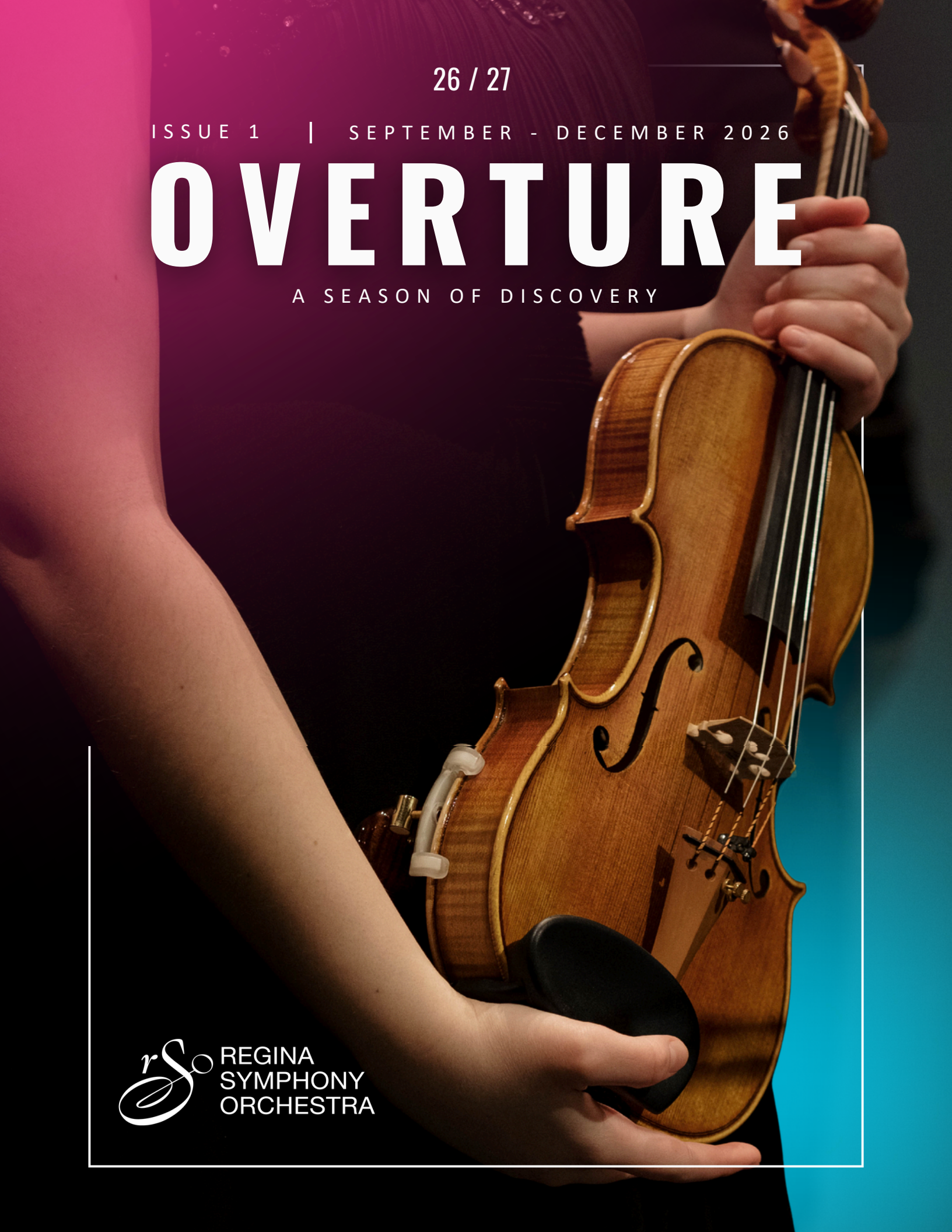


26 / 27

ISSUE 1 | SEPTEMBER - DECEMBER 2026

OVERTURE

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REGINA
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TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS

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CONEXUS ARTS CENTRE

28 / NOVEMBER / 2026

Disney CONCERTS

REGINA SYMPHONY ORCHESTRA

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UPCOMING CONCERTS

September 19	**Le Revue de Cuisine**	**Government House**	**2:00 & 7:30 PM**	**Explore - page 8**
September 26	**Rach 3**	**Conexus Arts Centre**	**7:30 PM**	**Program - page 10**
October 17	**Cuban Hits!**	**Conexus Arts Centre**	**7:30 PM**	**Program - page 12**
October 24	**Death Dance**	**Conexus Arts Centre**	**7:30 PM**	**Program - page 14**
October 29	**RSO Presents: Phantom of the Opera**	**Darke Hall**	**7:30 PM**	**Explore - page 16**
November 7	**Mozart, Stamitz & Adams**	**Darke Hall**	**2:00 & 7:30 PM**	**Program - page 18**
November 21	**Concerti Baroqui!**	**Government House**	**2:00 & 7:30 PM**	**Explore - page 8**
November 28	**Disney Tim Burton's The Nightmare Before Christmas**	**Conexus Arts Centre**	**7:30 PM**	**Explore - page 2**
December 12	**RSO Unwrapped: A Holiday Spectacular**	**Conexus Arts Centre**	**7:30 PM**	**Explore - page 20**
December 17	**Handel's Messiah | Traditional**	**Knox Metropolitan**	**7:30 PM**	**Program - page 22**
December 18	**Handel's Messiah | Sing-along**	**Knox Metropolitan**	**7:30 PM**	**Program - page 22**

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.

Link Up The Orchestra Moves

CALLING EDUCATORS OF STUDENTS IN GRADES 3 TO 5

Get ready to move with the Regina Symphony Orchestra!

Link Up: The Orchestra Moves invites students to discover the connections between music and movement through dance, singing, and interactive musical activities.

Register your class for this one-of-a-kind musical experience and watch your students bring what they've learned to life. In May 2027, your class will join hundreds of students at the Conexus Arts Centre to perform alongside the Regina Symphony Orchestra, singing and moving right from their seats in the audience.

CARNEGIE HALL Weill Music Institute

REGINA SYMPHONY ORCHESTRA



WELCOME TO A SEASON UNLIKE ANY OTHER IN THE HISTORY OF THE REGINA SYMPHONY ORCHESTRA.

MESSAGE FROM THE EXECUTIVE DIRECTOR

The 26/27 season marks a pivotal moment for the RSO. As we prepare for a major artistic transition, our community will have the rare and extraordinary opportunity to experience four exceptional Music Director candidates, each bringing their own vision, energy, and artistry to the RSO podium.

This season reflects the full breadth of what the RSO can be for this community. We will welcome extraordinary artists to Regina, including celebrated Canadian soloists and remarkable talent with deep connections to Saskatchewan. We will bring the power of live orchestra to some of the best films of all time. We will fill Conexus Arts Centre with the energy of Queen, the rhythms of Havana, the warmth of the holidays, and the magic of Hollywood. We will gather in more intimate spaces for chamber music, new music, family experiences, education concerts, and performances that bring people closer to the musicians and the music itself.

The Regina Symphony Orchestra belongs to this community. It reflects the people who gather in our halls, the students hearing an orchestra for the first time, the artists who bring their talents to the stage, and the supporters who invest in a vibrant cultural future for our city and province.

To our concertgoers, donors, sponsors, and community partners: thank you. Your support makes every note possible. Because of your belief in the power of live orchestral music, the RSO is reaching more people, inspiring young listeners, deepening community partnerships, and creating experiences that remind us why music matters. And your voice will help define the next chapter of your beloved orchestra.

This season is one for the ages. I hope you will join us often, listen deeply, bring your friends, and be part of this extraordinary moment in the life of the RSO.

With gratitude,

Sam Deason
Executive Director
Regina Symphony Orchestra

$10 TICKETS | AGES 19 - 35



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RACH 3 • SEPT 26

CUBAN HITS! • OCT 17

INFO & TICKETS

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MEET THE CANDIDATES



JAMES KAHANE

James S. Kahane is Music Director of the Hamilton Philharmonic Orchestra and Principal Conductor of both the Helsinki Chamber Orchestra and Orchestre de Chambre de la Drôme. Praised for his expressive and dynamic leadership, Kahane has conducted orchestras around the world, including the Israel Philharmonic Orchestra, Helsinki Philharmonic Orchestra, and Orchestre National de Mulhouse. He brings extensive experience in both symphonic and operatic repertoire, with performances ranging from established works to world premieres.

Kahane studied orchestral conducting at Helsinki's Sibelius Academy with Sakari Oramo, Hannu Lintu, and Atso Almila, and has participated in prestigious festivals and masterclasses including Tanglewood and the Lucerne Festival. At age 21, he served as Assistant Conductor of the Helsinki Philharmonic Orchestra, working alongside Susanna Mälkki and other renowned guest conductors.



COSETTE JUSTO VALDÉS

Cosette Justo Valdés is a rising international presence known for her energetic, passionate, and incisive performances. She recently completed her tenure as Artistic and Music Director of the Vancouver Island Symphony and served as Resident Conductor of the Edmonton Symphony Orchestra from 2019 to 2025. She has conducted major orchestras throughout Europe, the United States, and Canada, including the Brussels Philharmonic, Minnesota Orchestra, Orchestre symphonique de Montréal, National Arts Centre Orchestra, Calgary Philharmonic Orchestra, and Regina Symphony Orchestra.

A champion of contemporary music and underrepresented voices, Justo Valdés is celebrated for innovative programming that brings together orchestral music with poetry, dance, theatre, jazz, and other artistic forms. She has highlighted works by women, Indigenous, and Canadian composers while maintaining strong ties to her native Cuba, where she served as Music Director of the Orquesta Sinfónica de Oriente in Santiago de Cuba for nine years.



ALEX PRIOR

Alex Prior is Music Director of the Eugene Symphony and an internationally renowned conductor celebrated for his captivating energy and visionary approach to orchestral sound. He began his professional career as a singer at age eight before turning to composition and conducting. Following a special invitation to study at the St. Petersburg Conservatory, Prior made his professional conducting debut at age 14 and graduated with top honours at 17, becoming the youngest person to do so since Sergei Prokofiev.

His conducting highlights include performances with the San Francisco, Detroit, Houston, and Queensland Symphony Orchestras, the Gewandhaus Orchestra, Deutsche Kammerphilharmonie Bremen, Calgary Philharmonic, and Orquesta Sinfónica de Madrid. He previously served as Chief Conductor of the Edmonton Symphony Orchestra.

Across genres and stages, Prior is deeply committed to the social power of music and its ability to foster connection and empathy.



KARL HIRZER

Canadian conductor Karl Hirzer has been drawn to music from an early age, composing at the family piano by age four, starting piano lessons at six, and playing guitar in heavy metal bands at 12. He earned his ARCT diploma at 17 and has since led orchestras across Canada and internationally, performing from Vancouver to Halifax and from the Gstaad Menuhin Festival to educational programs in Warsaw.

Hirzer received the 2022 Heinz Unger Award, presented by the Ontario Arts Council to Canada's most promising emerging conductor, and completed a seven-year tenure as Associate Conductor of the Calgary Philharmonic in 2023. He studied piano performance at the University of Victoria and earned his master's degree from McGill University.

Passionate about contemporary music and engaging new audiences, Hirzer believes living composers help define the classical idiom today. He is also an active composer and released his debut album, *Relaxer Distractor*, in 2023.

GOVERNMENT HOUSE

FEATURING

RSO CHAMBER PLAYERS



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.

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

26/27 CONCERTS

SHOWS AT 2 PM & 7:30 PM

SEPTEMBER 19, 2026
LE REVUE DE CUISINE

NOVEMBER 21, 2026
CONCERTI BAROQUI!

JANUARY 23, 2027
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FEBRUARY 14, 2027
MUSICA AMORE

APRIL 17, 2027
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JUNE 12, 2027
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ORCHESTRA MUSICIANS

VIOLIN 1
Christian Robinson, Concertmaster ✪
Carmen Constantinescu, Assistant Concertmaster ✪
Solveig Hovdestad
Kimia Khavaninzadeh
Katie Gannon
Maria Guidos-Albert
Carmelle Pretzlaw
Rudolf Sternadel
Elizabeth Stirr

VIOLIN 2
Heng-Han Hou ✪♦
Eugene Berg
Colleen Grubb
David Hopkinson
Samantha Leech
Lee Martel
Karley Parovsky
Zihan Xu

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

VIOLA
Jonathan Ward ✪♦
Megan Zak •
Jonathan Achtzehner
Katherine Achtzehner
Erin Hillis
Geena Salway

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

BASS
Eric Timperman ✪♦
Curtis Scheschuk •
Lucas Brown
Brent Gelsinger
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 •
Miles Newman

TROMBONE
David Dick ♦
Erik Larson •
Jeremy Drotar •
Joel Lareau
Dominic Ghiglione

TUBA
Mark Preece ♦

TIMPANI
Tristan Holleufer ♦

PERCUSSION
Darcy Gingras ♦
Andrea Ulriksen •
William Huang
Steve Leidal
Hannah Wildman

HARP
Samantha Spurrier ♦

KEYBOARD
Christopher Kayler ♦



CONCERT #1
WED, OCT. 1 | 7:30 PM
GEORGE BOTHWELL

SUN, OCT. 4 | 2:00 PM
CENTRAL, MEZZANINE

CONCERT #2
WED, OCT. 28 | 7:30 PM
ALBERT BRANCH

SUN, NOV. 1 | 2:00 PM
CENTRAL, MEZZANINE

CONCERT #3
WED, JAN. 13 | 7:30 PM
REGENT PLACE

SUN, JAN. 17 | 2:00 PM
CENTRAL, MEZZANINE

PETER AND THE WOLF | PERFORMANCES AT THE CENTRAL BRANCH - RPL FILM THEATRE
THU, OCT. 2 | 11:00 AM
THU, OCT. 29 | 11:00 AM
THU, JAN. 14 | 11:00 AM

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REGINA SYMPHONY ORCHESTRA
REGINA PUBLIC LIBRARY

CLASSICAL Presented by **Rod McDonald & Family**

RACH 3

James Kahane, conductor
Jaeden Izik-Dzurko, Piano



Saturday, Sept 26, 2026

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

This concert will have a 20 minute intermission.

PROGRAMME

BACEWICZ *Overture*

RACHMANINOFF *Concerto for Piano and Orchestra No. 3 in D minor, Op. 30*
I. Allegro ma non tanto
II. Intermezzo
III. Finale

INTERMISSION

MENDELSSOHN *Symphony No. 3 in A minor, Op.56 "Scottish"*
I. Andante con moto – Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo – Allegro maestoso assai

FREE YOUNG FRIENDS AFTER PARTY | AGES 19 - 35

JAEDEN IZIK-DZURKO

Canadian pianist Jaeden Izik-Dzurko was the 2024 Gold Medal winner of the Leeds International Piano Competition and the first Canadian to receive the Grand Prize at the Concours Musical International de Montréal. A Borletti-Buitoni Trust Fellow, he has performed at Carnegie Hall, Wigmore Hall, and Madrid's Auditorio Nacional de Música, and with leading orchestras including the Orchestre Symphonique de Montréal and National Arts Centre Orchestra. A native of British Columbia, Jaeden studied at the University of British Columbia and The Juilliard School, and currently continues his studies in Germany and Italy. He has given performances across Europe and North America, with recent collaborations alongside conductors including Gemma New, Alexander Shelley, and John Storgårds.

PROGRAM NOTES

Polish composer Grażyna Bacewicz (1909-1969) wrote *Overture* in 1943, during the Nazi occupation of Warsaw, Poland, where she was living at the time and serving as Concertmaster of the Polish Radio Orchestra. Until she was forced to flee before the end of World War II, Ms. Bacewicz had built a successful career as a violinist, despite the fact that women were rarely invited to share the stage at the time.

During the 1950s Ms. Bacewicz was most prolific, writing numerous symphonic works including seven violin concertos. A relatively early work, *Overture*'s musical character of energetic, driving rhythms contrasting with incisive, winding harmonies demonstrates her creativity.

Sergei Rachmaninoff's (1873-1943) Piano Concerto No. 3 is another work written amid tremendous geopolitical upheaval. Premiered in New York City in 1909 with the composer performing as the soloist, the work's completion was preceded by many challenging years for Rachmaninoff. Amid turmoil in his Russian homeland which eventually led to the Bolshevik Revolution in 1917, professional frustrations, and difficult bouts of depression, Rachmaninoff and his wife Natalia Satina (1877-1951) relocated to Dresden in 1906, where the work was written.

Initially, reviews of the first two New York performances were mixed, especially since contemporary piano soloists were not eager to tackle such a demanding work. Over the following decades, classical music fans warmed to the concerto. Although Rachmaninoff's romantic musical style was at artistic odds with his countryman Igor Stravinsky (1882-1971), famous for an edgier, forward-thinking sound, fans grew to appreciate his works' allusion to a Russian spirit from days gone by.

Felix Mendelssohn Bartholdy (1809-1847) was a young man of twenty when he first visited Scotland, an adventure that left a considerable impression on his music-making. Upon returning home to Düsseldorf, Mendelssohn completed his famous symphonic poem *The Hebrides, Op. 26*, and began work on Symphony No. 3 "Scottish". While the symphony wasn't completed until 1842, Mendelssohn's vivid memories of Scotland's windswept landscape and haunting ruins are impossible to miss.

> We went, in the deep twilight, to the Palace of Holyrood, where Queen Mary lived and loved. There's a little room to be seen there, with a winding staircase leading up to it. […] Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in the old chapel the beginning of my Scottish Symphony.

Symphony No. 3 also captures a joyful tradition of folk music in the lively second movement, "Vivace non troppo", with jagged dotted rhythms and the use of a major key, unlike the rest of the work, which is in A minor. The minor mode is typically evocative of a more sombre character, befitting the craggy vistas observed by Mendelssohn. However, he returns to A major at the end of the work's finale, leading some listeners to embrace the mode change as a "happy ending", while others considered it frivolous. Nonetheless, composer Johannes Brahms (1833-1897) paid Mendelssohn the ultimate compliment when writing his own Symphony No. 3 in F minor (1883) with a closing coda in F major.

Program note by Tamsin Lorraine Johnston

POPS

Cuban Hits!



Saturday, October 17, 2026

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

This concert will have a 20 minute intermission

Cosette Justo Valdés, conductor
Lino Piquero, jazz bass
Rolando Luna, piano
Mayquel Gonzalez, trumpet
Yuya Rodriguez, percussion

Get ready for a vibrant celebration of Cuban music! *Cuban Hits* brings the irresistible rhythms, infectious melodies, and rich musical traditions of Cuba to the concert hall. From fiery dance rhythms and colourful orchestral textures to the spirit of Havana's legendary clubs, this performance takes you on a musical journey through the heart of Cuba.

Featuring music rooted in Afro-Cuban traditions, jazz, popular song, and classical influences, Cuban Hits is a celebration of rhythm, movement, and musical connection. Expect bold sounds, lively grooves, and plenty of moments that will have you tapping your toes. Come ready to listen, move, and experience the unmistakable energy of Cuba!

FREE YOUNG FRIENDS AFTER PARTY | AGES 19 - 35

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CLASSICAL Presented by **Rod McDonald & Family**

DEATH DANCE

Cosette Justo Valdés, conductor
Élisabeth Pion, Piano



Saturday, October 24, 2026

Conexus Arts Centre
200 Lakeshore Drive
7:30 PM

This concert will have a 20 minute intermission.

PROGRAMME

KODÁLY *Dances of Galánta*
I. Lento
II. Allegretto moderato
III. Allegro con moto, grazioso
IV. Allegro
V. Allegro vivace

LISZT *Totentanz, S.126*

INTERMISSION

SPARVIER-WELLS *Muskwa's Mountain Home*

BEETHOVEN *Symphony No. 3 in E-flat major, Op.55 "Eroica"*
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

ÉLISABETH PION

French-Canadian pianist Élisabeth Pion is the Gold Laureate and Audience Choice Award winner of the 2025 Honens International Piano Competition. Named a 2024–25 Radio-Canada Breakthrough Artist, she is acclaimed for performances marked by sensitivity, technical precision, and intellectual depth. Élisabeth has appeared at leading venues including Wigmore Hall, Carnegie Hall, Tokyo Metropolitan Theatre, and Sala Cecília Meireles. She performs internationally as a recitalist, chamber musician, and concerto soloist, collaborating with ensembles including the Orchestre Métropolitain, Edmonton Symphony, and Les Violons du Roy. Her recordings include *Femmes de Légende* and *Amadeus et l'Impératrice*, both Prix Opus finalists. A Guildhall School alumna and Wigmore Recital Prize recipient, Élisabeth is based in London.

PROGRAM NOTES

Dance has always been more than movement. Across cultures and centuries, it has been a way of celebrating, remembering, telling stories, connecting to the land, and confronting the mysteries of life and death. In this program, composers draw on dance in strikingly different ways: to evoke the spirit of the Hungarian countryside, to summon the presence of a bear in its mountain home, to confront mortality, and to express the revolutionary spirit of a changing world.

Flutist and multidisciplinary artist from Cowessess First Nation in Saskatchewan, Virginia J. Sparvier-Wells describes what home means to her:

> When I think of home, I think of the land. The rolling foothills, the vast plains, the coulees and valleys, the prairie grasses and berry bushes, the hot sun and the crackling cold of the winter. What is the home of the bear? How can I bring those chilly mountain winds, and crackling of twigs in the frosty fall, and the steady footsteps of a bear in the fall? I hope that this evocative piece will transport you to these places where the bear lives.

Muskwa's Mountain Home (2021), a Calgary Philharmonic commission, was inspired by a mother grizzly, her cubs, and their adventures in Highwood Pass, southwest of Calgary. Sparvier-Wells, a survivor of the Sixties Scoop, is now based in Cochrane, Alberta, and has recently reclaimed her birth name. Her work transforms observations of the natural world into an evocative musical portrait of home.

Hungarian composer and music educator Zoltán Kodály (1882–1967) believed folk song should form the foundation of musical culture and literacy. *Dances of Galánta* (1933) draws on Hungarian folkmusic and verbunkos, a style associated with military recruitment. The work alternates between lyrical and energetic sections. A gorgeous clarinet solo evokes the *tárogató*, a traditional Hungarian single-reed instrument, before the final section builds toward a whirlwind of four interwoven dance themes.

Dance takes a darker turn in Franz Liszt's (1811–1886) *Totentanz*, S. 126 (1838), a set of variations on the *Dies Irae*, the chant associated with the Mass for the Dead. Inspired in part by Hans Holbein the Younger's *Dance of Death* woodcuts, the work confronts mortality through music that is dramatic, grotesque, and virtuosic. Here, the familiar energy of dance becomes a reminder of the inevitability of death.

Ludwig van Beethoven's (1770–1827) Symphony No. 3, *Eroica*, offers a final transformation. Composed in 1803–04 amid political upheaval, artistic transformation, and Beethoven's increasing deafness, the monumental symphony draws on themes from his ballet *The Creatures of Prometheus*. Beethoven initially dedicated the work to Napoleon Bonaparte, believing him to represent democratic ideals, but withdrew the dedication after Napoleon crowned himself Emperor. The *Eroica* ultimately became a powerful statement of artistic independence and revolutionary spirit.

Across these works, dance becomes a language for place, identity, celebration, mortality, and change, revealing how music can transform movement into memory, storytelling, and meaning.

Program note by Tamsin Lorraine Johnston

MOVIES

RSO PRESENTS

PHANTOM OF THE OPERA

Michael Bridge, digital accordion

Thursday, October 29, 2026

Darke Hall | 7:30 PM
2255 College Ave.

Step into the shadows of the Paris Opera House for a one-of-a-kind screening of the classic 1929 silent film *Phantom of the Opera*, accompanied live by musical maverick Michael Bridge.

Bridge transforms the digital accordion into an entire orchestra of sounds, using custom programmed sounds, from strings and choirs to percussion, synths, and unexpected effects. Improvising the soundtrack in real time, he responds to the action, characters, and suspense unfolding on screen, creating a performance that is entirely unique to the moment.

A haunting film. A live soundtrack. No two performances alike.

The Regina Symphony Orchestra does not appear in this special presentation.



MICHAEL BRIDGE

Michael Bridge is a musical maverick and virtuoso performer on both acoustic and digital accordion. His concerts combine the energy of stadium rock with the elegance and discipline of chamber music. A prizewinner in competitions across Canada and abroad, he was named one of CBC's 30 Under 30 classical musicians. He performs more than 100 concerts annually as a soloist and with Bridge & Wolak and Ladom Ensemble. Equally at home in classical, contemporary, jazz, and folk music, he has premiered 53 new works. He holds a doctorate in accordion performance from the University of Toronto and is a Rebanks Fellow at the Glenn Gould School.

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JAMES EHNES, VIOLIN
ANDREW ARMSTRONG, PIANO
Sept 20, 2026 | 3 pm



KARINA GAUVIN, SOPRANO
MICHAEL MCMAHON, PIANO
Oct 25, 2026 | 3 pm



TRIO HÉLIOS
Nov 8, 2026 | 3 pm



POIESIS QUARTET
Jan 31, 2027 | 3 pm



ILLIA OVCHARENKO
Mar 14, 2027 | 3 pm



VIANO QUARTET
Apr 18, 2027 | 3 pm

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RMC Regina Musical Club

2026-2027 SEASON

Full Season Subscription: $180
3 Concert Subscription: $97.50
Single tickets:
$40 at the door / $35 online U18
U of R students: Free

Sunday, September 13, 2026
Duo Octavian
Darke Hall, 3 pm





Sunday, February 7, 2027
Ménestrel
Darke Hall, 3 pm

Friday, November 20, 2026
Eckhardt-Gramatté Competition Winner
Aemilia Moser, soprano
Darke Hall, 7:30 pm





Sunday, March 7, 2027
Duo Cordelia
Darke Hall, 3 pm

Sunday, January 3, 2027
RMC RecitalCompetition Winner
Marco Ding, clarinet
Darke Hall, 3 pm





Saturday, April 3, 2027
Carter Johnson, piano
Darke Hall, 3 pm

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CLASSICAL

SASK TALENT!

MOZART, STAMITZ & ADAMS

Alex Prior, conductor
Ryan Davis, viola

Saturday, November 7, 2026

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

This concert will have a 20 minute intermission.

PROGRAMME

MOZART *Symphony No. 41 in C major, K.551 "Jupiter"*
I. Allegro vivace
II. Andante cantabile
III. Allegretto
IV. Molto allegro

STAMITZ *Concerto in D major for Viola & Orchestra, Op. 1*
I. Allegro
II. Andante moderato
III. Rondo

INTERMISSION

ADAMS *Grand Pianola Music*
Part 1a
Part 1b Slow
Part 2: On the Dominant Divide

Christopher Kayler & Younkyung Rhea Kim, pianists



RYAN DAVIS

"A violist unlike any other" (Stir Vancouver), Canadian Ryan Davis is a dynamic composer-performer. Under the moniker Radia, he blends classical training with folk, electronic, and hip-hop influences, earning acclaim as an "electronic Wunderkind" (OperaRamblings). His performances span Canada's major halls, including appearances alongside Laufey, the Saskatoon Symphony Orchestra, and the JUNO-winning Gryphon Trio.

Named CBC Music's "30 Hot Canadian Classical Musicians Under 30" in 2021, his debut EP Of Glow & Abandon was widely praised. He completed studies at McGill University, Yale University, and The Colburn School, later becoming the first violist to receive the Rebanks Fellowship Residency at the Glenn Gould School in Toronto. He was recently appointed Assistant Professor of Viola at the University of British Columbia in Vancouver.

PROGRAM NOTES

Composed during the summer of 1788 as part of a trilogy of symphonies by Wolfgang Amadeus Mozart (1756-1791), Symphony No. 41, also known as *Jupiter Symphony*, is widely considered to be one of the greatest orchestral works to precede the compositions of Ludwig van Beethoven (1770-1827).

What *Jupiter Symphony* is not, is innovative. It appears that Symphonies Nos. 39, 40, and 41 were not commissions but solely artistic achievements reaching the pinnacle of eighteenth-century musical craftsmanship. Was Mozart seeking musical perfection at a time when his material wealth was on shaky ground? Over a century after Mozart's death, composer Johannes Brahms (1833-1897) said about *Jupiter Symphony*: "I am able to understand too that Beethoven's first symphony did impress people colossally. But the last three symphonies by Mozart are much more important. Some people are beginning to feel that now".

Written in 1774, Viola Concerto in D Major by German composer Carl Stamitz (1745-1801) is the oldest work on this program. While Stamitz's Concerto is now considered a staple of viola repertoire, at the time, the work was quickly eclipsed by Mozart's Sinfonia Concertante in E-flat Major for violin, viola, and orchestra (1779).

Stamitz's unique composition has persisted while most of his other works have been lost. The concerto makes technical demands of its soloist that were not universally feasible until the twentieth century. The viola has endured several centuries of being the butt of every orchestra joke, and has had an undeserved reputation as the low-hanging-fruit career choice for hopeless violinists. A working musician himself, Stamitz pioneered a brave new direction for the viola as a solo instrument.

About *Grand Pianola Music* (1981), composer John Adams (b. 1947) shares:

> The piece could only have been conceived by someone who had grown up surrounded by the detritus of mid-20th century recorded music. Beethoven and Rachmaninoff soak in the same warm bath with Liberace, Wagner, the Supremes, Charles Ives, and John Philip Sousa.

While the 1982 premiere of *Grand Pianola Music* in San Francisco was very warmly received, New Yorkers, clearly more impatient, booed the subsequent east-coast performance. John Adams uses many, many minutes of music to build toward musical peaks in this work. While the finale's zenith is emotionally satisfying, there is undeniably a feeling of time being stretched and suspended, rather than tension resolved.

This quality is in keeping with the minimalist-era preoccupation with analogue recording technology and its ability to be manually manipulated. Phonograph records could be altered and tape could be cut and reattached to change how music unfolded over time.

A precursor to records and tape was the self-playing player piano, or pianola. A paper or metal roll with perforations unique to its musical selection feeds the mechanism, which runs on pneumatics. Unlike human beings, who have the ability to respond spontaneously to inspiration, machine-made music relies on pre-determinism and cannot vary from its instructions. In *Grand Pianola Music,* Adams uses fully acoustic instruments and voices to recreate the precision of an analogue device, thus mimicking the contours of feeling in music.

Program note by Tamsin Lorraine Johnston

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Saturday, December 12, 2026

Conexus Arts Centre
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7:30 PM

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Kaitlyn Semple, vocals
Amici Singers, choir
South Saskatchewan Youth Orchestra
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CHORAL SPECIAL

HANDEL'S *Messiah*


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Luka Kawabata

Karl Hirzer, conductor
Regina Philharmonic Chorus
Elena Howard-Scott, soprano
Adanya Dunn, mezzo-soprano
Spencer Britten, tenor
Luka Kawabata, baritone

PROGRAMME

HANDEL *Messiah, HWV 56*

Thursday, December 17, 2026
Traditional Performance

Friday, December 18, 2026
Sing-Along Performance

Knox-Metropolitan United Church
2340 Victoria Ave.
7:30 PM

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Whether you prefer to sit back and experience Handel's masterpiece or raise your voice and join in, there's a Messiah experience for everyone. Choose your concert, or experience both!

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.

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



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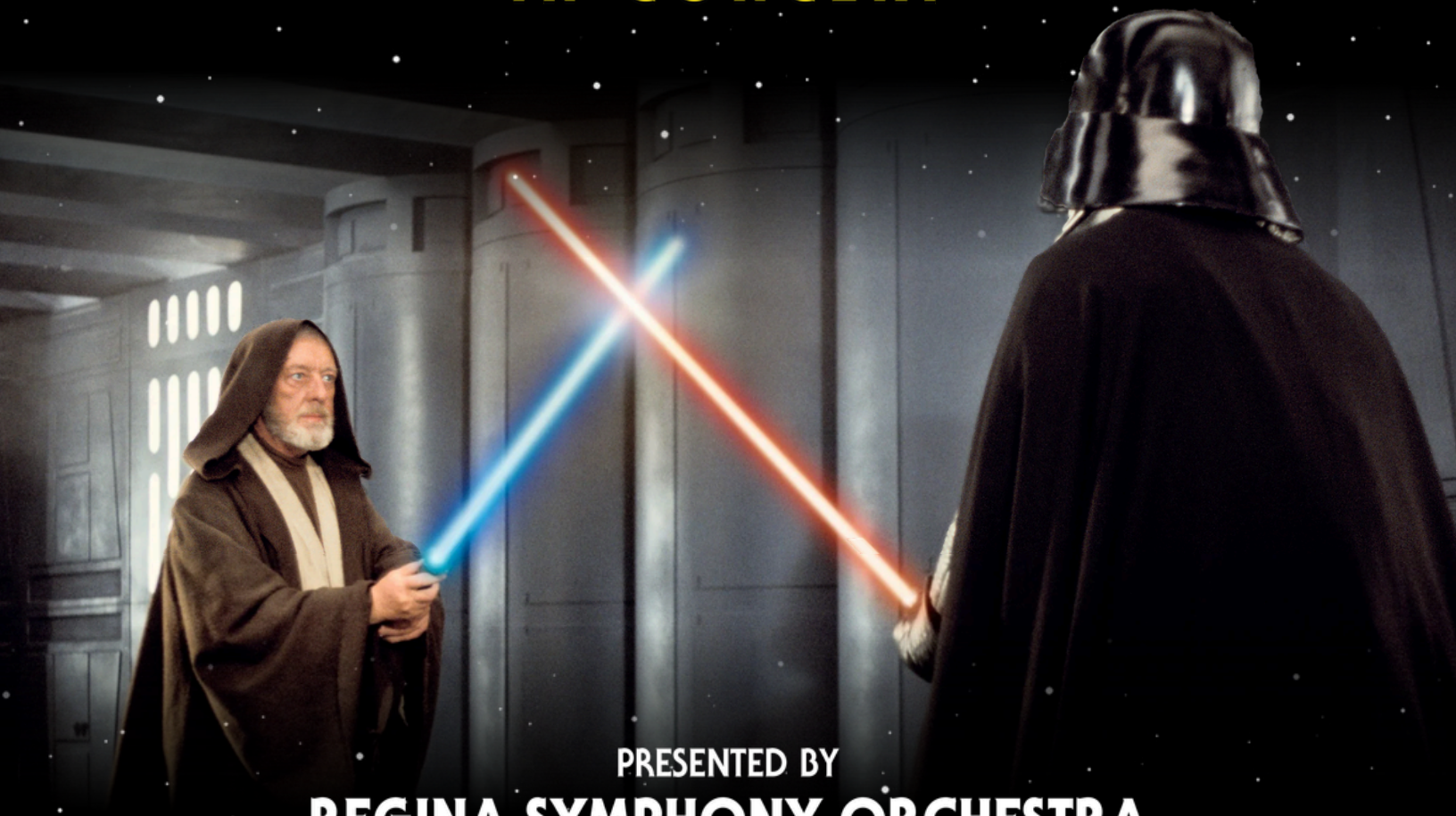
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