

ISSUE 1 | SEPTEMBER - DECEMBER 2025

OVERTURE

GORDON GERRARD'S ENCORE SEASON



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

25/26

REGINA SYMPHONY ORCHESTRA

PERFORMS

HOME ALONE_e

IN CONCERT



SAT. DEC. 13 | 7:30 PM

SUN. DEC. 14 | 2:00 PM

SECOND SHOW!

CONEXUS ARTS CENTRE

Gordon Gerrard, conductor
Ablaze Vocal Arts Ensemble -
under the direction of
Dorianna Holowachuk



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director



ABLAZE
VOCAL ARTS ENSEMBLE



COMMUNITY PARTNER

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CINEMATIC EXPERIENCE



UPCOMING CONCERTS

September 13	Echoes of the Baroque	Government House	2:00 & 7:30 PM	Explore - page 8
September 20	Hometown & Hollywood	Conexus Arts Centre	7:30 PM	Program - page 10
October 18	Dancing Queen The Music of ABBA	Conexus Arts Centre	7:30 PM	Program - page 12
October 25	Friesen & Fireworks	Conexus Arts Centre	7:30 PM	Program - page 14
October 30	Halloween Family Concert	Darke Hall	6:30 PM	Explore - page 30
November 8	Hillis Homecoming	Darke Hall	2:00 & 7:30 PM	Program - page 18
November 22	Delius & Holst	Government House	2:00 & 7:30 PM	Explore - page 8
November 29	Murdoch Mysteries in Concert	Conexus Arts Centre	7:30 PM	Program - page 21
December 13	Home Alone in Concert	Conexus Arts Centre	7:30 PM	Explore - page 2
December 14	Home Alone in Concert	Conexus Arts Centre	2:00 PM	Second show added!
December 18	Handel's Messiah	Knox Metropolitan	7:30 PM	Program - page 24

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.

CARNEGIE HALL
Weill Music Institute

Link Up

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

The Orchestra Rocks

In partnership with Carnegie Hall, the Regina Symphony Orchestra will present Link Up: The Orchestra Rocks, a music education program developed by Carnegie Hall's Weill Music Institute (WMI) for students in grades 3 to 5, during the 2025–2026 season.

MESSAGE FROM THE **MUSIC DIRECTOR**

Welcome to a season that holds a special place in my heart—my last as your Music Director of the Regina Symphony Orchestra. It feels like just yesterday we began this incredible journey, and I'm filled with immense gratitude as we start a new season for a tenth and final time together.

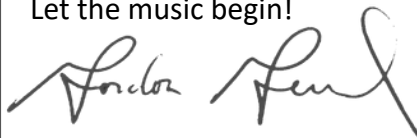
Over the years, we've shared countless unforgettable moments, and I consider myself incredibly lucky to have been able to build so many incredible musical friendships here in Southern Saskatchewan. Your unwavering passion and support have been the heartbeat of this orchestra, and it remains a constant source of inspiration for me and our extraordinary musicians.

For this final 2025-26 season, we have crafted a program that is a celebration of our shared history and a tribute to the enduring impact of this wonderful orchestra. We will revisit some of our most cherished works and

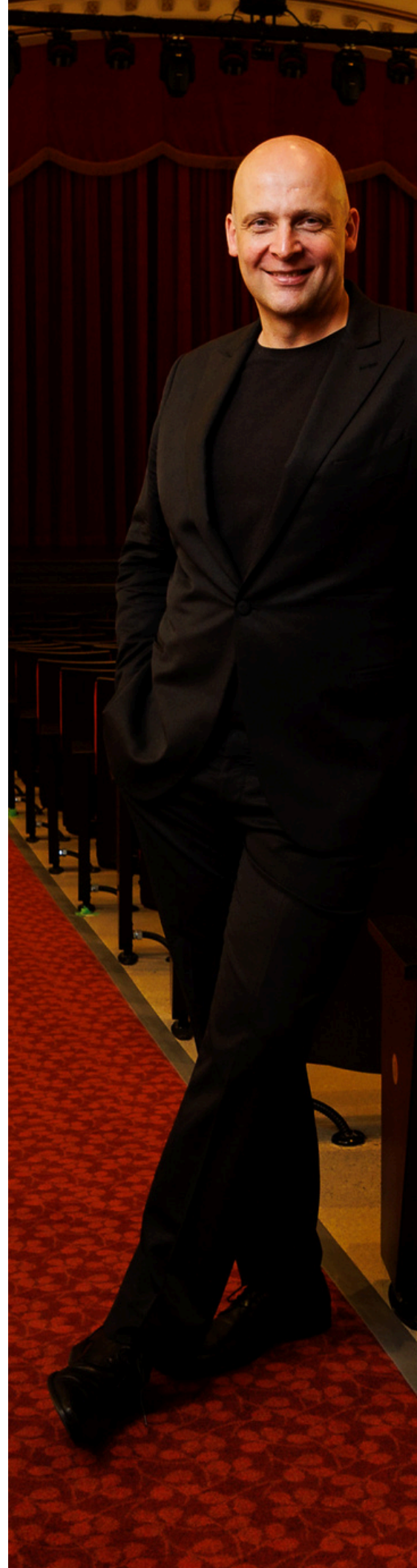
explore new musical landscapes. As always, I hope that there is something meaningful for everyone in what we're offering, and that you'll continue to make lasting memories with us.

Thank you, from the bottom of my heart, for making my time here so meaningful. I look forward to seeing each of you as we embark on this final, magnificent journey.

Let the music begin!



Gordon Gerrard
Music Director





“THERE’S THIS SORT OF DANCE THAT YOU DO WITH THE SINGERS. SOMETIMES YOU LEAD, SOMETIMES YOU FOLLOW, AND ALMOST NEVER DO YOU ARTICULATE WHO’S DOING WHICH AT ANY GIVEN TIME. I LOVE IT.”

- GORDON GERRARD

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**



Welcome to the Regina Symphony Orchestra's 2025/26 season!

This year marks a milestone in our story—a season-long celebration of Gordon Gerrard's 10th and final season as Music Director. Over the past decade, Gordon has left an indelible mark on our orchestra and our community, shaping our sound, and inspiring audiences across Regina and beyond. We are deeply grateful for his artistry and leadership, and we look forward to celebrating his remarkable legacy throughout this year.

This season is also a vibrant showcase of Canada's finest talent. As a local organization rooted in Regina, we are proud to bring world-class performances to our community, featuring many of Canada's best guest artists from across the country. Their artistry reflects the depth and diversity of

Canada's musical landscape, and we are thrilled to share it with you.

The RSO is more than a concert experience—it is a hub for connection, inspiration, and community. From dozens of free concerts in libraries, schools, and underserved neighbourhoods, to our major productions on the Conexus Arts Centre and Darke Hall stages, we strive to make music accessible to all. Music has the power to bring us together, and we are proud to play a vital role in the cultural heartbeat of this city.

I'd like to extend heartfelt thanks to our outgoing board members for their leadership, with special gratitude to Ian Yeates for his dedicated service as Chair of the Board. We are excited to welcome Will Lane as our new Chair, along with all incoming directors, as we enter this exciting new chapter. We also extend a warm welcome to new

staff members and musicians joining the RSO family this year and offer our deepest appreciation to the many volunteers who give their time and energy to make our work possible.

Thank you for joining us for this historic season. Your presence and support make these performances possible and ensure that the RSO remains a source of pride for Regina and Saskatchewan. Together, we celebrate music's power to unite, inspire, and transform. Enjoy tonight's concert and the season ahead. It promises to be unforgettable!

With gratitude,

Sam Deason
Executive Director



MUSIC MOVES **US**

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REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

Every note, every performance, every moment of connection is made possible because of the generosity of people like you!

The Regina Symphony Orchestra has been at the heart of our community for more than a century, sharing music that inspires, heals, and brings people together.

Your support ensures that world-class concerts continue to fill our stages, that young people discover the joy of music, and that audiences across southern Saskatchewan experience the power of live orchestral performance.

With your donation, you help keep the music playing - today and for generations to come.

MUSIC MATTERS



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.

25/26 CONCERTS

SHOWS AT 2 PM & 7:30 PM

SEPTEMBER 13, 2025
ECHOES OF THE BAROQUE

FEBRUARY 14, 2026
LOVE NOTES

NOVEMBER 22, 2025
DELIUS & HOLST

APRIL 18, 2026
STEAMPUNK

JANUARY 24, 2026
NEW YEAR, NEW MUSIC

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.

FREE LIBRARY CONCERT SERIES

Presented by Dr Roberta McKay & Elmer Brenner

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 +
Samantha Leech
Zihan Xu
Eugene Berg
Colleen Grubb
David Hopkinson

★ RSO Chamber Player
♦ Principal
• Assistant Principal
+ Acting Assistant Principal

VIOLA

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

Cello

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

BASS

Eric Timperman ★ ♦
Curtis Scheschuk* •
Yefeng Yin +
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 ♦

* On Leave for Season

CONCERT #1

WEDNESDAY, NOVEMBER 26, 2025
7:30 PM | SHERWOOD VILLAGE

THURSDAY, NOVEMBER 27, 2025
7:30 PM | REGENT PLACE

*SUNDAY, NOVEMBER 30, 2025
2:00 PM | CENTRAL BRANCH

*Due to limited seating attendees
must pre register at reginalibrary.ca

CONCERT #2

SUNDAY, JANUARY 11, 2026
2:00 PM | CENTRAL LIBRARY

WEDNESDAY, JANUARY 14, 2026
7:30 PM | GEORGE BOTHWELL

THURSDAY, JANUARY 15, 2026
7:30 PM | REGENT PLACE BRANCH



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CLASSICAL

HOMETOWN & HOLLYWOOD

Presented by
Rod McDonald & Family

PROGRAMME

CHANG *Northern Star*

WILLIAMS *Concerto for
Trumpet & Orchestra*

I. Maestoso

II. Slowly

III. Allegro Deciso

INTERMISSION

DVORÁK *Symphony No.7 in D
minor, op.70, B.141*

I. Allegro maestoso

II. Poco adagio

III. Scherzo: Vivace

IV. Finale: Allegro

Gordon Gerrard, conductor
Karen Donnelly, trumpet

Saturday, Sept 20, 2025

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

This concert will have a 20
minute intermission.



KAREN DONNELLY

Regina's own, Karen Donnelly was unanimously appointed Principal Trumpet of the National Arts Centre Orchestra (NACO) in 1999. She has appeared as guest Principal with orchestras including, the Toronto Symphony, St. Louis Symphony, Les Violons du Roy, Calgary Philharmonic, and Vancouver Symphony, and is Associate Principal with the Sun Valley Music Festival Orchestra.

An active soloist, Karen has performed with the NAC Orchestra, Thirteen Strings, Saskatoon Symphony, McGill Symphony, and founded the Canadian Women's Brass Collective. She teaches at the University of Ottawa, tours with True North Brass, and mentors youth through the NAC and OrKidstra programs.

PROGRAM NOTES

Award-winning composer Dorothy Chang's (b. 1970) music pushes the boundaries of performance by incorporating choreography, theatre, and dance. Commissioned in 2017 by the Calgary Philharmonic Orchestra, *Northern Star* was created as part of *True North: A Symphonic Ballet*. Ms. Chang describes her work:

Northern Star begins in a place of darkness in the aftermath of war and destruction. The piece centers on the North Star as the shining light that gradually emerges and brightens, illuminating the way from brokenness back to humanity. The essence of *Northern Star* is the original narrative created by choreographer Yukichi Hattori; his beautifully poetic description inspired the writing of this piece. An excerpt from his notes reads: "[The movement] will start with the mourning of the fallen. Blood red leaves in the Autumn and their demise...sense of loss, complete darkness. Then the north star shining bright to guide our way, [and] we see all the beauty that lives among us. [...] This movement is meant to emphasize reflection on the inner self. True enlightenment coming from within."

While most of John Williams' (b. 1932) music was created for the screen, his *Trumpet Concerto*, written in 1996 for Michael Sachs, principal trumpet of the Cleveland Orchestra, is a work intended for the stage. Part of the appeal in Williams' music is his ability to use instruments in unexpected ways that create memorable musical motifs, such as the celesta for *Hedwig's Theme* in *Harry Potter and the Philosopher's Stone*. While the *Trumpet Concerto* features plenty of fanfares, as expected for an instrument that has traditionally fulfilled heroic roles, the faster passages are interspersed with

lyrical melodies, showcasing the trumpet's full expressive scope.

Antonín Dvořák (1841–1904) was living in Prague when he wrote *Symphony No. 7* in 1885, barely able to pay the bills as a working musician. An earlier successful composition, *Slavonic Dances, Op. 46*, had been inspired by Johannes Brahms' (1833–1897) *Hungarian Dances* and led to a supportive friendship between the two musicians. *Slavonic Dances* draws upon elements of traditional Czech folk music and paved the way for Dvořák's next symphony to be steeped in cultural pride. For four centuries, the Czech people were under Habsburg rule as part of the Austro-Hungarian Empire. During Dvořák's lifetime, Czech nationalism gained momentum as it coalesced around language, culture, and history.

In contrast with *Symphony No. 7*'s instant success, propelling the young composer from relative obscurity to international fame, the publication process was marred by rancour and superciliousness. Dvořák's German music publisher Fritz Simrock (1837–1901) had a history of expressing anti-Czech sentiments, and had patronizingly discouraged Dvořák from writing substantial orchestral works. When presented with the manuscript of *Symphony No. 7*, Simrock insisted on changing Dvořák's given name, from Antonín to "Anton," and publishing the title page in German only. He also initially offered Dvořák only half the typical rate for a symphony. Cognizant of the fact that *Symphony No. 7* was one of the composer's most inspired musical works, Dvořák refused to acquiesce, and eventually, the publisher agreed to fair compensation.

Program note by Tamsin Lorraine Johnston

POPS

Concert presented by:



HARVARD
Developments
— A HILL COMPANY —

DANCING QUEEN

THE MUSIC OF ABBA

Presented by
Harvard Developments

PROGRAMME

Mamma Mia
Knowing Me, Knowing You
I Do, I Do, I Do
Does Your Mother Know
Chiquitita
Waterloo
S.O.S.
Fernando
Super Trouper

INTERMISSION

Voulez Vous
Summer Night City
Lay All Your Love On Me
I Have A Dream
Money, Money, Money
The Winner Takes It All
Take A Chance On Me
Gimme! Gimme! Gimme!

Gordon Gerrard, conductor

Jeans 'n Classics:

Katalin Kiss, Vocals
Andrea Koziol, Vocals
Stephanie Martin, Vocals
Kathryn Rose, Vocals
Dale Anne Brendon, Drums
Mitch Tyler, Bass
Adam Martin, Guitar
John Regan, Keyboard

Saturday, October 18, 2025

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

**This concert will have a 20
minute intermission**

Pre-Show presented by:

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Performing Arts



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CASINO
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GameSense

CLASSICAL

FRIESEN & FIREWORKS

PROGRAMME

DOOLITTLE *...and some fireworks!*

I. reels

II. air

III. two jigs and some fireworks

SCHUMANN *Concerto in A minor, for Piano & Orchestra, op.54*

I. Allegro affettuoso

II. Intermezzo: Andantino grazioso

III. Allegro vivace

INTERMISSION

MENDELSSOHN *Symphony No.5 in D major, op.107 (Reformation)*

I. Andante – Allegro con fuoco

II. Allegro vivace

III. Andante

IV. Chorale: Andante con moto –
Allegro vivace

Gordon Gerrard, conductor
Godwin Friesen, piano

Saturday, October 25, 2025

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

This concert will have a 20
minute intermission.



GODWIN FRIESEN

Godwin Friesen, a pianist-composer from the Prairies, is carving an adventurous path in music. Winner of the 2022 Orchestre Symphonique de Montréal Competition, he has performed frequently with the orchestra since moving to Montreal. In 2023, he won first prize at the Trondheim International Competition with the Rilian Trio, leading to engagements across Canada and Europe.

Raised in the Friesen Family Band, he began composing early, with Psalm-inspired works now central to his performances. He studied with Bonnie Nicholson, John O'Connor, Henry Kramer, and Jean Saulnier, completing his master's in 2024. His concerto debut was with the Regina Symphony Orchestra in 2018.

PROGRAM NOTES

...and some fireworks by Emily Doolittle (b. 1972) was commissioned by the Conseil des Arts de Montréal for Orchestre Métropolitain and conductor Yannick Nézet-Séguin in 2007 for the 50th anniversary of the orchestra. The work is made up of three short movements, all of which have been inspired by traditional fiddle tunes. Like many orchestral works, the form follows a fast–slow–fast shape, concluding the piece with a joyful jig.

Originally from Nova Scotia, Dr. Doolittle serves on the faculty of the Royal Conservatoire of Scotland in Glasgow. In addition to her work as a composer and educator, Dr. Doolittle is also a zoomusicologist, which is an interdisciplinary field of research that seeks to understand the musical aspects of animal communication.

German composer Robert Schumann's (1810–1856) only *Piano Concerto* is a testament to the monumental creative influence his marriage to piano virtuoso Clara Wieck (1819–1896) had on him. After a long struggle with Clara's father for his daughter's hand, Schumann entered the most productive period in his musical output. The *Piano Concerto in A minor* was written in 1845 at the tail end of this artistic frenzy, before Schumann's mental and physical health collapsed.

Clara herself had composed a *Piano Concerto* more than a decade earlier, also in the key of A minor, that Schumann had helped orchestrate. Clara urged her husband to explore larger musical forms; in a letter from 1839, the year before their wedding, Clara writes: "Don't take it amiss if I tell you that I've been seized by the desire to encourage you to write for orchestra. Your imagination and your spirit are too great for the weak piano." The work was

premiered in Dresden in December of 1845, with Clara as the soloist, who at the time was pregnant with the Schumanns' fourth child.

Schumann's colleague Felix Mendelssohn's (1809–1847) musical path commingled with his sister Fanny Mendelssohn (1805–1847), a gifted pianist and composer. It's believed that Fanny chose the title *Reformation* for *Symphony No. 5*. Despite its inauspicious debut, having been shopped around Europe for nearly two years before its Berlin premiere in 1832, the work balances its extramusical message with structural finesse typical of Mendelssohn's compositions.

In his later symphonies, including *No. 5*, Mendelssohn was probing the boundaries of the classical symphony's emotional scope. Ludwig van Beethoven's (1770–1827) music was highly influential on all 19th-century symphonic composers, in particular his superlative *Symphony No. 9*, which premiered in Vienna in 1824; it permanently established the emotional dominance that a four-movement symphony can have on its performers and audience.

However, as the Romantic-era ideals of the 19th century evolved, composers began to look for opportunities to use music to tell a story or depict a scene. Mendelssohn's *Symphony No. 5* portrays the inception of Protestantism and its ultimate triumph as a result of the Lutheran Reformation in the 16th century. A devout Protestant, Mendelssohn proclaimed through music the faith to which his father had converted the family, renouncing their Jewish roots to gain greater acceptance within an antisemitic society.

Program note by Tamsin Lorraine Johnston

In memory of

BRYAN HILLIS

(1956-2025)



The RSO lost a champion with the passing of Bryan Hillis this past May. Bryan and his wife Joanne were major supporters of the Regina Symphony Orchestra for decades and more recently, important donors to the Regina Symphony Foundation. Bryan was a member of the Board of Directors and provided leadership, encouragement, and wisdom to the orchestra, its management, and to his colleagues on the Board over the past three years. Bryan was a lifelong resident of Regina, with brief periods elsewhere for a master's degree at Oxford provided via a Rhodes Scholarship and a doctorate at the University of Chicago. For the majority of his professional life, he worked at Luther College as a professor and eventually, for his last decade as president. He retired in 2020 and in addition to other volunteer positions agreed to serve the RSO Board.

Bryan's work on the Board involved a number of important functions including serving on the Executive Committee, the Growth and Development Committee and the Nominations Committee. His work at Growth and Development was crucial given the need to secure additional financial support in the immediate post-pandemic period. His many years in Regina and his extensive contacts that resulted from his work at Luther College allowed him to provide excellent advice as to who might be appropriate candidates for the Board, a number of whom continue to serve today. However his most important role was on the Executive Committee where his advice and support to, in particular, the Board Chair was of immense significance and help. His perspective and wisdom were vital to the resolution of a variety of issues

that any organization has to deal with and his experience and insight were of material benefit, and will serve the orchestra well in the future. This committee worked hard with management navigating the RSO through these last number of years and he was just starting to see the fruits of this labour when he was taken by illness.

In common with all who serve on the RSO Board, Bryan's devotion to classical music and the mission of the RSO was ever at the forefront of his work. In addition, Bryan was always cognizant of the fundamental role of musicians in the RSO's success and worked hard to ensure the orchestra members' priorities were respected and considered. The RSO is a critical component of the Regina artistic scene and Bryan was determined to help it succeed. His work in support of that objective was significant, and it is something to which he was proud to contribute. As we go forward, the RSO Board will continue to strive to realize the objectives for which Bryan worked so hard. We do miss him, and we hold him and his family in our hearts. *Requiescat in pace.*

Ian Yeates, Immediate Past Chair

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A legacy gift costs nothing today but guarantees that the RSO will continue to flourish tomorrow. Together, we can keep the music alive.

JOIN THE LEGACY CIRCLE

When you leave a legacy gift, you become a member of the RSO's Legacy Giving Circle, a special group of visionary donors.

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REGINA SYMPHONY ORCHESTRA

LEGACY

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www.reginasymphony.com/legacy

email: jbaca@reginasymphony.com

CLASSICAL

HILLIS HOMECOMING

PROGRAMME

PRICE *Fantasy No. 1*
(arr. Luis Ramirez)

MORLOCK *Solace*

BRUBECK *The Simple Life*
(arr. Andrew Downing)

INTERMISSION

BEETHOVEN *Symphony No. 1 in C major, op. 21*

- I. Adagio molto – Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Finale: Adagio - Allegro molto e vivace

BARTÓK *Romanian Folk Dances, BB 76 (Román népi táncok)*

- I. Jocul cu bâta (Stick Dance)
- II. Brâul (Waistband Dance)
- III. Pe loc (Stamping Dance / On the Spot)
- IV. Buciumeana (Hornpipe Dance)
- V. Poarga româneasca (Romanian Polka)
- VI. Maruntel (Quick Dance)

Gordon Gerrard, conductor
Amy Hillis, violin

Saturday, November 8, 2025

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

This concert will have a 20 minute intermission.



AMY HILLIS

Born and raised in Regina, violinist Amy Hillis began her musical journey with the Regina Symphony Orchestra, South Saskatchewan Youth Orchestra, and Amadeus Orchestra under Eduard Minevich. She studied at McGill University with Denise Lupien and at the San Francisco Conservatory with Ian Swensen. Winner of the Eckhardt-Gramatté Competition, Canada Council Musical Instrument Bank Competition, and McGill Concerto Competition, she has performed across Canada, including 50 recitals with pianist Meagan Milatz on the Pan-Canadian Recital Tour. A dedicated advocate for Canadian music, she has premiered numerous works by leading composers. Amy is currently Assistant Professor of Music at York University in Toronto.

PROGRAM NOTES

Originally from Arkansas, United States, composer and pianist Florence Price (1887–1953) first learned music at her mother's side, giving her debut public performance at age four. Not only was Ms. Price the first Black woman to have her music performed by a major American symphony orchestra, she was also an extremely prolific composer, creating over three hundred works. *Fantasy No. 1* features a solo violin part at its most virtuosic: lyrical melodies that allow the violin to sing are combined with elements of traditional African American folksong.

Solace for String Orchestra, written in 2001 by Canadian composer Jocelyn Morlock (1969–2023), melds early music from the late 15th century with birdsong, one of Ms. Morlock's primary sources of inspiration. Regarding the instrumental structure of *Solace*, the composer writes:

Unlike most string orchestra works, *Solace* requires the group to be divided into three smaller sub-ensembles:

- The “early music” ensemble, consisting of two violins, two violas, cello, and double bass, playing music partially derived from the *Agnus Dei* of Josquin's Mass *L'homme armé sexti toni*.
- The more ethereal-sounding group of five violins (three firsts, two or three seconds), positioned above the rest of the ensemble, playing very long, slow harmonics.
- The violin and cello soloists, whose music is meant to be a response to that of the “early music” ensemble.

Although the two compositions span an ocean and a century, *The Simple Life*, a jazz-inspired song by

Matt Brubeck (b. 1961), arranged for solo violin and string orchestra by Andrew Downing (b. 1973), and *Romanian Folk Dances* by Béla Bartók (1881–1945), are both reimaged versions of the original works that demonstrate the versatility of a chamber-sized orchestra. The original music for both pieces comes from non-classical traditions and has been transported to the stage to demonstrate the breadth of musical colour and evocative power that even a small orchestra can impart.

The original and somewhat confusing title Bartók gave to his six-movement work for solo piano was *Romanian Folk Dances from Hungary*. The seven fiddle melodies featured throughout the piece come from Transylvania, a historic and cultural region northwest of the Carpathian Mountains. Bartók wrote the first edition of *Romanian Folk Dances* in 1915, creating the orchestral version for small ensemble two years later. In 1920, national borders changed, and Transylvania became part of Romania, therefore requiring an updated name for the composition.

More than a century earlier, a young musician who did not yet have a reputation for being a grumpy genius moved to Vienna to study with Joseph Haydn (1732–1809). Not yet interested in devoting himself solely to composition, Ludwig van Beethoven (1770–1827) wanted to network among local nobility as a piano virtuoso, and the music he was writing at the time showcased his skills as a performer. It is believed he began sketching *Symphony No. 1* around the time he debuted his first piano concerto in 1795. In 1800, *Symphony No. 1* premiered in Vienna, launching Beethoven's flourishing career as a symphonist.

Program note by Tamsin Lorraine Johnston

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MURDOCH MYSTERIES IN CONCERT

ABOUT THE CONCERT

Murdoch Mysteries is one of Canada's most acclaimed and longest-running drama series. With an average viewership of 1 million, it stands as one of CBC's highest-rated series and has been licensed to broadcasters in over 150 countries. This evening's performance was envisioned by Shaftesbury Chairman & President Christina Jennings, who recognized a crossover audience of orchestral music lovers and Murdoch Mysteries fans. Composer Robert Carli wrote two versions of the episode's score—one for the TV broadcast and another for this concert, which is being travelled to fans across Canada. We hope you enjoy "Murder in F Major."

PRODUCTION CREDITS

Christina Jennings, Robert Carli

Concert Co-Producers

Sharron Matthews

Concert Script

Kristjan Bergey

Technical Director

Simon Miminis

Music Editor

Rebecca Pellet

Music Preparation and
Additional Orchestration

Chris Mayo

Additional Orchestration

MURDER IN F MAJOR

Episode Synopsis

Murdoch, Ogden, Brackenreid, and Margaret are at a reception to celebrate the formation of Toronto's new symphony orchestra. Unfortunately, the festivities are short-lived when the maestro, Victor Serrano, is found strangled in his office. Murdoch's investigation reveals the victim was keeping a mistress, a secret that apparently wasn't exactly hidden from his wife. Meanwhile, one of the musicians joining the orchestra, violinist Herbert Block, is a long-ago paramour of Ogden's. Upon seeing her again, and despite the fact she's married to Murdoch—and to the detective's disdain—Block's passion is rekindled, and he lavishes her with unsolicited gifts and attention.

Saturday, November 29, 2025

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

Regina Symphony Orchestra
Lucas Waldin, conductor
Daniel Maslany, host
Robert Carli, composer

PROGRAM

ROBERT CARLI (orch. Christopher Mayo) *Main Theme from Murdoch Mysteries*

ROBERT CARLI *The World of Murdoch*

ROBERT CARLI *Scoring Murdoch Mysteries: Flying Plane Sequence*

ANTONÍN DVOŘÁK *Slavonic Dance No. 8 in G minor, Op. 46*

ROBERT CARLI *Scoring Murdoch Mysteries: The Sinking of the Ship*

OTTO NICOLAI *Overture to The Merry Wives of Windsor*

JACQUES OFFENBACH *Can-Can from Orphée aux enfers* (Orpheus in the Underworld)

INTERMISSION

MURDOCH MYSTERIES: MURDER IN F MAJOR

Showrunner / Executive Producer: Peter Mitchell

Written by Noelle Girard

Directed by Gary Harvey

Music By Robert Carli



LUCAS WALDIN, CONDUCTOR

Lucas Waldin is a dynamic conductor who has delighted audiences across North America. He has collaborated with Carly Rae Jepsen, The Barenaked Ladies, Ben Folds, The Canadian Brass, Leslie Odom Jr., Jackson Browne, Jim Cuddy, and conducted productions including Disney in Concert, Blue Planet Live, Cirque de la Symphony, and Red Bull Symphonic.

He has appeared with top orchestras such as the Cleveland Orchestra, St. Louis Symphony, Houston Symphony, Dallas Symphony, Detroit Symphony, Toronto Symphony, and the National Arts Centre Orchestra. Formerly Resident Conductor and Artist-in-Residence with the Edmonton Symphony Orchestra, Waldin has led over 150 concerts, conducted at Carnegie Hall, and received the Jean-Marie Beaudet Award.

MURDOCH
MYSTERIES
IN CONCERT



*Murdoch Mysteries "Murdoch in F Major" © 2023 Shaftesbury
Murdoch XVI Inc., music courtesy of Shaftesbury Music*



ROBERT CARLI, COMPOSER

Robert Carli is the composer and music producer behind more than 300 episodes across 18 seasons of *Murdoch Mysteries*. He is also the co-creator and co-producer of *Murdoch in Concert*, a live touring show that brings the beloved series to the stage.

His recent work includes scores for *Wynonna Earp*, *Frankie Drake Mysteries*, and *Skymed*, as well as the acclaimed documentaries *Toxic Beauty* and *Malcolm Is Missing*, and George A. Romero's final film *Survival of the Dead*. His music has earned five Gemini Awards, four Canadian Screen Awards, a Family Emmy Award nomination, and several SOCAN Awards.

An accomplished saxophonist, Robert has performed with the Toronto Symphony Orchestra, The National Ballet of Canada, and the National Arts Centre Orchestra. In 2017, he collaborated with Danny Michel and astronaut Chris Hadfield on *KHLEBNIKOV*, which won Producer of the Year at the Canadian Folk Music Awards. He holds a degree in composition from the University of Toronto, where he has taught for over 25 years.



REGINA BORN TALENT!

DANIEL MASLANY, HOST Detective Llewellyn Watts

Award-winning actor and one of the Hollywood Reporter's 'Rising Stars in Canada', Daniel Maslany has played Detective Watts for 10 seasons, a role for which he has received two Canadian Screen Award nominations.

Other television credits include *My Dead Mom* for Crave, for which he received another Canadian Screen Award nomination, *Essex County* and *Four in the Morning*, both for CBC, *Accused* for Fox, and *Impulse* for YouTube Originals. Maslany was awarded the Canadian Screen Award for Best Guest Performer for his role on the CTV hit show *Transplant*. Maslany also appeared alongside Elliot Page in the film *Close To You*, which premiered at TIFF in 2023. Maslany has appeared on stage in various productions across the country. He wrote and starred in his solo show *O.C. Dean*, premiering at the Globe Theatre in Regina, SK before touring to Uno Fest in Victoria, BC. Maslany also starred in the Canadian premiere of *Stupid F*cking Bird* by Aaron Posner at the Pop-Up Theatre in Toronto, and *Things I Know To Be True* for The Company Theatre.

CHORAL SPECIAL

HANDEL'S *Messiah*

Gordon Gerrard, conductor
Regina Philharmonic Chorus
Emma Johnson, soprano
Andrea Ludwig, mezzo-soprano
Owen McCausland, tenor
Peter Monaghan, bass-baritone

Thursday, December 18, 2025

Knox Met. United
2340 Victoria Ave.
7:30 PM

PROGRAMME

HANDEL *Messiah*, HWV 56

PROGRAM NOTES

Composed in 1741, George Frideric *Handel's Messiah* is one of the few works from the Baroque era that benefited from centuries-long successful publicity, allowing it to adapt to audiences' mercurial tastes. Unlike the works of many other Baroque composers, many of Handel's compositions continued to be performed and loved long after his death. Handel's music is particularly cherished in the United Kingdom, where the composer lived and worked for most of his professional life, producing numerous English-language oratorios and anthems in addition to operas and secular instrumental music.

Continued on next page...



After twenty-five years of writing and producing opera in England, as well as starting three opera production companies, several pressures led Handel to move away from Italian opera to sacred choral music. Not only were opera productions expensive and logistically burdensome, but Handel's team experienced creative differences with several of the imported artists. Most famously, a pair of lead sopranos engaged in a physical altercation that included colourful name-calling onstage in front of an audience. There was also a tranche of concert-goers who were outraged that the same performance venue might host a concert of a spiritual nature one night, and a ribald comic opera the next.

Sensitive to these social tensions, Handel's original title for *Messiah* was *A Sacred Oratorio*, and he agreed to have the premiere take place in Dublin, Ireland, in April

1742 away from the watchful eye of Anglican Bishops. Nonetheless, both controversy and crowds followed him, and the beleaguered venue staff begged its ticket buyers to please leave their hooped skirts and swords at home.

Faithful *Messiah* concert-goers are no doubt aware of the tradition of rising to one's feet for the *Hallelujah Chorus*, which concludes Part II. Legend has it that King George II stood up at that point in the music during the London premiere, naturally prompting the rest of the audience to do the same. However, there is no evidence that the King was actually in attendance, and the simplest explanation is that classical music audiences occasionally experience uncertainty regarding concert decorum.

Program Notes by Tamsin Lorraine Johnston



BACH'S ST. JOHN PASSION

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MARCH 28, 2026
HOLY ROSARY CATHEDRAL
Gordon Gerrard, conductor
Ignite Chamber Choir - *under the direction of*
Dorianna Holowachuk

SOLOISTS:
Caitlin Wood, Soprano
Marion Newman, Mezzo-Soprano
Asitha Tennekoon, Tenor
Stephen Hegedus, Bass-Baritone

St. John Passion by Bach offers a powerful and intimate portrayal of the Passion story, woven together with breathtaking choral and orchestral music. Join the Regina Symphony Orchestra and Ignite Chamber Choir in the sacred space of Holy Rosary Cathedral for an evening of profound spiritual reflection.





ANN PHILLIPS

The honour of a lifetime

The RSO board is delighted to announce that Ann Phillips has been appointed an Honorary Life Member of the Regina Symphony Orchestra Inc.

Ann is an exceptional philanthropist whose contributions to the cultural and musical landscape of Regina have had a profound impact on many artists and many organizations. We at the RSO benefited immensely from her work on the board over 15 years ago, using her governance expertise and wisdom to establish our bylaws, policies and key board structures. The RSO continues to benefit gratefully and humbly from her remarkable generosity and major gifts to the RSO, many of them anonymous.

She has invested much of her energy in building relationships with individual musicians, supporting music organizations, enabling the Darke Hall renovation, and ensuring that Saskatchewan's cultural heritage thrives. She is an instrumental supporter of the Regina Symphony Foundation and its work to support the hiring of new musicians and secure the long-term future of your orchestra.

Ann's generosity extends beyond financial support. Her passionate understanding of classical music and its power to elevate communities and connect individuals through generations have inspired others to support the arts and made her a beloved figure in Regina. Ann's contributions in music, in her profession of law, and in other causes important to her resulted in her being appointed in 2025 to our province's highest honour, the Saskatchewan Order of Merit. This celebrates her legacy of fostering excellence in music, creating opportunities for local musicians, and enhancing the cultural life of Southern Saskatchewan communities for generations to come.

Welcome, Ann, to the esteemed Honorary Life Members of the RSO!

Ian Yeates, Immediate Past Chair

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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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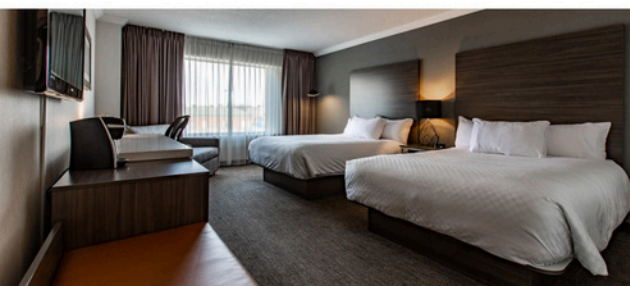


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Gordon Gerrard
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