

ISSUE 2 | FEBRUARY - MAY 2026

OVERTURE

GORDON GERRARD'S ENCORE SEASON



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

25/26

THE ^{Disney}
LION KING
LIVE IN CONCERT



FILM WITH LIVE ORCHESTRA

CONEXUS ARTS CENTRE
MARCH 13 & 14



WITH GUEST CONDUCTOR **KARL HIRZER & UNIVERSITY OF REGINA CHOIRS**

UPCOMING CONCERTS

February 7	Fables & Fantasy	Darke Hall	2:00 & 7:30 pm	Program - page 10
February 14	Love Notes	Government House	2:00 & 7:30 pm	Explore - page 8
February 28	Auroras of the Heart	Conexus Arts Centre	7:30 pm	Program - page 12
March 13	The Lion King in Concert	Conexus Arts Centre	7:30 pm	Explore - page 2
March 14	The Lion King in Concert	Conexus Arts Centre	2:00 pm	Explore - page 2
March 21	Sci-Fi Spectacular	Conexus Arts Centre	7:30 pm	Program - page 16
March 28	Bach's St. John Passion	Holy Rosary Cathedral	7:30 pm	Program - page 18
April 18	Steampunk	Government House	2:00 & 7:30 pm	Explore - page 8
April 25	Chen, Cheng & Beethoven	Darke Hall	2:00 & 7:30 pm	Program - page 22
May 2	Under Paris Skies	Conexus Arts Centre	7:30 pm	Program - page 24
May 9	Echoes of a Decade	Conexus Arts Centre	7:30 pm	Explore - page 14
May 23	Petite Finale	Government House	2:00 & 7:30 pm	Explore - page 8

BOX OFFICE

9AM - 4:30PM Monday to Friday
2424 College Avenue Regina, SK S4P 1C8
Or find us onsite at our concerts & events.

www.reginasymphony.com
(306) 586-9555
info@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.

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Link Up

The Regina Symphony Orchestra, in partnership with Carnegie Hall, presents Link Up: The Orchestra Rocks.

This season, over 2,500 students in Grades 3 - 5 from 39 schools, supported by 70 teachers across four school districts, will take part in this immersive music education experience developed by Carnegie Hall's Weill Music Institute (WMI).

The Orchestra Rocks

MESSAGE FROM THE MUSIC DIRECTOR

Since I arrived in Regina in 2016, this orchestra and this community have been the centre of my professional life. As we look toward the concerts between now and the end of the season, I find myself thinking less about the scores on the stand and more about the people who have made this decade so meaningful.

The programs we have prepared for these final months are a reflection of what I believe this orchestra does best. They represent a decade of taking risks, exploring new sounds, and returning to the works that remind us why we show up to the concert hall in the first place. These performances aren't just the end of a season; for me, they are the culmination of a ten-year conversation with our musicians and our audience.

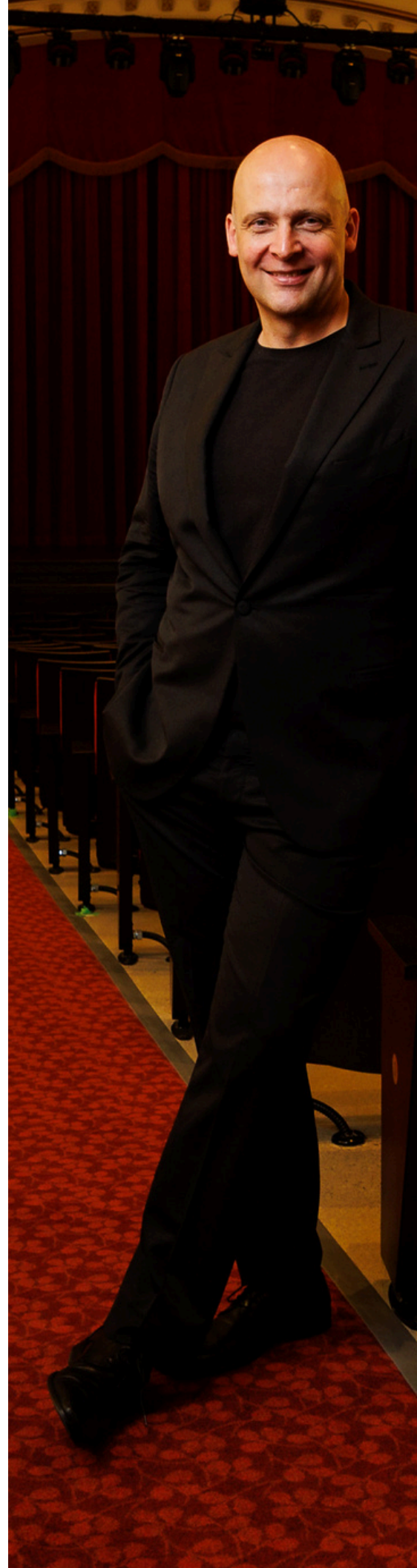
To the musicians of the RSO: thank you for your artistry. The connection we have developed on stage is something I will carry with me long after the final

notes of the May finale. To our audience: thank you for welcoming me into your community and for your continued support of live music in this city.

Leaving is never easy, but I do so with a profound sense of gratitude. It has been a privilege to lead this organization and to share in the cultural life of Regina for the past ten seasons. I look forward to seeing you at the concerts ahead as we finish this chapter together.



Gordon Gerrard
Music Director





MEET THE MAESTRO GORDON GERRARD, MUSIC DIRECTOR

For Canadian conductor Gordon Gerrard, music serves as an animating life force. He relishes the making of it, and takes pleasure in how it brings joy and comfort to audiences. Gerrard appreciates music's potential to change how people perceive the world around them.

He has guest-conducted many of Canada's leading orchestras (Vancouver, Québec, Toronto, Victoria, London, Kitchener-Waterloo) and opera companies (Calgary, Hamilton, Edmonton). Passionate about working with emerging artists, he has held positions 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). Gerrard is currently the Artistic Director of City Opera Vancouver. Since 2016, he has led the Regina Symphony Orchestra, where his programming combines orchestral classics, contemporary works, and explorations of social change and community engagement.

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 age seven and developed quickly. Before long, he was setting his alarm for 6:00 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. 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 MOVE
THROUGH THE
SECOND HALF OF
OUR SEASON, I KEEP
COMING BACK TO
ONE SIMPLE
FEELING:
GRATITUDE.

Everything you experience in these pages and on our stages is possible because of you. Your ticket purchases, donations, sponsorships, and ongoing encouragement fuel the work we do across Regina and beyond. Because of your support, the Regina Symphony Orchestra is on its way to becoming a thriving sustainable institution, reaching more people, and creating more meaningful musical moments in more places than ever. Thank you for believing in the power of live orchestral music and for helping make this season such a success.

This season carries special meaning as we celebrate Gordon in his final season with the RSO. It is difficult to put into words what his artistry and leadership have meant to our musicians, our audiences, and our city. Gordon is a living legend, and his impact will be felt for generations. He has shaped the sound of this orchestra and helped define what the RSO is today.

I hope you will join us as we honour Gordon and celebrate this remarkable chapter together at his final concert on May 9. Let's fill the hall with the warmth, appreciation, and excitement this moment deserves.

To our donors and supporters: thank you for standing with us. To our audiences: thank you for showing up with open hearts and curious ears. The RSO exists because of you, and we are deeply proud to share this season with you.

See you at the RSO,

Sam Deason
Executive Director

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CIRCLE



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ORCHESTRA

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GOVERNMENT HOUSE

FEATURING RSO CHAMBER



Each section of the orchestra is led by a Principal Musician, or first chair. Twelve of these leaders make up the Regina Symphony Chamber Players—also known as the Core or RSCP. They perform in all mainstage concerts, often stepping into the spotlight as soloists, and collaborate to choose music for chamber concerts. Beyond the RSO, they are teachers, composers, and performers who call Regina home.

The Regina Symphony Chamber Players shine in these intimate concerts hosted at the beautiful and historic Government House.

PERFORMANCES

SHOWS AT 2 PM & 7:30 PM

FEBRUARY 14, 2026
LOVE NOTES

APRIL 18, 2026
STEAMPUNK

MAY 23, 2026
PETITE FINALE

PLAYERS

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

MATHEUS MORAES, TRUMPET

This partnership between the Regina Public Library (RPL) and the Regina Symphony Orchestra (RSO) brings the joy of live music to the heart of our community. Enjoy free performances on select Sunday afternoons and weekday evenings, featuring exceptional music, up close, in the welcoming atmosphere of your local library.

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ORCHESTRA MUSICIANS

VIOLIN 1

Christian Robinson,
Concertmaster ★
Carmen Constantinescu,
Assistant Concertmaster ★
Katie Gannon
Maria Guidos-Albert
Carmelle Pretzlaw
Rudolf Sternadel
Elizabeth Stirr
Solveig Hovdestad
Kimia Khavaninzadeh

VIOLIN 2

Heng-Han Hou ★ ◆
Jeremy Buzash +
Adrian Casas
Samantha Leech
Zihan Xu
Eugene Berg
Colleen Grubb
David Hopkinson

★ RSO Chamber Player
◆ Principal
• Assistant Principal
+ Acting Assistant Principal
* On Leave for Season

VIOLA

Jonathan Ward ★ ◆
Megan Zak •
Jonathan Achtzehner*
Colin Wrubleski
Geena Salway
Erin Hillis
Katie Achtzehner

Cello

Simon Fryer ★ ◆
Amelia Borton •
Catherine Folstad
Alaina Majewski
Bruce Radmacher
Patricia Vanuci

BASS

Eric Timperman ★ ◆
Curtis Scheschuk* •
Brent Gelsinger
Jakob Bjornson
Zoe Saladana

FLUTE

Marie-Noelle Berthelet ★ ◆
Tara Semple •
David Popoff

OBOE

Tamsin Johnston ★ ◆
Wing Lok Soo •
Kristyn Friesen
Tyrell Hardlotte

CLARINET

Hyon Suk Kim ★ ◆
Vanessa Klassen •
Madison Engen

BASSOON

Kristy Tucker ★ ◆
Jennifer Tenford •
Christopher Kostyshyn

HORN

Richard Burdick ★ ◆
Wendy Tsymbal •
Alison Cushway •
Sharla Benoit •

TRUMPET

Matheus Moraes ★ ◆
Natalie Fuller •
Abby Nagel
Miles Newman

TROMBONE

David Dick ◆
Erik Larson •
Jeremy Drotar •
Joel Lareau

TUBA

Mark Preece ◆

TIMPANI

Tristan Holleufer ◆

PERCUSSION

Darcy Gingras ◆
Andrea Ulriksen •
William Huang
Steve Leidal
Hannah Wildman

HARP

Samantha Spurrier ◆

KEYBOARD

Christopher Kayler ◆

CONCERT #3

FEB 18 | SUNRISE - 7:30 PM
FEB 19 | GLEN ELM - 7:30 PM
FEB 22 | CENTRAL - 2:00 PM

CONCERT #4

MAR 1 | CENTRAL - 2:00 PM
MAR 4 | ALBERT - 7:30 PM
MAR 5 | GEORGE BOTHWELL - 7:30 PM

CONCERT #5

APR 1 | SHERWOOD VILLAGE - 7:30 PM
APR 2 | GLEN ELM - 7:30 PM
APR 12 | CENTRAL - 2:00 PM

CONCERT #6

MAY 27 | SUNRISE - 7:30 PM
MAY 28 | REGENT PLACE - 7:30 PM
MAY 31 | CENTRAL - 2:00 PM



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REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director



CLASSICAL

Concert presented by
Dr. Greg Kraushaar and Sarah Gajadhar

FABLES & FANTASY

PROGRAMME

RAVEL *Ma Mère l'Oye (Mother Goose), Suite*

- I. Pavane de la Belle au bois dormant
- II. Petit Poucet
- III. Laideronnette, Impératrice des pagodes
- IV. Les Entretiens de la Belle et de la Bête
- V. Le Jardin féerique

MOZART *Flute and Harp Concerto in C major, K. 299 (297c)*

- I. Allegro
- II. Andantino
- III. Rondo: Allegro

INTERMISSION

BIZET *Symphony No. 1 in C major*

- I. Allegro vivo
- II. Adagio
- III. Allegro vivace
- IV. Finale. Allegro vivace

Gordon Gerrard, conductor
Marie-Noelle Berthelet, flute
Samantha Spurrier, harp

Saturday, February 7

Darke Hall
2255 College Ave.
2:00 PM & 7:30 PM

MARIE-NOELLE BERTHELET PRINCIPAL FLUTE

Originally from rural Québec, flutist Marie-Noelle Berthelet enjoys an active career as a chamber musician and orchestral performer. A Governor General's Medal recipient, she studied on full scholarship at the New England Conservatory in Boston. Appointed Principal Flute of the Regina Symphony Orchestra in 2004, she has performed widely across Canada and the US. A versatile musician, she is equally at home in contemporary and historical performance and is on faculty at the University of Regina and the Conservatory of Performing Arts.

SAMANTHA SPURRIER PRINCIPAL HARP

Samantha Spurrier is a captivating harpist and sought-after soloist and ensemble performer across Western Canada. A graduate of the University of Alberta, she has performed with major ensembles including the Regina, Saskatoon, Edmonton, and Winnipeg Symphony Orchestras, the Calgary Philharmonic Orchestra, and the National Youth Orchestra of Canada. Principal harpist of the RSO since 2022, Samantha is equally devoted to chamber music, collaboration, teaching, and sharing the harp's unique beauty with diverse audiences.



SCAN FOR
MORE INFO

PROGRAM NOTES

Maurice Ravel (1875-1937) originally composed *Ma mère l'Oye* or *Mother Goose* for piano four hands, which is a duet for two performers at one piano. Dedicated to the two very young children of a fellow artist, and premiered by two slightly older children in 1910, *Ma mère l'Oye* is an enchanting musical work made up of five sections, or movements, each depicting a fairy tale.

In 1911, Ravel created the orchestral suite of *Ma mère l'Oye*, the version most commonly performed today, followed by an expanded adaptation for ballet. The orchestration of *Ma mère l'Oye* is modest, omitting a low brass section. Ravel nonetheless achieves a wonderfully varied palette of musical colour by including doubling parts for the winds, keyboard, and percussion, meaning that one player is responsible for playing more than one instrument throughout the work. For example, the second flute player is also responsible for playing piccolo as needed in the music.

Wolfgang Amadeus Mozart's (1756-1791) *Concerto for Flute and Harp* is a well-loved work brimming with beauty and vitality, despite some misgiving the composer may have had during its composition. Mozart apparently did not care for the flute; regarding this particular commission, he wrote to his father, "you know that I am quite powerless whenever I am obliged to write for an instrument which I cannot bear", despite his output for the instrument eventually including two solo concertos and four flute quartets. At the time, the harp for its part was not considered adequately evolved to be a standard orchestral instrument.

The unusual combination of solo instruments arose from Mozart's work in 1778 with the family of the Duke of Guînes (1735-1806). The Duke himself was an accomplished flutist and his daughter Marie (1759-1796) was an outstanding harpist, so it is likely that father and daughter premiered Mozart's *Concerto for Flute and Harp* in the salons of Parisian aristocracy. Unfortunately, Mozart's relationship with the Duke and his family soured. He had been engaged to tutor Marie in composition; not only was she a hopeless student, but Mozart was short-changed on the compensation he was owed for his teaching and the concerto.

Despite his short life, Georges Bizet (1838-1875) was a prolific and gifted composer, mainly known for his opera *Carmen*. *Symphony No. 1 in C major* was written when Bizet was only seventeen years old and studying at the Paris Conservatoire. Strangely, it was never performed during the composer's lifetime, which has led to several theories. The work might have been suppressed by the composer himself believing it to be the immature creation of a student; however, it is most likely that orchestral writing in France during the 19th century was less focused on traditional four-movement symphonies like *Symphony No. 1* than on other symphonic forms such as the suite, which is a collection of independent musical works unified by a common theme. Fortunately, the rediscovery and premiere of the work in Basel, Switzerland, in 1935, has led to *Symphony No. 1* becoming a frequently performed and admired musical work.

CLASSICAL

Presented in memory of Kenneth Mackay with support from Patricia Mackay, Samira McCarthy, and Lynn Channing

AURORAS OF THE HEART

PROGRAMME

TCHAIKOVSKY *Romeo and Juliet*
Overture-Fantasy, TH 42C
Featuring the SSYO

ESTACIO *Borealis*
I. Borealis
II. Wondrous Light

INTERMISSION

SAINT-SAËNS *Symphony No. 3 in C minor, Op. 78 ("Organ Symphony")*

PART 1

Adagio -- Allegro moderato
Poco Adagio

PART 2

Allegro moderato -- Presto
Maestoso -- Allegro

Gordon Gerrard, conductor
Jean-Willy Kunz, organ
South Sask. Youth Orchestra

Saturday, February 28

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM



JEAN-WILLY KUNZ

Jean-Willy Kunz is organist in residence of the Orchestre symphonique de Montréal, performing regularly with the orchestra and in recital while overseeing the development of Casavant's op. 3900 at the Maison symphonique. He has premiered numerous works for organ and orchestra and for solo organ, and in 2017 presented a landmark recital featuring the first Earth-Space organ duet in collaboration with NASA. His wide-ranging projects include jazz with Branford Marsalis, pop with Rufus Wainwright, and stage productions with Cirque du Soleil. Kunz is professor of organ at the Conservatory of Music in Montréal and artistic director of the Canadian International Organ Competition.



SCAN FOR
MORE INFO

PROGRAM NOTES

Borealis (1997) by Edmonton-based Canadian composer John Estacio (b. 1966) is a two-movement work for orchestra depicting the first time the composer witnessed the glorious spectacle of the Aurora Borealis. Estacio says, “I had no idea what I was seeing when I first noticed the majestic curtains of swirling green light in the sky one crisp October evening until a friend confirmed that it was indeed the Northern Lights. I was completely captivated and awestruck by the magical sight of dancing light; how could I not be inspired to compose a piece of music?! [...] The first movement is meant to be awe evoking and attempts to capture the ethereal atmosphere of the lights of the northern skies; wide streams of bending, curving light that abruptly disappear and reappear. The ephemeral nature of these celestial happenings is represented by the sudden colourful outbursts followed by movements of near silence. [...] For the second movement, I wanted something that would be a formidable contrast to the subtle nature of the first movement, a celebrated dance of celestial light.”

Composers have been using music to evoke scenes, tell stories, or represent experiences for over two hundred years. Russian composer Pyotr Ilyich Tchaikovsky (1840-1893), who created *The Nutcracker*, remains one of the most beloved composers of all time. Tchaikovsky’s symphonic poem *Romeo and Juliet*, another one of his memorable works, was not initially successful. Over a period of a decade, it required two major revisions and faced many unenthusiastic premieres throughout Russia and Europe before the final version was presented in Tbilisi, Georgia, in 1880.

Tchaikovsky based *Romeo and Juliet* on the original play by William Shakespeare (1564-1616). Rather than craft the music to follow the plot, Tchaikovsky instead blends three major musical ideas inspired by themes from the play. The first theme represents Friar Laurence with clarinets and low strings. The second theme, which is very active, portrays the feud between the Montagues and Capulets, featuring a sword fight with cymbal crashes. Finally, the love theme appears: the violas and English horn represent Romeo calling up to Juliet, who is illustrated by the flute.

Premiered in 1886, *Symphony No. 3 avec orgue*, as it was titled by the composer, is both an unusual work for the Romantic era due to its inclusion of a pipe organ, and a historically significant work for French symphonists at the time. Camille Saint-Saëns (1835-1921), a successful composer, conductor, and performer, was highly motivated to promote French music and French artists in response to the musical creativity happening elsewhere in Europe. He is reported to have said, “Young musicians, if you wish to be something, remain French!”

Over the next decades, Saint-Saëns’ musical legacy proved to be rather conservative compared to the tremendous innovation in French musical culture of the early 20th century. After an initial blitz of traditional multi-movement symphonies following Saint-Saëns’ *Symphony No. 3*, French composers such as Claude Debussy (1862-1918) and Maurice Ravel (1875-1937) deconstructed the art form and created a number of enduring and remarkable orchestral works.

A CELEBRATION OF MUSIC DIRECTOR GORDON GERRARD



**GORDON'S FINAL SHOW
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MAY 9, 2026 | 7:30 PM

ECHOES OF A DECADE

WITH VIOLINIST TIMOTHY CHOO

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LORNE & EVELYN JOHNSON FOUNDATION

DONOR FEATURE

Lorne and Evelyn Johnson are great examples of how planning, passion, and generosity today can result in beautiful music for generations to come. Lorne was one of the founders of both the Regina Symphony Orchestra and the Regina Orchestral Society, while Evelyn was a governor of the Regina Orchestral Auxiliary for over 30 years. The Johnsons both passed away in the 1970s, but during their lifetime they created the Lorne & Evelyn Johnson Foundation. It was an act of love for culture, the arts, and their community, and truly became a gift that keeps giving. Decades later and the Johnsons' generosity and love of music live

on through the Lorne & Evelyn Johnson Funds held at the Saskatchewan Community Foundation. Their funds now grant out hundreds of thousands of dollars each year to local groups, including the Regina Symphony Orchestra. The impact of the Johnsons' legacy has meant beautiful music for generations past, present, and future. You can learn more about their funds, their impact, and how to create your own legacy of giving at www.saskfoundation.ca.



POPS

SCI-FI SPECTACULAR

INTERSTELLAR, STAR WARS & BEYOND

Juliane Gallant, conductor
Ablaze Vocal Arts Ensemble, choir
under the direction of Dorianna Holowachuk

Saturday, March 21, 2026

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

PROGRAMME

STRAUSS *Also sprach
Zarathustra, Op. 30*
I. Fanfare

CUSTER *Star Trek Through the
Years*

MELUMAD *Home Is Where
the Helm Is*

KARPMAN *Higher. Further.
Faster. Together.*

RICHTER *On the Nature of
Daylight*

HORNER *Avatar Suite*

ZIMMER *Interstellar:
Symphonic Suite*

INTERMISSION - 20 minutes

NEWMAN *20th Century Fox
Theme*

WILLIAMS *Suite from Star Wars*



SCAN FOR
MORE INFO



JULIANE GALLANT

New Brunswick born Juliane Gallant is Resident Conductor of the Calgary Philharmonic Orchestra. After a decade working in opera in the UK, she returned to Canada and has since appeared with the National Arts Centre Orchestra, Victoria Symphony, PEI Symphony Orchestra, Okanagan Symphony Orchestra, Kingston Symphony Orchestra, and Symphony New Brunswick.

A Pops conductor, she leads programs spanning musical theatre, film, Tina Turner, and Nirvana, and has collaborated with Chantal Kreviazuk, Kiesza, and Brett Kissel.

Juliane is an alumna of Tapestry Opera's Women in Musical Leadership Fellowship.



MUSIC LOVERS 19 - 35

(YOUNG FRIENDS CIRCLE)

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MARCH 21 | SCI-FI SPECTACULAR

Join us after the show in the patrons lounge. Your first drink is on us!



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CHORAL SPECIAL

BACH'S ST. JOHN PASSION

Gordon Gerrard, conductor
Caitlin Wood, soprano
Marion Newman, mezzo-soprano
Asitha Tennekoon, tenor
Stephen Hegedus, bass-baritone
Ignite Chamber Choir, under the
direction of Dorianna Holowachuk

Saturday, March 28, 2026

Holy Rosary Cathedral
3125 13th Ave,
7:30 PM

There will be a 20 minute
intermission.



Caitlin Wood



Marion Newman



Asitha Tennekoon



Stephen Hegedus

PROGRAM NOTES

The *St. John Passion* by Johann Sebastian Bach (1685-1750) is a large-scale musical work for choir, vocal soloists, and Baroque orchestra including strings, harpsichord, and winds. While it's not known who wrote the libretto, or lyrics, the text that forms the basis of the work comes from a number of sacred and secular sources.

Crafted in two major musical sections, *St. John Passion* is classified as an oratorio, like *Messiah* by George Frideric Handel (1685-1759). Although an oratorio is similar to an opera in that it tells a story through arias and choruses, which are sung, oratorios focus on sacred texts and topics.

Continued on next page...



SCAN FOR
MORE INFO

The setting for the story of *St. John Passion* comes from chapters 18 and 19 of the *Gospel of John* from the *New Testament*. This biblical passage is often read on Good Friday, and deals with the capture, judgement, and crucifixion of Jesus Christ. Bach also incorporates Lutheran hymns into the music as well as poetry by contemporary poets Barthold Heinrich Brockes (1680-1747), Christian Weise (1642-1708), and Christian Heinrich Postel (1658-1705).

Bach wrote *St. John Passion* in 1724 during his first season as Thomaskantor, or church music director, in Leipzig. Intended for Good Friday Vespers at St. Thomas Church, where Martin Luther had preached nearly two centuries earlier, it was performed instead at St. Nicholas Church as a result of a last-minute venue change.

St. John Passion was subject to numerous revisions by the composer. However, after twenty-five years of performing revised adaptations of *St. John Passion*, Bach returned in 1749 to his original version with only minor changes including an adjustment to the orchestration. This is the work most often heard today. The first performances of *St. John Passion* used an orchestra featuring a diverse palette of musical colours with the inclusion of lute, viola d'amore, and viola da gamba. By

the time Bach was an established composer, these three instruments were long past the peak of their popularity. After Bach's death, his music was mostly forgotten for the remainder of the 18th century. *St. John Passion* was among the first works to be rediscovered as part of a revival of Baroque music in the early 1800s. While it has remained a popular work ever since, there is controversy as to whether the Gospel of John in the *Lutheran Bible* should be interpreted as antisemitic. Since World War II, it has frequently been the practice to replace the word "Juden" with "Leute", or people, in performances of the oratorio.

In his book *Lutheranism, Anti-Judaism and Bach's St. John Passion*, Canadian scholar Michael Marissen (b. 1960) argues for a more sensitive and nuanced discussion of the topic, drawing attention to the hymns and arias which offer commentary on the passages which blame the Jews for Christ's death on the cross. While Bach was not at liberty to rewrite biblical text, his musical interpretation of the Gospel of John emphasizes the core principle of Lutheranism that Christ died to atone for the sins of all of humanity.

Program Notes by Tamsin Lorraine Johnston

2025-2026

Darke Hall

Season

Sunday, March 1, 2026

Jâca - Clarinet And Guitar Duo

Wesley Ferreira (Clarinet)
Jaxon Williams (Guitar)

Sunday, March 29, 2026

Ensemble Made In Canada

Elissa Lee (Violin)
Sheila Jaffé (Viola)
Philip Chiu (Piano)
Trey Lee (Cello)

Thursday, May 7, 2026

Stradivatango

Stéphane Tétreault (Cello)
Denis Plante (Bandoneon)



Regina Musical Club

Mini-Series ORGAN CONCERT

Knox Metropolitan Church, 7:30 pm

Friday, February 13, 2026

RCCO National Competition Winner

Maria Gajraj (Organ)

Sunday, May 31, 2026

Lost in the Wind

Valerie Hall (Organ)
Dean McNeill (Trumpet)

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CLASSICAL

CHEN, CHENG & BEETHOVEN

PROGRAMME

CHATMAN *Over Thorns to Stars*

BEETHOVEN *Piano Concerto No. 1*
in C major, Op. 15

I. Allegro con brio

II. Largo

III. Rondo: Allegro

INTERMISSION - 20 minutes

SCHUBERT *Symphony No. 5 in B-*
flat major, D. 485

I. Allegro

II. Andante con moto

III. Menuetto: Allegro molto

IV. Allegro vivace

PROGRAM NOTES

Over Thorns to Stars was written by Vancouver-based Canadian composer Stephen Chatman (b. 1950) in honour of those who were lost when the Twin Towers of the World Trade Centre were attacked and destroyed on September 11, 2001. The premiere of *Over Thorns to Stars* was presented by the Vancouver Symphony in 2003 with Bramwell Tovey (1953-2022) conducting.

A member of the Order of Canada, Chatman has been serving the Canadian music community since his appointment to the faculty of the University of British Columbia's School of Music in 1976. When asked about the similarities between the tumultuous 1970s and

Continued on next page...

Monica Chen, conductor
Angela Cheng, piano

Saturday, April 25, 2026

Darke Hall
2255 College Ave.
2:00 PM & 7:30 PM



ANGELA CHENG

Consistently praised for her brilliant technique, tonal beauty, and superb musicianship, Canadian pianist Angela Cheng is one of the country's most distinguished artists. She has appeared as soloist with virtually every major Canadian orchestra and with leading orchestras across the United States, Europe, Israel, and Brazil. Her performances have taken her to Carnegie Hall, Wigmore Hall, the Kennedy Center, and the 92nd Street Y. A Gold Medalist of the Arthur Rubinstein International Piano Masters Competition and the first Canadian to win the Montreal International Piano Competition, Cheng is currently on faculty at the Oberlin Conservatory of Music.



SCAN FOR
MORE INFO

today in music education and the arts overall, Chatman says, “at UBC and elsewhere, the fragility of democracies have profoundly affected creativity in music and in the arts.” Music can offer performers, audience members, and composers the opportunity to evolve feelings and belief systems around major societal issues. At a live performance, everyone at the venue is part of a collective experience while also being alone with one’s thoughts. Chatman continues, “Classical music programming today makes a point to address gender and diversity equity. Just as civil rights were a major issue in the 60s, our society, once again, is raising questions about human rights, equality and diversity.”

Ludwig van Beethoven (1770-1827) relocated from Bonn to Vienna in the early 1790s to work as a piano soloist and composer. Due in large part to the Napoleonic Wars, the tail end of the 18th century was a time of upheaval in Europe that coincided with significant stylistic changes in the arts. Beethoven composed *Piano Concerto No. 1* around 1795 with the idea that the debut would help launch his career. Following the premiere of the concerto, Beethoven published several chamber music pieces and started work on his first symphony. By 1800, he was established as a composer whose music was in high demand.

Following several years of revisions, *Piano Concerto No. 1* was published in 1801. While it resembles the style of W.A. Mozart (1756-1791) and Joseph Haydn (1732-1809), there is no shortage of musical twists and turns that defy conventional harmony of the era, and paint a picture of a composer who was unafraid to move fast and break things.

Like Beethoven, composer Franz Schubert’s (1797-1828) musical style straddles two distinct artistic eras. In spite of his short life, Schubert espoused the values of the dawning Romantic era; artists began to express themselves as individuals, using music as a means of storytelling rather than a vehicle that serves the social hierarchy. However, during his late teens when *Symphony No. 5* was written, Schubert was in the throes of an obsession with the music of Mozart. Schubert wrote in his diary in 1816, “O Mozart! Immortal Mozart! what countless impressions of a brighter, better life hast thou stamped upon our souls!” *Symphony No. 5*, known as ‘the symphony without trumpets and drums’, is evocative of Mozart’s *Symphony No. 40* with its light orchestration and lyrical virtuosity.

Program note by Tamsin Lorraine Johnston

MONICA CHEN

An emerging Canadian conductor, Monica Chen is RBC Assistant Conductor of the Winnipeg Symphony Orchestra and Music Director of the University of Manitoba Symphony Orchestra and Sistema Winnipeg. Since September 2023, she has conducted over 40 performances with the WSO and regularly guests with orchestras and opera companies across Canada, including the Calgary Philharmonic, Victoria Symphony, Saskatoon Symphony, Regina Symphony, and Manitoba Underground Opera. Recent highlights include operas by Britten, Mozart, and Humperdinck, and her ballet debut conducting *The Nutcracker* with the Royal Winnipeg Ballet.



POPS

Concert presented by
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UNDER PARIS SKIES

Gordon Gerrard, conductor
Jill Barber, vocals

Saturday, May 2, 2026

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

PROGRAMME

MONNOT / MOUSTAKI *Milord*

DIZEO / CABRAL *La Foule*

TRENET *La Mer*

SOSENKO *Darling, je vous aime
beaucoup*

AZNAVOUR *Plus bleu que tes yeux*

SCHONBERG / BOUBLIL *et al.*
Selections from Les Misérables

KOSMA *Les feuilles mortes*

TRENET *Ménilmontant*

GAINSBOURG *La javanaise*

NICHOLS / GLANZBERG *et al.*
Padam Padam

TIERSEN *La valse d'Amélie*

PORTER *I Love Paris*

TRENET *Que reste-t-il de nos
amours*

MONNOT / PIAF *Hymne à l'amour*

BREL *Ne me quitte pas*

REINHARDT / GRAPPELLI *Minor
Swing*

HORNEZ / BETTI *C'est si bon*

DREJAC / GIRAUD *Sous le ciel de
Paris*

GUGLIELMI / PIAF *La vie en rose*

INTERMISSION - 20 minutes



JILL BARBER

From Parisian cafés to cocktail lounges and beachside bars around the world, Jill Barber's French repertoire has captivated international audiences. An anglophone artist, Barber discovered French song in her late twenties after a spontaneous moment at the Montreal Jazz Festival sparked a new artistic direction. Inspired by the response, she studied French in southern France and immersed herself in the chanson tradition, interpreting the works of artists such as Édith Piaf, Serge Gainsbourg, and Charles Aznavour. Her album *Chansons* became her most globally successful release, amassing over 120 million streams worldwide. A decade later, *ENCORE!* offers lush new interpretations of classics by Piaf, Trenet, Baker, Reinhardt, and others, celebrating the timeless appeal of French song.



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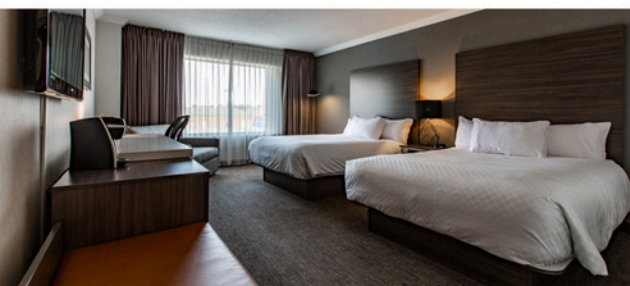


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