

London
Symphonia



London's
Premier
Orchestra



THE RITE OF SPRING

artwork by Jim Oskineegish

SATURDAY, 9 APR 2022 at 7:30 P.M.

Metropolitan United Church

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

Sharon Wei, violist

John Rice, storyteller

Tania Miller, conductor



THE RITE OF SPRING

SATURDAY, 9 APR 2022 at 7:30 P.M.

Program

Jubilation of Spring

Alice Ping Yee Ho (1960)

The Rite of Spring

Igor Stravinsky (1882-1971)
orch. Scott Good

Part I: Adoration of the Earth

Introduction

The Augurs of Spring (Dances of the Young Girls)

Ritual of Abduction

Spring Rounds

Ritual of the Two Rival Tribes

Procession of the Oldest and Wisest One (The Sage)

The Kiss of the Earth (Adoration of the Earth, or the Wise Elder)

The Dancing Out of the Earth

Part II: The Sacrifice

Introduction

Mystic Circle of the Young Girls

The Naming and Honouring of the Chosen One

Evocation of the Ancestors (Ancestral Spirits)

Ritual Action of the Ancestors

Sacrificial Dance (the Chosen One)

*Ziigwan, "Spring" a concerto for solo viola,
strings & percussion with narrator*

Richard Mascal (1972)

Part One: The Beginning

Ziigwan - Spirit of Spring

Opiichii - The Return of the Robin

Ziizbaakdokai'ing - To the Sugaring Grounds

Part Two: Ziidjewin, "Fast-flowing Water"

G'chi Ningaabaawe - The Great Melt

Bagjiwebun - The Releasing Ceremony

Animikiig - The Thunder Beings

Part Three: Phase Two - The Return to the Coast

Megwayaaming - To the Spawning Grounds

Namegos - The Sacred Lake Trout

Zagime Niimi'idewin - Mosquito Dance

Running time is 105 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 **Metropolitan United Church** and especially Rev. Jeff Crittenden for welcoming us into this beautiful church.

Thank you to the restaurants, **Delta Armouries**, **Mykonos** and **The Church Key – Bistro Pub** for partnering with us for this concert by offering a 10% discount to ticket holders on concert day for take-out or dine-in.

PROGRAM NOTES

by Jeffrey Wall (JW) and Richard Mascall (RM)

Jubilation of Spring by Alice Ping Yee Ho (b.1960)

April weather is notoriously wayward. As Londoners perhaps endure the latest blast of spring in the 'cruellest month' (as T.S. Eliot had it), some solace may be found in cozy contemplation of a cheerful and unabashedly melodic piece of music dedicated to celebrating the season of renewal and the end of winter. Enter *Jubilation of Spring*.

Born in Hong Kong and living in Toronto, Alice Ping Yee Ho is among the most widely performed and recorded of contemporary Canadian composers, with many awards and prizes to her credit. Her extensive catalogue—The Canadian Music Centre lists 143 titles—embraces opera, chamber music, pieces for orchestra, band, and solo instruments, as well as electronic music. In discussing her work she observes: "Colors and tonality are two attractive resources to me: they form certain mental images that connect to audiences in a very basic way."

Originally composed in 1991 for a string ensemble and timpani, *Jubilation of Spring* was revised for chamber orchestra in 2014 for the Montreal Chamber Orchestra, who premiered it the following June. Alice Ho notes in the orchestral score: "*Jubilation of Spring* is based on the legend of the origins of the Chinese Spring Festival or as we know it the Lunar New Year. It was said that in ancient times "Nian" a ferocious monster preyed on people at the end of every year. People believed that this demon was afraid of the colour red, fire and the loud noises. In an effort to ward off this evil creature people began to put red paper streamers on their gates, set off firecrackers and beat bamboo sticks and gongs. The custom of celebrating Chunjie has continued for over four thousand years until today."

"The festive and uplifting spirit of the composition depicts the various 'old' traditions celebrating hard work, bringing good tidings and prosperity. My intent is to incubate "Non

Western" elements into a Western ensemble with a personal childhood nostalgic reference to "Cantonese" folk style. The composition also symbolizes the "coming together" of different cultures and traditions embraced by our metropolitan society."

The winter-weary of our own metropolitan society could also take heart from a hint of birdsong (flute) about six minutes in. JW

***Ziigwan*, "Spring" a concerto for solo viola, strings & percussion with narrator by Richard Mascall (b. 1972)**

Ziigwan (or Spring) is a concerto for solo viola, Indigenous narrator, strings and percussion - the first in a series of four concertos representing *Ningo Gikinonwin*, an 'Ojibway Four Seasons'. This series of works tell the story of the traditional First Nations activities throughout the course of an entire year, describing their nomadic patterns, living sustainably off the land. It describes the lifestyle of the ancient Ojibwa in the time before the European settlers arrived and disrupted their time-honoured practices. It features the authentic input of First Nations Elder and knowledge keeper, my friend and colleague, "Sun Ray" or John Rice with whom I have co-written the text for these works. *Ziigwan*, the first of the series was originally intended for the great Israeli viola soloist, Rivka Golani, who has in recent years worked extensively amongst the First Nations people of southern Alberta and has been honoured with a Blackfoot 'spirit name' - Itspankiiakii, or 'Woman Who Songs From a High Place'. I first met the venerable Ms. Golani almost 30 years ago in Toronto when I was an undergraduate student and she was resident in the city, before moving to London, England. At that time we discussed a major work to be created for her, potentially a concerto. Rivka Golani has been a tireless champion of new music throughout her storied career and has commissioned over 300 works and premiered over 50 new concertos for her instrument. This new concerto represents the realization of that original 'commission', after many years of anticipation. Alas, it was not possible for Ms. Golani to deliver the premiere performance, but I am delighted to have my dear friend and colleague, the amazing violist Sharon Wei, perform the solo role in *Ziigwan*.

In Part One, the music of *Ziigwan* begins in the frozen world of bibeon, or 'winter' when the waterways are stationary with ice and the earth is covered in snow. It describes how the spirit entity, Ziigwan, comes up from the south bringing warm winds that melt the frozen world and cause nature to be replenished. The birds return, and life begins its annual renewal in the natural environment. The Anishinaabe (people) travel to their traditional maple sugaring grounds to receive the life saving gifts from G'chi Manidoo, the creator - harvesting the sap from the trees to make maple sugar. In Part Two, the annual 'great melt' occurs which transforms the landscape of the Ojibwa and makes travel by water possible. The Thunderbeings are heard, providing many teachings for the Anishinaabe. In Part Three, we travel along the fast flowing rivers to the coast of Manidoo Gumee, or 'Spirit Lake' (today known as Georgian Bay) to capitalize on the first spawning season, harvesting various Indigenous fish varieties which are supplied in abundance each spring. And finally we see the inevitable return of Zagime, the 'mosquito' who has a special role to play in the overall scheme of things.

I am very grateful to London Symphonia for this commission, which has inspired this series of works based on the four seasons of the Ojibwa. I am also extremely grateful to the Ontario Arts Council for their support of this project. Furthermore, the next of the series is well underway

– *Niibin* (Summer) is a concerto for flute, narrator and orchestra, commissioned by flute soloist, Jaye Marsh. Plans are already afoot for *Dagwaagin* (Autumn), featuring the cello as the solo instrument, and *Biboon* (winter) for the violin. RM

The Rite of Spring (Le Sacre du Printemps), Scenes from Pagan Russia in Two Parts by Igor Stravinsky (1882-1971), orchestrated by Scott Good:

It is curious, but while many people think they know what *The Rite of Spring* is, it is in several ways very difficult to define. Originally presented as a ballet, it soon became an orchestral concert piece. As a ballet, its subject matter was defined in so many ways as to be virtually incomprehensible. As a musical text Stravinsky and others wrestled with it for more than fifty years, and errors in the published scores and revisions thereto still defy ultimate resolution. Even its title is a compromise born of translations of translations: the Russian moniker is more accurately 'Sacred Spring'. None of this has stopped it from being a subject of infinite analysis and an object of universal admiration. No one knows exactly what it is—yet everyone knows it is a masterpiece.

Much of the confusion arises from Stravinsky's own pliable and unreliable memory. The man who for many was the 20th century's greatest composer attracted considerable media attention: there are scads of interviews, articles, books, ghost-written autobiographies and essays recording his reminiscences, intentions and opinions. They are notoriously inconsistent and unreliable. When the facts conflicted with the anti-Romantic intellectual persona Stravinsky had created, they morphed. His death stopped the evolution of the story but left many questions answered, several ways.

The climactic event in the ballet, the sacrificial dance of a young girl to the god of Spring—hardly a Romantic subject!—Stravinsky claimed came as a vision in 1910 while he was still writing *The Firebird*, his first work for Sergei Diaghilev's Ballets Russes. But according to designer and archeology buff Nicholas Roerich, he had given the idea to Stravinsky as early as 1909. Initial credit aside, the scenario of *Le Sacre du Printemps* resulted from their collaboration and its choreographic interpretation by Vaslav Nijinsky, and all three men eventually released conflicting statements as to what the ballet was really about. This much may be distilled: after an introduction of primitive piping (bracketed by unnaturally high bassoon solos), Part I, *The Adoration of the Earth*, limns divinations, rituals and games of a prehistoric Russian tribe to facilitate the vernal rebirth of the land; it culminates in the arrival (originally with four solo tubas!) of the aged Sage to kiss the Earth (sudden quiet) and set off a wild dance of terrified consecration. Part II, *The Sacrifice*, after its introduction, shows the nocturnal selection (alto flute solo) from among the young maidens of a Chosen One to sacrifice to the god and concludes with her dance to exhaustion before the Elders: she is killed as she collapses and is hoisted on high in propitiation.

Stravinsky's second ballet, *Petrushka*, delayed *The Rite's* composition to 1911-12; the premiere took place May 29, 1913 at the Théâtre des Champs-Élysées in Paris. That night witnessed the most famous riot in musical history, as catcalls and wisecracks commencing before the raising of the curtain soon escalated to shouting and fisticuffs. The music was essentially inaudible in the din, and the dancers were forced to follow Nijinsky counting in the wings. Clearly the 'reaction' was to some extent pre-planned—Nijinsky's choreographic style, which involved techniques alien to classical ballet (for example, using in-turned rather than out-turned

toes) had already provoked outrage at the recent premiere of Debussy's *Jeux*, while accounts of *The Rite*'s musical modernism had filtered out from the rehearsals—however, the remaining performances continued to spark vocal opposition, even if to a lesser degree.

Success came in April 1914 with a pair of Parisian concert performances; after the first, Stravinsky was carried out on the shoulders of his supporters. The First World War then derailed the ballet's progress and delayed publication of the score. By the time it was revived in 1920 (with new choreography by Massine), *The Rite* was on its way to an existence primarily in the concert hall: few dance companies could afford its huge orchestra and heavy rehearsal requirements. Moreover, Stravinsky himself was moving toward a new aesthetic position: that his piece should be considered as pure "music, first and last", without dramatic associations; he furthermore disavowed the scenarios he had previously given. This helped to set the pattern and while there have been several newer choreographies, *The Rite of Spring* is still encountered far more frequently in concert.

The Rite was probably the single most influential orchestral composition of the 20th century. Composers are still cribbing from it. In evoking a Stone Age tribal atmosphere, Stravinsky was of his time in adapting Russian folk song to his own ends (though in a roundabout manner, for example, by combining phrases from different specimens); he thereby produced melodic lines of a very limited chant-like range. But in some brutally dissonant harmonies (e.g. the end of Part I, and in Part II, the 11 repeated string/timpani chords introducing the *Glorification of the Chosen One*), and especially in his complex rhythms, Stravinsky simply shattered the conventions (in fact, though he could play the *Danse sacrée* on the piano, he had great difficulty notating its irregular metres and accents). Even the orchestration was revolutionary: extremes of instrumental register (such as that pinched bassoon, and frequent solos for a piercing D trumpet), a visceral battery of percussion, and an almost total disavowal of the cantabile character of the strings, produced what Debussy admiringly described as "Savage music with all modern conveniences...it will not leave you indifferent." Yet what was a beginning for others was an end for Stravinsky—from the apocalyptic and gargantuan style of *The Rite* he moved to the abstract and compact world of neo-classicism, never to return.

The massive orchestra that Stravinsky called for in *The Rite* is not only a barrier to performances by dance companies but also to all but the largest symphonic organizations. Orchestra London was able to perform the piece only as a parting tribute to Music Director Alexis Hauser in May 1988; a scheduled collaboration with the Kitchener-Waterloo Symphony in 2006 was unfortunately scuttled by a sudden financial crisis due to the departure of their Music Director. Since London has therefore rarely had the opportunity to hear this historically important work, London Symphonia has commissioned its Composer-in-Residence Scott Good to create a reduced orchestration of Stravinsky's magnum opus, making its performance possible here tonight.

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A note from orchestrator Scott Good

At the age of 14, good friend and fellow composer Richard Mascall suggested that I check out *The Rite of Spring*, sharing that it was a life changing experience to hear. As Christmas was soon coming, I made a request on my wish list, and when the cassette was unwrapped, I hurried to my room, donned headphones, pressed play on my "blaster", and was forever changed. At

first, I must admit, I thought the opening sounds were strained and foreign. But once the rhythm kicked in, I was hooked, like the "metal drop" in *Bohemian Rhapsody* – a hand banging moment for the ages!

I soon had the score and would spend time over the decades studying it – an endless tome of interesting instrumental combinations, evocative melodies, and exciting rhythms. This new orchestral arrangement I've created strips down the giant score and puts it under a magnifying glass. In this way, I hope it will shed new light and perspective on Stravinsky's marvel. To help enrich the sonority, the concert accordion was added. Its reedy tone, extensive range, and ability to play complex chords helped me to make sure I had represented Stravinsky's complex harmonic palette. It is dedicated to Richard, and the musicians of London Symphonia.

GUEST ARTISTS

Tania Miller, conductor

Canadian Conductor Tania Miller has distinguished herself as a dynamic interpreter, musician and innovator. On the podium, Maestra Miller projects authority, dynamism and sheer love of the experience of making music. As one critic put it, she delivers "a calm intensity . . . expressive, colorful and full of life . . . her experience and charisma are audible". Others call her performances "technically immaculate, vivid and stirring".

Miller's current season features debuts with the KBS Symphony Orchestra in Seoul, L'Orchestre Symphonique de Québec, Calgary Opera and a return to the Chicago Symphony, Vancouver Symphony, London Symphonia, and future concerts with the Vermont Symphony and Elgin Symphony among others. Miller has appeared as a guest conductor in Canada, the United States and Europe with such orchestras as the Bern Symphony Orchestra, NFM Wrocław Philharmonic, Toronto Symphony, Seattle Symphony, Chicago Symphony, Oregon Symphony, Ottawa's National Arts Centre Orchestra, Orchestre Métropolitain de Montréal, Vancouver Symphony, Naples Philharmonic, Hartford Symphony, Madison Symphony, Calgary Philharmonic, Winnipeg Symphony, Rhode Island Philharmonic, New West Symphony, Louisiana Philharmonic and numerous others.

Maestra Miller was Music Director of Canada's Victoria Symphony for 14 years, and gained national acclaim for her commitment to the orchestra and community during that time. She has distinguished herself as a visionary leader and innovator with a deep commitment to contemporary repertoire and composers. She has gained a national reputation as a highly effective advocate and communicator for the arts. Her writing has been featured in the American Symphony Orchestra League's *Symphony Magazine*, Toronto's *Globe and Mail*, and *Better Humans*.

Ms. Miller was recipient of the 2017 Friends of Canadian Music award from the Canadian League of Composers and Canadian Music Centre for her acclaimed commitment to contemporary music in Canada. She was recognized for her commitment to community leadership with an Honorary Doctor of Laws degree from Royal Roads University, and with an Honorary Fellowship Diploma from Canada's Royal Conservatory of Music.

Ms. Miller has a Doctorate in orchestral conducting from the University of Michigan where she studied with Kenneth Kiesler, and a Masters in conducting from the University of Michigan where she studied with H. Robert Reynolds. She worked as assistant conductor to Bruno Weil at the Carmel Bach Festival for four seasons, and as Assistant and Associate conductor of the Vancouver Symphony with Bramwell Tovey as Music Director from 2000-2004.

Sharon Wei, viola soloist

Canadian violist Sharon Wei is a dynamic and multi-faceted musician, establishing herself as one of the most respected violists on the scene today. She has performed recital tours under the auspices of Debut Atlantic and Prairie Debut. She has appeared as concerto soloists with orchestras such as Symphony of the Redwoods, Kingston Symphony, Sinfonia Toronto, Orchestra of Southern Utah, San Francisco Chamber Orchestra and Connecticut Valley Chamber Orchestra. She has been guest principal violist of the Cincinnati Symphony, Canadian Opera Company, and Ensemble Matheus in Paris and was a guest violinist with the Los Angeles Philharmonic's 2021 Grammy recording of Ives Symphonies.

As a chamber musician, she regularly takes part at festivals such as Verbier, Marlboro, Prussia Cove, Banff, Seattle and Ravinia. Sharon has performed with musicians including James Ehnes, Lynn Harrell, Gary Hoffman, Claude Frank, Joseph Silverstein, Joel Quarrington, Jonathan Crow, James Campbell and the Amernet, New Orford and St. Lawrence String Quartets. Sharon co-founded Ensemble Made in Canada in 2006. They have released 3 critically acclaimed CDs and their recent Mosaïque Project toured to every province and territory in Canada in both traditional venues and eclectic ones such as the seabed of Hopewell Rocks at low tide. Their Mosaïque CD won a 2021 JUNO award. This season Sharon will perform on a Musicians from Marlboro National Tour with concerts at Carnegie Hall, Philadelphia Chamber Music Society among others.

Sharon was on faculty at Yale and Stanford University and is currently Associate Professor of viola at Western University. She has given masterclasses at the American Viola Society Festival, Beijing Conservatory and universities across Canada. In summers she is a regular faculty violist at Curtis Summerfest, Tuckamore Festival, Orford Academy and at the Scotia Festival of Music. At Western, Sharon has created a course for performance majors in which students learn off-stage initiatives such as networking, grant writing, website design, and managing finances. Sharon won the viola prize at Yale University and has been the recipient of grants through the Canada Council for the Arts, Ontario Arts Council, FACTOR and Western University.

John Rice, storyteller

Zahgausgai "Sun Ray", Mukwa "Bear Clan", is an Ojibwa and a 3rd Degree member of the Three Fires Midewiwin Society. John's home community is Wasauksing First Nation near Parry Sound, Ontario. John's childhood was rich in stories of his people; his Midewiwin Education began in 1982 and is ongoing. He has made it a life passion to study the "Mlikaans" Teachings which are about the whole development of the human before, during and after life. John is a Storyteller, Big Drum Carrier, Ceremonialist, Singer and Dancer. His greatest joy is watching Ojibwa youth learn and practice the culture. John generously shares his knowledge throughout the Ontario region. He currently works as part of the Early Psychosis Intervention Team at Canadian Mental

Health Association in Barrie, Ontario as a Healer. His past work experience includes work as the Elder/Healer at the Mental Health Centre in Penetanguishene and Fenbrook Medium Institution near Gravenhurst, Ontario. He has lectured part time at Georgian College in Barrie. John travels internationally and is a well-respected teacher and elder in the Anishinaabe Nation.

Richard Mascall, composer

Composer Richard Mascall trained at the Royal Conservatory of Music, and University of Toronto's Faculty of Music where he studied with Pierre Gallant, Walter Buczynski, Glenn Buhr and Christos Hatzis. A finalist at the 1992 CBC Young Composers Competition, Mascall's winning work Labyrinth was chosen to represent Canada at the 1993 International Rostrum of Composers in Paris, France. From 2006-2010 he served as the Composer-in-Residence for the Georgian Bay Symphony. His music has been widely performed across Canada by many of the leading orchestras, ensembles and soloists and with recent performances in the United States, England, Italy, Estonia, Finland and South Korea, Richard's music is beginning to be heard around the world. For over fifteen years now Richard has taken a great interest in aboriginal art and culture, and to this point has written over a dozen native themed works. Richard has worked closely with the Native communities and in 2012 was honored with the spirit name 'Singing Beaver on Water' by Anishinaabe elder, Thunder Timberwolf, or Peter Wilson originally of Moon River First Nation. Richard's Ojibway Songs were presented at a special gala concert at the Royal Naval College Chapel in Greenwich, London, England in 2016. His musical tale of Nanabush and the Giant Beaver has become a staple in the programming of classical music for children.

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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 are proud to sponsor London Symphonia in their performance "Rite of Spring" this April 9th, 2022.

Although our practice is Strictly Business®, we're not. We're regular people, we enjoy music and we're eager to keep supporting these amazing musical experiences in London.

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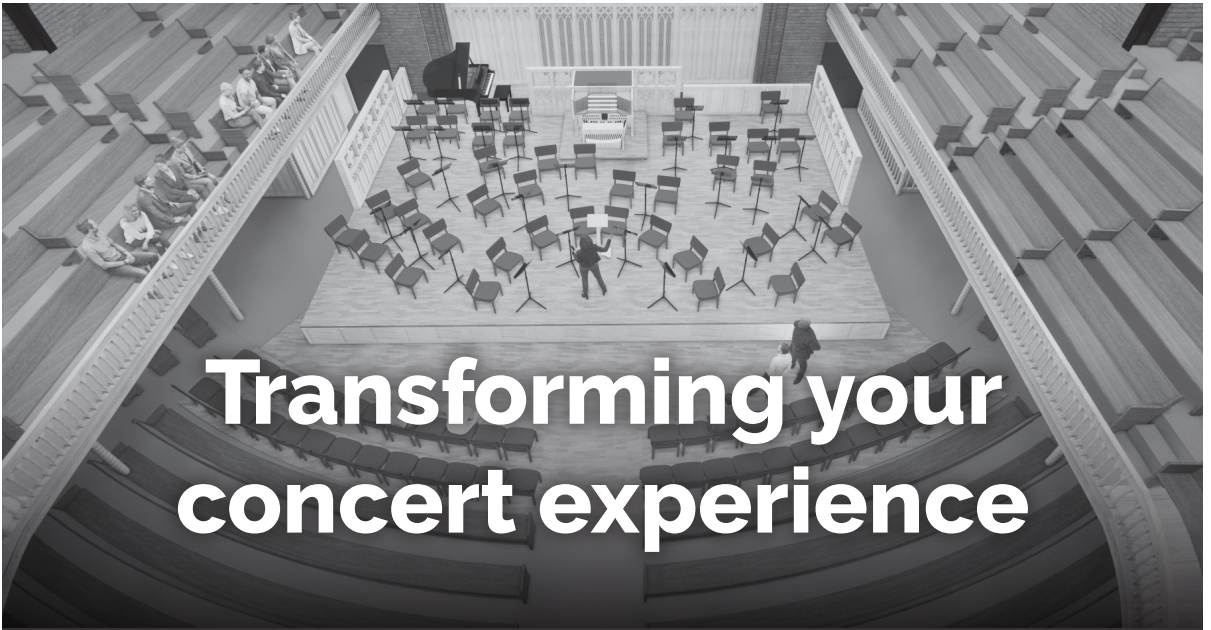
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Transforming your concert experience

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.

With construction scheduled to begin in May 2022, we need your support to fully realize this project. To make a donation to the capital campaign, please visit www.londonsymphonia.ca/met

LONDON SYMPHONIA UPCOMING EVENTS

RHYTHMS OF THE CITY

Saturday, 30 April 2022 at 7:30pm

***First-St. Andrew's United Church**

Stewart Goodyear and London Symphonia celebrate the rhythms of the city, night and day, by composers who set their own boundaries.

For too long musicians have been asked to set aside the work of composition in the service of mastering the art of performance as if their spirit was not large enough to contain both composer and performer. Blessedly, this attitude is passing, and at the forefront of a generation of serious musicians who embrace the totality of artistic life is Stewart Goodyear, a phenomenal and acclaimed performer of canonic repertoire whose own compositions stand proudly and comfortably alongside monuments of the past.

This concert of works by Goodyear, Gershwin and Good blurs the lines between chamber and orchestral music, tradition and innovation, composer and performer.

Alongside Goodyear, you'll hear the astounding virtuosity of Symphonia's own players including Principal Clarinet **Graham Lord**.

THE LONG WAY HOME

Saturday, 28 May 2022 at 7:30pm

***First-St. Andrew's United Church**

With her 2008 recording *Tout Passe*, Order of Canada recipient and Grammy winning soprano, **Suzie LeBlanc** revisited the uprooting of her Acadian ancestors through song and tested the theme of *Mouvance*, or 'migration' as it applied to her own life, having left her native Nouveau-Brunswick at the age of 16 'like a migratory bird' to explore the larger world.

While steeped from birth in Acadian Culture, she also carries a passion for European baroque music of the 17th and 18th centuries: celebrated music that Acadian settlers may have remembered from the old country - sometimes written by composers who also left behind their home and native land.

Through a tapestry of Baroque music and Acadian folk songs chosen while she was walking the 800 miles of the *Compostela*, Suzie will tell a story circling the Atlantic of her ancestors, their Great Upheaval in 1755 and the indomitable spirit of Acadian culture as it continues to thrive to this day.

*Due to the renovations taking place at Metropolitan United, the next two concerts will be moved to First-St. Andrew's United Church at 350 Queens Ave, London, ON N6B 1X6 on the corner of Queen's Ave & Waterloo St.

Thank you for joining us this evening. Tickets and concert details are available online at londonsymphonia.ca or by calling 226.270.0910.



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

