

London
Symphonia



London's
Premier
Orchestra



THE LONG WAY HOME

SATURDAY, 28 MAY 2022 at 7:30 P.M.

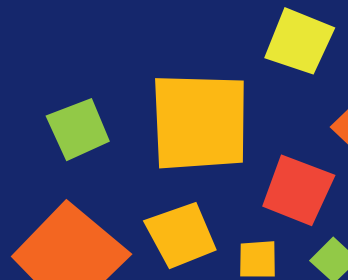
First-St. Andrews United Church

Please join us for **BEHIND THE MUSIC** at 7:00 P.M.

Suzie LeBlanc, soprano and curator

Joe Lanza, leader and curator

This concert generously supported by Janet Stewart.



THE LONG WAY HOME

SATURDAY, 28 MAY 2022 at 7:30 P.M.

Program

French Sorcelleries

Three Dances from Alcyone

Marian Marais (1656 – 1728)

Marche en Rondeau – Gigue – Sarabande

Air d'Éolie (from Circé)

Henri Desmarets (1661 – 1741)

England's Orpheus

from Abdelazar:

Henry Purcell (1659 – 1695)

Orpheus with his lute

Maurice Greene (1696 – 1755)

Rondeau from Fairy Queen – Menuet from Abdelazar;

Henry Purcell

Fairest Isle from King Arthur

An Italian in Scotland

Auld Bob Morrice

Francesco Geminiani (1687 – 1762)

The lass of peaty's mill

Largo from Sonata for Violin and Basso Continuo Opus 4 no 1

The night her silent sable wore

Acadian, past and future

Andante from L'Amant anonyme

Joseph Bologne,

Chevalier de Saint-Georges (1745 - 1799)

Il va sans dire

traditional, arranged by Jerome Blais

Valse de 'Cadien

traditional, arr. David Greenberg & Joseph Lanza

Avec un avocat

traditional, arranged by Andrew Creegan

There will be no intermission. The concert run time is 90 minutes.

London Symphonia wishes to acknowledge and honour the land on which we are meeting as the traditional territory of the First Nations peoples; the Chippewa of the Thames First Nation (part of the Anishinaabe), the Oneida Nation of the Thames (part of the Haudenosaunee) and the Munsee-Delaware Nation (part of the Leni-Lunaape). Let us reflect on how we as individuals and as a community can carry this spirit of gratitude into everything we do to honour the work that all the First Nations peoples of the Turtle Island have done, and continue to do, for the land that supports us all.

London Symphonia would like to thank all of our volunteers who work hard to bring live orchestral music to London and region.

London Symphonia would like to thank the staff and volunteers of First-St. Andrew's United Church for welcoming us into this beautiful space.

PROGRAM NOTES

by Jeffrey Wall

Marin Marais (1656-1728) initially made his name as a virtuoso on the bass viol, an instrument that visually resembles its successor the violoncello but differs from it in having a fretted fingerboard, more strings and a gentler tone. His mastery exceeded that of his famous teacher Sainte-Colombe after a mere six months of study under the older man—literally under, because Marais learned much from secretly observing him by hiding under the practice studio he had built in a mulberry tree. Marais soon came to the attention of Lully, who placed him in the court orchestra of Louis XIV and instructed him in composition. His four operas remain true to the French style developed by Lully, whom he eventually followed in becoming conductor of the court opera orchestra in 1706.

Most biographical entries relate that Marais and his wife had 19 children, but few mention that only nine survived infancy. Four of these became musicians, and one son (Roland) assumed with distinction his father's viol chair at court after Marais retired in 1725 to devote himself to his garden.

Henri Desmarests (1661-1741)

At age 13 Desmarests joined the Chapelle Royale of Louis XIV; his studies there earned him a promotion to court musician in 1680, and in three years he had impressed enough as a composer to be considered for one of four positions of Master of the Chapelle. He did not win; however, one Nicolas Goupillet had succeeded only by his connections, and to cover his incompetence he hired Desmarests to submit works under Goupillet's name. The discovery of this chicanery a decade later boosted Desmarests' rising reputation even further, and he was able to produce several operas at the Académie Royale de Musique.

Unfortunately, his luck ran out when he was sentenced to death for allegedly seducing the daughter of a tax collector (he married her later), and he fled France for Belgium, and then Spain, finally settling in Lorraine in 1707. He was pardoned in 1720, but never regained his court appointments.

Henry Purcell (1659 - 1695) rose from being a child chorister in Charles II's Chapel Royal to be organist and composer to the courts of both Charles and his successor James II, a period in which he produced much music for the Anglican Church. After the accession of William and Mary in 1689 he pivoted to composing for the plays and semi-operas then popular in London. Purcell was soon recognized after his sudden and premature death as 'Britain's Orpheus'—the title of a 1698 collection of his songs—and continues to be regarded as England's last great composer before the advent of Elgar two centuries later.

Francesco Geminiani (1687-1762) arrived in London in 1714 from his native Italy, where as a pupil of Corelli he had earned a reputation as one of the leading violinists of the day. In England he not only affirmed his virtuosity but established himself as a composer, first in

sonatas for his instrument and then in several volumes of concerti grossi, in which he initiated the addition of a viola to the customary solo group of two violins and cello. His later years were much absorbed in the writing of treatises on instrumental technique—'The Art of Playing on the Violin' (1751) was the first to be addressed to professional players—and on 'tasteful' interpretation, volumes now invaluable in the study of contemporary performance practice.

Maurice Greene (1696-1755) took up his first organ post at the age of 17; at 19 he was appointed organist of St. Paul's Cathedral. In 1727 he additionally became organist and composer of the Chapel Royal, and in 1730 was awarded a Doctorate in Music and professorship at Cambridge. In 1735 he ascended to Master of the King's Musick. He thus occupied every major musical office in England by the age of 39.

He achieved all this while Handel resided in London; however, Greene came from a wealthy and well-connected family. But while Handel's genius dominated the British musical scene for decades, still Greene was more than a careerist: a number of his anthems are still sung in the Anglican Church and his organ music remains useful. In his final years he began a project to collect and copy for general distribution the works of earlier Anglican composers that were scattered in part books around the country's cathedrals. This endeavour was completed after his death by his pupil William Boyce, with whom he shares a tomb in St. Paul's.

Joseph Boulogne, le Chevalier de Saint-Georges (1745-1799)

The illegitimate son of an aristocratic landowner and a Senegalese slave, Joseph Boulogne (or Bologne) de Saint-Georges was born in the West Indies (the exact place is disputed). By 1759 he was in Paris pursuing a first-class education and displaying remarkable ability in fencing, target shooting, riding, dancing and athletics, including skating (prefiguring the Jamaican bobsled team!). A military career was preempted by music, although during the Revolution he would join the National Guard and command a regiment of a thousand black soldiers, which probably saved his semi-aristocratic head (he was imprisoned for 18 months during the Terror but released in 1794). Saint-Georges's extraordinary fencing prowess bred international exhibition matches, most of which he won.

By 1769 he was a good enough violinist to join one of the best orchestras in the world, the Concerts des Amateurs; by 1772 he was soloist there in his own concertos; by 1773 he was the music director. Although Saint-Georges has come to be known as "The Black Mozart", there is no evidence that he and 'the white Mozart' ever met, although they were both in Paris at the same time in 1778, and given the Chevalier's directorship of the Amateurs such an encounter would seem to have been inevitable. Had Mozart been a fencer, there would probably be records galore.

GUEST ARTISTS

Suzie LeBlanc, soprano and curator

Suzie LeBlanc is a world-renowned interdisciplinary artist. Curious, nuanced and passionate, she sings and conducts to discover and share the beauty and emotional charge of music. Known for her interpretation of baroque, classical, contemporary, and Acadian works, she is acclaimed for her eclectic and original projects.

The charismatic soprano sang in the choirs of her native Acadia and discovered her passion for early music while attending a concert of the Studio de musique ancienne de Montréal in 1976. When she performed at the Wigmore Hall in 1985 with the New World Consort (Vancouver), a music critic from *The Listener* wrote: "I must listen to more early music especially when this lady is singing it." She replaced soprano Emma Kirkby in the vocal ensemble *The Consort of Musicke* in 1987/88. After a concert with the Consort in Jerusalem, the title of the review read "A star is born" and Suzie's international career was launched." She lived in Europe for 12 years and worked with ensembles such as *Tragicomedia*, *Musica Secreta*, *The Purcell Quartet*, *Fretwork* and *The Hilliard Ensemble*.

She returned to Canada in the year 2000 singing the role of Poppea in Monteverdi's *L'Incoronazione di Poppea* with L'Opéra de Montréal, conducted by Yannick Nézet-Seguin. Suzie and Yannick then recorded a disc of Mozart lieder for ATMA Classique.

Over the years, Suzie has collaborated with several ensembles in Europe and North America and produced her own projects. A return to her Acadian roots gave birth to recordings *La Mer Jolie* (2004), *Tout Passe* (2007) and *La Veillée de Noël* (2014). She is interested in women's music, particularly sacred music in the convents of the 17th century. In 2019, she directed the Studio de Musique Ancienne in a programme entitled *L'Italie baroque au féminin*. She will direct this ensemble again in 2022 in a programme centered around Christina of Sweden also known as the Girl King.

A singing career often necessitates a nomadic existence and this has facilitated Suzie's personal interest in a symbolic and universal exploration of human migration. She has walked hundreds of kilometres while preparing some of her projects. In 2008 Suzie walked the Avalon Peninsula in Newfoundland accompanied by artist and videographer Linda Rae Dornan following in the footsteps of poet Elizabeth Bishop 76 years prior in 1932. This pilgrimage inspired her to commission four Canadian composers to create contemporary musical works set to Bishop's poetry. Her resulting album "I am in need of music" (Centrediscs) was released in 2013 in conjunction with Dornan's mini-documentary of their voyage called "Walking with EB". "I am in need of music" was awarded Best Classical Album in 2014 by the ECMA.

Suzie starred in the film "Lost Song" directed by Rodrigue Jean which premiered at the Toronto International Film Festival (TIFF) and won the City TV Best Canadian Feature Award. She can also be seen in two films, "More than a thousand kisses" and "Suzie LeBlanc and a man named Quantz" by the late Robert Chesterman for Prometheus Productions as well as in "Suzie LeBlanc : a musical Quest" by Donald Winkler.

Moved by the migrations of her Acadian ancestors following the "Great Expulsion" of 1755, she was keen to work with composer Jérôme Blais on a multimedia show called "Mouvance" in 2019. This production unites the words of 13 contemporary Acadian poets to Blais's original music for soprano, clarinet, cello, electric guitar, and percussion. The pivotal project reunited several of Suzie's passions; research, pilgrimage, poetry and music.

Appointed to the Order of Canada in 2015, Suzie has earned four honorary doctorates for her contribution to early music and Acadian culture. She is on the voice faculty at McGill University where she directs the early music vocal ensemble Cappella Antica. Artistic director of Le Nouvel Opéra, she is also the patron of the Elizabeth Bishop Society in Nova-Scotia.

Joe Lanza, leader and curator

This season is Joseph Lanza's 36th as Concertmaster of London Symphonia and its forerunner, Orchestra London. He has been a regular soloist with the ensemble in every musical genre, and has also directed programmes with his colleagues on numerous occasions.

Joseph has appeared several times as the lead violinist of the Westben Festival Orchestra, and has been a concertmaster/mentor for many years at The National Academy Orchestra, a training programme for young professionals which features guest concertmasters from Canada's finest orchestras.

A busy freelance musician across the region, Joseph is particularly active on the period instrument scene in southern Ontario. In 2016, he served as one of four creative directors of Nota Bene Baroque Players in Kitchener. He is proud and takes great satisfaction to be regularly engaged by Tafelmusik Baroque Orchestra since 1996, including numerous recordings and tours around the world.

Joseph is quite active in music education. He has taught both violin and baroque performance at Western University since 1995; last year, he was appointed coordinator of Western's Early Music Studio. Joseph coaches chamber music at Forest City Talent Education, and has become increasingly active as a private teacher. In the last two years he has become a frequently sought after adjudicator for music festivals across Ontario.

Joseph is married to London Symphonia oboist Jennifer Short and they are the proud parents of a multi-talented daughter. The family is ably herded by a Laika, a fine Shetland sheepdog.

CONCERT POLICIES

Audio and video recording is not permitted.

Please wear a mask covering your nose and mouth for the entire duration of your stay in the building.

Currently, 2 m physical distancing is not required at concert venues. As seating is unassigned, our ushers will endeavor to work in a polite manner to encourage you to be seated in the appropriate areas, with the latest government restrictions in mind. Please be prepared to follow their recommendations.

MUSICIANS OF LONDON SYMPHONIA

Violin

Joe Lanza
Émilie Paré
Andrew Chung

Viola

Caitlin Boyle
Marie-Eve Lessard
Jacqueline Milne

Cello

Kelvin Enns

Bass

Joe Phillips

Flute

Laura Chambers

Oboe

Faith Scholfield
David Vanbiesbrouk

Clarinet

Graham Lord
Marie Johnson

Bassoon

Fred Phillips

Harpichord

Borys Medicky

Percussion

Graham Hargrove

BOARD & STAFF

Board of Directors

Moira Stewart, *President*
Beryl Ann Chernick, *Past President*
Carol Marcus, *Treasurer*
Patricia Skidmore-Skuce, *Secretary*
Janet Collins, *Director*
Lina Dagnino, *Director*
Jean Hewitt, *Director*
Mark McAuley, *Director*
Ronald Wexler, *Director*
Betty Anne Younker, *Director*

Production Team

Mike Fisher from Stream Studio,
video and livestreaming
Stewart Cappie, Wendy DePaz,
Tarek Harrouk,* and Jeanine Neves*
camera operators
Rebecca Nguy, *video content creator*
Earl McCluskie, *livestream sound engineer*
Quinton Strutt, *sound engineer*
Kathleen Orlando, *lighting designer*

Staff

April Voth, *Executive Director*
Andrew Chung, *Artistic Producer*
Paula Calzonetti, *Fundraising Associate*
Jo-Dee Burbach, *Communications
& Marketing Associate*
Wendy Perry, *Administrative Assistant*
Mila Todorova, *Bookkeeper*
Samantha Lanooy, *Front of House Manager*
Kate Stone, *Personnel Manager, Musicians*
Shawn Spicer, *Production Manager,
Music Librarian*
Louise Good, *Communications
& Fundraising Associate (volunteer)*

Artistic Advisory Council

Joseph Lanza (*chair*)
Graham Lord
Mikela Witjes

* Tarek and Jeanine are students at Fanshawe College- Broadcasting, Television and Film Production

BRAVO TO OUR PARTNERS

GOVERNMENT & FOUNDATION

We are very grateful for the following government and foundation support.



Merry Rosebush Family Fund



SPONSORS

Thank you to our generous sponsors.

Platinum Sponsors

Gold Sponsor



DESTINATION HOME



Silver Sponsors



Bronze Sponsors

Venue Partner

Office Partner



Accommodation Partner

Catering Partner

Printing Partner



ADVERTISERS



THANK YOU DONORS

A special thank you to the individual donors listed below, and to all of our donors whose generosity brings London Symphonia's concert season to life. This list is deemed up-to-date as of December 31, 2021. If we have inadvertently omitted your gift, please contact giving@londonsymphonia.ca and we will make it right!

Visionary (\$5,000+)

The Estate of Dr. Elmer Butt
The Estate of Angela Challenor
Beryl & Noam Chernick
Allan & Susan Edwards Family Fund
Louise Good
The Estate of Joan Margaret Watt
Supported by the LCF COVID-19
Response Fund
Anonymous (3)

Guarantor (\$2,500 - \$4,999)

Larry & Susan Agranove Family
Fund
Michael & Joan Bancroft
Finch Auto Group
Elizabeth Parmeter & Bill Horne
Carol Kehoe
Anne & Garth Kidd
Mary Ellen Kirk
B & E Kymlicka
Francine Lortie-Monette
Krystyna Wojakowski
& Bruce Murray
Andy & Helen Spriet
Janet E. Stewart
The Estate of Dorothy St. Michel

Benefactor (\$1,000 - \$2,499)

Linda & Stephen Adams
Karen & Eric Auzins Fund
John J. Blair
The Estate of Douglas Bocking
Jack & Lore Brown
Bonnie & Patrick Burroughs
Mary & Harold Carioni Fund
Perry & John Clouston
Janet V. Collins
William & Cecilia Davies
Bing Siang Gan & Pearl Langer
Patricia Green
The Estate of
Shirley Catherine Gunn
Virginia Hannay
Sandra Jamieson

Ian McIlraith & Sheilanne Lindsay
Burton Moon &
Hilary Moon-Alderson
The Estate of Margaret Mullin
Vicki Olds
Linda & Scott Ritchie
Judith & Wilson Rodger
Pamela Samuels
Karen Schuessler & Harry MacLean
Moira Stewart
G. T. Swart
K. L. Turner
Hiedi Vamvalis
Norman & Mary Warner Fund at
The United Church of Canada
Foundation
Anonymous (2)

Partner (\$500 - \$999)

Karen & William Butt
Diana Coates
Sandra Colbert
Ann & Bill Fleming
Sharon & Charles George
Joe & Gloria Gilbert
Jean Hewitt
Margaret Hewitt
Megan Holliday Memorial Fund
Martin Joldersma
Helen & Benedict Lockwood
Blair & Kathleen Mackenzie
Terry & Carol Marcus
Matthias Maute
John Nassichuk
Emilie Newell
Rowena Pasternak
Richard & Martina Plokhaar
Ann & David Spence
Dr. David & Mrs. Jean Surry
Keith Vincent
C. Whelen
Alan Wilensky
Lisa Wittur
Jean Wuensch
Betty Anne Younker
Anonymous (3)

In memory

In memory of Elmer Butt
In memory of Florence Bowman
In memory of Aaron Fallowfield
In memory of Dr. Ross Good
In memory of Howard &
Eileen Green
In memory of Tom Gutteridge
In memory of Denys Mailhot
In memory of Ursula Miller
In memory of Dr. RGE Murray
In memory of Pat Posno
In memory of Helen Reddon
In memory of Dr. Don Reid
In memory of Estelle Sirman
In memory of
Dr. Stella Sommerfreund
In memory of Jane Thompson
In memory of Ursula Miller

In honour

In honour of John Blair
In honour of Paula Calzonetti
In honour of Beryl Chernick
In honour of Aunt Doris
In honour of Kelly Eydt
In honour of Louise Good
In honour of The Goods
In honour of D'Arcy Gray
In honour of Joseph Lanza
In honour of Adrienne Lachance's
80th birthday
In honour of the
London Symphonia staff
In honour of Rant Maggie Rant
In honour of Susan Merskey's
80th birthday
In honour of Moira Stewart
In honour of Denise Wexler



riverstone
BY SIFTON

Reconnect in Retirement!

Nestled in West 5, Riverstone Retiree Apartments offer a lifestyle that caters to social connection and vibrant living.

Enjoy rooftop dining, concierge services, an on-site fitness studio and relaxing lounge. You'll spend your time doing the things you enjoy most!

Book your tour and move in today!
519.474.4410 | LiveAtRiverstone.ca

RAIMO

Pehkonen

Piano Technician Services

*Piano tuner & technician serving
London and surrounding area*

*Congratulations to London Symphonia
for the resumption of live music!*

(647) 654-6401

repianotech@gmail.com

www.raimopehkonenpiano.com

member of the Western University Piano Technician team

*Reconnect with life...
imagine the possibilities.*



For all your hearing needs, visit:

1807 Wonderland Rd. N. | 460 Springbank Dr.

 **226.393.2025**

www.bentleyhearing.com



AMICA

L O N D O N

517 FANSHAWE PARK RD. W.
519-657-7096 • AMICA.CA



Performance matters.

Excellence. Teamwork. Consistency. Desire.
Providing an outstanding experience.

We are proud to support these shared passions
with London Symphonia.



 **Long & McQuade**
MUSICAL INSTRUMENTS 
l o n g - m c q u a d e . c o m

SALES • REPAIRS • RENTALS
LESSONS • ONLINE SHOPPING

725 Fanshawe Park Road W
(519) 439-0101
london@long-mcquade.com

20 Meg Drive
(519) 433-2434
londonsouth@long-mcquade.com

WHERE THE MUSIC BEGINS

ROBERTSON HALL INSURANCE



Home & Auto Insurance Business Insurance

431 Richmond Street, Suite 300
London, ON N6A 6E2
519-680-3111 • 1-800-640-0933
insurance@robertsonhall.com
www.robertsonhall.com

WE CARE! OUR TRADITION IS SERVICE.

*Taking a step
in the right direction*



London Family Foot Clinic

FOOT CARE, ORTHOTICS AND SURGERY

Chiroprodists Amanda Cates and Angelica Abbado focus on the assessment, prevention, and management of diseases and disorders of the foot. You do not need to have a referral from your doctor.

North London Medical Centre
302-1055 Fanshawe Park Rd W • (226) 636-0866
www.londonfamilyfootclinic.com

AFFORDABLE LUXURY



Riobel®

aqualuxe
BATH SHOWROOM

2 - 1350 Fanshawe Park Rd. W. London, ON N6G 5B1
(519) 641-7555 Office / (519) 641-7551 Fax
www.aqualuxelondon.com



Life, Continued...



Retirement living with curated experiences and events that add the wow into your day. With personalized service focused on your holistic health and well-being. And with exceptional dining, where meals become moments to savour and share. **That's more living. Revera is where your story continues to unfold.**

**Book
a tour
today.**

Windermere on the Mount 1486 Richmond St, London
reveraliving.com/lifecontinued | 1-855-929-9333

**Talk to us about
our exclusive
move-in offers.**

STANFORD

DESTINATION HOME

STANFORDHOMES.CA



Serenata Music

Congratulates the London Symphonia for keeping the music alive in 2022.

We are proud to sponsor the appearance of pianist Stewart Goodyear with the orchestra at the April 30th 2022 concert.

For further information and a listing of music in the London area see serenatamusic.com or contact us at serenatamusic@gmail.com or 519-433-8332.



WE'RE HIRING!

**Flex Hours
Benefit Package
Signing Bonus**



Apply Today!

bluestoneproperties.com/careers



Transforming your concert experience

London Symphonia has embarked on a major renovation with our partner **Metropolitan United Church**. Our goal is to make this venue our home for the future by creating a flexible, accessible multi-use space, outfitted with the technical equipment required to support a modern professional orchestra.

- The primary project encompasses removing the choir stalls to produce a level, raised stage with new flooring.
- In addition, we're installing new video, sound and lighting systems, and accessible washroom facilities to provide you with a superior patron experience.
- Metropolitan United Church, built in 1895, is an architecturally significant structure conveniently located downtown, with impeccable acoustics for live music.
- The sanctuary capacity of 1,000 is the perfect size for a range of classical and contemporary music presentations.
- We recently signed a 10-year occupancy agreement with Metropolitan United, establishing our role as the revamped venue's anchor arts organization.

Construction began in April, and we need your support to fully realize this project. To make a donation to the capital campaign, please visit www.londonsymphonia.ca/met

LOOKING AHEAD: OUR 2022-23 SEASON

22 OCTOBER 2022

Mendelssohn's Italian Symphony and Kelly-Marie Murphy's double concerto for harp and cello *En el Escuro, es Todo Uno*

19 NOVEMBER 2022

Mozart's *Gran Partita* and Stravinsky's *Octet*

10 DECEMBER 2022

Seasonal favourites with **Laila Biali**

4 FEBRUARY 2023

String orchestra music by Tchaikovsky, Mozart and Frehner

4 March 2023

Under The Moon with **Midori Marsh**

15 APRIL 2023

Mahler *Kindertotenlieder* with mezzo soprano **Julie Boulianne**

20 MAY 2023

Brahms' Violin Concerto with **James Ehnes**

Please sign up on our mailing list on our website, and follow us on Facebook and Twitter for updates and information about our 2022-2023 season.

Thank you for your supporting London Symphonia this season by purchasing tickets and by donating. Have a wonderful summer, and we can't wait to see you in the fall!



HELP US MAKE THE MUSIC POSSIBLE

We can no longer rely on London Symphonia's ticket sales for 30% of our total revenue. Other sources of income for the Symphonia such as grants, corporate giving and individual donations are vital to keep you enjoying the music.

WAYS TO GIVE: Please visit us online at londonsymphonia.ca or call 226.270.0910

