
Symphony Chamber Players

PROGRAMME

MOZETICH *Procession*

WOLFGANG *Low Agenda*

FUNG *Miniatures*

I. Floating

II. Light and Playful

III. Improvisation-
like.....Twirling, with a Sense
of Urgency

IV. A Piacere.....Moderato e
Semplice

MAZZOLI *Ecstatic Science*

BIMSTEIN *Casino*

I. EatDrinkGambleSex

II. The Fearful Things

III. Paradise Lost

Saturday, January 25, 2025

Henry Newlands Ballroom
Government House
4607 Dewdney Avenue

2:00 PM to 3:00 PM

7:30 PM to 8:30 PM

The concert is presented with
no intermission

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 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 their home base.

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.

Concert #3

- January 12, 2 pm Central Library
- January 15, 7:30 pm Sunrise Branch
- January 16, 7:30 pm Regent Place

Concert #4

- February 5, 7:30 pm Sherwood Village
- February 6, 7:30 pm George Bothwell
- February 9, 2 pm Central Library

Concert #5

- March 16, 2 pm Central Library
- March 19, 7:30 pm Sunrise Branch
- March 20, 7:30 pm Glen Elm Branch

Concert #6

- May 18, 2 pm Central Library
- May 21, 7:30 pm Albert Branch
- May 22, 7:30 pm Regent Place

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

CHAMBER AT
GOVERNMENT
HOUSE

WITH LOVE: SCHUBERT & RAVEL

Featuring The Regina
Symphony Chamber Players

PROGRAMME

RAVEL / arr. Mason Jones
Le Tombeau de Couperin
transcript pour quintet a vents
I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

KIEFFER *Pattern Study No. 1*

INTERMISSION

SCHUBERT *String Quintet in C*
Major
I. Allegro ma non troppo
II. Adagio
III. Scherzo. Presto - Trio.
Andante sostenuto
IV. Allegretto

Saturday, February 15, 2025

Henry Newlands Ballroom
Government House
4607 Dewdney Avenue

2:00 PM to 3:30 PM
7:30 PM to 9:00 PM

The concert will have a 20
minute intermission.

**THE BILL AND HELEN DAVIDSON FOUNDATION FUND
AT THE SOUTH SASKATCHEWAN COMMUNITY FOUNDATION
IS PROUD TO SUPPORT
THE REGINA SYMPHONY ORCHESTRA**

Helen Davidson of Weyburn was a beloved music teacher for over 70 years, was active with Weyburn Music Festival, was a 50 year member of Saskatchewan Registered Music Teacher's Association, was the region's representative for the Royal Conservatory of Music over 25 years, church organist at Calvary Baptist Church where Tommy Douglas served as pastor, Life Deacon of the church, and was a community leader in service clubs such as Alexander Rebekah Lodge and Quota International.

She was also a fan and benefactor of Meagan Milatz, who grew up in the Weyburn area. In fact, Meagan was the first winner of the original Helen Davidson Music Award in 2008 which was established by Helen's friends and colleagues in her honour to recognize outstanding young musicians in the musical community of Weyburn. Over the years Meagan and countless other musicians benefited from Helen's encouragement and support.

Now the Bill and Helen Davidson Foundation under the South Saskatchewan Community Foundation endeavors to support various local causes including music, charities and local needs.



Meagan Milatz and Helen Davidson in August 2008

CLASSICS AT
DARKE HALL

MILATZ PLAYS MOZART

Gordon Gerrard, conductor
Meagan Milatz, piano

Concerts Presented by the
Bill & Helen Davidson
Foundation

PROGRAMME

STRAVINSKY *Concerto in
E-flat (Dumbarton Oaks)*

- I. Tempo giusto
- II. Allegretto
- III. Con moto

MOZART *Concerto No.24 in
C minor for Piano & Orchestra,
K.491*

- I. Allegro
- II. Larghetto
- III. Allegretto

INTERMISSION

POULENC *Sinfonietta*

- I. Allegro con fuoco
- II. Molto vivace
- III. Andante cantabile
- IV. Finale: Prestissimo
et tres gai

Saturday, March 1, 2025

Darke Hall
2255 College Ave

2:00 PM to 3:30 PM
7:30 PM to 9:00 PM

The concert will have a 20
minute intermission.

PROGRAM NOTES

I am beyond excited to be coming back to my home province of Saskatchewan to perform Mozart's *Piano Concerto in C minor* with the Regina Symphony Orchestra in March. I have such good memories working with Gordon and the RSO for David McIntyre's fantastic *Piano Concerto* back in 2019 (feels like a lifetime ago!), and in fact the vitality that I love so much in David's concerto is also very much present in Mozart's *Piano Concerto No. 24 in C minor*. The piece is completely electric. Already, the choice of key tells you something: C minor is the most dramatic, dark, stormy character of them all. Think of Beethoven's famous "Pathétique" sonata in the same key (written just 12 years after this concerto), or better yet, Saskatchewan thunderstorms!!! Of the many piano concerti that Mozart wrote (over twenty), only two of them are in minor keys, so C minor stands out as a powerful statement to say the least. The music is absolutely gripping. The piano concerto was a relatively new concept in the days of Mozart, and he really rose to the occasion in terms of putting the spotlight on the piano – or rather, the fortepiano! Earlier in the 18th century, the harpsichord was still all the rage, but as the fortepiano developed and the kinks were ironed out in the years following its invention, it became more and more popular and versatile. Mozart embraced the instrument, and his love and understanding of it shows in the sparkling, light, brilliant textures that were perfectly suited to the piano of his time.

◆ **BRIEF DIGRESSION:** In a nutshell, "fortepiano" is the word we use to refer to the historical versions of the piano, i.e. the ones that existed before the modern-day Steinway.

The fortepiano was constantly changing as different builders across Europe experimented, tweaked, and perfected their different versions of the piano throughout the 18th and 19th centuries. At Mozart's time, the Viennese type of piano he would have been most familiar with was a light build, with a frame entirely of wood (none of the heavy metal bracing inside that we see today), delicate hammers, a smaller range from bottom to top (66 keys instead of today's 88), and parallel strings all the way along that prioritized distinct characters of tone in the bass versus the middle versus the treble registers. The keys were lighter and shallower, the sound was crisp...all in all, it was the 18th century equivalent of a Ferrari.

So, even while playing on the modern piano – in this case, on the GORGEOUS Fazioli at Darke Hall (speaking of Ferraris) – my goal is to still preserve the nimble quality, the "rumbling" effects of the bass register, and the use of the extreme highs and lows of the fortepiano as it existed in Mozart's time. If you couldn't tell already, I'm a bit of a fortepiano nerd. In fact, there's not much I love more than working on music on the type of piano that existed at the time it was written, and I was lucky to be able to do so with this very concerto! It makes me understand the music differently, and in this concerto in particular, the dramatic effects of the music really stand out on the fortepiano. I hope to bring the thunder and lightning to the stage, just as much as Mozart would have imagined when he chose C minor to set the tone.

The first movement begins with a mysterious, hushed, almost fearful statement of the main theme in the strings and bassoon – the calm before the storm –

before the full forces of the orchestra are unleashed in a strong and powerful restatement of this same theme. The moment when the piano enters is absolutely striking: a lamenting, solitary voice in the storm, with descending lines like sighs and repeated notes like a throbbing heart. Virtuoso passages and a more hopeful second theme are soon to follow, and Mozart takes us through many searching, dramatic keys before ultimately leading us back to the dark C minor tone in which the piece began.

Mozart was the master of finding perfection in simplicity, and the angelic opening melody of the second movement sung by the solo piano is an ideal case in point. The strings enter with overwhelming warmth and generosity, supported by the full wind section. The piano and winds then dialogue back and forth and the music becomes more agitated, recalling the drama of the first movement, before the peaceful opening theme returns. The movement comes to a close with incredible sweetness, and just a hint of nostalgia.

The third movement, a theme and variations, begins under cover once again, with unsettling pauses and a sense of trouble to come. Sure enough, a battle ensues between the piano and orchestra, with the piano showing off in devilish virtuosity, increasingly slimy chromaticism, and military-like dotted rhythms that drive the music relentlessly forward. Every now and then, a hint of warmth and gentleness allows us to let down our guard, before the battle is taken up once again in full force.

All hands are on deck, with the largest wind section that Mozart would ever use in his concerti: flute, oboe, clarinet, bassoon, horn, and trumpets (all doubled, besides the flute), and of course the timpani for thunderous effect. A tour de force that will leave us all on the edge of our seats.

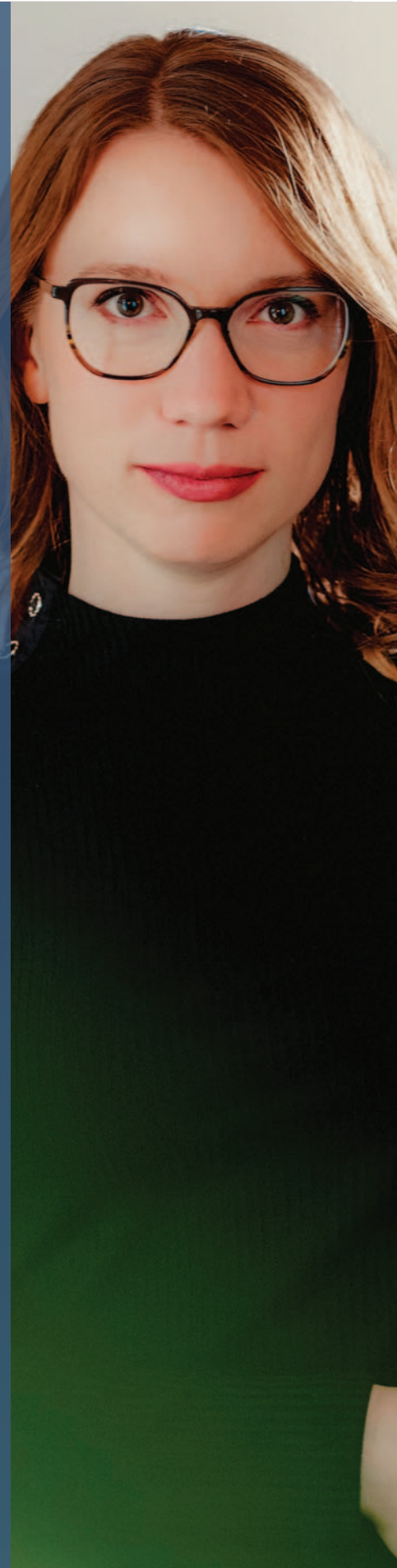
Program note
by Meagan Milatz

Meagan Milatz, piano

Meagan Milatz is “a remarkable pianist with a seemingly limitless palette of expression” (Le Devoir), and is quickly emerging as one of the most sought-after pianists in Canada. Winner of the 2024 Prix Opus “Discovery of the Year,” she regularly shares the stage with top international musicians including Andrew Wan, concertmaster of the Montreal Symphony Orchestra; Stefan Dohr, Principal Horn of the Berlin Philharmonic; cellist Matt Haimovitz; and mandolinist Avi Avital.

Meagan has appeared as soloist alongside orchestras such as the Edmonton, Regina, Sherbrooke, and McGill Symphonies. She was top prize winner in the Shean Piano Competition, CFMTA National Piano Competition, and Canadian Music Competition as well as a recipient of a Sylva Gelber Music Foundation Award. In 2024, she was awarded the Prix Choquette-Symcox of Fondation Jeunesses Musicales Canada. Internationally, Meagan has performed at the New Ross Piano Festival in Ireland in 2023 - the first Canadian musician to be invited - as well as at the Edeta Arts International Chamber Music Festival where she appeared in concert in Spain with violinists Wolfgang Redik in 2024 and Kai Gleusteen, concertmaster of the Orchestra del Gran Teatre del Liceu of Barcelona, in 2022. Meagan recently embarked on a 2024 European recital tour with cellist Cameron Crozman in Italy, France, Malta, and Portugal. For the 2019/20 season, she undertook a 50-concert, Canada-wide tour alongside violinist Amy Hillis as the duo “meagan&amy,” winners of the first-ever Pan-Canadian Partnership Recital Tour offered by Jeunesses Musicales Canada, Debut Atlantic, and Prairie Debut. Meagan has also recorded an album for ATMA Classique of music for fortepiano and natural horn alongside Louis-Pierre Bergeron, released in December 2023.

Meagan began her studies in Saskatchewan and holds a Master’s degree from McGill University. She is grateful to her teachers and lifelong mentors: first and foremost, Cherith Alexander for her formative studies in Saskatchewan, as well as Ilya Poletaev, Philip Chiu, and Tom Beghin with whom she was greatly privileged to study the fortepiano. Meagan is currently based in Montreal where she loves biking, reading, and enjoying the occasional tasty pastry.





MEET THE MUSICIANS

WENDY TSYMBAL, ALISON CUSHWAY, AND SHARLA BENOIT

Wendy Tsymbal, Alison Cushway & Sharla Benoit

Few orchestras are lucky enough to have a French horn section whose members share matching tattoos. Wendy Tsymbal, Alison Cushway, and Sharla Benoit make up three-quarters of the horn section in the Regina Symphony Orchestra, and have bonded over the similarities and differences in their musical journeys.

Wendy and Alison both started learning horn in grade six band, and their musical careers eventually took shape as educators and performers. About her job as a math teacher, Alison says, "I love that math is linear and black & white. It provides a great balance for me as a musician." In addition to the Regina Symphony, Alison also performs chamber music for brass ensemble with *Big Sky Brass Quintet* and the *Windscape Brass Quintet*.

Wendy's performing life outside of the Regina Symphony is incredibly varied. She regularly performs as a pit

orchestra musician in musicals, and is part of *Hutsul Drive*, a Ukrainian band specializing in modern folk music. In fact, Wendy recently added accordion to the already impressive list of instruments that she knows how to play, including piano, trumpet, and ukulele.

After briefly considering percussion, eight-year-old Sharla chose horn instead after learning of its reputation as a particularly challenging instrument. In 2001, Sharla made her debut with the RSO, which was around the same time she performed as a soloist with the *South Saskatchewan Youth Orchestra* and the *University of Regina Concert Band*. However, another passion took Sharla on a hiatus from orchestral life, "I struggled with choosing between a career in music or science. As it turns out, you can do both! I have a Bachelor of Science degree and a Doctor of Optometry degree. I'm happy to have pursued a career as an optometrist while still being able to indulge my passion for music by playing in a professional orchestra."

Choosing between music and another career option isn't the only difficult decision

musicians must make. Wendy shares the following about her choice to study music: "I moved away from my friends and family numerous times, which was really difficult when I was younger. Time is a really big sacrifice that is made and I'm often not available for vacations or events. Financially, there was a time where I bought a French horn instead of a car. Socially, I sometimes don't feel like people know me until they've heard certain concerts or performances."

Alison describes her process for a symphony concert: "It's each musician's responsibility to make sure that their individual part is already learned and know how it fits into the greater whole prior to the first rehearsal. Sometimes, I'm familiar with the repertoire and other times I'm not. We listen a lot!! And we make a lot of mistakes - in the privacy of our own home, of course."

By Tamsin Lorraine Johnston

CLASSICS

BEETHOVEN'S FOURTH SYMPHONY

Gordon Gerrard, conductor
Lorraine Min, piano
Kelly Lin, assistant conductor

Concert Presented by MLT
Aikins

PROGRAMME

H0 *The Phantom Bird of Han*

SAINT-SAËNS *Concerto No.4
in C minor for Piano &
Orchestra, Op.44*

I. Allegro moderato -
Andante

II. Allegro vivace - Andante -
Allegro

INTERMISSION

BEETHOVEN *Symphony No.4
in B-flat major, Op.60*

I. Adagio - Allegro vivace

II. Adagio

III. Allegro vivace

IV. Allegro ma non troppo

Saturday, March 8, 2025

Conexus Arts Centre
200 Lakeshore Drive

7:30 PM to 9:00 PM

The concert will have a 20
minute intermission.



LORRAINE MIN, PIANO

Cited by the New York Times for her "impeccable phrase-shaping (and) crystalline sound," and by the Washington Post for her "admirable playing," Min has performed extensively throughout Canada and USA, in Germany, France, the UK, Italy, Switzerland, Australia, India, and in South America.

Born in Victoria and raised in Vancouver, Canada, Min studied on full scholarship at the Peabody Institute of Johns Hopkins University and earned her Bachelor degree, Pi Kappa Lambda. On generous scholarships and numerous grants from the Canada Council for the Arts, Min received her Masters and Doctoral degrees from the Julliard School.

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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 **Bach to the Future on April 5, 2025.**



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 Fourth Piano Concerto on March 8, 2025.**



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PROGRAM NOTES

The Phantom Bird of Han by Alice Ping Yee Ho (b. 1960) won Symphony Nova Scotia's 2022 Maria Anna Mozart Award and was premiered in Halifax in 2023. The source of inspiration for this 11-minute work in two connected movements is a mythological creature known as the Golden Crow, "a divine bird that symbolizes the Fire and the Sun [...] the reincarnation of the youngest princess Nüwa of the Yellow Emperor of the early Han Dynasty, who was tragically drowned while playing in the Eastern Sea."

Ho explains that as a Spirit-Guardian bird with burning feathers, Princess Nüwa became a symbol of strength and dogged determination in her efforts to protect humans from drowning. The essence of this Chinese myth is rebirth and the will to overcome tragedies.

The musical language of *The Phantom Bird of Han* includes evocative effects achieved by unconventional performance practices, such as pitch bending and group vocalization. The composer shares her hope that "this composition will spark the audiences' imagination of a beautiful metamorphosis in an ancient magical world, voyaging through time, adventuring peace and chaos, sadness and triumphs."

French composer Camille Saint-Saëns (1835-1921) was a child prodigy, learning the piano from the age of three. Upon graduating from the Paris Conservatoire, Saint-Saëns found work as the organist at the Church of Saint-Merri in Paris. Although his work schedule at Saint-Merri was busy, Saint-Saëns was not required to perform recitals as was the norm at other churches in Paris where the organs were in better repair. With extra time on his hands, Saint-Saëns devoted himself to composition, with

aspirations to be a successful opera composer. By 1870, Saint-Saëns was well-established as a music professional with outspoken opinions about the work of his contemporaries. Over the next several turbulent years, the composer served in the Franco-Prussian war, was briefly and disastrously married to a 19-year-old, and lost his two infant sons. Nonetheless, his musical output was relentless.

Piano Concerto No. 4 in C minor, Op. 44 was written and premiered in 1875 with Saint-Saëns as the soloist. Out of the five piano concerti Saint-Saëns wrote, No. 4 is the most experimental. This concerto is similar to a symphony in following a four-movement structure, however the movements, or sections, are featured in pairs, and each pair is linked with a slower, hymn-like interlude.

Ludwig van Beethoven (1770-1827) wrote *Symphony No. 4 in Bb Major, Op. 60* in 1806, at which point he had already started working on his legendary masterpiece *Symphony No. 5*. His other landmark work, *Symphony No. 3 "Eroica,"* which dispensed with many classical musical conventions of the time, had been premiered the previous year. While *Symphony No. 4* has been described as easily overshadowed, and a work "in search of an audience," it is a piece that celebrates the buoyancy and sweetness of classical music of the previous century, and the work of masters such as Beethoven's teacher, Franz Joseph Haydn (1732-1809).

Program notes by Tamsin Lorraine Johnston



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SCAN TO BOOK



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LaKisha Jones, vocals

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PROGRAMME

I'm Coming out
How Will I Know
Celebration
Bad Girls
What's Love Got To Do With It
Proud Mary
Intermission
Orchestra Piece
River Deep - Mountain High
Nutbush City Limits
Skyfall
Respect
Last Dance
And I Am Telling You

INTERMISSION

Orchestra Piece
River Deep - Mountain High
Nutbush City Limits
Skyfall
Respect
Last Dance
And I Am Telling You

Saturday, March 22, 2025

Conexus Arts Centre
200 Lakeshore Drive

7:30 PM to 9:00 PM

The concert will have a 20
minute intermission.



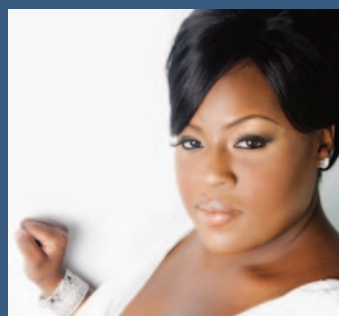
GENEVIÈVE LECLAIR, CONDUCTOR

Geneviève Leclair is an active guest conductor with organizations across Canada, the United States and the U.K., as well as Associate Professor at Berklee College of Music where she has been teaching conducting since 2016. Highlights of the 2024-25 season include debuts with Canada's Royal Winnipeg Ballet, Houston Ballet and Regina Symphony Orchestra. Her performances have been

hailed as "impeccable" (Boston Phoenix), "ravishing" and of "exemplary pacing and reading" (Hugh Fraser) while her conducting style is praised for its "verve and precision", "confident dynamics and tempos, crisp rhythms, and crystalline phrasing creat[ing] powerful forward momentum" (Carla DeFord).

LAKISHA JONES, VOCALS

Best known to millions of TV viewers as a top four finalist during the 2007 season of "American Idol," LaKisha Jones is ready to reclaim center stage in music, theater and television. She auditioned for "American Idol" once before in 2003 but didn't make the cut. Jones drove to New York to audition again for "Idol" and made it to the 2007 season where she became the fourth finalist. She segued from "Idol" to the



Broadway stage for "The Color Purple" where she played two roles: that of a "church lady" and of the pivotal character "Sophia."

 The advertisement features a dark background with a geometric pattern of white and grey triangles on the right. On the left, a hand holds a baton, and another hand holds a large sheet of musical notation. The text "Proud sponsor of the Regina Symphony Orchestra" is centered in white. At the bottom left is the website "radiology.ca" and at the bottom right is the "MAYFAIR® DIAGNOSTICS" logo.

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CLASSICS AT DARKE HALL

BACH TO THE FUTURE

Gordon Gerrard, conductor
Caitlin Wood, soprano
Monica Chen, assistant
conductor

PROGRAMME

BACH Overture from Suite
No. 1 in C+ for Orchestra,
BWV 1066

VILLA-LOBOS Bachianas
Brasileiras No.9, A449

I. Prelúdio: Vagaroso e
místico

II. Fuga: Poco apressado

BACH Brandenburg Concerto
No.1 in F Major, BWV 1046

I. Allegro

II. Adagio

III. Allegro

IV. Menuet; Trio 1; Menuet;
Polonaise; Menuet; Trio 2;
Menuet

INTERMISSION

CATLIN SMITH *Garland*

BACH *Cantata No. 202*
(*Weichet nur betrübte Schatten*)

I. Aria: "Weichet nur,
betrübte Schatten"

II. Recit: /'die Welt wird
wieder neu"

III. Aria: "Phoebus eilt mit
schnellen Pferden"

IV. Recit: "Drum sucht auch
Amor"

V. Aria: "Wenn die
Frühlingslüfte streichen"

VI. Recit.: "Und dieses ist das
Glücke"

VII. Aria: "Sich üben im
Lieben"

VIII. Recit.: "So sei das Band
der keuschen Liebe"

IX. Aria (Gavotte): "Sehet in
Zufriedenheit"

Saturday, April 5, 2025

Darke Hall
2255 College Ave

2:00 PM to 3:30 PM

7:30 PM to 9:00 PM

The concert will have a 20
minute intermission.



CAITLIN WOOD, SOPRANO

Alberta-born soprano Caitlin Wood was “absolutely vibrant” and showed “great comic flair” in her debut as Susanna in Vancouver Opera Festival’s *The Marriage of Figaro*. Caitlin portrayed Ava in City Opera Vancouver’s world premiere of Marie Clements/Brian Current’s powerful opera *Missing*, showing “exquisite vulnerability.”

As Susanna in Edmonton Opera’s production of *Marriage of Figaro*, Caitlin was hailed as “an exceptional soprano with excellent comedy.”

In 2022, Caitlin portrayed the Housewife in the multi-Dora

Award-nominated world premiere of Gould’s *Wall* (Current/Balkan) with Tapestry Opera and was a sparkling Despina in Edmonton Opera’s *Così fan Tutte*. As Josephine in HMS *Pinafore* with Vancouver Opera, Janet Smith observed: “Capturing the full range of emotions of her character, Caitlin Wood has a vibrant soprano voice that easily scales the heights of Josephine’s arias.”

Caitlin is featured in several OperaBreaks, cinematic videos produced by Domoney Artists Management, and voices Iona the Cockatiel in Opera 5’s animated video, *Threepenny Submarine*, in collaboration with Kingston Symphony.

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PROGRAM NOTES

Johann Sebastian Bach (1685-1750) was known throughout his lifetime primarily as an organ virtuoso who played multiple instruments and composed, like the rest of his family. During the Baroque era, most professional musicians earned a living through aristocratic patronage and Bach's early career was no exception.

In 1717, Bach moved to the court of Prince Leopold (1694-1728) in Köthen where it is likely that all six Brandenburg Concertos were written. However, a shorter version of *Brandenburg Concerto No. 1* was composed possibly as early as 1713 under the title *Sinfonia*. Sadly, the score disappeared for over a century and was not published until the art and music of the Baroque period experienced a revival in the 1800s.

During the 1720s, Bach relocated to Leipzig, where he composed the majority of his cantatas as well as four Orchestral Suites, or Overtures. Although Bach explored stylistic elements of this extremely popular dance form in compositions for solo instruments, it's likely that he wrote his Orchestral Suites for some extra money.

Weichet nur, betrübte Schatten, ("Be gone, melancholy shadows!") colloquially known as the *Wedding Cantata*, is an outlier in some ways among the two hundred or so surviving Bach cantatas; it is one of only a few secular cantatas, and not clearly associated with a particular date, liturgical or otherwise. A Baroque cantata is a narrative musical work that employs an instrumental ensemble, a keyboard instrument such as

harpsichord or organ, and vocal parts, whether soloists, chorus, or both.

It was long assumed, though never proven that the characteristically appealing melodies and a charmingly chaste libretto, especially for the popular aria *Sich üben im Lieben* ("to joyously cuddle"), of *Weichet nur, betrübte Schatten* were inspired by Bach's marriage in 1721 to Anna Magdalena (1701-1760).

Two hundred years later, after Bach's manuscripts had been lost, forgotten, and found again, Brazilian composer Heitor Villa-Lobos (1887-1959) decided that using the European music cataloguing convention of assigning opus numbers was hindering the creative spirit. Villa-Lobos' works are better classified by genre and influence, especially since his music exemplifies tension between his identity as a proud Brazilian and his respect for European classical music. The *Bachianas Brasileiras*, loosely translated as "Bach-inspired Brazilian pieces," is a series of nine works for various combinations of instruments and voices. *Bachianas Brasileiras No. 9* (1945) was composed to be performed by either string orchestra or mixed chorus.

Here in Canada in the 21st century, the music of Johannes Sebastian Bach still resonates. About her work *Garland* (2004), commissioned by Toronto-based Baroque orchestra Tafelmusik, composer Linda Catlin Smith says: Tafelmusik commissioned me to create a new piece based on Bach's Musical Offering. The challenge for me was to compose music that embraces the technique of composing with canons – using the well-known

theme – while at the same time creating music with my own voice. I did use the famous theme by Frederick the Great (1712-1786) (it appears in various forms, including backwards) but interlaced it with themes of my own. This garland of themes, canons and melodies is my offering to Tafelmusik.

Program notes by Tamsin Lorraine Johnston

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Featuring The Regina
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PROGRAMME

RAVEL *String Quartet in
F Major*

I. Allegro moderato - très
doux

II. Assez vif - très rythmé

III. Très lent I

V. Vif et agité

WIANCKO *Cities of Air*

INTERMISSION

MORRIS *Brushstrokes*

I. Monet

II. Seurat

III. Van Gogh

IV. Pollock

SAPIEYEVSKI *Arioso for
Trumpet and Woodwind
Quintet*

STRAUSS / arr. Franz
Hasenohrl *Till Eulenspiegel
Einmal Anders*

Saturday, April 12, 2025

Henry Newlands Ballroom
Government House
4607 Dewdney Avenue

2:00 PM to 3:30 PM

7:30 PM to 9:00 PM

The concert will have a 20
minute intermission.

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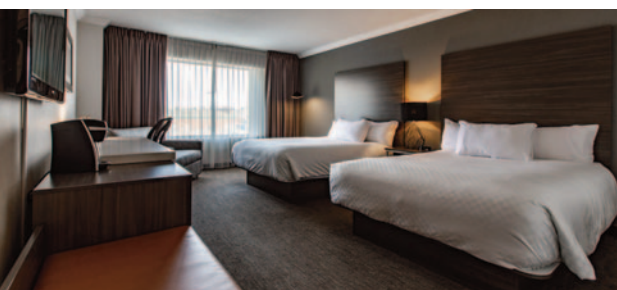
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