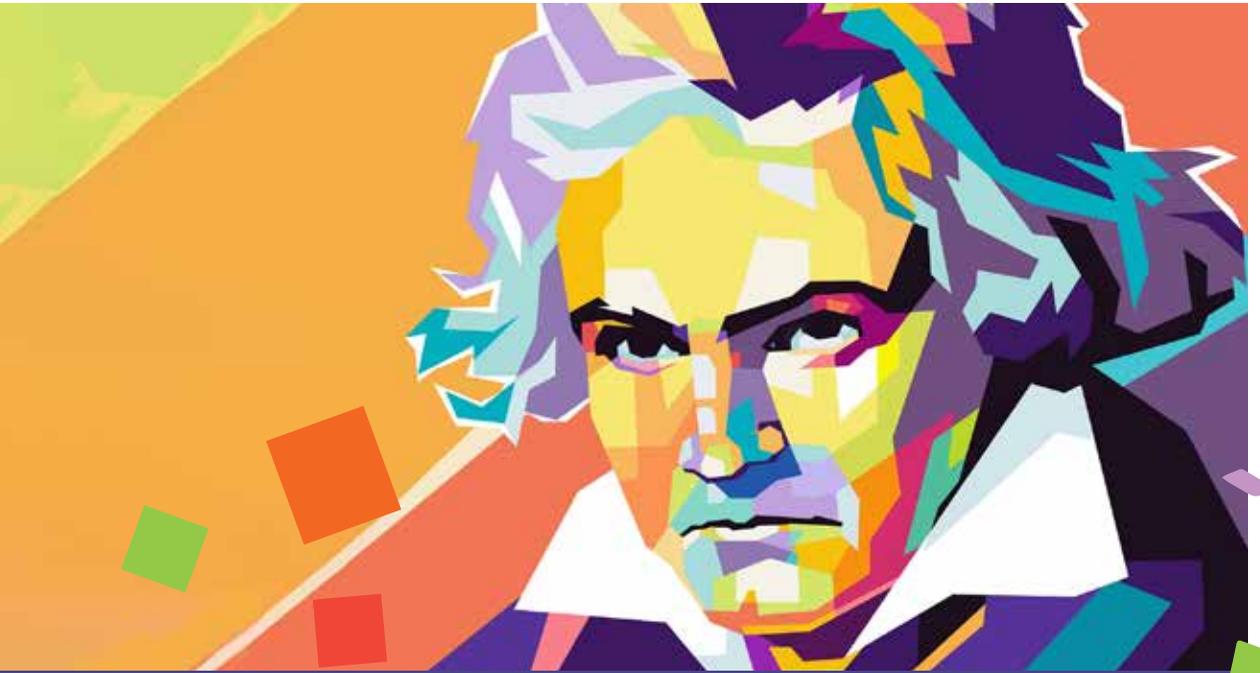


LONDON SYMPHONIA **2023-24** SEASON



OCTOBER 14, 2023 | 7:30 pm | Metropolitan United

# THE NINTH

## Guest Artists

- Matthias Maute, *conductor*
- Bethany Hörst, *soprano*
- Sophie Louise Roland, *mezzo-soprano*
- Bud Roach, *tenor*
- Giles Tomkins, *bass*
- Amabile Choirs of London
- The London Singers
- H.B. Beal Secondary School Singers

London   
**Symphonia**



---

October 14, 2023

Dear Friends,

On behalf of London City Council, let me welcome you to the London Symphonia's 2023-24 Season. As we gather together in the name of music and art, we celebrate not only the remarkable talents of this orchestra but also the vibrant cultural tapestry of our beloved city.

London, often referred to as the Forest City, is indeed a place where music runs deep within its veins. We stand tall as the first UNESCO City of Music in Canada, a distinction that underscores the profound significance of music in our community.

London Symphonia has long been a shining star in our artistic constellation, serving as a creative catalyst that ignites our collective passion for excellence, the love of music, and innovative collaborations. Through inclusive programming, you provide us with a unique opportunity to explore and celebrate the rich tapestry of cultures that call London home.

I join with you in celebrating the dawn of London Symphonia's 2023-24 Season. May this season be a symphony of unforgettable moments, a crescendo of creativity, and a fortissimo of artistic excellence. As we come together in the name of music, let us embrace the harmonious melodies that unite us and the shared vision of a culturally enriched London.

Best wishes to all for another positive and memorable experience!

Kind regards,

Josh Morgan  
Mayor, City of London

---

300 Dufferin Avenue  
P.O. Box 5053  
London, ON Canada  
N6A 4L9

**CITY OF LONDON**  
T. 519.661.4920  
F. 519.661.5308  
mayor@london.ca

**LONDON.CA**

# London Symphonia

WELCOME to London Symphonia's 2023-24 Season!

We are proud to present 8 outstanding concerts this season, each of which will take you on a unique musical journey of discovery.

Join us as we welcome a diverse array of extraordinary artists, some of whom you may know, and a new generation of performers and composers. Programming includes cherished orchestral masterworks, works by living composers, including two Premieres, and an eclectic mix of jazz and modern musical genres.

Our audience members are vital to the continued success of London Symphonia. On behalf the musicians, staff and Board of Directors, thank you for your support.

Great music and amazing artistry await you, starting tonight with Beethoven's monumental 9th Symphony!

We look forward to seeing you often in the year to come.



April Voth  
*Executive Director*



Andrew Chung  
*Artistic Producer*



# THE NINTH

OCTOBER 14, 2023

7:30 pm

Metropolitan United

**Andrew Balfour**

*Ambe*

**Ludwig van Beethoven**

Symphony No.9 in D minor, “Choral Symphony”

- I. Allegro ma non troppo, un poco maestoso
- II. Molto vivace – Presto

*INTERMISSION*

- III. Adagio molto e cantabile – Andante moderato – Tempo I
- IV. Presto – Allegro assai – Presto (Recitativo) – Allegro assai – Allegro assai vivace: alla marcia – Andante maestoso – Allegro energico – Allegro ma non tanto – Poco adagio – Poco allegro, strigendo il tempo – Prestissimo

This program runs approximately 1 hour and 45 minutes, and will be performed with a 20-minute intermission.

**MEET THE GUEST ARTISTS AFTER THE CONCERT**

Come to the Great Room, immediately behind the stage and speak with the musicians.

- Matthias Maute, *conductor*
- Bethany Hörst, *soprano*
- Sophie Louise Roland, *mezzo-soprano*
- Bud Roach, *tenor*
- Giles Tomkins, *bass*
- Amabile Choirs of London
- The London Singers
- H.B. Beal Secondary School Singers

*The text is largely taken from "Ode to Joy" written by Friedrich Schiller, with a few additional introductory words written specifically by Ludwig van Beethoven.*

*Ojibway song gifted by traditional drummer and singer Cory Campbell and the Andrew Balfour and the University of Manitoba Concert Choir.*

## Ambe

Ambe Anishinaabeg  
Biinidegeg Anishinaabeg  
Mino-bimaadiziwin omaa  
Ambe

## Come in

Come in, two-legged beings  
Come in all people  
There is good life here  
Come in!

## Ode an die Freude

*O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere  
anstimmen und freudenvollere!  
Freude! Freude!*

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund.

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen.  
Diesen Kuß der ganzen Welt!  
Brüder! Über'm Sternenzelt  
Muß ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.

## Ode to Joy

*Oh friends, no more of these sounds!  
Let us sing more cheerful songs,  
More full of joy!  
Joy! Joy!*

Joy, bright spark of divinity,  
Daughter of Elysium,  
Fire-inspired we tread  
Thy sanctuary!  
Thy magic power reunites  
All that custom has divided;  
All men become brothers  
Under the sway of thy gentle wings.

Whoever has created  
An abiding friendship,  
Or has won  
A true and loving wife,  
All who can call at least one soul theirs,  
Join in our song of praise!  
But any who cannot must creep tearfully  
Away from our circle.

All creatures drink of joy  
At nature's breast.  
Just and unjust  
Alike taste of her gift;  
She gave us kisses and the fruit of the vine,  
A tried friend to the end.  
Even the worm can feel contentment,  
And the cherub stands before God!

Gladly, like the heavenly bodies  
Which He set on their courses through  
the splendor of the firmament;  
Thus, brothers, you should run your race,  
As a hero going to conquest.

You millions, I embrace you.  
This kiss is for all the world!  
Brothers, above the starry canopy  
There must dwell a loving Father.  
Do you fall in worship, you millions?  
World, do you know your Creator?  
Seek Him in the heavens!  
Above the stars must He dwell.

# TONIGHT'S MUSICIANS

## Violin 1

Joe Lanza  
Mikela Witjes  
Mel Martin  
Natasha Penny  
Calvin Tsang  
Alyssa Stevenson  
Andrew Bensler  
Jillian Yang  
David Shewchuk

## Violin 2

Sarah Wiebe  
Michele Domoulin  
Andrew Chung  
Chia-Hsuan Chen\*\*  
Sophie Drouin  
Jessica Elliottson  
Clare Pellerin  
Nic Carlucci

## Viola

Marie-Eve Lessard  
Jody Davenport  
Roman Kosarev  
Tasman Tantasawat\*\*  
Jeffery Komar  
Meika Sonntag  
Jacqueline Milne

## Cello

Ben Bolt-Martin  
Sonya Nanos  
Patrick Theriault  
Eve Thompson\*\*  
Joel Tangjerd

## Bass

Joe Phillips  
Brian Baty  
Fil Stasiak

## Flute

Laura Chambers  
Amelia Lyons  
Stephen Tam\*  
\*Piccolo

## Oboe

Graham Mackenzie  
Jennifer Short

## Clarinet

Graham Lord  
Ross Edwards

## Bassoon

Spencer Phillips  
Julie Shier  
Cathi MacDonnell\*  
\*Contra-bassoon

## Horn

Ron George  
Kate Stone  
Sasha Gorbasesw  
Tim Lockwood

## Trumpet

Shawn Spicer  
Scott Harrison

## Trombone

Mike Polci  
Rob Stone  
Peter Collins

## Timpani

Dan Morphy

## Percussion

Allison Bent  
Richard Burrows  
Bryan Malito

\*\*London Symphonia Fellows from Western University

---

## LAND ACKNOWLEDGEMENT

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.

---

# TONIGHT'S CHOIRS

---

## Amabile Youth Singers: Soprano-Alto Choir

Miraya Agrawal  
Sarah Arndt  
Chloe Bayona  
Adeline Beynon  
Isabella Bu  
Aniyah Buchanan  
Brooke DeLellis  
Keira Denver  
Avery Grimmer  
Hannah Gutierrez  
Bronwyn Heard  
Sophie Hillis  
Stella Kamil  
Keitlyn Kato  
Kat Konecny  
Chloe Laporte  
Shay Luo  
Kate McHugh  
Alexis Nunes McKenzie  
Kendal Morrison  
Shivani Rai  
Amelia Ross  
Scarlett Schram  
Rebecca Skelly  
Hannah Slaght  
Marley Slaght  
Julianna Spence  
Madeline Spence  
Meghan Stuijbergen  
Milla Tamas  
Brooke Tsotras  
Bettina Vandenberg  
Mya Wolfe  
Kayla Zelibka

Katrina Zadorsky Spence, *conductor*  
Brenda Zadorsky, *conductor*  
Hayoon Kim, *accompanist*

---

## Prima: Amabile Women's Choir

Sarah Abado  
Mary Beth Anderson  
Cheri Anthony  
Tricia Baratta  
Erin Bateman  
Jennifer Boag  
Wanping Chen  
Ashley Cuthbert  
Miranda Denver  
Lynne Dharma  
Joyce Dobronsky  
Leora Eades  
Kiersten Elliott  
Nikole Emma  
Georgina Galba  
Breianna Hatfield  
Jane Havaris  
Magdalena Hentl  
Solveig Jainitis  
Diane Jamieson  
Sarah Jevnikar  
Jill Kennedy  
Lisa Kovac  
Sarah Krause  
Bohdana Liashko  
Rebecca Lubos  
Lisa Mace  
Alyssa Nichols  
Sarah Norman  
Lauren McAltea Phillips  
Melody Pilon  
Bridget Plumb  
Jamie Prodanovic  
Heidi Prorotnik  
Michelle Rigato  
Patti Dunn Robinson  
Aruni Samaranbandu  
Abigail Stewart  
Christine MacDonald Stirrat  
Courtney Sherman  
Emma Steele

Nana Tirolese  
Heather West  
Lindsey Wong  
Jiabi Yang  
Mariah Zalitach  
Hannah Zubot

Jacquelyn Norman, *conductor*  
Brenda Zadorsky, *conductor*  
Hayoon Kim, *accompanist*

---

## Amabile Youth Singers: Tenor-Bass Choir

Luke Anderson  
Cristian Bayona  
Hayden Beynon  
Felix Borchert  
Daniel Butler  
Evan Conn  
Ace Jarred Del Mundo  
Olivier Hewitt  
Kevin Joseph  
Ian Kwon  
Carter McIntyre  
Nolan McKee  
Asher McNorgan Lubos  
Kashi Nair  
Malte Plokhaar  
Maximillian Pollanen  
Andrew Richardson  
Quinn Simpson  
Jacob Sullivan  
Rufaro Taruvinga  
Quinn Tufts  
Benjamin Vanderveen  
Benjamin Yáñez  
Jacob Yáñez

Jeff Beynon, *conductor*  
Denise Jung, *accompanist*

# TONIGHT'S CHOIRS

## Primus: Amabile Men's Choir

Mauricio Aguilar  
Eaton Asher  
Wade Baillie  
Anthony Baratta  
Mark Bernat  
Adrian Bumstead  
Sheldon Bumstead  
John Cookson  
Jason Dannock  
Gilbert de los Santos  
Larry Farquharson  
Adam Guthrie  
Bruce Hewitt  
Colin Hiemstra  
Rob Hiemstra  
Jeff Holbrough  
Andrew House  
Aaron Humphrey  
Robert Hutson  
Michael Inman  
Robert Inman  
Georg Jolink  
Aaron Lee  
Andrei Matusa  
Malte Plokhaar  
David Rosner  
Thomas Samson-Williams  
Jack Spence  
Kerry Stover  
Jacob Sullivan  
Gabe Traczuk

Carol Beynon, *conductor*  
Mark Payne, *conductor*  
Debbie Grigg, *accompanist*

## H. B. Beal Secondary School

Riana Banks  
Emily Campbell  
Oliver Caughell  
Araline Couchaine  
Hayden D'Amour  
Sophie Dewar  
Echo Fuentes  
Everest Gardiner  
Nicholas Good  
Iris Hambleton  
Kaitlin Hatfield  
Jaxon Hill  
Ash Ilgert  
Sarah Jenkinson  
Emma Jenner  
Beatrice Keay  
Dylan Kim  
Eva Kim  
Siyoung Kim  
Axel Laskey  
James Lightowler  
Pearl MacRae Hoy  
Marshall Mateus  
Gordon McAlpine  
Aeris Mejil-Fuentes  
Lily Miners  
Paxton Nair  
Sarah Onyango  
Charlie Patriquin  
Marina Polouchina  
Vera Rosales Llavaneras  
Kazimierz Santos  
Millie Sedlacek  
Kiyann Semple  
Heeseong Shin  
Rubyn Smalls  
Daniel Tennant  
Makayla Tinney  
Simone Tyler

David. B. Weaver, *director*  
Grace Yip, *pianist*  
Ross McDonald, *organist*

## The London Singers

Olivia Austin  
Elza Bielfeld  
Jennepher Cahill  
Jan Danowski  
Shirley Fearn  
Darren Fraher  
Declan Fraher  
David Gillis  
Andrea Jellicoe  
Susan Krause  
Ken Kuhl  
Caroline Lightowler  
Andrea Loewen Nair  
Jen MacRae  
Sharleen Phillips  
Emma Power  
Melaney Raheb  
Marlene Seachrist  
Susan Smythe  
Burkhard Spangenberg  
Arielle Storrington  
Debbie Tackabury  
Kaylin Toner  
Renny Thomson  
Eavan Travers  
Jane Wicks  
David Whiting

David. B. Weaver, *director*  
Grace Yip, *pianist*  
Ross McDonald, *organist*

# MUSICIAN BIOS



Matthias Maute

A favourite of audiences and musicians alike, Matthias Maute returns to London Symphonia to conduct **The Ninth**.

The two-time JUNO Award winning conductor, composer, recorder and flute soloist has achieved an international reputation. *The New York Times* described the orchestra he conducts in Montreal, Ensemble Caprice, as being “an ensemble that encourages the listener to rehear the world.” Maute’s recording of Bach’s Brandenburg Concertos juxtaposed with his own arrangements of *Preludes* from Shostakovich’s Op. 87 was hailed by *The New Yorker’s* Alex Ross as standing out “for its fleet, characterful approach” and “its fresh, vibrant colors”.

Regularly invited to perform at major international festivals, Maute has also been guest conductor with London Symphonia, Nova Scotia Symphonia, I Musici, Apollo’s Fire and the Portland Baroque Orchestra. He has made some 30 recordings on the ATMA Classique label as well as on Analekta, Vanguard Classics, Bella Musica, Dorian, and Bridge labels.

Maute’s compositions are published by Breitkopf & Härtel, Amadeus, Moeck and Carus. In 2014 and 2015, Maute’s first violin concerto was performed by soloist Mark Fewer with the St. John’s Symphony and with I Musici de Montréal. Matthias Maute’s compositions are featured on 75 videos on the Mécénat Musica YouTube channel.

In 2021, Ensemble ArtChoral began a project like no other: Art Choral, the history of choral singing from the Renaissance to today, in partnership with ATMA Classique and Mécénat Musica.



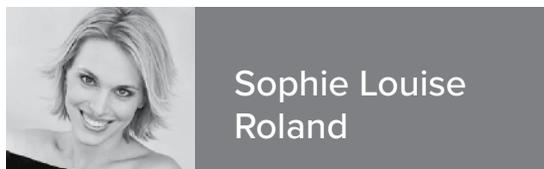
Bethany Hörst

Described as possessing “a bright, round and supple sound,” (Kitchener-Waterloo Record), soprano Bethany Hörst is quickly establishing herself on the stage in both opera and concert. Ms. Hörst has appeared in numerous productions with opera companies across Canada, France and the Netherlands. Her roles include multiple Baroque operas, many Classical works and 20th-century repertoire. Equally comfortable in concert, Ms. Hörst has sung oratorio works with orchestras and major choirs across Canada and the U.S.

Ms. Hörst has won several international competitions, including the Lyndon Woodside Oratorio Solo Competition at Carnegie Hall in New York City. She was twice honoured as a district winner and regional finalist at the Metropolitan Opera National Auditions. She has received the Encouragement Award at the Met Regional Finals, and also at the Palm Beach International Opera Competition. Ms. Hörst is also a recipient of the prestigious Canadian Opera Grant, the Jacqueline Desmarais Award. She placed first in the Advanced Singer’s category at NATS and NATSAA (Chicago and Indianapolis), the NYCO Mozart Competition, the International Aria Competition, the Opera Lyra

Ottawa Studio Competition and Conservatory Canada's Vocal Competition. Ms. Hörst recently placed second at the Brian Law Competition in Ottawa. She has been honoured with Western University's Board of Governor's Award, the A. E. Rose Award, the Doris E. Tanton Award and the Abner Martin Music Scholarship.

Ms. Hörst holds a Master of Music in Literature and Performance from Western, where she currently teaches. She is a frequent guest instructor at Singers Theatre, Eastwood Collegiate and Rockway Mennonite Collegiate, and is in high demand for masterclasses and adjudicating throughout Ontario.



Sophie Louise  
Roland

“...Sophie Louise Roland's *Carmen* was both powerful and delightfully seductive... In the end, *Carmen* proves to be a perfect mirror of its namesake, a spirited, intoxicating and seductive performance.”

- Glenn Kaufmann, *The Herald Times*

Hailed for her “excellence, purity of voice and emotional intensity,” Sophie Louise Roland recently sang the roles of Dido and the Sorceress in Purcell's *Dido and Æneas* and as Storge in Handel's *Jeptha* with American Opera Theater (Baltimore, MD), *Carmen* and Suzuki with Ente Concerti Città di Iglesias, Cornelia in *Giulio Cesare* with Orchestra London, Maddelena in Verdi's *Rigoletto* with Opera York (Ontario), Suzuki in *Madama Butterfly* for Pellegrini Opera (Ottawa), Madonna Capuleti and Tebaldo in the International Opera Theater's world premiere of *Romeo e Giulietta* in Città

della Pieve (Italy), *Carmen* with both American Opera Theater and Opera Lirica Italiana, Nicklausse in *Les Contes d'Hoffmann* with Opera Brasov, as well as the title role in *Carmen* with both Janiec Opera Company and Indiana University Opera Theater. Future engagements for Ms. Roland include a reprise of Maddelena, Mauyra in Vaughan Williams' *Riders to the Sea*, *Carmen* a recital with acclaimed pianist Stéphan Sylvestre, as well as other performances in Baltimore, London, Hamilton, Québec, Toronto, Amsterdam, and Italy.

Ms. Roland's lush voice, dazzling coloratura, engaging stage presence, and deeply expressive musicality have captivated audiences throughout North America and abroad. In addition to her operatic credits, Ms. Roland has appeared in concert with ensembles such as Orchestre symphonique de TroisRivières under the baton of Jacques Lacombe, the Windsor Symphony with John Morris Russell, and the Guelph Chamber Choir. She recently was featured singing in Jean-Claude Labrecque's film, *Infiniment Québec* and on the artist Jorane's compilation CD, *Jorane X*.

Ms. Roland holds an Honours BMus from Wilfrid Laurier University, an MA in Musicology and MMus in Vocal Performance from the University of Western Ontario and a DM in Voice Performance at Indiana University's Jacobs School of Music.

In addition to maintaining an active directing career, Dr. Roland currently holds the rank of Associate Professor of Music in the Don Wright Faculty of Music at the University of Western Ontario. She is the General Director of both the Canadian Operatic Arts Academy (London, Ontario) and the Accademia Europea Dell'Opera (Italy), operatic training programs for emerging professionals featuring world-class faculties.



Bud Roach

Woodstock native and Western University graduate Bud Roach began his professional career as an oboist, performing often with Orchestra London before holding positions with the Toledo Symphony, Michigan Opera Theater, and Buffalo Philharmonic. He began singing tenor in 2005, and has developed a varied career that spans oratorio, opera, new music projects, and most often, reviving the art of self-accompanied, 17th-century vocal music with the theorbo and baroque guitar. His three solo recordings for the Musica Omnia label are recognized internationally as significant achievements in historical performance practice. Bud also leads Capella Intima, a baroque vocal ensemble that is the ensemble-in-residence for Hammer Baroque, a monthly Hamilton-based early music concert series now in its 10th season.

Recent and upcoming engagements include *Musik für das Ende* (Claude Vivier, for Soundstreams Canada) in Berlin and London, residencies at Pacific Opera Victoria and the Canadian Music Centre in Vancouver with Jeffrey Ryan and James Fagan Tait ("*Songs of a Former Criminal*", song cycle for tenor/hurdy gurdy), solo recitals for Hammer Baroque and the Boston Early Music Festival Fringe Series, and concert appearances with the National Academy Orchestra, the Toronto Consort, the Spiritus Ensemble, and the Bach Elgar Choir. In November, Bud will perform solo concerts in Venice and Orvieto and continue his doctoral research in Bologna, Venice, and Rome. His work has been consistently supported by the Canada Council for the Arts, the Ontario Arts Council, the City of Hamilton Enrichment Fund, and Factor.ca.



Giles Tomkins

Canadian/British bass-baritone Giles Tomkins is widely praised for his vocal virtuosity and lyricism in an impressive range of repertoire. His rich, resonant voice brings "authority and power" to the concert and operatic stage.

Giles' recent concert performances include *Messiah* with Hamilton Philharmonic, Thunder Bay Symphony Orchestra as well as Beethoven's *Missa Solemnis* in 2023 with Chorus Niagara. Further concert appearances include *Elijah* with Vancouver Bach Choir, Mozart's Requiem with Regina Symphony Orchestra, and *Dvořák's Stabat Mater* with Vancouver Symphony.

Acclaimed operatic roles for Giles include Timur (*Turandot*), Raimondo (*Lucia di Lammermoor*), Pistola (*Falstaff*), Superintendent Budd (*Albert Herring*) Leporello/Commendatore (*Don Giovanni*), and Sergeant of Police (*Pirates of Penzance*). His comedic talents as Don Basilio (*Barber of Seville*) have been the highlight of productions throughout Canada. A frequent performer with Canadian Opera Company, in 2024 Giles returns to COC as the Parson and Badger in their production of *The Cunning Little Vixen* (*Janáček*), Zuniga in *Carmen* with Manitoba Opera and Fafner in Edmonton Opera's *Das Rheingold*.

Contemporary works include Gandalf in *The Hobbit* (Burry) with Canadian Children's Opera Company, and Khodozat in *The Overcoat* (Rolfe/Panych), a co-production of Canadian Stage/Tapestry Opera/Vancouver Opera.



# PROGRAM NOTES

## **Andrew Balfour b. 1967: Ambe**

The Ojibway text means “Come in two-legged beings. Come in all people. There is good life here.”

This piece is based on an original song in Ojibway that was gifted by traditional drummer and singer Cory Campbell to Andrew Balfour and the University of Manitoba Concert Choir. Cory describes the song as “a call to the people to the ceremonial way of life or to the red road or, quite frankly, to whatever we have going on, because everything happens with spirit and in spirit.”

Andrew has created an original composition inspired by Cory’s song, which uses the same text and echoes the steady rhythm of the drum, unifying the piece. The melodies of Andrew’s piece are all original but hints of Cory’s song remain. For Andrew, the steady beat throughout represents the heartbeat of Mother Earth and the lyrical first soprano melody that emerges from this rhythmic texture at measure seven conveys the powerful totem of the eagle which represents the teaching of love, wisdom and strength.

Many dialects and local writing systems for Ojibway exist. The pronunciation of the text is based on the dialect spoken on Sagkeeng First Nation in Cory’s home province of Manitoba. Specifically, the pronunciation of the word Anishinaabeg [aˈnis:i na:bekʷg or phonetically

a-nis-ee-uh-nah-bek/g, reflects one of the teachings that have come to Cory involving the etymology of the word in representing not only the Ojibway people, but people of all nations, or two-legged beings.

This commission was made possible through a creative works grant from the University of Manitoba. Andrew, Cory and Catherine met during the compositional process to discuss the cultural context of the piece, the form of the original song, the meaning of the text, and the needs of the choir, and to learn from one another. Cory was offered ceremonial tobacco for his gift of the song. Thank you also to Patricia Ningewance and Dianne Morrisseau for help with pronunciation, translation and representation of the language. This composition stands as an example of respectful and meaningful dialogue between Indigenous artists and culture bearers, and composers, conductors and choirs.

## Ludwig van Beethoven (1770-1827): Symphony No.9 in D minor, Op.125, “Choral Symphony”

Who remembers Haydn’s Ninth? Or Mozart’s? Possibly not even they themselves could have specified which of their many symphonies was Number Nine; in the 18th century composers were heedless of the matter, for few symphonies were published and their distribution was haphazard. The more historically-oriented 19th century established a pantheon of recognized musical masters, inevitably leading to study and enumeration of their works – and consequently Beethoven’s 1824 “Grand Symphony with Solo and Chorus Voices entering in the finale on Schiller’s Ode to Joy” became known as his Ninth, which was easier anyway.

The unprecedented addition of voices to a symphony ignited a controversy that could only be extinguished by a century of pontification. Richard Wagner, seizing on the fact that voices climaxed Beethoven’s final orchestral composition, proclaimed that in the Ninth Symphony Beethoven had renounced mere instruments as inadequate: that the superior expression of words wedded to music spelled the death of the symphony and the birth of the Music Drama. On the other hand, conservatives, less famous than Wagner now but no less vociferous then, repudiated Beethoven’s choral finale as unnatural and eventually claimed Brahms’ purely instrumental First Symphony to be the refutation of both Wagner and Beethoven. In the middle were a number of composers – Berlioz, Liszt, Mahler

– who continued to write symphonies with added vocal forces. 20th century theorists marshalled ingenious systems of analysis to “prove” that Beethoven had been right after all. But by then, the Ninth Symphony was beyond serious challenge anyway, a cultural icon, its ‘Joy’ melody to be enshrined in the hymn book (Joyful, joyful we adore Thee) and adopted as the Anthem of Europe.

In 1988 Beethoven’s symphony was performed in a satellite link-up simultaneously in Montreal, San Francisco, Moscow and Geneva. The purpose was to stimulate African aid, for which the message contained in Friedrich Schiller’s text was ideal: all men become brothers under the influence of Joy or divine love. Schiller’s original poem, *An die Freude* (“To Joy”), was written in 1785 as membership in the ‘brotherhood’ of Freemasonry peaked in Europe. Revised in 1802, it contains more verses than Beethoven set (some of the omitted stanzas express a more bibulous Joy, others a political viewpoint). Beethoven’s editing and re-ordering of Schiller’s semi-pagan poem gave it a non-denominational spirituality which has only increased the symphony’s appeal to a shrinking globe. As a measure of how the work’s value has appreciated, consider this: in 1822, the Philharmonic Society of London paid Beethoven £50 to write the Ninth Symphony; in 2002, a few of his sketches for it were auctioned in the same city for nearly \$2 million U.S.

The Ninth stands apart from Beethoven's previous symphonies not only in its vocal finale, but also in style and scale. Eleven years separated the Choral Symphony from its predecessor, during which the composer's hopes of marriage had evaporated and his deafness become near total. Forced inward, aging, Beethoven began to write in a more abstract and intellectually rigorous manner, seeking the utmost from his material. With greater profundity came length, contrapuntal and harmonic complexity and incidentally, difficulty of execution.

At its premiere on May 7, 1824 the Ninth presented a steep learning curve: a stylistically unfamiliar symphony lasting twenty minutes beyond Beethoven's previous longest (the fifty-minute *Eroica*), ending a program that included an overture and three sections of the equally challenging *Missa Solemnis*. Many of the mostly volunteer performers, having had just two rehearsals for the whole show, were overwhelmed by its demands: back desk players put down their bows while waiting to rejoin the proceedings, and not a few of the choristers simply omitted the stratospheric bits. Nonetheless, the audience – favourably predisposed – applauded heartily. Beethoven, beating time, unable to hear that the symphony had ended, was still turning over pages of his score when the contralto soloist touched his arm to indicate the acclaim, which he acknowledged with a bow.

The Vienna critics were positive (though disapproving of the length), but a second performance of the symphony two weeks later

was poorly attended and lost money. In March 1825, when the Ninth was introduced to London by its commissioners, reviews were harsher, one deploring “the obstreperous roarings of modern frenzy”. Not until standards of rehearsal and instrumental technique were raised in the mid-19th century could the Ninth Symphony be accepted into the canon of acknowledged masterpieces.

If the message in Schiller's Ode is evident, what Beethoven was trying to convey in the eighty per cent of the work that is solely instrumental has provoked endless debate. Some read a record of his personal struggles into the first three movements, certainly possible on a certain level. Others dodge the issue by advising that any answer to the question of meaning can have no more than personal relevance. While this may ultimately be so, it is of no help to the uninitiated. Futility is therefore courted in offering the following personal view.

The section provoking the most comment is undoubtedly the instrumental portion of the Finale preceding the vocal entry. It begins with a dissonant fanfare followed by passages of “recitative without words” for the bass strings; then the opening subjects of all three previous movements are interspersed in order, followed by the gradual evolution of the famous “Joy” theme. After three variations of the theme, the fanfare suddenly returns, to be rebuked by the baritone soloist, “O friends, not these tones! Rather let us sing more pleasantly and more joyfully”. The Joy theme obligingly returns. It appears that in seven minutes Beethoven has gotten nowhere.

Beethoven was a man who prized morality, as he was wont to remind people; he was also an artist, who sacrificed much to serve his Art. Expressing both principles, the completed Ninth Symphony acts as an allegory of the search for Schiller's Joy as seen by Beethoven: the blessed state which must come of Man's acceptance of "a loving Father...beyond the stars." In effect, each of the first three movements is a joyless state, or unsuccessful search for true Joy. All three of these are reviewed and rejected in the fourth movement prior to the apparently successful discovery of the long-sought way, through a theme of folk-like character (symbolically the Brotherhood of the Common Man). The unexpected return of strife or despair in the form of the opening fanfare and the rebuke from on high of the baritone voice, followed by Schiller's ode, demonstrates that through the message of the divinely inspired Artist, Joy may ultimately be attained.

Well, that's what it says here.

The incongruous tenor solo to Turkish-band music following the stupendous choral climax on the words "Vor Gott" (Before God) – featuring some rather rude noises from the bassoon section – was a frequent target of early critics whose sense of dignity and religious propriety was offended. But indeed, having ventured into the very presence of the Almighty, what more could Beethoven have done? On one level, the episode is reminiscent of the joke that is cracked to relieve unbearable tension; yet on another, it suggests that the Brotherhood of Man extends beyond the Christian world.

The Ninth Symphony cast a long shadow. After it, few composers dared as many as nine symphonies. Those who did not only felt uncomfortable with potential comparisons with Beethoven's *magnum opus*, but, knowing that the Ninth was Ludwig's last, were superstitious about the implications of matching his output. Dvořák was safe – his first four symphonies hadn't been published, so his Ninth was only officially his Fifth; but Bruckner fulfilled his worst expectations and died while writing his Ninth (even though it was really his eleventh). Mahler knew this, and so called his actual ninth *Song of the Earth*; but it didn't help, as he still died after finishing his numbered Ninth. Schubert even predeceased his Ninth (the number was assigned posthumously). However, Shostakovich's brightly sardonic Ninth confounded Fate: the composer might have anticipated death after defying Stalin's expected glorification in a Beethovenian paean, but he was merely humiliated and ostracized instead.

©Jeffrey Wall 2023

# BRAVO TO OUR PARTNERS

## FUNDERS



Canada Council  
for the Arts    Conseil des arts  
du Canada



An agency of the Government of Ontario  
Un organisme du gouvernement de l'Ontario



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario



## SPONSORS

*Serenata Music*



| architects Tillann Ruth Robinson | Bluestone Properties | Chartwell Retirement Residences |  
| Continental Cork Co. | Marcus & Associates | Lexcor Business Lawyers, LLP | Nash Jewellers |

## PARTNERS



| Western University, Don Wright Faculty of Music | Delta Hotels by Marriott London Armouries | The Aeolian |

# THANK YOU TO OUR DONORS

London Symphonia is deeply thankful to the individuals whose generous support enables us to bring the love of music to the community through our concerts, schools and education programs, and outreach events such as our Family Cushion Concerts. Thank you!

Gifts of \$500 and more receive recognition in the Concert Program. We are most grateful to the donors listed below whose support was received from July 1, 2022 to September 7, 2023. If we have inadvertently omitted your gift, please contact [giving@londonsymphonia.ca](mailto:giving@londonsymphonia.ca) so we can make a correction.

## LEGACY GIVING

### Visionary (\$5,000+)

The Estate of Angela Challenor  
The Estate of William Knowles  
The Estate of Joan Margaret Watt

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

The Estate of Dr. James and Dr. Margaret Whitby

### Associate (\$100 - \$499)

The Estate of Robert Swartman

## MONTHLY DONORS

Jack & Lore Brown  
Karlene & Kennedy Kimber-Johnson  
Richard & Martina Plokhaar  
Janet E. Stewart  
Ailene Wittstein  
Lisa Wittur

## INDIVIDUAL AND CORPORATE DONORS

### Visionary (\$5,000+)

Larry & Susan Agranove Family Fund  
In memory of Mark Berens  
Allan & Susan Edwards Family Fund  
Anne & Garth Kidd  
B & E Kymlicka  
Francine Lortie-Monette  
Dr. Bruce Murray  
Beverley & Bernie Zaifman Family Fund  
Anonymous (1)

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

Michael & Joan Bancroft  
John J. Blair  
Beryl Chernick  
Louise Good  
Mary Ellen Kirk  
Mary & Harold Carioni Fund  
Merry Rosebush Family Fund  
Judith & Wilson Rodger Fund  
Janet E. Stewart

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

Stephen Adams K.C. & Linda Frosst Adams  
Karen & Eric Auzins Fund  
Jack & Lore Brown  
John & Perry Clouston  
Bill & Cecilia Davies  
Ann & Bill Fleming  
Patricia Green  
Elizabeth Parmeter & Bill Horne  
Sandra Jamieson  
Helen & Benedict Lockwood  
Terry & Carol Marcus  
Ian McIlraith & Sheilanne Lindsay  
Burton Moon & Hilary Moon-Alderson  
Ritchie Family Fund  
Karen Schuessler & Harry MacLean  
Moir Stewart  
Ted Velikonja  
Mary Warner  
Anonymous (1)

### Partner (\$500 - \$999)

Brenda & Kerry Benson  
Vince & Diane Calzonetti

Sandra Colbert  
Janet V. Collins  
Sandra Fisman  
Charles & Sharon George  
Margaret Hewitt  
Renée Silberman & Ted Medzon  
Beverly & Paul Mills  
Dr. Emilie Newell  
Richard & Martina Plokhaar  
William G and Judith E.M. Reid Fund  
Jean & David Surry  
Greta Toni Swart  
Bill & Hiedi Vamvalis  
The Constance C. Webber Fund  
Denise & Ron Wexler  
John P. Wiebe  
Jean Wuensch  
Betty Anne Younker  
Anonymous (1)

## IN MEMORY

In memory of Bob Butler  
In memory of Dr. Noam Chernick  
In memory of Friedeborg Deppe  
In memory of Toni Grant  
In memory of Margaret June Hewitt  
In memory of John Jardine  
In memory of Hildy Lepine

In memory of Peter Marrs  
In memory of Georgina McIntosh  
In memory of Dr. Paul Milnes  
In memory of Serge Monette  
In memory of Eleanore Anne (Limon) Reynolds  
In memory of Madelyn Rogers  
In memory of Pam Samuels  
In memory of Dr. Krystyna Wojakowski

## IN HONOUR

In honour of Stephen N. Adams, K.C.  
In honor of Amey Allen  
In honor of Dr. Michael Borrie  
In honour of Dr Caroline Despard  
In honour of Bill Foley  
In honour of Ron & Susan Holliday  
In honour of the Caregivers of Avinoam Chernick  
through Home Instead  
In honour of Paramed Home Health Care PSWs  
In honour of Jan Richardson  
In honour of Dena and Barry Ross  
In honour of St. Elizabeth's Nurses  
In honour of Pat Skidmore-Skuce  
In honour of Janet Stewart's Birthday  
In honour of MJ and Ian Stone  
In honour of Ultima PSWs  
In honour of A. J. Weiss  
In honour of Sarah Willinsky & Daniel Berens

---

# HUGE THANKS TO...

**Our fantastic dedicated volunteers** who help to bring live orchestral music to our community.

**The staff and volunteers of Metropolitan United Church**, especially Rev. Dr. Jeff Crittenden, for welcoming us into this beautiful concert venue.

**Western University** for its support of the London Symphonia / Western University Students Fellowship Program which provides five students from the Don Wright Faculty of Music with a full package of orchestral training, experience and mentorship.

**Our Accommodation Partner, Delta London Armouries.**

**Our Printing Partner, KKP.**

**Home or away,  
you're protected with BMA**

Proudly providing Londoners peace of mind with their insurance coverage choices for over 40 years.

[BMA-Insurance.com](http://BMA-Insurance.com) BRUCE MURRAY & ASSOCIATES

*Taking a step  
in the right direction*



Chiroprapist **Amanda Cates** and staff 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**

105-1055 Fanshawe Park Rd W (226) 636-0866  
[www.londonfamilyfootclinic.com](http://www.londonfamilyfootclinic.com)

*Celebrate* **Your Best Life!**

New to west London, Riverstone offers retiree apartments, one-floor townhome villas, and a collection of all-inclusive retirement suites to support your independent lifestyle.

Connect and engage as you choose, relax and enjoy nature as you wish – there's time for everything.



APARTMENTS | VILLAS | RESIDENCE

**Book a tour and plan your move today!  
519.474.4410 | [LiveAtRiverstone.ca](http://LiveAtRiverstone.ca)**

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



For all your hearing needs, visit:

Springbank 📞 519.936.5850  
Wonderland North 📞 519.473.5850  
Boler 📞 519.471.5850

[www.bentleyhearing.com](http://www.bentleyhearing.com)



Free patient parking  
at all locations



# AMICA

L O N D O N

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

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](mailto:insurance@robertsonhall.com)  
[www.robertsonhall.com](http://www.robertsonhall.com)

WE CARE! OUR TRADITION IS SERVICE.



 **Long & McQuade**  
MUSICAL INSTRUMENTS 🍁  
[long-mcquade.com](http://long-mcquade.com)

SALES • REPAIRS • RENTALS  
LESSONS • ONLINE SHOPPING

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

20 Meg Drive  
(519) 433-2434

[londonsoth@long-mcquade.com](mailto:londonsoth@long-mcquade.com)

WHERE THE MUSIC BEGINS



Fostering  
inclusive  
communities  
through arts  
and culture

Proudly supporting London Symphonia

Canada Life and design are trademarks of The Canada Life Assurance Company.

canada  life™



## Performance matters.

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

We are proud to support this shared passion  
with London Symphonia

 *Sunningdale*  
GOLF & COUNTRY CLUB

## DO YOU WATCH LONDON SYMPHONIA ON **YOUTUBE**?

If not, you're missing a treasure trove of our concert gems!

Check out **youtube.com** and search London Symphonia. Enjoy!



London   
**Symphonia**



Young Artists Pre-College Academy  
YAPCA | Artistry & Community

## YAPCA

Fostering and inspiring young musicians to develop their technique and artistry in a collaborative environment

**\*Chamber Music\***

Intermediate - Advanced Level

**\*Orchestra\***

Junior - Intermediate Level

[www.yapca.ca](http://www.yapca.ca)



# The Shepherd and the Mermaid

Ariel Harwood-Jones soprano

Jana Starling clarinet

Chris Ryan piano

**October 18, 7 P.M.**

New St. James Presbyterian Church

280 Oxford St. E., London



# Serenata Music



Information on these and other concerts in the London area is available at [serenatamusic.com](http://serenatamusic.com), [serenatamusic@gmail.com](mailto:serenatamusic@gmail.com) and 519-433-8332.

**We are pleased to continue our successful association with London Symphonia this season. Please join us:**

**Saturday, November 4, 2023**, Forbidden Music with the London Symphonia String Quartet at Metropolitan United

**Friday, November 10, 2023**, The Musicians from Marlboro at von Kuster Hall, Don Wright Faculty of Music, Western University

**Saturday, January 27, 2024**, Janina Fialkowska Plays Chopin, with London Symphonia at Metropolitan United



## Life, Continued...

**revera**  
Retirement Living

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.**

**Windermere on the Mount** 1486 Richmond St, London  
[reveraliving.com/lifecontinued](http://reveraliving.com/lifecontinued) | 1-855-929-9333

## Book a tour today.

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

**Boutique Firenze**  
 FINE ITALIAN GLOVES & SCARVES  
 UNIQUE ARTISAN GIFTS

Visit our shop at:  
 189 Adelaide St S in London  
 519-649-4122 | boutiquefirenze.ca

matthew@ViolinAtelierSchmidt.ca  
 www.ViolinAtelierSchmidt.ca  
 226.234.5443

VIOLIN ATELIER  
**SCHMIDT**

SALES, SERVICE & CONSULTATION FOR STRING PLAYERS

**RAIMO** Penkonen  
*Piano tuner and technician serving London  
 & surrounding area*

(647) 654-6401 repianotech@gmail.com  
 www.raimopehkonenpiano.com

Member of the Western University Piano Technician team

I love my grandchildren.  
 I also love music.

You don't have to choose.  
 Support London Symphonia  
 and the ones you love in your will.  
 Find out how at [willpower.ca](http://willpower.ca)

**WILL POWER**

London **Symphonia**

# You're invited to our Fall Launch Party!



**October 26**  
**7 to 10 pm**

Museum London, 421 Ridout Street North  
Cost: Give what you can

**MUSEUM  
LONDON**

drinks  
dancing  
music

**FIVE  
& new  
exhibitions**

For three generations we have been dedicated to Building Better Lives, and Better Communities, through Better Properties. We are a proud supporter of our community and artistic programs.

Proudly Supporting  
**Arts &  
Culture**  
in our Community



**BLUESTONE**  
PROPERTIES

[bluestoneproperties.com](http://bluestoneproperties.com)

## EXPERIENCE THE THRILL OF GREAT MUSIC!

SATURDAY | NOVEMBER 4, 2023 | 7:30 pm

# FORBIDDEN MUSIC

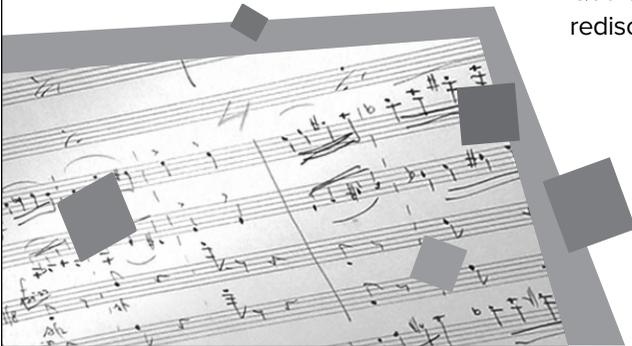
Narrated by CBC's Tom Allen, discover the amazing stories behind this Forbidden Music banned during the Third Reich PLUS the Canadian premiere of Walter Kaufmann's String Quartet No. 5. Written in 1935 the score was rediscovered here in London in 2019.

Sponsored by *Serenata Music*

Tickets on sale at  
[londonsymphonia.ca](http://londonsymphonia.ca)



London  
**Symphonia**



## LONDON SYMPHONIA IN THE COMMUNITY

### Family Cushion Concerts a Great Success!

The return of London Symphonia's popular **Family Cushion Concerts** this summer at four branches of the London Public Library and at Museum London during Doors Open was extremely well received by kids and parents and a thrill for the musicians performing.

Kids went on an adventure through music history from classical to rock, and jazz to tango in the Musical Time Machine concerts at the Library and experienced a range of instruments from banjos to cellos.

The concert at Museum London became a kitchen party at **Cooking Up A Concert**. The young chefs were introduced to a wide range of musical styles – classical, pop, folk, 1920s ragtime, even a Disney favourite – and instruments, some of which they learned how to make at home with items found in the kitchen.

The engagement of the young audiences brought the shows to life, to the delight of everyone!

London  
**Symphonia**



# ADMINISTRATION

## BOARD OF DIRECTORS

Moira Stewart, *President*

Betty Anne Younker, *Vice-President*

Beryl Chernick, *Past President*

Carol Marcus, *Treasurer*

Patricia Skidmore-Skuce, *Secretary*

Janet Collins, *Director*

Lina Dagnino, *Director*

Mark McAuley, *Director*

## ARTISTIC ADVISORY COUNCIL

Joe Lanza, *Chair*

Graham Lord

Mikela Witjes

## STAFF

April Voth, *Executive Director*

Andrew Chung, *Artistic Producer*

Paula Calzonetti, *Fundraising Associate*

Janet Mowat, *Senior Marketing Consultant*

Jo-Dee Burbach, *Digital Communications Assistant*

Wendy Perry, *Administrative Assistant*

Rachael Hunter, *Front of House Manager*

Mila Todorova, *Bookkeeper*

Kate Stone, *Personnel Manager, Musicians*

Shawn Spicer, *Production Manager, Music Librarian*

Louise Good, *Communications & Fundraising Assistant - Volunteer*

## PRODUCTION TEAM

Jay Jacobs, *Production Coordinator*

Mike Fisher, *Stream Studio, Video Content and Livestreaming*

Matthew Rideout, *Livestream Switcher*

Wendy DePaz, Andre Deplonty, *Camera Operators*

Geoff Warder, *Video Sound Engineer*

Rob Cairns, *Stage Manager*

---

## CONCERT POLICIES

- Photography and video/audio recording of any kind is not permitted during the Performance.
  - Photos are permitted before and after the performance and during Intermission.
  - Mask wearing is not currently required. Not everyone may have the same degree of comfort with the lifting of restrictions, and we ask that you please respect the personal space and comfort level of those around you.
  - Please put your cell phone on silent and put it away.
  - Please do not remove cushions from the Premium seating areas. Please see an usher to request one.
-

Discover London Symphonia's **2023-24** Season

**TICKETS AND TICKET PACKAGES ON A SALE NOW!**

Next Concert



## **FORBIDDEN MUSIC** *Serenata Music*

**NOVEMBER 4, 2023** at 7:30 pm

Narrated by CBC's Tom Allen, discover the amazing stories behind this Forbidden Music banned during the Third Reich PLUS the Canadian premiere of a String Quartet written by Walter Kauffman in 1935 and rediscovered by Serenata Music's Ted Medzon in 2019.



**CHRISTMAS WITH THE  
McAULEY BOYS**  
DECEMBER 9, 2023



**A BOHEMIAN LIFE**  
APRIL 6, 2024



**JANINA FIALKOWSKA  
PLAYS CHOPIN** *Serenata Music*  
JANUARY 27, 2024



**AN ELEGANT FIRE**  
MAY 4, 2024



**FREEDOM: THE SPIRIT AND  
LEGACY OF BLACK MUSIC**  
FEBRUARY 24, 2024

canada 



**TRANSFORMED**  
MAY 25, 2024



Visit [londonsymphonia.ca](https://londonsymphonia.ca) to subscribe with a compose your own package or to buy tickets.

We're looking forward to seeing you soon!

**VISIT US ONLINE AND JOIN US ON SOCIAL MEDIA**

Sign up for our e-newsletter and stay up-to-date with the latest concert updates, special event announcements and other news [londonsymphonia.ca](https://londonsymphonia.ca)



[londonsymphonia](https://www.facebook.com/londonsymphonia)



[@ldnsymphonia](https://twitter.com/ldnsymphonia)



[london\\_symphonia](https://www.instagram.com/london_symphonia)

Address: 289 Dufferin Avenue, London, ON N6B 1Z1

Phone: 226-270-0910

Email: [contact@londonsymphonia.ca](mailto:contact@londonsymphonia.ca)

Charitable registration number: 797488129 RR0001

London  
**Symphonia** 