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SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

OVERTURE

Issue Three
May

24/25

Chris Graham Photo

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Upcoming Concerts & Key Dates

MAY

May 3	RSO Goes to the Movies	Conexus Arts Centre	Explore on page 11
May 5	Link Up School Program Concert	Conexus Arts Centre	
May 10	Copland, Gershwin & Still	Conexus Arts Centre	Explore on page 15
May 31	Season Finale	Government House	Explore on page 19

Link Up

The Orchestra Sings

A Program of Carnegie Hall's Weill Music Institute for Students in Grades Three Through Five

THE REGINA SYMPHONY ORCHESTRA IS PARTICIPATING IN LINK UP IN 2025!

The RSO is proud to partner with Regina classrooms to inspire learning, listening, and performance through unforgettable orchestral experiences. On May 5, 2025, 1,500 students will come together to showcase their musical talents in a final concert with a live orchestra. Thank you to all the students and teachers who participated in this year's program!

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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,

At this time of year, I always find myself surprised that another RSO season is ending; it feels to me like we just began. But it is now indeed time to look back and celebrate the magic we've created together. Thank you once again for being the heart of our musical community.

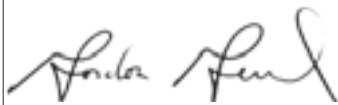
Of course, there is also the thrill of what's to come beckons. The 2025/26 season is taking shape—a special one for me personally, as it will be my last season as the Music Director of this remarkable orchestra. It's going to be a memorable year, with big musical landscapes and experiences that will resonate long after the concerts end.

But we're certainly not done just yet! There are still some fantastic programs to explore together. Our final Classics concert takes us on a journey through American soundscapes, from the iconic energy of Copland's *Rodeo* to the dazzling virtuosity of Gershwin's *Concerto in F* and the Parisian charm of *An American in Paris*. Our last Pops concert offers a cinematic treat, showcasing

your orchestra in beloved classical works that have graced the silver screen, including the elegant waltz of the *Blue Danube* and the mesmerizing crescendo of Ravel's *Bolero*. And the incredible musicians of the Regina Symphony Chamber Players offer you one last intimate and charming program at Government House.

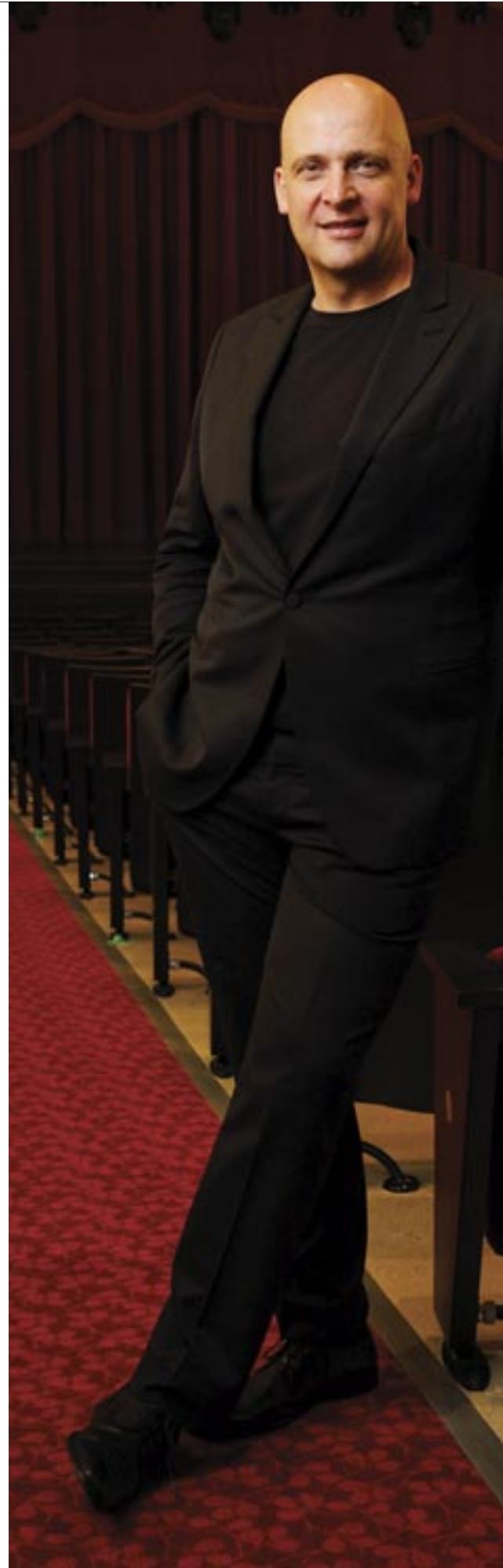
Thank you, as always, for being with us. Thank you for choosing to find some safety and solace with us in this increasingly anxious world. Thank you for allowing the music to continue.

With gratitude,
Gordon



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.



MESSAGE FROM THE EXECUTIVE DIRECTOR

As we reach the final performances of this extraordinary season, I find myself reflecting on the remarkable moments we've shared. From breathtaking symphonic masterpieces to intimate chamber concerts, from standing ovations at Conexus Arts Centre to the magic of music unfolding in classrooms and community spaces—this season has reaffirmed the vital role the Regina Symphony Orchestra plays in our city and our country.

Music is more than a performance; it's a living expression of who we are as Canadians. It tells our stories, connects our communities, and strengthens the bonds that unite us. This season, we have felt the power of music to bring people together in new and meaningful ways, and next season, we will celebrate that connection like never before.

Our upcoming season is a bold declaration of Canadian artistry. With an exciting lineup of Canadian compositions and an incredible roster of guest artists from across the country, we will showcase the depth and brilliance of music in Canada today. There has never been a better time to join us—through a

season subscription, a first-time concert experience, or a gift in support of the music that inspires us all. As our season and fiscal year come to a close, I invite you to consider the impact of your support. The RSO exists because of you—our audience, our donors, our champions. Your generosity allows us to bring world-class music to Regina, to foster the next generation of musicians, and to ensure that music remains an essential part of our identity as Canadians.

Thank you for being part of this journey. I can't wait to welcome you to another season of unforgettable performances.

See you at the RSO,

Samuel Deason
Executive Director

Regina Symphony Orchestra Musicians

Violin 1

Christian Robinson,
Concertmaster ✱
Carmen Constantinescu, Assistant
Concertmaster ✱
Katie Gannon
Maria Guidos-Albert
Carmelle Pretzlaw
Rudolf Sternadel
Elizabeth Stirr
Lee Martel
Karley Parovsky

Violin 2

Heng-Han Hou ✱ ✦
Zelda Faulkes
Eugene Berg
Adrian Casas
Solveig Hovdestad
Zihan Xu
Bridget Alexander

Viola

Jonathan Ward ✱ ✦
Megan Zak •
Jonathan Achtzehner
Eleanor Hector
Erin Hillis
Colin Wrubleski

Cello

Simon Fryer ✱ ✦
Amelia Borton •
Catherine Folstad
Jonathan Craig Penner
Ariadna Ortega Torres

Bass

Eric Timperman ✱ ✦
Curtis Scheschuk •
Brent Gelsinger

Flute

Marie-Noelle Berthelet ✱ ✦
Tara Semple, •
David Popoff

Oboe

Tamsin Johnston ✱ ✦
Wing Lok Soo •
Tyrell Hardlotte
Kristyn Friesen

Clarinet

Hyon Suk Kim ✱ ✦
Vanessa Klassen •
Madison Engen
Cathy Wood

Bassoon

Kristy Tucker, ✱ ✦
Jennifer Tenford •
Christopher Kostyshyn

Horn

Richard Burdick ✱ ✦
Alison Cushway •
Wendy Tsymbal
Sharla Benoit

Trumpet

Miles Newman ✱ ✦
Lyle Buddecke
Bradley Luna
Abby Nagel

Trombone

David Dick ✦
Erik Larson •
Joel Lareau
Shaun Poisson-Fast
Jeremy Drotar

Tuba

Mark Preece ✦

Timpani

Tristan Holleufer ✦

Percussion

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

Harp

Samantha Spurrier ✦

Keyboard

Christopher Kayler ✦

Saxophone

Trent Reschny
Kristian Vogel

Banjo

Andy Beisel

BEYOND





THE SCORE

Making Movie Magic

Is it possible to imagine being truly captivated by a movie without music? Music has always had a central role in film, whether to heighten emotion, drive narrative, reveal a character, or create an atmosphere. The era of silent film (late 1800's-1930) was a period of great artistic innovation which gave the world stars like Charlie Chaplin and Greta Garbo and put music and picture on an equal footing. Silent movies were often accompanied by a live orchestra without which the plot wouldn't make much sense. Nowadays, when we talk about the music that accompanies a movie, we are referring to a film score. Over the last several decades, many of the most iconic films produced have had gorgeous orchestral film scores, which have remained as timeless and memorable as the movies themselves. The soundtrack to the original Star Wars trilogy in the 1970's is perhaps the most exemplary. It is one masterpiece along dozens that includes *Jaws*, *Raiders of the Lost Ark*, *E.T. the Extraterrestrial*, *Home Alone*, *Jurassic Park*, and the *Harry Potter* series all created and composed by the great composer John Williams.

What are the ingredients of an exciting and poignant film score that seemingly anticipates every emotional nuance?

Film score by John Williams and his contemporaries, including Hans Zimmer, John Barry, Howard Shore, Hames Horner, and Ennio Morricone, are only a few generations removed from the

peak of the Romantic Era in music from the 19th century. The lush and colourful sound palette of the modern large symphony orchestra is the product of innovation and exquisite crafting that mirrored the creativity in other art forms in the late 1800s such as painting, sculpture, and literature. Romantic era composers like Johannes Brahms and Richard Wagner set the stage for 20th and 21st century composers to cultivate an orchestral style inspired by traditional symphonic music that emphasizes storytelling.

Today's Canadian symphony orchestras have re-embraced the marriage of music and film. The music of movie favourites have long graced Pops series concerts, and some orchestras, including the Regina Symphony, have revisited the silent movie era. By far, the most thrilling and popular experience is movies in concert, a live music innovation where the soundtrack is performed by the hometown orchestra while the film is screened in the concert hall. Movies in concert are a compelling and highly entertaining way to showcase the relevance of orchestral music while deepening our understanding of the art form and its long tradition.

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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POPS

RSO GOES TO THE MOVIES

Gordon Gerrard, conductor

Presented by
TD Asset Management

PROGRAMME

BERNSTEIN *Overture to
"West Side Story"*

ROSSINI *Overture to
"The Thieving Magpie"*

STRAUSS *On the Beautiful
Blue Danube*

DEBUSSY *Clair de Lune*

BIZET *Selections from
"Carmen"*
- *Habanera*
- *Les Toréadors*

INTERMISSION

BRAHMS *Hungarian Dances
Nos. 5 & 6*

MASCAGNI *Intermezzo from
Cavalleria Rusticana*

WILLIAMS *Main Title from
"Star Wars"*

WILLIAMS *March from
"Raiders of the Lost Ark"*

RAVEL *Bolero*

Saturday, May 3, 2025

Conexus Arts Centre
200 Lakeshore Drive

7:30 PM

The concert will have a 20
minute intermission.

PROGRAM NOTES

Movies and what we commonly refer to as classical music have a long history. Of course, at the start, in the days of silent films, the technology wasn't quite up to the task. But even then, often a local pianist, organist or a small orchestra was employed to accompany in an often improvisatory style. The reason for this musical addition were partly practical and somewhat less artful: to cover up the awful racket the projector made. But no doubt, early movie producers also realized the power of music to amplify the viewer experience. After all, right around this same time, Richard Wagner was blowing up the European scene with his grand (and super lengthy) operas. Music, quite obviously, was front and centre in these. The "talkie" films came next, with little bits of music here and there, but usually just the main title and the credits. Then in 1933, along came *King Kong*. Max Steiner, an Austrian conductor and composer living in Hollywood, was hired to create

the soundtrack. It was the first real, purpose built-music for a movie. Steiner employed a full orchestra and used character-specific motives to create a continuous and emotionally engaging score, setting a new standard for film music.

To be certain, creators like John Williams and Ennio Morricone (to name just two in an exceedingly long list of deserving entrants), have lifted us into other, fantastical worlds with music they've written expressly for films. *Harry Potter*, *Star Wars* and *Superman* easily prove the point. But somewhere along the way, producers also realized that there is a vast store of iconic music out there that pre-dates any movie. Why not also use these masterpieces to enhance a film's capacity to transport us from our everyday worlds?

When you do the math, you quickly realize that when Richard Strauss, for example, in 1896 wrote the majestic opening to his tone poem *Also sprach Zarathustra*, which so convincingly evokes a sense of

timelessness and infinite horizons, he had no inkling that his music would become inseparable from the astronauts, aliens and supercomputers of 2001: A Space Odyssey. Or take Rossini's overture to *La Gazza Ladra* (The Thieving Magpie), intended as a prelude to antics and high melodrama instigated by a mischievous bird's love for shiny objects. If you play this for any Stanley Kubrick fan, they are far more likely to tell you that the music is better suited as sonic backdrop for the violence and mayhem of the opening of *A Clockwork Orange*. And of course, it's safe to assume that Maurice Ravel never intended his blockbuster ballet score *Boléro* to be co-opted for Bo Derek's steamy on-screen escapades several decades later. But music's capacity to create new, unimagined worlds may just be the most alluring of its many enduring and mysterious traits.

Programme Notes by Gordon Gerrard

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MEET THE MUSICIAN

DR. DAVID DICK

Dr. David Dick started his music career by joining Moose Jaw's community band at age nine. He was single-minded about his goals of performing and teaching, spending as many years studying music in Regina, Toronto, Montreal, and Memphis as a doctor would on medical studies. His focus on music has made David's career dreams come true: he is not only Principal Trombone of the Regina Symphony, David is also the Dean of the Faculty of Media, Art, and Performance at the University of Regina. As music-making at the University grows and changes, David has many roles as Dean. Although he is not required to teach music courses, David describes teaching (trombone lessons, trombone choir, and jazz band) as the highlight of this week. David's dual careers are a reimagining of a decades-old partnership between the University and the Orchestra, when music professors were obliged to play with the RSO. Deepening connections by performing alongside his students and other music professionals in the Regina Jazz Orchestra, Big

Sky Brass Quintet, the Windscape Brass Quintet, and with guitarist Jack Semple, David cultivates an artistic identity of virtuosity and adaptability. Versatility is fundamental to playing the trombone since the instrument is used in a broad range of musical styles.

The Regina Symphony has been David's musical home since his student days, when he first joined the orchestra on bass trombone. In preparing for rehearsals and concerts, David prioritizes listening to recordings of the music to understand where the trombone part fits in with the other instruments. Comprehending context allows musicians to anticipate the composer's intentions on a larger scale and build flexibility into a practicing routine. In an orchestra, the conductor's job is to coordinate everyone's interpretation into a single vision. When this results in a great performance, David says, "There are incredible moments in almost every orchestra concert where I can lose myself in the music. The most memorable concerts are

ones that feel like each and every moment of the music is locking in with everyone around me and we are all focused in and each measure is being performed like it's the most important measure of music that we have ever played."

It seems counterintuitive that a busy professor and academic administrator would hang on to a position with an orchestra and view it as a highly important part of their working life. About blending and balancing performance into his life, David says "Music-making is a wonderful mental health break from the rest of my work. I find it easier with music than anything else to remain fully present and concentrated so while I'm practicing on my own and rehearsing with others my mind does not dwell on other stresses [...] Find a way to make music for your whole life. Many of the greatest musicians in our city have careers outside of music but continue to make music."

By Tamsin Lorraine Johnston

CLASSICS

COPLAND, GERSHWIN & STILL

Gordon Gerrard, conductor
Élisabeth Pion, piano

PROGRAMME

COPLAND *Rodeo: Four Dances Episodes*

- I. Buckaroo Holiday
- II. Corral Nocturne
- III. Saturday Night Waltz
- IV. Hoe-Down

GERSHWIN *Piano Concerto in F*

- I. Allegro
- II. Adagio - Andante con moto
- III. Allegro agitato

INTERMISSION

STILL *Symphony No. 1*

"Afro-American Symphony"

- I. Longing: Moderato assai
- II. Sorrow: Adagio
- III. Humor: Animato
- IV. Aspiration: lento; con risoluzione

GERSHWIN *An American in Paris*

Saturday, May 10, 2025

Conexus Arts Centre
200 Lakeshore Drive

7:30 PM

The concert will have a 20 minute intermission.



Photo by Guillaume G

ÉLISABETH PION, PIANO

An enquiring and innovative artist, pianist Élisabeth Pion leads an imaginative career as a soloist & artistic collaborator. Recent highlights include her nomination as Révélation Radio-Canada 2024/2025, the release of her first recording with ATMA Classique, as well as being awarded the Bitá-Cattelan

Philanthropic Engagement Award at the Concours musical international de Montréal 2024 & the 3rd prize of the 2023 Rio Piano Festival, performing with the Orquestra Sinfônica Brasileira & Roberto Tibiriçá. Her second album with ATMA Classique, a collaboration with Mathieu Lussier & Arion Orchestre Baroque, was released June 2024.

Élisabeth is a regular guest artist with several orchestras, such as

the Toledo Symphony, the Orchestre Métropolitain, the Victoria Symphony, the Orchestre classique de Montréal & Arion Orchestre Baroque.

Her strong interests in literature, writing, composition, repertoire research and Tai Chi nurture her musical practice. She also is the co-founder & co-artistic director of the Festival Unisson with cellist Agnès Langlois.



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Photo by Guillaume Gn



PROGRAM NOTES

Rodeo: Four Dance Episodes by American composer Aaron Copland (1900-1990) is a symphonic suite drawn from the ballet *Rodeo* (1942), choreographed by the virtuoso dancer Agnes de Mille (1905-1993). Ms. de Mille chose Copland as the composer after the success of his ballet *Billy the Kid* a few years earlier in 1938, despite his initial resistance to “another Cowboy ballet”. *Rodeo* tells the story of a cowgirl who rejects gender norms in her search for love. Once the ballet’s successful New York production was underway, Copland turned his attention to creating *Rodeo: Four Dance Episodes*, premiered by the Boston Pops in 1943. By using familiar folk melodies, the symphonic suite retains the narrative quality of the ballet, and is a beloved staple of American orchestral repertoire.

The music of George Gershwin (1898-1937) fuses classical music conventions with the world of jazz, another genre with American origins. Gershwin started his career as a pianist and songwriter for Broadway shows. Hoping for a formal music education, he moved to Paris but

was turned away by prospective teachers Nadia Boulanger (1887-1979) and Maurice Ravel (1875-1937) as they both felt their influence was unnecessary. *Concerto in F* was written in 1925, just one year after *Rhapsody in Blue*, Gershwin’s famous work for solo piano and jazz band. *Concerto in F* was commissioned by conductor Walter Damrosch (1862-1950), who led the premiere in New York with Gershwin as the soloist. While the melody lines of *Concerto in F* are driven by the blues, ragtime, and jazz, the three movement work is structured the same way as a classical piano concerto.

Damrosch and Gershwin collaborated again in 1928 to premiere Gershwin’s symphonic poem *An American in Paris*, a work inspired by Gershwin’s time in the French capital. Composed for a large orchestra plus saxophones and car horns, *An American in Paris* contains two main musical moods: the first and third sections of the work reference walking the streets, experiencing the sights and sounds, while the slower blues-inspired middle section represents homesickness.

Around the same time, William Grant Still’s (1895-1978)

Symphony No. 1 “Afro-American” was taking shape. Ideas for this work had started to percolate while Still was performing in the pit orchestra for a musical comedy known as *Shuffle Along*. However, it wasn’t until several years later that the composer found himself working on *Symphony No. 1* in earnest. According to Still, “It was not until the Depression struck [...] that I went jobless long enough to let the *Symphony* take shape. In 1930 I rented a room in a quiet building not far from my home in New York and began to work.” Still’s *Afro-American Symphony* was tremendously successful during the 20th century, and was one of the most popular American symphonic works of all time. Early on in his involvement in the Harlem Renaissance, Still came to the belief that “the Blues were not immoral or trivial, as some people wanted to believe, but instead an expression of the hopes and yearnings of a lowly people, wanting a better life.”

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 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 #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

SEASON FINALE

Featuring The Regina
Symphony Chamber Players

PROGRAMME

FRANÇAIX *Quatuor à Vents*

- I. Allegro
- II. Andante
- III. Allegro molto
- IV. Allegro vivo

EWAZEN *A Hymn for the Lost
and the Living*

WIJERATNE *Two Pop Songs on
Antique Poems*

- 1. A Letter From The Afterlife
- 2. I Will Not Let You Go

INTERMISSION

NIELSEN *Serenata in Vano*

BRAHMS / arr. Toister
*Violin Sonata No. 3 in d minor,
op. 108*

- I. Allegro
- II. Adagio
- III. Un poco presto e con
sentimento
- IV. Presto agitato

Saturday, May 31, 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.

Donors

The Regina Symphony is a registered charity sharing orchestral music experiences in Regina and beyond. Donations from our community are an important piece of our financial stability. All gifts have a significant impact on our ability to continue to hire professional musicians, to offer incredible live music experiences, and provide high-quality education opportunities. Thank you for your support!

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Raynelle Wilson
Anonymous (4)

Our list recognizes annual donations made between April 2024 – March 2025. Donations are recognized for one year from the date of the gift. While we take the utmost care ensuring our list is accurate, we recognize that errors may occur. We appreciate your understanding and encourage you to bring any errors to our attention.



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2025

13 SEPTEMBER | ECHOES OF THE BAROQUE

20 SEPTEMBER | HOMETOWN & HOLLYWOOD

18 OCTOBER | DANCING QUEEN

25 OCTOBER | FRIESEN & FIREWORKS

8 NOVEMBER | HILLIS HOMECOMING

22 NOVEMBER | DELIUS & HOLST

29 NOVEMBER | MURDOCH MYSTERIES

13 DECEMBER | HOME ALONE IN CONCERT

18 DECEMBER | HANDEL'S MESSIAH

2026

24 JANUARY | NEW YEAR, NEW MUSIC

7 FEBRUARY | FABLES & FANTASY

14 FEBRUARY | LOVE NOTES

28 FEBRUARY | AURORAS OF THE HEART

14 MARCH | THE LION KING IN CONCERT

21 MARCH | SCI-FI SPECTACULAR

28 MARCH | BACH'S ST. JOHN PASSION

18 APRIL | STEAMPUNK

25 APRIL | CHEN, CHENG & BEETHOVEN

2 MAY | UNDER PARIS SKIES

9 MAY | ECHOES OF A DECADE

23 MAY | PETITE FINALE

25/26 SEASON OVERVIEW

CLASSICAL
AT CONEXUS



POPS
AT CONEXUS



CLASSICAL
AT DARKE HALL



CHORAL
EXPERIENCES



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director



SCAN TO BUY

REGINA SYMPHONY ORCHESTRA

PERFORMS

HOME ALONE^{Ne} IN CONCERT

13 DECEMBER, 2025



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THE ^{Disney} LION KING LIVE IN CONCERT



CONEXUS ARTS CENTRE
14 / MARCH / 2026



REGINA
SYMPHONY
ORCHESTRA
Conductor: Gerard
Muller-Dittmer



Disney
CONCERTS
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CINEMATIC EXPERIENCES | SHOWS WILL SELL OUT QUICKLY

25/26 SUBSCRIPTIONS

SUBSCRIPTIONS / RENEWALS AVAILABLE STARTING MAY 10, 2025

SERIES / LOCATION	SHOWS	LEVEL A	LEVEL B	LEVEL C	LEVEL D	LEVEL E
CLASSICAL AT CONEXUS	4	\$400	\$340	\$272	\$200	\$120
POPS AT CONEXUS	4	\$400	\$340	\$272	\$200	\$120
CLASSICAL AT DARKE HALL	3	\$165	\$135			
CHAMBER AT GOV. HOUSE	6	\$270				

FAMILY SERIES ADULT 4 \$365 \$320 \$273 \$235

HOLIDAY SERIES ADULT 4 \$250 \$240 \$225 \$215



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

2025
2026
ENCORE
SEASON

THE CELEBRATION OF A **DECADE**

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JOIN MUSIC DIRECTOR GORDEN GERRARD
IN HIS **FINAL SEASON** CONDUCTING THE RSO

BE PART OF THE ENCORE
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