

ART SONGS OF SASKATCHEWAN
ANDREA LUDWIG, VOICE
MIKE ANGELL, PIANO
RUDOLF STERNADEL, VIOLIN
ARTWORK @ PRGNET

DARKE HALL, SEPTEMBER 29, 2024
3:00PM

www.reginamusicalclub.ca



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PROGRAMME

Song for the Earth at Night (Whitman) Robert Ursan
(b. 1961)

Three Emily Dickinson Songs Thomas Schudel
(b. 1937)
There's a certain Slant of Light
There came a Wind like a Bugle
My Life closed twice before its Close

Liebe und Verlust Robert Ursan
(b. 1961)
All mein Gedanken (Dahn)
Es träumte mir (Daumer)
Glückes Genug (von Lilliencron)
Anfangs (Heine)
Es muss ein Wunderbares sein (von Redwitz)
Erster Verlust (Goethe)
Lebe Wohl (Mörrike)

❧ Intermission ❧

Three Songs of Tom Moore David McIntyre
(b. 1950)
My Little Moonlight Maid
The Eyes of Children
Songs

River of Life Elizabeth Raum
(b. 1945)

Vier Rilke Lieder Robert Ursan
(b. 1961)
Lied des Blinden
Lied des Zwerges
Lied des Trinkers
Lied des Idioten

TRANSLATIONS

LOVE AND LOSS (LIEBE UND VERLUST - URSAN)

ALL MY THOUGHTS

All my thoughts, my heart and my mind
wander there, to where my love is.
they are held up by no bars and no ditches.
They travel like the birds high in the sky,
requiring no bridge over water and ravine.
They find the town and find the house,
find her window out of all of the others.
And they knock and call: Open, let us in!
We come from your Love and greet you kindly.

I DREAMED

I dreamed
I was dear to you;
But to wake up
I hardly dared.
For in the dream
I already understood
That it was only a dream.

HAPPINESS ENOUGH

When you slept softly in my arms
I could hear your breath;
In a dream you called my name
and your mouth beamed a smile -
that was happiness enough.

And when, after a hot, solemn day,
you chase away my heavy cares -
when I lay against your heart,
and thought no more of tomorrow -
that was happiness enough.

AT FIRST I ALMOST DESPAIRED

At first I almost despaired,
and I thought I would never be able to bear it;
Yet even so, I have borne it -
but do not ask me how.

IT MUST BE A WONDERFUL THING

It must be a wonderful thing
for two souls to be in love,
locking each other in so completely,
never concealing a word;
and joy and grief, and happiness and hardship -
enduring these with each other;
from the first kiss until death,
speaking together only with love.

FIRST LOSS

Ah, who will bring back those beautiful days -
those days of first love?
Ah, who will bring back even just one hour
of that lovely time?

Lonely, I nourish my wound,
and with constantly renewed laments'
I mourn my lost happiness.

Ah, who will bring back those beautiful days -
that lovely time.

FAREWELL

Farewell - you feel not
what this means, this word of pain;
with a confident face
you say it, and with a light heart.

Farewell - ah, a thousand times
I have pronounced it to myself,
and with insatiable torment,
broken my own heart with it!

FOUR SONGS ON RILKE'S POEMS FROM "THE VOICES"
(VIER RILKE LIEDER - URSAN)

THE BLIND MAN'S SONG

I'm blind, all you out there; that's a curse,
an offense against my will, against reason,
every day a hardship.
I lay my hand on the woman's arm,
my gray hand on her gray gray,
and she leads me through nothing but nothing.

You brush against each other and rebound and suppose
that you sound like something other than stone upon stone,
but you're mistaken;
I alone live and suffer and shout.
In me is an endless cry
and I don't know if it's my
heart or my guts crying.

Do you recognize the songs? You didn't sing them
with quite this emphasis.
For you, every morning brings the new light
warm into your open dwelling.
And you have a feeling of face to face,
and that fools you into mercy.

THE DWARF'S SONG

My soul, maybe, is straight and sound;
but my heart, my buckled blood,
everything that pains me,
can't carry it upright.
It has no garden, it has no bed,
it hangs on my sharp skeleton
with an appalled beating of wings.
Neither can anything good come of my hands.
How twisted they are; look at them:
sluggishly they hop, moist and heavy,
like little toads after a rain.
And everything else about me is
worn out, old and sad;
why does God still wait
to lay all of that on the dungheap.

Is he cross with me for my face,
with its sullen mouth?
That face was so often ready, really,
to turn all clear and light;
but nothing ever came closer to it
than the big dogs. And the dogs don't have that.

THE DRINKER'S SONG

It wasn't in me. It went in and out.
I wanted to hold it. And it was held by the wine.
(I don't know anymore what it was.)
Then the wine held for me this and held for me that
until I gave myself fully over to it.
More fool I.

Now it plays with me, scornfully flinging
me onto the table, and loses me even now
to this beast, to death.
If he wins me, dirty old card,
he'll use me to scratch at his crusty gray pate
and then toss me on the dungheap.

THE IDIOT'S SONG

They don't stand in my way. They let me go.
They say that nothing could happen.
How good.
Nothing can happen. Everything comes and circles
forever around the Holy Ghost,
around that certain Ghost (you know--)
How good.
No, you really don't have to believe there'd be
something dangerous about it.
Of course there's the blood.
The blood is the hardest. The blood is hard.
Sometimes I think I can't anymore-- .
How good.

Ah, what kind of pretty ball is this,
red and round like an everywhere.
It's good that you made it.
I wonder if it comes when you call?

How strangely everything acts,
float into each other, swim apart:
friendly, a little indefinite.
How good.

BIOGRAPHIES

Born and raised in Regina, Saskatchewan, Juno and Dora award winning mezzo soprano **Andrea Ludwig** is an artist of tremendous depth, musicality and scope. Her charm, warmth and easy sense of humour are perfect for the stage and her vibrant musicality makes her a favourite with all her audiences. Her versatility and ability to interpret many styles are impeccable.

Hailed by Halifax Chronicle Herald critic Stephen Pedersen as having “tones of silver and gold,” Andrea has appeared with the Canadian Opera Company in numerous roles including Nireno in Handel’s *Julius Caesar*, the Second Niece in Britten’s *Peter Grimes*, Flora in *The Turn of the Screw*, Moira in Paul Ruder’s *The Handmaid’s Tale*, and Liesgen in Bach’s *Coffee Cantata*.

Very much in demand for contemporary opera, Andrea has been involved in many of Tapestry New Opera’s projects including their LibLab and Opera Briefs, as well as the world premiere of Juliet Palmer’s *Shelter* at Edmonton Opera in 2012 and Toronto in June 2014. Andrea was Nada in the multi Dora-nominated Queen of Puddings’ production of Ana Sokolovic’s *Svadba (The Wedding)* that had its world premiere in Toronto in June 2011. She reprised the role of Nada in France, Serbia and Ireland in 2012; at Edmonton Opera and Philadelphia Opera in 2013; and at the prestigious Festival D’Aix en Provence in 2015.

Ms. Ludwig’s commitment to concert performance remains a strong focus. She has sung with Symphony Nova Scotia, Symphony New Brunswick, Shanghai New Music Festival, Toronto Symphony Orchestra, Orchestre symphonique de Drummondville, Against the Grain Theatre, Toronto Masque Theatre, Soundstreams, Off Centre Music Salon, the TSO Chamber Soloists and Echo Chamber Toronto.

Recordings include the ECMA-nominated Schubert Orchestrations with Symphony Nova Scotia, *Responsio*, by Peter Anthony Togni, *Galicians II* with The Ukrainian Art Song Project, ATMA label recording of Ana Sokolovic’s *Sirens*, and the UK Chandos recording of *Thais: Grand Opera in Concert*, with the TSO and TMC, under the direction of Sir Andrew Davis.

Andrea is also in demand as a vocal coach and clinician. August 2024 will be her third summer as vocal coach with the Ukrainian Art Song Project Summer Institute. She has given masterclasses at Luther College High School in Regina and to the Opera Division of the Fountain School of Performing Arts at Dalhousie University. Andrea also accompanies and coaches student choirs in group settings.

Originally from a farm in Northeast Saskatchewan, **Mike Angell** has had a diverse career in Canada and Argentina. He has taught all manner of subjects and methods to all sorts of people; played for innumerable singers and instrumentalists: everything from Suzuki Violin book 1 to Wagner; and, before taking his current role as a Lecturer at the University of Regina's MAP Faculty, spent several years working in the Financial Technology Industry.

His current research includes a collaborative study with URegina's Kinesiology department on shoulder training for pianists, a paper on Cultural Poverty in Saskatchewan, as well as continued study at Alicia de Larrocha's piano archives in Barcelona.

Active as a speaker, clinician and entertainer, Mike's 24/25 season will see his one-man show go into production at home and in Spain, featuring solo piano, songs, monologues and comedy, performed in both English and Spanish. He will also host a new weekly interview podcast series while continuing his work as the Artistic Director of Perspective Festival.

Born in Prague, **Rudolf Sternadel** started violin lessons at the age of five. He completed his Bachelor of Music at the University of Toronto in 1991 under Prof. David Zafer. He then enrolled at the Academy of Performing Arts in Prague, where he studied violin with Prof. Václav Snítel and chamber music with Prof. Lubomír Kostecký of the Smetana Quartet. During his stay in Europe, Rudolf also toured Germany and Italy as a member of the RIAS Jugendorchester, Berlin, and participated in several chamber music seminars. Upon returning to Canada in 1993, he enrolled at the University of Toronto, completing his Master of Music degree in September 1994 under the tutelage of Prof. Loránd Fenyves. Until October 2000, he was involved in numerous freelance and chamber music activities in Toronto and Kitchener-Waterloo.

Upon his moving to Regina in 2000, Rudolf was appointed Head of the Child / Parent String Program at the University of Regina Conservatory of Performing Arts, a role in which he served until 2015. His professional development includes Fall and Winter residencies at the Banff Centre under the direction of Henk Guittart (2012) and the Tafelmusik Baroque Summer Institute (June 2021). Rudolf has been a member of the Saskatchewan-based ensembles the Amati String Quartet (2012-2017) and the per Sonatori Baroque Ensemble (2008-2023). Currently, he is Head of the String Department at the University of Regina Conservatory of Performing Arts, Music Director of the South Saskatchewan Youth Orchestra, and member of the Regina Symphony Orchestra.

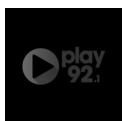
REGINA MUSICAL CLUB COMPETITION

The Regina Musical Club Recital Competition was created in 1998 to commemorate the 90th anniversary of the Regina Musical Club. It has been held annually with the exception of 2020 and 2021 due to COVID restrictions. The winner of the competition receives a \$3000 cash prize and the opportunity to present a full recital under the auspices of the Regina Musical Club. Second place receives a \$750 cash prize.

We were thrilled to have Harvard Media come on board as the sponsor of the 2024 competition. 2025 will see Harvard Media, 620 CKRM, 104.9 The Wolf Station, and Play92 all as sponsors. Their support has enabled us to not only continue to run the competition but to increase the cash prizes. Thank you Harvard!

Thanks also to the Conservatory of Performing Arts, University of Regina for providing the venue for the 2024 competition which was held on May 5, 2024. The competition drew 5 highly qualified entrants. First place went to violist, Meika Sonntag. Second place went to soprano, Avery Lafrentz.

The Recital Competition is significant in Western Canada. It is one of very few events that honours excellence and celebrates emerging musicians in Saskatchewan who have reached a very high skill level. Past winners, many of whom have gone onto successful professional careers include: Ryan Purchase, Trombone (1998); Karen Charleton, Soprano (1999); Stephen Runge, Piano (2000); Thomas Yu, Piano (2001); Michael Harris, Tenor (2002); Karen Charleton and Cindy Crawford, Sopranos (2003); Tom King, Piano (2004); Elizabeth McLellan, Cello (2005); Peter Cosby, Cello (2006); Stella Salido Porter, Soprano (2007); Mary Joy Nelson, Soprano (2008); Meagan Milatz, Piano (2009); Meara Conway, Soprano (2010); Allison Luff, Piano (2012); Meagan Milatz, Piano (2013); Amy Hillis, Violin (2014); Alyssa Ramsay, Cello (2015); Chloé Chabanoles, Violin (2016); Rebecca Weger, Violin (2017); Dominic Ghiglione, Trombone (2018); Jessie Ramsay, Violin (2019); Jonathan Craig Penner, Cello (2022); Kristian Vogel, Saxophone (2023); Meika Sonntag, Viola (2024).



DID YOU KNOW?

One of the province's oldest musical organisations, the Regina Musical Club got its start in 1907 as the Regina Women's Morning Musical Club. This was a musician's club, in which individuals came together to perform - first in each other's homes, then at the YWCA and then at Darke Hall. Over the years, the club expanded to feature both local and international artists and in 1963, membership was opened to the general public. When Darke Hall closed for renovations, concerts moved to the University of Regina Riddell Theatre and then, during the 2017-18 season, to Westminster United Church. In 2022-23, we returned to the wonderfully restored Darke Hall. We would like to extend a warm thanks to its staff, who have made our lives so much easier.

Today, our mission is focused on bringing great Canadian talent to Regina audiences and on encouraging, supporting, and fostering young musicians through a series of scholarships and through our Recital Competition. Recognising that we are stronger together, we also look for opportunities to partner with other local musical organizations, e.g. UofR Faculty of MAP, Regina Chamber Music Festival, Prairie Cello Institute, New Dance Horizons, Perspective Festival, Regina Cathedral Arts Festival and RSO musicians.

In order to accomplish our mission, we rely on the following three things - subscription and single ticket sales, donations and sponsorships, and the work of our volunteers. Financial support might be the first thing that comes to mind when one thinks of subscription and ticket sales. But there is the equally important less tangible support that comes from the magic a live audience brings. As we all know, live concerts are unique shared experiences created by the interaction between the musicians and the audience members. We would like to thank all who come out to experience the talent, hard work and passion of our artists.

We are a registered charitable organization and donations are another means by which we are able to continue to bring in the programming we do and to allow us to offer young people the opportunity to experience live music at reasonable prices. A big thanks goes out to all of our current donors and sponsors.

A special thanks also goes out to our volunteers, all of whom go above and beyond to organise the events. If you would like to get involved, just get in touch with any board member listed on our website. There is always room for one more.

Let us know how we are doing by posting on our Facebook page, sending us an email, giving us a call, or having a chat post concert.

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2024 - 2025 SEASON

SUNDAY, SEPTEMBER 8, 2024

VC2 + Violin

Amahl Arulanandam and Bryan Holt, cello

with Amy Hillis, violin

Darke Hall, 3:00pm

SUNDAY, SEPTEMBER 29, 2024

Art Songs of Saskatchewan

Andrea Ludwig, mezzo-soprano and Mike Angell, piano

with Rudolf Sternadel, violin

Darke Hall, 3:00pm

FRIDAY, NOVEMBER 22, 2024

Eckhardt-Gramatté Competition Winner

Justin Saulnier, violin and Gaspard Tanguay-Labrosse, piano

Darke Hall, 7:30pm

SUNDAY, JANUARY 5, 2025

RMC Recital Competition Winner

Meika Sonntag, viola

Darke Hall, 3:00pm

FRIDAY, JANUARY 31, 2025

Orontes Guitarists

Gaby Al Botros, Orwa Al Sharaa, Mohammed Mir Mahmoud

Darke Hall, 7:30pm

SUNDAY, MARCH 9, 2025

Prairie Sons

David Liam Roberts, cello and Godwin Friesen, piano

Darke Hall, 3:00pm

SUNDAY, APRIL 6, 2025

Penderecki String Quartet

Darke Hall, 3:00pm

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