

History of the North Bay Symphony Orchestra

Forward

This document chronicles the history of the North Bay Symphony Orchestra from the events leading up to its first practice at St. Paul's School on November 21, 1977 to the spring of 2020.

Our intent is to celebrate the development and maturation of our orchestra over a period of nearly 45 years. Although our primary focus is on the 'performance,' we pay tribute to the individuals who have driven this growth.

Founders, musical directors/conductors, performers, sponsors, donors, volunteers and administrative personnel have all contributed to provide high quality classical and semi-classical music to the North Bay community. In addition, you will discover that we have included some contemporary references to other activities within the Performing Arts sector.

We thank those who have gone before and taken the time, and shown the foresight, to collect this information – two large Tupperware containers filled with 11 binders, more like scrapbooks really; filled with newspaper clippings and concert programme material.

The original newsprint and programmes did not lend themselves to scanning and had to be photographed. While this document contains more than 1300 pages, do not be deterred, as most pages contain only one photograph. This has been done for ease of examination.

One note on how this material is organized. Although presented chronologically, it seemed appropriate to further divide the chronology into 'eras,' following an acknowledgement of the founders of our orchestra. Each subsequent 'era' is named after one of our music directors/conductors, beginning with the Robert Ryker era (1977-78) and concluding with the highly acclaimed contributions of our own Tom Jones, from 2000 to the present.

Beyond that, it must be recognized that the NBSO provides a variety of teaching and educational programmes, as well as fund-raising initiatives, which are vital to the continuation of the Symphony. You are cordially invited to explore the rest of this website to familiarize yourself with them.

Above all else, without you, an engaged and appreciative audience... the music stops.

Thank you,

Jerry Ravensdale, NBSO Board of Directors, March 2020

Footnote: This material is being assembled during the COVID-19 pandemic – which is curious in that our organization, along with many performing arts organizations, recognizes the need to reinvent and rebuild themselves as a result of it. This then, becomes the last entry in this history of the NBSO. Of course, the impact of the pandemic reaches far deeper into the fabric of society, and the costs in human terms is immeasurable. Nevertheless, this material is presented to you in the expectation that 'the darkest hour is just before the dawn'.

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*You may notice that Nurhan Arman has occasionally been referred to erroneously as Nurham Arman. His wife Maggie (Margaret Chassins) was the principal horn player and Manager.

The Founders

There are many individuals whose contributions to the North Bay Symphony Society become evident in the pages which follow. Perhaps if one were forced to choose just one person whose initiative, drive and long association symbolizes what the NBSO is really all about, it would be Norm Critchley. Sadly, Norm passed away in December 2010.

If, however, one was to rely on the newspaper articles that are available from that time, the chronology would begin like this:

“Dr. Robert Ryker (was) working in North Bay with a Canada Council grant. . . It was his presence in the city which spurred the formation of the orchestra” (*North Bay Nugget*, March 1, 1978).

In a *North Bay Nugget* article, Dr. Ryker said, “We’re not trying to be the New York Philharmonic, we’re making music for the joy of it. . . There was an orchestra years ago, but . . . nothing was formed on a permanent basis until now” (November 23, 1977).

Prior to 1977, a group of musicians formed a small orchestra that met at Christ Church Anglican on Greenwood Avenue, North Bay. Performances, according to former NBSO board member Doris Toswell, were irregular and the number of performers involved varied from time to time.

According to Dr. Ryker, “The conception of the Northern Musical Arts Association (NMAA) is probably the greatest achievement of the community program . . .it unites all musical varieties under one umbrella” (Unidentified newspaper article, April 1978).

Norman Willis Critchley was the president of the NMAA and “was a founding member of the North Bay Symphony Orchestra and played violin with them for over 30 years” (<https://www.baytoday.ca/obituaries/critchley-norman-36069>).

It was acknowledged that the continuing education programme at Canadore College (Paul Dudgeon, dean) played a role in the formation of our North Bay community-based orchestra. The Canada Council provided 16k funding for the first year of operation, with no guarantee of an extension and with the expectation that the community would pick up the costs thereafter. Canadore and NMAA tendered a joint submission to the Council (*North Bay Nugget*, April 1978).

On January 12, 1978, Russell C. Smith, on behalf of the retail music dealers of North Bay (Gene’s 88 Musical Sounds, Music City, North Bay Organ Centre, Spencer’s Music Hall), made a gift of 40 orchestral-style music stands to Norman Critchley, president, NMAA, for the inauguration of the orchestra. Many of these music stands are still in use today!

The newly-formed orchestra included sixteen violinists. However, an early concert note from 1979 provides a more complete roster with 31 players in various sections including: Violins I, Violins II, Violas, Cellos, Oboes, Bassoons, Clarinets, Horns, a Trumpet and Percussion. In all

probability, these were performing with the orchestra from the very beginning. Many of those musicians remained with the orchestra for several decades.

The NMAA directorship dates back to September 8, 1977. At that time Norm Critchley was the chairman, Linden Parham was secretary/vice-chairman, Ronald Davidson was treasurer/vice-chairman and Larry Greer was general manager/vice-chairman. Canadore College was identified as the head office location.

An application for incorporation was made on March 17, 1978. Tendered by John Tuttle Atkins, it was based upon an NMAA resolution made November 21, 1977, as witnessed by Norm Critchley (president) and Lucie Brisson (secretary). The objectives for incorporation were to present music in its many forms through public concerts, to encourage the development of music and of musical education in the North and to bring the people of the North the realization that music plays a vital part in cultural life, and belongs to them.

The first directors of the Corporation were identified as: John Tuttle Atkins (teacher), Edward Gordon Boyd (college program coordinator) Norman Willis Critchley (architect), Ronald Edward Davidson (professor), Larry Greer (bank manager), William Edward Charles Hampton (salesman), Rosemary Liesmer (teacher), Daphne Joyce Mayne (travel agent), Dr. Lindon Charles Cleveland Parham (professor), Walter Daniel Sololuk (secondary school principal), and Arnold Norman Schmidt (elementary school principal). Letters patent and a charter were subsequently issued on September 19, 1978.

On February 23, 1983 a joint application was made for the issuance of a supplementary change in the Letters Patent by the NMAA and the North Bay Symphony. The purpose was to change the name of the Northern Music Arts Association to the North Bay Symphony Society.

Signatories for the NMAA were President Joan Olmstead and Secretary-Treasurer Evelyn Maizen. Signatories for the North Bay Symphony were President Blake Dawdy and Treasurer Evelyn Maizen. On March 8, 1983, the mailing address for the North Bay Symphony Orchestra was 744 Copeland Street, North Bay. That was the home of Deborah McMillan, who played in the second violin section of the NBSO, and was the president of that organization in 1980-81. The Supplementary Letters Patent were subsequently granted April 18, 1983.

The earliest known executive committee for the North Bay Symphony (page 23) consisted of Vivien Rogers (president), Fraser Farlinger (vice-president), Audrey McLean (secretary), James Sharp (treasurer), Neil Kennedy (personnel manager), Debbie McMillan (publicity/social convenor), and Marj Keenan (librarian).

Contained within the Program Notes from the September 17, 2011 concert, are the reflections of Neil Kennedy looking back upon the early years of the symphony.

THE NORTH BAY SYMPHONY ORCHESTRA FIRST FIVE YEARS

The Symphony is proud to offer these recollections of our early years by veteran woodwind performer and teacher, Neil Kennedy.

Thirty-five years. It is hard to believe that the NBSO has been around that long. When the president asked if I would talk about the first five years, I wasn't certain I would be able to remember that much about them, but as I pondered, a few things came back which I will share with you today.

I believe it was at the end of August, maybe early September 1977 that North Bay's community musician Dr. Robert Ryker put the word out that there would be auditions to form a new symphony in town. Dr. Ryker had come to North Bay as part of a government plan to place musicians in smaller communities to help expand their artistic base. A group known as The Northern Musical Arts Association was instrumental in acquiring North Bay's community musician and I know that long-time member of the NBSO Norm Critchley worked endlessly and provided start-up capital for this project to succeed.

I remember sitting on the steps of the old teacher's college downtown, (next to the legion). This was before the building was enclosed for the corrections ministry. It was there that I met Mary Thornton (who has given 35 years of dedicated playing to the orchestra) and her student Lynda Bertrand (who followed in Mary's footsteps teaching music at Northern and is now a vice principal at Widdifield). For my audition I played the first of Stravinsky's Three Pieces, an unaccompanied work for clarinet. Having done that, Dr. Ryker requested I play the remaining two pieces even though I protested that they were not prepared. The North Bay

Symphony was an incomplete ensemble. There were too few of every instrument, but we persevered. I remember playing all the oboe parts on clarinet in order to have the parts covered. We did play a few concert outings that year. I don't recall the repertoire but I remember that the level was beyond our fledgling group and instrumentation. The one concert I do remember was played in Sturgeon Falls. It was a wet, cold Saturday night. Who would have thought that the Stanley Cup playoffs would be happening then? We arrived at Franco Cite and the school was locked. After an hour of searching, a custodian let us into the school. Nothing was set up in the gymnasium. I asked Dr. Ryker how many audience chairs to set up and, he being an eternal optimist and having a passion for doing things on a big scale, said 500 because that's how many programs he had printed. We set up 200 chairs. The orchestra went on stage at about five to seven. At about 8:00 Dr. Ryker joined us to lead us in the concert. He had been waiting for an audience to show up. There was a grand total of seven people in that audience, five of whom we had brought to the concert with us. Attached are all the names of players from 1977-1981, as printed in the programmes. I recall many of them from those early years. Dr. Ryker had grand visions for our ensemble but his grandeur overspent the budgets and in 1979 Stephan van Heerden came on board as Music Director and Advisor. He encouraged and expanded the ensemble, and worked to generate interest in the symphony by doing outreach in the community – workshops in schools, playing in old age homes. He was a good and professional leader who did encourage students to participate in the group.

In 1980, John Beaton, fresh out of school from London, picked up the baton. Local featured artists were used to add variety to the symphony programs. I remember playing the second movement of the Mozart Clarinet Concerto and Brian McDowell playing Vivaldi's Concerto in D Major for guitar and strings at a concert at Chippewa Secondary School.

I remember paying a fee of \$20.00 to play with the symphony – I can't remember if that was a month or year. Money and funding was always a concern as grants were few and far between. One of the best fund raisers we had was A Strauss to Swing Soiree held at Pinewood Motor Inn on April 4, 1981. There was a dinner and dancing to swing music played by a 15 piece dance band. The performers were all members of the orchestra. Dinner began with the full orchestra playing Strauss waltzes. The dance band played until midnight and then there were more Strauss waltzes. I believe it was the Daughters of the Order of the Eastern Star who helped sponsor this event. Norm's wife, Betty worked tirelessly supporting this gala. I have fond memories of working for hours with Norm Critchley, preparing folders filled with three hours of music for the dance band, playing

rehearsals and the gig. It was hard work but it was fun. As with many of the symphony's undertakings, this was a huge success and became an annual event for three or four years.

The early years were a struggle. The venues for our concerts were school auditoriums and churches. We had a loyal following of music appreciators. They were very generous, attending the concerts of a symphony that was going through growing pains. The work was done by many tireless volunteers, but I have to say, in my opinion, the one individual who stood out at this time as the true maintainer of this dream was Norm Critchley. We owe him the credit for sustaining the foundation of the North Bay Symphony Orchestra we have today.

CONDUCTORS, PLAYERS, SOLOISTS & STAGE MANAGERS 1977-1981

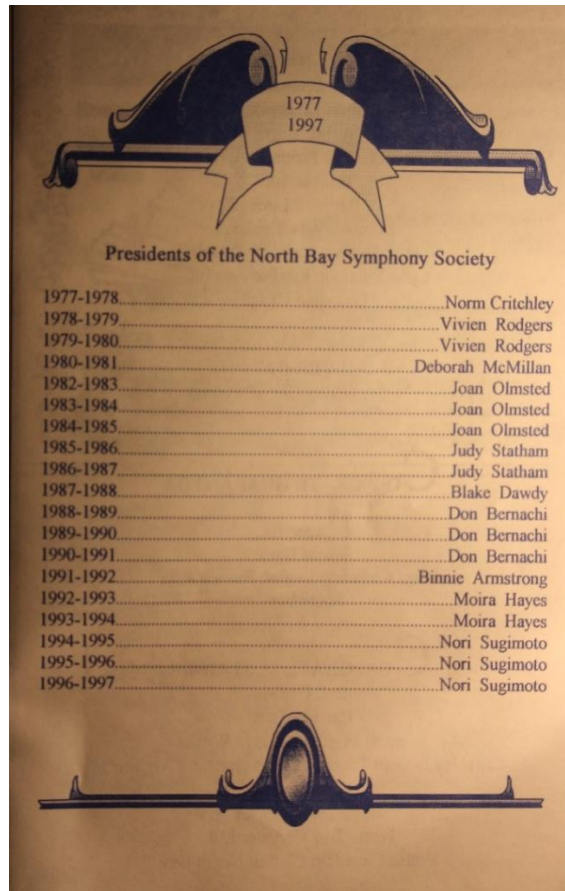
Nancy Anello
John Beaton
Donna Bernachi
Sandra Bernachi
Joe Bertrand
Linda Bertrand
Mary Lou Boissoneault
Tim Clarke
Connie Cole
Norm Critchley
Bruno Cuksts
Blake Dawdy
Kelly Davidson
Al Davis
Bill Ellam
Bill Ellam Junior
Fraser Farlinger
Max Ferguson
Hector Gray
Brenda Geden
Barry Greib

Janice Hamblin
Lynn Horsley
Lanny James
Jim Jamieson
Kara Kalfe
Marj Keenan
Linda Kennedy
Neil Kennedy
Christina Kowalchuk
Bessie Lucas
Jean Pierre Magny
Deanna MacKinnon
Briam Mc Dowell
Arnold Maizen
Karen Marchand
Leila McClenaghan
John McIntyre
John McIntyre
Jim McIntyre
Audrey Mc Lean
Nancy McLeod
Deborah McMillan

Nancy Moynan
Wiley Muise
Jim Murray
Joy Notte
Michelle O'Kane
Anne Marie Perron
Patrice Perron
Darlen Raaflaub
Vivien Rogers
Robert Ryker
Larry Robichaud
James Sharp
Michael Sharp
Tony Snyder
Water Sokoluk
Norm Stickland
John Tait
Sandy Tenger
Andrew Thompson
Mary Thornton
Sylvia Vallee
Stephen Van Heerden

These then, are your Founders.

Over the decades a leadership group emerged, as symbolized by the office of President. They spearheaded the on-going pursuit of the original objectives of the articles of incorporation. They are as follows:

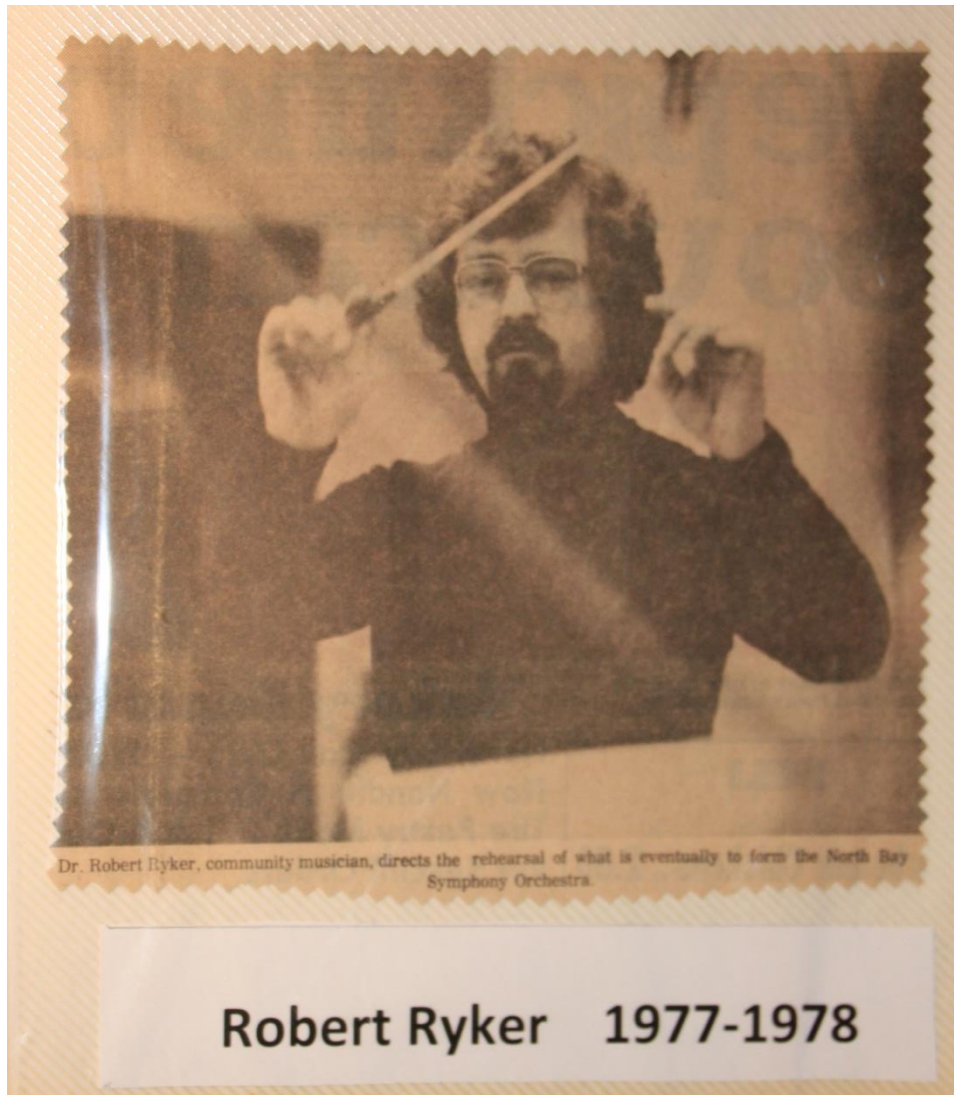


Source: NBSO Program, November 24, 1996

Documentation confirms that Deborah McMillan was in fact President in 1981 – with no one identified as Past-President (Vivien Rodgers was personnel manager); but in 1982 Blake Dawdy was President. In 1984-5, Joan Olmsted was identified as President and Lindon Parham *Past-President*. Lindon was not only a Founder of the NBSO, but was a leading figure within the North Bay performing arts community.

- 1997-1998 Robert Palangio
- 1998-1999 Robert Palangio
- 2000-2001 Robert Palangio
- 2003-2004 Janet Zimbalatti
- 2004-2005 Janet Zimbalatti
- 2005-2006 Janet Zimbalatti
- 2006-2007 Janet Zimbalatti
- 2007-2008 Janet Zimbalatti
- 2008-2009 Janet Zimbalatti
- 2010-2011 Janet Zimbalatti
- 2011-2012 Janet Zimbalatti
- 2012-2013 Janet Zimbalatti
- 2013-2014 Carol Jodouin
- 2014-2015 Carol Jodouin
- 2015-2016 Carol Jodouin
- 2016-2017 Carol Jodouin
- 2017-2018 Carol Jodouin
- 2018-2019 Carol Jodouin
- 2019-2020 Rosalind Zimbalatti

The Robert Ryker Era (1977-78)



Notes: First rehearsal: November 21, 1977, St. Paul's School

North Bay Symphony

STARTED FALL '77

—Wednesday, November 23, 1977—

N. Bay symphony's tentative birth

The brightly lit auditorium of St. Paul's School served as a meeting place Sunday night for a group of area musicians who congregated to form the tentative beginnings of North Bay's first symphony orchestra.

The musicians, who gathered under the direction of Dr. Robert Ryker, community musician, rehearsed on a variety of instruments which will serve as the orchestra's string section. Included in the orchestra will be violas, cellos, violins and bass players.

There were approximately 20 people who attended the first night rehearsal, however, Dr. Ryker says the number should double for the second rehearsal. "The turn out was good," he said, "and we know more players are coming."

The symphony is not elitist. In the words of Dr. Ryker, "It's for any string player who wants to

come and play . . . we're not trying to be the New York Philharmonic, we're making music for the joy of it."

The need for this type of musical option in North Bay is great. There was an orchestra years ago, but Dr. Ryker said nothing was formed on a permanent basis until now. He described the orchestra's formation as being proof of North Bay's need for one.

The orchestra will not be performing for the public ear for at least a couple of months. Dr. Ryker said performances will be left to the discretion of the musicians themselves. When they feel ready to perform, they will.

One of the most important aspects of this orchestra, Dr. Ryker felt, was the cross-section of people it attracted. Music teachers and students alike will be performing as one unit.

News: The first rehearsal includes a variety of stringed instruments including violas, cellos, violins and bass player. Approximately 20 people attended. According to Dr. Ryker "we're not trying to be the New York Philharmonic, we're making music for the joy of it... there was an orchestra years ago, but Dr. Ryker said nothing was formed on a permanent basis until now".



Instruments of all sizes, performed by musicians of all ages, will compose the string section of the orchestra. Here two musicians play on one of the larger instruments, the cello.



Careful concentration is given to the music performed during the rehearsal. Here a violinist takes a break to study his notes.

Notes: St. Paul's School



Notes: Caption (cropped) states “1st Rehearsal - 21 Nov. 77. There were 20 musicians that turned out to this rehearsal. They were from all walks of life – doctors, nurses, teachers, students, etc. and showed a great deal of interest! Hopefully this would be the beginning of a future NBSO!”

N.B. an earlier note places the 1st rehearsal, on the 23rd of November, 1977. The 21st was a Monday and the 23rd a Wednesday). According to Appendix I, a meeting of the members of Northern Musical Arts Association (NMAA) took place and a resolution passed, to change the status of the Northern Musical Arts Association from unincorporated to incorporated on November 21st.



News: “It takes time and dedication to bring the musical talents of the community together to form a complimentary unit. This is the group’s first rehearsal.”

Doreen Bryer—Celtic Harpist

Doreen Bryer was a member (second clarinet) of the original North Bay Symphony under the direction of Dr. Robert Ryker. She also played first clarinet in the North Bay Concert Band under the direction of Jim Sharp.

A native of North Bay, she began her piano studies at the age of nine with Mary Greco Irvine and later studies with Sister Gloria Gassi and Sister Mary Sammon. She is a member of the North Bay Branch of the Ontario Registered Music Teachers’ Association with a degree in Piano Performance from the Royal Conservatory of Music.

On March 19, 1997, Doreen added the Celtic Harp to her instruments and has studied with harpists Carole Anne Naedel (Stratford), Sharlene Wallace (Toronto), Patricia Johnson (Hamilton), Regina Timmins (Jasper), Deborah Nyack (Banff) and Alfredo Rolando Ortiz (California).

Doreen resides in North Bay with her husband Karl Dittman.

1978

January 12, 1978

Mr. Norman Critchley
President
Northern Musical Arts Association
Box 600
NORTH BAY, Ontario

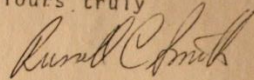
Dear Mr. Critchley

The Retail Music Dealers of North Bay are pleased to present to the North Bay Symphony Orchestra, conducted by Dr. Robert RYker, a donation of forty (40) orchestral style music stands for the inauguration of the orchestra.

The retail value of these stands totals \$1498.00.

With every wish to you, the Association and the Orchestra for success in this venture, we are,

Yours truly



GENE'S 88 MUSICAL SOUNDS
MUSIC CITY
NORTH BAY ORGAN CENTRE
SPENCER'S MUSIC HALL

NORTH BAY SYMPHONY ORCHESTRA

1978-79-80

VIOLINS

Jim Jamieson	1159 Greenwood Rd.	P1B 4S4	
Wiley Muise	118 Kathryn Cres.	P1B 8P4	474-7414
Walter Sokoluk	153 MacBeth Cres.	P1B 7X7	474-8650
Anne-Marie Perron	360 Justin St.	P1B 8K1	472-5563
Hector Gray	RR 1 Callender	POH 1H0	472-6370
Fraser Farlinger	649 Oakwood Ave.	P1B 5J6	752-3444
Lanny James	RR 3 North Bay	P1B 8G4	476-2414
Deborah McMillan	744 Copeland St.	P1B 3E2	474-7269
Jean-Pierre Magny	1000 High St.	P1B 6S6	474-2497
Al Davis	276 Timmins St.	POH 1V0	Mattawa
Audrey McLean	2043 McKeown Ave.	P1B 7N8	744-2327
Mary Lou Boissonneault	6 Palmer Court	P1A 2P8	472-3991
Larry Robichaud	218 Terrace Lawn	P1B 7P6	474-3555
Norm Critchley	28 Hollywood St.		472-2275
Bessie Lucas	408-161 Lindsay St.		472-0790
Marj Keenan	12 McDonald Ave W.		472-9571
			476-0977

N.B.: The last entry should read *Marj* Keenan.

the fourteenth of February
1 9 7 8

Ms. Vivien Rogers
President
North Bay Symphony Orchestra
Box 600
NORTH BAY, Ontario
P1B 8G6

Dear Vivien

I am pleased to present to the North Bay Symphony Orchestra a donation of over one hundred (100) orchestrations for the inauguration of the orchestra. A listing of these works by composer, title and number of parts is enclosed.

The replacement value of this orchestral library totals \$3500.00.

I ask that you acknowledge your acceptance of this donation and two conditions: (1) that the orchestral library be adequately and conscientiously housed and maintained, and (2) that I be accorded borrowing privileges on a reasonable basis.

With every wish to you, the executive and the members of the North Bay Symphony Orchestra, I remain always

Yours sincerely

Robert Ryker
Music Director
North Bay Symphony Orchestra

/

cc:
Mr. Norman Critchley, President,

Summary: This letter dated February 14, 1978 is from Robert Ryker addressed to Ms. Vivien Rogers, President, NBSO. Dr. Ryker is presenting 100 orchestrations for the inauguration of the orchestra. The replacement value these works is \$3,500. He copies Mr. Norman Critchley, President, Northern Musical Arts Association.



Notes: NBSO – 1st Performances: 4 March 1978 (Sturgeon Falls), 5 March 1978 (West Ferris).

News: (top) “The North Bay Symphony Orchestra will appear in public for the first time March 4 in Sturgeon Falls, and March 5 at 8 p.m. at the West Ferris Secondary School auditorium. The performances are actually open rehearsals and admission will be free.”

(bottom) “Dr. Robert Ryker, working in North Bay with a Canada Council grant, will be conducting for both performances. It was his presence in the city which spurred the formation of the orchestra.”

Agency may abort

APRIL '78

community musician program

From all standpoints, the community musician program has proved successful in meeting with its original intentions by making various levels of music accessible to the people of North Bay.

Under this program, the individual cellist comes out of the closet and into the throes of a symphony orchestra. The lone tuba player can blow to his heart's content with similar musicians in a unified band. And all of us, musically inclined or as mere spectators, can attend a concert featuring such stars as a next door neighbor, or a cousin.

Implemented a year ago by Canadore College's continuing education program, the position of community musician was filled by Dr. Robert Ryker, and has served to increase public awareness and participation in all areas of musical endeavors.

There's one small catch, however, which could greatly hamper the future viability of the community musician program. Financial support, or lack of it, is threatening to throw the whole works out of gear. Dr. Ryker's tenure concludes in May and, to date, the Canada Council has made no promise to renew its financial support for a full second year.

YEAR NOT ENOUGH

The fact is that when the Canada Council agreed to fund this project to the tune of \$16,000 a year they were under no obligation to extend this funding into a second or third year.

However, almost everyone involved with this program, agrees they simply were not led to believe that the Canada Council would pull the financial mat out from under the community musician's feet after only one year.

Paul Dudgeon, dean of continuing education at Canadore College, was instrumental in the establishment of the community musician program. "One year is just not enough," he said. "Things have just started to take off." At the time the program was established last spring, the Canada Council representative suggested that support, at least partially, would be available for two and possibly three or four years.

The Canada Council is saying that if North Bay wants the community musician program to survive, it must consider financing it themselves. Mr. Dudgeon said. The problem with pulling out now, he said, is that "you have to present a program for more than one year if you expect the public to rise to the financial occasion."

Mr. Dudgeon says he can see the possibility of public funding eventually, but it would be unfair to tap the community at this stage of the game.

Dr. Ryker feels strongly about the necessity of continuing the program under Canada Council support for at least one more year. "If I had known the community musician program was to be terminated in one year, I wouldn't have accepted (the position)."

PROPOSAL UNACCEPTABLE

Mr. Dudgeon said that although Dr.

Ryker's tenure concludes next month, Canada Council has proposed to continue support up to September. Canadore and the Northern Musical Arts Association (NMAA) (a governing body formed under the community musician program, which serves to unite musical endeavors in the community) considered this proposal and found it unacceptable.

Canadore and the NMAA made an application to the Canadore Council, seeking refunding for next year. The application was subsequently refused. Last week, Mr. Dudgeon attended a meeting with the Canada Council musical division director, at which time a compromise was suggested by the council. Impressed by Canadore's input, which shows equivalent support to the Canada Council's support, the council agreed to extend funding until the fall, as well as assist in the funding of the musical end of Canadore's summer program, Artsperience.

At that time, Mr. Dudgeon learned that the Canada Council did not say they would pull out altogether in September, "but they'd like to see public funding" as well as NMAA support.

Mr. Dudgeon took these suggestions to the NMAA, and it was decided jointly between Canadore and the association that a brief should be sent to the Canada Council pointing out the problems and successes of the program. Sometime within the next week, Canada Council will receive a letter asking them to continue Dr. Ryker's position until September, asking for partial funding

of Artsperience, and further they will seek one more full year of funding for the community musician.

CONTINUE PLANNING

Asking to keep the cake and eat it too, Mr. Dudgeon said "at this point, I can't be anything but optimistic."

As far as Dr. Ryker is concerned, "this is just a problem to be solved." He will continue planning programs and has already reached well into 1979. He is not overly worried about obtaining support or his next pay cheque.

"My program is as successful as its credibility," Dr. Ryker said. "I know there's support, I have faith." Engaged as a catalyst for the community, Mr. Ryker's program is large in scope. The program's "measure of success is in how many ways it's touched the community." The North Bay Symphony Orchestra is a good example of this, he said, as it brings people together and has "built its own integrity."

"Ask me about success?" he says, "A year ago North Bay did not have a musical arts association of any type." The conception of the NMAA is probably the greatest achievement of the community musician program, he said, as "it unites all musical varieties under one umbrella."

Canada Council will make its final decision within the next few weeks. Until that time, the community musician program sits on a precarious perch, with optimism and a busy schedule prevailing over the possibility of doom.

Summary (above): the article acknowledges the role that the continuing education program at Canadore College (Paul Dudgeon, Dean) played in the formation of our North Bay community-based orchestra. The Canada Council provided 16k funding for the first year of operation, with no guarantee of an extension and with the expectation that the community would pick up the costs thereafter. Canadore and the Northern musical Arts Association (NMAA) tendered a joint submission to the Council.

According to Dr. Ryker “The conception of the NMAA is probably the greatest achievement of the community program... it unites all musical varieties under one umbrella”.

4 The North Bay Nugget, Monday, April 24, 1978



The North Bay Symphony Orchestra was greeted by a full house at Almaguin Highlands Secondary School, Friday evening. The orchestra, under the director of Doctor Robert Ryker held the concert in aid of the Canadian Cancer Society. The concert program included pieces by Beethoven, Mozart and Brahms.

—Nugget Staff Photo

Concert aids Cancer cause

SOUTH RIVER (Staff) — Over 300 people attended a concert by the North Bay Symphony Orchestra at Almaguin Highlands Secondary School, Friday evening. The concert was hosted by the South River Canvass of the Canadian Cancer Society and Almaguin Highlands. The concert was in aid of the Cancer Society. The orchestra has been rehearsing since November, under the direction of Doctor Robert Ryker. It was put together after a survey showed an overwhelming demand for a community orchestra. The Canada Arts Council provided Dr. Ryker to aid the development of the orchestra.

Because it is a community orchestra it provides the opportunity for area musicians to rehearse and perform under a professional conductor. The 35-piece orchestra is made up of doctors, students, teachers, homemakers, senior citizens, architects, engineers and accountants.

The program for Friday's concert included music by Beethoven, Mozart and Brahms.

The Stephen van Heerden Era (1978-1980)

1979

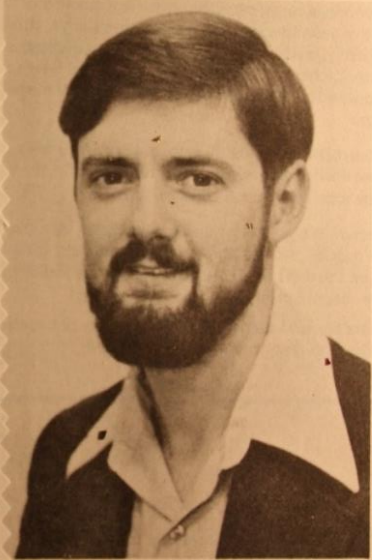
**West Ferris Secondary School
Auditorium, North Bay
Sunday, May 13th, 1979
8:00 p.m.**

**Stephen van Heerden
conductor/music director**

Stephen van Heerden is a graduate of the University of Toronto where he specialised in the History and Literature of Music. Prior to coming to North Bay he served as the Conductor/Music Director of the "Doctors' Orchestra" in Toronto and as Assistant Conductor for the East York Symphony Orchestra. Mr. van Heerden is also the Conductor of the North Bay Concert Band.

Mr. van Heerden started his conducting studies in 1974 with Boyd Neel and was his only student for two years. In 1976 and 1978 he was the recipient of the Ontario Arts Council's eight month long "Conductors' Workshop" Scholarship. His teachers for these two years included Andrew Davis, Lawrence Leonard, Raffi Armenian, Boris Brott, Victor Feldbrill, Boyd Neel, and James Craig. This summer Mr. van Heerden is going to Italy on a Canada Council Grant to continue his studies with Franco Ferrara, who is considered to be one of the world's foremost teachers. Before returning to Canada, he will also study with George Hurst and Colin Metters in England.

Next Season, Mr. van Heerden will also be the conductor of the Sudbury Symphony Orchestra in relief of their Music Director who is going on sabbatical.



**Stephen van Heerden,
conductor/music director**

Van Heerden 1978-1980

News: Note that some of the individuals that Stephen studied under include Victor Feldbrill and Boris Brott.



North Bay Symphony Orchestra

Stephen van Heerden, Music Director

Stephen van Heerden conductor/music director

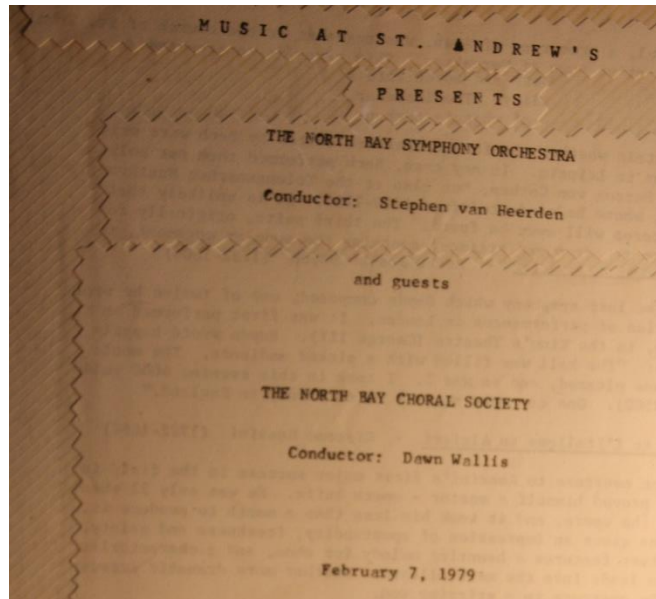
Stephen van Heerden is a graduate of the University of Toronto where he specialized in the History and Literature of Music. Prior to coming to North Bay he served as the Conductor/Music Director of the "Doctors' Orchestra" in Toronto and as Assistant Conductor for the East York Symphony Orchestra. Mr. van Heerden is also Conductor of the North Bay Concert Band, the Sudbury Symphony Orchestra, and the Deep River Symphony Orchestra.

Executive Committee

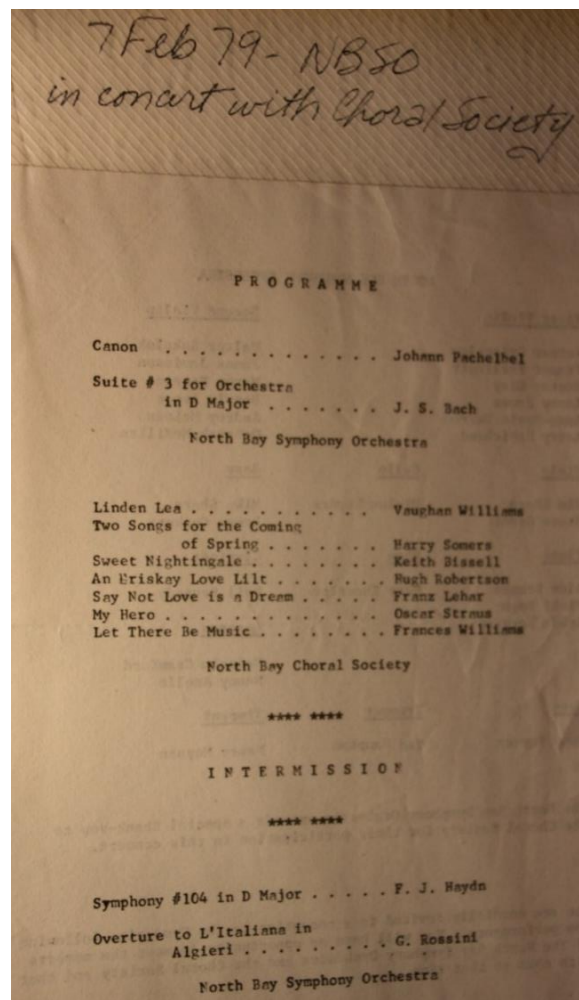
President	Vivien Rogers
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The North Bay Symphony Orchestra is a member of the Ontario Federation of Symphony Orchestras and the Association of Canadian Orchestras.

in association with
THE NORTHERN MUSICAL ARTS ASSOCIATION



N.B.: A concert held at St. Andrew's on February 7, 1979 featured Conductor Stephen van Heerden, joined by Conductor Dawn Wallis of the North Bay Choral Society.



North Bay Symphony Orchestra is beginning to come of age

By BRENDA BURKE

Nugget Staff Reporter

The North Bay Symphony Orchestra is not a professional ensemble. It is a group of amateur musicians who play because they love it, a collection of people of varying ages and backgrounds who frequently have other concerns than their music. No matter how much talent is represented, such an orchestra has its limitations.

But that does not mean a concert by an amateur ensemble must be anything less than first-rate. The musical director is the key: he must select material that the orchestra can handle not only adequately, but well. He must unify the various elements of his symphony in a common understanding of the emotions, the mood, conveyed in a piece.

He must provide leadership.

Stephen van Heerden, director of the Northern Musical Arts Association, led the symphony in an impressive performance at St. Andrew's United Church Wednesday. The music was not technically perfect, but errors were few enough not to take away from the concert as a whole. In existence only a year and a month, the symphony is beginning to come of age.

The first selection was a canon by Johann Pachelbel, a precursor of Bach. It was well-suited to the symphony because of its structure. Considered one of the most beautiful miniatures ever written, the canon was a passacaglia, a simple ground bass theme repeated over and over again. Group by group, the theme was taken up by the rest

of the orchestra. While not the most intricate of pieces, it was emotionally satisfying and competently performed by the orchestra.

The tone switched to regal as the symphony began a vigorous rendition of Bach's Suite 3 in D Major. A fine appreciation of the inherent echoes and drama of the piece was shown here, although the bass was at times a little heavy. Composed for Prince Leopold of Anhalt in the 1720s, this overture contains the popular movement the "air," as well as a series of light, graceful dances.

The North Bay Choral Society, directed by Dawn Wallis, made a guest appearance, focusing, optimistically, on spring.

Highlights of the performance were Franz Lehar's *Say Not Love Is a Dream* and Oscar Straus' *My Hero*. In the first, the choral group captured well the lilting melody of the chorus; in both, good use was made of the bass section.

The showpiece of the evening was Franz Joseph Haydn's *Symphony 104 in D Major*. The essence of Haydn's music is surprise: he passes easily from light-hearted melody to passion. One of the first to allow his compositions to be patterned after folk tunes and dances, Haydn filled his movements with excitement, abrupt plunges and odd phrase-lengths.

The musicians performed only two of the three movements of this symphony, not attempting a third because van Heerden felt they lacked the necessary control. Timing and union were emphasized; this conductor considers these elements even more important, at the amateur level, than always hitting the right notes.

The orchestra performed what it attempted well, especially the theme based upon the cry "hot cross buns" that Haydn was said to have heard in London. The only disturbing error was one break in the music made incomplete by an errant violin.

Giacomo Rossini's *Overture to L'Italiana in Algieri* was the orchestra's finale. It was appropriate as such, full of spontaneity and freshness, featuring impressive solos and passionate crescendos. The eccentric composer crafted this work at the age of 21. There were a few minor problems with pacing at the beginning, but the orchestra displayed its maturity with a stirring completion.

All in all, it was a promising concert. Members of the audience still came to see their friends perform, but by the end of the evening they were realizing their friends are also musicians. The North Bay Symphony Orchestra has not reached its peak yet, but with the help of Mr. van Heerden, it's getting there.

Summary: Stephen was the director of the Northern Musical Arts Association and led the symphony in an "impressive performance" at St. Andrew's United Church. The first selection was a canon by Johann Pachelbel (pre-cursor to Bach), "considered one of the most beautiful miniatures ever written. While not the most intricate of pieces, it was emotionally satisfying and competently performed by the orchestra". This was followed by Bach's Suite 3 in D Major. The North Bay Choral Society, directed by Dawn Wallis, made a guest appearance with highlights being Franz Lehar's *Say Not Love is a Dream* and Oscar Straus' *My Hero*. "The showpiece of the evening was Franz Joseph Haydn's *Symphony 104 in D Major*... the only disturbing error was one break in the music made incomplete by an errant violin".

The NORTH BAY SYMPHONY ORCHESTRA

West Ferris Secondary School Auditorium
Sunday May 13th, 1979 8:00 p.m.

SOMERS, Harry

Little Suite for String Orchestra

1. Lukey's Boat
2. She's Like the Swallow
3. Ah! Si Mon Moine Voulait Danser

SCHUBERT, Franz

Symphony #2 in B flat major

Largo: Allegro Vivace
Andante
Allegro Vivace
Presto Vivace

— intermission —

van BEETHOVEN, Ludwig

Symphony #5 in C minor

Allegro con Brio
Andante con moto
Allegro
Allegro

STRAUSS, Johann Jr.

"EMPEROR" Waltz

News: The May concert program included "Canadian Folk Song Suite for Strings" by Canadian composer Harry Somers, Schubert's Second Symphony, Beethoven's Fifth Symphony and a selection of Strauss waltzes.



Stephen Van Heerden, conductor of the North Bay Symphony Orchestra, runs the group through a rehearsal in preparation for

its Festival 4 children's concert with guest Max Ferguson.

—Nugget Staff Photos by Pat McGrath

Children's concert - North Bay Symphony Orchestra with guest Max Ferguson, 2 p.m. - Oct 6/79 at Widdifield Secondary School.

Musical tag

The five-year-old stands straight, her scuffed boot marked 'left' firmly planted slightly forward in the classical violinist's pose. The teacher plays a note, nods in her direction, and she cautiously plays the next note on the scale, a kind of musical tag.

Much of the learning here is couched in games. "Let's send the monkey up the stick," says Van Heerden, and two dozen hands are inching up their bows, developing finger flexibility along the way.

Despite the game-playing and friendly atmosphere, a strong sense of discipline underlies Suzuki's teachings.

Based not on fear or brow-beating, it emanates from the child's feeling of self-worth, independence, and respect. From day one, each child is issued a violin which is his responsibility as long as he remains in the class. Whether four or forty, the student tightens his own bow, resins the hair, tunes his instrument, and keeps it from harm.

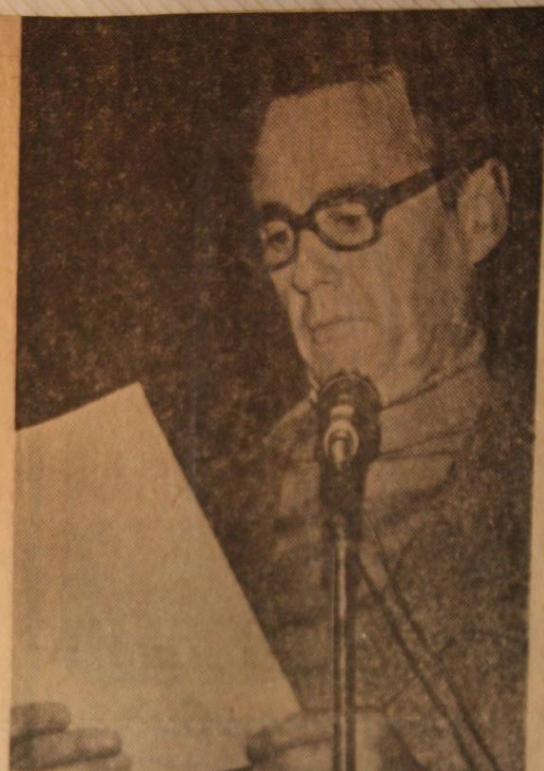
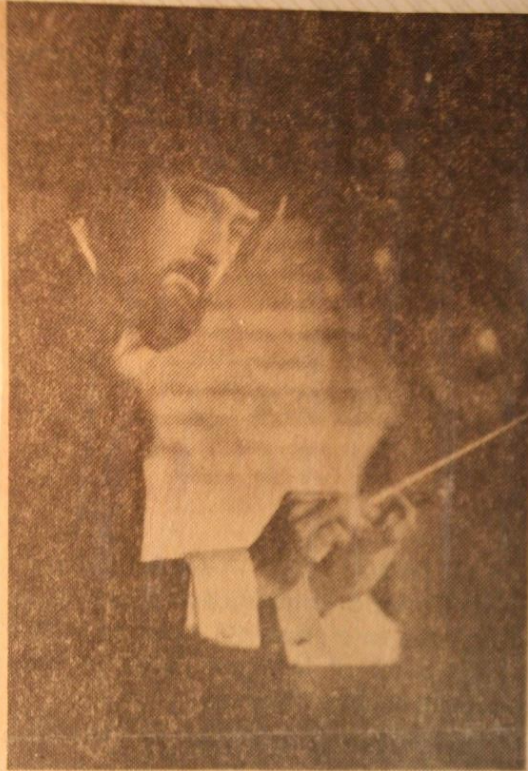
Although it is not extraordinary for a pre-schooler to dabble in piano, there is something startling about seeing a five-year-old tuck his chin onto a miniature mock Stradivarius. Traditionally, the violin is reserved for children of 10 or older. By that time, a Suzuki child can play a Vivaldi concerto with ease and confidence.

In keeping with Suzuki philosophy, there is no screening with the NMAA course. Any child is accepted, age five to eight, regardless of musical background or inclination. Parents likewise need have no training. According to Suzuki, "All human beings are born with great potentialities, and each individual has within himself, the capacity for developing to a very high level."

The nurturing of those abilities takes place in four phases. First, the student is exposed at home to good violin music from the very beginning. With the course comes a record and book. Written in five languages, the latter outlines the Suzuki philosophy and shows musical positions and exercises. The recording mirrors each lesson with

excellent violinists playing the pieces the child is learning. Through repeated listening, the student becomes aware of good tone, and how his own sound differs. In two classes out of three, the student is taught privately, receiving the teacher's undivided attention. This is reinforced at home in his practice sessions with his parents.

Every third class, the group comes together. This gives the students a chance to see how others are progressing, to share their own learning, and to hear the magnificent multiple sound of the group.



The North Bay Symphony Orchestra put on an excellent concert at Widdifield Secondary School Saturday under the direction of conductor Steve Van Heerden, above left. The feature number played by the symphony was Peter and the Wolf,

with accompanying narration provided by radio personality Max Ferguson. Mr. Ferguson formerly had his own show, Rawhide, and now continues work with CBC Radio.

—Nugget Staff Photos

Fine concert despite distractions

By BILL KING, Nugget Staff Reporter

The North Bay Symphony Orchestra put on a fine concert Saturday afternoon at Widdifield Secondary School, but unfortunately not everyone could hear it.

With scarcely two years under its belt, the orchestra, under the direction of conductor, Steve Van Heerden and concert master Norm Critchley, was impressive and enjoyable.

That the oboes were slightly flat and the odd note fizzled didn't matter. The orchestra was obviously in command of the music and the violins, in particular, were a joy to be heard.

The acoustics in the Widdifield auditorium were terrible, however, making the sound rather thin. No doubt sitting in the front row or as close to it as possible would have remedied this.

Perhaps the tone for the afternoon was set when a child overturned the huge cylinder prior to the concert, resulting in a resounding clang which practically scared the wits out of most people in the room.

Prior to the start, the conductor asked how many in the audience had ever seen a symphony in concert and more than two-thirds indicated they had not. And it showed.

Held in conjunction with the TACC Festival Four, the symphony was intended to entertain the children of the community. Peter and the Wolf, narrated by radio personality Max Ferguson was the highlight of the show, and while the parents enjoyed what they heard, it was obviously too much for the children.

The large number of children in the audience constantly chatted and amused themselves in whatever fashion they could, much to the chagrin of the parents.

Inclusion of the children in the afternoon festivities probably seemed a good thing to do at the time by the organizers, but it simply didn't work.

It would be nice to see a repeat performance by the North Bay Symphony Orchestra, in the safe and comfortable confines of West Ferris Secondary School auditorium or the Capitol Theatre.

News: The feature number played at Widdifield Secondary School was Peter and the Wolf, narrated by radio personality Max Ferguson. Steven van Heerden was the conductor and Norm Critchley the concert Master. The acoustics in the Widdifield auditorium were “terrible” and the children ran amok. Two-thirds of the audience had apparently never seen a symphony before, “and it showed”.

Family that fiddles together



learns together

Instruction rare

"Other than St. Joseph's College here in North Bay and St. Joseph's school in Sault Ste. Marie there are no schools in all of northern Ontario teaching stringed instruments. That was why Suzuki string courses were brought first to Sudbury, and now, through the NMAA, to North Bay," says Vivian Rogers, president of the North Bay Symphony Orchestra and a former teacher of strings at St. Joseph's College.

Stephen Van Heerden, conductor of the North Bay Symphony and musical director of the Northern Musical Arts Association, instructs the Suzuki classes, with another teacher beginning in January. Mr. Van Heerden studied the Suzuki method with Metro Kazak, the founder of the successful Suzuki string program in Sudbury.

Although the success of the Suzuki method has made it a catchphrase in music circles, it is not an easy concept to describe. Many of the teaching approaches run counter to traditional thought, but the program is far greater than the sum of these technical parts.

The see-saw mix of big and little people in that classroom is the first clue that this is no ordinary music class. Here, parent, teacher, and child form a trilogy which represents the spirit of the Suzuki philosophy. Traditionally, a parent's role is confined to paying for the lessons, making sure the child practises, and clapping at concerts. In Suzuki, the parent is at the very centre of the process. Not only does he attend

Stephen Van Heerden (right) Suzuki class instructor, helps Jennifer Walsh, 6, with her fingering, as her father, Peter Walsh, follows suit.
—Nugget Staff Photo by Pat McGrath

It is Saturday morning. Most young kids are sprayed in front of the tube, watching cartoons while their parents catch those extra winks only weekends allow.

Most young kids, but not all. In a basement classroom, a dozen children and their parents are circled around a slender young man. All are standing and each, young and old, cradles a violin. The man in the centre nods and the poised bows are drawn across the strings. The sound that rises is not the anticipated squeak and scratch of a sophisticated instrument in the hands of an awkward child, but the sweet full tone of a perfect G.

The furrows of concentration smooth into a smile. A little round face looks up.

"That sounds good, Dad."

These are no virtuoso musicians or child prodigies. They are children learning to play the violin as effortlessly and naturally as they first learned to speak. This is a Suzuki violin class.

For almost a year now, North Bay children have been learning the violin by a method which rocked the world of music instruction. Officially called Talent Education, it is generally known as the Suzuki method, named after the innovative music educator, Shinichi Suzuki, who introduced its principles to Japanese children 30 years ago.

The program was brought to North Bay in January 1979 by the Northern Musical Arts Association, in response to growing enquiries for instruction in stringed instruments. Enrollment doubled this fall and in January, at least one more group will begin

classes, but he learns the instrument with the child.

Not only is the class a common experience for parent and child to share, it also allows the adult to remove the mantle of tin god. With Suzuki, both are learning, in an atmosphere of mutual respect and co-operation.

"The parents can grasp the philosophy behind the method and the technical instructions of the teacher so that he can encourage and guide the child when they practice together at home," explains Mrs. Rogers, who is taking an active interest in the development of the Suzuki program. "The child often develops his musical ear faster, though, so they can help each other. The fun thing is that Mother or Dad is learning at the same time."

Summary: This article elaborates on how the Suzuki string courses (originally called 'Talent Education') have been brought to North Bay through NMAA, "according to Vivian Rogers, president of the North Bay Symphony Orchestra and former teacher of strings at St. Joseph's College. 'Mr. Van Heerden studied the Suzuki method with Metro Kozak, the founder of the successful Suzuki string program in Sudbury'.". Of note, Metro Kozak would later lead the North Bay Symphony from 2000 – 2018 (cont'd below).

Part of group

"A child studying violin alone feels out of it, as if he is the only one in the world doing it. With Suzuki he is part of a group, so important to children. He makes friends with others who have the same interests. He feels good about himself and good about the group. Of course, we hope this will lead eventually to participation in musical groups, such as symphony orchestra. Perhaps, ten years down the road, we can form a youth orchestra," suggests Mrs. Rogers.

Although the method has since been applied to other instruments, Suzuki formulated his principles originally for the violin. Mr. Van Heerden explains why.

"No other instrument develops concentration and co-ordination to such a high degree. The fingers, the wrist, the arm, the ear and the eye are all working together to create sound. There are no frets, as with a guitar, so that the finger must be placed precisely. One hair's breadth off makes a difference in intonation. It is difficult, to be sure, but played properly, there is no more beautiful sound.

"With this instrument, more than most, the ear is important. By starting so young, the children are introduced to good music early, training their ear. It is two or three years before they read music. Playing by ear comes first, developing sensitivity to sounds and patterns of sound.

"I began violin at age nineteen so I know the agony of starting late. The muscles of these children are not yet rigid. They are ready to be shaped. However, they are also most vulnerable. If the Suzuki method is not taught right, you do the children a great disservice," says Mr. Van Heerden.

Besides its philosophical and musical attractions, this course, sponsored by the NMAA and administered by Canadore College, is not expensive. The course itself costs \$20, with the book and record an additional \$15. For a mere \$5, a violin is rented for the semester. Eventually, the rental fees can be applied towards the purchase of the instrument. With three semesters per year, the student takes thirty weeks of instruction, having summers off.

The Suzuki method is based on respect for a child as an individual. In this class there are no exams, no failures, nor arbitrary year-end standards. Each student progresses at his own rate, encouraged by those who love him, challenged by the ability he sees and hears in others.

The lesson over, violins and bows are carefully packed away. In one corner, an impish eight-year-old lightly runs his bow over the strings, picking out the first notes of a lively air.

"Neat!" he exclaims, and rests the instrument reluctantly in its case.

Stephen Van Heerden
NBSSO conductor...
Sep '78 - Jul '80

Concert Sunday

The North Bay Symphony Orchestra is presenting a Spring Concert Sunday at 8 p.m. at West Ferris Secondary School Auditorium. Now in its second season, the orchestra will be led by its conductor, Stephen Van Heerden.

Mr. Van Heerden has been associated with the orchestra since September, 1978. Prior to coming to North Bay, he was Conductor and Music Director of the "Doctors Orchestra" in Toronto and Assistant Conductor of the East York Symphony Orchestra. Mr. Van Heerden has studied conducting under Victor Feldbrill, Boyd Neel, James Craig, Lawrence Leonard, Raffi Armerian, Boris Brott and Andrew Davis. This summer he has received a Canada Council grant to study

in Italy with Franco Ferraro, the world's leading conducting teacher. After that, he will be travelling to England for further studies.

During the 1979-1980 season, Mr. Van Heerden will be conducting the Sudbury Symphony as well as the North Bay Orchestra.

The North Bay Symphony's program Sunday will include "Canadian Folk Song Suite for Strings" by Canadian composer Harry Somers, Schubert's Second Symphony, Beethoven's Fifth Symphony, and a selection of Strauss waltzes.

Tickets are \$3 for adults and \$1 for Senior Citizens and Students and are available at the TACC Office, 140 Main Street West (upstairs) and from orchestra members.

Van Heerden to conduct Symphony's spring concert

The North Bay Symphony Orchestra will present a spring concert on Sunday, May 13 8 p.m. at West Ferris Secondary School Auditorium. Now in its second season, the orchestra will be led by its conductor, Stephen Van Heerden.

Mr. Van Heerden has been associated with the orchestra since September, 1978. Prior to coming to North Bay, he was Conductor-Music Director of the Doctors Orchestra in Toronto and Assistant Conductor of the East York Symphony Orchestra. Mr. Van Heerden has studied conducting under Victor Feldbrill, Boyd Neel and James Craig, to name a few.

This summer he has received a Canada Council grant to study in Italy with Franco Ferraro, the world's leading conducting teacher. After that, he will be travelling to England for further studies. During the 1979-80 season, Mr. Van Heerden will be conducting the Sudbury Symphony as well as the North Bay Orchestra.

The North Bay Symphony's program on May 13 will include Canadian Folk Song Suite for Strings by Canadian composer Harry Somers, Schubert's Second Symphony, Beethoven's Fifth Symphony, and a selection of Strauss waltzes.

Tickets are \$3 for adults

and \$1 for senior citizens and students, and are available at the TACC Office, 140 Main Street West (upstairs) and from orchestra members.

Summary: The Suzuki philosophy is used to introduce young children to the violin.

The North Bay Symphony Orchestra

Stephen van Heerden, Conductor/Music Director

1979

CONCERTO Grosso Op. 6, #8 (Christmas Concerto)

Corelli, Arcangelo (1653-1713)

Soloists: 1st violin – Norman Critchley
2nd violin – Walter Sokoluk
violoncello – Vivien Rogers

Vivace – Grave – Allegro
Adagio – Allegro – Adagio
Vivace
Allegro
Largo

AIR (for String Orchestra)

Arne, Dr. Thomas (1710-1778)

CONCERTO #3 For Horn and Orchestra in E flat, K. 447

Mozart, Wolfgang A. (1756-1791)

Soloist: Tony Snyder

Allegro
Romanze – Larghetto
Allegro

Intermission

SERENADE #12 in C Minor, K. 388

for 2 Horns, 2 Oboes, 2 Clarinets and 2 Bassoons

Mozart, Wolfgang A.

Allegro
Andante
Minuetto – Trio
Allegro

SYMPHONY #35 in D Major, K. 385 (Haffner)

Mozart, Wolfgang A.

Allegro con Spirito
Andante
Minuetto – Trio
Presto

VIOLINS I

Norman Critchley,
Concertmaster
Fraser Farlinger
Hector Gray
Lanny James
Anne-Marie Perron
Larry Robichaud

VIOLINS II

Al Davis
Marj Keenan
Audrey McLean
Deborah McMillan
Wiley Muise
Walter Sokoluk, Principal

VIOLAS

Bill Ellen
James Sharp, Principal

CELLO

Patrice Perron
Vivien Rogers, Principal

DOUBLE BASS

Janice Hamblin
Michael Sharp, Principal

FLUTES

Lynn Horsley
Lynda Bertrand, Principal
Kara Kalfe

OBOES

Liela McClenaghan
Peter von Flatow, Principal

BASSOON

Nancy Anello
Mary Thornton, Principal

CLARINETS

Neil Kennedy, Principal
Nancy McLeod

HORNS

Connie Cole
Tony Snyder, Principal

TRUMPETS

Norm Stickland

PERCUSSION

Bill Ellen Jr.

1980



News: From the North Bay Nugget, April 22, 1980 shows newly-elected president of the NBSO Vivien Rogers, Lin Parham to her left, president of the Northern Musical Arts Association and to her right Stephen Van Heerden, elected new music director.

The John Beaton Era (1980-82)

North Bay, Ont.
Jan. 8, 1982.



John Beaton 1980-1982

Variety is the spice of life, they say, and that's exactly what conductor John Beaton has in mind for the North Bay Symphony Orchestra as the group enters a new year.

District representation in the 40-member North Bay orchestra also is an interesting aspect since some of its musicians are residents of Sturgeon Falls, Mattawa and Sundridge.

The "Strauss to Swing Soiree" at Pinewood Park Motor Inn on April 4 of last year is an example of what Mr. Beaton means when he speaks of variety. At that event the orchestra won over its audience with rousing renditions of swing era melodies, including those of such figures as the late Hoagy Carmichael and Duke Ellington.

The orchestra plans its second "Strauss to Swing Soiree" on April 2 this year.

Mr. Beaton is of the opinion that members of the orchestra are better prepared and more relaxed today than they were on previous occasions.

"The orchestra's recent performance with the Northern Secondary School Bands at Sturgeon Falls was gratifying indeed," he said.

The emphasis again will be on variety when the orchestra fills the air with music on Feb. 14 and May 19 at the Chippewa Secondary School. Featured in these programs will be music by

Mozart, Beethoven, Rossini, Rachmaninoff and Britten.

Residents of Casselholme will enjoy the sweet sounds of the symphony orchestra when it presents a blend of classical and popular music there on March 7.

As the orchestra's popularity increases, so does the enthusiasm of Mr. Beaton.

Mr. Beaton is anxious to bring out the best in musicians of the North Bay area.

"The North Bay Symphony Orchestra strives to serve our community in a meaningful way. At the same time the orchestra provides its members with an opportunity for personal artistic growth and pleasant reaction," Mr. Beaton says.

Mr. Beaton became conductor of the orchestra in July of 1980. A former resident of London, Ont., he has his Honors Bachelor of Arts in music (violin) from the University of Western Ontario. He studied under Yuri Mazurkevich. He has played in several orchestras, namely, International Symphony Orchestra of Sarnia, Georgian Bay Community Orchestra, London Symphony, Oshawa Symphony and University of Western Ontario Symphony.

The people of North Bay and district can be assured of many bright spots as the North Bay Symphony Orchestra continues to present fine music during the new year.

Thursday, October 2, 1980 --



Total concentration joined with skill and artistry are key ingredients for success in the performing arts, and members of the North Bay Symphony Orchestra who performed

Wednesday night as part of TACC's Festival 5 — Magic of the Arts, showed all ingredients. At left, Concertmaster Norm Critchley and at



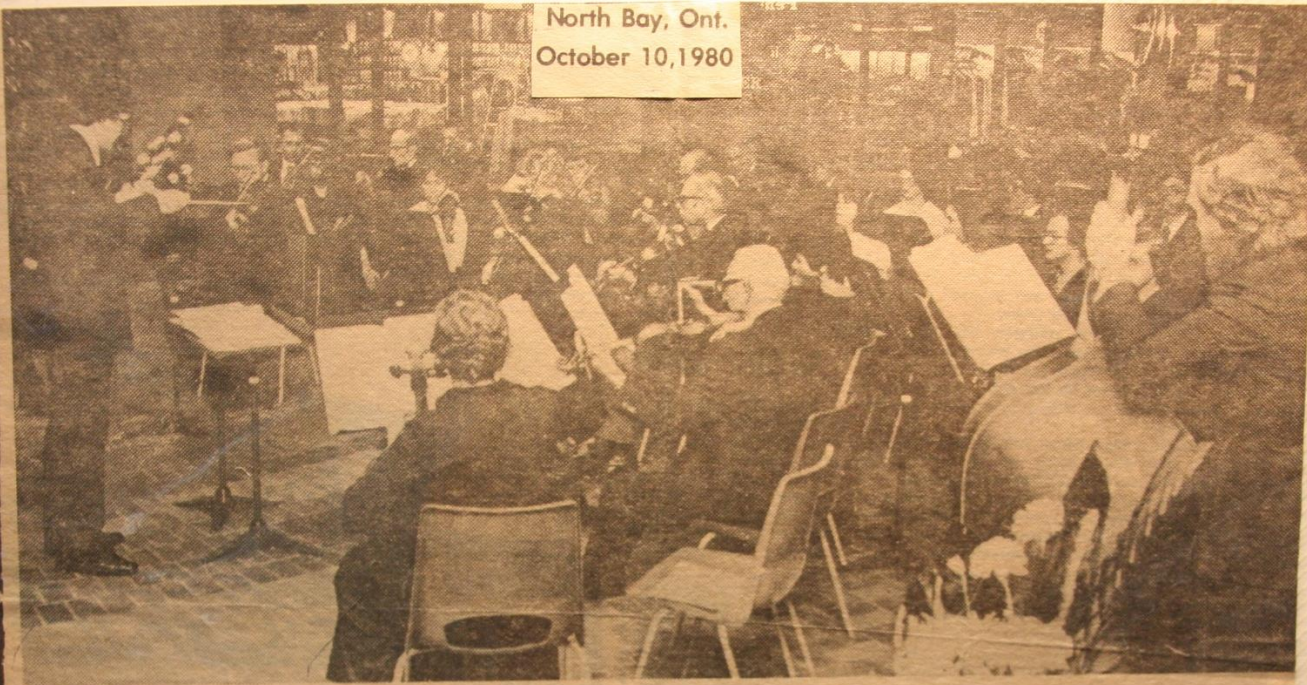
right, cello player Brenda Geden exhibit the concentration required, while in centre photo Mr. Critchley takes a break between per-



formance selections to mop his brow and relieve tension. The performance of the symphony was well-received by its audience.

—Nugget Staff Photos by Pat McGrath

North Bay, Ont.
October 10, 1980



The North Bay Symphony Orchestra thrilled an appreciative audience, when the orchestra was featured in the pre-opening

ceremonies of the \$17 million Northgate Square.

—Nugget Staff Photo

North Bay Symphony Orchestra makes strides

The North Bay Symphony Orchestra will be three years old in November.

It has come a long way since 1977, when 20 people assembled in the brightly lit auditorium of St. Paul's School under the direction of Dr. Robert Ryker, community musician.

"It's for any string player who wants to come and play . . . we're not trying to be the New York Philharmonic. We're making music for the joy of it," said Dr. Ryker nearly three years ago.

Music students and teachers alike learned to perform as one unit. Its numbers grew until the 35-piece orchestra made its debut March 5, 1978.

Since that time, the orchestra has performed throughout the area.

By BETTY LAMORIE Nugget Staff Writer

In 1979, Stephen Van Heerden led the orchestra and continued as conductor until John C. Beaton took over the baton in July of this year.

Four regular concerts for the 1980-81 season include a special Christmas concert, music for children and a fundraising program as well as the Pops concert, which was presented as a part of TACC's Festival 5 — Magic of the Arts.

Members of the orchestra recently demonstrated their talents at the impressive pre-opening ceremony of the \$17

million Northgate Square.

While striving to serve the community in a meaningful way, the North Bay Symphony Orchestra provides its members with an opportunity for personal and artistic growth as well as pleasant recreation.

When Dr. Ryker met with the 20 people, who assembled three years ago to become a part of the North Bay Symphony Orchestra, he predicted the orchestra would double in size.

As its third year draws to a close, the number of members has very nearly doubled until the musicians number 38. Those who have followed the progress of the orchestra throughout its three-year history will readily admit the North Bay Symphony Orchestra has come a long way since its inception in 1977.

Symphony, piano recital enjoyed by audiences

The North Bay Symphony Orchestra has come a long way since its inception in 1977.

The orchestra is composed of 38 amateur musicians who gather together for the love of music and they presented their artistry for area residents in a concert at West Ferris Secondary School Wednesday night.

Opening with Mozart's Serenade and continuing with G. F. Handel's Water Music, Suite No. 2 in D Major and Suite No. 3 in G Major, the orchestra presented a repertoire of music which moved on to the "pop" field.

The North Bay Symphony Orchestra is currently under the musical direction of John Beaton from London, Ont. Mr. Beaton has his Honors Bachelor of Arts in Music (Violin) from the University of Western Ontario, and has played in many orchestras in southern Ontario.

The concert in association with TACC's Festival 5, Magic of The Arts played to a small but appreciative audience.

The audience enjoyed the pops selections which followed the classical compositions, producing a well-rounded evening of musical entertainment.

Selections for string orchestra included: Born Free, Camelot (medley), Try to Remember, My Fair Lady (medley), The Bells of St. Mary's and Exodus, as well as selections from the popular movie Fiddler On The Roof.

The last three selections of the evening included The Entertainer, You Light Up My Life and a Star Wars medley.

The orchestra members were not only performing, but they were enjoying the opportunity of sharing something in common — the love of music.

Earlier in the week, a piano concert co-sponsored by the North Bay Branch of the Ontario Registered Music Teachers' Association and TACC, was given by Susan Hamblin.

Having begun her piano studies here in North Bay with the Sisters of St. Joseph, Miss Hamblin's music then led her to Switzerland and now the University of Windsor for a Bachelor of Music in Performance. She plans to do post-graduate work in the United States next year.

Miss Hamblin has enjoyed many successes in performance and competition with her TACC performance being another clear success. She played a largely 20th century program: "Deux Etudes de Sonorite" by Morel, "Prelude, Chorale and Fugue" by Franck, "Sonata" K. V. 332 in F Major by Mozart, and "Sonata" (1952) by Ginastera.

The pieces by Morel are literally studies in sound. Miss Hamblin played these etudes very effectively and sensitively to fully display the intriguing and to some ears unconventional mixtures of sounds enhanced by the pedal.

Cesar Franck's composition is a difficult late Romantic work which requires a good legato touch, and Miss Hamblin more than met the challenge of this piece and played with a lovely full tone and smooth legato.

The difficult Fugue was well played. The Mozart Sonata posed few technical difficulties but lacked the simplicity of expression and style that is needed for Mozart.

The final composition was the Ginastera Sonata. Miss Hamblin gave a wonderful interpretation of this exciting work. The first and last movements were full of excitement and drive; the second movement's eerie opening sent shivers up the spine, and the third movement was very expressive.

The concert was well-attended and appreciated by all, especially those who have been following Miss Hamblin's career.

Notes: October, 1980 / John Beaton Director

Podnuhs

THE NATION

Harmonica deal had problems

BY CHARLES LYNCH

Southam News

NORTH BAY, Ont. — My problem with the artistic life is that I keep losing things.

Earlier this year with the Windsor Symphony, it was the middle portion of Duke Ellington's *Sophisticated Lady* that got away.

I had practised the key change for this haunting passage only to find, in the one rehearsal with the orchestra, that I was changing into the wrong key.

"Kindly transpose," said Maestro Laszlo Gati. "Kindly excuse me," was my reply since my knowledge extends only to the key of C, often referred to by friends as the key of P, because that's what they feel like doing when they have to sing in it.

They gave the middle part of *Sophisticated Lady* to the oboe and all went well at the concert, except for my hidden humiliation — and if you can keep your humiliation hidden when you are guest soloist with the symphony orchestra, you have it made.

Things went awry last Saturday night with the North Bay Symphony, though Lord knows that, like the piano player, I did my best, and escaped unshot.

Weeks ago, when the North Bay entrepreneurs asked me what I proposed to play, I said I had accumulated eight scores for symphony and harmonica in the course of guest appearances in Winnipeg, Edmonton, Calgary, Vancouver and Ottawa.

I offered to send the eight scores so they could make a selection and the precious package, in a big cardboard carton, went off by bus.

After a week of silence I phoned to see if the stuff had arrived, and was informed by Maestro John Beaton that it had, whereupon I asked which piece they would like me to do.

He replied: "We want to do all eight."

This news sent me into shock. When my mind cleared, I gulped that that would keep me playing for almost an hour.

"Great!" said Beaton.

"But," I splurged, "some of these works I haven't looked at for years."

"It will all come back to you," purred the Maestro, with that reassuring air that comes from directing an orchestra of amateurs.

I hung up the phone, distraught.

It wasn't until two days later that it hit me. Included in the eight numbers, along with two complex medleys involving at least 10 key changes, was *Sophisticated Lady*.

And I knew that with days of undivided toil I could get that key change right, but not if I had to work at restoring my entire repertoire at the same time.

Besides, all the printouts were in North Bay, where the members of the symphony were working on their end of the scam.

I phoned Beaton and came clean with him.

"See here, Maestro," I said, in my best guest soloist manner. "I feel we shall be inflicting too much mouth organ on the concert-goers of North Bay if we play all eight pieces."

"Well," said he, "perhaps we could drop *Mayonnaise* and *Salad*, which seems to feature the trumpet more than the harmonica."

I could have explained that this was because the piece was put together for a Pops concert of the Winnipeg Symphony in which I was playing with Fred Davis of TV fame, and that the concert was sponsored by du Maurier, a company with which Davis has close ties.

Davis is an old horn player and was doing the trumpet part, so they gave him every advantage, which he took.

I agreed that *Mayonnaise* could be scrubbed, but that really wasn't what I wanted. What I was after was to get *Sophisticated Lady* out of there.

"Perhaps," I said, in that offhand way I use when wheedling, "perhaps we could drop the Ellington number."

"The Ellington number?" said Beaton, vaguely.

"Yes," said I. "You know — what's it called? — oh, yes, *Sophisticated Lady*."

"Ah," said Beaton, "a beautiful piece. It would be a pity to lose it."

"Maestro," I blurted, "the fact is that if we play it we're going to lose it anyway, or else you're going to wind up with an oboe solo."

Shocked silence at the North Bay end as the enormity of my admission sank in and then Beaton agreed to the cut.

In any event, we did the concert without the Ellington number and without *Mayonnaise*, and I was sailing along in solitary splendor through *High Noon*, *Lara's Theme*, *Ghost Riders* and a big Quebec medley until we got to *Tunes of Glory*, a melange of songs from the losing sides in assorted wars.

Beaton was jabbing me with the baton on each cue, and we were going good until, lost in the magic of it all, he forgot to give me a dig just where *Marching to Pretoria* switches into *Lili Marlene*. Dammit, I missed the cue and all the audience heard of *Lili Marlene* was the orchestral background.

When it was over, the audience gave a standing ovation, but one plaintive voice shouted: "Now could we hear *Lili Marlene*?"

No way, chum — she's gone forever, with *Sophisticated Lady*.

DECEMBER 10, 1980



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John Beaton, Music Director

in association with
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sets with dried out wiring. Remember fire can start very fast. Turn off all indoor trees and decorative lights before leaving the house or retiring for the night. Don't leave tree lights on for long periods of time.

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Our Christmas Program

St. Andrew's Church
December 10, 1980

THE MESSIAH

G. F. Handel (1685-1759)

Overture — Grave
Allegro moderato
Chorus — And the Glory of the Lord

CAROL SING

Hark! The Herald Angels Sing
Joy to the World

CHRISTMAS ORATORIO

J. S. Bach (1685-1750)

Sinfonia — Shepherd's Pastorale
Recitative — And there were shepherds
Evangelist — Tom Lalond
Angel — Marj Beswitherick
Choral — Break Forth, O Beauteous Heavenly Light

JESU, JOY OF MAN'S DESIRING

J. S. Bach

CAROL SING

Angels We Have Heard on High
Silent Night

THE MESSIAH

G. F. Handel

Hallelujah Chorus



*You are cordially invited downstairs
for coffee & donuts following our concert*

ACKNOWLEDGEMENTS

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appreciates the support of:

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Programme Notes

THE MESSIAH

G. F. Handel (1685-1759)

At the time that Handel moved from Hanover, Germany to London, England in 1712, Italian opera was very much in fashion with the English aristocracy. For many years after his arrival in London, it was mainly through the writing of these operas that Handel earned his living. His operas enjoyed a great deal of success but with the passing of time, musical ideals shifted so that by the late 1720's, it was clear that Italian opera was losing favour. Handel was therefore in the uncomfortable position of having to find a way of satisfying new musical tastes.

The solution to Handel's problem lay in the English oratorio, a form which appealed directly to the large middle-class public that had never fully enjoyed the more aristocratic Italian operas. Two factors were particularly important in determining the success of Handel's English oratorios. The first was that the libretti of the oratorios were in English and therefore understandable to all who heard them. The second factor was that the oratorio libretti used by Handel were based on familiar subjects, mostly drawn from the Bible.

THE MESSIAH, composed in 1741, uses as its text Old and New Testament stories compiled by Charles Jennen. Whether this monumental work was intended for a specific occasion is not known; it is certain however, that it was first performed in Dublin, Ireland on April 13, 1742. So successful was this first performance that in subsequent presentations of the Oratorio, advertisers requested that ladies come without hoops in their skirts and men without their swords — all to save space in the concert hall!

The oratorio is divided into three sections, Part I entitled God's Prophecy and the Christmas Message; Part II entitled Christ's Sacrifice and Rejection; Part III entitled Christ Triumphant. Both the Overture and the chorus And the Glory of the Lord come from Part I. The Hallelujah Chorus, one of the most exuberant proclamations of faith, is from Part II.

CHRISTMAS ORATORIO

J. S. Bach (1685-1750)

The Christmas Oratorio was composed in 1734 while Bach held the position of Cantor of St. Thomas School in Leipzig. It was while Bach held this position that he wrote most of his major vocal works including his passions, motets and cantatas, both sacred and secular. All of the vocal works that emanate from this period were intended for performance on specific occasions, most of which were associated with the services at the churches of St. Thomas and St. Nicholas for whose music Bach was responsible.

The Christmas Oratorio is not strictly speaking an oratorio at all; it is really a collection of six independent cantatas, each of which was designed for performance on a different day of the Christmas festival, beginning with Christmas and ending with the Feast of the Epiphany. The texts of the cantatas are drawn from the Gospels of St. Luke and St. Matthew.

All of the selections from the Christmas Oratorio presented in tonight's performance come from the second cantata in which the birth of the Christ Child is announced to the shepherds. The section begins with the gentle and sensitive Pastorale. The two recitatives that follow feature respectively the Evangelist, who acts as a kind of narrator and the Angel, who brings God's message. Break Forth O Beauteous Heavenly Light represents the collective comment of the choir on the wondrous event.


JESU, JOY OF MAN'S DESIRING

J. S. Bach (1685-1750)

The Baroque church cantata was a vocal work using a devotional theme and consisting of a number of movements such as arias, recitatives, duets and choruses. One of the most important composers of this form of cantata was J. S. Bach who, during his lifetime, probably wrote close to three hundred of these works. Most of the approximately two hundred church cantatas by Bach that have been preserved were written during his Leipzig period. A few, however, date to earlier times.


One of Bach's early church cantatas was Herz und Mund und Tat und Leben (literally Heart and Mind and Soul and Life) which was composed in 1716 while Bach was working in Weimar as court organist and chamber musician to Duke Wilhelm Ernst. It is from this cantata that the famous chorale JESU, JOY OF MAN'S DESIRING comes. The basis of this inspiring work is the simple Lutheran chorale or hymn which the choir presents in the traditional four voice texture. A gracefully flowing orchestral accompaniment first introduces this chorale and then combines with it. So beautifully integrated are the chorale and accompaniment that there can be little doubt why JESU, JOY OF MAN'S DESIRING has become one of Bach's best loved and most frequently performed choral works.





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The reception this evening will be organized by a new group in town called "Friends In Music". The goals of this organization are to encourage and promote any group such as the North Bay Symphony Orchestra who are interested in cultural and musical arts.

"Friends in Music" will draw together people who are interested in listening to music of the masters and of the contemporary composers in the classical field. Anyone interested in joining is welcome to call Ted Vadauskas at 476-1465.

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The North Bay Symphony Orchestra is in its 4th season as a unique example of regional co-operation. Musicians from North Bay, Mattawa, Sundridge and Callander combine to produce a series of concerts which are performed in this region. Activities will include in-school performances, benefit concerts, workshops and a dinner-dance in May. Watch for a special children's concert which will feature the participants of the violin Suzuki program now in progress.

* * *

GOOD NEWS

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N.B.: Notice the range of services provided in the 4th season of the NBSO.

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The North Bay Symphony Orchestra is a member of the Ontario Federation of Symphony Orchestras and the Association of Canadian Orchestras.

THE CONDUCTOR

JOHN BEATON

John Beaton began his early musical training in Oshawa, Ontario where he studied violin with Edward Oscapeila. He also studied violin in Toronto with David Wulkan and at The University of Western Ontario with Sandra Stark and Yuri Mazurkevich. In 1979, he graduated with an Honours Bachelor of Arts degree in music from Western's Faculty of Music. While at Western, he studied conducting with Prof. Deral Johnson and was also a member of the U.W.O. Symphony Orchestra and the U.W.O. Faculty Chamber Orchestra under the direction of Simon Streatfeld, who was a co-founder of the Academy of St. Martin-in-the-Fields Orchestra.

John has played violin in several other orchestras including the Oshawa Symphony, the International Symphony at Sarnia, the Georgian Bay Community Orchestra, and most recently, the London Symphony Orchestra. During the summer of 1978, he attended the Shawnigan Summer School of the Arts in Victoria, B.C. John also was a member of Western's Faculty of Music Singers, and in 1978-79, he held the position of Music Director for Gethsemane United Church in London, Ontario.

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in association with
THE NORTHERN MUSICAL ARTS ASSOCIATION

Notes: March 8, 1981

NORTH BAY SYMPHONY ORCHESTRA

March Musicale

MARCH 8, 1981

featuring: NEIL KENNEDY on Clarinet
and BRIAN McDOWELL on Guitar

Director - John Beaton

OVERTURE from the Ballet
"Les Petits Riens"

W. A. MOZART (1756 - 1791)

CONCERTO FOR CLARINET
AND ORCHESTRA K. 622
Adagio

W. A. MOZART (1756 - 1791)

CONCERTO IN D MAJOR FOR GUITAR
AND STRING ORCHESTRA
Allegro giusto
Largo Allegro
Allegro

ANTONIO VIVALDI (1678 - 1741)

MALLORCA from Suite
"Iberia"

ISAAC ALBENIZ (1860 - 1909)
(arranged by Andrés Segovia)

Intermission

STRING ARRANGEMENT OF PIANO PIECES
"For Children"

BELA BARTOK (1881 - 1945)
arranged by Leo Weiner

SYMPHONY No. 31, K. V. 297
Allegro assai
Andantino
Allegro

W. A. MOZART (1756 - 1791)

RHOSYMEDRE

RALPH VAUGHAN WILLIAMS (1872 — 1958)
arranged by Arnold Foster







In her first performance in North Bay as a soloist, Lynda Rehder Kennedy charmed the audience at a Tuesday evening concert by the North Bay Symphony Orchestra. Miss Kennedy's Piano Concerto No. 12 by Mozart challenged the orchestra to a precision which was met enthusiastically.

—Nugget Staff Photo by Bud Berry

Notes: 1981

Symphony orchestra has experienced considerable growth

Special For The Nugget

The North Bay Symphony Orchestra will present its final concert of the 1980-81 season on Sunday, May 24 at 8 p.m. in the West Ferris Secondary School Auditorium. The program for this concert will include Mozart's "Magic Flute" Overture, as well as his Divertimento, K. 251, Rossini's "Barber of Seville" Overture, Haydn's Symphony No. 100 and J. S. Bach's Concerto for Two Violins in D minor, with soloists Norm Critchley and Walter Sokoluk. Tickets may be obtained at the TACC office (474-4747), from orchestra members, and at the door.

All witnesses attest to the fact that the North Bay Symphony Orchestra has experienced considerable growth since its formation four years ago. The past year saw the orchestra accomplish much that was important in both musical and financial respects.

At present there is a total of approximately 40 members in the orchestra who have enjoyed playing a repertoire ranging from the standard classics such as Mozart's "Magic Flute" Overture and Handel's "Water Music" to a selection of popular songs as varied as Irving Berlin's "Alexander's Ragtime Band" and John Williams' "Star Wars". More recently, works composed by Ralph Vaughan Williams and Bela Bartok and representative of early 20th century music have been performed.

"I have been quite satisfied with

the improvement of our orchestra over the past year," said John Beaton, music director of the North Bay Symphony. "It is my desire to promote further improvement in the coming year.

"In my opinion, improvement of its individual members as well as the ensemble as a whole is an important factor in maintaining interest in this orchestra," Beaton added. "The more technically and musically skilled its members become, the greater the potential for increased musical achievement."

In response to the uncertainty of future funding from the Ontario Arts Council, the orchestra has undertaken several of its own fund-raising projects. One of these, its "Strauss to Swing Soiree", held recently at the Pinewood Park Motor Inn, was highly successful and is likely to become an annual event. Not all of the funds raised by the Symphony during the past year were applied towards the operation of the orchestra. Proceeds from a Christmas concert performed by the North Bay Symphony in Mattawa during December, 1980, were used to assist the "Boat People" living in that community.

Openings in the North Bay Symphony for 1981-82 will be filled through auditions. Interested musicians are invited to contact John Beaton at 476-5360.



Four members of the North Bay Symphony Orchestra are shown at a recent rehearsal. They are, foreground, from left, Lynda Bertrand and Kelly Davidson, flutists. In the background are Deanna MacKinnon, left, and John McIntyre on the clarinet. —Nugget Staff Photo by Pat McGrath.

Notes: North Bay, Ont. May 22, 1981.

News: Note that the proceeds from a Christmas concert performed in Mattawa were used to assist "Boat People" living in that community.

The North Bay Symphony Orchestra
JOHN BEATON, *Conductor*

THE PROGRAMME
West Ferris Secondary School
MAY 24, 1981

Overture to "The Magic Flute" W. A. MOZART (1756 - 1791)

Divertimento K. 251 W. A. MOZART (arr. H. Gee)
Allegro Molto

Concerto for Two Violins in D minor, BWV 1043 J. S. BACH (1685 - 1750)

Vivace
Largo ma non tanto
Allegro

Soloists: Norman Critchley
Walter Sokoluk

Intermission — Refreshments in Lobby

Overture to "The Barber of Seville" G. ROSSINI (1792 - 1868)

Symphony No. 100 in G Major, "Military" J. HAYDN (1732 - 1809)

Adagio — Allegro

Allegretto

Menuet (Moderato)

Finale (Presto)

FIRST VIOLIN

Norman Critchley, Concertmaster
Barry Greib
Fraser Farlinger
Larry James
Larry Robichaud
Walter Sokoluk

SECOND VIOLIN

Marj. Keenan, PRINCIPAL
Hector Gray
Deborah McMillan
Bessie Lucas
Jim Jamieson
Audrey McLean
Al Davis
Wiley Muise

VIOLA

Jim Sharp, CO-PRINCIPAL
Wm. S. Ellam, CO-PRINCIPAL
Sandra Bernachi

CELLO

Vivien Rogers, PRINCIPAL
Brenda Geden
Blake Dawdy

DOUBLE BASS

Bruno Cuksts, PRINCIPAL
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**North Bay
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Orchestra**

FLUTE

Kelly Davidson, PRINCIPAL
Lynn Horsley
Lynda Bertrand

OBOE

Andrew Thompson, PRINCIPAL
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Neil Kennedy

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John McIntyre, PRINCIPAL
Deanna MacKinnon

TRUMPET

Michelle O'Kane, PRINCIPAL
Arnold Maizen
John Tait

PERCUSSION

Tim Clarke

TIMPANI

Joe Bertrand

TROMBONE

Nancy Moynan, PRINCIPAL
Jim McIntyre

Full house shows Capitol support

By JOE BELANGER
Nugget City Hall Reporter

It was a drama that needed only a stage. But then that's just what it was all about — a stage.

The issue? A \$1.65-million proposal to purchase and renovate the Capitol Theatre.

The actors? North Bay's theatre, music and arts community, business representatives and a group of 11 politicians who make up North Bay City Council. It was a full house in the 150-seat council chambers.

The drama? Should taxpayers pay \$400,000 towards the capital costs with the prospect of paying more in the future, and provide an annual operating grant of up to \$150,000 towards the operating costs for the theatre?

The project was given conditional approval by the City Fathers, but not before a great deal of passionate pleading on the part of those for and against the proposal.

Twenty-five presentations were made by several theatre groups, arts and crafts groups, music groups, the North Bay and District Chamber of Commerce, and the Downtown Improvement Area (DIA).

Only two presentations, one by a private citizen and another in a letter read to council, opposed the proposal.

Each presentation received a round of applause. The messages delivered were mostly the same: Culture is alive and well in North Bay, but in need of a home.

While the arguments were made the tension only grew. Would council approve the project?

As is the case with all dramas, the answer didn't come until the final minute when council members announced their vote — 6-4 in favor.

And it didn't come before two and a half hours of speeches, mostly by supporters.

Council was told that if they voted against the proposal, they would be "turning their backs on the youth of North Bay."

Eighteen-year-old Murray Furrow, representing the Chippewa Secondary School Drama Club and the Unicorn Theatre group, told council the purchase of the Capitol Theatre is "a chance to invest not only in North Bay itself, but also in its youth."

He said the city is known in Southern Ontario for its dramatic talent, a reputation earned at drama competitions such as this year's Sears All-Ontario Drama Festival where North Bay students captured seven of 11 awards for acting and production.

He said the theatre is needed to preserve the youth within the city's artistic community.

dusty looking for a place to locate.

"The purchase of the Capitol Theatre is not exclusively for a small number of people," he said.

Nipissing University College president Dr. Anthony Blackburn expressed concern that Nipissing University College "can't offer its students the cultural environment that is a normal part of university life."

"Lecture rooms, auditoriums, gymnasiums, and arenas are not adequate substitutes. We have a vicious circle of inadequate facilities stunting North Bay's cultural growth and preventing the city from developing as a cultural centre," he said.

During his presentation before the vote, Lucien Delean, chairman of TACC's Capitol Theatre acquisition committee, told council that proof of the city's support for the arts will be the success of the fund raising campaign.

He said the legwork for the project will be done by TACC and its volunteers.

"So, we're not looking for a handout, we're looking for a partner and you have an opportunity to satisfy that situation," he said.

In a letter to council, Frank Caruso, who operates a theatre cabaret in the city, opposed the purchase of the Capitol Theatre explaining that facilities at high schools in the city now being used are adequate for the local theatre and arts community.

He said only a "very small local group" (TACC) in the city have "brainwashed the community into thinking that without the Capitol Theatre, culture in this city will die."

As well, Mr. Caruso said attendance at theatre and arts events in North Bay doesn't warrant the expenditure for a facility like the Capitol Theatre.

"What this city could use is a smaller, 300-400 seat theatre which should be built on the lakefront that could accommodate all the local arts groups," he said.

In an interview after the meeting, Mr. Delean said by purchasing the Capitol Theatre the city will be receiving 500-600 free seats instead of spending \$2.5 million for a new 300-seat theatre.

"Of course we're not going to fill the theatre more than 10 per cent of the time. So what? It's free space," he said.

When the public presentations ended, there was little left for the politicians to add, except for those opposed to the proposal.

Ald. Jim Kelly said he didn't oppose the proposal, but couldn't support it because "it's too costly for the taxpayers already having difficulty meeting tax demands."

12—THE NUGGET, SATURDAY, NOVEMBER 28, 1981



JOHN BEATON

Beaton new band leader

"And if you turn the proposal down, you are turning your backs not only on the artistic community of North Bay but also the youth of North Bay who have struggled for support and increased exposure of the arts in the city," he said.

One of the concerns raised by council at earlier meetings was whether TACC could draw enough volunteers to operate the theatre — a key factor in keeping operating costs at a minimum.

Mr. Furrow said: "We had too many volunteers to help (the Unicorn Theatre) this summer. We had to turn some people away."

George Hendrickson, chairman of the chamber of commerce's tourism committee, said the theatre would attract tourists and in-

He said the city must give higher priority to other major capital expenditures such as a new transportation terminal, lakefront development and the one hospital concept.

Before voting against the proposal, Ald. Don King said he supported a 1982 proposal that called for the city to contribute \$1.2 million towards the purchase and renovation of the Capitol Theatre, with the federal and provincial governments each contributing \$1.7 million and TACC \$500,000.

However, Ald. King said he couldn't support the current proposal because the funding proposal requires the city and TACC to contribute more than one-third of the capital costs.

News: Council in a 6 to 4 vote approved the \$1.65m purchase / renovation of the Capitol Centre.

Summary: The TACC referenced, was the North Bay Theatre and Arts Community Centre – see also <http://www.capitolcentre.org/history>



**North Bay
Symphony
Orchestra**

John Beaton, Music Director

NORTH BAY SYMPHONY ORCHESTRA
Christmas Concert
DECEMBER 9, 1981
West Ferris Secondary School



in association with
THE NORTHERN MUSICAL ARTS ASSOCIATION

NORTH BAY SYMPHONY ORCHESTRA

The Programme
FEBRUARY 14, 1982

Overture to "The Italian Girl in Algiers"	GIOACCHINO ROSSINI (1792-1868)
Vocalise, Op. 34, No. 14	SERGEI RACHMANINOFF (1873-1943)
Divertimento, No. 14, in B flat	W. A. MOZART (1756-1791)
Simple Symphony III Sentimental Sarabande	BENJAMIN BRITTEN (1913-1976)
Ecce Sacerdos (Behold the Priest)	ANTON BRUCKNER (1824-1896) (arr. C. W. Johnson)

Intermission

Refreshments are available in the lobby

Symphony No. 1, in C, Op. 21	LUDWIG van BEETHOVEN (1770-1827)
Adagio molto — Allegro con brio	
Andante cantabile con moto	
Minuetto — Allegro molto e vivace	
Adagio — Allegro molto e vivace	

THE CONDUCTOR

JOHN BEATON

John Beaton began his musical training in Oshawa and continued on to Toronto and thence to the University of Western Ontario. There he studied violin with Sandra Stark and Yuri Mazarkevich and conducting with Prof. Deral Johnson. He was a member of the U.N.O. Symphony Orchestra, its Faculty Chamber Orchestra under the direction of Simon Streatfield and its Faculty of Music Singers.

John has played violin with the Oshawa Symphony, the International Symphony at Sarnia, the Georgian Bay Community Orchestra and the London Symphony Orchestra.

Programme Notes

VOCALISE

SERGEI RACHMANINOFF

Sergei Rachmaninoff was a late 19th Century composer who combined the musical vocabulary of the Romantics with elements of his own Russian heritage. A distinguished pianist himself, Rachmaninoff is best known for his numerous piano pieces particularly the second and third piano concertos. In addition to these works, however, Rachmaninoff also produced symphonies, tone poems and over seventy songs of which the wordless Vocalise is one. Rachmaninoff later orchestrated the song to create a hauntingly beautiful piece that features a gently soulful melody over rich harmonies and subtle dissonances.

SENTIMENTAL SARABANDE
 from the Simple Symphony

BENJAMIN BRITTEN

With Ralph Vaughan Williams and Michael Tippett, Benjamin Britten was a leader in the musical life of the twentieth-century England. Britten was not only a prolific composer — he wrote choral works, operas and instrumental pieces — he was an eminently practical, all-round musician. Like his German contemporary, Paul Hindemith, Britten was equally at home with amateur and professional artists.

The Simple Symphony was composed between December 1933 and February 1934. As Britten himself indicated in the score, the "Simple Symphony is entirely based on material from works which the composer wrote between the ages of nine and twelve." While the thematic material is derived from other sources, the development of the themes provides the new content. The Sentimental Sarabande is the third movement of this four movement work.

SYMPHONY NO. 1 IN C MAJOR, OP. 21

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven wrote the first of his nine symphonies in 1799, but it was not until one year later that the work was premiered at a concert that also featured the music of Mozart and Haydn. Far from a success, Beethoven's first symphonic effort was not well received. One critic described it as the "confused explosions of the outrageous effrontery of a young man."

Time has mellowed our perception of this symphony: in fact Symphony No. 1 is generally considered to be the most Classical of all the symphonies that Beethoven composed. Formally, the work follows the standard Classical outlines and in both character and technical design, the first symphony shows Haydn's influence. Beethoven's unique musical imprint is most evident in the prominent role given the woodwinds, in the scherzo-like character of the third movement, and in the extended coda of the other movements.

OVERTURE TO

GIOACCHINO ROSSINI

"The Italian Girl in Algiers"

Between 1806 and 1829 when he was in his thirty-seventh year, Gioacchino Antonio Rossini composed no less than thirty-nine operas, most of which were written in a matter of weeks. The comic opera "L'Italiana in Algeri" was composed in 1813 and was first performed in Venice at the Teatro San Benedetto. Its success was immediate and immense. After its premiere in Venice, the work was performed simultaneously in several other Italian cities where it was received with the same warmth and enthusiasm.

The short movement that opens the opera uses the form of a symphonic allegro: a slow introduction is followed by a fast exposition, development and recapitulation. In mood and style, the overture sets the scene for the lighthearted intrigues of the ensuing work.

ECCE SACERDOS

ANTON BRUCKNER

Anton Bruckner was one of the most notable composers of church music in the late nineteenth century. As organist at the Cathedral in Linz and later Court Organist at Vienna, most of Bruckner's compositions are sacred in nature, although he did write several large scale symphonic works. What Bruckner brought to all his music however, was a thorough knowledge of counterpoint and a spiritual reverence the demonstrated his own deeply religious approach to life.

MAY 19, 1980



**North Bay
Symphony
Orchestra**

John Beaton, Music Director

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19 MAY 82

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JOHN BEATON, Conductor

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NORTH BAY SYMPHONY ORCHESTRA

The Programme MAY 19, 1982 Chippewa Secondary School

- Overture to "Russian and Ludmilla" MICHAEL GLINKA (1804 — 1857)
- Symphony No. 5 in B flat D. 485 FRANZ PETER SCHUBERT (1797 — 1828)
Allegro
Andante con moto
Menuetto (Allegro molto)
Allegro vivace

— Intermission —
(Refreshments are available in the lobby)

- "The Last Spring"
from Two Elegiac Melodies EDVARD GRIEG (1843 — 1907)
- Rhapsody in Blue GEORGE GERSHWIN (1898 — 1937)
(Guest pianist — Dr. Gregory Butler)

OUR GUEST ARTIST

DR. GREGORY BUTLER

Since his return to Canada in 1974, pianist Gregory Butler has quickly established himself as one of the most versatile Canadian pianists of his generation. A native of Belleville, Ontario, Mr. Butler studied in Toronto under Mona Bates and later with José Echaniz and Eugene List at the Eastman School of Music, University of Rochester, where he graduated with a Doctor of Musical Arts Degree. The winner of many awards, competitions and Canada Council Grants, Mr. Butler has played in every major Canadian city and many parts of the U.S.A. He has made debut recitals at New York's Carnegie Recital Hall and at Wigmore Hall, London, England. Dr. Butler is currently Professor of Piano at the University of Windsor, Ontario.

THE CONDUCTOR

JOHN BEATON

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John has played violin with the Oshawa Symphony, the International Symphony at Sarnia, the Georgian Bay Community Orchestra and the London Symphony Orchestra.

OVERTURE TO RUSSLAN AND LUDMILLA

MICHAEL GLINKA (1804 — 1857)

The nationalist movement, which began in music in the early decades of the nineteenth century, represented on the one hand a reaction against the predominance of the German Romantic tradition and on the other hand, a recognition of the wealth of material that existed in the folk music of the various nations. Although most of the major European composers of the century made some contribution to the repertoire of nationalist music, the movement flourished most persistently in those countries which had no strongly independent musical tradition of their own. In many countries, this development in music reflected what was happening, or what would later happen in the political arena.

Musical nationalism first began in Russia, more specifically in the hands of a group of five Russian composers, one of whom was Michael Glinka. Son of a retired military man and landowner, Glinka worked in the government service until 1828 when he resigned his position because of ill health. After a trip to Europe, Glinka returned to Russia determined to write a truly nationalist opera. The result was A LIFE FOR THE TSAR and several years later RUSSLAN AND LUDMILLA. The latter work was premiered in St. Petersburg in 1842, and although it is generally acknowledged as musically superior to A LIFE, it was not nearly as well received. The overture to RUSSLAN AND LUDMILLA provides an energetic opening to the work, and makes use of some of the material from the opera itself.

SYMPHONY NO. 5 IN B FLAT

FRANZ PETER SCHUBERT (1797 — 1828)

Although Franz Schubert is known primarily as the composer of over six hundred lieder, his output also includes some twenty-two piano sonatas, numerous short piano pieces for both two and four hands, masses, operas, chamber music and nine symphonies — an amazing feat for one who lived only thirty-one years. Historically, Schubert represents a kind of transitional figure between the Classical and Romantic periods. While his formal concepts tie him directly to the earlier era, his Romantic tendencies find expression in an unending stream of lyricism, adventurous harmonic excursions and, in his instrumental works, a unique feeling for tone and orchestral color.

Symphony No. 5 was written in 1816, the same year that Schubert completed his fourth symphony. As with all of the early symphonies, the Fifth takes its formative influences from Mozart, Haydn, Cherubini and the early works of Beethoven. Symphony No. 5, cast in the traditional four movement setting, uses regular Classical forms, and is scored for a small orchestra much in the style of Mozart. Thematically as well, the symphony bears a definitely Mozartian stamp which is especially noticeable in the lyricism of the slow second movement.

THE LAST SPRING FROM TWO ELEGIAC MELODIES, OP.34

EDVARD GRIEG (1843 — 1907)

Like Michael Glinka, Edvard Grieg was a nationalist composer whose works include piano pieces, songs, violin sonatas, incidental music (including the music for Ibsen's *Pier Gynt*) and a well known piano concerto. In Grieg's music, nationalism is indirect. It is most clearly evident in his choice of Norwegian texts in his songs and in his use of modal and rhythmic patterns characteristic of the folk music of his homeland.

THE LAST SPRING was originally a song written to the text of poet Aasmund Vinge, also an ardent nationalist. The instrumental version of this work is Grieg's own re-arrangement for string orchestra. In its gentle lyricism and rich sentiment, THE LAST SPRING reveals how successful Grieg was in his effort to combine "national characteristics... with a sensitive feeling for harmony in a personal, poetic music that has not lost its freshness."



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Programme Notes continued


RHAPSODY IN BLUE


GEORGE GERSHWIN (1898 — 1937)

George Gershwin came onto the American scene at a time when serious art music was undergoing the most profound changes in almost two hundred years. At the hands of such composers as Stravinsky, Schoenberg, Debussy and Bartok, new doors were opening: new techniques were being developed and the revolutionary results of these efforts were enough to form the basis of twentieth century composition for decades to come.

In the midst of this highly stimulating atmosphere, the young Brooklyn-born composer looked to and found in his own national heritage the source of inspiration for his songs, musicals, operas and orchestral works. For Gershwin, jazz was the style that most captivated his imagination. In his own words, "jazz I regard as an American folk music, not the only one, but a very powerful one which is probably in the blood and feeling of the American people more than any other style of folk music."

RHAPSODY IN BLUE was written in 1924 at the request of band leader Paul Whitman whose group premiered the work on February 12 with Gershwin himself at the piano. The work represents the combination of the languages of American jazz and Lisztian Romanticism: it also represents an attempt to bridge the gulf between popular and classical idioms. The RHAPSODY was immediately and tremendously successful and the enthusiasm for the work has not faded in the years since its composition. RHAPSODY IN BLUE offers proof of Gershwin's contention that jazz "can be made the basis of serious symphonic works of lasting value."


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SPRING '82



The emphasis was on variety Saturday night as members of the North Bay Symphony Orchestra served up some fine music for over 300 persons at the Pinewood Park Motor Inn. —Nugget Staff Photo

They could have danced all night

High spirits and merriment prevailed at the North Bay Symphony's "Strauss to Swing Soiree" on Saturday at the Pinewood Park Motor Inn.

This event organized by a committee consisting of Dorothy Kennedy, Shirley Priolo, Denise Armstrong, Marti Brand, Jeanine

Schryer, Vivien Rogers and Betty Critchley, was heartily enjoyed by a sellout crowd of 300 patrons. Proceeds from ticket sales will be used to support the activities of the symphony.

The evening began with a reception at 6.30 followed by a four-course dinner during which the North Bay

Symphony played a variety of music including portions of Mozart's *Eine Kleine Nachtmusik*, Handel's *Water Music* and such popular tunes as Irving Berlin's "There's No Business Like Show Business," Rodgers and Hart's "Blue Moon," and Scott Joplin's "The Entertainer."

Waltz" that saw the dance floor filled to overflowing with delighted couples.

John Beaton, conductor of the North Bay Symphony, said, "Due to the apparent enjoyment shared by all involved, consideration should be given to making the 'Strauss to Swing Soiree' an annual event."

Dinner was followed by dancing to the exciting music of the Symphony's Stage Band. The members of this band elicited an enthusiastic response from the audience with their rousing renditions of swing era melodies, including those of such figures as Hoagy Carmichael and Duke Ellington. Their musical offering also included a bouncing polka and an exceptional performance of "Rock Around The Clock."

At 12.30 a.m., the full orchestra returned to the ballroom to close the evening with more dance music. The Soiree came to an end with a spirited performance of Johann Strauss' "Emperor

Symphony orchestra makes strong debut

'82

Musical event a success

Music and good times were alive and well at the second annual Strauss to Swing Soiree presented by the North Bay Symphony Orchestra at Pinewood Park Motor Inn.

The evening began with a reception and dinner, during which the North Bay Symphony, under the direction of John Beaton, provided music for over three hundred patrons. Selections included show tunes from Oklahoma, old favourites such as Ebb Tide, The Breeze and I and Blue Moon, as well as popular classical numbers such as Grand March from Aida and the Allegro from Eine Kleine Nachtmusik. Following dinner, a capacity crowd

over-flowed the dance floor obviously enjoyed the spirited renditions of the Symphony Stage Band, which presented nostalgic swing numbers such as You Go To My Head, Tuxedo Junction, How High the Moon, and Benny Goodman's Flying Home. Among the stage band musicians were several high school students, happily proving there is no generation gap when it comes to the golden oldies of the Big Band era.

At 12.30 a.m., the dance floor was still over-flowing when the full Symphony returned to conclude the Soiree with well known Strauss waltzes, The Emperor and The Blue Danube.

The conductor of the North Bay Symphony Orchestra, Mr. Arman, is both an accomplished musician and a conductor of international repute. He has appeared in solo recitals in Europe and the United States as well as leading major American orchestras. He has also helped train young American conductors as well as developing and leading youth orchestras. North Bay is extremely fortunate to have him.

Saturday evening's music consisted of selections from R. Vaughan Williams, Symphony No. 36 by W. Mozart, and L'Arlesienne Suites 1 and 2 by Georges Bizet.

Arman to direct Florida orchestra

Nurhan Arman, Music Director of the North Bay Symphony, will return to Florida this summer to lead the Florida Festival Orchestra and International Conducting Symposium.

The Florida Festival Orchestra is an ensemble of 60 musicians, selected from orchestras such as the Cleveland Symphony, New York Philharmonic, Oslo Philharmonic, Rotterdam Philharmonic, Jerusalem Symphony, Quebec City Symphony and St. Louis Orchestra.

The orchestra plays several concert series and serves as the resident ensemble of the International Conducting Symposium.

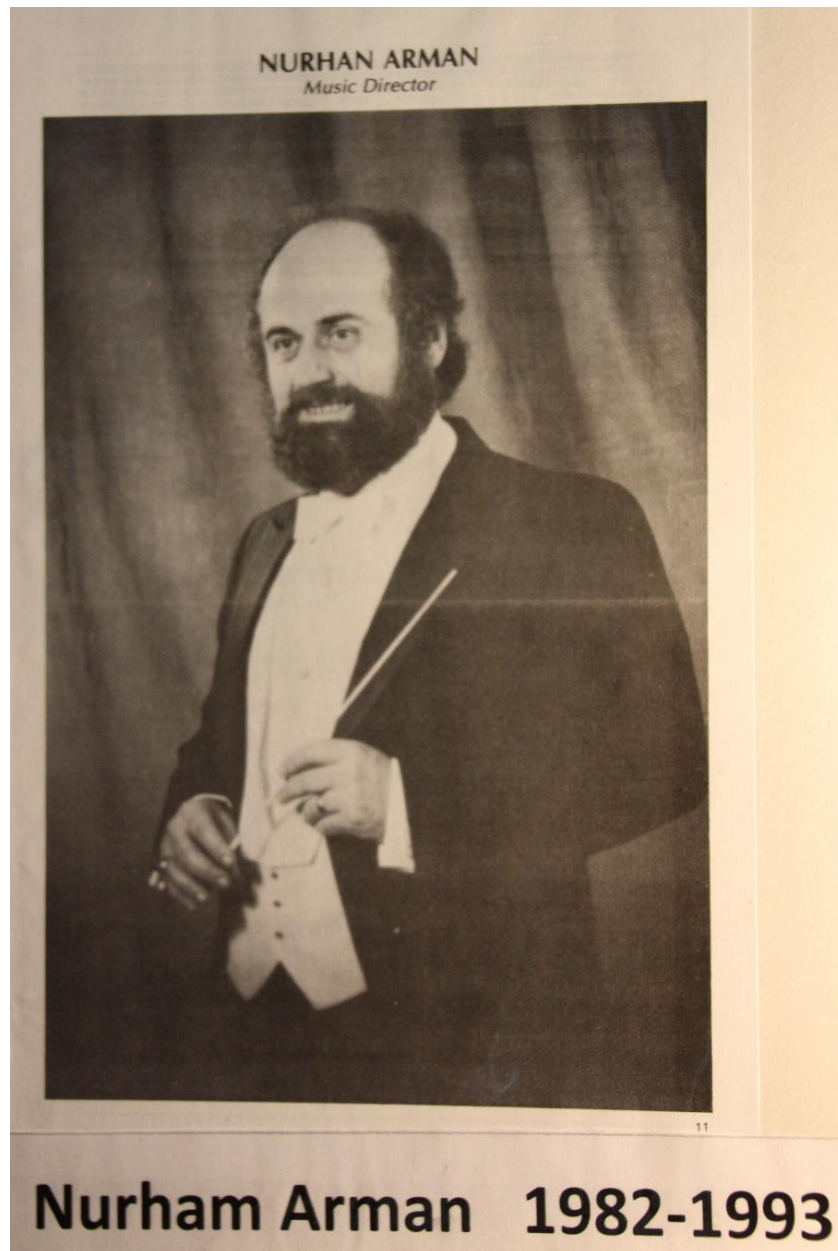
Nurhan Arman has been the Concert-

master of the Florida Festival since its founding in 1979, except for a leave of absence last summer while moving to Canada, and has directed the conducting seminars for symposium participants. This year's festival will feature guests Reinhardt Peters, conductor of the Philharmonica Hungarica; violinist Ruggiero Ricci; pianist Lorin Hollander; Rumanian conductor Illarion Galati; and Canadian premier danseur Kevin Pugh.

The festival will take place in and around Fort Lauderdale throughout the month of July.

Interested North Bay residents travelling to Florida can obtain the festival concert schedule from the TACC office.

The Nurhan Arman Era (1982-1992)



Note: Nurhan was succeeded by Victor Saw in the fall 1992.

A reception was held recently at the home of Dr. Lindon Parham to welcome to North Bay the new conductor of the North Bay Symphony Orchestra, Nurhan Arman and his wife, Maggie.

In attendance were members of the Northern Musical Arts Association, the North Bay Symphony Orchestra, as well as representatives for a number of North Bay arts associations, city council and the board of education.

In addition to conducting the symphony orchestra, Mr. Arman will be teaching the Suzuki Violin method and Mrs. Arman will be teaching piano and a music history course at Nipissing University College.



NURHAN ARMAN

Music Director and Conductor

North Bay symphony announces schedule

The North Bay Symphony Orchestra has planned an exciting 1982-83 season. Maestro Nurhan Arman has been appointed new music director and conductor, and two nationally-known soloists with local roots have been engaged to play solos.

This season the orchestra will play three major concerts. The annual dinner-dance will take place on April 9, and a Young People's Concert and a tour to the Tri-city area are being planned.

The first concert will be given in three weeks, on Saturday, Oct. 30, at 8 p.m. in the West Ferris Secondary School Auditorium. This will be the orchestra's first performance with their new music director. Maestro Arman will lead a program of works by Vaughan Williams, Mozart and Bizet.

Outstanding Toronto pianist Deborah Piotrowski will be the guest artist on Jan. 30th, performing Edward Grieg's popular piano concerto. Ms. Piotrowski is a native of North Bay.

The final concert of the season will be on May 18, featuring virtuoso trumpet player Nancy Gildner. Ms. Gildner will play Haydn's trumpet concerto.

Individual tickets for all concerts are now available at TACC office, 170 Main Street West, upstairs.

New conductor leads symphony

By JOE BELANGER, Nugget Staff Reporter

They say travelling is an education in itself.

For an orchestra conductor, travelling is not just an education, it's a way of life.

One of North Bay's newest citizens is Nurhan Arman, conductor of the North Bay Symphony Orchestra and the North Bay Concert Band.

Since arriving in North America from his homeland of Istanbul, Turkey, in 1971, Mr. Arman has travelled extensively across the continent as a violinist, concerto soloist, conductor, music director and teacher.

Over the last 11 years, Mr. Arman has performed in Boston, Detroit, Louisville, Ky., Savannah, Ga., South Carolina, Florida and Montreal, and the constant moving is beginning to take its toll.

"It's tiring. But artistically, it's a positive thing because the more you change your artistic climate, you end up growing more and faster artistically, adopting new ideas and getting to know more musicians," explained Mr. Arman in a recent interview with *The Nugget*.

"The constant change of environment and music climate can contribute to the way you make music. It's a very positive factor in your artistic growth," he added.

Along with his wife Margaret and their three children, Zepure, Stepan and Konarik, Mr. Arman came to North Bay to take over as music director and conductor for the symphony orchestra and concert band for at least a year — the term outlined in his contract.

"I hope to stay as long as I can to help the orchestra here develop, improve and

grow," said the 34 year-old Armenian, adding that a symphony orchestra is an important part of any community.

"I think a symphony orchestra, no matter how small the community is, is an extremely important thing. It brings the community to life," he explained.

Also, Mr. Arman said a symphony orchestra adds to the economy of a community as an attraction to tourists and business people looking for convention sites.

Regardless of whether the local orchestra is a fully-paid professional one or amateur, Mr. Arman said conducting the North Bay symphony is a big challenge.

"I've seen amateur musicians play circles around professionals and some professionals I've heard I wouldn't even hire for an amateur orchestra.

"My attitude is to improve what I have to work with and that's where I think the art of conducting comes in. That is the real challenge. It's a very easy thing to conduct the Boston Symphony Orchestra because they'll play even without a conductor," said Mr. Arman.

The North Bay Symphony Orchestra will perform for the first time under the direction of Mr. Arman Oct. 30 at West Ferris Secondary School.

Mr. Arman will be conducting and be the featured soloist in the Canadian premier of Muradian's 'Nocturne for violin and orchestra.'

Another piece the orchestra will perform that night is *The Winter* from Vivaldi's *Four Seasons*.



North Bay Symphony Orchestra

NEWSLETTER

SEPTEMBER, 1982

New Music Director

We are pleased to announce that we have acquired the services of a talented and experienced Music Director for the coming season.

Mr. Nurham Arman has rich and varied experience to bring to his new position. He most recently conducted the

Broward Youth Symphony)
Community Symphonette) of Florida
Coral Gables Symphony)

and has acted as Concertmaster and 1st Violinist for the Florida Chamber Orchestra, Miami Beach Symphony, Ft. Lauderdale Symphony, Savannah Symphony and the Florida Symphony (1979-81). He has been Concert Soloist with the Istanbul Radio Symphony, Florida Symphony, Brockport Summer Festival Orchestra, Savannah Symphony, Florida Chamber Orchestra and the Miami Chamber Orchestra. He has performed recitals in Istanbul, Los Angeles, Boston, Detroit, Louisville, South Carolina, Florida and Montreal.

You can see that he has experience and it was the unanimous decision of all who attended the audition rehearsal in June that the Orchestra Executive do what was necessary to obtain his services.

Fund Raising

As most of you are aware the orchestra is a constituent organization of the Northern Musical Arts Association. The activities of N.M.A.A. include sponsorship of the Suzuki string training program. Since little string instruction is available in the community this program is vital to ensure the continued vitality of classical music in this



North Bay Symphony Orchestra

- 2 -

area. However, the former funding channels that have allowed N.M.A.A. subsidization of this program have ceased to exist. Consequently the orchestra will be required to bear a larger portion of the music directors retainer. Additionally in view of Mr. Arman's special qualifications and experience the Music Director's retainer has been increased substantially. In order to meet this demand for additional funds the orchestra has embarked on a campaign for patrons and sponsors. We urge you as a direct beneficiary of the orchestra to consider becoming a patron and to approach your friends and associates who are sympathetic to our activities.

The details are as follows:

Patrons \$100. (\$70. tax deductible) name included in program if so desired; includes passes for two to all orchestra concerts for the season except the dinner dance.

Sponsors \$50 (50. tax deductible) name included in program if so desired.

The Coming Season

Our season's plans are tentative at this time but we are looking towards 3 major Concerts on

Oct. 30	featuring Nurhan Arman as Soloist
Jan. 30	featuring Solo Pianist
May 18	featuring Solo Trumpet Nancy Gildner

The Strauss to Swing Soiree will be April 9.



Sep '82
(Cont'd)

North Bay Symphony Orchestra

- 3 -

We are tentatively looking into the possibility of taking one of our Concerts on tour to the Tri-Town area as well as other local spin-off concerts.

As in the past, there is a membership fee for being in the Orchestra. It is a nominal \$25.00 and \$10.00 for students. We no longer get Canada Council Grants and the Ontario Arts Council is becoming more and more tight fisted. With the type of learning experience being offered and the successful year which is anticipated, it is felt that all members can contribute what works out to be 70 cents a practice. Dues are to be paid to Arnie Maizen at the first rehearsal.

The first rehearsal will be held at 7:00 on Monday, Sept. 13 at
Scollard Hall,
1000 High Street,
North Bay - side entrance.

New Members

Our perennial problem of recruiting new and replacement personnel is upon us. All potential candidates should be urged to come out.

1982-83 Executive

The Orchestra Executive for this season is as follows:

President	- Blake Dawdy
Vice-President	- Vivian Rogers
Treasurer	- Evelyn Maizen
Secretary	- Judy Stathan
Members at Large	- Neil Kennedy Fraser Farlinger Mary Thornton Arnie Maizen

- 4 -

We would be pleased to discuss any or all orchestra affairs with you at any time.

We need assistance in numerous areas of the orchestra's activities. Various tasks exist that are suitable for almost anybody's timetable and need to be done. If we are to continue to prosper we need the wholehearted support (time as well as moral) of all interested people.

North Bay Symphony

A New Season

A New Conductor

"Astonishing", "Breathtaking", "Passionate", "Brilliant"

NURHAN ARMAN, Music Director

Saturday, October 30, 1982

8.00 P.M.

*From English Folk Songs to French melodrama
and the stunning genius of Mozart*

West Ferris Secondary School, Auditorium

Tickets \$4.00-\$2.50

Available at TACC Office, 170 Main St. W., 474-4747 or available at the door.



Music director-conductor Nurhan Arman of the North Bay Symphony Orchestra and North Bay Concert Band studies at his home. Mr. Arman will conduct the orchestra in its first performance of the season on Oct. 30.

Folk songs open symphony concert

The English Folk Songs Suite by Ralph Vaughan Williams will open the North Bay Symphony's first concert of the season on October 30.

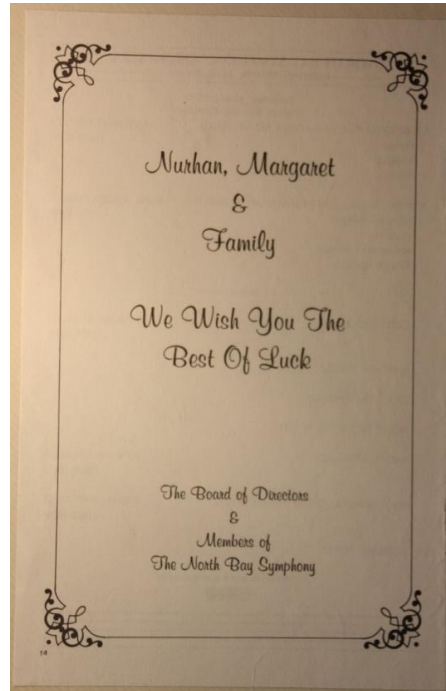
The orchestra will also present two suites from Bizet's "The Girl from Arles," and Mozart's brilliant Linz symphony. This concert will be the first performance of the orchestra with new music director Maestro Nurhan Arman.

The English Folk Songs Suite by Vaughan Williams is perhaps his most popular work. It includes songs from Somerset and the familiar "Seventeen Come Sunday" and "My Bonny Boy."

One of England's leading composers, Vaughan Williams (1872-1958) led a little-known musical existence until his mid-thirties. He was the organist of St. Barnabas Church in London's South Lambeth. His first encounter with some Tudor folk songs proved faithful; he became very much interested in English folk music, studied it extensively and harmonized and adapted many folk songs, popularizing them worldwide.

The concert will take place in the West Ferris Secondary School Auditorium on Saturday, Oct. 30, at 8 p.m. Tickets are now available at the TACC office, 170 Main St. W.

upstairs, 474-4747. Adult admission is \$4 and student tickets are \$2.50. Some tickets will be available at the door before the concert.



**NORTH BAY SYMPHONY
ORCHESTRA**

NURHAN ARMAN, Music Director and Conductor
October 30, 1982, 8:15 p.m.
West Ferris Secondary School Auditorium

PROGRAMME

ENGLISH FOLK SONGS SUITE R. VAUGHAN WILLIAMS
I March (Seventeen come Sunday) (1872 - 1958)
II Intermezzo (My Bonny Boy)
III March (Folk Songs from Somerset)

SYMPHONY No. 36 (LINZ) W. A. MOZART (1756 - 1791)
Adagio-Allegro spiritoso
Poco Adagio
Menuetto
Presto

— Intermission —

L'ARLESIENNE SUITE No. 1 GEORGES BIZET (1838 - 1875)
I Overture
II Minuetto
III Adagietto
IV Carillon

L'ARLESIENNE SUITE No. 2 GEORGES BIZET
I Pastoral
II Intermezzo
III Minuetto
IV Farandole

The Orchestra

NURHAM ARMAN, *Conductor*

VIOLINS

Norman Critchley (Concert Master)
Fraser Farlinger (Asst. Concert Master)
Marj Keenan (Acting Prin. 2nd Violin)
Michelle Blais
Arthur Davis
Patty Fox
Barry Greib
Lanny James
Jim Jamieson
Bessie Lucas
Rosalita Masurkevitch
Audrey McLean
Elizabeth McCaul
Larry Robichaud
Katherine Ryan
Walter Sokoluk
Judy Statham
Christine Truchon

VIOLAS

Bill Ellam (Principal)
Sandra Bernachi
Wiley Muise
Jim Sharp

CELLO

Vivian Rogers (Principal)
Blake Dawdy
Dim Delaroshel
Brenda Geden

DOUBLE BASS

Bruno Cuksts (Principal)
Erin Staines

FLUTE

Kelly Davidson (Principal)
Sandra Bell

OBOE

Andrew Thompson (Principal)
Lew Sheppard

CLARINET

Neil Kennedy (Principal)
Bill Bricknell
Steve Dombek
Marcy Hampel
Jeff Hanylik

BASSOON

Mary Thornton (Principal)
Kate Kaul

ALTO SAXOPHONE

Kirsten Gurney

FRENCH HORN

Bruce Campbell (Principal)
Margaret Arman
Jim Boland

TRUMPET

Arnold Maizen (Principal)
Peter Hafemann
Thomas V. Hanylik

TROMBONE

Shane Botenheimer
Bill Fleming
Nick Mantha
Marc Taillefer

TUBA

John Moon

TIMPANI and PERCUSSION

Bob Clemence

PIANO

Jennifer Moorehead

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Notes: 30 Oct. 1982

NBSS - 1982

Nurhan's first year

53 players (8 not known to us today)

Patrons - 27

Sponsors - 4

Donors - 4

Concerts 4? 3?

Concerts in New Brunswick

~~Atkinson~~
Kirkland Lake

Concerts at West Ferris

City grant \$5,000 for year

Summer Festival for quart \$23,675.00

Service (waiting lists for tickets)

Feb 82 Name change Northern Musicians
Arts Ass. to NBSS

NBSS - 1982

NURHAN - his 1st year

NORM - concert master!

Home of NBSS → WEST FERRIS SS.

more local players - fewer imports

more community based

* STEVENS - a problem

1 concert - 1 program

Shows same standards

program choice - tight - less difficult

Fundraising - a problem =

founder: instead of slow life.

Music director

what was desired: not just a conductor
must build audience
from within
get people leaning up

with the program - a more professional
approach was adopted.

Cont'd Maintain musical quality.

Wider repertoire

Balanced repertoire to highlight orchestra
sections

Ambassadors/lobbyists for music in community
(music in schools) (expand audiences)

Connections with other groups

Wider range of concerts.

Participation in music making - is desirable.

VALUING OF MUSIC IN
NORTH AMERICA IN 2002.

NBSS - 1982

- SUZUKI METHOD CONTROVERSY
- MORE DEPTH IN OTHER SECTIONS
- MORE LOCAL INVOLVEMENT
- "COMMUNITY ORCHESTRA"
- FINANCIAL CRISIS
- NEW CONDUCTOR
- INCREASED REPERTOIRE OF WORKS
- NO MEMBERS
- REINFORCEMENT BY CONDUCTOR & VOLUNTEERS
- CONCERTS AT WEST FERRIS
- AVERAGE AUDIENCE 300-400
- FUNDRAISING - BNEFO
- \$200 GRANT FROM CITY
- CALHOUN SPONSORSHIP
- PERFORMANCES IN KIRKLAND LAKE
& WEST FERRIS

N.B. These notes are part of an archival collection (unknown source).

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor
DEBORAH PIOTROWSKI, Pianist
 January 30, 1983 — 3:00 p.m.
West Ferris Secondary School Auditorium

PROGRAMME

MIRAMICHI BALLAD KELSEY JONES (1922 -)
 1. The Jones Boys
 2. Peter Emberly
 3. The Lumberman's Alphabet

SYMPHONY NO. 45 IN F SHARP MINOR
(FAREWELL SYMPHONY) FRANZ JOSEPH HAYDN (1732-1809)
 Allegro assai
 Adagio
 Menuet-Allegretto
 Finale-Presto
 Adagio

— *Intermission* —

PIANO CONCERTO IN A MINOR EDVARD GRIEG (1843 - 1907)
 Allegro molto moderato
 Adagio
 Allegro moderato molto e marcato
 Soloist: Deborah Piotrowski

Concert features guest pianist

North Bay pianist Deborah Piotrowski will be the featured performer with the North Bay Symphony Orchestra in the first concert of the year, Jan. 30.

The concert is slated for 8 p.m. at the West Ferris Secondary School auditorium.

Miss Piotrowski won a music scholarship to study piano in Switzerland and is a graduate of the faculty of music at the University of Toronto.

Although she received her early piano training in North Bay, through the years Miss Piotrowski has travelled and studied extensively, studying with such piano masters as Franz Joseph Hirt of Switzerland, Jeanneane Dowis of Colorado and Leon Fleisher of New York.

Miss Piotrowski has given several concerts in North Bay throughout her illustrious career and has met with warm, appreciative receptions each time.

Tickets to the concert are \$5 and can be purchased from TACC (Theatre and Arts Community Centre) and any member of the symphony orchestra.



DEBORAH PIOTROWSKI



Conductor leads symphony

Maestro Nurhan Arman conducted the North Bay Symphony Orchestra in its second concert of the season, Sunday, which was held in the West Ferris Secondary School auditorium. Pianist Deborah Piotrowski appeared as soloist in the Grieg piano concerto.

THE ORCHESTRA
NURHAM ARMAN, Conductor

30/1/83

VIOLINS

Norman Critchley (Concert Master)
 Fraser Farlinger (Asst. Concert Master)
 Marj Keenan (Prin. 2nd Violin)
 Michelle Blais
 Arthur Davis
 Patty Fox
 Barry Greib
 Lanny James
 Jim Jamieson
 Bessie Lucas
 Rosalita Masurkevitch
 Audrey McLean
 Elizabeth McCall
 Larry Robichaud
 Katherine Ryan
 Walter Sokoluk
 Judy Statham

VIOLAS

Bill Ellum (Principal)
 Sandra Bernachi

CELLO

Vivien Rogers (Principal)
 Blake Dawdy
 Brenda Geden

DOUBLE BASS

Bruno Cuksts (Principal)
 Erin Staines

FLUTE

Kelly Davidson (Principal)
 Sandra Bell

OBOE

Andrew Thompson (Principal)
 Lew Sheppard

CLARINET

Neil Kennedy (Principal)
 Bill Bricknell

BASSOON

Mary Thornton (Principal)
 Kate Kaul

FRENCH HORN

Margaret Arman (Principal)
 Jim Boland
 Chris Carss

TRUMPET

Arnold Maizen (Principal)
 Peter Hafemann
 Lew Sheppard

TROMBONE

Bill Fleming
 Nick Mantha
 Marc Taillefer

TUBA

John Moon

TIMPANI and PERCUSSION

Chris Bouchard

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Arnold Maizen

PERSONNEL MANAGER

Neil Kennedy

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Jim Murray

ACKNOWLEDGEMENTS

The North Bay Symphony Orchestra appreciates the support of its Patrons, Sponsors and Donors, The Northern Musical Arts Association, TAAC, Wintario, The Nipissing Board of Education, Scollard Hall, The City of North Bay, Music City, The Ontario Arts Council, The Nugget, the Manitou Chapter, IODE and its advertisers.

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Summary: After the membership drive noted above, this is the first existing mention of specific Patrons, Sponsors and Donors. Notice the presence of many medical practitioners.

Symphony, Busy year in North Bay concert band booming

Classical and concert band music is making a comeback in North Bay.

Less than a year after arriving in North Bay, director, and solo violinist conductor, Nurhan Arman says he's seen a tremendous improvement in both the North Bay Concert Band the Symphony Orchestra, not to mention the audiences.

"I think this town has tremendous potential for cultural activities and for its size a lot is happening here," he said.

"I think next year will be even better. We have several world-famous artists coming here," said Mr. Arman.

Several changes to both the concert band and the symphony have taken place over the last few months.

The symphony orchestra has begun to perform before sellout, or near-sellout audiences and Mr. Arman is hoping the momentum continues over to next year when the symphony begins its Celebrity Series.

Subscriptions to the series are now on sale and Mr. Arman is predicting a sellout although tickets will be available at the doors.

The 1983-84 concert series is being expanded to four major concerts. The Celebrity Series includes Canada's foremost pianist, Anton Kuerti, on Jan. 28, 1984, who performs world-wide; flutist Carmelia MacWilliam, who will perform Mozart's Flute Concerto in G on October 29, and a double bill March 17, 1984, will feature Mr. Arman performing the violin concerto, Winter, from the Four Seasons by Vivaldi and ballerina Denyse Bruzzese, who will make her Canadian debut.

A Pops Canada concert will conclude the season on May 19, 1984.

Other concerts still scheduled for this year include a Strauss to Swing, dinner-dance at the Pinewood Motor Inn in April, which has already sold out; a tour of Kirkland Lake and New Liskeard; and a pops concert May 18 at West Ferris Secondary School, which Mr. Arman also expects to be a sellout.

Another major change relating to the Symphony is the creation of a Youth Orchestra that will be formed next September.

Mr. Arman said the Youth Orchestra will develop much needed performers for the symphony in a few years.

"We need larger sections and next year

we're going to have to bring in some professionals from Toronto to augment the sections where we need more people," said Mr. Arman.

"We have a lot of talent here, but we've exhausted the North Bay area of performers and if we don't start developing new talent soon we'll have to wait for people to move here. This way we can train the young people and have a resource to draw on," he explained.

The North Bay Concert Band has made tremendous improvement under the direction of Mr. Arman.

Its membership has grown from 15 to 30 in the last six months and Mr. Arman said he hopes more people will join.

"We need to play more concerts. The morale was really down the last few years. The band hadn't been producing good music," he said.

The concert band is only now easing back into the music scene of North Bay, he said, and has played four concerts this year including two children's concerts, a public concert at Northgate Square and a Remembrance Day concert at Memorial Gardens.

"We're just making a comeback and I think the best way to do it is with children's concerts," said Mr. Arman.

"It gets the parents out to see us and the name of the band gets around town," he said.

Last Sunday, the concert Band played before more than 120 children and parents at Ecole Secondaire Algonquin—far cry from the days less than a year ago when the band had trouble drawing more than a handful of people. And while the children's concerts are proving worthwhile for the band, they're also worthwhile to the children.

Not only do the children get a chance to meet with the band members and try out their instruments, a few lucky ones have even conducted.

"At each concert we give the children a demonstration of each of the instruments and I think this is important because you'd be surprised how quickly the children start picking out the sounds of the various instruments," said Mr. Arman.

The next children's concert is scheduled for Dec. 10.

8 Apr 83



It was hands-on at North Bay Concert Band performance at Ecole Secondaire Algonquin attended by about 120 youngsters and their parents. Eric Tisler, 9, and his sister Leah, 5, get a helping hand from flutist Kelly Davidson. While the youngsters enjoyed the show and the chance to get close to the instruments, the concert also gave the musicians a chance to gain some concert experience.

N.B.: The right hand column points out problems encountered and a recommended path forward.

North Bay Symphony Orchestra

Nurhan Arman, Music Director-Conductor

Pops Concert

April 17th, 1983

Kirkland Lake - 2:30 p.m.

New Liskeard - 8:00 p.m.

Programme

Introduction and Passacaglia
Symphony No. 8 in B minor
(Unfinished Symphony)
Allegro Moderato
Andante con moto

William Wallace (1933 -)
Franz Schubert (1797 - 1828)

INTERMISSION

Carmen Suite No. 1
Prelude
Aragonaise
Intermezzo
Les Dragons d'alcala
Les Toreadors
Swedish Rhapsody
Chit-Chat Polka
Blue Danube Waltz
Tarantella
Pink Panther
Fiddler's Day

Georges Bizet (1838 - 1875)

Hugo Alfvén (1872 - 1960)
Johann Strauss (1825 - 1899)
Johann Strauss (1825 - 1899)
Merle Isaac (Arranger)
Henry Mancini
Ralph Matesky

NURHAN ARMAN**Music Director and Conductor**

"Astonishing", "breathtaking", "dramatic", "splendid", "expressive", "passionate", "brilliant", — critics from coast to coast have used those words to describe the excitement of music interpreted by Nurhan Arman.

Nurhan Arman is a musician of wide background. A virtuoso violinist as well as conductor, he has appeared in solo recitals in Europe, the United States and Canada, and has led orchestras in New York, California, Florida, Georgia and Kentucky.

Arman brings to the podium rich experience acquired through working with great conductors such as Leonard Bernstein, Seiji Ozawa, Eugen Jochum, Leonard Slatkin, Mehli Mehta, Jorge Mester and Pavle Despalj.

Newly appointed Music Director of our Symphony, Nurhan Arman comes to North Bay from Fort Lauderdale. Last year he conducted more than 25 concerts around the state of Florida, leading one of North America's busiest Youth Orchestras. The Broward Youth Symphony was reviewed as "already sounding like professionals" under his direction.

Mr. Arman has helped train numerous young American conductors in the past five years as a faculty member on international conducting symposiums in New York and in Florida. He has recorded for Educo Records and First Edition Records.

Nurhan Arman is no stranger to the international summer music festival circuit. He has appeared in the Universal Peace Festival of Istanbul, Berkshire Music Festival in Tanglewood, Spoleto Festival U.S.A., Brockport Festival in New York, and Florida Festival.

THE ORCHESTRANURHAN ARMAN, *Conductor***VIOLINS**

Norman Critchley (Concert Master)

Fraser Farlinger (Assistant Concert Master)

Marj Keenan (Prin. 2nd Violin)

Michelle Blais

Barry Greib

Bessie Lucas

Elizabeth McCall

Walter Sokoluk

Arthur Davis

Lanny James

Rosalita Masurkevitch

Larry Robichaud

Judy Statham

Patty Fox

Jim Jamieson

Audrey McLean

Katherine Ryan

~~Alfred Bizon~~**VIOLAS**

Bill Ellam (Principal)

Sandra Bernachi

James Sharp

Wiley Maise

CLARINET

Neil Kennedy (Principal)

Bill Bricknell

TUBA

John Moon

TIMPANI and PERCUSSION

Chris Bouchard

CELLO

Vivien Rogers (Principal)

Blake Dawdy

Brenda Geden

BASSOON

Mary Thornton (Principal)

Kate Kaul

LIBRARIAN

Arnold Maizen

DOUBLE BASS

Bruno Cuksts (Principal)

Erin Staines

FRENCH HORN

Margaret Arman (Principal)

Jim Boland

Chris Carss

PERSONNEL MANAGER

Neil Kennedy

STAGE MANAGER

Jim Murray

FLUTE

Kelly Davidson (Principal)

Sandra Bell

Francesca Geneau

TRUMPET

Arnold Maizen (Principal)

Peter Hafemann

Lew Sheppard

SAXOPHONE

Kizsten Gurney

OBOE

Andrew Thompson (Principal)

Lew Sheppard

TROMBONE

Bill Fleming

Nick Mantha

Marc Taillefer

Guest Artist



Nancy Gildner, Trumpet Virtuoso

**NORTH BAY SYMPHONY
ORCHESTRA**

NURHAN ARMAN, Music Director and Conductor

NANCY GILDNER, Trumpet Virtuoso

POPS CONCERT

Wednesday, May 18, 1983 - 8:00 p.m.

West Ferris Secondary School Auditorium

PROGRAMME

SYMPHONY NO. 8 in B MINOR FRANZ SCHUBERT (1797-1828)
(Unfinished Symphony)
Allegro Moderato
Andante con moto

TRUMPET CONCERTO IN E-FLAT MAJOR FRANZ JOSEPH HAYDN
Allegro (1732-1809)
Andante
Allegro

Soloist: NANCY GILDNER

- Intermission -

INTRODUCTION AND PASSACAGLIA WILLIAM WALLACE (1933-)
CARMEN SUITE NO. 1 GEORGES BIZET (1838-1875)
Prelude
Aragonaise
Intermezzo
Les Dragons d'Alcala
Les Toreadors

CHIT-CHAT POLKA JOHANN STRAUSS (1825-1899)
BLUE DANUBE WALTZ JOHANN STRAUSS (1825-1899)
SWEDISH RHAPSODY HUGO ALFVEN (1872-1960)
FIDDLER'S DAY RALPH MATESKY



Maestro Nurhan Arman, music director and conductor of The North Bay Symphony, rehearses with his musicians for the

first celebrity concert, Oct. 29 at West Ferris High School.

Nugget Staff Photo by Mike Weaver

North Bay Symphony leader sees growth in orchestra

By MARLENE HORNER
Nugget Staff Reporter

Music is his life.

The son of a concert violinist, Nurhan Arman's musical career began at the age of 10 in his homeland, Istanbul, Turkey. He was just 13 years of age when he played his first concert.

He began winning competitions and in 1971 won a scholarship to study at the California Institute of Arts, sponsored by Walt Disney, in Los Angeles. The late Mr. Disney, pioneer of the visual arts, provided aid for studies in theatre, film making, art, dance or music.

After a two-year stay in Los Angeles he began touring and travelling extensively across the continent as a violinist, concerto soloist, conductor, music director and teacher.

For the past year Mr. Arman has been in charge of the North Bay Symphony as music director and conductor. With 45 musicians, Mr. Arman said the North Bay Symphony is a "community orchestra."

While some of the members of the local symphony are trained musicians a large portion of the orchestra is made up of students.

"Conducting is to improve what you have," Mr. Arman said. "That is the main achievement . . . to bring it to a certain point, and the improvement in the last year has been tremendous."

"I hope to build the orchestra as much as possible. That would be a great accomplishment."

Last season the North Bay Symphony Orchestra performed at New Liskeard and Kirkland Lake and this year plans are in the works for concerts at New Liskeard, Parry Sound and Temiscaming, Que.

This season the North Bay Symphony will present a 1983-84 star-studded celebrity series beginning Oct. 29 with the magic flute of Carmelia MacWilliam. Ms. MacWilliam is winner of Italy's Ancona Competition and is taking the musical world by storm.

On Jan. 28, Canada's world renowned pianist Anton Kuerti will perform in concert. The New York Times says, "Anton Kuerti can play consistently like a miracle. A pianistic supernova."

The North Bay Symphony Celebrity Series continues with a double bill March 17 with violinist Nurhan Arman and the Canadian debut of 16-year-old ballerina, Denyse Bruzzese.

The season will wrap up with Pops Canada with Gerard Kantarjian, violinist. Mr. Kantarjian was the 1959 winner of the Queen Elizabeth Competition.

All concerts will take place at 8 p.m. at West Ferris Secondary School and subscription tickets to all four concerts are available at the TACC office.

Tonight's Soloist

**CARMELIA MACWILLIAM,
Flutist**



The outstanding Canadian flutist Carmelia Macwilliam won First Prize in the 1980 Canadian Music Competition and was a finalist in the 1981 du Maurier Search for the Stars. In 1981 she also won Italy's Ancona Competition and since then she has performed in Europe and Canada, receiving warm praise from critics everywhere.

Carmelia Macwilliam has appeared as a soloist with the Edmonton Symphony and Calgary Philharmonic and has recorded frequently for CBC and Radio Canada. In Europe, she has recorded for German Radio and Television and Radio France, performed numerous solos with the pro-Unesco Orchestra in Paris, and played recitals throughout France, Belgium and Italy.

Carmelia Macwilliam has studied at the University of Ottawa and the Banff School of Fine Arts. Her flute teachers include Jean-Pierre Rampal, Robert Altken, Julius Baker and Marcel Moysé.

Currently living in Marseilles, Carmelia Macwilliam concertizes extensively as a soloist and as a chamber musician.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor

CARMELIA MACWILLIAM, Flute Virtuoso

Saturday, October 29, 1983 - 8:00 p.m.

West Ferris Secondary School Auditorium

PROGRAMME

LITTLE SUITE FOR STRING ORCHESTRA
ON CANADIAN FOLK SONGS

HARRY SOMMERS
(1925 -)

1. Lukey's Boat
Prelude - Fugue
2. She's Like The Swallow
Andante
3. Ah! Si Mon Moine Voulait Danser!
(Come and Dance With Me!)

FLUTE CONCERTO NO. 1 IN G MAJOR

WOLFGANG A. MOZART
(1756-1791)

Allegro Maestoso
Adagio non troppo
Rondo-Tempo di Menuetto

Soloist: CARMELIA MACWILLIAM

Intermission

SYMPHONY NO. 104 IN D MAJOR
"THE LONDON SYMPHONY"

JOSEPH HAYDN
(1732-1809)

Adagio-Allegro
Andante
Menuetto (Allegro)
Allegro spiritoso

SLAVONIC DANCE NO. 10

ANTONIN DVORAK
(1841-1904)

Allegretto Grazioso

SLAVONIC DANCE NO. 15

Allegro vivace

Celebrity Series includes superstars



ANTON KUERTI

The "pianistic supernova" (New York Times) Anton Kuerti will appear on Jan. 28, 1984. Canada's foremost pianist will perform the crown jewel of the romantic style, Chopin's Piano Concerto No. 1.



NURHAN ARMAN

A double bill will be given on March 17, 1984. Music Director Nurhan Arman will change roles, performing the violin concerto "Winter" from the "Four Seasons" by Vivaldi, together with pieces by Paganini and Kreisler.



CARMELIA
MACWILLIAM

The 1983-84 "Celebrity Series" includes: sensational young flutist Carmelia MacWilliam will open the series on Oct. 29, 1983, with Mozart's Flute Concerto in G. Winner of the Ancona competition and a finalist in the du Maurier Search for Stars, Carmelia MacWilliam has captured the hearts of audiences throughout Canada and Europe, where she is now on tour performing with orchestras in Italy, Belgium, France and Germany.

In addition, ballerina Denyse Bruzzese will make her Canadian debut. At 16 years of age, she has already toured in U.S., Europe and South America, hailed as a true prodigy of dance.



"Pops Canada" will conclude the season on May 19, 1984. This special program, supported by the du Maurier Council for the Performing Arts, is to feature lighter selections by Canadian composers. These shorter selections will be grouped around an all-time favorite, the Mendelssohn Violin Concerto, played by Gerald Kantarjian, an award-winner at the Queen Elizabeth Competition.

The price of a subscription to all four concerts is \$20 for adults and \$12 for students and seniors. Subscribers will save 20 per cent compared to single-ticket prices. Subscription order forms can be obtained by calling 472-9289, or can be picked up at TACC, 170 Main St., W.


Maestro Nurhan Arman will return for a second season as Music Director of the North Bay Symphony Orchestra and will also perform as violin soloist in the March concert.

1984

SATURDAY, JANUARY 28, 1984

CANADA'S WORLD REKNOWNED PIANIST

ANTON KUERTI



NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor
ANTON KUERTI, Pianist

Saturday, January 28, 1984 - 8:00 p.m.
West Ferris Secondary School Auditorium

PROGRAMME

AVALON OVERTURE Allegro Maestoso	FRANK HAWORTH (1905-)
PEER GYNT SUITE NO. 2, OP. 55 1. Abduction and Ingrid's Lament 2. Arabian Dance 3. Peer Gynt's Homecoming - Stormy Evening on the Coast 4. Solveig's Song	EDVARD GRIEG (1843-1907)
MASQUERADE SUITE 1. Tempo di Valse 2. Mazurka: Allegro 3. Romance: Andante 4. Galop: Allegro vivo	ARAM KHACHATURIAN (1903-1978)
<i>Intermission</i>	
PIANO CONCERTO No. 1 in E minor, Op. 11 Allegro maestoso Romanze: Larghetto Rondo: Vivace	FREDERIC CHOPIN (1810-1849)

Soloist: Anton Kuerti

Kuerti, Arman and orchestra impressive

By LYNDIA KENNEDY
Special for The Nugget

The North Bay Symphony Orchestra, under the direction of Maestro Nurhan Arman and featured guest artist Anton Kuerti, performed for a capacity audience at West Ferris Secondary School on Saturday night. It was an exciting concert as the community orchestra presented an excellent program and the audience heard an internationally-renowned pianist perform.

The evening began with the *Avalon Overture* composed by Canadian Frank Haworth. It was played well enough by the orchestra, but the composition itself was unsubstantial and seemed to be a repetitious study of scales and triads.

The second selection was Edvard Grieg's *Peer Gynt Suite No. 2, Op. 55*, which consists of four movements. The first movement, *Abduction and Ingrid's Lament*, opened with good spirit and the *Lament* was sensitively

expressed with a lovely legato line and dynamic shaping. *Arabian Dance* had just the right tempo and spirit. The balance between the instruments as well as between the melody and accompaniment was very good. The last two movements, *Peer Gynt's Homecoming* — *Stormy Evening on the Coast* and *Solveig's Song*, were both quite well performed. Throughout this Suite, the orchestra played well as an ensemble: the ritards, tempo changes, mood changes and tuning were very good.

The orchestra then performed the *Masquerade Suite* by Aram Khatchaturian, which again contains four movements: *Tempo di Valse*, *Mazurka*, *Romance* and *Galop*. These pieces were immediately appealing. The *Waltz* especially was quite stirring and passionate with the full orchestra sound being quite evident. The contrasting spirits and moods of the different movements were well projected and the orchestra members seemed to really enjoy themselves.

The *Overture* and the two *Suites*

were recorded by CBC Radio Sudbury and will be broadcast on Wolf Hess's program, "Afternoon Delight." The broadcast will probably be Friday, Feb. 10 between 4 p.m. and 6 p.m. The orchestra is to be sincerely congratulated for this achievement.

The second half of the program featured pianist Anton Kuerti in Chopin's *Piano Concerto No. 1 in E Minor, Op. 11*. Mr. Kuerti has a distinctive style to his playing but he is certainly able to admirably control the piano's sound and evoke any mood or tone he desires. His finger technique is dazzling and he made the difficult passage-work look easy. The tenderness and romance of the middle movement was also very well expressed. This section of the *Concerto* was sheer poetry.

Special mention must also be made of Maestro Arman's conducting of this concerto. Mr. Kuerti took many artistic liberties with the tempo which could have spelled disaster for the ensemble. However, the Maestro did a superb job of keeping everyone in the same place at the same time.

2—THE NUGGET, TUESDAY, MAY 22, 1984

Symphony concert proves delightful

BY LINDON PARHAM
Special to The Nugget

Nurhan Arman led the North Bay Symphony Orchestra through a delightful Pops Canada concert Saturday night with sparkle, a richness of tone, and a verve which matched and went beyond anything yet heard from them.

In January, with pianist Anton Kuerti they more than held their own, but with Saturday night's guest artist, violinist Gerard Kantarjian, they soared.

The Mendelssohn E minor Violin Concerto is one of the most beautiful pieces of youthful romanticism every composed. Kantarjian played it with a marvelous sensitivity that was spell-binding.

Whatever happened at rehearsal and on stage seemed to transform the orchestra into "amateurs" in the best sense of the term, namely a group of people who truly love what they are doing and do it for its own sake. They played beautifully from the first notes of the Vivaldi *Sinfonia Rustica* that began the evening, through to the playing of the *Hockey Night in Canada* finale (which was aptly preceded by an update on the Stanley Cup score for the benefit of fans in the audience).

When we rose for the orchestra's rendition of *O Canada*, I couldn't help feeling that this was truly a Victoria

Day weekend to remember. The expressions on the faces of the orchestra members and their enthusiastic comments at the intermission were infectious.

A variety of Canadian pieces in the second half of the program were highlighted by the premier of a somewhat abbreviated version of *A Pensive Overture* by North Bay composer-clarinetist, Claude Schryer.

Mr. Schryer's involvement with the symphony goes back to 1979 when he played with the orchestra, assisted the North Bay Concert Band and worked on a number of other projects as part of a special arrangement between the Northern Musical Arts Association and Wilfred Laurier University.

The brief work on Saturday night reflected Mr. Schryer's deep interest in the war music of Dmitri Shostakovich, particularly his 10th Symphony and Mr. Schryer's own involvement in the peace movement. It is a brilliantly aggressive statement that reminded me of Lorin Hollander's 1969 *tocatta, Up Against the Wall* which poured out that pianist-composer's feelings about the Viet Nam conflict.

Mr. Schryer's work has a "gutsy" quality that is all too rare in Canadian music and which certainly must have awakened anyone lulled by the romanticism of Mendelssohn. Mr. Schryer's replies to questions from the audience after the piece were

handled with an intelligence and charm which makes one hope that this young composer will find time to return to present more of his work and to talk further about his experiences at McGill and elsewhere.

Mr. Arman's several comments to the audience showed a warm sense of humor that set just the right tone for this pops evening. His wit and his superb handling of the orchestra, the presence of a soloist of Mr. Kantarjian's stature, the world premiere of work by a North Bay composer, and the obvious delight of musicians and audience alike, combined to make this concert a demonstration of just how rich a contribution a community orchestra can make.

This season is over, but next year's program offers appearances by Canada's great clarinetist, James Cambell, cellist Markus Stocker, duo-pianists Anagnoson and Kinton and Florin and Ionesco Galati, a father and son team of violinists.

North Bay audiences will also be treated to a Northern Music Festival of three concerts of orchestral music in July organized by Mr. Arman as a joint project of the North Bay Symphony Society and Canadore College's Artsperience '84. All of this is happening in a community which 10 years ago was fortunate if it heard even one orchestral performance in an entire season.



A double bill!

NURHAN ARMAN, Violinist

"Nurhan's astonishing mastery and skills were breathtaking."

Los Angeles Observer

The Canadian debut of 16 year old ballerina

DENYSE BRUZZESE

"... bound to make a new mark in her field."

Miami Magazine

SATURDAY, MARCH 17, 1984



NORTH BAY SYMPHONY ORCHESTRA NURHAN ARMAN, Music Director and Conductor

VIOLIN

Norman Critchley (Concertmaster)
Fraser Farlinger (Assistant Concertmaster)
Marj Keenan (Principal Second Violin)
Jilda Arman
Cindy Castlewood
Karen Dickson
Elizabeth McCall Foisy
Barry Greib
Terry Hrab
May Ing
Lanny James
Jim Jamieson
Claude Landreville
Dominique Lapiante
Nancy Logan
Bessie Lucas
Audrey McLean
Larry Robichaud
Walter Sokoluk
Judy Statham

VIOLA

Bill Elam (Principal)
Sandra Bernachi
Wiley Muise
Greg Paskaruk
Jim Sharp
Bev Spotton

CELLO

Vivien Rogers (Principal)
Blake Dawdy
Jeff Garrett
Brenda Geden
Francine Martel
Brenda McKinney

DOUBLE BASS

Bruno Cuksts (Principal)
Paulette Sourisseau

FLUTE

Kelly Davidson (Principal)
Laurie Glencross (Assistant First)
Sandra Bell
Francesca Dancer Geneau

PICCOLO

Laurie Glencross

OBOE

Angela Casagrande (Principal)
Brett Dill

CLARINET

Neil Kennedy (Principal)
Beth Copeland

BASSOON

Mary Thornton (Principal)
Kate Kaul

FRENCH HORN

Margaret Chasins Arman (Principal)
Jim Boland
Chris Carss
Brenda Stonehouse

TRUMPET

Arnold Maizen (Principal)
John Tait

TROMBONE

Bill Fleming (Principal)
Nick Mantha

TUBA

Ken Messenger

TYMPANI

Chris Bouchard

PERCUSSION

Frank Wright (Principal)
Chris Bouchard
Jim Bullard
Tim Rogers
Guy Schryer

KEYBOARD

Margaret Chasins Arman

LIBRARIAN

Vivien Rogers

PERSONNEL MANAGER

Neil Kennedy

STAGE MANAGER

Jim Murray

Teenage ballerina makes Canadian debut

MARCH 17, 1984, 8:00 p.m.
West Ferris Secondary School

By DAVID BRAZEAU
Nugget Staff Reporter

In a way, ballet is risky. One false move on stage during a performance and there's no way to cover it up.

World-class ballerina Denyse Bruzzese, 17, of Fort Lauderdale, Fla., says that whenever a mistake is made "there's nothing a dancer can do about it."

So what does she do to cover a mistake during a performance?

"I just smile a lot and continue."

Her performance Saturday night at West Ferris Secondary School's auditorium was very well received by the 500 members of the audience.

Miss Bruzzese, it would seem, doesn't make many mistakes.

She spends more than 20 hours a week practising and preparing for her ballet performances to stay in top form.

"You have to reach out and attain your goals," she explained. Her aim is to join a good ballet company and with her record that goal should be well within reach.

She has been involved in the art of ballet for the past 10 years and at the age of 11 made her European debut with the Rome Festival Orchestra.

She represented the United States as a guest artist in the third International Ballet Festival in Peru at age 15 in 1961, and again in the fourth in 1963. On both occasions she was one of the youngest dancers to perform at the international event.

She has been called "one of the rising stars...who is bound to make her mark in her field" by Miami Magazine (Florida), and praised

by *La Industria* (a news publication in Peru, South America) as being precise, poised and communicative at her dance recital in Peru.

From Peru to Rome to Fort Lauderdale, she maintains a busy schedule with her many ballet performances throughout the world.

Her love for the arts is surpassed only by her skill and precision in ballet.

Her graceful, poised moves in *No No Nanette* and *Blue Danube Waltz* during Saturday night's performance reinforced the critical acclaim she has received worldwide. It was the third concert in the 1983-84 Celebrity Series of the North Bay Symphony Orchestra.

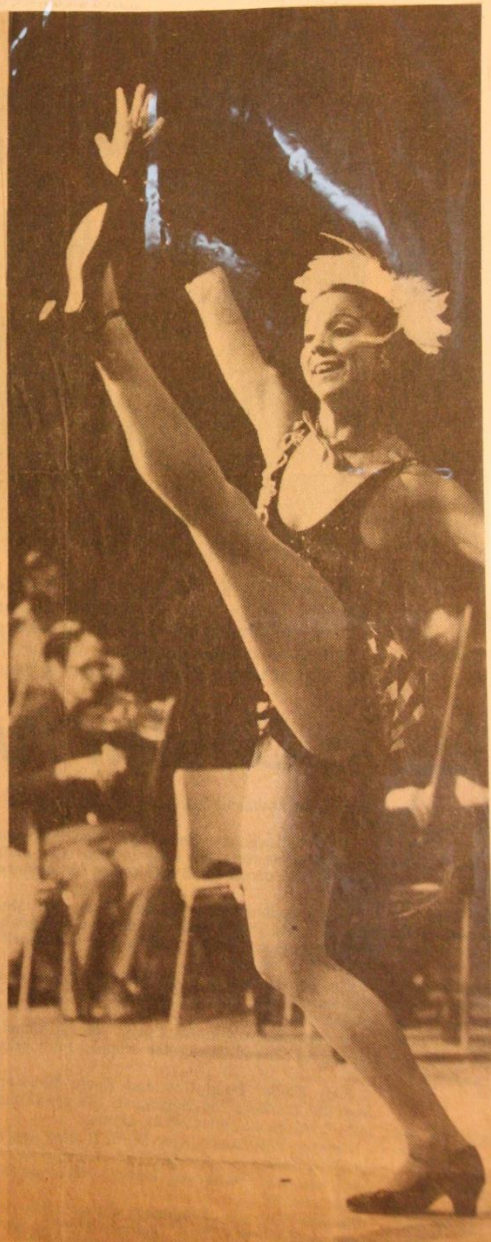
Also performing that night was Nurhan Arman, music director and conductor of the North Bay Symphony Orchestra.

In addition to conducting the orchestra, Mr. Arman thrilled the audience with a violin recital.

He said he has always been pleased with North Bay's support for the arts. Last year's four orchestra performances were sold out, and attendance for the separate performances of Mr. Arman with the North Bay Symphony Orchestra and Miss Bruzzese Saturday night were also well attended.

"The audience was very supportive," remarked Miss Bruzzese after her performance. "North Bay people seem to have a good understanding of the arts. They appreciate all the work that goes into a performance."

Mr. Arman said the arts — and financial assistance to the local symphony orchestra — are expanding in North Bay.



Summary: This article focuses on the young career of internationally acclaimed Denyse Bruzzese, 17 of Fort Lauderdale performing *No No Nanetta* and the *Blue Danube Waltz*; as well as a violin recital by musical director/conductor Nurhan Arman. Denyse was favorably impressed by the support of the audience. Mr Arman commented on the evening's turn-out, adding that last year's four orchestral performances were sold out.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Conductor and Violinist

DENYSE BRUZZESE, Ballerina

Saturday, March 17, 1984 - 8:00 p.m.

West Ferris Secondary School Auditorium

PROGRAMME

CONCERTO NO. 4 IN F MINOR (L'INVERNO) ANTONIO VIVALDI
"Winter," from THE FOUR SEASONS (1678-1741)
Allegro non molto
Largo
Allegro

Nurhan Arman, Violinist

SYMPHONY NO. 29 IN A MAJOR, WOLFGANG AMADEUS MOZART
Allegro moderato K. 201 (1756-1791)
Andante
Menuetto
Allegro con spirito

intermission

NO NO NANETTE VINCENT YOUMANS
LO SPECIALE OVERTURE FRANZ JOSEPH HAYDN
Presto (1732-1809)

Denyse Bruzzese, Ballerina

PEASANT SUITE BELA BARTOK
Peasant's Chant (1881-1945)
Song of the Vagabond
Festive Dance

KIDS' STUFF GODFREY RIDOUT
(1918-)

EMPEROR WALTZ JOHANN STRAUSS, JR.
(1825-1899)

BLUE DANUBE WALTZ
Denyse Bruzzese, Ballerina

Harpichord courtesy of Music City

*Everyone is cordially invited to attend a reception in the cafeteria following the concert.
Catering by Grandma Lee's (Lachlan McLachlan, 1074 Cassells and 129 Main Street
West). Free will offering will be appreciated.*

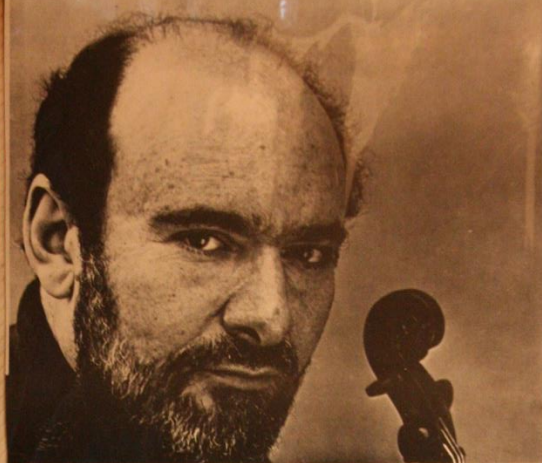


**North Bay
Symphony
Orchestra**

Nurhan Arman, Music Director

**GERARD KANTARJIAN
Violinist**

MAY 19, 1984, 8:00 P.M.
West Ferris Secondary School



NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor

GERARD KANTARJIAN, Violinist

Saturday, May 19, 1984 - 8:00 p.m.

West Ferris Secondary School Auditorium

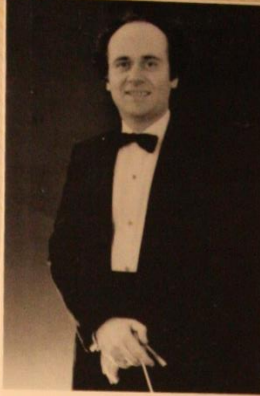
PROGRAMME

SINFONIA RUSTICA	ANTONIO VIVALDI
Presto	(1678-1741)
Adagio	
Allegro	
VIOLIN CONCERTO IN E MINOR, OP. 64	FELIX MENDELSSOHN
Allegro	(1809-1847)
Andante	
Allegretto non troppo -	
Allegro molto vivace	

Gerard Kantarjian, Violinist

Intermission

a pensive overture	CLAUDE SCHRYER
	(1959 -)
"YOU NAME IT" SUITE	ROBERT FLEMING
Moderato	(1921 -)
Gently	
March tempo	
STAND TALL	BURTON CUMMINGS
	Arr. Paul Ruhland
SNOWBIRD II	GENE MACLELLAN
	Arr. Milan Kymlicka
PAUL BERNARD - PSYCHIATRIST	MILAN KYMLICKA
HOCKEY NIGHT IN CANADA	DELORES CLAMAN
	Arr. Jerry Toth



NURHAN ARMAN

Music Director and Conductor

The 1983-84 season marks Maestro Arman's second year as Music Director and Conductor of the North Bay Symphony Orchestra.

An Armenian born and raised in Istanbul, Nurhan Arman made his solo violin debut at the age of 13. He won the national Gazarossian Violin competition for two years in a row, 1969 and 1970, which established him as one of Istanbul's leading violinists.

A Disney Scholarship brought him to the United States in 1971 to continue his studies at the California Institute of the Arts. His U.S. debut that year was described by a critic as "astonishing ... breathtaking ..."

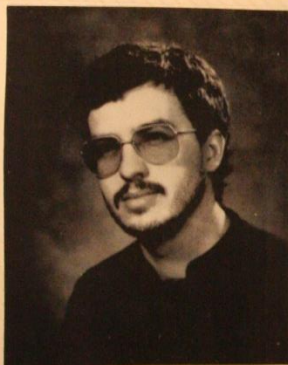
Solo concerts soon took him from coast to coast, with major appearances in Boston, Los Angeles, Detroit, Louisville, Miami and Montreal. In 1974 he was awarded a fellowship by the Boston Symphony Orchestra to attend Tanglewood.

After several seasons of concertizing and leading orchestras in the United States as a Concertmaster, Nurhan Arman exchanged his violin bow for a conductor's baton, becoming music director of the highly acclaimed Florida Youth Symphony. A Fort Lauderdale newspaper welcomed this transition, declaring "his baton is a natural extension of his bow arm." Critics have been unanimous in their approval of Mr. Arman's conducting appearances in both the United States and Canada.

Mr. Arman has appeared in the Universal Peace Festival of Istanbul, the Berkshire Music Festival, the Spoleto Festival U.S.A., the Brockport Festival in New York and the Florida Festival.

Last summer Mr. Arman returned to Florida to lead the Florida Festival Orchestra, an ensemble of musicians from around the world, and to teach at the Festival's International Conducting symposium. Mr. Arman has been a faculty member for conducting seminars in Florida and in New York for five summers.

Maestro Arman will make his first appearances on European podiums later this season. He has been invited to conduct the Sofia Philharmonic and Romania's award-winning Brasov Philharmonic.



CLAUDE SCHRYER, COMPOSER

Tonight the people of North Bay will have the chance to be the first in the world to hear a new composition by a talented native of our city.

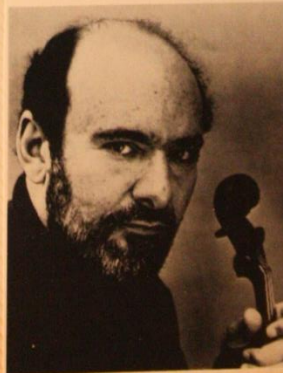
Claude Schryer has been commissioned by Maestro Arman to write a piece especially for the North Bay Symphony, to be performed on the orchestra's May 19 POPS CANADA concert. The commission is funded by a grant from the Ontario Arts Council.

Mr. Schryer was raised in North Bay and is currently completing his Master's degree in composition at McGill University. He has studied composition with Owen Underhill, Mario Davidovsky, Alcides Lanza and Bruce Mather. He was chosen in 1981 to attend the Banff Centre School of Fine Arts winter program as a Participant Composer.

Mr. Schryer's orchestral works have been performed by the Hamilton Philharmonic under Boris Brott, and his numerous compositions for smaller ensembles have been presented in Montreal and Waterloo. His composition *Plusieurs Bonsoirs*, for violin and piano, won an award in the 1982 CAPAC competition for young composers, and has been broadcast on Radio-Canada.

The North Bay Symphony is proud to welcome Claude Schryer's creative talent to this concert.

TONIGHT'S SOLOIST:



GERARD KANTARJIAN, Violinist

One of Canada's most outstanding violinists, Gerard Kantarjian has concertized on four continents. He is an award winner at the Queen Elizabeth International Violin Competition in Brussels and the Leventritt Competition in New York.

Mr. Kantarjian has appeared as a soloist with the Toronto Symphony, the San Francisco Symphony, the Detroit Symphony, the American Symphony Orchestra and many other North American and European orchestras. He has performed with many renowned conductors such as Leopold Stokowski, Seiji Ozawa, Karel Ancerl and Arthur Feidler.

A former concertmaster of the Toronto Symphony, presently Mr. Kantarjian is the concertmaster of the Toronto Chamber Players and the CJRT Orchestra.

NORTH BAY SYMPHONY ORCHESTRA
NURHAN ARMAN, Music Director and Conductor

19 May '84

VIOLIN

Norman Critchley (Concertmaster)
Fraser Farlinger (Assistant Concertmaster)
Marj Keenan (Principal Second Violin)
Elizabeth McCall Foisy
Barry Greib
Terry Hrab
Lanny James
Jim Jamieson
Claude Landreville
Bessie Lucas
Audrey McLean
Larry Robichaud
Walter Sokoluk
Sheila Smith
Judy Statham

VIOLA

Bill Elam (Principal)
Sandra Bernachi
Sandra Smith
Linda Umbrico
Beverley Spotton

CELLO

Vivien Rogers (Principal)
Blake Dawdy
Brenda Geden
Brenda McKinney

DOUBLE BASS

Bruno Cuksts (Principal)

FLUTE

Kelly Davidson (Principal)
Sandra Bell
Francesca Dancer Geneau

PICCOLO

Kelly Davidson

OBOE

Nigel Robbins (Principal)
Vicki Ellis

CLARINET

Neil Kennedy (Principal)
Beth Copeland

BASSOON

Mary Thornton (Principal)
Kate Kaul

FRENCH HORN

Margaret Chasins Arman (Principal)
Jim Boland
Chris Carss
Brenda Stonehouse

TRUMPET

Arnold Maizen (Principal)
John Tait

TROMBONE

Bill Fleming (Principal)
Darren Denomme
Roger Lavigne
Mike Karsseboom
Nick Mantha

TUBA

Ken Messenger

TYMPANI

Chris Bouchard

PERCUSSION

Frank Wright (Principal)
Chris Bouchard
Guy Schryer

KEYBOARD

Margaret Chasins Arman

LIBRARIAN

Vivien Rogers

PERSONNEL MANAGER

Neil Kennedy

STAGE MANAGER

Jim Murray



North Bay Symphony Society



congratulates

THE NORTH BAY SYMPHONY JUNIOR STRINGS

WINNER OF THE 1984 KIWANIS MUSIC FESTIVAL

BERNIE KELLY MEMORIAL TROPHY

JUNIOR AND INTERMEDIATE INSTRUMENTAL ENSEMBLE

'84


NORTHERN MUSIC FESTIVAL
JUNE 25 - AUGUST 3

Canada's
Newest
Music Festival!



MISS LIVE MUSIC
DURING THE SUMMER?

NOT THIS YEAR!

Come To The Northern Music Festival's

SUPER SATURDAY SERIES

July 14 — Magnificent Mozart

July 21 — 250 Years of Hits

July 28 — Grand Finale

ALL AT 8:00 P.M., WEST FERRIS SECONDARY SCHOOL

*All three concerts for \$12.00
or single tickets \$5.00 per concert*

CELEBRITY SERIES, 1984-85 Season

NURHAN ARMAN, Music Director

and

Some of Europe's and Canada's most outstanding artists

October 27, 1984 — ANAGNOSON and KINTON, Duo Pianists
Canada's most famous two-piano team

January 26, 1985 — I IONESCU GALATI, Guest Conductor and Violinist
FLORIN GALATI, 13 year old violin prodigy
One of Europe's most sought-after conductors, Maestro Galati will make his Canadian debut. His son Florin is an extraordinary violin talent.

February 23, 1985 — THE NORTHERN SINFONIA, NURHAN ARMAN, Conductor
MARKUS STOCKER, Cellist
An all-professional orchestra featuring European master cellist Markus Stocker

March 23, 1985 — AN EVENING IN OLD VIENNA
Waltzes, minuets, Mozart, Schubert, the legendary Strauss family and more . . .

May 11, 1985 — JAMES CAMPBELL, Clarinetist
One of the most prominent clarinet players of our time. Canada's own James Campbell!



NURHAN ARMAN
Music Director

Maestro NURHAN ARMAN, Music Director of the Northern Music Festival and the North Bay Symphony, has just returned from a successful European tour. Mr. Arman conducted two subscription concerts by the State Philharmonic Orchestra of Romania in Brasov, Romania. His performances were greeted as "extraordinary symphonic concerts" and he was immediately invited back for return engagements.

In Greece, Mr. Arman appeared in a solo violin recital in the Recital Hall of the National Conservatory, playing an all-Khachadourian program. A virtoso violinist as well as a conductor, Maestro Arman has concertized throughout Canada and the United States and in Europe.

For the last seven summers Mr. Arman has taught at international conducting symposiums in New York and Florida. He has recently been appointed Visiting Instructor in Conducting at the Royal Conservatory of Music in Toronto.

As Music Director of the North Bay Symphony for the past two years, he has led the organization to enormous artistic and administrative growth. Sell-out

crowds have become a common sight at North Bay Symphony concerts, and internationally known artists have appeared as soloists and sought return engagements under his baton.



NORTHERN MUSIC FESTIVAL
GUEST CONDUCTORS



VIVIAN CONEJERO founded the Women's Chamber Orchestra of New York in 1980 and became the organization's Music Director. She has also conducted choral ensembles at Hunter College and, at Queens College in New York, instrumental groups specializing in historically accurate performance techniques. Ms. Conejero has studied orchestral conducting with Martin Canellakis at Queens College and with Vincent La Selva at Julliard.

JERZY CICHOCKI holds the positions of Music Director of the St. Thomas More Chapel at Yale University and Assistant Conductor of the Yale Concert Choir while he also prepares an advanced degree in conducting at Yale. He has already served as Conductor of the University of Toronto Chamber Choir and Assistant Conductor of the University of Toronto Symphony Orchestra, conducted chamber orchestra performances under the auspices of the Orchestral Training Program of the Royal Conservatory, and acquired extensive experience in the field of choral music. Mr. Cichocki has earned diplomas from the Royal Conservatory, the University of Western Ontario School of Music, the University of Toronto, and the Pontifical Institute of Sacred Music, Rome.



TERRY BJORKLUND's credentials include a Master of Music in orchestral conducting from the University of Wisconsin as well as intensive study at the National Music Camp/Irterlocher, the Pierre Monteux Domaine School for Conductors and the Berkshire Music Center/Tanglewood where he worked under such artists as Leonard Bernstein, Arthur Fiedler, Seiji Ozawa, Andre Previn and Gunther Schuller. In addition to five seasons with the Florida Music Festival, Mr. Bjorklund has held concurrent positions with the LaCrosse Symphony, Fox Valley Symphony, Milwaukee Catholic Symphony and the Waukesha Symphony Orchestra. He has guest-conducted the Milwaukee Symphony, Richmond Symphony, Brockport Festival Orchestra and a recent five-concert tour in Central America.

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, Music Director

July 14, 1984 - 8:00 p.m.

West Ferris Secondary School Auditorium

MAGNIFICENT MOZART!

SYMPHONY NO. 10, K. 74
Allegro - Andante - Allegro

WOLFGANG AMADEUS MOZART
(1756 - 1791)

Conductor: Betty-Jane Farina

LITTLE SUITE FOR STRING ORCHESTRA
Lukey's Boat
She's like the Swallow
Come and Dance with Me

HARRY SOMERS
(1925 -)

Conductor: Michael Griffith

SYMPHONY NO. 17, K. 129
Allegro
Andante
Allegro

WOLFGANG AMADEUS MOZART

Conductor: Miguel Jimenez

SINFONIA RUSTICA
Presto - Adagio - Allegro

ANTONIO VIVALDI
(1678 - 1741)

Conductor: Mihran Essegulian

INTERMISSION

HORN CONCERTO NO. 2, K. 417
Allegro maestoso
Andante
Rondo

WOLFGANG AMADEUS MOZART

Soloist: Anthony Snyder
Conductors: Frank Ryan
Christina McElroy

TWO SONGS: EVENING IN THE MOUNTAINS, OP. 68 NO. 4
AT THE CRADLE, OP. 68 NO. 5

EDVARD GRIEG
(1843 - 1907)

Conductor: Jerzy Cichocki

SYMPHONY NO. 44, "SYMPHONY OF MOURNING"
Allegro con brio
Menuetto: Allegretto
Finale: Presto

FRANZ JOSEF HAYDN
(1732 - 1809)

Conductor: Nurhan Arman

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, Music Director
July 21, 1984 - 8:00 p.m.
West Ferris Secondary School Auditorium

250 YEARS OF HITS

SYMPHONY NO. 11, K. 84
Allegro - Andante - Allegro

WOLFGANG AMADEUS MOZART
(1756 - 1791)

Conductor: Mark Kovacs

"YOU NAME IT" SUITE

ROBERT FLEMING
(1921 -)

Conductor: Vivian Conejero

VIOLIN CONCERTO NO. 4 IN D, K. 218
Allegro
Andante cantabile
Allegro ma non troppo

WOLFGANG AMADEUS MOZART

Soloist: Paul Earle
Conductor: Jerzy Cichocki

INTERMISSION

SYMPHONY NO. 45, "FAREWELL"
Allegro assai
Adagio
Menuet
Finale

FRANZ JOSEF HAYDN
(1732 - 1809)

Conductors: Christina McElroy
Miguel Jimenez

SIMPLE SYMPHONY
Boisterous Bourrée - Allegro ritmico
Playful Pizzicato - Presto possibile
Sentimental Saraband - Poco lento e pesante
Frollicsome Finale - Prestissimo con fuoco

BENJAMIN BRITTEN
(1913 - 1976)

Conductor: Nurhan Arman

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, Music Director
July 28, 1984 - 8:00 p.m.
West Ferris Secondary School Auditorium

GRAND FINALE

CONCERTO GROSSO OP. 6 NO. 6

Largo affettuoso
A tempo giusto
Musette - Larghetto
Allegro
Allegro

GEORGE FRIDERIC HANDEL
(1685 - 1759)

Conductor: Terry Bjorklund

FLUTE CONCERTO NO. 1 IN G

Allegro maestoso
Adagio non troppo
Rondo - Tempo di menuetto

WOLFGANG AMADEUS MOZART
(1756 - 1791)

Soloist: Anne-Elise Keefer
Conductor: Nurhan Arman

INTERMISSION

SERENADE FOR STRINGS IN E, OP. 20

Allegro piacevole
Larghetto
Allegretto

EDWARD ELGAR
(1857 - 1934)

Conductor: Jerry Cichock

TWO SONGS, OP. 34: HEART WOUNDS LAST SPRING

Conductor: Vivian Conejero

EDVARD GRIEG
(1843 - 1907)

SYMPHONY NO. 42

Moderato e maestoso
Andantino e cantabile
Menuet - Allegretto
Finale - Scherzando e presto

FRANZ JOSEF HAYDN
(1732 - 1809)

Conductors: Mark Kovacs
Christina McElroy



North Bay
Symphony
Orchestra

Nurhan Arman, Music Director

OCTOBER 27, 1984, 8:00 P.M.
West Ferris Secondary School



**ANAGNOSON and KINTON
Duo-Pianists**



The internationally acclaimed piano duo of JAMES ANAGNOSON and LESLIE KINTON began their career together in 1975. In concert and orchestral appearances throughout Europe, Canada, and the United States, their popularity with audiences has been confirmed in the responses of the critics. Everywhere, they are credited with outstanding musicianship, impeccable technique, energetic enthusiasm, and the ability to communicate at all levels.

The repertoire performed by Anagnoson and Kinton extends from the early days of the piano through the traditional two-piano and piano-four-hand music of the Classical and Romantic periods to the major works of the 20th century masters. They have added to the 20th century masters by commissioning new works which have received both audience and critical acclaim.

Besides their frequent appearances on CBC, Anagnoson and Kinton have been presented on the BBC, Hilversum Radio (Holland) and Radio Suisse Romande. Their three recordings on the Melbourne, Scrimshaw and Jubal labels demonstrate not only the calibre of their artistry, but also the depth and breadth of their repertoire.

NORTH BAY SYMPHONY ORCHESTRA

JAMES ANAGNOSON and LESLIE KINTON, Duo-Pianists

27 OCT² 84

PROGRAMME

OVERTURE TO THE ITALIAN IN ALGIERS GIOACCHINO ROSSINI
(1792-1868)

CONCERTO FOR TWO PIANOS WOLFGANG A. MOZART
NO. 10, K. 365 (1756-1791)
Allegro
Andante
Rondo-Allegro

Anagnoson and Kinton, Duo-Pianists

Pianos courtesy of YAMAHA CANADA

intermission.

GAYANEH BALLET SUITE ARAM KHACHATURIAN
Dance of Welcome (1903-1978)
Dance of Young Maidens
Lullaby
Lezhinka

GOLD AND SILVER WALTZ FRANZ LEHAR
(1870-1948)

Everyone is cordially invited to attend a reception in the cafeteria following the concert. Catering by Grandma Lee's (Lachlan McLachlan, 1074 Cassells and 129 Main Street).

The floral centerpieces decorating the reception tables are creations of Rose Bowl Florists, 641 Cassells Street.



Accompanied by the North Bay Symphony Orchestra, Friday night at West Ferris Secondary School, James Anagnoson and Leslie Kinton provided its audience with

dueling pianos, working through an intricate Mozart concerto.

Nugget Staff Photo

Opening concert in 1984-85 celebrity series

Duo pianists show joy of classical music

By LINDON PARHAM
Special for The Nugget

It sings, as only Mozart can sing, and it contains delightful touches

from his seat as he got into the music

certainly need reworking to do justice to the battle

NORTH BAY SYMPHONY ORCHESTRA
NURHAN ARMAN, Music Director and Conductor

VIOLIN

Norman Critchley (Concertmaster)
 Fraser Farlinger (Assistant Concertmaster)
 Marj Keenan (Principal Second Violin)
 Jilda Arman
 Arthur Davis
 Elizabeth McCall Foisy
 Barry Greib
 Terry Hrab
 Jim Jamieson
 Bessie Lucas
 Ron McCaw
 Audrey McLean
 Lisa Pigeau
 Larry Robichaud
 Walter Sokoluk
 Judy Statham
 George Zeman

VIOLA

Bill Elam (Principal)
 Sandra Bernachi
 Julian Knight
 Elspeth Thomson

CELLO

Vivien Rogers (Principal)
 Blake Dawdy
 Brenda Geden
 Jennifer Houle
 Janet McFayden

DOUBLE BASS

Bruno Cuksts

FLUTE

Helene Vallee (Principal)
 Laurie Glencross (Assistant First)
 Krista-Layne Brandon
 Francesca Dancer Geneau

PICCOLO

Laurie Glencross

OBOE

Vicki Ellis (Principal)
 Leila McClenaghan
 Arlene Sietkau

CLARINET

Neil Kennedy (Principal)
 Beth Copeland
 Linda Mah

BASSOON

Mary Thornton (Principal)
 Edith Stacey

FRENCH HORN

Margaret Chasins Arman (Principal)
 Chris Carss
 Luc Mallette
 Brenda Stonehouse

TRUMPET

Llew Sheppard (Principal)
 Dan Denomme
 Brian O'Kane

TROMBONE

Darren Denomme
 Roger Lavigne
 Nick Mantha

TYMPANI

Tim Rogers

PERCUSSION

Rob Joannis
 Guy Schryer

KEYBOARD

Lynda Kennedy

LIBRARIAN

Vivien Rogers

PERSONNEL MANAGER

Neil Kennedy

STAGE MANAGER

Jim Murray



1984-85 SEASON

NURHAN ARMAN, Music Director

and

Some of Europe's and Canada's most outstanding artists

December 9, 1984 – Christmas Concert
 2 p.m. at West Ferris Secondary School

January 26, 1985 – I. IONESCU GALATI, Guest Conductor and Violinist
FLORIN GALATI, 13-year-old violin prodigy

One of Europe's most sought-after conductors, Maestro Galati will make his Canadian debut. His son Florin is an extraordinary violin talent.

8 p.m. at West Ferris Secondary School

February 23, 1985 – THE NORTHERN SINFONIA, NURHAN ARMAN, Conductor
MARKUS STOCKER, Cellist

An all-professional orchestra featuring European master cellist Markus Stocker.

8 p.m. at West Ferris Secondary School

March 23, 1985 – AN EVENING IN OLD VIENNA

Waltzes, minuets, Mozart, Schubert, the legendary Strauss family and more . . .

8 p.m. at Chippewa Secondary School

April 13, 1985 – STRAUSS TO SWING SOIREE

7 p.m. Pinewood Park Motor Hotel

May 11, 1985 – JAMES CAMPBELL, Clarinetist

One of the most prominent clarinet players of our time, Canada's own James Campbell!

8 p.m. at Chippewa Secondary School

Please note location change for March and May.



By JOE BELANGER
Nugget City Hall Reporter

North Bay City Council has given conditional approval to a \$1.65-million proposal to purchase and renovate the Capitol Theatre.

More than 150 spectators crowded into the City Hall council chambers Tuesday for a tension-packed, two-and-a-half hours of presentations and discussion before council approved the Theatre and Arts Community Centre (TACC) proposal in a 6-4 vote.

Council approved the recommendation of its general government committee to provide \$400,000 in capital funding and up to \$150,000 annually to cover operating costs, provided TACC can raise \$250,000 in private funds and convince the federal and provincial governments to each contribute \$500,000. The city would own the Main St. theatre.

The city's commitment doesn't include proposed renovations totalling up to \$3 million planned for completion by 1990. The city would contribute an additional \$750,000 in capital funding, while TACC would have to raise another \$250,000 in donations and \$1 million each from the federal and provincial governments if that phase were to proceed.

Twenty-five presentations representing all sectors of the theatre and arts community, as well as from private citizens and business and education representatives were heard before council voted. Only two were opposed.

Aldermen Dick Donnelly, George Valin, George Maroosis, Rosemary Zelinka, Bob Lucenti and Gary Lennox voted in favor of the proposal, while Don King, Jim Kelly, Don Grassi and Peter Baker voted against it. Mayor Stan Lawlor would only vote in the event of a tie.

Lucien Delean, chairman of TACC's Capitol Theatre acquisition committee, said after the meeting renovations could be underway by the end of 1985.

He said planning for the fund raising campaign will begin today.

"It'll take some planning. We have already spoken to a few experts in the field to help us with the campaign," he said.

Mr. Delean said it will take about a year to raise the \$250,000 while negotiations with the federal and provincial governments are carried out. He said although provincial officials have been receptive to the project, neither government has made a commitment.

"Before the end of 1985 we want to make commitment towards buying the theatre, between what we can raise and part of the city's contribution," he said.

The TACC proposal calls for the purchase of the theatre from Famous Players Development Corporation for \$500,000 and renovations totalling \$1.15 million.

Renovations to the theatre would be carried out in stages.

The initial renovations, which would take two years to complete, include a new secondary entrance; the development of new public and exhibition areas; a reduction in the seating capacity to 1,000 from 1,300 seats; improvements to the air conditioning system as well as the lighting and mechanical systems; the development of a municipal art gallery and administrative space for TACC.

The remaining stages which would require new funding are expected to be completed by 1990. They include the construction of a recital hall; the refurbishing of the theatre; the completion of craft rooms and a corresponding increase in programming.

Before the vote, Ald. Donnelly, chairman of council's general government committee, said the large turnout makes it "obvious... there are thousands of people in this community who want to use this facility."

As well, Ald. Donnelly reiterated his earlier argument that the theatre would attract tourists and be a selling point to business or industry wanting to locate in the city.

Many of the presentations made praised the Capitol Theatre for its acoustics, the size and location, noting the positive impact it could have on the city's downtown revitalization efforts.

While Mr. Delean said it wouldn't be "fair" to compare the Capitol Theatre to theatres in other parts of the province that have burdened municipalities with large operating deficits Ald. Baker disagreed.

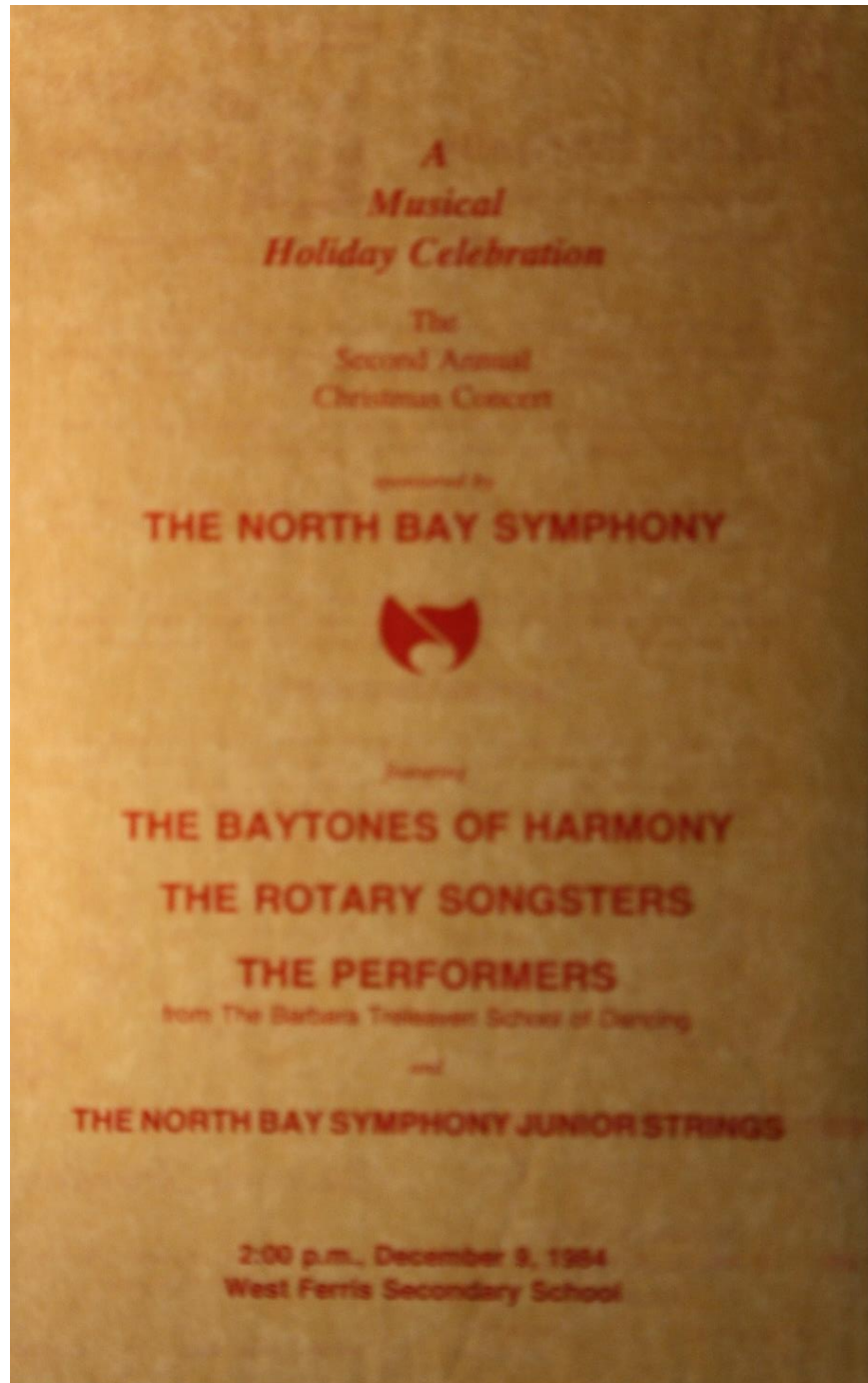
He said theatres in other communities "with 1,500 more seats and populations 15 times larger than North Bay's" have experienced "massive" deficits.

"I want the experts to explain to me why I shouldn't be concerned," he said.

Ald. Baker also supported an argument put forth by Aldermen Kelly, King and Grassi that the city can't afford a theatre at this time.

See additional story Community Page.

Notes: October, 1984



Note: This is the second annual Christmas Show (December, 1984).

PROGRAMME

NORTH BAY SYMPHONY JUNIOR STRINGS

Nurhan Arman, Conductor

ETUDE

Shinichi Suzuki

MENUET I

J.S. Bach

MENUET III

Gossec

GAVOTTE

Traditional

GOOD KING WENCESLAS

Pierpont

JINGLE BELLS

NORTH BAY SYMPHONY

Nurhan Arman, Music Director

SYMPHONY NO. 40 IN G MINOR

ALLEGRO MOLTO

Mozart

MINUET

Brahms

HUNGARIAN DANCES NOS. 5 and 6

THE BAYTONES OF HARMONY

Bob Pyper, Director

CHRISTMAS CHOPSTICKS

A CAROL MEDLEY

Traditional

JINGLE BELLS

Pierpont

WHITE CHRISTMAS

Berlin, arr. Huff

WINTER WONDERLAND

— intermission —



Music City

Seasons Greetings
from Russ Smith and Staff

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North Bay



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Match your gift to their taste —
Fine teas, coffees, Christmas
candies, nuts, gift certificates
and lovely gift containers.

THE PERFORMERS

from

The Barbara Treleaven School of Dancing

"CONSIDER YOURSELF", from OLIVER
RHAPSODY IN BLUE - Ballet
SITUATION - Jazz
GHOSTBUSTERS

Juniors
Seniors
Intermediate
Primary

THE ROTARY SONGSTERS

Arne Schmidt, Director

A MERRY LIFE
A SONG OF PEACE, from FINLANDIA
TREES
LANDLORD, FILL THE FLOWING BOWL
TWELVE DAYS AFTER CHRISTMAS

Denza
Sibelius, arr. Wilson
Rasbach, arr. Huhn
English carol, arr. Ehret
Silver

GRAND CAROL SING

with All Our Performers, plus . . . You!

O COME, ALL YE FAITHFUL
JOY TO THE WORLD
SILENT NIGHT
WE WISH YOU A MERRY CHRISTMAS

Please see the carol verses on the back of this programme.



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**OUR JANUARY 26 GUEST ARTISTS
ILARION IONESCU GALATI**

Guest Conductor



I. Ionescu Galati, born in Romania, began studying violin at age four with his father. After graduating from the Bucharest Conservatory he joined the Bucharest Philharmonic as a violinist. In 1960 he won First Prize at the International Enesco Violin Competition, and began to concertize throughout Europe.

Maestro Galati was awarded a full scholarship to study conducting in Paris under two world renowned conductors, Munch and Dervaux. His other teachers are Leopold Stokowski and Eugene Ormandy.

In 1968 he became the music director of the state Philharmonic of Romania in Brasov and permanent first conductor in Sweden. Since then Maestro Galati has conducted throughout Europe, Japan, China and the famous Leningrad Philharmonic of U.S.S.R.

As the leading Romanian conductor Maestro Galati has made numerous recordings. His appearance with the North Bay Symphony Orchestra is his Canadian debut.

Florin Galati

Violinist

The 14-year-old violinist Florin Galati displays his father's musical talent in a younger but equally brilliant version. He is one of Romania's most outstanding young violinists.

Florin Galati made his United States debut in Florida in March 1982 under the baton of North Bay's maestro Nurhan Arman.

A student of Professor Radu Hamzea at the State Conservatory in Brasov, he is already the Concertmaster and principal soloist of the state-sponsored Youth Orchestra.

Last June Florin Galati won the International Violin Competition in Italy. His appearance with the North Bay Symphony Orchestra is his Canadian debut.

**NORTH BAY SYMPHONY SOCIETY
1984-85 Board of Directors**

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JANUARY 26, 1985
FLORIN GALATI, Violinist
IONESCU GALATI, Guest Conductor



FLORIN GALATI

Violinist to debut with city orchestra

A 14-year-old Romanian violin prodigy, Florin Galati, will make his Canadian debut with the North Bay Symphony Orchestra Jan. 26 at West Ferris Secondary School auditorium.

The concert will also feature Maestro Ilarion Galati, Florin's father, guest conductor.

Maestro Galati has conducted some of Europe's and the United States' most prominent orchestras and is currently the music director of the State Philharmonic orchestra of Romania in Brasov. He is also the Principal Guest Conductor of the Istanbul Symphony of Turkey and The Gaeleborg Symphony of Sweden.

Florin Galati is the recent winner of the International Violin Competition of Stresa, Italy, and he has appeared in concerts in Europe and the U.S. In North Bay he will perform Bruch's romantic Violin Concerto in G.

The concert will be followed by a reception open to the audience. Tickets are available at The Abbey or at the TACC office. For information call 474-4747.



Romanian conductor Ilarion Ionescu Galati and son Florin will make their Canadian debuts this Saturday in concert with the North Bay Symphony at West Ferris Secondary School Auditorium. Florin, who is 14 years of age, will be guest soloist.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

JANUARY 26, 1985 - 8:00 P.M.

ILARION IONESCU GALATI, *Guest Conductor*

FLORIN IONESCU GALATI, *Violinist*

PROGRAMME

CODEX CAIONI - Three Pieces for Strings

DORU POPOVICI

VIOLIN CONCERTO NO. 1 IN G MINOR

MAX BRUCH

Prelude - Allegro moderato

(1838-1920)

Adagio

Finale - Allegro energico

Florin Ionescu Galati, Violinist

intermission

SYMPHONY NO. 40 IN G MINOR

WOLFGANG AMADEUS MOZART

Molto allegro

(1756-1791)

Andante

Menuetto

Allegro assai

HUNGARIAN DANCES NOS. 6 and 5

JOHANNES BRAHMS

(1833-1897)

Everyone is cordially invited to attend a reception in the cafeteria following the concert. Catering by Grandma Lee's (Lachlan McLachlan, 1074 Cassells and 129 Main Street).

The floral centerpieces decorating the reception tables are creations of Rose Bowl Florists, 641 Cassells Street.

VIOLIN

Norman Critchley (Concertmaster)
Joseph Peleg (Guest Concertmaster)
Fraser Farlinger (Assistant Concertmaster)
Marj Keenan (Principal Second Violin)

Arthur Davis
Elizabeth McCall Foisy
Barry Greib
Terry Hrab
Jim Jamieson
Bessie Lucas

Ron McCaw
Audrey McLean
Pauline Murchland
Lisa Pigeau
Larry Robichaud
Sheila Smith
Walter Sokoluk
Judy Statham
George Zeman

VIOLA

Bill Elam (Principal)
Sandra Bernachi
Sandra Smith
Stephanie Smith
Witold Swoboda

CELLO

Vivien Rogers (Principal)
Blake Dawdy
Brenda Geden
Jennifer Houle
Janet McFayden

DOUBLE BASS

Bruno Cuksts

FLUTE

Hélène Vallée (Principal)
Krista-Layne Brandon
Francesca Dancer Genes

OBOE

Vicki Ellis (Principal)
Laila McClenaghan
Ariene Sietkau

CLARINET

Neil Kennedy (Principal)
Beth Copeland

BASSOON

Mary Thornton (Principal)
Edith Stacey

FRENCH HORN

Margaret Chasins Arman (Principal)
Chris Carss
Luc Mallette
Brenda Stonehouse

TRUMPET

Llew Sheppard (Principal)
Wilf Manning

TROMBONE

Kerri Elton
Nick Mantha

TYMPANI

Tim Rogers

LIBRARIAN

Vivien Rogers

PERSONNEL MANAGER

Neil Kennedy

STAGE MANAGER

Jim Murray



**North Bay
Symphony
Orchestra**

Nurhan Arman, Music Director

ILARION IONESCU GALATI

Guest Conductor



Ilarion Ionescu Galati, born in Romania, began studying violin at age four with his father. After graduating from the Bucharest Conservatory he joined the Bucharest Philharmonic as a violinist. In 1960 he won First Prize at the International Enesco Violin Competition, and began to concertize throughout Europe.

Maestro Galati was awarded a full scholarship to study conducting in Paris under two world renowned conductors, Munch and Dervaux. His other teachers are Leopold Stokowski and Eugene Ormandy.

In 1968 he became the music director of the state Philharmonic of Romania in Brasov. He is also Permanent First Conductor in Grävleborgs, Sweden, and Principal Guest Conductor of the Istanbul State Symphony in Turkey. Maestro Galati has conducted orchestras throughout Europe, Japan, China and also the famous Leningrad Philharmonic of U.S.S.R.

As the leading Romanian conductor Maestro Galati has made numerous recordings. His appearance with the North Bay Symphony Orchestra is his first appearance in Canada.

FLORIN IONESCU GALATI

Violinist

"A boy born for the violin." To explain this definitive judgement, Romania's leading music critic mentions Florin Galati's "virtuosity, his mature capacity for understanding the score, his great expressiveness, his powerful ability to project the music" - all this at the age of 14!

Florin Galati has appeared on television in Romania and has performed with the orchestras of Brasov, his native city, and the capital, Bucharest. He has toured to Greece, Turkey, Italy and the U.S. He made his U.S. debut in Florida in March 1982 under the baton of our own Maestro Nurhan Arman.

After winning Second Prize in the Ciprian Porumbescu Competition in Romania in 1983, Florin went on to compete on the international level, taking First Prize last June in the Stresa International Competition in Italy. He is also Concertmaster and Principal Soloist of a youth orchestra which won a Romanian national competition in 1983.

Florin is a student of Professor Radu Hamzea at the State Conservatory in Brasov.

Swiss cellist guest soloist

23 FEB 85

The third concert in the North Bay Symphony's "Celebrity Series" will present a new orchestra as well as a famous soloist.

The Swiss cellist Markus Stocker will perform with the new Northern Sinfonia, under the leadership of symphony director Nurhan Arman.

The concert will take place Feb. 23, from 8 p.m. at the West Ferris Secondary School Auditorium.

Markus Stocker is considered to be one of this generation's finest cellists. His career got off to a spectacular start in 1972 when he won the grand prize at the Paris International Cello Competition.



Markus Stocker, considered to be one of this generation's finest cellists, will be guest soloist, Feb. 23, when the North Bay Symphony presents its third concert in the "Celebrity Series" at West Ferris Secondary School.

Since then, he has toured throughout Europe, Russia, the Far East, Israel and the United States.

Mr. Stocker is a frequent guest artist at the most prestigious European music festivals, such as the Salzburg Festival, the Lucerne Festival, the Gstaad Festival and the Assisi Festival. His residence is in Switzerland and he teaches at the conservatories of both Zurich and Winterthur.

Mr. Stocker's playing regularly results in repeat invitations and outstanding reviews. The Times of London, England, has written, "Here is a cellist of real stature, whose technique serves a deep and extraordinarily communicative musicality". The Frankfurter Allgemeine praises his "velvety tone" and the New York Times acclaims his "romantic warmth and passion".

Haydn's Concerto No. 2 in D is the featured cello solo for the concert. This concerto offers a perfect showcase for Mr. Stocker's talents since it contains broad, heroic themes and virtuoso technical passages.

The remainder of the program is quite varied, contrasting two highly emotional pieces with two well-loved English works.

Gluck's "Dance of the Furies," shows the mythological spirits of vengeance' rage as they pursue Orpheus, and Orpheus' dread as he flees, while Dittersdorf's "Struggle of the Human Pas-

sions" describes a whole range of feelings through music.

The two English works are Sir Edward Elgar's "Serenade for Strings," a lyrical, noble arch of melodies and Benjamin Britten's light-hearted "Simple Symphony".

Even the titles of the Simple Symphony's sections show what great fun Britten had with this piece. It is made up of the "Boisterous Bourree, the Playful Pizzicato, the Sentimental Saraband and the Frolicsome Finale".

Maestro Arman will conduct the new Northern Sinfonia in these selections.

The Northern Sinfonia is an orchestra of professional musicians from Toronto, brought together especially for this concert.

The sinfonia has been formed for several reasons — first, to provide an additional event for the Celebrity Series here in North Bay, and also with the long-range goal of developing a touring orchestra and a musical resource for all of Northern Ontario.

It is hoped this group's schedule and location can be expanded gradually each season, to provide concerts, workshops, classes and lessons that must now be brought in less often and at greater expense from other areas.

For further information concerning the concert, contact the TACC Office, The Abbey or the North Bay Symphony office at 476-5889.

NORTH BAY SYMPHONY ORCHESTRA
 NURHAN ARMAN, Music Director and Conductor
SATURDAY, MARCH 23, 1985 — 8:00 P.M.

"AN EVENING IN OLD VIENNA"

Chippewa Secondary School

PROGRAMME

CHIT CHAT POLKA JOHANN STRAUSS, JR.
 (1825-1899)

WALTZ "ROSES FROM THE SOUTH"

CZECH POLKA

WALTZ "WINE, WOMEN AND SONG"

intermission

THUNDER AND LIGHTNING POLKA JOHANN STRAUSS, JR.

WALTZ "VIENNA BLOOD"

Selections from THE SOUND OF MUSIC RODGERS and HAMMERSTEIN
 (Arr. Robert Russell Bennett)



NORTH BAY SYMPHONY ORCHESTRA
 NURHAN ARMAN, Music Director and Conductor

VIOLIN
 Norman Critchley (Concertmaster)
 Fraser Farlinger (Assistant Concertmaster)
 Marj Keenan (Principal Second Violin)
 Arthur Davis
 Elizabeth McCall Foisy
 Barry Greib
 Terry Hrab
 Lanny James
 Jim Jamieson
 Claude Landreville
 Besse Lucas
 Ron McCaw
 Audrey McLean
 Pauline Murchland
 Lisa Pigeau
 Larry Robichaud
 Sheila Smith
 Walter Sokoluk
 Judy Statham
 George Zeman

VIOLA
 Bill Elam (Principal)
 Sandra Bernachi

CELLO
 Vivien Rogers (Principal)
 Blake Dawdy
 Brenda Geden
 Jennifer Houle
 Janet McFayden

DOUBLE BASS
 Bruno Cuksts

FLUTE
 Hélène Vallée (Principal)
 Krista-Layne Brandon
 Francesca Dancer Genea

OBOE
 Vicki Ellis (Principal)
 Laila McClenaghan

CLARINET
 Neil Kennedy (Principal)
 Beth Copeland

BASSOON
 Mary Thornton (Principal)
 Wendy Rose

FRENCH HORN
 Margaret Chasins Arman (Principal)
 Chris Cars
 Luc Mallette
 Brenda Stonehouse

TRUMPET
 Llew Sheppard (Principal)
 Will Manning

TROMBONE
 Kerri Eilton
 Roger Lavigne
 Nick Mantha

TYMPANI
 Tim Rogers

PERCUSSION
 Mark Sheppard

LIBRARIAN
 Vivien Rogers

PERSONNEL MANAGER
 Neil Kennedy

STAGE MANAGER
 Jim Murray

11

Announcing
The 1985
Strauss to Swing Soirée



March 30, 1985
at Pinewood Park
6:00 p.m. until . . .



Tickets go on sale at TACC Monday, February 18, 1985

Arman gets conservatory post



NURHAN ARMAN

The North Bay Symphony Orchestra's music director and conductor Nurhan Arman has been appointed visiting instructor in conducting at the Royal Conservatory of Music for the 1984-85 season.

As a faculty member with the conservatory's Professional Training Program this spring, Maestro Arman will serve as a member of the jury auditioning conducting applicants for next year, and in April 1985 he will coach the conductors preparing for a gala concert. At the end of that gala concert, the most successful conducting student will receive the Heinz Unger Memorial Conducting Award.

Mr. Arman has taught at conducting symposiums in the United States for the last seven years and the Royal Conservatory appointment is his first involvement with a Canadian academic institution.

Maestro Arman will conduct the next North Bay Symphony subscription concert March 17 at West Ferris Secondary School. He will appear as solo violinist as well, playing Vivaldi's Four Seasons.

Internationally acclaimed ballerina Denyse Bruzzese will also perform at the concert March 17.

Symphony finishes season

By JUANITA COOPER
Special to The Nugget

Variety and good humor accompanied the North Bay Symphony's last concert for the 1984-85 season held Saturday, May 11 in the Chippewa Secondary School Auditorium.

Approximately 400 people were on hand for the one and a half hour concert which featured guest clarinetist James Campbell. Mr. Campbell, 35, is a graduate of the University of Toronto and has performed with the Toronto Symphony Orchestra, the National Radio-Television Orchestra of Spain and with the late Glenn Gould.

In a tribute to composer George Frideric Handel, music director Nurhan Arman lead the North Bay Symphony in Dances from Alcina, the program's opening.

Then, the audience listened as the North Bay Symphony accompanied Mr. Campbell's 25-minute performance of Carl Maria von Weber's Clarinet Concerto No. 1 in F Minor.

One of the more unusual performances of the evening was LeRoy Anderson's The Typewriter. Actually performed on a typewriter by Mark Sheppard and accompanied by the North Bay Sympho-

ny, this performance drew some hearty chuckles. With sheet music to the side of the typewriter, and respectful handshaking, this piece was 'professional.' And Mr. Sheppard took his bow only after signing his name to the typed document and presenting it to Arman.

Then, Mr. Anderson's The Waltzing Cat, performed by the North Bay Symphony continued to captivate the audience with the special musical sounds of cats, birds and dogs!

Blue Tango and More also captured a few hearts as several members of the audience began to hum along.

Added variety was given to the concert program as Scollard Hall's Rob Joannis, Dave Vanderploeg and Pat Walsh played a percussion trio entitled Ragtime Renegades.

The North Bay Symphony's entire violin section then put the final touches on the program with Fiddler's Day.

The up-and-coming concert mini-series will be the Northern Music Festival beginning July 13. In its second summer, the festival will feature guest soloists and an international roster of guest conductors.

Tickets and information are available at the TACC Office or The Abbey.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor

SATURDAY, MAY 11, 1985 — 8:00 P.M.

JAMES CAMPBELL, *Clarinetist*
PROGRAMME

DANCES from ALCINA
Gavotte
Musette
Menuett

GEORGE FRIDERIC HANDEL
(1685-1759)

CLARINET CONCERTO NO. 1 in F MINOR
Allegro
Adagio ma non troppo
Rondo - Allegretto

CARL MARIA VON WEBER
(1786-1826)

James Campbell, Clarinetist

JAMES CAMPBELL

Clarinetist

James Campbell is one of those rare musicians whose talent is so great that opportunity has always come looking for him, rather than the other way around.

He began to play clarinet in order to join the school band in his small hometown near Edmonton, hurrying in from pre-dawn chores on the family farm to practice, and first played professionally in local dance bands. He earned a degree in music education at the University of Toronto, expecting to teach school music classes for a living, like most woodwind graduates.

But even while still a student, James Campbell was invited by no one less than the late Glenn Gould to play together on five televised concerts. Other solo offers began to come in, and Campbell has gone on from one

success to the next, in demand throughout Canada and worldwide.

Although only 35, James Campbell has already performed in 20 different countries, with orchestras from the Toronto Symphony to the National Radio-Television Orchestra of Spain, transmitting through the European Broadcasting Union to an entire continent. Last year he was chosen by the Canada Council to lead a group of musicians on a tour to China sponsored by the Ministry of External Affairs.

In addition to solo recitals and solos with orchestras, James Campbell has made a speciality of top-level chamber music. He has played with such world-famous groups as the Orford Quartet, Guarneri Quartet, Amadeus Quartet, Fine Arts Quartet and the Borodin Trio, and has appeared in many diverse combinations at the Festival of the Sound, with the Camerata ensemble, and in a new group, Da Camera, which he has just founded with violinist Moshe Hammer, pianist William Tritt and cellist Tsuyoshi Tsutsumi.



intermission

THE TYPEWRITER
Typewriter Solo: Mark Sheppard

LEROY ANDERSON

THE WALTZING CAT

LEROY ANDERSON

BLUE TANGO

LEROY ANDERSON

MORE

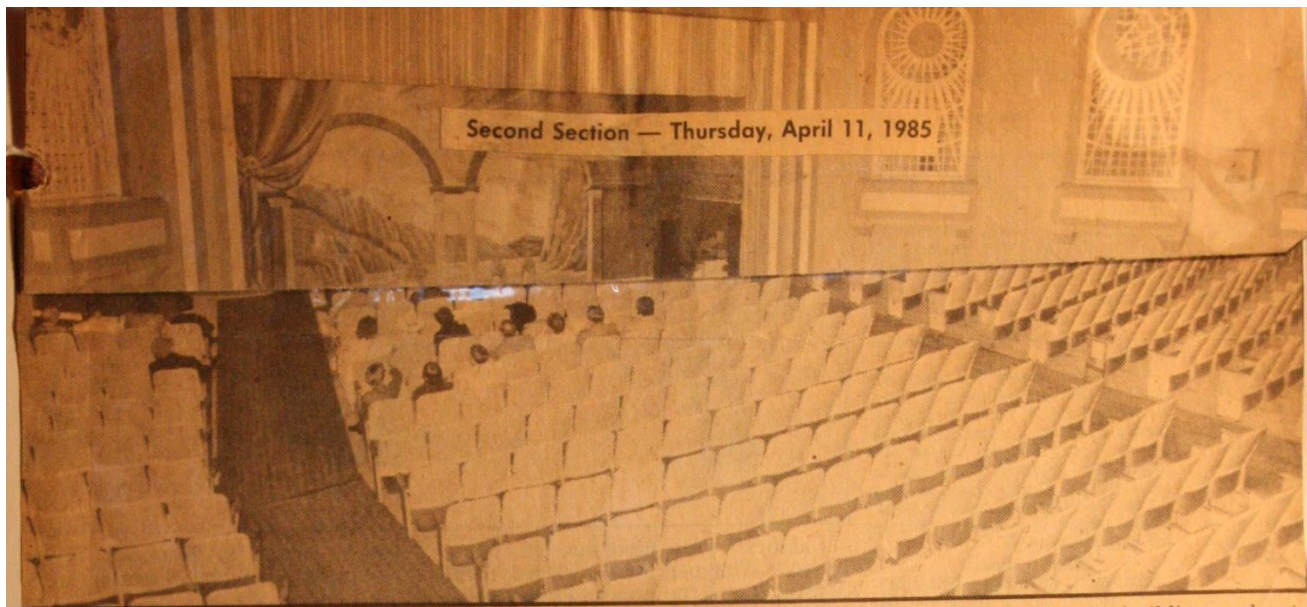
NI/OLIVIERO, arr. Hayman

CZECH POLKA

JOHANN STRAUSS, JR.

Chippewa Secondary School





About 40 people heard what the future holds for the Capitol Theatre in North Bay Wednesday afternoon, as the acquisition committee of the Theatre and Arts Community

Centre (TACC) showed its plans for the building and outlined its proposals. On stage, one of the original backdrops in the 56-year-old theatre was included as part of the tour.

Nugget Staff Photo by Bud Berry

New arts centre called source of pride

By P. J. WILSON
Nugget Staff Reporter

The creation of an arts centre with the planned purchase of the Capitol Theatre in North Bay by the city and the Theatre and Arts Community Centre (TACC) is "the type of project North Bay can be proud of", according to Nipissing MPP and honorary chairman Mike Harris.

"This is not a political event," said Mr. Harris who is also Ontario's minister of natural resources. "I'm delighted to lend my name to this project." The Conservative candidate is currently campaigning for re-election in the May 2 provincial election.

Speaking at a special tour of the theatre Wednesday afternoon, Mr. Harris said the acquisition committee of TACC has managed to make its way through political storms surrounding the purchase of the building, including some uncertainty over funding and an amount of public opposition.

"Now, you are well on your way to salvaging a very important part of this community," Mr. Harris said. "This is very important economically to the entire area."

He said many people, when they consider moving to a new area, will take a close look at the various facilities available on the social and entertainment scenes, and North Bay has to help prepare something to help draw people to the area.

"We are just one small voice in

the wilderness, calling people in," Mr. Harris said. "It is important to project the overall impression you will leave across the province."

About 40 people representing the arts, education, and private individuals, including Mr. Harris and his Nipissing election opponents, Lynne Bennett of the New Democratic Party and Mike Gauthier of the Liberals, took part in the tour of the facility.

Also speaking as honorary chairmen were Nipissing MP Moe Mantha and North Bay Ald. Richard Donnelly. Citizenship Judge Marthe Smith and Chuck Kelly, president of the North Bay and District Chamber of Commerce, also serve as honorary chairmen.

The Capitol Theatre in North Bay is almost unique in Canada because it is still basically the same theatre built in 1929, with few structural changes and among the best acoustics in the country, according to one of the members of the acquisition committee.

Piers Gilson, who worked for 10 years as a professional stage and production manager with live theatre groups in Ontario before settling in Mattawa, said he has worked in theatres across the country, and North Bay's theatre is still one of the best for live performances.

"It's a magnificent theatre," Mr. Gilson said Wednesday following a tour of the theatre. "It's still a useful theatre. We have had hundreds of live performances here. It's one of the few theatres like this left in Canada."

The 1,300-seat theatre is the subject of a fund-raising campaign beginning in May, which will provide the city with its own arts centre, complete with theatre, art gallery and recital hall, according to organizers of the tour.

Mr. Gilson said the theatre was originally built as both a vaudeville house and a movie theatre, and almost everything is still available for live presentations, except for up-to-date lighting.

"You just have to add lighting and draperies and you're in business," he said.

Plans for the building, shown for the first time before the tour, split the renovations of the theatre into at least two and perhaps three phases, with most of the changes taking place in the main foyer of the theatre.

At present, the entryway to the main floor is one-third the width of the entire building. However, the 20-foot-wide (six metre wide) foyer is directly in the middle of the building.

By moving the entryway to the right side of the building, the remaining two-thirds of the width of the building will, under Phase I, be converted into a public art gallery.

The initial development will also involve the removal of 300 of the ground-floor seats in the theatre section directly under the balcony, the addition of bar space and more room for a public lounge.

Administrative offices will also be built on the main floor, instead of on the upper floor as now exists.

When the upper floor and the basement are taken into account in future plans, there will be about 21,000 square feet of floor space to be used, with the upper floor hosting space for an addition to the art gallery.

Lucien Delean, designer of the modifications and a co-chairman of the project, said the art gallery would be "as large as we can make it", without cutting into the administrative spaces and the recital hall plans.

He also said that although the emphasis will be on live performances and the art gallery, there will still be provision for showing films, although these would aim more toward films not normally presented in North Bay, such as art films or childrens' films.

These films, Mr. Delean said, would be "limited to what Famous Players (Theatres) don't want to show in the area."

Nancy Zecevic, speaking for the art gallery proposal, said the gallery would have the complete facilities for showing art displays from across North America, including large group shows.

North Bay City Council has already agreed to contribute \$400,000 to the project for capital funding. TACC must raise an additional \$250,000, as its share of the \$1.65 million purchase and renovation price of the theatre.

TACC is trying to get all the funding in place so the purchase of the Capitol Theatre can be made by the end of this year, with renovations expected to begin in 1986.

**Nurhan Arman,
Music Director**

An Armenian born and raised in Istanbul, Nurhan Arman is currently Music Director of the North Bay Symphony, the Northern Sinfonia, and the Northern Music Festival. Mr. Arman is also a Visiting Instructor in Conducting at the Royal Conservatory of Music in Toronto.

Mr. Arman has participated in the Universal Peace Festival in Istanbul, Tanglewood, the Spoleto Festival USA, the Brockport Summer Festival and the Florida Festival. He has conducted orchestras in Canada, the United States and Europe.

Come hear

- * THE NORTHERN MUSIC FESTIVAL ORCHESTRA
- * GUEST SOLOISTS
- * MUSIC DIRECTOR NURHAN ARMAN
- * AN INTERNATIONAL ROSTER OF GUEST CONDUCTORS

JULY 13

FESTIVAL HITS -- WITH STRINGS ATTACHED

JULY 20

AMAZING AMADEUS -- THE ORIGINAL!

with
Violinist WALTER PRYSTAWSKI,
Concertmaster,
National Arts Centre Orchestra

JULY 27

A WHIRLWIND TOUR OF EUROPE

Presented by

CANADORE COLLEGE

and

THE NORTH BAY SYMPHONY SOCIETY



**THE NORTH BAY SYMPHONY
UNFURLS**

THE 1985-1986
CELEBRITY SERIES

IN

THE CAPITOL THEATRE

DANIEL DOMB, Solo Cellist of the Toronto Symphony
and
DEBORAH PIOTROWSKI, North Bay's Favorite Pianist
NOVEMBER 2, 1985

PHILIP CANDELARIA, Virtuoso Guitarist
FEBRUARY 1, 1986

JOSEPH PELEG, Brilliant Israeli Violinist
with

THE NORTHERN SINFONIA
MARCH 1, 1986

The **Seagram** Pops Concert
"A STROLL ALONG BROADWAY"

with
Pianist **RODICA EUGEN**
MAY 3, 1986

THE NORTHERN MUSIC FESTIVAL

The Northern Music Festival was established during the spring of 1984 by Canadore College and the North Bay Symphony Society, with the assistance of a generous grant from the Ministry of Employment and Immigration Canada.

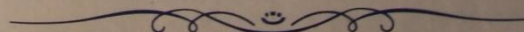
The Festival has four goals:

- * to bring live music to Northeastern Ontario during the summer
- * to attract tourists to the North Bay area
- * to create summer employment for young professional musicians
- * to provide conductors with a centre for summer study and interchange with colleagues

Response to this program has been extraordinary. Musicians have come to North Bay to form the Festival Orchestra this summer from all across Ontario, from Manitoba, New Brunswick and British Columbia. Guest conductors have arrived for the 1985 Festival from England, Italy and Hungary as well as from Canada and the United States.

At the same time that it offers you, the audience, an exciting concert series, the Northern Music Festival is also focussing national and international attention on North Bay.

We are sure you will enjoy the music created for you on these special Saturdays by talents gathered from near and far!



Musicians arrive for conducting symposium

The residences at Canadore College were a hive of activity recently as instrument cases of all shapes and sizes, suitcases and duffelbags piled up at the college residences as 20 musicians from across Ontario arrived in North Bay to begin rehearsals for this year's Northern Music Festival.

The Northern Music Festival is co-sponsored by Canadore College and the North Bay Symphony Society and supported by a grant from the Ministry of Employment and Immigration.

It is a unique project, focusing national and international attention on the city of North Bay in the world of music, as well as bringing valuable entertainment and economic benefits to the area.

Live concerts will be performed by the Northern Music Festival Orchestra in many different locations around North Bay during the six-week festival.

The festival's three showcase concerts form the 'Super Saturdays' series which take place at 8 p.m. at West Ferris Secondary School Auditorium July 13, 20 and 27. Guest soloists as well as guest conductors from the Artsperience '85 Conducting Symposium will take part.

Conductors from around the world will make North Bay their home for the month of July while participating in the conducting symposium. This year's symposium includes conductors from Canada, the United States, Italy, Hungary and England. The symposium is directed by Nurhan Arman, music director of the North Bay Symphony and visiting instructor in conducting at the Royal Conservatory in Toronto.

The conducting symposium will offer participants the opportunity to conduct a professional chamber orchestra in rehearsal and in public performance; individual videotape rehearsal playbacks; weekly critique sessions with principal players and the music director; coaching by the music director, emphasizing stylistic approaches to a varied repertoire; classes in beginning and intermediate bowing; a special class in recording techniques — emphasizing the creative interchange between conductor, sound engineer and producer — with Wolf Hess, CBC Radio.

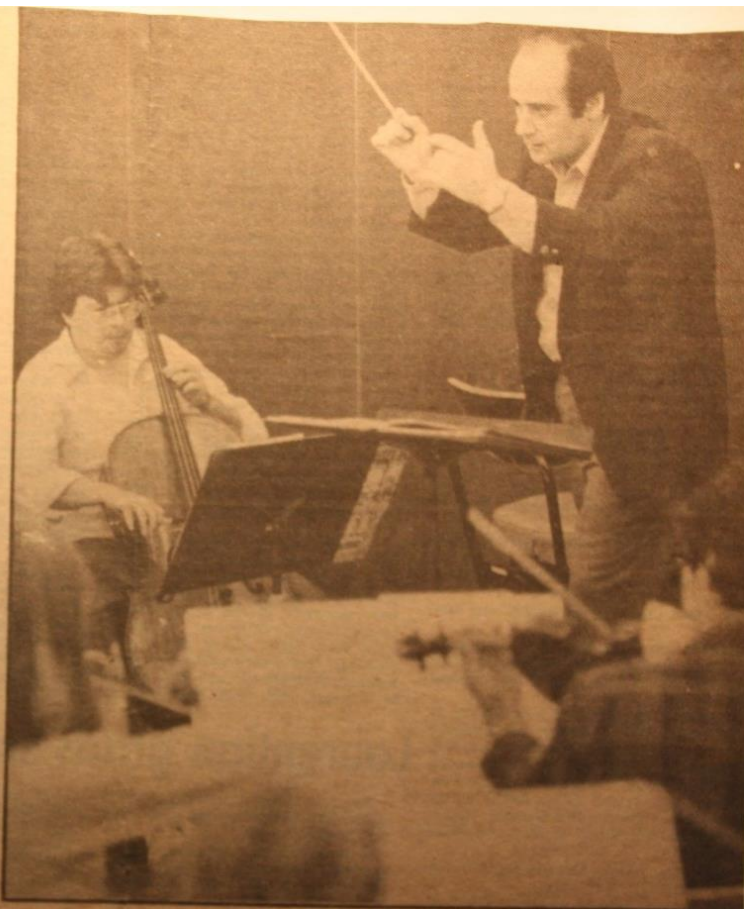
'Festival Hits . . . With Strings Attached' is the title of the first 'Super Saturday' concert.

'Amazing Amadeus — The Original,' on July 20 will present music from the soundtrack of the Oscar-winning film Amadeus. It will also feature the virtuoso violinist Walter Prystawski as soloist in Mozart's Violin Concerto No. 3 in G. Mr. Prystawski is the Concertmaster of the National Arts Centre Orchestra in Ottawa.

'A Whirlwind Tour of Europe' will provide a vacation adventure in sound July 27.

Last summer's 'Super Saturdays' concerts were recorded by CBC and broadcast later throughout Northern Ontario. Live recordings will be made again this year. One of the festival's goals is to create summer entertainment for the North Bay area and to enrich North Bay's attractiveness for tourists.

Tickets for the concert series are available at TACC and The Abbey for \$12 per series package or \$5 per single ticket. Festival information may be obtained by calling 476-5889.



Maestro Nurhan Arman, director of Artsperience Conducting symposium takes musicians through a rehearsal in preparation for the beginning of The Northern Music Festival at Canadore College.

SUPER SATURDAY SERIES

JULY 13 – FESTIVAL HITS . . . WITH STRINGS ATTACHED

JULY 20 – A WHIRLWIND TOUR OF EUROPE

JULY 27 – AMAZING AMADEUS – THE ORIGINAL!

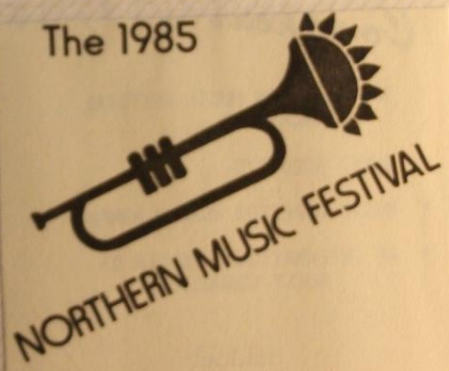
with guest soloist

WALTER PRYSTAWSKI, *Violinist*
Concertmaster, National Arts Centre Orchestra

Presented in co-operation with Artsperience '85

ALL AT 8:00 P.M., WEST FERRIS SECONDARY SCHOOL

*All three concerts for \$12.00
or single tickets \$5.00 per concert*



The 1985
NORTHERN MUSIC FESTIVAL

SUPER
SATURDAY
SERIES

JULY 13, 20, 27

8 PM

west ferris secondary school

Summary: The Ripleys article speaks to Mi Dori, as a 14 year-old performing with the Boston Symphon in 1986, “completed her complex performance on 3 different violins because the “e” string on the first two snapped!”



North Bay Symphony members are rehearsing for this seasons 'Celebrity Series' and members are eager-

ly anticipating their move to the stage of the Capitol Theatre.

The Nugget

Celebrity Series season opens Nov. 2

Anticipation is building towards this year's North Bay Symphony "Celebrity Series."

The orchestra is rehearsing under the leadership of Nurhan Arman, music director and preparations by the board and the staff are well under way for the orchestra's move to the Capitol Theatre. Pre-season ticket sales are up by 300 per cent.

"We have a great combination this season," says Maestro Arman. "We will have the good sound of the Capitol Theatre, and we're glad to be moving downtown. We will have the largest and best orchestra yet in North Bay, because we have just accepted 11 excellent new members. Also, we have five well-known, wonderful guest artists coming to play with us."

How do five guest artists fit into the four concerts that make up the Celebrity Series?

The opening concert of the series, Saturday, Nov. 2 will be a double bill, with two soloists. It will be a gala evening, celebrating the orchestra's first performance in the Capitol Theatre.

Deborah Piotrowski, a native of North Bay will play one of the great romantic piano concertos, Saint-Saens' Piano Concerto No. 2. Miss Piotrowski is on the faculty of the Royal Conservatory of Music in Toronto. Many remember her brilliant performance with the Symphony three years ago of another favorite Romantic piece, the Grieg Piano Concerto.

Also appearing on Nov. 2 will be cellist Daniel Domb, performing music by Tchaikowsky. Mr. Domb is the Principal Cellist of

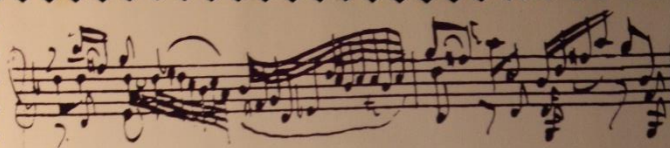
the Toronto Symphony, and is frequently a featured soloist with that orchestra as well as many others.

The next guest artist on this year's series will be the young guitar virtuoso, Philip Dent-Candelaria. Now on the faculty of Cambrian College in Sudbury, Mr. Dent-Candelaria has toured throughout Canada and performed many programs for the CBC. He will join the Symphony for the second concert Feb. 1, 1986.

For the March 1, 1986 program, the Symphony will present a visiting group, the Northern Sinfonia. This guest orchestra was enthusiastically received as part of the Celebrity Series last season, and will return for another evening of professional playing, together with the dynamic Israeli violinist Joseph Peleg as soloist.


"A Stroll Along Broadway" will conclude the series May 3, 1986. Pianist Rodica Eugen will play the famous Rhapsody in Blue by George Gershwin, and the entire program will feature selections from hit musical composers. Rodica Eugen is on the faculty of the Royal Conservatory and has performed all over Canada and toured in Italy, Romania and France.

Subscriptions for the 1985-86 Celebrity Series are available at the TACC Office and the Abbey, downtown, or can be ordered by writing the Symphony at Box 14, North Bay, P1B 8R9. Adult subscriptions are \$28 and student and senior subscriptions are \$22. More information on the series can be obtained by calling the Symphony at 476-5889.




The
North Bay Symphony
Orchestra

Nurhan Arman, Music Director



November 2, 1985
Grand Opening Concert in the Capitol Theatre
Daniel Domb, *Cellist*
Deborah Piotrowski, *Pianist*

February 1, 1986
An Evening of Romantic Masterpieces
Philip Dent-Candelaria, *Guitarist*



NORTH BAY SYMPHONY SOCIETY

1985-1986 Board of Directors

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Alice Farlinger
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Comments? Questions? Ticket orders?
Please call the Symphony at 476-5889

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor

VIOLIN

Norman Critchley (Concertmaster)
Fraser Farlinger (Assistant Concertmaster)
Marj Keenan (Principal Second Violin)
Cynthia Bullen
Elizabeth McCall Foisy

Barry Greib
Lanny James
Jim Jamieson
Claude Landreville
Besse Lucas
Ron McCaw
Audrey McLean
Norma Morrison
Lisa Pigeau
Larry Robichaud
Sheila Smith
Walter Sokoluk
Judy Statham
George Zeman

VIOLA

Bill Elam (Principal)
Sandra Bernachi
Jim Sharp
Janet Zimbalatti

CELLO

Vivien Rogers (Principal)
Blake Dawdy
Brenda Geden
Jennifer Houle
Janet McFadyen

DOUBLE BASS

Paulette Sourisseau

FLUTE

Hélène Vallée (Principal)
Krista-Layne Brandon
Laurie Huether
Jennifer Moorehead

OBOE

Sandra Pohran (Principal)
Joanne Allen

CLARINET

Neil Kennedy (Principal)
Michael Lyons

BASSOON

Mary Thornton (Principal)
Renée Fortier

FRENCH HORN

Margaret Chasins Arman (Pr
Chris Cars
Linda Langdon
Brenda Stonehouse

TRUMPET

Llew Sheppard (Principal)
Gilles Ducharme

TROMBONE

Kerri Elton
Jonathan Lapp

TUBA

Ken Messenger

TYMPANI

Tim Rogers

PERCUSSION

Mark Sheppard
Frank Wright

LIBRARIAN

Ara Linda Houle

PERSONNEL MANAGER

Neil Kennedy

STAGE MANAGER

Jim Murray

NURHAN ARMAN



"Brilliant", "expressive", "passionate", "splendid", "dramatic" — critics from coast to coast have used those words and more to describe the excitement of music interpreted by Nurhan Arman.

The dynamic Music Director of the Northern Music Festival, the Northern Sinfonia and the North Bay Symphony is a musician of wide background. A virtuoso violinist as well as a conductor, Nurhan Arman has both conducted and performed in Canada, the United States and Europe. His guest conducting appearances with the State Philharmonic Orchestra of Romania last season were hailed as "extraordinary symphonic concerts." He will return to conduct in Europe, later this season.

Since his appointment as Music Director, Nurhan Arman has led the North Bay Symphony through a period of tremendous growth. His tenure has been distinguished by an increase in concerts per season, tours, radio and television broadcasts and frequent sold-out concerts.

In just three seasons, Nurhan Arman has made North Bay a lively centre of musical activity, attracting renowned soloists from Europe, the United States and Canada, guest conductors from Europe and North and South America, and orchestra musicians from all over Canada.

In 1984 Nurhan Arman founded the Northern Music Festival and the Artsperience Conducting Symposium. He brings to this unique Canadian undertaking his own artistry on the podium plus seven years of experience in fine-tuning the skills of other young conductors. From 1977 to 1983 he served as a clinician for international conducting workshops at music festivals in New York and Florida.

Maestro Arman has also appeared in the Universal Peace Festival in Istanbul, the Berkshire Music Festival-Tanglewood and the Spoleto Festival USA.

Maestro Arman has been a Visiting Instructor in Conducting at the Royal Conservatory of Music in Toronto and at Cambrian College. He has been invited to conduct the opening concert in the Royal Conservatory's subscription series for the 1986-1987 season.

He has recorded for Educo Records, First Edition Records, National Public Radio in the United States, Istanbul State Radio-Television and CBC Radio and Television.

N.B.: the '83' in the top right corner seems to have been placed erroneously.

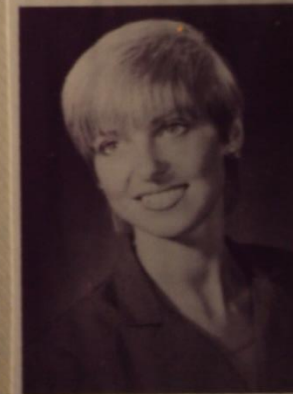
DANIEL DOMB

Cellist



DEBORAH PIOTROWSKI

Pianist



NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor

SATURDAY, NOVEMBER 2, 1985 – 8:00 P.M.
DEBORAH PIOTROWSKI, *Pianist*
DANIEL DOMB, *Cellist*

GRAND OPENING CONCERT at the CAPITOL THEATRE

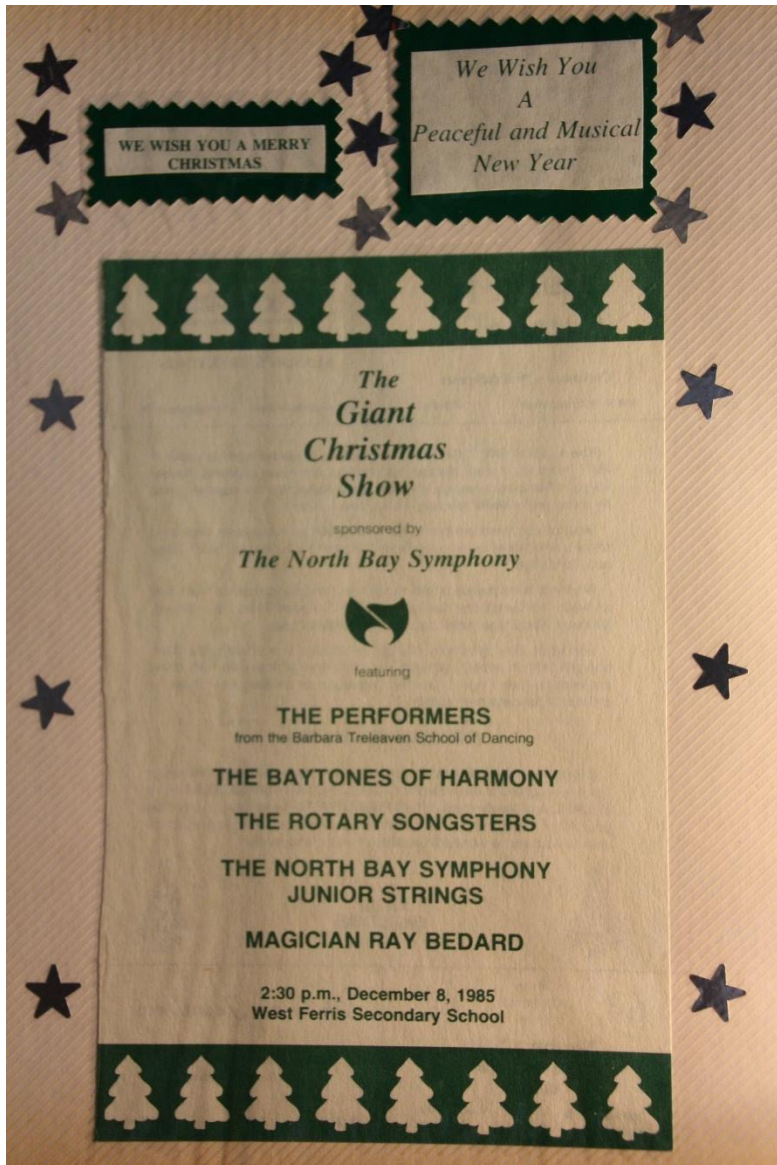
Programme

ENGLISH FOLK SONGS SUITE RALPH VAUGHAN WILLIAMS
1. March "Seventeen Come Sunday" (1872-1958)
2. Intermezzo "My Bonny Boy"
3. March "Folk Songs from Somerset"

VARIATIONS ON A ROCOCO PETER ILYITCH TCHAIKOWSKY
THEME FOR CELLO AND ORCHESTRA OP. 33 (1840-1893)
Moderato quasi Andante
Variation I - Tempo della Thema
Variation II - Tempo della Thema
Variation III - Andante sostenuto
Variation IV - Andante grazioso
Variation V - Allegro moderato
Variation VI - Andante
Variation VII e Coda - Allegro vivo
Daniel Domb, Cellist

Intermission

PIANO CONCERTO NO. 2 IN G MINOR, OP. 22 CAMILLE SAINT-SAËNS
Andante sostenuto
Allegro scherzando
Presto
Deborah Piotrowski, Pianist



CAROLS

JOY TO THE WORLD

Joy to the world; the Lord is come;
Let earth receive her King;
Let every heart prepare Him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven
and nature sing.

Joy to the earth! the Savior reigns;
Let men their songs employ;
While fields and floods, rocks, hills and
plains

Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

We Wish You

A

*Peaceful and Musical
New Year*

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas
We wish you a merry Christmas
We wish you a merry Christmas
And a Happy New Year!

Chorus:
Good tidings we bring for you
and your kin.

We wish you a merry Christmas
And a Happy New Year!

Now bring us some figgy pudding
Now bring us some figgy pudding
Now bring us some figgy pudding
And bring it right here.

We won't go until we get some
We won't go until we get some
We won't go until we get some
So bring it right here.

We wish you a merry Christmas
We wish you a merry Christmas
We wish you a merry Christmas
And a Happy New Year!

Rise to the Occasion
THE PENTHOUSE



307 Algonquin Avenue

474-3610

Lafrance 1912-1930
St. Mary's Marie Lafrance

Give a lasting Christmas gift
of warmth

Felt and fur hats, fur ear muffs, scarves,
leather gloves, accessories.

171 MAIN STREET WEST

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All the Finest Gifts from



Hudson's Bay Company

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**WOOD
GUNDY**

SERVING THE INVESTMENT
NEEDS OF THE NORTH

222 McIntyre Street West, Suite 419

The Giant Christmas Show

sponsored by

The North Bay Symphony



featuring

THE PERFORMERS

from the Barbara Treleaven School of Dancing






THE BAYTONES OF HARMONY

THE ROTARY SONGSTERS

THE NORTH BAY SYMPHONY
JUNIOR STRINGS

MAGICIAN RAY BEDARD

2:30 p.m., December 8, 1985
West Ferris Secondary School

<p>Gallego Michelle</p> <p>Christmas with a difference</p> <p>158 Main Street West 476-3080</p>	<p>Greco's Pizza</p> <p>SEASON'S GREETINGS</p> <p>344 Algonquin Ave. 221 Lakeshore Dr.</p>	<p>CHAMPLAIN TRAILS</p> <p>SEAFOOD STEAK HOUSE</p> <p>300 Lakeshore Drive North Bay, Ontario 476-3636</p>	<p>Best Wishes For A Happy Holiday Season from</p> <p> CBC RADIO NORTH BAY 96.1 FM</p>
<p>The NORTH BAY SYMPHONY is made up of people from all walks of life — teachers, nurses, doctors, an architect, a minister, students, housewives, office personnel, an engineer, everything! We are supplemented by a few professional musicians from time to time.</p> <p>Most of our members live in North Bay, but we have some dedicated players who travel every week from Sturgeon Falls, Verner, South River and Sundridge.</p> <p>We try to bring the joy of live music to our neighbors outside North Bay as well. The Symphony has performed in Sturgeon Falls, Parry Sound, Mattawa, Sundridge, New Liskeard and Kirkland Lake.</p> <p>The North Bay Symphony Society, in addition to supporting the Symphony's performances, sponsors a programme of instruction on string instruments (see Page 6) and will introduce an exciting new series of children's concerts next season.</p> <p>It is exciting to join forces with other fellow-musicians in our community. We are delighted to have the BAYTONES, ROTARY SONGSTERS, RAY BEDARD and the dancers in THE PERFORMERS here today to entertain you. All of these people have worked very hard and very joyfully to be able to wish you a wonderful holiday in music and motion.</p> <p style="text-align: center;">MERRY CHRISTMAS</p>		<p>Northern Auto Sound</p> <p>A gift of sound to travel with you</p> <p>294 Main St. E. 476-2100</p>	<p>DRAPERY AND DECORATING 1833 CASSELLS STREET</p> <p><i>The Interior Shoppo</i></p> <p>PHONE 474-7200 ANN MAY NORTH BAY, ONTARIO</p>
<p> MERRY CHRISTMAS </p> <p>Northern Notes Piano and Organs 476-3360</p> <p>759 Main St. E. North Bay Carol & Peter Zadorozny</p>		<p>This programme is made possible through the advertising carried in its pages.</p> <p>Let these outstanding local merchants know that you saw them here!</p> <p>Holiday Greetings Enlarge your holiday giving with colourful enlargements from</p> <p> POMR STUDIO LTD. 191 Lakeshore Drive 472-1621</p>	<p>Seasons Greetings from</p> <p>FOSDICK'S</p> <p>150 Main Street West 112 Brule Street</p> <p><i>Pearls</i> Casually Elegant . . .</p> <p>For That UNIQUE Christmas Gift Crystal Prisms – Silk Scarves Jewellery – Leather Goods 151 Main Street West</p>
<p>Northern Notes Piano and Organs 476-3360</p> <p>759 Main St. E. North Bay Carol & Peter Zadorozny</p>	<p>Whitman Jewellers</p> <p>Fine selection of quality jewellery for Christmas giving</p> <p>118 Main Street West 472-2190</p>	<p>Best Wishes For A Happy Holiday Season</p> <p>Nipissing University College</p> <p>147 WORTHINGTON ST. E. 474-1779</p>	<p>FINE BRITISH MADE RELAXATION FUN IN A COZY OLD WORLD SETTING</p> <p> 147 WORTHINGTON ST. E. 474-1779</p>



PROGRAMME

2:30 p.m., December 8, 1985
West Ferris Secondary School



NORTH BAY SYMPHONY JUNIOR STRINGS

Nurhan Arman, Conductor

A STORY
DROPS OF RAIN
ADESTE FIDELIS
THE MERRY-GO-ROUND

C.H. Hohmann
C.H. Hohmann
C.H. Hohmann

THE PERFORMERS

from

The Barbara Treleaven School of Dancing

EMERGENCY
CATS

Intermediate
Seniors

NORTH BAY SYMPHONY

Nurhan Arman, Conductor

RADETZKY MARCH
NORWEGIAN DANCES NOS. 2 and 3
POLKA
PLINK, PLANK, PLUNK!
WALTZ FROM SLEEPING BEAUTY

Johann Strauss, Sr.
Edvard Grieg
Dmitri Kabalevsky
Leroy Anderson
Peter Ilyitch Tchaikowsky

THE ROTARY SONGSTERS

Arne Schmidt, Director

MASTERS IN THIS HALL
WHILE BY MY SHEEP
COVENTRY CAROL
SILVER BELLS
LET THERE BE PEACE ON EARTH

Traditional
17th Century Christmas Hymn
English (1591)
Jay Livingston and Ray Evans
Sy Millar and Jill Jackson

THE BAYTONES OF HARMONY

Bob Pyper, Director

VO-DE-O-DO
MOMENTS TO REMEMBER
IT'S BEGINNING TO LOOK
A LOT LIKE CHRISTMAS
WHITE CHRISTMAS
CHRISTMAS CHOPSTICKS
JINGLE BELLS

Paul Barnhart, arr. Lyne
Stillman and Allen, arr. Waesche
Meredith Wilson, arr. Dickema
Irving Berlin, arr. Huff

THE PERFORMERS

MR. COOL
CITY LIGHTS

Primary
Seniors

CAROLS

Join with the Symphony, the Baytones
the Rotary Songsters, and everyone in the hall!


JOY TO THE WORLD


WE WISH YOU A MERRY CHRISTMAS

— intermission —

Please see the carol verses on the back of this programme.

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SEASON'S GREETINGS
138 Main Street West 474-3340

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And A Happy New Year
from Your Friends at

CANADIAN TIRE
630 CASSELLS STREET

Music City

Gifts large and small for the music lover
Seasons Greetings
from Russ Smith and Staff
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Tony's Tailoring Inc.
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Made to measure for ladies and men.

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Christmas Gifts

- Parkas • KIDS
- Moccasins • Sweaters & Much More

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The North Bay Symphony Junior String Program

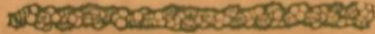
Each school year, the North Bay Symphony sponsors 30 weeks of instruction on string instruments.

Lessons are offered for: young beginners (ages 3-7) in the Suzuki method; older beginners, who start reading music immediately; and intermediate and advanced students.

All students receive a half-hour individual lesson every week. Beginners may play in the Suzuki Ensemble, and other students are invited to join the North Bay Symphony Junior Strings.

String instruments in all sizes are available for rental from the Symphony at a nominal charge, from 1/8 size to full size violins and violas, and 1/4 to 3/4 size cellos.

For more information, call the Symphony at 476-5889.



COMING EVENTS

- February 1, 1986 - AN EVENING OF ROMANTIC MASTERPIECES
North Bay Symphony with guitarist Philip Dent-Cardelana
8 p.m. at the Capitol Theatre
 - March 1, 1986 - THE NORTHERN SINFONIA
with brilliant Israeli violinist Joseph Peleg
8 p.m. at the Capitol Theatre
 - April 5, 1986 - STRAUSS TO SWING SOIREE
Annual dinner-dance with the Symphony and Swing Band
8 p.m. at Pinewood Park
 - May 3, 1986 - THE Seagram POPS CONCERT
"A Stroll Along Broadway" with pianist Rodica Eugen
8 p.m. at the Capitol Theatre
 - May 10, 1986 - THE ALLEGRO AUCTION
plus refreshments, live music, dancing
Presented by the Manitou Chapter I. O. D. E. and the North Bay Symphony Society
6:30 p.m. at the North Bay Granite Club
 - May 18, 1986 - GIANT SYMPHONIC SPECTACULAR
The Montreal Youth Symphony and the Sudbury Youth Orchestra in a special joint concert sponsored by the Quebec-Ontario Commission, presented by the North Bay Symphony Society
2:30 p.m. in West Fens Secondary School
- The third NORTHERN MUSIC FESTIVAL will fill your summer with beautiful live entertainment from June 23 to August 3, 1986.



Merry Christmas
from the Management and Staff
of the Best Western Pinewood



Featuring SPENCER'S
specializing in prime rib dining

CUSTOM FRAMING - FINE ART - ARTIST MATERIALS

Let us introduce you to life's
second greatest pleasure

K BROS ART SHOPPE & GALLERY

232 ALGONQUIN AVENUE
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Travel Gift Certificates - A Great Idea!

Warmest Greetings
from
The Quality-Minded People
at

BAY PRODUCE FARMS

("North Bay's Freshest Produce")

Try tantalising your palate with
our fresh deli meats and cheeses.

1205 Fisher Street North Bay



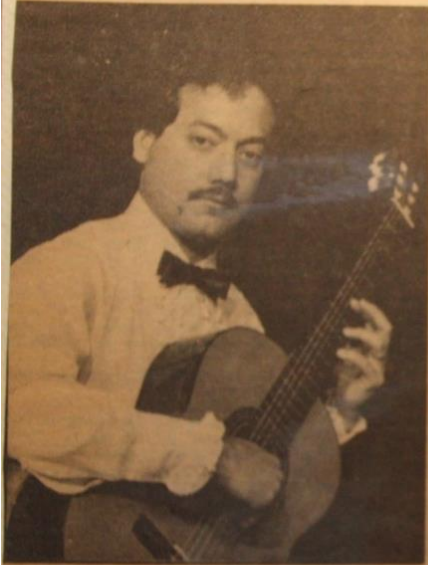
Bud Berry, The Nugget

Junior conductor leads Junior Strings

Candy Nickerson, 10, daughter of Edward and Daphne Nickerson, discovered what it was like to be a conductor during a performance by the North Bay Orchestra Junior Strings. The Grade 5 student of Paul Davoud School, at Canadian Forces Base North Bay, tried her hand at conducting

during the concert Monday at the school. The Junior Strings group, which the North Bay Symphony Orchestra sponsors as a means of training potential future members, is made up of students from throughout the city.

Philip Candelaria to perform at Celebrity Series



Canadian guitarist Philip Candelaria will perform Vivaldi's well-known guitar concerto with the North Bay Symphony Orchestra.

This evening at 8 p.m. North Bay Symphony Orchestra conductor Nurhan Arman will raise his baton and give a down beat.

The harmonious sounds of the North Bay Symphony Orchestra will fill the Capitol Theatre and the second concert of the Celebrity Series will get under way.

Renowned Canadian guitarist Philip Candelaria will be the featured soloist with the symphony orchestra. Mr. Candelaria made his debut before an international audience at Guitar '78 Festival in Toronto. Since then he has toured throughout the United States and Canada. He has won several competitions, including the 1979 National Finals of the Canadian Music Competition.

As well as touring, Mr. Candelaria maintains an active schedule of recording for radio and television broadcasts. He has performed nationally several times on CBC and in 1982 his first performance on disc was released by Centrediscs of the Canadian Music Centre.

Mr. Candelaria, who teaches at Cambrian college and Laurentian University, will perform Vivaldi's well-known guitar concerto.

Last November when the orchestra gave its first concert in the Capitol Theatre, Mr. Arman and the musicians of the symphony orchestra were more than pleased with the acoustics of the auditorium.

The visiting guest soloist for that concert, cellist Daniel Domb, said the acoustics were "superb" and that he thinks the hall is acoustically much superior to Toronto's Roy Thomson Hall.

Maestro Arman agrees. He has performed in hundreds of auditoriums around the world. "The Capitol has

a natural sound. Acoustically it is near perfect. It is a truly resonant hall," he says.

Now in his fourth season as the North Bay Symphony Orchestra's music director, Mr. Arman is excited about tonight's concert. He said the concert is for everyone. It includes music from many periods; from Russian romantics to Strauss, from Vivaldi to Leroy Anderson.

Another person who is just as excited about this concert is the NBSO violinist Barry Greib. Mr. Greib has just finished making a new violin and tonight he will play on it in performance for the first time.

The concert will begin at 8 p.m. and tickets will be available at the door.



Nurhan Arman, conductor of the North Bay Symphony Orchestra will present a variety of music from many periods as the Celebrity Series continues at the Capitol Theatre.

THE NUGGET, WEDNESDAY, JANUARY 22, 1986

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor

SATURDAY, FEBRUARY 1, 1986 - 8:00 P.M.

PHILIP DENT-CANDELARIA, *Guitarist*

AN EVENING OF ROMANTIC MASTERPIECES

Programme

ENTR'ACTES NOS. 1-3 FROM ROSAMUNDE FRANZ SCHUBERT
Allegro molto moderato (1797-1828)
Andante
Andantino

CONCERTO FOR GUITAR IN D MAJOR ANTONIO VIVALDI
Allegro (1678-1741)
Largo
Allegro

PHILIP DENT-CANDELARIA, GUITARIST

WALTZ FROM 'EUGENE ONEGIN' PETER ILYITCH TCHAIKOWSKY
 (1840-1893)

Intermission

NORWEGIAN DANCES NOS. 2&3 EDVARD GRIEG
 (1843-1907)

PLINK, PLANK, PLUNK LEROY ANDERSON

SUITE FROM THE BALLE
 THE SLEEPING BEAUTY, OP. 66A PETER ILYITCH TCHAIKOWSKY
 (1840-1893)

Wait . . . for May 10, 1986!

The

Allegro

Auction

Announcing

The 1986

Strauss to Swing Soirée

April 5, 1986

at Pinewood Park

6:00 p.m. until ...

For information, phone 476-5889

Tickets on sale to the public at the TACC from February 10, 1986

6:30 p.m. at the North Bay Granite Club

\$5.00 per person: admission, refreshments,
 auction, live music, dancing

Only 285 tickets will be available



NORTHERN SINFONIA
NURHAN ARMAN, Music Director

SATURDAY, MARCH 1, 1986 – 8:00 p.m.
JOSEPH PELEG, *Violinist*

PROGRAMME

VIOLIN CONCERTO NO. 2 IN E MAJOR JOHANN SEBASTIAN BACH
Allegro (1685-1750)
Adagio
Allegro assai
JOSEPH PELEG, *Violinist*

A LITTLE NIGHT MUSIC WOLFGANG AMADEUS MOZART
Allegro (1756-1791)
Romanze - Andante
Menuetto - Allegretto
Rondo - Allegro

Intermission

SUITE FOR STRINGS IN OLDEN STYLE, EDVARD GRIEG
FROM HOLBERG'S TIME (1843-1907)
Prelude - Allegro vivace
Sarabande - Andante
Gavotte - Allegretto
Air - Andante religioso
Rigaudon - Allegro con brio

FIVE GERMAN DANCES FRANZ SCHUBERT
(1797-1828)

PIZZICATO POLKA JOHANN and JOSEF STRAUSS
(1827-1870)

LES VENDREDIS POLKA SOKOLOV, GLAZOUNOV & LIADOV
Circa 1900

FLUTE
Krista-Layne Brandon, Principal
Julie Champagne

OBOE
Andrea Budgey, Principal
Peter Voisy

CLARINET
Neil Kennedy, Principal
Kevin Reid

BASSOON
Mary Thornton, Principal
Kate Kaul

FRENCH HORN
Margaret Chasina Arman, Principal
Chris Cars
Paul Darling
Linda Langdon
Brenda Stonehouse

TRUMPET
Llew Sheppard, Principal
Gilles Ducharme

TROMBONE
Keri Elston
Jonathan Lapp

TUBA
Ken Messenger

TYMPANI
Tim Rogers

PERCUSSION
Mark Sheppard
Frank Wright

LIBRARIAN
Ara Linda Houle

PERSONNEL MANAGER
Neil Kennedy

STAGE MANAGER
Jim Murray


VIOLIN
Norman Critchley, Concertmaster
Fraser Farlinger, Assistant Concertmaster
Marj Keenan, Principal Second Violin
Cynthia Bullen
Arthur Davis
Elizabeth McCall Foisy
Barry Greib
Lanny James
Jim Jamieson
Claude Landreville
Bessie Lucas
Ron McCaw
Audrey McLean
Norma Morrison
Lisa Pigeau
Larry Robichaud
Sheila Smith
Walter Sokoluk
Judy Statham

VIOLA
Bill Elam, Principal
Sandra Bernachi
Jim Sharp
Janet Zimbalatti

CELLO
Vivien Rogers, Principal
Blake Dawdy
Brenda Geden
Jennifer Houle

Double Bass
Neil Evans

JOSEPH PELEG
Violinist



Joseph Peleg's virtuosity and musical intensity in chamber music and solo performance have brought him engagements in Canada, Europe, Israel and the United States.

He holds a Bachelor of Music degree from the University of Toronto and a Master of Music degree from Indiana University. At the University of Toronto he studied with Lorand Fenyves, and at the Indiana University with Josef Gingold. He also worked with Joseph Szigeti and Nathan Milstein.

A native of Hungary, Joseph Peleg spent his youth in Israel, coming to Canada in 1968. He is a former member of the Purcell String Quartet and the Galliard Ensemble.

At present, in addition to his solo and chamber music engagements, Joseph Peleg is a member of the Chamber Players of Toronto, and concertmaster of both the Peterborough Symphony Orchestra and the Oshawa Symphony Orchestra.

Summary: “Joseph Peleg’s virtuosity and musical intensity in chamber music and solo performance have brought him engagements in Canada, Europe, Israel and the United States. He holds a Bachelor of Music degree from the University of Toronto and a Master of Music degree at the Indiana University with Josef Gingold. A native of Hungary, Joseph Peleg spent his youth in Israel, coming to Canada in 1968. He is a former member of the Purcell String Quartet and Galliard Ensemble. At present, in addition to his solo and chamber music engagements, Joseph Peleg is a member of the Chamber Players of Toronto and concertmaster of both the Peterborough Symphony Orchestra and the Oshawa Symphony Orchestra”.

COMING EVENTS

April 5, 1986

— *Strauss To Swing Soiree*
Annual dinner-dance with the Symphony and Swing Band
6:00 p.m. at Pinewood Park

May 10, 1986

THE ALLEGRO AUCTION
Plus refreshments, live music, dancing. Presented by the
Manitou Chapter I.O.D.E. and the North Bay Symphony Society
6:30 p.m. at the North Bay Granite Club

May 18, 1986

— **GIANT Symphonic Spectacular**
The Montreal Civic Youth Symphony and the
Sudbury Youth Orchestra. 90 talented young musicians
in a special joint concert sponsored by the
Quebec-Ontario Commission, presented by the North Bay
Symphony Society
2:30 p.m. in the West Ferris Secondary School Auditorium

July 12, 19, 26

— **NORTHERN MUSIC FESTIVAL ORCHESTRA**
Super Saturday Series
8:00 p.m. in the West Ferris Secondary School Auditorium

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

Saturday, May 3, 1986 – 8:00 p.m.

THE *Seagram* POPS CONCERT
A STROLL ALONG BROADWAY

RODICA EUGEN, *Pianist*

PROGRAMME

BROADWAY TONIGHT Everything's Coming Up Roses Soon It's Gonna Rain My Favorite Things	Try to Remember That's Entertainment People	Arr. BRUCE CHASE
WHERE OR WHEN		RICHARD RODGERS JERRY HERMAN
HELLO DOLLY Hello Dolly Before the Parade Passes by	Dancing Ribbons Down my Back	JULE STYNE
FUNNY GIRL Who are You Now The Music That Makes Me Dance	You are Woman, I am Man People	GEORGE GERSHWIN
RHAPSODY IN BLUE		RODICA EUGEN, <i>Pianist</i>

Intermission

SELECTIONS FROM "THE WIZ" Believe in Yourself Home	Ease on Down the Road	CHARLES SMALLS
THE BREEZE AND I		ERNESTO LECUONA JERRY BOCK
FIDDLER ON THE ROOF Fiddler on the Roof Matchmaker If I Were a Rich Man Sunrise, Sunset	Wedding Dance To Life Tradition	RICHARD RODGERS
FLOWER DRUM SONG You are Beautiful Grant Avenue Love Look Away Chop Suey	I am Going to Like it Here Like a God Don't Marry Me I Enjoy Being a Girl	



Rodica Eugen
Pianist

Come celebrate with us...

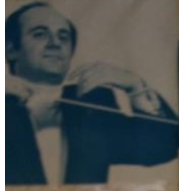
10th ANNIVERSARY

NORTH BAY SYMPHONY ORCHESTRA



1986-1987 Season
NORTH BAY SYMPHONY ORCHESTRA
Nurhan Arman, Music Director





Come celebrate with

10th ANNIVERSARY

NORTH BAY SYMPHONY ORCHESTRA



1986-1987 Celebrity Series

Join the Symphony and the Stars



Anagnoson & Kinton

November 1, 1986
Returning by popular request
Anagnoson and Kinton,
Canada's leading duo-pianists

January 31, 1987
Symphonic-Ballet Spectacular
Dancers from the
Barbara Treleven School of Dancing
and
North Bay's own
Vincent Ranger, Pianist
First Prize Winner, 1985
Provincial Competitive
Festival of Music



Vincent Ranger



Michael Lyons

February 28, 1987
Our guest ensemble,
THE NORTHERN SINFONIA
with two outstanding soloists,
Michael Lyons, Clarinetist
and **Jon Gonder**, Pianist

March 21, 1987
Direct from the National Arts Centre
Violinist **Walter Prystawski**,
Concertmaster of the NAC Orchestra will
perform the Beethoven Violin concerto



Valerie Tryon



Jon Gonder

May 9, 1987
Seagram Pops Concert
Greatest Concerto Hits of All Time
with **Valerie Tryon**, Pianist

All **Celebrity Series** concerts
will take place at 8:00 p.m.
in the Arts Centre/Capitol Theatre
except November 1
at West Ferris Secondary School.

SUBSCRIBE EARLY AND SAVE!

Our "EARLY BIRD" rates allow you to save as
much as 15% off regular subscription prices,
as much as 30% off single ticket prices!

EARLY BIRD rates in effect until June 1, 1986



Walter Prystawski



The Barbara Treleven Dancers

1986-1987 Celebrity Series

Join the Symphony and the Stars



Anagnoson & Kinton

November 1, 1986
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Anagnoson and Kinton,
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Our "EARLY BIRD" rates allow you to save as
much as 16% off regular subscription prices,
as much as 30% off single ticket prices!

EARLY BIRD rates in effect until June 1, 1986



The Barbara Treleaven Dancers



Walter Prystawski

NEW

Young People's Concert Series

A FUN-tastic Introduction to the Joy of Music!



January 24, 1987
Meet the Instruments — From Heavy Metal to Light Wood

February 28, 1987
Nuts and Bolts. Why Music Works. Or Doesn't It?

March 28, 1987
Do It Yourself — Hear It, Hum It, Beat It, Lead It!

For young people ages 7 and up, plus anyone young at heart.
Three Saturdays at 2:30 p.m. in the Arts Centre/Capitol Theatre
Subscriptions only \$5.00 per person, youth or adult

Summer '86 — Sun and Symphonies

The Northern Music Festival

SUPER SATURDAY SERIES

July 12, July 19, July 26, 1986

— with —

Guest Artists **Joel Quarrington, Double Bass**
The Wilson McAllister Guitar Duo; David Varjabed, Baritone

— and —

Music Director **NURHAN ARMAN**

— and —

An International Roster of Guest Conductors & Symphony Musicians
from all over Canada



Wilson and McAllister Duo



Joel Quarrington

Presented
in co-operation with Artisperience '86
All concerts at 8PM
in West Ferris Secondary School Auditorium
Three concert subscription - \$15.00



David Varjabed



NORTH BAY SYMPHONY ORCHESTRA
 NURHAN ARMAN, Music Director and Conductor

VIOLIN

Norman Critchley, Concertmaster
 Fraser Farlinger, Assistant Concertmaster
 Sheila Smith, Principal Second Violin
 Marj Keenan, Assistant Principal Second Violin
 Cynthia Bullen
 Arthur Davis
 Marie-Andrée Demers
 John Douglas
 Elizabeth McCall Foisy
 Barry Greib
 Lanny James
 Jim Jamieson
 Bessie Lucas
 Andrea Maheux
 Ron McCaw
 Audrey McLean
 Norma Morrison
 Nicholas Papadakis
 Larry Robichaud
 Valerie Selander
 Walter Sokoluk
 Judy Statham

VIOLA

Bill Ellam, Principal
 Sandra Bernachi
 Mary McGeer
 Sheila Smyth
 Janet Zimbalatti

CELLO

Vivien Rogers, Principal
 Blake Dawdy
 Brenda Geden
 Jennifer Houle
 Andras Weber

BASS

Neil Evans, Principal
 Hans Preuss

FLUTE

Laurie Glencross, Principal
 Sheri-May Miller
 Sarah Nicolson

OBOE

Karen Roterberg, Principal
 Andrea Budgey

CLARINET

Neil Kennedy, Principal
 Lesley Sheppard

BASSOON

Mary Thornton, Principal
 Diane Gaudin

FRENCH HORN

Margaret Chasins Arman, Principal
 Chris Carss
 Linda Langdon

TRUMPET

Llew Sheppard, Principal
 Derek Bourke

TROMBONE

Kerri Elston
 Jonathan Lapp

TUBA

Ken Messenger

TYMPANI

Tim Rogers

PERCUSSION

Moira Cameron

LIBRARIAN

Ara Linda Houle

PERSONNEL MANAGER

Neil Kennedy

STAGE MANAGER

Jim Murray

COMING EVENTS

- December 7, 1986** – **The GIANT Christmas Show**
 A holiday variety program for the whole family
 2:30 p.m. in West Ferris Secondary School Auditorium
- January 24, 1987** – **YOUNG PEOPLE'S SERIES**
 "Meet the instruments – from heavy metal to light wood"
 2:30 p.m. in West Ferris Secondary School Auditorium
- January 31, 1987** – **CELEBRITY SERIES Symphonic – Ballet Spectacular**
 Vincent Ranger, Pianist, and The Performers
 8:00 p.m. in West Ferris Secondary School Auditorium
- February 28, 1987** – **YOUNG PEOPLE'S SERIES**
 "Nuts and bolts. Why music works. Or doesn't it?"
 2:30 p.m. in West Ferris Secondary School Auditorium
- February 28, 1987** – **CELEBRITY SERIES with THE NORTHERN SINFONIA**
 Jon Gonder, Pianist
 8:00 p.m. at the Arts Centre
- March 21, 1987** – **CELEBRITY SERIES** direct from the National Arts Centre
 Walter Prystawski, Violinist, performs the Beethoven Concerto
 8:00 p.m. at the Arts Centre
- March 28, 1987** – **YOUNG PEOPLE'S SERIES**
 "Do it yourself – hear it, hum it, beat it, lead it!"
 2:30 p.m. in West Ferris Secondary School Auditorium
- April 11, 1987** – **STRAUSS TO SWING SOIRÉE**
 Annual dinner-dance with the Symphony and Swing Band
 6:00 p.m. at Pinewood Park
- May 2, 1987** – *The Allegro Auction*
 Plus refreshments, live music, dancing
 6:30 p.m. at the Daved Club
- May 9, 1987** – **CELEBRITY SERIES Segram** Guest Artist Concert
 "Greatest Concerto Hits of All Time" with Valeria Tryon, Pianist
 8:00 p.m. at the Arts Centre

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, *Music Director*

July 12, 1986 — 8 P.M.

'SPECIALLY SOLOS

- SYMPHONY NO. 10, K. 74 WOLFGANG AMADEUS MOZART
(1756-1791)
Allegro — Andante — Allegro
Conductors: Terry Bjorklund
Laurie Rowbotham
- ADAGIO FOR STRINGS SAMUEL BARBER
Conductor: Anne Watson
- SYMPHONY NO. 16 IN C, K. 128 WOLFGANG AMADEUS MOZART
Allegro maestoso — Andante grazioso — Allegro
Conductors: Douglas Knight
François Lanthier
- Intermission*
- SINFONIA RUSTICA, Op. 51, No. 4 ANTONIO VIVALDI
(1675-1741)
Presto — Adagio — Allegro
Conductor: Nurhan Arman
- CONCERTO IN D FOR DOUBLE BASS JEAN BAPTISTE VANHAL
(1739-1813)
Allegro moderato — Adagio — Presto
Joel Quarrington, Double Bass
Conductor: Nurhan Arman
*This evening's performance by Joel Quarrington
has been generously sponsored by Mr. Jim Marmino*
- DANCE OF THE FURIES from ORPHEUS CHRISTOPH WILLIBALD GLUCK
(1714-1787)
Conductor: Nurhan Arman

July 19, 1986 — 8 P.M.

A SUMMER SERENADE

- SERENADE, "A LITTLE NIGHT MUSIC" WOLFGANG AMADEUS MOZART
(1756-1791)
Allegro — Romance: Andante — Menuetto: Allegretto — Rondo: Allegro
Conductors: Terry Bjorklund
Dan Long
François Lanthier
- SERENADE FOR STRINGS IN E, Op. 20 EDWARD ELGAR
(1857-1934)
Allegro piacevole — Larghetto — Allegretto
Conductors: Anne Watson
David Lowell Peek
- SIMPLE SYMPHONY BENJAMIN BRITTEN
(1913-1976)
1. Boisterous Bourrée — Allegro ritmico
2. Playful Pizzicato — Presto possibile
3. Sentimental Saraband — Poco lento e pesante
4. Frolicsome Finale — Prestissimo con fuoco
Conductors: David Lowell Peek
Laurie Rowbotham
François Lanthier

Intermission

- SYMPHONY NO. 29 IN A, K. 201 WOLFGANG AMADEUS MOZART
Allegro moderato — Andante — Menuetto — Allegro con spirito

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, *Music Director*

July 26, 1986 — 8 P.M.

TWO CENTURIES' FAVOURITE SONGS AND DANCES

FIVE GERMAN DANCES	FRANZ SCHUBERT (1797-1828)
Conductors: Terry Bjorklund Dan Long	
TWO SONGS, Op. 68: EVENING IN THE MOUNTAINS AT THE CRADLE	EDVARD GRIEG (1843-1907)
Conductor: Dan Long	
SYMPHONY NO. 44, "SYMPHONY OF MOURNING"	FRANZ JOSEF HAYDN (1732-1809)
Allegro con brio — Menuetto: Allegretto — Adagio — Finale: Presto Conductors: Anne Watson, David Lowell Peek, François Lanthier, Douglas Knight	
<i>Intermission</i>	
SYMPHONY NO. 11, K. 84	WOLFGANG AMADEUS MOZART (1756-1791)
Allegro — Andante — Allegro Conductor: Nurhan Arman	
RECITATIVE AND ADAGIO from SERSE	GEORGE FREDERIC HANDEL (1685-1759)
CANZONETTA "Deh vieni alla finestra" from DON GIOVANNI	WOLFGANG AMADEUS MOZART
ARIA "Di Provenza il mar" from LA TRAVIATA	GIUSEPPE VERDI (1813-1901)
CAVATINA "Se vuol ballare" from THE MARRIAGE OF FIGARO	WOLFGANG AMADEUS MOZART
David Varjabed, Baritone Conductor: Nurhan Arman	
PIZZICATO POLKA	JOHANN and JOSEF STRAUSS (1827-1870)
POLKA "LES VENDREDIS"	SOKOLOV, GLAZOUNOV, and LIADOV circa 1900

NURHAN ARMAN, *Music Director*

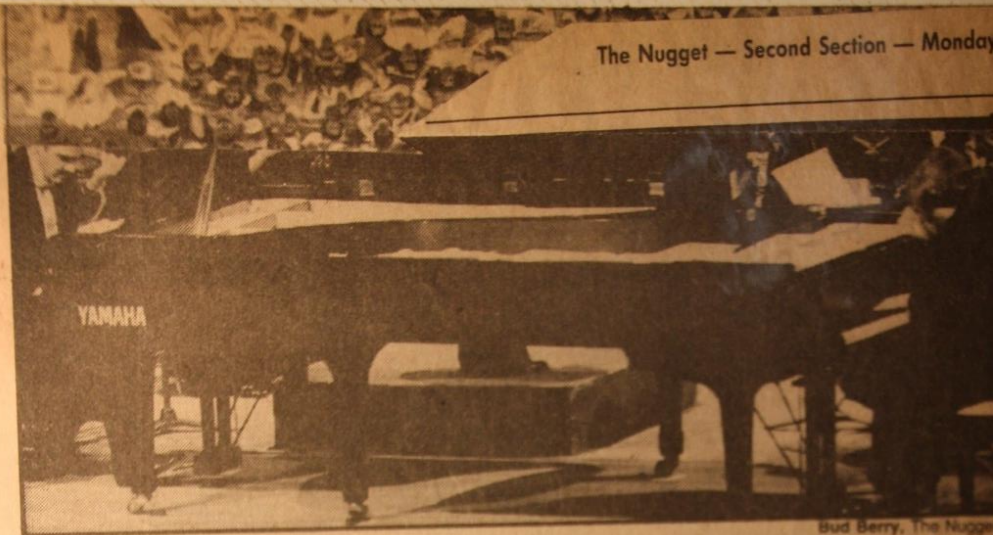


Nurhan Arman, Music Director of the Northern Music Festival, has just returned from Romania to lead this summer's season. He conducted two subscription concerts there by the State Philharmonic Orchestra in Brasov and then a regional tour. This repeat engagement resulted from his successful appearances with the State Philharmonic two seasons ago. He has now been invited to become a Permanent Guest Conductor with the orchestra.

Maestro Arman is Music Director of the North Bay Symphony Orchestra and the Northern Sinfonia, and has recently been appointed Conductor of the Toronto Symphony Youth Orchestra. In December he will conduct the Toronto Symphony Youth Orchestra in a Roy Thomson Hall concert on the Toronto Symphony young people's series. Next season Mr. Arman will also conduct the Royal Conservatory Orchestra in two subscription series programs in Toronto.

In 1984 Nurhan Arman founded the Northern Music Festival and the Artsperience Conducting Symposium. He brings to this unique undertaking his own artistry on the podium plus eight years of experience in fine-tuning the skills of other young conductors. From 1977 to 1983 he served as a clinician for international conducting workshops in New York and Florida.

Maestro Arman has also appeared in the Universal Peace Festival in Istanbul, the Berkshire Music Festival (Tanglewood) and the Spoleto Festival USA. He has recorded for Educo Records, First Edition Records, National Public Radio in the U.S.A., Istanbul State Radio-Television and CBC Radio and Television.



Bud Berry, The Nugget

Accompanied by the North Bay Symphony Orchestra, James Anagnoson, left, and Leslie Kinton, right, perform Poulenc's sparkling Concerto in D Minor for Two Pianos on two matched, seven-foot Yamaha

grands. The piano duo was featured at a gala concert Saturday which marked the opening of the orchestra's 10th anniversary season.

Gala concert season opener for symphony's 10th anniversary

By GEORGE CLEATOR
Nugget Staff Reporter

The North Bay Symphony Orchestra kicked off its 10th anniversary season with a gala concert in the West Ferris Secondary School auditorium Saturday night.

The concert, the first in the orchestra's 1986-87 Celebrity Series, featured a return by the duo-pianists, Anagnoson and Kinton, who were recently hailed by Music Magazine as "Canada's foremost duo-piano team."

The piano duo's concerto performance with the symphony two seasons ago drew raves from the audience and their encore brought a standing ovation.

Saturday's concert was no different. Although the audience of close to 700 music lovers remained seated, the thunderous applause kept the duo returning to the stage for repeated bows and an encore.

The concert also featured a procession of birthday cakes, to mark the orchestra's 10th anniversary. Ten children from the audience each carried a birthday cake with a single flickering candle to be blown out by Nurhan Arman, conductor of the orchestra.

As the children made their way to the stage, the audience sang "Happy Birthday," accompanied by the orchestra.

Maestro Arman took the opportunity to pay tribute to the people who have been with the orchestra

since its inception 10 years ago.

"We have come a long way," he told the audience, who responded with loud applause.

The evening began in typical Arman fashion with delightful anecdotes from the maestro about program notes and programs.

Regarding the latter, Maestro Arman told the audience that programs are changed and often concerts will bear no resemblance to what is written in the program notes.

"That is the case tonight," he said, drawing laughs from the audience.

The first piece was to have been Gioacchino Rossini's Overture to Il Signor Bruschino, but it was replaced at the last minute by an overture by Franz Joseph Haydn entitled *Lo Speciale*.

The orchestra performed the piece with gusto, displaying a good handling of the mood changes and timing.

After a long break, during which a pair of matched, seven-foot Yamaha grand pianos were rolled to the centre of the stage, James Anagnoson and Leslie Kinton appeared from the wings and took their places, accompanied by loud applause from the audience.

The piano duo performed the sparkling Concerto in D Minor for Two Pianos, by the French composer Francis Poulenc.

It is a piece to challenge any pair of virtuosi. But Anagnoson and Kinton rose to the challenge

and dazzled the audience with a performance of true artistry.

Maestro Arman and the orchestra also deserve special praise for providing an accompaniment that closely matched the split-second timing of these two superbly balanced musicians.

It was a pleasure to watch the piano duo perform. Mr. Kinton showed his delight in the music through grins, nods and bows of his head, while Mr. Anagnoson appeared to almost levitate from his seat as he played the keys.

For its encore, the pair played the first and last movements of George Gershwin's Rhapsody in Blue, to mark the 50th anniversary of the composer's death.

The movements were chock filled with time changes, changes in mood and difficult syncopated passages — all of which make amateur pianists gasp in horror. But the duo made the movements seem effortless and the audience showed its delight with applause that was long and loud.

Following the intermission, the orchestra performed Ludwig Van Beethoven's Symphony No. 1 in C Major.

There were moments when the orchestra lost the tempo and the string players were out of sync, but these problems were negligible.

Overall, the musical qualities and the technical aspects of the piece were well thought out and sensitively performed.

Orchestra debuts in arts centre

By GEORGE CLEATOR
Nugget Staff Reporter

The Montreal Symphony Orchestra has Place des Arts, the Toronto Symphony Orchestra has Roy Thomson Hall, and the National Arts Centre Orchestra has the National Arts Centre in Ottawa.

Now the North Bay Symphony Orchestra has a place to call home — the new North Bay Arts Centre, formerly the Capitol Theatre.

The orchestra made its debut at the impressive arts centre Saturday evening with a concert that featured soloist, Walter Prystawski, concertmaster of the National Arts Centre Orchestra. It was the crowning moment for the orchestra, which is celebrating its 10th anniversary this year.

Special night

It was also a special night for Nurhan Arman, music director of the orchestra, and his family. In her announcements prior to the concert, Joan Olmstead, past president of the North Bay Symphony Society, told the audience of 500 music lovers that Maestro Arman, a native of Istanbul, Turkey, his wife, Margaret Chasins Arman and their children, Stepan and Koharik, became Canadian citizens in a Citizenship Court ceremony Thursday at North Bay City Hall.

For many seasons, the orchestra held its concerts in different high school auditoriums around North Bay. At the conclusion of its 1984-85 season, the symphony society announced the orchestra would be making its long-awaited move to the Capitol Theatre the following season.

A special gala concert in November 1985, featuring North Bay pianist, Deborah Piotrowski, marked the orchestra's official move to the Capitol Theatre.

Last August, the doors to the Capitol Theatre were closed as construction got under way that would transform the landmark theatre into the North Bay Arts Centre.

With the construction shutdown, the orchestra moved to West Ferris Secondary School, where it played the first three concerts of its 1986-87 Celebrity Series.

The fourth concert Saturday night at the new arts centre, entitled An Evening of Masterpieces, featured works by Rossini, Beethoven, Faure and Johann Strauss Jr.

The concert opened with Rossini's Tancredi Overture, which was composed in 1813 when Rossini was 21 years old.

The overture is a challenging piece, but the orchestra didn't quite rise to the challenge. It handled the dynamics well, but, perhaps due to opening night jitters, the piece lacked cohesion and polish.

Beethoven's Violin Concerto in D Major, Op. 61, on the other hand, was right on the mark.

The Violin Concerto is considered to be one of the greatest masterpieces in the concerto repertoire, and Beethoven's musical techniques are now recognized as strokes of genius.

It was an appropriate piece to spotlight the talent of one of Canada's leading violinists, Walter Prystawski, who was making his second appearance in North Bay.

The violinist, who is described by critics as "a very accomplished, very sensitive musician," was guest soloist at a Super Saturday concert held during the 1985 North-

ern Music Festival. He dazzled a capacity audience with his virtuoso performance of Mozart's Violin Concerto No. 3.

The audience Saturday night was equally dazzled with his performance of Beethoven's Violin Concerto. Throughout the concerto's three movements, Mr. Prystawski sent shivers up the audience's collective spine as he moved his fingers up and down the finger-board with lightening speed.

The orchestra also deserves special praise for its handling of the difficult accompaniment.

Delight shown

The audience showed its delight with applause that was long and loud.

Following a short intermission, the orchestra returned to the stage to perform Faure's Pelleas and Melisande Suite, a piece which is widely acknowledged as the composer's best symphonic work.

The piece was very lively, with attention to dynamics and tempo particularly noteworthy.

"The serious part of the program is out of the way," said Maestro Arman at the conclusion of the piece.

The evening ended on a lighter note with Johann Strauss Jr.'s delightful Acceleration Waltzes and Furioso Polka.

It was a lively end to a memorable concert.

Notes: Nov. 3, 1986



*The
Giant
Christmas
Show*

PROGRAMME

presented by

The North Bay Symphony

2:30 p.m., December 7, 1986
West Ferris Secondary School



NORTH BAY YOUTH ORCHESTRA
Nurhan Arman, Conductor

RAINBOW VARIATIONS
ALLEGRO from SONATINA IN C

Gates
Clementi

NORTH BAY SYMPHONY ORCHESTRA
Nurhan Arman, Conductor

FARANDOLE from L'ARLESIENNE SUITE NO. 2
SLAVONIC DANCE NO. 10
HUNGARIAN DANCES NOS. 6 and 5

Bizet
Dvorak
Brahms

A COUPLE OF GUYS JUST CLOWNING AROUND
Shane Southcott and Al McAskill

STEPAN ARMAN, Violinist

ALLEGRO SPIRITOSO

Margaret Arman, Accompanist

Senaille

THE PERFORMERS

from

The Barbara Treleaven School of Dancing

THE CHIPMUNKS
JIMMY, JIMMY
THE TAP DANCE KIDS
THE TRAIL OF THE PINK PANTHER
FRAGGLE ROCK

- Intermission -

THE CHIPPEWA SECONDARY SCHOOL STAGE BAND
Llew Sheppard, Director

BAD BURN IN POTEAU

Mantooth

Features: Yvan Cazabon, tenor sax; Moira Cameron, percussion

HAVE YOURSELF A MERRY LITTLE CHRISTMAS Martin and Blane

Features: Llew Sheppard, trumpet and flugelhorn

CHRISTMAS DANCE PARTY

Marks

IN THE MOOD

Garland

(The Original Glenn Miller Recording Arrangement)

*Features: Lesley Sheppard, alto sax; Yvan Cazabon, tenor sax;
Lars Tilander, trumpet*

THE BAYTONES OF HARMONY

Bob Pyper, Director

IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS Meredith Wilson

CHILDREN'S MEDLEY

Traditional, arr. Hanby

WINTER WONDERLAND

Smith and Bernard

I HEARD THE BELLS

Longfellow and Calkin

JINGLE BELLS

Pierpont

A COUPLE OF GUYS JUST CLOWNING AROUND

Shane Southcott and Al McAskill

CAROLS

*Let's all welcome this wonderful season
with two great favourites.*

JOY TO THE WORLD
WE WISH YOU A MERRY CHRISTMAS

Please see the carol verses on the back of this program.

Sinfonia attracts 400 to evening performance

By LINDON PARHAM
Special to Nugget

An audience of close to 400 people was treated to an evening of mellow classical music performed by the Northern Sinfonia Saturday night at West Ferris Secondary School.

The Sinfonia, a group composed of about two dozen professionals from Toronto, was conducted by Nurhan Arman, music director of the North Bay Symphony Orchestra.

The concert featured solos by pianist Jon Gonder and oboist Rachel Andrist.

It was an evening of gentle, contemplative works that let the audience relax, forget the stormy weather of the past month and the few storms that may be ahead, and be truly moved by the sheer beauty of the music of Mozart, Marcello and Schubert.

The program began with Mozart's Symphony No. 24 in B Flat Major. It is a delightful short piece, only about 10 minutes long, written in Salzburg in 1773 when Mozart was only 18 years old, and influenced by the Italian style which he had come in contact with during a trip to Milan.

It is a pleasant bit of youthful craftsmanship, with lovely contrasts between the strings and the flutes, oboes and horns. It was performed lovingly by the Sinfonia.

Rachel Andrist's performance of Alessandro Marcello's Concerto in C Minor for oboe and strings was one of the highlights of the evening.

This 18th century work, some-

times attributed to Alessandro's brother, Benedetto, is a reconstruction based on Bach's transcription of it for harpsicord. It elegantly displays the range and sonority of the oboe.

The adagio movement was performed at a slow pace which must have been difficult to sustain, but the result was breathtakingly lyrical.

Ms. Andrist, who has already received a number of major awards, is obviously a young artist with great potential.

Mozart's Ninth Piano Concerto, written only three years after his 24th Symphony, shows the emergence of Mozart's real genius. It begins with the truly daring innovation of launching into the piano part after only a few bars of orchestral introduction, an innovation which Beethoven later made brilliant use of.

Saturday's performance by Sudbury pianist, Jon Gonder, who has become a familiar figure in classical music in this region through a number of very fine broadcasts on C.B.C. Northern Ontario, and recitals in North Bay and throughout the region, was perhaps a bit too broodingly "Beethoven-like" for some lovers of Mozart, although the brilliance and sparkle of Mozart did come through in the final movement, with its two marvelous cadenzas.

The concert ended with a performance of Schubert's Fifth Symphony, which brought out the lyricism and the dance-like qualities in this work in a way which must have satisfied every romantic in the audience.

28 Feb, 1987
West Ferris



NORTH BAY SYMPHONY ORCHESTRA
NURHAN ARMAN, Music Director

JON GONDER, Piano
RACHEL ANDRIST, Oboe
with
NORTHERN SINFONIA

Saturday, Feb. 28, 8 p.m.
West Ferris Secondary School

Tickets: \$6 and \$8.50 at TACC, The Abbey,
White Water Gallery. Call 476-5889

Paul Chivers, The Nugget
Sudbury pianist, Jon Gonder, held his audience spellbound with his performance of Mozart's Ninth Piano Concerto at the Celebrity Series Saturday night at West Ferris Secondary School.

— Monday, March 2, 1987 —

Concert provides lesson on orchestras

By GEORGE CLEATOR
Nugget Staff Reporter

How does an orchestra work? That was the operative question of the Young People's Concert held at West Ferris Secondary School Saturday afternoon.

An auditorium full of excited youngsters — many of them under the age of ten — attended the con-

cert, which was the second in a series of three being offered by the North Bay Symphony Society as part of its special 10th anniversary season.

The series, the brainchild of the society's education committee, is designed to introduce North Bay and area youth to the world of orchestral music.

The first concert, entitled Meet



Three-year-old Natalie Tarini, daughter of Mike and Laura Tarini, gets a close look at the double bass played by Neal Evans of Toronto, during the Young People's Concert at West Ferris Secondary School Saturday.

Paul Chivers, The Nugget

the Instruments — From Heavy Metal to Light Wood, held Jan. 24, introduced the children to the different instruments that make up an orchestra.

Saturday's concert, entitled Nuts and Bolts — Why Music Works — Or Doesn't, took this one step further and showed the children how the individual sections come together to create a musical "whole."

The concert featured the Northern Sinfonia, which was in North Bay to perform at the symphony society's third Celebrity Series concert.

The Sinfonia, a chamber orchestra composed of professional musicians from Toronto, was directed by Nurhan Arman, music director of the North Bay Symphony Orchestra.

The concert also featured solos by two superb musicians — pianist Jon Gonder and oboist Rachel Andrist.

Mr. Gonder delighted the children in the audience with the final movement of Mozart's three-part Piano Concerto No. 9. He also provided the children with some musical trivia.

"The piano was invented 275 years ago in Italy," he said. "One of the first popular piano players was Mozart, who would have been 231 years old if he was alive today."

No sooner had Mr. Gonder begun his solo, when two inquisitive youngsters left their seats and sat themselves on the steps leading up to the stage. They were politely told to return to their seats, but it wasn't long before they were able to get an even closer look.

After the seven-foot Yamaha concert grand piano was rolled out of the way, extra seats were put on the stage. In between selections, Maestro Arman, with the help of four adults, invited 30 children at a time to sit next to the musicians, allowing the children to experience what it's like to be part of an orchestra.

The youngsters showed their excitement by kicking their legs to the music, clapping their hands, letting out coos of delight and mimicking Maestro Arman as he conducted the musicians.

Occasionally a little scream could be heard as one of the younger children, having released his grip on the arms of his chair to clap, was "swallowed" up by the spring-loaded auditorium seats.

Maestro Arman introduced the children to the different sections of the chamber orchestra by "taking the part" the third selection of the concert — the Minuet from Franz Schubert's Symphony No. 5.

On cue, each section played a few bars from the Minuet to paint an auditory picture for the children. The strings — violins, violas, cellos and double bass — began the exercise by playing individually and then collectively. They were followed by the woodwind instruments — oboes, flutes and bassoons — and finally the brass — French horns.

Next, the Maestro demonstrated how the tune of a piece fits together with the accompaniment. First, the musicians carrying the tune played the same few bars from the Minuet without the accompaniment. Then the musicians playing the accompaniment demonstrated their part alone. Finally, the two parts were wedded and the resulting sound brought wide smiles to many of the children's faces.

The third and final Young People's Concert Mar. 28 at West Ferris is bound to elicit the same reaction from the children. Entitled Do It Yourself — Hear It, Hum It, Beat It, Lead It, the concert will be a "hands-on" affair during which children in the audience will be invited on stage to play the instruments.

"I hope to see you at the next concert," Maestro Arman said to the children.

There is no doubt they'll be there, eager and ready to demonstrate their own musical prowess.

JONATHAN GONDER

Pianist

Jonathan Gonder began piano study at age 7, but did not really undertake serious study until university. He majored in piano performance at the University of Western Ontario, where he studied with John-Paul Bracey and William Aide, earning both his bachelor's and master's degrees. After further study with French pianist Marcel Ciampi and a year of teaching in Manitoba, he attended the University of Michigan for doctoral studies; there he worked with renowned pianist Gyorgy Sandor. He has also taught at the University of Oklahoma.

Since moving to the north in 1981, Dr. Gonder has been active as a performer, adjudicator, clinician and teacher. He has performed in over 50 concerts, including appearances with the Sault Ste. Marie and Sudbury symphonies and recitals in other northern communities. He has been heard frequently on C.B.C. Northern Radio and has created a series of T.V. Programs for C.T.V. on the music of Chopin. He has adjudicated festivals and given workshops in North Bay, Temiskaming, Sault Ste. Marie, Sudbury, Mississauga and Hamilton.

Jon Gonder has been extremely active as a teacher as well. In addition to teaching for the Huntington Conservatory of Music and in various summer camps he is an Assistant Professor of music at Laurentian University, where he teaches piano, piano literature and pedagogy, accompanying and history. He has recently been appointed Department Chairman.



February 28, 1987

The Northern Sinfonia

Rachel Andrist, Oboist,
Jon Gonder, Pianist



VALERIE TRYON

Pianist

Valerie Tryon's career as a concert pianist began when she was still a child. Before she was twelve she had broadcast for the B.B.C., and was appearing regularly before the public on the concert platform. As a scholarship student at the Royal Academy of Music she won many prizes, receiving the highest award that is conferred on a performer and a scholarship which took her to Paris for study with Jacques Fevrier.

Her place among Britain's acknowledged artists was assured when a Cheltenham Festival recital brought her the enthusiastic acclaim of the country's foremost critics. Since then she has played in all the major concert halls and appeared with all the leading orchestras and conductors in Britain. She has given many recitals in Europe and Africa as well as in Canada and the United States. She holds the Harriet Cohen Award in recognition of her services to music, and has recently been elected a Fellow of the Royal Academy of Music.

Although primarily a solo performer, she has made numerous appearances with chamber music ensembles such as Camerata. She has also adjudicated and performed at many music festivals and international music competitions both here and in the United States.

Her repertoire ranges from Bach to contemporary composers; it includes about fifty concertos. She is well known for her sensitive interpretation of the works of the romantics - Chopin, Liszt and Rachmaninov in particular.

She has made discs for the Virtuoso Series of Pye, and has recorded solo for B.B.C. Enterprises, Omnibus Records and Tapes, Pye, Argo, Lyrita, Educo and the C.B.C. She has been commissioned by Concert Artist/Fidelio Records, of Cambridge, England, for a two-year project recording all the less-known works of Liszt. Presently Miss Tryon is Artist-in-Residence at McMaster University in Hamilton, Ontario.



RACHEL ANDRIST

Oboist

Rachel Andrist has won numerous awards and honours. She has received Saskatchewan Arts Board awards in 1980, 1985 and 1986 and scholarships from the St. Louis Conservatory of Music and the Banff School of Fine Arts. She was a prizewinner in the 1982 Friends of Chamber Music Competition in Vancouver and in the 1983 Canadian Contemporary Music Alliance Competition.

Ms. Andrist has performed with the Regina Symphony Orchestra, the Vancouver Chamber Players, Symphonie Canadienne and the National Youth Orchestra of Canada.

Ms. Andrist holds music degrees from the University of Saskatchewan and the St. Louis Conservatory of Music, and lists among her principal teachers the renowned oboists Peter Bowman and John Black.

May 9, 1987

Seagram Guest Artist Concert

Valerie Tryon, Pianist

WALTER PRYSTAWSKI — Violinist

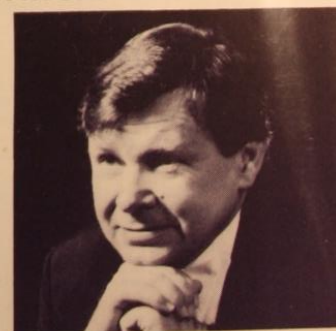
Walter Prystawski, concertmaster of the National Arts Centre Orchestra, was born and educated in Toronto. He began his professional career as a member of the Toronto Symphony in 1953, after graduating from the University of Toronto's Faculty of Music where he received his artist's diploma.

In 1956 he joined the CBC Symphony Orchestra and in 1959 went to study in Switzerland with the famous German violinist Wolfgang Schneiderhan. During the ten years Mr. Prystawski spent in Switzerland before returning to Canada, he was concertmaster of both the Basle Symphony Orchestra and the Lucerne Festival Strings. He was also principal teacher in the class of professional violinists at the Lucerne Conservatory and a member of the Lucerne Trio.

While lead violinist of the Lucerne Festival Strings, a highly polished group of 13 players which records for Deutsche Grammophon, Mr. Prystawski made a great many recordings, many of which were solo performances. Appearing as soloist with the Lucerne Festival Strings, he performed in all of the major cities of Switzerland and Germany as well as in Prades, Lisbon, London, Oslo, Stockholm, Vienna and Barcelona.

In 1969 Mr. Prystawski returned to Canada to accept the position of concertmaster with the newly-formed National Arts Centre Orchestra. In 1975 Mr. Prystawski was one of ten eminent musicians invited to sit on the jury of the International Violin Competition held in Montreal.

Mr. Prystawski is often featured as soloist with the NAC Orchestra and has been described by critics as "a very accomplished, very sensitive musician", whose "technique is inseparably bonded to sensibility".



March 21, 1987

An Evening of Masterpieces

Walter Prystawski, Violinist

Gala event opens new arts centre



Thursday night's gala opening of the North Bay Arts Centre was a time to dress up, even for Don Harron as Charlie Farquarson, who wore black tie and tails with his coat sweater and cap. At centre, the official cutting of the

ribbon to open the building is performed by Lorne Moore, assistant manager of the Capitol Theatre when it opened in 1929. Beside him are his wife, Win, and North Bay Mayor Stan Lawlor. And there was champagne for every-

one during the opening of the W.K.P. Kennedy Public Art Gallery in the afternoon, keeping Janet Robinson busy serving the bubbly to the nearly 300 people who attended.

FRIDAY,
3 APRIL '87

North Bay Arts Centre opening spectacular



Featured stars, centre's beauty, acoustics impress all

Assigned door duty outside the North Bay Arts Centre Thursday afternoon, doorman Tim Rogers waited for visitors prior to the official opening of the W.K.P. Kennedy Public Art Gallery. Right, some of the 1,015 members of the sellout audience laugh while Charlie Farquarson reveals his understanding of Canadian culture and politics.



The North Bay Symphony Orchestra ended its 1986-87 season on a memorable note Saturday night.

Its fifth and final Celebrity Series concert, entitled An Evening



in England, featured a performance by the renowned concert pianist, Valerie Tryon. The British-born artist, who is currently artist-in-residence at McMaster University, Hamilton, dazzled 535 concertgoers at the North Bay Arts Centre

with her sensitive interpretation of a selection of the works of three romantic masters — Liszt, Rachmaninov and Chopin.

Ms. Tryon performed alone at centre stage, seated at a nine-foot Baldwin concert grand piano. It was the inaugural performance for the reconditioned grand piano, which was donated to the Arts Centre last May by members of the now-defunct North Bay Concert Association.

For almost 30 years, the best of the best played recitals on the concert association's grand piano. It was therefore very fitting that Ms. Tryon, who has received international acclaim for her virtuoso performances, was the first to sit at its keyboard.

A larger than normal North Bay Symphony Orchestra, under the baton of music director, Nurhan Arman, opened the concert with Purcell's Air and Rondo. It had been supplemented with members of the North Bay Youth Orchestra.

At the conclusion of the two-movement piece, the orchestra exited via the wings, the stage was swept clear of chairs and the concert grand was rolled to centre stage.

"You look very worried," Maestro Arman told the audience as the chairs were being removed. "It isn't time to go yet."

The maestro introduced Ms. Taylor, who appeared from the wings dressed in a stunning purple satin gown.

The concert pianist was to have performed Schumann's Piano Concerto in A Minor, Op. 54, but she elected instead to perform selections by Liszt, Rachmaninov and Chopin.

Ms. Tryon opened her recital with Liszt's Liebestraum. She had the audience spellbound almost immediately with her interpretation of the piece's varied moods and her control of the dynamics.

Once the spell was cast, there was no way to rid oneself of it — nor did one want to. It was present during her performance of Rach-

maninov's Prelude in G Minor and continued right through her interpretations of five of Chopin's piano concerto's, including his urgent Revolutionary Study.

Ms. Tryon also delighted the audience with three preludes by Gershwin.

Being a classical pianist, Ms. Tryon was concerned she might have difficulty with the jazz genre. But her concern was unfounded as she handled the selections with the same finesse and artistry that has garnered her international acclaim.

After applause that was loud and long, Ms. Tryon returned to the stage for an encore — Debussy's delightful Clair de lune.

Following a short intermission, the orchestra reappeared to perform the "English" section of the concert, which featured the works of predominantly English composers.

The orchestra opened the second half with two pops favorites by Morton Gould — Red Cavalry March and Crinoline and Lace.

The latter had an almost country feel to it, while the former was characterized by a sense of urgency. The orchestra lost control of the tempo for a time during the March, but this one flaw did nothing to detract from the enjoyment of the piece.

The balance of the program featured selections by the Elizabethan composers, William Byrd and John Bull, a delightful tango by Giles Farnaby and three lighthearted fiddling tunes by Clifford Barnes, James McLead and Clifford Barnes, respectively.

According to Maestro Arman, the orchestra "owed" the concertgoers a selection of love song waltzes it omitted from its March 21 concert.

"We still don't feel like playing them," he told the audience. "How about a tango?"

Thus the orchestra ended the final concert of its 1986-87 Celebrity Series with the lively tango, La Comparista.

Bud Berry, The Nugget
Renowned British-born concert pianist Valerie Tryon was the guest artist at the fifth and final concert of the North Bay Symphony's 1986-87 Celebrity Series Saturday evening. The pianist enchanted a crowd of 535 concertgoers at the North Bay Arts Centre with her sensitive interpretation of the works of the romantics.

Notes: Ending 86-87 Series.

MARCH 29, 1987



Donna Hooper, The Nugget

Joining forces

Music spanned the generation gap at the third and final Young People's Concert, presented by the North Bay Symphony, Sunday. A member of the North Bay Youth

Orchestra, Renee-Claude Beauchemin, 11, joined symphony member Walter Sokoluk for an entertaining violin number at West Ferris Secondary School auditorium.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director and Conductor

VIOLIN

Norman Critchley, Concertmaster
Fraser Farlinger, Assistant Concertmaster
Sheila Smith, Principal Second Violin
Marj Keenan, Assistant Principal Second Violin
Cynthia Bullen
Arthur Davis
Elizabeth McCall Foisy
Barry Greib
Lanny James
Jim Jamieson
Bessie Lucas
Andrea Maheux
Ron McCaw
Audrey McLean
Norma Morrison
Larry Robichaud
Walter Sokoluk
Judy Statham
George Zeman

VIOLA

Janet Zimbalatti, Principal
Sandra Bernachi
John Donnelly
Bill Ellam
Mary McGeer

CELLO

Vivien Rogers, Principal
Blake Dawdy
Brenda Geden
Jennifer Houle

BASS

Neil Evans

FLUTE

Laurie Glencross, Principal
Sherri-May Miller
Marnie Niemi
Janet Stewart

OBOE

Karen Rotenberg, Principal
Andrea Budgey

CLARINET

Neil Kennedy, Principal
Jeannine Giroux
Kevin Reid
Lesley Sheppard

BASSOON

Mary Thornton, Principal
Diane Gaudin

FRENCH HORN

Margaret Chasins Arman, Principal
Chris Cars
Linda Langdon

TRUMPET

Llew Sheppard, Principal
Derek Bourke

TROMBONE

Kerri Elston
Jonathan Lapp

TUBA

Ken Messenger

TYMPANI

Chuck Savage

PERCUSSION

Maira Cameron

LIBRARIAN

Ara Linda Houle

PERSONNEL MANAGER

Neil Kennedy

STAGE MANAGER

Jim Murray

Notes: 1987

- July 8 -

COMPAGNONS EN MUSIQUE

Companions in Music

UNE SOIRÉE SPECIALE DE MUSIQUE
DE COMPOSITEURS FRANÇAIS
ET FRANCO-CANADIENS

A Special Evening Featuring
the Music of French and
French-Canadian Composers

PRESENTÉ PAR

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Sponsored by

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Avec/With

Nurhan Arman, Chef d'orchestre,
et chefs d'orchestre invités

The Northern Music Festival

THE NORTHERN MUSIC FESTIVAL is entering its fourth summer in 1987. It is a unique festival, encompassing a wide range of goals and benefits, both locally and nationally. The Northern Music Festival provides live summer entertainment for residents of Northern Ontario, adds another attraction to the activities available for summer visitors, offers challenging employment in a beautiful setting to talented musicians, and hosts an internationally renowned conducting symposium.

- July 15 -

MOSTLY MOZART
PLUS
SOME FIDDLIN' AROUND

The spotlight will be on
the strings in fiddling tunes
by Mozart and Leroy Anderson!

Guest artist
CHRISTIAN SHARPE
will perform Mozart's lyrical
Bassoon Concerto

The orchestra will play
additional works by Handel,
Haydn and Mozart.

With
Nurhan Arman, Music Director,
and Guest Conductors

Nurhan Arman, Music Director

- July 22 -

DANCE THE NIGHT AWAY!

A delightful potpourri of
favourite rhythms to close
this summer's series ---

From Morris Dances by Holst
to Country Dances by Mozart,

And the famous Waltz
in one of the most
romantic pieces ever written,

Tchaikovsky's
Serenade for Strings

This program will set toes tapping
and hearts beating!

With
Nurhan Arman, Music Director,
and Guest Conductors

The NORTHERN MUSIC FESTIVAL
gratefully acknowledges support
from Employment and Immigration
Canada, the City of North Bay,
and the Ontario Ministry of
Northern Development and Mines.

THE NORTH BAY SYMPHONY SOCIETY

is delighted to present

THE TORONTO SYMPHONY

Andrew Davis, Music Director

COMING SEPTEMBER 1987

Call The Symphony Office
For Information
476-5889



Building a symphony



Joanna Mankowska answers a call for help

Ms. Mankowska spent five years as assistant concertmaster of the French-made violin prior to a North Bay Symphony Orchestra rehearsal. Under the Ontario Arts Council's artist-in-residence program, Ms. Mankowska has been hired as the symphony's new concertmaster.

"I dedicated my body and soul 100 per cent to the orchestra," she told *The Nugget*.

In 1982, the government of President Jose Lopez Portillo lost the election and the philharmonic lost its grand patron. The orchestra disbanded and the musicians scattered to the four winds.

After a couple of years each in Spain and Montreal, Ms. Mankowska is now in North Bay, where she is the new concertmaster for the North Bay Symphony Orchestra.

The *Nugget* spoke to Ms. Mankowska this week about her career, her new life in North Bay and her hopes for the symphony.

At 35, the violinist is putting down roots. She and her husband, Reza Shahbagh, an art dealer, have bought a house in Birchaven

where they are living with their two sons — Bartek, 10 and two-year-old Dariush.

"We're starting completely new," said Ms. Mankowska.

But why here in North Bay? She has played with the best of the best and her friends are an international Who's Who of the music world. She could go anywhere.

"I read an announcement that the North Bay Symphony was looking for a concertmaster to establish a string quartet," said Ms. Mankowska, a striking redhead who speaks English with a heavy accent. "I felt challenged. I liked the idea of working with a community orchestra and setting up a string quartet."

She also liked the enthusiasm of Nurhan Arman, music director of

the local symphony. She accepted the maestro's offer and is looking forward to working with him "to make North Bay proud of its orchestra."

"I've had a lot of ups and downs in my career," she said, seated in the dining room of her new townhouse. "I've moved around a lot and it was time to get settled."

"North Bay is the perfect place to establish a home base. It's not too big and the people are very friendly. It will be a good place to raise the children."

"I love the city," she said unequivocally. "Exciting things are happening here musically."

And things will get even more exciting when the symphony establishes a string quartet as part of its four-year plan.

Ms. Mankowska now has her sights set on establishing the North Bay Symphony Orchestra's string quartet. The quartet is part of the symphony's four-year plan, but she feels it won't take that long to get it off the ground.

"When the quartet happens with the co-operation of the Ontario Arts Council, we will be able to start our chamber music program," she said. "It will be a little seed to establish a big symphony orchestra here."

"We want to get the best musicians. They will be engaged as principals in the orchestra and be an important part of our education program."



Bud Berry, The Nugget

Pianist/comedian Elyakim Taussig breaks for coffee while the orchestra plays on.

Pianist Taussig tickled funny bones

By GEORGE CLEATOR
Nugget Staff Reporter

Who would have guessed going to the symphony could be so entertaining.

The North Bay Symphony Orchestra opened its 11th season with a concert Saturday night featuring Elyakim Taussig, one of Canada's pre-eminent concert pianists.

Mr. Taussig knows how to tickle the ivories, but he also knows how to tickle his listeners' funny bones.

His comical tribute to the 18th century composer Ludwig Van Beethoven, entitled My Friend Ludwig, was as funny as it was musical. He had the 835 concert-goers who filled the North Bay Arts Centre laughing uncontrollably through much of the two-and-a-half hour program.

Wearing vivid red socks with his tuxedo, the pianist seated himself at the nine-foot-long concert grand piano and began to play the opening bars of the allegro movement of Beethoven's Symphony No. 5 in C Minor, Op. 67.

"I don't believe this," he said, suddenly looking up from the keys. "I'm playing this whole symphony and all (the orchestra) is doing is just sitting there. Who do they think they are? Postal workers?"

Mr. Taussig prefaced each piece with an historic anecdote about his friend Ludwig. He told the audience Beethoven was regarded as beyond reality — "a myth with one name like Einstein, Shakespeare, Stallone."

He sent the audience into fits of laughter with his antics during the opening movement of Beethoven's Piano Concerto No. 3 in C Minor, Op. 37.

The pianist explained the piece has a very long introduction "which I like to put to practical use."

While the orchestra played, he dusted the piano with a feather duster and a cloth sprayed with furniture polish. Next, he looked at his watch and left

the stage.

He wasn't gone for long. In less than five minutes, he was back with a steaming cup of Tim Horton's coffee in one hand and a box of donuts in the other.

After drinking the coffee and half-eating a donut, it was time for him to play. He wiped his hands on the tails of his tuxedo jacket, positioned himself on the piano bench and with a cue from Nurhan Arman, music director of the North Bay Symphony, came in, acting as if nothing had happened.

He was on a roll now and he wasn't about to give the audience a breather.

After performing a jazzed-up version of Beethoven's Ode to Joy, Mr. Taussig donned a wig and delighted one and all with an impersonation of the great composer doing a commercial for Old Vienna Coffee.

"Beethoven worked erratic hours and often composed through the night," he said by way of explanation. "To keep up he drank coffee — at 60 beans per cup."

The highlight of the second half was Mr. Taussig's performance of Rock Five, a rock version of Beethoven's Fifth Symphony.

To create the right atmosphere, colored lights flashed overhead and a smoke machine coughed clouds of smoke. The pianist ripped his shirt open to reveal thick gold chains, he tied a red bandanna around his forehead and donned red-framed sunglasses.

By now, Beethoven was probably turning over in his grave, but the concert-goers loved it. At the end of the high-energy number, they erupted with applause that thundered through the arts centre.

Mr. Taussig concluded the concert with Beethoven's Ode To Joy and was greeted with a standing ovation. He certainly deserved it. He is a superb showman who believes a symphony concert should be as fun as an evening in a nightclub.



October 24, 1987
Elyakim Taussig, Pianist, in "My Friend Ludwig"

A warm, entertaining and often hilarious look at Beethoven and his music. The program includes some of his most famous works, in original and "up-dated" versions.

*"Mr. Taussig is a born showman."
"The artist not only had the audience in stitches with this take-off but had their ears perked in awe at his proficiency."*

Hamilton News

1987-1988



North
Bay
Symphony
Orchestra

NURHAN ARMAN
Music Director

Not only professional musician



Practice before Oct. 24/87 Concert

In the article printed in The Nugget Dec. 11 about my violin demonstrations in the schools, two things which I said are not repeated correctly.

There is the statement that, "I am the only professional musician in North Bay and many of these children have never been exposed to someone like me or a live instrument." This is turned around a bit. What I said was that I may be the only professional musician many of the school children may have seen, not that I am the only professional musician in North Bay.

Actually, I would not even be living in North Bay now if there were not many other excellent professional musicians here already. These others, like Maestro Arman (the conductor of the North Bay Symphony Orchestra), people who work with other music groups, and many music teachers who have built up the interest in music of the public and of the education system, these people have made the musical activity of North Bay grow enough so that a professional

concertmistress is hired by the orchestra.

Also, my demonstration in the schools have the main reason of showing children how beautiful and interesting music is, and the violin. They are not "to generate interest in the symphony," as the article said. I said that the demonstrations are to generate the interest in music. They are to give music to the children. The interest in the symphony must come over the years, when these children grow up loving music. The North Bay Symphony and the Boards of Education are working together to make a fuller experience for all our children.

Schools asking for demonstrations and the full audiences at the Arts Centre for this year's first two concerts both show how interested people here are in music. This interest of course comes from the people themselves, but it is also from the works of all the professional musicians who have been working hard here already, and the co-operation of different groups together, like the Symphony and the Boards of Education.

JOANNA MANKOWSKA
Concertmistress
North Bay Symphony Orchestra

Concert mistress takes her talent into classrooms

By BRUCE COWAN
Nugget Staff Reporter

Joanna Mankowska has met Pope John Paul II and Japanese Emperor Hirohito and played in orchestras in Poland, Spain and Brazil. But she's never had the distinction of signing her autograph on someone's shoes.

At least not until the concert mistress of the North Bay Symphony Orchestra finished with her demonstration of the violin and fielded questions from Grade 5 and 6 students at E.W. Norman Public School Wednesday.

Some of the students handed her pieces of paper for autographs, but one little boy didn't have a pen or paper. Ms. Mankowska was only too glad to sign his shoe when asked.

The Polish-born violinist visited the school as part of a program established by the North Bay Symphony and the Nipissing Board of Education.

Since Nov. 10, she has performed for and answered the questions of students from pre-kindergarten to Grade 9 in about 30 schools throughout the North Bay area.

"It's designed as a way to generate interest in the symphony," Ms. Mankowska told The Nugget. "But I'm also the only professional musician in North Bay and many of these children have never been exposed to someone like me or a live instrument."

E.W. Norman vice-principal and Grade 6 teacher Bill Brownlee said the demonstration gives the young people a chance to become more aware of the symphony and the people who play in it.

"They also get a chance to meet someone from another country and learn what music has done for that person's life," he said.

"A number of students here play the piano and may think of pursuing a musical career because they now see that musicians are funny and interesting people."

Ms. Mankowska performed a va-

riety of pieces, from Bach to a more modern composition, to illustrate the versatility of the violin as a musical instrument. She also described how to tune the instrument and its place in a symphony orchestra.

As concert mistress of the symphony, Ms. Mankowska plays in front of the violin section closest to the conductor. The conductor leads the music and is in charge of the whole orchestra, but the concert mistress is the next important person in the orchestra.

At the beginning of each rehearsal and concert, the concert mistress tunes the orchestra by guiding it through all necessary adjustments until the notes blend together.

After the demonstration, 11-year-old Gary Buan, son of Wayne and Sylvia, said he learned more about the violin than he thought he would.

"I learned violins are expensive and light," he said. "It was neat how many languages she can speak too."

During the question and answer period, Ms. Mankowska — who can speak Spanish, Russian and Polish — said her violin is more than 100 years old and probably worth about \$45,000 US today. It was a gift from her teacher.

Students' questions ranged from "Does moving your head around while you play affect the sound of the music?" and "Did your parents force you to play?" to "Does your chin ever get sore holding the violin in place?"

"The children always ask a series of questions," said Ms. Mankowska. "Some of them ask the same questions but most are very good and interesting. I think the reaction (to the demonstration program) has been good. It's part of my contract but I love it."

Joey Watkin, 12, son of Jill and David, said he was amazed at how much a good violin can cost. But he enjoyed the music and said it must be worth it.

FRIDAY, DECEMBER 4, 1987

Two rising stars will shine at A Pops Holiday concert

David Geden, 13, seated, and Stepan Arman, 8, will be performing the music of Vivaldi and Mozart Saturday night in the North Bay Symphony Orchestra's second concert of the year at the North Bay Arts Centre.



When eight-year-old Stepan Arman is at home, he thinks about being an astronaut. David Geden, 13, thinks about becoming rich.

But Saturday night the only thing that will be on their minds is the music of Vivaldi and Mozart when they perform in the North Bay Symphony Orchestra's second concert of the year, A Pops Holiday.

Stepan is the son of Nurhan Arman, the orchestra's music director, who will step down from the conductor's podium to perform with his violinist son.

David Geden is the son of noted North Bay artist Dennis Geden. After four years of study with his piano teacher, who is also his mother, Brenda, he was performing Grade 9 and 10 repertoires. He will be the soloist in Mozart's Piano Concerto No. 12.

For Stepan, performing in front of an audience isn't new. Even a concert with his father isn't a first. But performing with David will be. Although the two were aware of each other by name, they'd never played together in the same concert.

Although the younger of the two, Stepan also has the most experience before large crowds. He has performed in front of audiences several times and says "I'm used to it."

For David, the concert will be a new experience. He plays in a rock band, and said "I've played recitals and been in competitions, but never been in anything this big."

A case of nerves, perhaps? Forget it. It wasn't until the past week that he first worked with the orchestra on the piece. "I know all the stuff," he said. "I'm just polishing it up."

"Me too," piped up Stepan, who first began playing the violin when he was 5, but added "once and a while I used to fiddle around when I was 2." He is now concertmaster and youngest member of the North Bay Youth Orchestra and the youngest player ever accepted into the Royal Conservatory String Orchestra and the Mooredale Youth Orchestra in Toronto.

Saturday's concert may be exciting, but the music world doesn't appear to be calling either of the boys to careers yet. Stepan has begun a correspondence with the National Aeronautics and Space Administration in the U.S. The space agency has sent him giant packages of literature and photos on space exploration, which at the moment interests him more.

David, despite regular commuting to Toronto to study at the Royal Conservatory of Music, tells a similar story. "I take the piano seriously," he said, but "I don't think I want to be a musician when I grow up. If you want to be rich, a musician has to be really good."



5 DEC '87



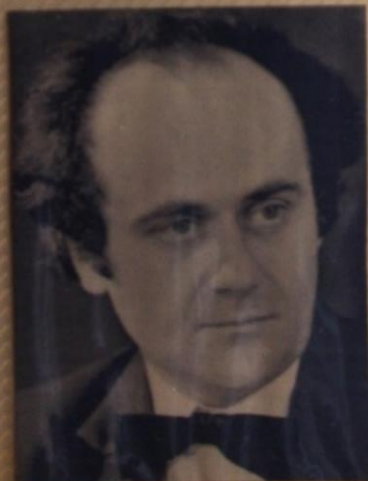
Bud Berry, The Nugget

Father and son duet

Stepan Arman is all concentration as he performs with the North Bay Symphony Orchestra Saturday night. Stepan performed a duet with his father, Nurhan Arman, the symphony's music director. For story see Page 2.

NURHAN ARMAN

Music Director



Young people, audience shine with orchestra

By GEORGE CLEATOR
Nugget Staff Reporter

An eight-year-old who wants to be an astronaut and a 13-year-old who wants to be rich stole the show when the North Bay Symphony Orchestra presented A Pops Holiday at the North Bay Arts Centre Saturday night.

Stepan Arman, the would-be astronaut and son of the symphony's music director, Nurhan Arman, and David Geden were the guest artists at the symphony's annual Christmas concert. Both are seasoned musicians whose performances Saturday awed the capacity audience that filled the arts centre.

Stepan, although the younger of the two, has had the most experience before large crowds, and it showed. He walked confidently on stage and bowed to the crowd like a real pro.

For David, Saturday's concert was a new experience and the apprehensive look his face bore as he walked on stage hinted at the butterflies that were flitting in his stomach. But he channelled his nerves into positive energy and performed with the polish and passion of a seasoned professional.

Stepan performed the allegro movement of Vivaldi's Concerto For Two Violins in A Minor, with his father, but every eye was on the eight-year-old, who was all but hidden by his music stand.

Accompanied by his mother, Margaret Arman, on piano, Stepan held the audience spellbound as he performed the complex piece with his father. The audience showed its delight by bringing father and son back to the stage for a second bow.

David opened the second half of the concert with the allegro movement of Mozart's lovely Piano Concerto No. 12 in A Major.

The audience was hushed as the 13-year-old performed the piece with a virtuosity that belies his age. His playing was clean and crisp and he demonstrated superb control of dynamics.

The audience clapped long and loud at the conclusion of the piece, bringing David back for three bows.

Saturday's program featured festive music of all kinds, ranging through the famous Radetsky March, a Strauss waltz, Russian folk-songs, Romantic Italian theatre music, and Corelli's Christmas Concerto.

The Christmas Concerto followed on the heels of David's performance and the symphony shone. The piece featured soloists Joanna Mankowska, the symphony's concertmaster, Sheila Smith, principal second violinist, and Vivien Rogers, principal cellist, all of whom performed flawlessly.

A real crowd pleaser was the medley Christmas Festival by Leroy Anderson, composer of popular music for Arthur Fiedler and the Boston Pops.

The concert concluded with the symphony's traditional sing-along.

"Now comes trouble," Maestro Arman said by way of introduction to the sing-along. "This year we are going to raise the standard of singing."

"It's okay to be out of tune and it's okay to be out of sync, but it's not okay to not sing," he said. "If you don't know the words, it's okay to make them up."

The crowd sang rousing renditions of Joy To The World and We Wish You A Merry Christmas, accompanied by the symphony.

But then it was over, much to the crowd's disappointment. The crowd was just getting warmed up and it was time to go.

Maybe the singing was worse than the crowd thought it was.

1988

Arman in Europe draws applause

North Bay Symphony music director Nurhan Arman's appearances in both Poland and Hungary were marked by success and applause.

Eight curtain calls and two encores brought Maestro Arman's Oct. 8 concert with the Silesian State Philharmonic in Katowice, Poland, to an exhilarating conclusion.

He conducted the world premier performance of Maciej Mateski's Concerto for two harps and strings with the Katowice Orchestra, as well as Jean Francaix's Concerto for two harps. The soloists were world-renowned virtuoso Susanna Mildonian and Poland's leading harpist, Ursula Mazurek. The concert was also performed in Dobrova and recorded by Polish Radio for broadcast later in the season.

In Hungary, Maestro Arman conducted the Savaria Symphony Orchestra in the gala opening concert of the Hungarian Fall Festival. Prominent Hungarian pianist Falvay Sandor appeared as soloist in the Chopin Piano Concerto in E.

Maestro Arman directed Rossini's Overture to Semiramide, Prokofiev's Classical Symphony and Khachaturian's Masquerade Suite for the rest of the concert, which was sold out a week before the Oct. 1 performance.

Maestro Arman will return to Poland in December for four more concerts, with the Filharmonia Sudecka and Bialystok Philharmonic. In November, he will guest-conduct in Germany, leading two concerts with the Suhl Philharmonic.

Maestro Arman's first North Bay appearance of the 1988-89 season will be on Oct. 29, as the North Bay Symphony performs in the Arts Centre with guest artist, pianist Arthur Ozolins. The program will include Beethoven's overture Coriolan, Grieg's Piano Concerto in A Minor, and Beethoven's Fifth Symphony.

Series tickets are still on sale for the North Bay Symphony's 1988-89 season as well as single tickets for individual concerts. For more information call the symphony at 476-5889 or visit the North Bay Arts Centre box office.



North Bay Symphony music director Nurhan Arman was well-received when he recently conducted orchestras in Poland and Hungary.



Spring Airs
a Musical Brunch
Regency Room, Ramada Inn
SUNDAY, MARCH 20, 1988
10 a.m. to 2 p.m.
concerts with
JOANNA MANKOWSKA
and
SHEILA KESSLER

This is a benefit for
the North Bay Symphony Orchestra

Concerts: 11:30 a.m. Tickets: \$18.00
 1:00 p.m. Table No.: 20

Tickets printed courtesy of "The Post", Northgate Square

The 1988
Strauss to Swing Soirée
April 9, 1988 - Pinewood Park
6:00 - Reception
7:00 - Pops by the Symphony
7:30 - Seven-course gourmet dinner
9:30 - Dance to the swinging sound of the
 Soirée Big Band
12 midnight - Waltz into the wee hours with
 Strauss by the Symphony

Tickets at the Arts Centre Box Office
\$45. per person, \$22.50 tax receipt

MAY 14

season finale Broadway show

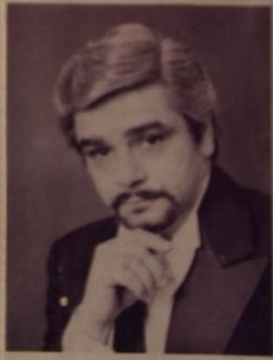
1988

BROADWAY TONIGHT - Medley	art. BRUCE CHASE
SHOWBOAT - Make believe	KERN & HAMMERSTEIN
Carolynne Godin, David Varjabed	
KISS ME KATE - Were thine that special face	COLE PORTER
David Varjabed	
PORGY AND BESS - Love walked in;	GEORGE GERSHWIN
Somebody loves me;	art. Norman Leyden
The man I love	
Carolynne Godin	
CINDERELLA - Do I love you?	RODGERS & HAMERSTEIN
David Varjabed	
PORGY AND BESS - Summertime	GEORGE GERSHWIN
Carolynne Godin	
SHOWBOAT - You are love	KERN & HAMMERSTEIN
Carolynne Godin, David Varjabed	



CAROLYNNE GODIN
Mezzosoprano

The North Bay Symphony Orchestra appreciates assistance from the City of North Bay, the Province of Ontario through the Ontario Arts Council, the Ontario Ministry of Culture and Communications, the Ontario Ministry of Northern Development and Mines, and Employment and Immigration Canada.



DAVID VARJABED
Baritone

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

SATURDAY, OCTOBER 29, 1988 - 8 PM

NORTH BAY ARTS CENTRE

ARTHUR OZOLINS, *Pianist*

CORIOLAN OVERTURE

LUDWIG VAN BEETHOVEN
(1770-1827)

PIANO CONCERTO IN A MINOR

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

EDVARD GRIEG
(1843-1907)

Arthur Ozolins, *Pianist*

Intermission

SYMPHONY NO. 5 IN C MINOR

Allegro con brio
Andante con moto
Scherzo: Allegro
Allegro

LUDWIG VAN BEETHOVEN

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

VCLIN I

Joanna Monkowska,
Concertmaster
Norm Citchley,
Associate Concertmaster
Fraser Forlanger,
Assistant Concertmaster
Jida Arman
Elizabeth McCall Foley
Barry Greib
Sheila Kessler
Ron McCaw
Walter Sokoluk
Joan Sutherland
George Zeman

VCLIN II

Kristina Keil,
Principal
Mary Keenan,
Assistant Principal
Arthur Davis
Jim Jamieson
Beese Lucas
Andrea Maheux
Audrey McLean
Norma Morrison
Mary Rowe
Judy Statham

VIOLA

Janet Zimbalatti*
Sandra Bernachi
Barbara Briden
Julian Fisher
Bruce Ischick

CELLO

Mary Fisher
Brenda Geden
Suzie Landry
Kathy Reilly
Vivien Rogers

BASS

Neil Evans
Rich Levesque
Ralf Rohrich

FLUTE

Valerie Bradley*
Pauline Plutino
Janet Stewart
Marg Thome

PICCOLO

Valerie Bradley

OBOE

Andrea Budgey
Peter Voisey

CLARINET

Neil Kennedy*
Patty Goodwin

BASSOON

Mary Thornton*
Allan Thorpe

HORN

Margaret Arman*
Chris Carrs
John Chenhall
Linda Langdon

TRUMPET

Wif Manning
Gary Ulrick

TROMBONE

Jonathan Lapp
Tracy McIntyre

TUBA

Ken Messenger

TIMPANI

Moira Cameron

PERCUSSION

John Fraboni
Doug Robidoux

KEYBOARD

Lynda Rehder Kennedy

*Principal

DEC 88



BRIAN McDOWELL



LYNDA REHDER KENNEDY

Symphony features two local performers

Two favorite local performers will be featured with the North Bay Symphony Orchestra when conductor Nurhan Arman gives the downbeat, Saturday at the North Bay Arts Centre.

Pianist Lynda Rehder Kennedy and guitarist Brian McDowell will each play a concerto on an orchestral program that includes music by Beethoven, Bizet and Leroy Anderson.

Mrs. Kennedy is a native of Peterborough. She received her Bachelor of Music degree from the University of Western Ontario and studied piano in France for a year on French government scholarship. She then received her Masters of Music degree in piano performance from the University of Michigan.

Since then, Mrs. Kennedy she has been teaching piano, theoretical subjects and music appreciation, as well as adjudicating festivals and competitions. Mrs. Kennedy has played numerous solo and chamber music concerts and has appeared at Roy Thomson Hall.

Mr. McDowell, a native of North Bay, has been active as a teacher and performer. He first appeared with the North Bay Symphony under its previous director, John Beaton. He's performed concerts at St. Andrews, Artsperience and the TACC Festival.

A member of the North Bay Branch of the Ontario Registered Music Teachers' Association, Mr. McDowell has been a full-time teacher for 20 years. He was among the first few musicians to complete, in Toronto, the Royal Conservatory's new associateship in classical guitar performance. He has also adjudicated guitar competitions.

These two soloists will join the 55 musicians of the North Bay Symphony on the Arts Centre stage at 8 p.m. Tickets are \$10 for adults and \$8 for students and seniors and are on sale at the Arts Centre or from the symphony at 476-5889.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

SATURDAY, DECEMBER 3, 1988 - 8PM

NORTH BAY ARTS CENTRE

LYNDA REHDER KENNEDY, Pianist
BRIAN McDOWELL, Guitarist

OVERTURE to L'ARLESIENNE SUITE NO. 1

PIANO CONCERTO NO. 1 IN C MAJOR
Allegro con brio
Largo
Rondo: Allegro scherzando

Intermission

GUITAR CONCERTO
Allegro moderato
Adagio
Rondo: Allegro

GEORGES BIZET
(1838-1875)

LUDWIG VAN BEETHOVEN
(1770-1827)

LUIGI BOCCHERINI
(1743-1805)

LITTLE SUITE FOR STRINGS ON CANADIAN FOLK SONGS HARRY SOMERS
(1925-)

1. Lukey's Boat
2. She's like the swallow
3. Ah! Si mon moine voulait danser!

CARMEN SUITE NO. 1

- I. Prelude
- II. Aragonaise
- III. Intermezzo
- IV. Les Dragons d'Alcala
- V. March of the Toreadors

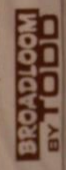
GEORGES BIZET

LEROY ANDERSON

HAWLEY ADES

A CAROL FESTIVAL

This concert sponsored by



1989

28 Jan '89

ANGÈLE DUBEAU

Violinist



Angèle Dubeau was born in Québec in 1962 and began to study the violin at the age of four. She subsequently became a student of Raymond Dessaints at the Conservatoire de Musique de Montréal. At fifteen, she was awarded a "premier prix" and became the youngest student to obtain such an award in the Québec conservatories. Then she went to New York City to study with Dorothy Delay at the Juilliard School of Music. Between 1981 and 1984, she was in Romania to work with the noted teacher Stefan Gheorghiu.

At the same time she began an impressive international career, thanks to her remarkable success at national and international competitions: first prize at the Canadian Music Competitions (1976), first prize at the Canadian Broadcasting Corporation's Talent Festival (1979), first prize at the Montréal Symphony Orchestra Competition (1976), Sylva-Gelber Award from the Canada Council (1982), prize-winner of the Tibor Varga International Competition in Switzerland (1983) and Prize of the Americas at the Viña del Mar International Competition in Chile (1985). Ms. Dubeau's numerous tours have taken her to Europe, Mexico, Asia and across Canada, where she has performed with leading orchestras and in recital. Her exceptional talent was rewarded with an invitation to accompany Her Excellency, the Honorable Jeanne Sauvé, Governor General of Canada, during her official state visit to China, and Thailand. She made most successful appearances in Beijing, Shanghai and Bangkok. Soon after, she was the guest soloist of the McGill Chamber Orchestra on its 1987 tour of the Far East.

Critics have praised Ms. Dubeau's remarkable gifts and a Montréal daily newspaper even compared her playing to that of the late GINETTE NEVEU. She was unanimously selected as "Soloist of the Year 1987" by the French-Speaking Radio Network, and was invited to perform in France, Belgium and Switzerland. She constantly appears as soloist with leading Canadian orchestras and performs on the international scene.

She plays the Desrosiers violin made in 1733 by the famous luthier Antonio Stradivarius.

Solo performance

Violinist Angèle Dubeau performs solo as Nurhan Arman conducts the North Bay Symphony Orchestra at the Arts Centre Saturday night. Miss Dubeau, recognized as a premier violinist, and the orchestra attracted 638 people to the single performance.



ANGÈLE DUBEAU



The North Bay Symphony Orchestra
1989 Young People's Series
 February 25 and March 11 concerts
 have been **RE-SCHEDULED**
 Ticket-holders please call the Symphony at 476-5889

25 FEB 89

North Bay Symphony
O·R·C·H·E·S·T·R·A
 Nurhan Arman, Music Director
 presents

THE NORTHERN SINFONIA



Joanna Mankowska-Zeman
 violin soloist
BACH Violin Concerto
CANADIAN Folk Songs
CZECH Dances
 A **BOHEMIAN** Serenade

SAT. FEB. 25/8 P.M.

Reserved seats: Adults \$10, Students & Seniors \$8
 On sale at the Symphony, 476-5889, or at the Arts Centre, 474-4747



JOANNA MANKOWSKA-ZEMAN

Dream Series continues

Joanna Mankowska-Zeman, concertmistress of the North Bay Symphony Orchestra, will anchor the violin section of a guest orchestra for the North Bay Symphony's Dream Series Saturday, and will also be the evening's featured soloist.

Now a permanent resident of North Bay, Mrs. Mankowska-Zeman moved here more than a year ago to become North Bay Symphony Orchestra's concertmistress. She was born and raised in Poland, where she graduated from the Gdansk Academy of Music and became principal second violinist of the Crakow Symphony Orchestra.

A year later, she won an international audition for assistant concertmistress of the Mexico City Philharmonic Orchestra and during four seasons toured to South and Central America, Hong Kong, Japan, the U.S. and Europe.

In 1982, she and a colleague from the philharmonic founded the Euzkadi Quartet, based in San Sebastian, Spain. At the end of that year she immigrated to Canada, where she began playing with the McGill Chamber Orchestra and served as an on-call musician for the Montreal Symphony.

She returned to Spain for two years to fulfil commitments with the Euzkadi Quartete and became concertmistress of the Madrid Symphony as well, before returning to Canada in 1986.

Mrs. Mankowska-Zeman will perform Saturday with the Northern Sinfonia, a chamber orchestra of professional musicians and part of the North Bay Symphony's Dream Series, conducted by Music Director Nurhan Arman.

She will play the Bach Violin Concerto in A Minor, one of the most famous of all Baroque concertos.

The concert takes place at the North Bay Arts Centre, starting at 8 p.m. Tickets are \$10 for adults and \$8 for students and seniors. For more information call the symphony at 476-5889 or the Arts Centre at 474-4747.

THE NORTHERN SINFONIA

NURHAN ARMAN, Music Director

VIOLIN

Joanna Mankowska-Zeman,
Concertmistress
Sharon Jones,
Assistant Concertmistress
Kristine Keil,
Principal Second Violin
Julia Jones
Phong Mach
Kelly Parkins
Stuart Rogers
Joan Sutherland
Bozena Szubert

VIOLA

Stanley Solomon,
Principal
Lorraine Dargavel
Julian Fisher

CELLO

Kristine Bogyo,
Principal
Mary Fisher
Claire Pottinger

BASS

Ralf Rohrich

THE NORTHERN SINFONIA

NURHAN ARMAN, Music Director

SATURDAY, FEBRUARY 25, 1989 - 8 PM

NORTH BAY ARTS CENTRE

JOANNA MANKOWSKA-ZEMAN, *Violinist*

TWO SKETCHES ON FRENCH CANADIAN AIRS

Notre Seigneur en pauvre - Andante tranquillo
À Saint Malo - Allegro con spirito

SIR ERNEST MacMILLAN
(1893-1973)

VIOLIN CONCERTO IN A MINOR, BWV 1041

Allegro
Andante
Allegro assai

JOHANN SEBASTIAN BACH
(1685-1750)

Joanna Mankowska-Zeman, Violinist

SUITE FOR STRING ORCHESTRA

I. Moderato
II. Adagio
III. Andante con moto
IV. Presto
V. Adagio
VI. Andante

LEOŠ JANÁČEK
(1854-1928)

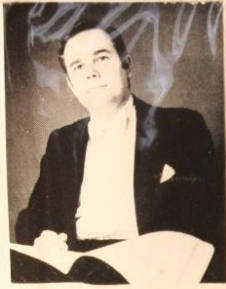
Intermission

SERENADE FOR STRINGS, OP. 6

Andante con moto
Allegro ma non troppo e grazioso
Adagio
Allegro giocoso, ma non troppo presto

JOSEF SUK
(1874-1935)

SATURDAY, MARCH 11, 1989 - 8 PM
NORTH BAY ARTS CENTRE



VÍT MÍČKA
Guest Conductor



JINDRA KRAMPEROVÁ
Pianist



Pianist former world-class skater

By JOHN LUND
Nugget Staff Reporter

Call it serendipity, coincidence, or just luck. But North Bay Symphony Orchestra got more than its share when it invited Czech maestro Vit Micka to the city's Arts Centre Saturday. The concert, featuring works by Schubert, Mendelssohn and Mozart, starts at 8 p.m.

When the invitation went out a year ago, organizers had no idea Mr. Micka's pianist wife, Jindra Kramperova, would join him as soloist en route to teach at a U.S. university.

Nor did they know their stay would overlap with the Ontario Winter Games. North Bay was named as host last September.

And who better to celebrate a major sporting event than a world-class athlete? Mrs. Kramperova was a three-time Czech figure skating champion in the late 1950s.

"We had no idea she'd been running this dual career (figure skating and concert musician) through her late teens and early 20s," said a "delighted" North Bay Symphony general manager Margaret Chasins. "It's total serendipity."

Piano was the career she yearned for; skating was

just what the doctor ordered, Mrs. Kramperova said.

"After the (Second World) war, she was a small child, very thin and underfed," her husband said, filling the gaps in his wife's broken English. "The doctors recommended she do sports for physical recovery."

Just four weeks later, the newspaper in the North Moravian town of Ostrava paired her with a young Otto Jelinek — Canada's current revenue minister and 1962 world pairs champion with sister, Maria — in a photo headlined, "Shall I be a star?"

Jelinek's trainer, Karel Glogar, thought so even if Mrs. Kramperova's father dismissed skating as "just a little hobby." Mr. Glogar shelled out for new shoes and new skates, even dressing up as a nurse to launch his new pupil from an outsize baby carriage in an on-ice comedy routine.

"And so my figure-skating career began," Mrs. Kramperova said with a laugh.

But it wasn't all fun and games. Skating meant 4 a.m. practices three times a week, sneaking in an extra jump or two during hockey games, and eating lunch from a vacuum flask at Prague's only year-round ice surface.

Hard work had its rewards: a critic and crowdpleaser in training in Moscow, she was Czech ladies' champ from 1956 to 1958 and at one point ranked fifth in Europe. But she remained an international unknown, finishing dead last at the 1956 Winter Olympics at Cortina d'Ampezzo, Italy.

"In those days, if nobody knew you, they (judges) automatically gave you less points," she said.

Olympic exposure was enough to lift her several places in world championships 14 days later, she said. "I couldn't have improved that much in two weeks."

Skating success meant problems for Kramperova the musician. As her husband put it, "In Czechoslovakia, you don't have the right to be a star in two branches." The government would fund a winning skater, but not to be a concert pianist.

Though she had played and taken private lessons since age nine, "good skaters were like state property," she said. "They (Czech officials) were very happy to see such a skater continue . . . to keep the level (of performance) up."

But time was on her side.

By 1959, her national titles were behind her, and younger, faster skaters were gunning for the national team. She passed state exams and was admitted to a five-year program at Prague Music Academy, the national music university.

But it was a bumpy ride from centre ice to centre stage. Czech critics labelled the ex-athlete a lightweight, a dilettante, even after she won a coveted scholarship for graduate work at Moscow's top academy in 1966. It took overseas tours — and good notices from foreign critics — to win acceptance back home.

She started with a multi-city tour of Spain in 1968,

branching out across Europe and as far afield as Havana and Ho Chi Minh City. She's not sure what to think of her first trip to North America — so far, all she has seen is Toronto's airport and North Bay's downtown.

Though the two are still happily married after 23 years, he warned: marriage and music don't necessarily mix.

After all, performers like to do things their way; conductors like performers to do what they're told. "When people see we are a couple," said Mr. Micka, tongue firmly in cheek, "they get the misconception that husbands and wives like to be permanently together."

"Sometimes, we don't leave together," Mrs. Kramperova said with a mischievous nod at her composer/conductor husband. "Sometimes after one of my concerts, we don't even talk," he said.

One thing both agree on is the "special charm" of a small-city symphony like North Bay's — high praise from natives of a country with 16 symphonies and a long musical tradition.

"Not many people love what they're doing," Mr. Micka said. "But these people love music, some come two hours by car to play . . ."

"It's a big contribution to the culture of the town."

SPRING ALMS

A Musical Brunch
With Violinists

Kristine Keil and Joanna Markowska-Zeman

In the Regency Room
at the
Ramada Inn

Sunday April 30th, 1989 at 11:30 a.m.
Performance at 1:00 p.m.

Tickets Available at Arts Centre Box Office
Adults \$20.00, with \$10.00 tax receipt
Children 10yrs and under \$6.00

Door Prize:
An Original Painting by Helen Whitehead

This is a benefit
for the
North Bay Symphony Orchestra





Jazz greats
JAMES CAMPBELL
Clarinet
 &
GENE DI NOVI
Keyboard
 in
 "PORTRAITS:
 GERSHWIN and ELLINGTON"

13 MAY 89



MAY 13

a Stagram Paper Concert

"Two mega-talents combine in a free-flowing style that is pure musical delight"

The Recorder and Times, Brackville

Graini artist

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

SATURDAY, MAY 13, 1989 - 8 PM
 NORTH BAY ARTS CENTRE

"Jazz in a Classical Key"
 JAMES CAMPBELL, *Clarinetist*
 GENE DI NOVI, *Pianist*

SYMPHONY NO. 100 IN G MAJOR, "Military"
 Adagio; Allegro
 Allegretto
 Minuet: Moderato
 Finale: Presto

FRANZ JOSEF HAYDN
 (1732-1809)

Intermission

"PORTRAIT: DUKE ELLINGTON"
 In a Sentimental Mood
 Chelsea Bridge
 Sophisticated Lady
 Take the A Train

arrangements: Gene Di Novi

"PORTRAIT: GEORGE GERSHWIN"
 Rhapsody
 Love Walked In
 Embraceable You
 The Man I Love
 Summertime
 Strike Up the Band
 Liza
 I Got Rhythm

James Campbell, *Clarinetist*
 Gene Di Novi, *Pianist*

STEPAN ARMAN

Violinist



Stepan Arman is ten years old. He began studying violin with his father, the conductor and violinist Nurhan Arman, when he was five. After only six months, he received the highest score of any string student in the North Bay Kiwanis Festival of Music, winning the String Solo Award for 1985.

Stepan has won the String Solo Award again each year he has competed in the Kiwanis Festival. His performance of Prokofiev's Sonata for Solo Violin in April, 1988, earned the highest marks in the entire festival for any soloist or ensemble of any type.

Stepan made his debut with orchestra at the age of eight, and "held the audience spellbound as he performed the complex piece" (The Nugget).

Last November, Stepan's performance with the New Brunswick Chamber Orchestra was hailed as "superb." The reviewer wrote, "the magnificent tone offered by young Stepan Arman in his performance of the Accolay violin concerto was immediately apparent, but even more impressive was the beauty of his playing. It was a stunning presentation, not only from a technical standpoint, but matched by exceptional musicianship that was something very special and very unique." (The Evening Times-Globe)

Stepan has played in many recitals, and has been featured in both live and taped broadcasts on Mid Canada Television.

He is concertmaster of the North Bay Youth Orchestra, and has commuted to Toronto to play in the Royal Conservatory String Orchestra and the Mooredale Youth Orchestra. He was the youngest player ever accepted into either of these orchestras.

Stepan has just finished fourth grade, and particularly enjoys team sports at school. He is a talented chess player, and is fascinated with space exploration and astronomy. He has started a club with several friends to exchange information about outer space.

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, *Music Director*

SATURDAY, JULY 8, 1989 - 8 PM

NORTH BAY ARTS CENTRE

NURHAN ARMAN, *Conductor*

STEPAN ARMAN, *Violinist*

RAKASTAVA

The Beloved - Andante con moto
Journey to the Loved One - Allegretto
Good Night, My Darling!...Farewell! - Andantino

JAN SIBELIUS
(1865-1957)

CONCERTO IN G MINOR, Op. 8 no. 2

"Summer" from The Four Seasons
Allegro non molto
Adagio
Presto

ANTONIO VIVALDI
(1678-1741)

STEPAN ARMAN, *Violinist*

— *Intermission* —

DIVERTIMENTO

Allegro non troppo
Molto adagio
Allegro assai

BELA BARTOK
(1881-1945)

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, Music Director

WEDNESDAY, JULY 12, 1989 - 8 PM

NORTH BAY ARTS CENTRE

NURHAN ARMAN, *Conductor*

and

Guest Conductors

from the

ARTSPERIENCE CONDUCTING SYMPOSIUM

FESTIVAL MUSIC from ALCINA

Overture

Marc Alain Landry, Conductor

Musette

Gavotte

Barry Kolman, Conductor

Sarabande

Menuett

Richard Heinzle, Conductor

Gavotte

Menuett

Leanna Sterios, Conductor

GEORGE FRIDERIC HANDEL

(1685-1759)

SUITE FOR STRING ORCHESTRA

I. Moderato

II. Adagio

Geoff Lee, Conductor

III. Andante con moto

IV. Presto

Jonathan Kramer, Conductor

V. Adagio

Andrew Martin

VI. Andante

John Cole

LEOS JANACEK

(1854-1928)

TWO WALTZES, Op. 54

I. Moderato

II. Allegro Vivace

Robert Vogel, Conductor

ANTONIN DVORAK

(1841-1904)

— *Intermission* —

INTRODUCTION AND ALLEGRO

SIR EDWARD ELGAR

(1857-1934)

LIEBESLIEDER WALTZES

1. In the Style of a Ländler

2. Piu agitato

3. Ländler

4. Dolce

5. Moderato

11. Piu agitato

JOHANNES BRAHMS

(1833-1897)

NURHAN ARMAN, Conductor

*The Northern Music Festival gratefully acknowledges support
from the City of North Bay and Employment and Immigration Canada.*

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, Music Director

SATURDAY, JULY 15, 1989 - 8 PM
NORTH BAY ARTS CENTRE

WOLFGANG HOYER, *Guest Conductor*
JOHN GOULART, *Guitarist*

DIVERTIMENTO, K. 136

Allegro
Andante
Presto

WOLFGANG AMADEUS MOZART
(1756-1791)

CONCERTO IN D MAJOR FOR GUITAR AND STRINGS

Allegro
Largo
Allegro

ANTONIO VIVALDI
(1678-1741)

CONCERTO IN A MAJOR

Allegro

FERDINANDO CARULLI
(1770-1841)

JOHN GOULART, *Guitarist*

– *Intermission* –

SERENADE FOR STRINGS, Op. 48

- I. Piece in the Form of a Sonata
- II. Waltz
- III. Elegy
- IV. Finale

PIOTR ILYICH TCHAIKOWSKY
(1840-1893)

The Northern Music Festival gratefully acknowledges support
from the City of North Bay and Employment and Immigration Canada.

JOANNA MANKOWSKA-ZEMAN

Violinist



Born and raised in Poland, Joanna Mankowska-Zeman moved to North Bay from Montreal at the beginning of the 1987-88 season to accept the position of concertmistress of the North Bay Symphony Orchestra.

Joanna holds a Masters diploma in violin, with specialization in chamber music and education, from the Gdansk Academy of Music, where she worked as a teaching assistant while obtaining her degree.

In 1977 she became Principal Second Violinist of the Crakow Symphony Orchestra, and an instructor at the Crakow School of Music.

A year later Joanna won an international audition for the position of Assistant Concertmaster of the Mexico City Philharmonic Orchestra. During four seasons with the Philharmonic, she toured with the orchestra to South and Central America, the US, Hong Kong, Japan and Europe. In 1979 she was appointed a professor of violin at the Mexico City Superior School of Music. She co-ordinated summer master classes for the Philharmonic and the School of Music,

and also performed with a trio and a string quartet.

In 1982, Joanna and a colleague from the Philharmonic founded the Euzkadi Quartet, based in San Sebastian, Spain. At the end of that year, Joanna received landed immigrant status for Canada and arrived in Montreal, where she played with the McGill Chamber Orchestra and served as a regular substitute in the Montreal Symphony.

She returned to Spain for two seasons to fulfill commitments with the Euzkadi Quartet, and became Concertmaster of the Madrid Symphony as well, before coming to Canada permanently in 1986.

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, Music Director

SATURDAY, JULY 22, 1989 - 8 PM

NORTH BAY ARTS CENTRE

KAROL STRYJA, *Guest Conductor*

JOANNA MANKOWSKA-ZEMAN, *Violinist*

SERENADE, K. 525, "Eine Kleine Nachtmusik" WOLFGANG AMADEUS MOZART
Allegro (1756-1791)
Romanze - Andante
Menuetto - Allegro
Rondo - Allegro

NOCTURNE from the incidental music for Shylock GABRIEL FAURÉ
(1845-1924)

LIEBESLIED FRITZ KREISLER
(1875-1962)

SCHON ROSMARIN FRITZ KREISLER

JOANNA MANKOWSKA-ZEMAN, *Violinist*

— *Intermission* —

SERENADE FOR STRINGS MIECZYSLAW KARLOWICZ
March (1876-1909)
Romance
Waltz
Finale

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, Music Director

WEDNESDAY, JULY 26, 1989 - 8 PM

NORTH BAY ARTS CENTRE

URI BARNEA, Guest Conductor

GREG ULRICK, Pianist

BRANDENBURG CONCERTO

NO. 3 IN G MAJOR, BWV 1048

Allegro moderato; Allegro

Allegro

JOHANN SEBASTIAN BACH

(1685-1750)

HOMAGE TO BACH

Lento

Allegro non troppo ma con spirito

URI BARNEA

Composed in 1983

CANADIAN PREMIERE

CONCERTO CONCISO

Allegro energicamente

Lento

Allegro assai

GRAHAM WHETTAM

Composed in 1981

CANADIAN PREMIERE

— Intermission —

PIANO CONCERTO IN D MINOR, BWV 1052

Allegro

Adagio

Allegro

JOHANN SEBASTIAN BACH

GREG ULRICK, Pianist

VARIATIONS ON A THEME

BY TCHAIKOWSKY, Op. 35a

Theme - Moderato

Variations:

I - Un poco piu mosso

II - Allegro non troppo

III - Andantino tranquillo

IV - Vivace

V - Andante

VI - Allegro con spirito

VII - Andante con moto

Coda - Moderato

ANTONI STEPANOVICH ARENSKY

(1861-1906)

The Northern Music Festival gratefully acknowledges support
from the City of North Bay and Employment and Immigration Canada.

NORTHERN MUSIC FESTIVAL ORCHESTRA

NURHAN ARMAN, *Music Director*

SATURDAY, JULY 29, 1989 - 8 PM

NORTH BAY ARTS CENTRE

CARLTON R. WOODS, *Guest Conductor*

EDMUND DAWE, *Pianist*

PIANO CONCERTO IN A MAJOR, BWV 1055

Allegro

Larghetto

Allegro ma non tanto

JOHANN SEBASTIAN BACH

(1685-1750)

EDMUND DAWE, *Pianist*

HOLBERG SUITE

Prelude - Allegro vivace

Sarabande - Andante

Gavotte - Allegretto

Air - Andante religioso

Rigaudon - Allegro con brio

EDVARD GRIEG

(1843-1907)

— *Intermission* —

LULLABY

GEORGE GERSHWIN

(1898-1937)

DIVERTIMENTO

Allegro non troppo

Molto adagio

Allegro assai

BELA BARTOK

(1881-1945)

The Northern Music Festival gratefully acknowledges support
from the City of North Bay and Employment and Immigration Canada.

THE NORTHERN SINFONIA

NURHAN ARMAN, Music Director

NOVEMBER 18, 1989 - 8PM

NORTH BAY ARTS CENTRE

STEPAN ARMAN, *Violinist*

VIOLIN CONCERTO NO. 5 IN A MAJOR, K. 219 WOLFGANG AMADEUS MOZART
First Movement: Allegro aperto (1756-1791)

SINFONIA NO. 11 IN F MAJOR FOR STRINGS AND PERCUSSION
Adagio; Allegro molto
Scherzo - Swiss Song
Adagio
Menuetto
Allegro molto
FELIX MENDELSSOHN
(1809-1847)

Intermission

SYMPHONY NO. 44 IN E MINOR, "Symphony of Mourning"
Allegro con brio
Menuetto: Allegretto
Adagio
Finale: Presto
FRANZ JOSEPH HAYDN
(1732-1809)

THE NORTHERN SINFONIA

NURHAN ARMAN, Music Director

VIOLIN

Joanna Mankowska-Zeman,
Concertmistress
Colin Wrubleski,
Principal Second Violinist
John Bailey
Susan Cosco
Vicki Dvorak
Janet Horne
Lenore McIntyre
Stuart Rogers
Roxolana Sawka
Janetta Wilczewska

VIOLA

Anna Barycz,
Principal
Louise Martin,
Assistant Principal
Sheila Smythe

CELLO

Geoff Lee,
Principal
Dick van Raadshooven

BASS

Paulette Sourisseau

OBOE

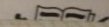
Peter Voisey,
Principal
Piotr Twardoski

HORN

James MacDonald,
Principal
Linda Bronicheski

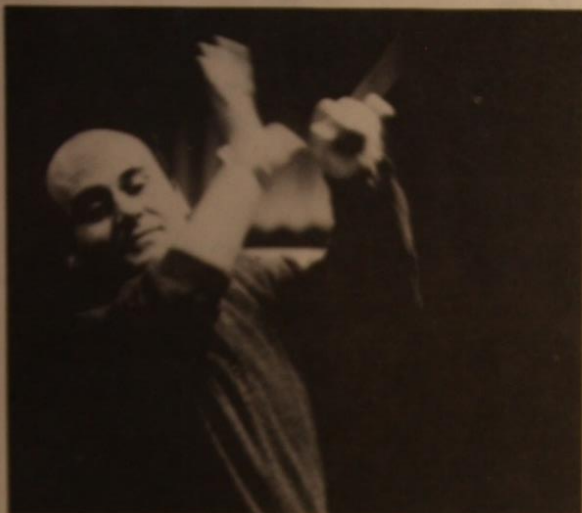
PERCUSSION

John Fraboni



NURHAN ARMAN

Music Director



"A fascinating and striking musical personality," wrote PRAVDA after Nurhan Arman's June 1988 appearance in Czechoslovakia, where he conducted the Pilsen Radio Orchestra in a concert broadcast live throughout Bohemia and Moravia.

Maestro Arman is heard frequently on European podiums. During the 1988-89 season he appeared as a guest conductor in six countries, receiving enthusiastic reviews and numerous curtain calls in Hungary, Poland, Germany, Czechoslovakia, the United States and Canada. The KITCHENER-WATERLOO RECORD wrote that he "had everyone dancing on the tip of his baton."

Maestro Arman began the 1989-90 season with an all-Mozart program with the Northern Sinfonia and pianist Anton

Kuerti. Immediately after that he travelled to Poland to tour an all-Beethoven program with the Bialystok State Philharmonic and Soviet pianist Igor Zukov.

Later this season, Maestro Arman has been invited to conduct in the Soviet Union. He will make guest appearances with the Armenian Philharmonic in Yerevan, and will direct an all-Tchaikowsky program with the Lithuanian National Philharmonic as part of a festival celebrating the 150th anniversary year of the composer's birth.

In Canada, he will conduct the CJRT Orchestra of Toronto in the world premiere recording of Oskar Morawetz's Clarinet Concerto. He enters his third season as Music Director of the Saint John Symphony, and tours the province with the New Brunswick Chamber Orchestra.

He is scheduled to appear in the United States as guest conductor with the Springfield Symphony, the North Arkansas Symphony and the Denver Chamber Orchestra.

Nurhan Arman's performances in Toronto have drawn enthusiastic reviews. After a concert in Roy Thomson Hall, John Kraglund of the GLOBE AND MAIL wrote, "A first-class conductor...Arman coaxed pianissimos of remarkable beauty and precision out of his string sections in the Lohengrin Prelude and maintained balance and clarity in even the brassy fortissimos of the Introduction." In the TORONTO STAR, Ronald Hambleton said, "It went like clockwork...lusty and well-paced."

He has appeared at the Tanglewood Festival, the Spoleto Festival, the Florida Festival and the Universal Peace Festival. From 1977 to 1983 he taught conducting at the Brockport Festival in New York and the Florida Festival. He has held the position of Visiting Instructor in Conducting at the Royal Conservatory of Music in Toronto, and served as an adjudicator for the 1985 Heinz Unger Conducting Competition and the 1987 Canada Council Conducting Competition. He was invited to judge the Canada Council Competition again last February.

Maestro Arman has recorded for CBC Radio and TV, First Edition Records, National Public Radio, the State Radio and Television Network of Turkey, Educo Records, Czechoslovakian State Radio, and the Polish Broadcasting Network.

He is Music Director of the Northern Sinfonia, the North Bay Symphony Orchestra, the Northern Music Festival, the Saint John Symphony and the New Brunswick Chamber Orchestra.

Notes: 89/90

1990

MARIÁN LAPŠANSKÝ
Pianist

27 JAN 90



Marián Lapšanský has won international acclaim as one of Czechoslovakia's foremost pianists from the beginning of his career, launched by his first place finish in the Smetana Piano Competition.

After studies at the Conservatory of Bratislava and the Prague Academy of Music and Drama, in 1972 Marián Lapšanský received the prize for the best performance of Mozart's works at the Géza Anda Mastercourse in Zurich, Switzerland.

He was named to the UNESCO International Roster of Young Performers at the Bratislava Music Festival following his appearance at Interpodium '73, and was awarded a gold medal at the Popova Competition in Bulgaria.

Mr. Lapšanský then traveled to Moscow for post-graduate studies with V.K. Merzhanov at the Tchaikovsky Conservatory. During the years 1978 to 1981 he participated in the International Summer Master Courses in Zurich, working regularly with Nathan Milstein.

Starting from the 1978-79 season, Mr. Lapšanský was appointed the resident piano soloist of the Slovak Philharmonic Orchestra, one of the two leading orchestras in Czechoslovakia. He has toured throughout the world with the Slovak Philharmonic as featured soloist, winning enthusiastic receptions, such as the praise in the Japanese press for his "brilliant technique, excellent phrasing and intensity of expression."

Mr. Lapšanský has recorded many concertos with the Slovak Philharmonic, as well as piano solo pieces and chamber works. He collaborates frequently with the tenor P. Schreier, and their recordings have been published by Eterna Records, Eurodisc and Columbia-Japan.

Mr. Lapšanský has visited twenty countries so far, to perform recitals and play concertos with major orchestras. His itinerary has included the USSR, Poland, Hungary, Italy, East and West Germany, England, Finland, Belgium, Japan, and many others. Canada will be added to the list through his appearance this season with the North Bay Symphony.

Affectionately Yours - A Concert Brunch

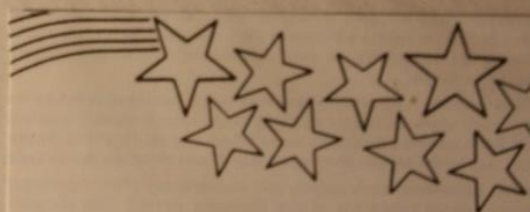
Gershwin — Madrigals — Folk Songs
with

The North Bay Chamber Singers

Dawn Wallis-Sutton - Director Colin Wrubleski - Violin
Mary Mitchell - Accompanist Louise Martin - Viola

Ramada Inn Sunday, Feb. 11 at 11:30 a.m.
Performance at 1:00 p.m.

Prize donated by Bev Carney, Cranberry Creek
Adults \$20, with \$10 tax receipt
Children 10 and under, \$6
Call 474-5889 or 474-4747 for reservations



"Some enchanted evening..."

THE NORTH BAY SYMPHONY ORCHESTRA
1990 STRAUSS-TO-SWING-SOIRÉE

Friday, May 4 - Pinewood Park Ballroom

Only \$50 per person for an evening of enchantment

- Pre-dinner pops concert
- Six-course gourmet dinner
- Live dancing to the Soirée Big Band
...Ellington, Miller, Basie and more!
- Waltzes with the Symphony at midnight.



Reservations: 476-5889 or 474-4747 from March

The Nugget

Duo performs at arts centre

The husband-and-wife vocal team of Carolynne and Daniel Godin delighted concert-goers at the North Bay Arts Centre on the weekend with their vocal talent and infectious personalities. The duo performed with the Northern Sinfonia, under the direction of guest conductor, Istvan Jaray. The concert was presented by the North Bay Symphony Society as part of its family series of concerts.



THE NORTHERN SINFONIA

NURHAN ARMAN, Music Director

FEBRUARY 24, 1990 - 7 P.M.
North Bay Arts Centre

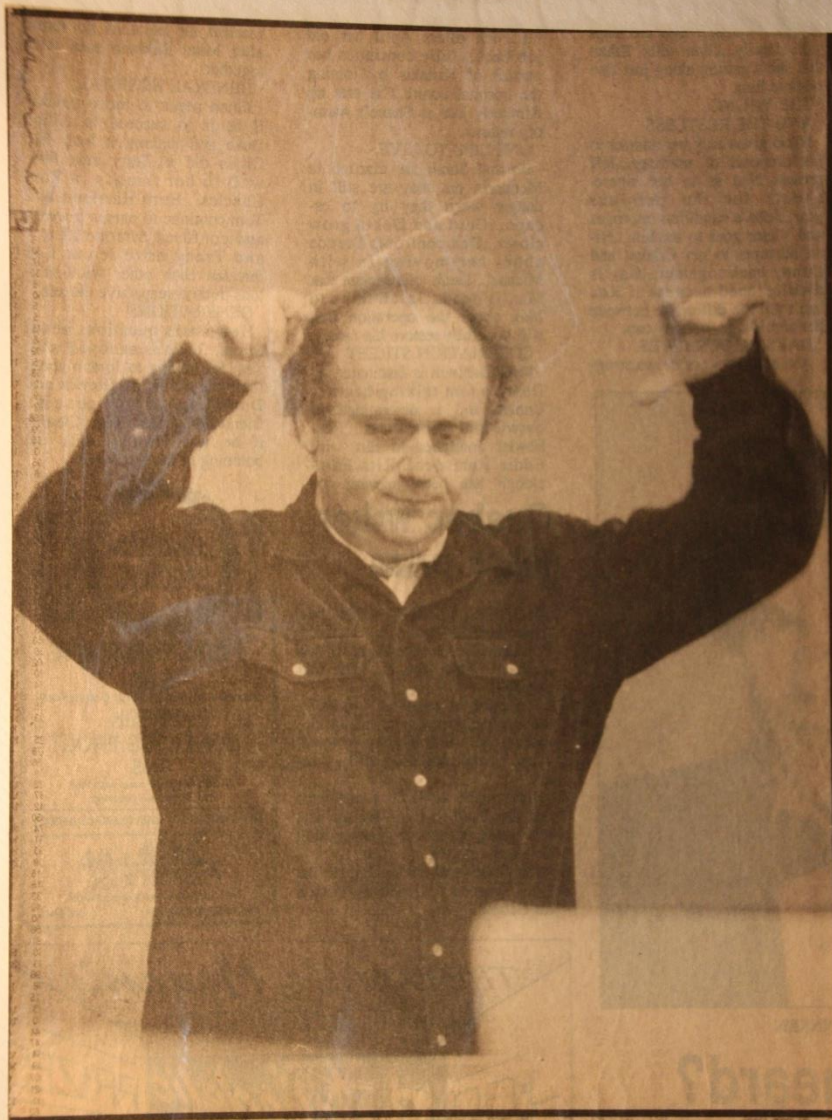
CAROLYNNE GODIN, *Mezzosoprano*
DANIEL GODIN, *Baritone*

SONATA NO. 2 IN A	GIOACCHINO ROSSINI
Allegro	(1792-1868)
Andantino	
Allegro	
RECITATIVE AND LARGO from SERSE	GEORGE FREDERIC HANDEL
	(1685-1759)
	Daniel Godin, Baritone
"Deh vieni alla finestra"	WOLFGANG AMADEUS MOZART
from DON GIOVANNI	(1756-1791)
	Daniel Godin
"Un marito, O Dio, vorrei amoroso	WOLFGANG AMADEUS MOZART
e pien d'affetto" from LA FINTA GIARDINIERA	
"Se l'augellin s'en fugge" from LA FINTA GIARDINIERA	
	Carolynne Godin, Mezzosoprano
SERENADE "Marechiare"	PAOLO TOSTI
	(1846-1916)
	Daniel Godin
LA MATTINATA	RUGGIERO LEONCAVALLO
	(1858-1919)
	Carolynne Godin
THE SINGING LESSON	W.H. SQUIRE
	Carolynne and Daniel Godin

Intermission

SERENADE, "Eine Kleine Nachtmusik"	WOLFGANG AMADEUS MOZART
Allegro	
Romance: Andante	
Menuetto: Allegretto	
Rondo: Allegro	

MARCH 1, 1990



The Nugget
Nurhan Arman, music director of the North Bay Symphony Orchestra, travelled to Lithuania to conduct, this week, the Lithuanian National Philharmonic as part of the cultural ministry's Tchaikowsky Festival.

North Bay's maestro performs in Lithuania

George Cleator

The Nugget

The world really is a global village. Just ask Nurhan Arman, music director of the North Bay Symphony Orchestra.

Last week, Maestro Arman travelled to Lithuania to conduct the Lithuanian National Philharmonic as part of the cultural ministry's Tchaikowsky Festival, which is celebrating the 150th anniversary of the composer's birth.

Earlier this month, Maestro Arman was in Fayetteville, Arkansas, to conduct the North Arkansas Symphony Orchestra. The soloist for the concert was Maria Bachmann, a New York-based violinist, who had just returned from a tour of Japan with, of all things, the Lithuanian National Orchestra.

"What a coincidence," he said with a laugh. "The globe is really getting smaller. Imagine, a Lithuanian orchestra with an American soloist on a tour of Japan."

While Ms Bachmann appeared with the orchestra in the Far East, Maestro Arman conducted the orchestra in its homeland. But it's a land that's currently fraught with tension.

The Baltic republic, which has a population of 3.4 million, has just held its first free election since before the Second World War.

Lithuanian Communists declared themselves independent from the Soviet Communist Party Dec. 20, creating the first major crack in the monolithic party that has ruled the Soviet Union since the 1917 Bolshevik revolution.

The Lithuanians said restoration of a Lithuanian state must be achieved through "parliamentary constitutional means," the official Soviet news agency, Tass, reported recently.

The election was held Saturday the day before Maestro Arman's first appearance with the Lithuanian Philharmonic.

In an interview with The Nugget at his home, the maestro admitted to being "a little bit concerned" about going to Lithuania during such an emotionally-charged time.

Maestro Arman conducted the philharmonic in the capital city of Vilnius and in Kaunas.

Vilnius made headlines recently when Soviet President Mikhail Gorbachev, who helped set in motion nationalist movements by encouraging democratic reform, visited the city to persuade the people's republic from leaving the Soviet fold.

But the Lithuanians showed themselves resolved to establish an independent state.

Maestro Arman has developed an interest in the social and cultural conditions of Eastern Europe. He said he has witnessed profound changes during two tours in Romania and regular guest-conducting appearances with orchestras in Poland, East Germany, Hungary and Czechoslovakia.

"Over the last few years, I have seen many changes," he said. "I crossed the Berlin Wall exactly one year before it came down."

He will continue to see history unfold first-hand next season, with return engagements scheduled in Poland, East Germany and Czechoslovakia.

Maestro Arman has also been asked to conduct the Armenian Philharmonic Orchestra in Yerevan, capital city of the Armenian Soviet Socialist Republic, whose conflicts with neighboring Azerbaijan have preoccupied Moscow this winter.

An Armenian, born in Istanbul, Turkey, the maestro said he is especially looking forward to visiting his homeland.

The
**MOSCOW
PHILHARMONIC
ORCHESTRA**

MARK ERMILER, *Conductor*
VLADIMIR KRAINEV, *Piano Soloist*

March 6, 1990
North Bay Arts Centre

**Philharmonic
orchestra**

considered

one of best

From Moscow



The Moscow Philharmonic Orchestra offers its blockbuster program Tuesday at the North Bay Arts Centre.

THE NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, *Music Director*

presents

THE MOSCOW PHILHARMONIC ORCHESTRA

DMITRI KITAENKO, *Artistic Director*

MARK ERMLER, *Conductor*

VLADIMIR KRAINEV, *Piano Soloist*

MARCH 6, 1990 - 8 P.M.
North Bay Arts Centre

NIGHT ON BALD MOUNTAIN

MODESTE MUSSORGSKY
(1839-1881)

PIANO CONCERTO NO. 3 IN C, Op. 26
Andante; Allegro
Theme and Variations
Allegro ma non troppo

SERGE PROKOFIEV
(1891-1953)

VLADIMIR KRAINEV, *Pianist*

Intermission

SYMPHONY NO. 5 IN E MINOR, Op. 64
Andante; Allegro con anima
Andante cantabile con alcuna licenza
Valse (Allegro moderato)
Andante maestoso; Allegro vivace

PETER ILYICH TCHAIKOVSKY
(1840-1893)

120 MUSICIANS/MUSICIENS

DMITRI KITAENKO — *Musical Director/Directeur Musical*

MARK ERMLER — *Conductor/Chef D'Orchestre*

VLADIMIR KRAINEV — *Soloist/Soliste*

TUESDAY, MARCH 6, — 8 PM

North Bay Arts Centre

**Mussorgsky "Night on Bald Mountain" • Prokofiev 3rd Piano Concerto
Tchaikowsky 5th Symphony**

Reserved seats \$35 / \$28 at the Arts Centre box office, or call the Symphony at 476-5889

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

SATURDAY, MARCH 24, 1990 - 8 PM

North Bay Arts Centre

Seagram GUEST ARTIST CONCERT

HELÉNA BOWKUN, *Pianist*

GUY FEW, *Trumpeter*

RHAPSODY ON A THEME OF PAGANINI, OP. 43

SERGEI RACHMANINOFF
(1873-1943)

Heléna Bowkun, *Pianist*

TRUMPET CONCERTO
Introduction; Allegro


ALEXANDER HARLUTUNIAN
(1920-)

Guy Few, *Trumpeter*

Intermission

SYMPHONY NO. 1 IN B FLAT, Op. 38, "Spring"
Andante un poco maestoso; Allegro molto vivace
Larghetto
Scherzo: Molto vivace
Allegro animato e grazioso

ROBERT SCHUMANN
(1810-1856)



Don't miss our
'Bach-Yard' Sale
on
Saturday, April 28, 1990
from
9 am to 12 noon
at
Trinity United Church
McIntyre Street,
North Bay

If you have something
to donate, please call ...
472-3662
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or 476-5799

- Entertainment
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- Bake Table
- Curiosities
- Books, records, tapes
- . . . and much more!

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

MAY 12, 1990 - 7 PM
North Bay Arts Centre

SYMPHONY NO. 31 IN D MAJOR,
K. 297, "Paris"
Allegro assai
Andantino
Allegro

WOLFGANG AMADEUS MOZART
(1756-1791)

TOY SYMPHONY
Allegro
Minuet
Allegro moderato

FRANZ JOSEF HAYDN
(1732-1809)

Intermission

MARCH?

HARRY FREEDMAN
(1922-)

PETER AND THE WOLF: A SYMPHONIC FAIRY TALE

SERGEI PROKOFIEV
(1891-1953)

Art Southcott, Narrator

**Worth
hearing**

May I draw the attention of those attending this Saturday's concert (North Bay Symphony Orchestra) to an interesting part of the concert — a work by the Canadian composer Harry Freedman called "March".

At the end of the piece, some selected members of the orchestra (as directed by their music) are "to improvise in march tempo", beginning softly and ending as loudly as possible.

They do this in the order: Bassoons, violas, horns, clarinets, two violins. This racket lasts for about 10 bars.

The result of 12 musicians playing anything they wish (to the conductor's beat) should prove interesting; it is certainly not a good time for the audience to fall asleep.

Let us hope that Maestro Arman's effort to conduct and interpret this Canadian music will be rewarded with the rapt attention it deserves.

ARTHUR DAVIS
North Bay May '90

NORTH BAY SYMPHONY ORCHESTRA
NURHAN ARMAN, Music Director

**FAMILY
CONCERT**

7 PM • SAT, MAY 12
North Bay Arts Centre

PETER & THE WOLF

Art Southcott, Narrator

Plus! Haydn's TOY SYMPHONY

Children only \$7, other tickets \$14 & \$11
at the Arts Centre box office
or call the Symphony at 476-5889



ART SOUTHCOTT
Narrator



Currently an education officer with the Ministry of Education in North Bay, Art Southcott has built a career spanning thirty years as a teacher and consultant in language arts and drama in Newfoundland, Nova Scotia and Ontario. His many workshops and presentations in children's literature and reading have been well received in classrooms across Ontario.

As well as a story-teller and teacher, Art Southcott has become well known as an actor and drama coach. He has been actively involved with "The Company" as this acclaimed high school drama troupe has performed and taught in Hawaii, Illinois, Indiana, Connecticut, New York, England and Ontario.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

VIOLIN I

Joanna Mankowska-Zeman, Concertmistress
Norm Critchley, Assoc. Concertmaster
Fraser Farlinger, Asst. Concertmaster
Stepan Arman
Elizabeth McCall Foisy
Barry Greib
Bronson Kwan
Ron McCaw
Walter Sokoluk
George Zeman

VIOLIN II

Susan Spier, Principal
Marj Keenan, Asst. Principal
Renée-Claude Beauchemin
Arthur Davis
Kristine Keil
Andrea Maheux
Anne Marie McQuaid-Snider
Judy Noble
Judy Statham
Colin Wrubleski

VIOLA

Tomasz Milczarek, Principal
Janet Zimbalatti, Asst. Principal
Sandra Bernachi
Julian Fisher
Sheila Smythe

CELLO

Geoff Lee, Principal
Mary Fisher
Shona Kennedy
John Kesik
Kathy Reilly

BASS

Neal Evans
Anna Hutwelker

BASSOON

Mary Thornton*
Alexander Popovich
Gordon Simpson

HORN

Margaret Arman*
Donna Boden
Chris Cars
Linda Langdon

TRUMPET

Dave Garson*
Linda Bertrand

TROMBONE

John Chenhall
Jon Lapp
Tracy McIntyre

TUBA

Ken Messenger

FLUTE

Regina Milczarek*
Janet Stewart*
Natasha Pliniussen

OBOE

Peter Voisey*
Andrea Budgey

TIMPANI

Moira Cameron

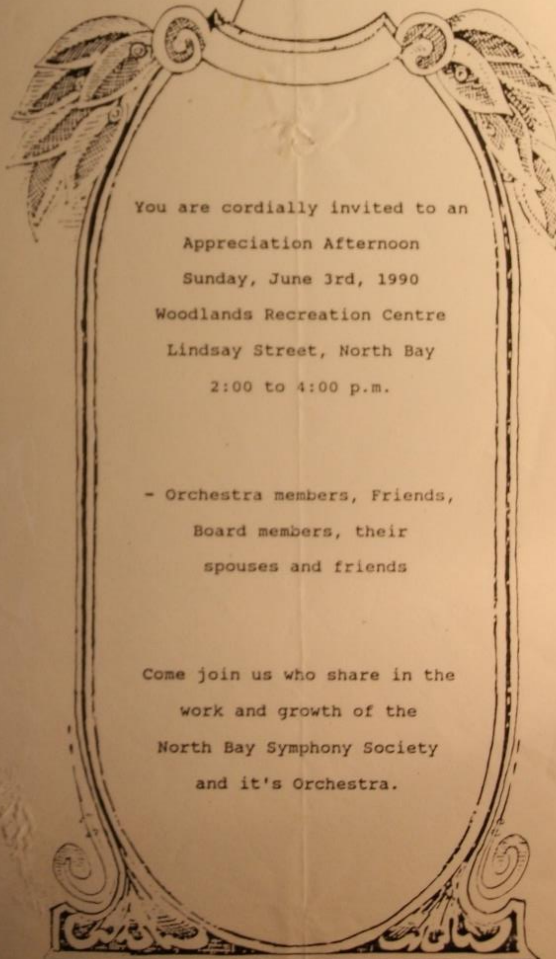
PERCUSSION

Danny Buggie
Tim Clark

KEYBOARD

Lynda Rehder Kennedy
*Principal

June '90



You are cordially invited to an
Appreciation Afternoon
Sunday, June 3rd, 1990
Woodlands Recreation Centre
Lindsay Street, North Bay
2:00 to 4:00 p.m.

- Orchestra members, Friends,
Board members, their
spouses and friends

Come join us who share in the
work and growth of the
North Bay Symphony Society
and it's Orchestra.

European musical journey promises to be memorable

George Cleator

The Nugget

North Bay residents who are unable to get away this summer have cause to rejoice.

To mark its seventh season, the Northern Music Festival Orchestra has planned a musical journey through Europe.

From the comfort of the North Bay Arts Centre, the orchestra will escort residents on a tour of the British Isles, Russia, the historic cities along the shores of the Danube River and the Austrian capital of Vienna.

To make the journey even more memorable, the orchestra will perform premieres of three works and highlight the talents of some of Canada's brightest classical music stars.

The festival will open July 11 with a concert featuring the works of the British composers Benjamin Britten and Gustav Holst. The orchestra will perform Britten's Simple Symphony and Holst's St. Paul Suite.

The concert will also feature the Canadian premiere of Elegy by the

American composer Thomas Moore. And the Florida resident will be in the audience when the piece is performed. According to Margaret Chasins, general manager of the festival, Mr. Moore will travel to North Bay two days before the premiere to attend rehearsals of the piece — a rarity for composers.

"It isn't often composers get the chance to see their works come to life before their eyes," said Ms. Chasins. "Mr. Moore will be here to provide insight and enjoy the experience of hearing the orchestra play his creation."

On July 14, the orchestra will celebrate the 150th anniversary of Peter Ilych Tchaikowsky's birth with three works by the great Russian composer, including the Serenade, with its famous waltz, the simply-titled Andante and his Andante Cantabile.

The concert will also spotlight Beethoven's Great Fugue and Divertimento by the Toronto composer, Oskar Morawetz.

Mr. Morawetz's work will headline July the 18 concert. While it cruises down the Danube, the orchestra will perform the Ontario



JOANNA
MANKOWSKA-ZEMAN



PETER VOISEY

Notes: Cont'd below

11-14-18 JULY '90

premiere of his work, Sinfonietta. It will also perform the North American premiere of Partita Danzante, by the Czech composer, Jan Slimacek.

The evening will include an interpretation of Codex Caioni by Popovici and Albinoni's effervescent Concerto in D, performed by the young Canadian oboist, Peter Voisey. Wrapping up the concert will be a performance of Volkman's Serenade for Cello, featuring soloist Andras Weber.

The festival will conclude July 21 with a stop in Vienna. The concert will feature a performance of Haydn's Imperial Symphony and an interpretation of Rossini's operatic masterpiece, The Tempest.

And what trip to Vienna would be complete without performances of works by Mozart? The audience will be treated to six dances by this classical great as well as his Sinfonia Concertante, which is considered to be one of the greatest double concertos ever composed.

Written for violin and viola, the work will feature the talents of violinist Joanna Mankowska-Zeman, concertmistress of the festival or-

chestra, and Julian Knight on viola.

The organizers of the festival are particularly enthusiastic about the calibre of the players making up this year's orchestra.

According to Ms. Chasins, the orchestra is composed of "front-desk players" from "first-rate orchestras."

"I am thrilled with the quality of the players," she said. "It means the festival has reached the big time."

That the festival can attract such talent is a testament to the ever-widening reputation of its music director, Nurhan Arman, who travels the world over annually, making guest appearances with such orchestras as the Lithuanian National Philharmonic and the Pilsen Radio Orchestra in Czechoslovakia.

"His reputation gets people interested," said Ms. Chasins. "Players will call in January and February, even before we've advertized for positions."

Tickets for the 8 p.m. concerts can be obtained by calling the festival office at 495-6219 or the Arts Centre box office at 474-4747.



NURHAN ARMAN



ANDRAS WEBER

Symphony moves into new home

SEPTEMBER 6, 1990



The North Bay Symphony Society's Symphony School instruction program has three new faces. At the symphony society's new office in the Sibbitt building at 269 Main St. W, music director Nurhan Arman, right, wel-

comes from left, violinist Susan Spier, flutist Regina Milczarek, and Tomasz Milczarek, who will take up the position of principal violinist in the North Bay Symphony Orchestra for the symphony's upcoming 14th season.

A prelude of things to come

George Cleator

The Nugget

"The best for North Bay for the new decade."

This upbeat statement from Nurhan Arman, music director for the North Bay Symphony Society, sums up the North Bay Symphony Orchestra's plans for the 1990s.

And as a prelude of things to come, the symphony society is promising concert-goers a season of firsts at the North Bay Arts Centre.

"We will have several exciting firsts to share, along with many musical favorites" Maestro Arman promises.

The 1990-91 season — the symphony's 14th — will feature a night at the movies, featuring live accompaniment for the famous silent-film version of Phantom of the Opera, with music by the full orchestra plus an authentic theatre pianist.

Another first is the piano concerto competition class the symphony is initiating for the 1991 Kiwanis Music Festival. The winner of the competition will be the soloist in the May, 1991 concert.

For the Dec. 8 concert, the symphony will feature the largest group of soloists it has ever presented in its 14 years. The young Canadian ensemble, The Great Lakes Brass, will join the orchestra in a family-oriented Christmas program featuring light classical pieces and the ensemble's own arrangements of seasonal favorites.

The biggest first is the expansion of the symphony's Master Series of concerts to include eight concerts.

"The interest in music in the area has grown tremendously over the last decade and the symphony is growing along with it," said symphony manager Margaret Chasins.

The season will open Sept. 29 with a gala concert featuring soloist Jacques Israelievitch, concertmaster of the Toronto Symphony Orchestra. Mr. Israelievitch will perform Mozart's sparkling Violin Concerto No. 4 accompanied by the Northern Sinfonia.

On Oct. 27, one of Canada's most respected pianists, Northern Ontario native William Aide, will join the North Bay Symphony Orchestra for a performance of Chopin's Piano Concerto No. 2.

Flutist Michael Downey will join the Northern Sinfonia for a concert Nov. 17 at the Arts Centre. Dubbed Best of Baroque, the concert will feature such Baroque favorites as the Pachelbel Canon and the Albinoni Adagio.

The symphony will herald the new year with a concert Jan. 26 featuring fiery gypsy violin tunes by soloist Ioan Harea. The concert, with warm commentary by Maestro Arman and the sunny music of Mozart and Haydn, is guaranteed to melt away the mid-winter blues, said Ms. Chasins.

1991 marks the 200th anniversary of Mozart's death and the Northern Sinfonia will celebrate this musical genius with a commemorative concert Feb. 16 featuring such works as the Divertimenti and the famous Musical Joke.

Concert-goers March 23 will see and hear the original Phantom of the Opera, accompanied live by the complete instrumentation of the Gounod score that inspired the movie milestone. Selections from the Andrew Lloyd Weber smash will also be included in the program.

The curtain will close on the 14th season with a concert May 11 featuring JoAnn Faletta, the rising young conducting star of the 90s, winner of the Toscanini and Stokowski competitions. Maestra Faletta will guest conduct the orchestra in Beethoven's monumental Eroica Symphony.

The concert will also highlight the winner of the 1991 Kiwanis Music Festival piano concerto competition.

Three new faces will be performing with the symphony this season. Violinist Susan Spier, Tomasz Milczarek, who will take up the position of principal violinist in the symphony, and flutist Regina Milczarek have joined the society's Symphony School instruction program.

"We are just delighted to have these three new instructors," said Ms. Chasins. "They are all not only fine musicians, but also really warm, friendly people."

"This is very important because the Symphony School has everyone from tiny tots to senior citizens taking lessons and we want everyone to enjoy the whole experience of learning music."

Single tickets are available for the concerts, but Ms. Chasins has a number of reasons for buying subscription series tickets.

"We like to emphasize subscriptions because it's so much easier for people," she said. "They place one order and receive a whole year of entertainment ahead of time, so they don't have to worry about last-minute scheduling, running in to buy tickets every time and wondering if they'll be able to get the seats they prefer."

"When people subscribe, we mail out all their tickets to them and they know they have their guaranteed seats."

The symphony offers the Master Series with the full set of eight concerts and the Sunshine and Family Series.

The Sunshine Series is geared to residents who travel during the winter months. It consists of the concerts in September and October, March and May, leaving the winter free for chasing the sun. The series also features a bonus ticket for any additional concert.

The Family Series includes tickets to the four concerts slated for November through February, plus a bonus concert of the subscriber's choice.

"The series will get everyone out of the house during the bleak win-

ter months, when outside activities for children tend to be limited," said Ms. Chasins.

To ensure that series ticket-holders do not lose the value of a ticket for any concert they have to miss, the symphony is introducing a "ticket recycling" policy.

According to Ms. Chasins, an unused ticket can be turned in ahead of any other concert in the same series in exchange for an extra ticket to that concert.

NORTHERN SINFONIA

NURHAN ARMAN, Music Director

SATURDAY, SEPTEMBER 29, 1990 - 8 PM

North Bay Arts Centre

JACQUES ISRAELIEVITCH, *Violinist*

SINFONIA IN E FLAT, Op. 9/2

JOHANN CHRISTIAN BACH

Allegro

(1735-1782)

Andante

Tempo di Menuetto

VIOLIN CONCERTO NO. 4 IN D, K. 218

WOLFGANG AMADEUS MOZART

Allegro

(1756-1791)

Andante cantabile

Rondeau: Andante grazioso

Jacques Israelievitch, *Violinist*

Intermission

SERENADE FOR STRING ORCHESTRA, Op. 242

CARL REINECKE

I. Marcia

(1824-1910)

II. Arioso

III. Scherzo

IV. Cavatine

V. Fughetta Giojosa

VI. Finale

SYMPHONY NO. 28 IN A, Hob. 1:28

FRANZ JOSEPH HAYDN

Allegro di molto

(1732-1809)

Poco adagio

Menuetto: Allegro molto

Presto assai

JACQUES ISRAELIEVITCH

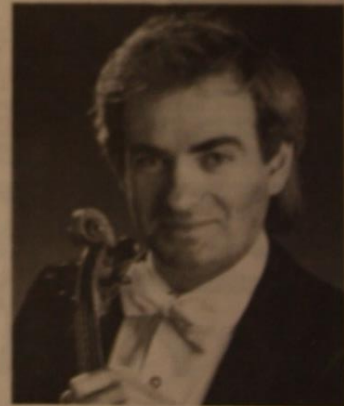
Violinist

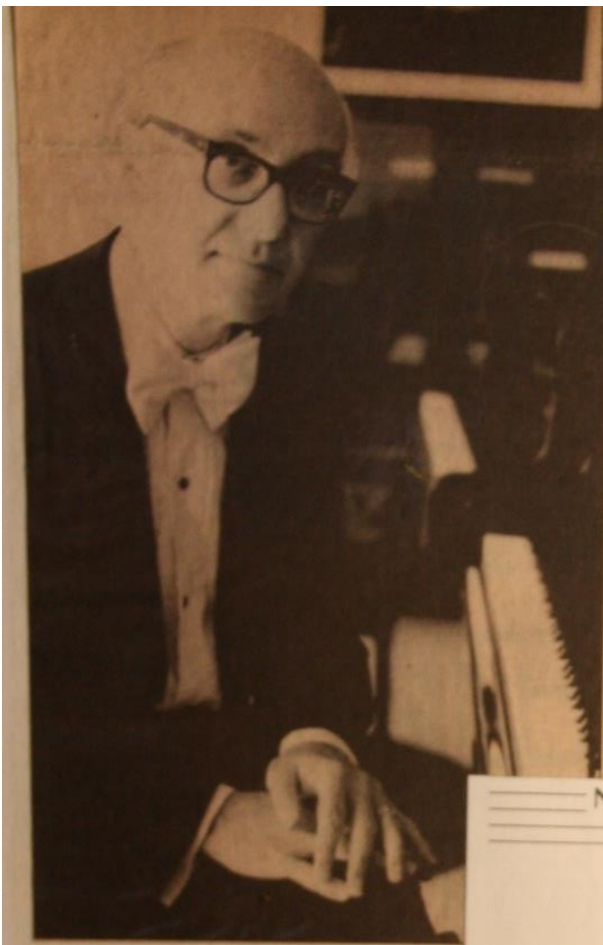
JACQUES ISRAELIEVITCH, the Toronto Symphony's concertmaster, played his first concerts with the orchestra in the opening performances of the 1968-69 season. He came to the Toronto Symphony from the Saint Louis Symphony, where he held the concertmaster position for ten years. Prior to that, he served as assistant concertmaster with the Chicago Symphony for six seasons under Sir Georg Solti.

Born in Cannes, France in 1948, Jacques Israelievitch began violin studies when he was eight, and continued under Henryk Szeryng from the age of fourteen. As a scholarship recipient at Indiana University, he studied violin with Josef Gingold, and chamber music with Janos Starker, William Primrose, Menahem Pressler and Gyorgy Sebok.

His extensive solo career includes performances under such renowned conductors as Sir Georg Solti, Carlo Maria Giulini, Jerzy Semkow, Rafael Fruhbeck de Burgos and Raymond Leppard. A committed chamber player, Mr. Israelievitch founded the Camerata Society of Chicago and, as artist-in-residence at Webster University in St. Louis, he performed approximately fifty recitals in ten years, covering most of the violin repertoire. He was also first violinist of the Webster String Quartet.

Mr. Israelievitch has been a faculty member at Washington University in St. Louis, the St. Louis Conservatory, the American Conservatory in Chicago and Visiting Professor at Indiana University, the University of Illinois and the University of Missouri. He is currently a staff member of the Faculty of Music, University of Toronto.





Virtuoso pianist and Northern Ontario native William Aide will join the North Bay Symphony Orchestra Saturday to perform Chopin's Piano Concerto No. 2 in F Minor.

George Cleator

The Nugget

One of Northern Ontario's own will headline the North Bay Symphony Orchestra's presentation of Piano Please on Saturday.

William Aide, who was born in Timmins, will take to the stage at the North Bay Arts Centre to perform Chopin's Piano Concerto No. 2 in F Minor.

It will be Mr. Aide's first appearance with the North Bay Symphony and Margaret Chasins, general manager of the North Bay Symphony Society, promises concert-goers will be dazzled by his piano wizardry.

His playing will also leave a lasting impression, judging from the affect his virtuosity had on some of his listeners the last time he was in North Bay.

Almost 10 years ago, Mr. Aide performed a collection of Chopin etudes for a small audience in the Weaver Auditorium at the College Education Centre. One of those in attendance was Joan Olmsted, past-president of the Symphony Society and she said recently she can still hear his playing when she closes her eyes.

Etudes shift in mood and color and according to Mrs. Olmsted, Mr. Aide's interpretation of this shift was very exciting and unlike any she had heard before or has heard since.

"We are very glad to have a piano soloist of the calibre of William Aide," said Ms. Chasins. "We are also excited because he's from Northern Ontario.

"He is very well known and well liked in this area," she said. "In fact, we have had several different families offering to put him up while he's here."

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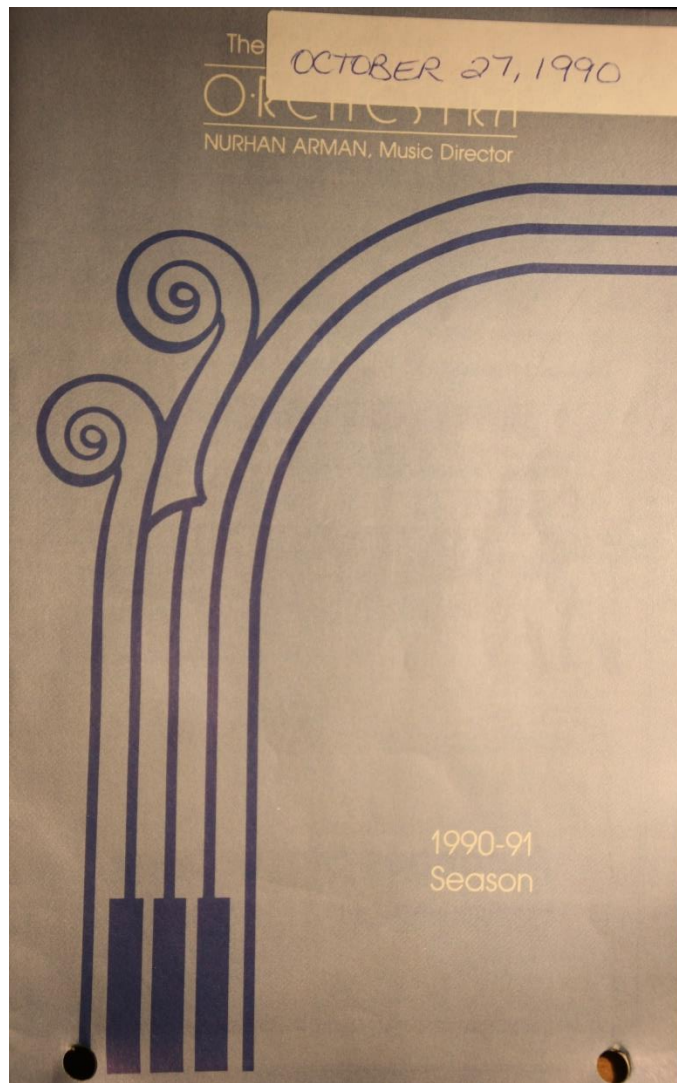
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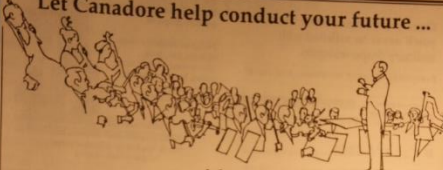
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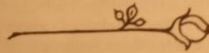


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NURHAN ARMAN, Music Director

1990-1991

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NURHAN ARMAN

— Music Director —



The 1990-91 season will again see Nurhan Arman conducting on podiums around the world.

His guest-conducting schedule includes a return engagement with the Springfield Symphony in the United States and his debut with the Hungarian Symphony. Maestro Arman will conduct the Hungarian Symphony in an all-Brahms program, in the historic Franz Liszt Academy of Budapest. In May he will conduct two subscription programs with the Denver Chamber Orchestra.

In December 1991 he will make his third tour to Poland where he has been invited to be a member of the prestigious jury for the IV Grzegorz Fitelberg International Conducting

Competition, and he will return to the Kitchener-Waterloo Symphony to guest-conduct during the 1991-92 season.

Maestro Arman has appeared in Germany, Poland, the Soviet Union, Hungary, Czechoslovakia, Romania, Greece, Turkey and throughout the United States and Canada.

Music critics on both sides of the Atlantic have been unanimous in their praise. Pravda hailed Nurhan Arman as "A fascinating and striking musical personality" after his performance of the monumental Schubert Symphony in C with the Pilsen Radio Symphony Orchestra. Canada's Globe and Mail called Maestro Arman "a first-class conductor." The Toronto Star described a Roy Thomson Hall performance as "lusty and well-paced." The Miami News commented on his "great verve and style." The Kitchener-Waterloo Record said "He had everyone dancing on the end of his baton" and praised his "clean, spacious style".

Ohio's News-Journal described a typical Nurhan Arman performance: "Arman kept the attention level high and put music and energy through the roof. Arman is wild at times with his gestures, his curly hair jumping and waving as he bobs. At other times he is as romantic and subtle as a ballet dancer."

Nurhan Arman has appeared at the Tanglewood Festival, the Spoleto Festival, the Florida Festival and the Universal Peace Festival. He has taught conducting at the Brockport Festival in New York, the Florida Festival and in Canada at the Northern Music Festival. He has been a Visiting Instructor in Conducting at the Royal Conservatory of Music and has judged the Heinz Unger Conducting Competition and several Canada Council Conducting Competitions.

Maestro Arman has recorded for CBC Radio and TV, National Public Radio, the State Radio and Television Network of Turkey, Educo Records, First Edition Records, Czechoslovakian State Radio, the Polish Broadcasting Network and the Lithuanian Radio and Television Network.

He is Music Director of Symphony New Brunswick, the New Brunswick Chamber Orchestra, the Northern Sinfonia, the North Bay Symphony and the North Bay Music Festival.

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The North Bay Symphony Orchestra and its Northern Sinfonia Orchestra, with Music Director Nurhan Arman, will be presenting a "portrait in sound" starring Wolfgang Amadeus Mozart, on Saturday from 8 p.m. at the North Bay Arts Centre.

This year, 1991 marks the bicentennial year of Mozart's death.

Mozart died in 1791 at the age of 35. To commemorate the music of this genius, world-wide celebrations are being held.

According to a news release, the Sinfonia Orchestra will play some of "His most popular melodies and touch on the lighter side with his famous 'Musical Joke'."

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Mozart compositions Divertimento No. 15, K. 287, Divertimento No. 17, K. 334, Adagio and Fugue, K. 546 and Mozart's, A Musical Joke, K. 522.

The evening promises to be very enjoyable.

Tickets are now on sale at the North Bay Arts Centre Box Office.

For further information, call 476-5889.

New concertmistress for symphony

Besides performing a special "200th" anniversary Mozart program, on Saturday, at the Arts Centre, the North Bay Symphony Orchestra and its Northern Sinfonia is proud to announce the appointment of Gretchen Anner as concertmistress for the rest of the 1990-91 concert season.

Gretchen Anner began her violin studies in Buffalo, New York, where she was a soloist with the Buffalo Philharmonic under Joseph Wincenc," a release said.

After studying with Mischakoff at the Chautauqua Institute she attended New England Conservatory of Music in Boston and the Meadowmount School of Music as a student of Ivan Galanian. In Boston she performed in numerous solo and chamber recitals and was a member of the Boston Fine Arts Orchestra under Harold Farberman, the Handel-Hadyn Society Orchestra and the Springfield Symphony. There she played under Arthur Fiedler.

After leaving Boston, Ms. Anner completed a Master's degree in philosophy at the University of Toronto.

While living in France she was a member of the Concerts Lamoureux of Paris where she also worked as a freelance musician. Moving to Oxford she joined the Oxford Pro Musica. In 1983 she appeared as soloist in a program of Canadian works at the Canadian Cultural Centre.

In Toronto, Ms. Anner has performed with the New Chamber Orchestra, the Toronto Philharmonic

and is presently a member of the Toronto Sinfonietta and the trio "Opus Pocus," which gives special children's concerts. She has been concertmaster of the Peterborough

Symphony and works as a freelance musician and teacher in the Toronto area. She is the mother of three musical children, Ilya, Varya and Joshua.



GRETCHEN ANNER

CP Photo

Notes: 1990



THE GREAT LAKES BRASS



Extraordinary musicianship and a flair for entertainment have made the Great Lakes Brass one of Canada's most sought-after chamber music ensembles.

Formed as Quintet-in-Residence for the National Youth Orchestra of Canada's 1984 season, the Great Lakes Brass has gone on to perform at EXPO '86, New York's Lincoln Center and Roy Thomson Hall. They have also been heard on CBC's Arts National, Dayshift, Morningside and can be heard each week performing the theme music for CBC's Sunday Morning. The quintet has also toured B.C. twice, Nova Scotia, Quebec, Ontario, Manitoba, Saskatchewan, and the Yukon. In 1989 they appeared at the Smoky Hills River Festival in Kansas, where they will return this year as quartet in residence.

In 1990 the Great Lakes Brass will tour Alberta, Northern Ontario and the Maritimes. Other future plans include several U.S. and Canadian festivals.


Guy Few, trumpeter, has been a member of the Great Lakes Brass since 1987. He is also an accomplished pianist and has performed as soloist on both trumpet and piano with major Canadian orchestras. Guy has been hailed as "brilliant" by the Toronto Star, and praised for "strong dramatic tension" by the Globe and Mail. Media exposure includes broadcasts on CBC Television and CBC Radio "Arts National" and "Mostly Music".

In addition to a busy career in the Toronto area which has brought her engagements with the Canadian Opera Company, the Hamilton Philharmonic and the Toronto Symphony, trumpeter Valerie Cowie is a regular performer at the Shaw Festival at Niagara-on-the-Lake and has appeared as soloist with the Calgary Philharmonic at the Banff Centre. A native Torontonionian, she received her Bachelor of Music degree from the University of Toronto and is an avid runner and triathlete.

Hornist Lise Vaugeois is a founding member of the Great Lakes Brass and is active in the Toronto music scene as an arranger, chamber musician and soloist. Lise has studied in Germany and Scandanavia and holds a Bachelor of Music degree from the University of Toronto.

Rachel Thomas, tenor trombonist, joined the Great Lakes Brass in 1988 upon graduation from the University of Toronto. In that same year she was named "Best Overall Soloist" at the Kiwanis Music Festival in Toronto. She has performed at the Banff School of Fine Arts, with the National Youth Orchestra of Canada and with the Toronto Symphony.

Bass trombonist Thomas Allen has performed with the Toronto Symphony, the New York City Ballet and at the Village Vanguard with Mel Lewis and The Jazz Orchestra. He has been praised for his "elegant" arrangements, and as a trombonist for his "precision and rhythmic vitality". Tom holds a Masters of Music degree from Yale University.



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PROGRAM NOTES

December 8, 1990

by Dr. Lindon C.C. Parham

PROMETHEUS OVERTURE, Op. 43

LUDWIG VAN BEETHOVEN

Modern audiences have access to only a few of Beethoven's theatre works: some overtures, some bits of his incidental music for the stage, and his opera, "Fidelio". But Beethoven seldom missed an opportunity to write music for ballet, plays, or festive theatre openings.

The ballet "The Creatures of Prometheus", first performed in 1801, was one of his earliest forays into theatre music. Consisting of this overture and 16 movements, it tends to exemplify Beethoven's own contention that "a poor author is one who does not manage or attempt to make as much as possible even out of a bad text".

The ballet itself was a rather odd confection designed by Salvatore Vigano to please Empress Maria Theresa. It depicts the legendary Prometheus as "a lofty soul who drove ignorance from the people of his time, and gave them manners, customs and morals" and involves two statues brought to life and made sensitive to the passions of human life, through the power of harmony.

A contemporary critic commented that, Beethoven's music was "too learned for a ballet, and pays too little regard to the dancing. Everything is on too large a scale for a divertissement." Despite such criticism, "Prometheus" did receive at least nineteen performances during 1801/2.

PROGRAM NOTES (cont'd)

The influence of Gluck can be heard in the introduction to the overture, depicting "the solemn appearance of Prometheus", and in the Allegro which follows ("human beings led to joy"), while the absence of a development section recalls Mozart's "Figaro" overture. Beethoven's use of melodic material from the finale to his ballet was a true departure from conventional overtures.

LES PETITS RIENS BALLET, K. Anh.10

WOLFGANG AMADEUS MOZART

"Les Petits Riens" is a delightful bit of 18th Century fluff, light and airy and witty. Literally translated, the title is "Bits of Nothing", although it has been suggested that "As you like it" or "Much ado about nothing" might be a more appropriate indication of its content.

Written during Mozart's 1778 stay in Paris, the music involved a collaboration with Jean-Georges Noverre, one of the creators of the dramatic ballet as an art form. Mozart apparently hoped that its staging at the Grand Opera and his friendship with Noverre might lead to the commissioning of an opera. Instead, he seems to have obtained nothing but a few free lunches from the enterprise.

Since the existing score is based on a later copy uncovered in the archives at the Paris Opera in 1872, there has been considerable debate over the authenticity of some of it. The overture and Nos. 3, 4, 5, 6, 9, 10 and 12 are almost certainly by Mozart, but Nos. 1, 2, 7, 8, 11 and 13 are questionable.

The only indication of the plot of the ballet comes from a sketchy report from the "Journal de Paris", June 12, 1778. It is described as consisting of "three episodic scenes almost detached from each other." The first involves "Cupid taken in the net and caged" The second entails the game of blind-man's buff. The third depicts "one of the rogueries of Cupid, where he shows two shepherdesses and another shepherdess disguised as a shepherd," truly music to evoke the age of Watteau and Fragonard.

TOCATA

MALCOLM FORSYTH

Born in 1936 in Pietermaritzburg, South Africa, Malcolm Forsyth received his Bachelors and Masters in Music from the University of Cape Town. He held the position of Co-Principal Trombonist with the Cape Town Symphony Orchestra while pursuing further studies in composition and conducting.

Since coming to Canada in 1968, he has taught theory and composition as well as trombone at the University of Alberta, and is also a member of the Edmonton Symphony.

CONCERTO GROSSO, Op. 6, No. 5

GEORGE FREDERIC HANDEL

In baroque music, a "concerto grosso" is simply an orchestral work in which major passages are allotted to smaller groupings of instruments. Handel's concerto grossi are amongst his finest secular works.

The twelve concerti grossi in Op. 6 were orchestrated in the fall of 1739 and first published in 1740. However, it is likely that major portions of them were actually composed many years earlier. It has been suggested that No. 5, particularly the last three movements, matches the style and mood of Handel's 1720 pastoral opera, "Acis and Galatea", which was based largely on the words of John Gay, of "The Beggar's Opera" fame. It offers a delightful mix of romance and gaiety.

— NORTH BAY SYMPHONY ORCHESTRA —
NURHAN ARMAN, Music Director

VIOLIN I

Joanna Mankowska-Zeman, Concertmistress
Norm Critchley, Assoc. Concertmaster
Fraser Farlinger, Asst. Concertmaster
Stepan Arman
Elizabeth McCall Foisy
Barry Greib
Bronson Kwan
Ron McCaw
Walter Sokoluk
George Zeman

VIOLIN II

Susan Spier, Principal
Marj Keenan, Asst. Principal
Renée-Claude Beauchemin
Arthur Davis
Kristine Keil
Andrea Maheux
Anne Marie McQuaid-Snider
Judy Noble
Judy Statham
Colin Wrubleski

VIOLA

Tomasz Milczarek, Principal
Janet Zimbalatti, Asst. Principal
Sandra Bernachi
Julian Fisher
Sheila Smythe

CELLO

Geoff Lee, Principal
Mary Fisher
Shona Kennedy
John Kesik
Kathy Reilly

BASS

Neal Evans
Anna Hutwelker

FLUTE

Regina Milczarek*
Janet Stewart*
Natasha Pliniussen

OBOE

Peter Voisey*
Andrea Budgey

BASSOON

Mary Thornton*
Alexander Popovich
Gordon Simpson

HORN

Margaret Arman*
Donna Boden
Chris Carss
Linda Langdon

TRUMPET

Dave Garson*
Linda Bertrand

TROMBONE

John Chenhall
Jon Lapp
Tracy McIntyre

TUBA

Ken Messenger

TIMPANI

Moira Cameron

PERCUSSION

Danny Buggie
Tim Clark

KEYBOARD

Lynda Rehder Kennedy
*Principal

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

SATURDAY, DECEMBER 8, 1990 - 8 PM

North Bay Arts Centre

THE GREAT LAKES BRASS

Guy Few, Trumpet Rachel Thomas, Tenor Trombone
Valerie Cowie, Trumpet Thomas Allen, Bass Trombone
Lise Vaugeois, Horn

PROMETHEUS OVERTURE, Op. 43

LUDWIG VAN BEETHOVEN
(1770-1827)

LES PETITS RIENS BALLET, K. Anh.10

WOLFGANG AMADEUS MOZART
(1756-1791)

Overture

No. 1 - Largo

No. 2 - Moderato

Nos. 3 and 4 - Andantino; Allegro

No. 5 - Larghetto

No. 6 - Allegro

No. 7 - Adagio

No. 8 - Moderato

No. 9 - Gavotte grazieuse

No. 10 - Pantomime

No. 11 - Passepied

No. 12 - Gavotte

No. 13 - Andante

Intermission

TOCATA

MALCOLM FORSYTH
(1936-)

CONCERTO GROSSO, Op. 6, No. 5

GEORGE FREDERIC HANDEL
(1685-1759)

Arranged for brass and string orchestra

by Lise Vaugeois

Adagio: Allegro

Presto

Largo

Minuet

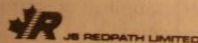
Allegro

GLORIA! - Christmas Favourites

Arr. Lise Vaugeois

THE GREAT LAKES BRASS

This performance is sponsored by



The North Bay Symphony's 1990-91 season is presented by **CHUR 840**

THE SEASON AT A GLANCE

- Thursday, September 27* - CONCERT PREVIEW
Noon to 12:45, WKP Kennedy Gallery
- Saturday, September 29* - MASTER SERIES 1, SUNSHINE SERIES 1
Northern Sinfonia
Jacques Israelievitch, Violinist
8 P.M., North Bay Arts Centre
- Wednesday, October 3* - GALLERY GEMS CHAMBER MUSIC CONCERT
Noon to 12:45, WKP Kennedy Gallery
- Thursday, October 25* - CONCERT PREVIEW
Noon to 12:45, WKP Kennedy Gallery
- Saturday, October 27* - MASTER SERIES 2, SUNSHINE SERIES 2
North Bay Symphony Orchestra
William Aide, Pianist
8 P.M., North Bay Arts Centre
- Saturday, November 3* - FESTIVALE ITALIANO II
Fine Dining plus Bel Canto
Members of the Symphony with the
Davedi Choir, 6 P.M. Davedi Club
- Thursday, November 15* - CONCERT PREVIEW
Noon to 12:45, WKP Kennedy Gallery
- Saturday, November 17* - MASTER SERIES 3, FAMILY SERIES 1
Northern Sinfonia
Michael Downie, Flutist
8 P.M., North Bay Arts Centre
- Wednesday, November 28* - GALLERY GEMS CHAMBER MUSIC CONCERT
Noon to 12:45, WKP Kennedy Gallery
- Thursday, December 6* - CONCERT PREVIEW
Noon to 12:45, WKP Kennedy Gallery
- Saturday, December 8* - MASTER SERIES 4, FAMILY SERIES 2
North Bay Symphony Orchestra
The Great Lakes Brass
8 P.M., North Bay Arts Centre
- Saturday, December 15* - SYMPHONY SCHOOL CHRISTMAS CONCERT
2 P.M., WKP Kennedy Gallery
- Thursday, January 24* - CONCERT PREVIEW
Noon to 12:45, WKP Kennedy Gallery
- Saturday, January 26* - MASTER SERIES 5, FAMILY SERIES 3
North Bay Symphony Orchestra
Ioan Harea, Violinist
8 P.M., North Bay Arts Centre
- Thursday, February 14* - CONCERT PREVIEW
Noon to 12:45, WKP Kennedy Gallery
- Saturday, February 16* - MASTER SERIES 6, FAMILY SERIES 3
Northern Sinfonia
Mozart Anniversary Concert
8 P.M., North Bay Arts Centre

THE SEASON AT A GLANCE *(cont'd)*

- Wednesday, March 6** - GALLERY GEMS CHAMBER MUSIC CONCERT
Noon to 12:45, WKP Kennedy Gallery
- Thursday, March 21** - CONCERT PREVIEW
Noon to 12:45, WKP Kennedy Gallery
- Saturday, March 23** - MASTER SERIES 7, SUNSHINE SERIES 3
North Bay Symphony Orchestra
Phantom of the Opera Film Performance
8 P.M., North Bay Arts Centre
- Saturday, April 6** - THE SOIRÉE
Fine dining and dancing with
North Bay Symphony Orchestra and
The Soirée Big Band
6:30 P.M., Pinewood Park Ballroom
- Thursday, May 9** - CONCERT PREVIEW
Noon to 12:45, WKP Kennedy Gallery
- Saturday, May 11** - MASTER SERIES 8, SUNSHINE SERIES 4
North Bay Symphony Orchestra
JoAnn Falletta, Guest Conductor
Kiwans Festival Piano Concerto
Competition Winner
8 P.M., North Bay Arts Centre
- Wednesday, May 22** - GALLERY GEMS CHAMBER MUSIC CONCERT
Noon to 12:45, WKP Kennedy Gallery
- Saturday, June 15** - SYMPHONY SCHOOL SUMMER CONCERT
2 P.M., WKP Kennedy Gallery

Master Series subscribers, don't forget – you're invited to join Maestro Arman "down front" for The Maestro's Club at 7:20 P.M. before each performance. Come enjoy a personal introduction to the music you're about to hear.

Don't let your tickets go unused!

If you are a subscriber, but cannot attend a concert, please don't leave your ticket at home.

Many local charities and social agencies will gladly distribute donated tickets to people who would not otherwise be able to hear the concert.

THE NORTHERN SINFONIA

NURHAN ARMAN, Music Director

VIOLIN

Joanna Mankowska-Zeman,
Concertmistress
Susan Spier,
Principal Second Violinist
Gretchen Anner
Stepan Arman
Vicki Dvorak
Violetta Jarzembowska
Anne Marie McQuaid-Snider
Judy Noble
Andrea Weber
Colin Wrubleski

VIOLA

Tomasz Milczarek,
Principal
Ross Daly
Julian Fisher

CELLO

Geoff Lee,
Principal
John Kesik
Sergei Khokhlov
BASS
Neal Evans

OBOE

Peter Voisey,
Principal
Pierre Cayer

HORN

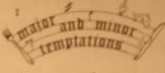
Margaret Chasins,
Principal
Linda Langdon


KEYBOARD

Lynda Rehder Kennedy



Where can you find
 Amaretto Trifle
 White Fish with Orange Rice Stuffing
 Fettucini Genovese
and
 Pilaf Molto Furioso
 alla Maestro?

In  *of course,*
the Symphony Cookbook!

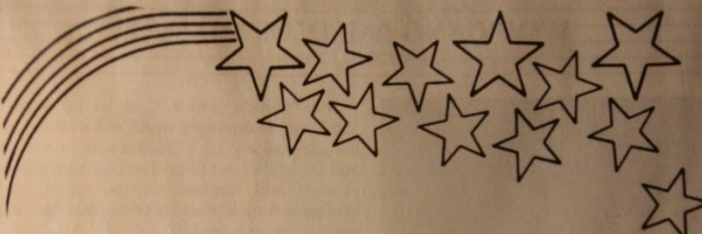


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1991



You are cordially invited to
The 1991 STRAUSS-TO-SWING SOIRÉE
6:30 PM, Saturday, April 6
Pinewood Park Ballroom

Enjoy an enchanted evening with
the pre-dinner pops concert
a six-course gourmet dinner
live dancing to the Soirée Swing Band
waltzes and polkas with the Symphony at 11:30

And! New this year,
Don't miss the Great Guest-Conducting Auction!
Your chance to be
THE MAESTRO OF THE MOMENT
and lead the full orchestra in a beautiful Viennese selection

And! There's more!
You can now extend your enchanted evening
by staying overnight after the ball in one
of Pinewood Park's lovely guest rooms, at
the special Soirée rate of only \$39.80/double + tax.

Soirée tickets still only \$50/person + GST
Phone the Symphony office at 476-5889 to reserve
your table, from February 18 on.

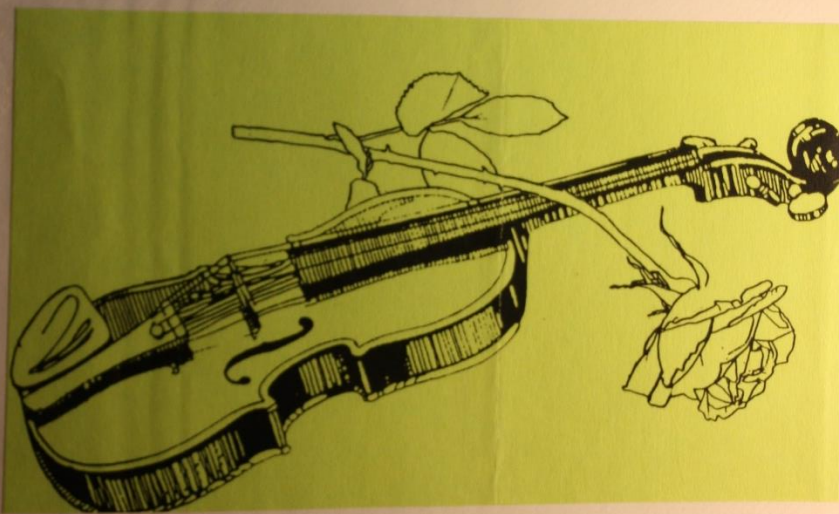
...and remember, tickets make great gifts!

14

GYPSY VIOLIN

1991

IOAN HAREA



Hot Canary • Czardas
Carmen Fantasy • The Lark
Plus Haydn and Mozart

NORTH BAY SYMPHONY ORCHESTRA
 NURHAN ARMAN, Music Director
 presented by CHUR 840

Saturday, January 26 • 8 p.m. • North Bay Arts Centre

JANUARY HEAT WAVE!
 Chase away the chill with the
FIERY GYPSY VIOLIN
 of IOAN HAREA

plus Haydn's
 "Surprise" Symphony



\$14/\$11/\$7 at the box office,
 or call the Symphony at 476-5889

26 JAN 91



IOAN HAREA
 Violinist

NORTH BAY SYMPHONY ORCHESTRA
 NURHAN ARMAN, Music Director

SATURDAY, JANUARY 26, 1991 - 8 PM
 North Bay Arts Centre

IOAN HAREA, VIOLINIST

IOAN HAREA, a native of Romania, is well known on the classical stage in Bucharest, both as a recitalist and as concertmaster with the Collegium Musicum, with whom he has also appeared as soloist in works by Vivaldi and Mozart.

In 1979 he brought his talents to the Western world when he accepted the position of associate concertmaster in the Caracas Municipal Symphony, Venezuela. In 1981 he made his Caracas debut in Mozart's D Major Violin Concerto. This was the first of many performances which he was to give with the Caracas Municipal Symphony including concerti by Beethoven, Paganini, Vieuxtemps and Sibelius, as well as Tzigane by Ravel and Poème by Chausson.

Most of these works were also performed with the Maracaibo Symphony Orchestra, Venezuela. This same orchestra invited Mr. Harea to be their guest soloist while on tour in Italy in 1985.

- | | |
|----------------------|-------------------------|
| Overture to Idomeneo | Wolfgang Amadeus Mozart |
| Carmen Fantasy | Pablo de Sarasate |
| Hot Canary | V. Poliakin |
| Czardas | V. Monti |
| The Lark | Traditional |

Ioan Harea, Violinist

- Intermission -

- | | |
|--------------------------------|-------------------|
| SYMPHONY No. 94, "SURPRISE" | Franz Josef Haydn |
| Adagio cantabile; Vivace assai | |
| Andante | |
| Menuetto - Allegro molto | |
| Allegro di molto | |

NORTHERN SINFONIA

NURHAN ARMAN, Music Director

North Bay Arts Centre
SATURDAY, FEBRUARY 16, 1991 - 8 PM

DIVERTIMENTO No. 15, K. 287 WOLFGANG AMADEUS MOZART
Allegro (1756 - 1791)
Theme and Variations - Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro molto

A MUSICAL JOKE, K. 522
Allegro
Menuetto - Maestoso
Adagio cantabile
Presto

- intermission -

ADAGIO AND FUGUE, K. 546

DIVERTIMENTO No. 17, K. 334
Allegro
Theme and Variations - Andante
Menuetto
Adagio
Menuetto
Rondo - Allegro



NORTH BAY SYMPHONY

ORCHESTRA

NURHAN ARMAN, Music Director
presented by CHUR 840

Saturday, February 16 • 8 p.m. • North Bay Arts Centre

**MOZART
CON AMORE**

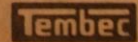


Join Maestro Arman and the Northern Sinfonia for a
SPECIAL 200th ANNIVERSARY CONCERT

The immortal Wolfgang Amadeus'
Divertimentos, The "Musical Joke," and more!

\$14/\$11/\$7 at the box office,
or call the Symphony at 476-5889

Sponsored by



NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

Saturday, March 23, 1991 - 8 PM
North Bay Arts Centre

JEFF HOLLAND COOK, Guest Conductor
RICK FRIEND, Pianist

Seagram Pops Concert

selections from THE PHANTOM OF THE OPERA ANDREW LLOYD WEBBER
The Phantom of the Opera Arranged by Calvin King
Think of Me
Angel of Music
The Music of the Night
Masquerade
All I Ask of You

THE PHANTOM OF THE OPERA
Silent Film - 1925
Directed by Rupert Julian
Starring Lon Chaney, Mary Philbin and Norman Kerry

Accompanied by
RICK FRIEND, Pianist

and the orchestral ballet music
from the opera
FAUST by CHARLES GOUNOD

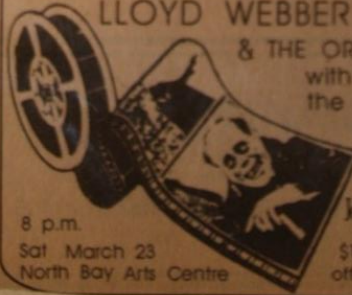
*There will be a 20 minute intermission
after the first reel of the film.*



NORTH BAY SYMPHONY
ORCHESTRA
NURHAN ARMAN, Music Director
presented by CHUR 840

A **Seagram** Gala Concert

PHANTOM OF THE OPERA
LLOYD WEBBER HITS!



& THE ORIGINAL MOVIE
with live music by
the orchestra plus
theatre pianist
Rick Friend &
guest conductor
Jeff Holland Cook

8 p.m.
Sat March 23
North Bay Arts Centre

\$14/\$11/\$7 at the box
office, or call 476-5889



Paul Chlvers, The Nugget

The shadow of the Phantom speaks volumes despite being in a 1925 silent film, here serving as the backdrop to North Bay Symphony Orchestra's co-ordinated accompaniment Saturday at the Arts Centre.

Despite Phantom curse, symphony show goes on

John Tollefsrud

The Nugget

"Pretty good, for a house with a curse on it."

That reference, to a performance at the Paris Opera House, made during the 1925 silent film *Phantom of the Opera*, could be applied to the North Bay Arts Centre Saturday, when a power outage delayed the North Bay Symphony Orchestra's interpretation of the horror classic by 45 minutes.

But unlike the fate of the Paris Opera House and its haunting inhabitant, tragedy was avoided when Arts Centre performers and the audience joined in a sing-along while awaiting power restoration.

"It was such a typical and warm way things worked out — the audience was so great," said orchestra manager Margaret Chasins.

"The Arts Centre people were really making heroic efforts to save the show," including calling churches to borrow candelabra to light the stage, she said.

Pianist Rick Friend, assisted by concertmistress Gretchen Anner on violin, charmed the audience with songs like *Pack up Your Troubles* and *Edelweiss*.

When power returned, the orchestra wound up and delivered a scintillating opening tapestry of music from Andrew Lloyd Weber's score to *Phantom of the Opera*.

Guest conductor Jeff Holland Cook then commanded musicians and viewer attention with his sharp baton motions.

The music, by French composer Charles Gounod for the opera *Faust*, was dramatic and compelling, punctuated by the eerie moanings of the organ.

Violin and cello players attacked their instruments during some sections, nicely matching *Phantom's* dark power.

Then the film projector rolled, the orchestra and Mr. Friend alternating centre stage in the bold meshing of

sound and screen.

The black-and-white, often faded, silent film featured the inimitable Lon Chaney as *Phantom*, with Mary Philbin as the fated singer Christine Daae, and Norman Kerry as her lover.

The symphony told the story in music, sounds well-timed to elicit sorrow, suspense, even horror, as *Phantom*, a.k.a. Erik, marched inexorably towards tragedy.

The musical variety, ranging from the ear-massaging oboe to the wounding calls of the organ, covered the trail which saw the *Phantom* go all too quickly from Christine's master teacher to the object of her worst nightmare.

The orchestra was faithful to the true spirit of *Phantom*, enhancing the silent film in such a way as to show, alternately, the gentle, pained, brutish, and destructive aspects of the anti-hero character.

Phantom failed to gain Christine's love, although his sensitivity, his vulnerability can be understood by audiences despite his ugly exterior, his death mask. Noble is his survival attempt.

"If I am the phantom it is because man's hatred has made me so," he declares to Christine.

Maestro Cook, music director of an Ohio orchestra and resident conductor of two American ballet companies and a ballet theatre, stood out on stage, his silhouette stark against the celluloid images.

He was nicely complemented by Mr. Friend, a Toronto pianist and renowned composer and soloist. Especially impressive were his smooth transitions between piano and organ during dramatic sequences.

From the refinement of the Paris Opera House, to the foreboding catacombs below where *Phantom* resides, the audience was taken on a visual and aural journey thanks to the deft weaving of the North Bay Symphony Orchestra and its guests.



JOANN FALLETTA
Guest Conductor

At age 36, JoAnn Falletta is well on her way to a major conducting career, with many observers predicting that she will be the first woman to lead one of the United States' "big name" orchestras.

After winning both the Toscanini Conductor's Award and the Leopold Stokowski Conducting Competition in the same year, 1985, Ms. Falletta became the first female Associate Conductor with an orchestra of the stature of the Milwaukee Symphony, and went on to head up three other orchestras as Music Director at the same time: the Queens Philharmonic in New York, California's Long Beach Symphony, and the Bay Area Women's Philharmonic.

Just this month, April 1991, Ms. Falletta has been appointed the new Music Director of the Vancouver Symphony. Her literally high-flying career, commuting between the east and west coasts, has taken her to guest-conducting engagements in France, Italy, Denmark, Switzerland and Brazil.

Ms. Falletta has been featured in the New York Times, the Christian Science Monitor, and European publications. Last fall the national magazine Musical America spotlighted her as the most promising young conductor in the world, and she has been included in Esquire's list of celebrities under forty.

NORTH BAY SYMPHONY ORCHESTRA
NURHAN ARMAN, Music Director

Saturday, May 11
8 p.m. North Bay Arts Centre

JOANN FALLETTA
Guest Conductor

MICHELLE GADOURY
Pianist
1991 Kiwanis
Concerto Competition Winner

Haydn • Mozart • Kabalevsky • Heitzeg

Sponsored by Ontario Premier's Performance

\$14/\$11/\$7 at the box office, or call the Symphony, 478-5889

NORTH BAY SYMPHONY ORCHESTRA
NURHAN ARMAN, Music Director

Saturday, May 11, 1991 - 8 PM
North Bay Arts Centre

JOANN FALLETTA, Guest Conductor
MICHELLE GADOURY, Pianist

- POLKA DIMITRI KABALEVSKY (1904-)
- PIANO CONCERTO IN D MAJOR, HOB. XIV:11 FRANZ JOSEF HAYDN (1732-1809)
I - Vivace

Michelle Gadoury, Pianist

- SYMPHONY NO. 25 IN G MINOR, K. 183 WOLFGANG AMADEUS MOZART (1756-1791)
Allegro con brio
Andante
Menuetto
Allegro

- Intermission -

- FLOWER OF THE EARTH (HOMAGE TO GEORGIA O'KEEFFE) STEVE HEITZEG (1959-)
I. The White Calico Flower
II. Black Cross, New Mexico
III. Sky Above Clouds II (Save our Planet/Save our Air)
IV. Evening Star III

Ontario Premiere

- SYMPHONY NO. 40 IN G MINOR, K. 550 WOLFGANG AMADEUS MOZART
Allegro molto
Andante
Menuetto
Allegro assai

MICHELLE GADOURY
Pianist



Michelle Gadoury is the winner of the 1991 North Bay Symphony/Kiwanis Festival Concerto Competition. Her playing led the adjudicator not only to award her top marks, but to comment that it was "the best concerto playing I've ever heard in any festival."

Michelle is a grade 10 student at Ecole Secondaire Algonquin, and has studied piano since she was seven, with Katherine Munro and Lynda Kennedy. She has been the recipient of numerous awards in previous Kiwanis Festivals and examinations, and has performed in the Festival of the Stars in the Arts Centre. Michelle's other interests include drama, art and sports.

News: Michelle Gadoury (bottom right) is the winner of the 1991 North Bay Symphony/Kiwanis Festival Concerto Competition. According to the adjudicator "it was the best concerto playing I've ever heard in any festival". Michelle is a grade 10 student at Ecole Secondaire Algonquin and has studied since she was seven, with Katherine Munro and Lynda Kennedy."

BY MARJIE SMITH
Nugget Correspondent

Greg Kolz is fascinated by politics.

And that fascination has led to the St. Joseph-Scollard Hall Secondary School OAC student being hand-picked to join a team of 40 youths heading to a political summit in Washington.

Kolz will spend a week at the Future World Leaders Summit, which starts March 22. There he will join students from North America, Central America, South America, Europe and the United Kingdom in looking at major global issues.

They range from international crime and health issues to the international marketplace.

"There is plenty of advanced reading," says Kolz.

The agenda includes debate sessions, seminars by ambassadors and politicians and cross-fire sessions within a country's delegation.

"There is also time set aside to catch the sights in Washington," sights which include a private tour of the White House and hopefully a chance to meet the president, says Kolz.

The young man who is considering a political science career attended a forum two years ago called Encounters With Canada, a look at the governmental process in Canada.

This was followed by Forum For Young Canadians last year in

Ottawa. Because of his involvement in this forum, he was chosen by the forum's executive director, Clare Baxter, as a candidate for the Washington summit.

Kolz is excited.

"I knew right after the first program this was something that I wanted to look at a bit more in-depth," he says.

He also sees himself as an ambassador for his home town. "It is great to represent North Bay. You don't know how lucky you are until you compare it to other people's situations," he says.

He points out that at the forum, even Canadian youths who didn't know anything about North Bay, "decided it would be a nice place to come with their families."

As well as politics, Kolz is active in the arts community. He plays violin in the North Bay Symphony Orchestra, he won numerous trophies dancing with the Barbara Treleaven School of Dancing and has been involved in Theatre OutReach On Stage summer theatre productions.

"The confidence those things have given me is what has made them so helpful, especially when it comes to speaking in front of a crowd," he says.

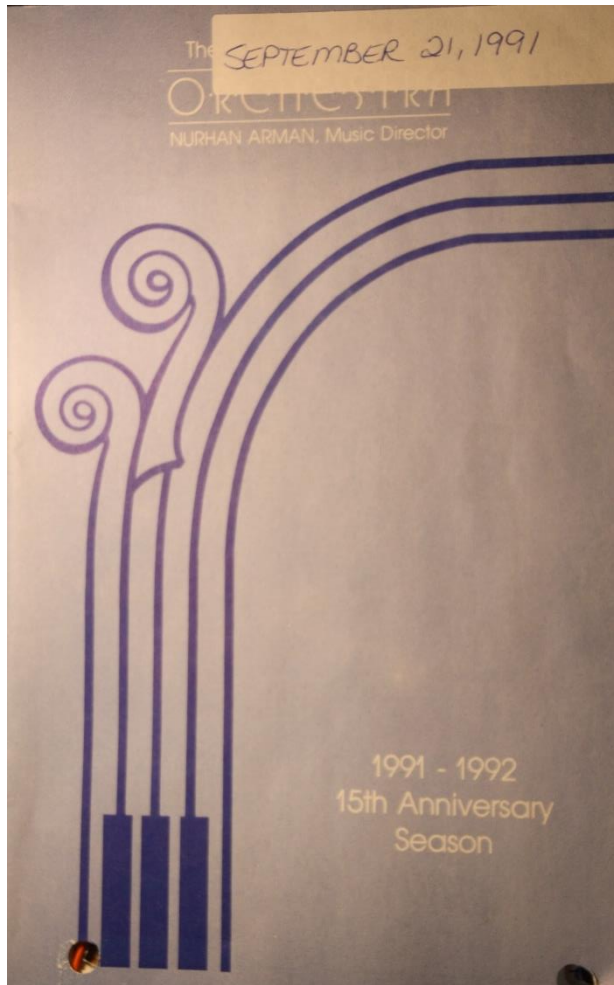
Kolz has talked to the North Bay and District Chamber of Commerce and North Bay Mayor Jack Burrows. He says the mayor would like him "to do a presentation at City Council when I return."

Notes: Headline - "City Student Hand-Picked for Washington Summit".



MARJIE SMITH PHOTO

St. Joseph-Scollard Hall student Greg Kolz is off to Washington to take part in the Future World Leaders Summit.



THE NORTHERN SINFONIA

NURHAN ARMAN, *Music Director*

21 SEP

VIOLIN

Gretchen Anner,
Concertmistress
Valerie Selander
Principal Second Violinist
Stepan Arman
John Bailey
Kristine Keil
Eun-Young Kim
Rod McDonald
Anne-Marie McQuaid-Snider
Jose Molina
Judy Noble
Joanna Voss
Andrea Weber

VIOLA

Tomasz Milczarek
Principal
Barbara Irschik
Mary McGeer
Catherine Molina

CELLO

Jonathon Ingham
Principal
Orly Bitov
John Kesik

BASS

Sherry Wakabayashi

FLUTE

Regina Milczarek
Principal
Natasha Pliniusen

OBOE

Peter Voisey
Principal
Melissa Duchak

HORN

Margaret Gundara
Principal
Neil Spaulding

COREY CEROVSEK

Violinist



In 1984 the world-renowned violin instructor Josef Gingold accepted then-twelve-year-old Corey Cerovsek as a student at Indiana University, making him the youngest student ever to attend. Three-and-a-half short years later he had achieved his Bachelor's and Master's Degrees in Music and Mathematics (with a 4.0 average, no less!) and has nearly completed his Doctorate, a feat made all the more remarkable since the now 19-year-old violinist also enjoys an astonishing international career.

Since making his orchestral debut in 1981 with the Calgary Philharmonic the young Canadian violinist has appeared with the Netherlands Brabants Orchestra, Israel Philharmonic (conducted by Zubin Mehta), Atlanta, Toronto, Indianapolis, Quebec and Montreal Symphony Orchestras (the latter led by Charles Dutoit) to name but a few. Following appearances this summer at the Tivoli (Copenhagen), Kuhmo (Finland) and Spoleto Festivals, the current season's highlights include appearances with the Residentie Orkest of The Hague, National Arts Centre Orchestra and *Orquesta Filarmónica de la Ciudad de México*, as well as recitals in Washington, D.C. and Montreal.

Mr. Cerovsek spent the summer of 1986 in Europe studying with legendary violinist Nathan Milstein and portraying the young Antonio Vivaldi in a television docudrama about the composer. In January 1987 he made his highly successful European orchestral debut, performing with the Bournemouth Symphony Orchestra at London's Royal Festival Hall; his European recital debut occurred in January 1988 at MIDEM in Cannes, France, a country he revisited for the gala opening of the Paris Opéra de la Bastille in summer 1989.

An equally accomplished pianist (having studied under Enrica Cavallo-Gulli), he has performed violin and piano concerti on a single program, as he did with the National Arts Centre Orchestra in a concert shown throughout Europe by the BBC. Several of his orchestral appearances have been nationally televised, including the London (Ontario) Symphony Orchestra, the State Symphony Orchestra at Gottwaldov, Czechoslovakia and the Toronto Symphony (under Andrew Davis) in a gala honoring H.M. Queen Elizabeth II. He is also featured in the award-winning CBC documentary *Master Class with Menuhin*, on the PBS special *Musical Encounters* and has been the subject of several documentaries on U.S. and Canadian television, including *W5* and the *Cable News Network*. He has been welcomed twice on *The Tonight Show Starring Johnny Carson* and eight times on Robert Schuller's *Hour of Power*. His participation in the 1986 World's Fair in Vancouver was viewed by audiences in 18 countries. He has also been featured in such widely-read publications as *Newsweek*, *People* and *Reader's Digest*.

Mr. Cerovsek performs on a 1908 Stefano Scarpella violin.

NORTHERN SINFONIA

NURHAN ARMAN, Music Director

Saturday, September 21, 1991 - 8 PM

COREY CEROVSEK, Violinist

NORTHERN SINFONIA

SYMPHONY NO. 13

WOLFGANG AMADEUS MOZART

Allegro

(1756 - 1791)

Andante

Menuetto

Molto Allegro

CONCERTINO GROSSO

CLAUDE CHAMPAGNE

Enfance - Andantino

(1891 - 1965)

Adolescence - Allegretto

Maturité - Vif et bien rythmé

VIOLIN CONCERTO NO. 3 IN G MAJOR

WOLFGANG AMADEUS MOZART

Allegro

(1756 - 1791)

Adagio

Rondeau: Allegro - Allegretto - Allegro

Corey Cerovsek, Violinist

Intermission

SINFONIA CONCERTANTE FOR STRINGS

SRUL IRVING GLICK

(1934 -)

SYMPHONY NO. 16

WOLFGANG AMADEUS MOZART

Allegro Maestoso


(1756 - 1791)

Andante Grazioso

Allegro

this performance is sponsored by

Seagram  **Symphonia**

in association with 

Mr. Cerovsek appears by arrangement with Harold Shaw

PROGRAM NOTES

September 21, 1991

by Dr. Lindon C.C. Parham

SYMPHONY NO. 13 IN F, K. 112

WOLFGANG AMADEUS MOZART

Mozart was 15, and close to the end of his years of being displayed by his proud parents as a child prodigy across the length and breadth of Europe, when he completed this Symphony in Milan in the fall of 1771. That year, upon hearing that Mozart had applied for employment with Archduke Ferdinand, the Empress Maria Theresa wrote to Mozart, advising him against burdening himself with such useless people and complaining about the Mozarts' habit of going "about the world like beggars" in a manner which would degrade his service. Whether her

(Continued on Page 14)

PROGRAM NOTES *(cont'd)*

concerns or those of others led to the end of this sort of rambling, or whether it was simply a matter of Mozart becoming sufficiently mature, both musically, physically, and intellectually, is a matter of dispute.

In any case, this work shows Mozart catering to his audience by writing in the formal Italian manner, but doing so without the extremes of that style and with a new maturity. The first movement is an example of the the best of the "buffo" comic manner.

VIOLIN CONCERTO NO. 3 IN G, K. 216

WOLFGANG AMADEUS MOZART

Written within a month or two of the 13th Symphony, this concerto is a mature and delightful virtuoso work.

The first movement involves a bouncy first subject and an almost birdlike second one, separated by fanfair-like transitions.

The Adagio movement uses flutes to produce a romantic softness of orchestration, while the solo violin sustains a long singing line.

The final movement is a "Rondeau"; - a dance in the French style, full of variety and contrast, and ending with an Allegretto in the manner of a country dance.

CONCERTINO GROSSO

CLAUDE CHAMPAGNE

Claude Champagne was born in Montreal in 1891 and died there in 1965. He learned traditional hymns from his Irish mother and French Canadian folk tunes from his grandfather, who was a fiddler from the Repentigny region. His formal studies began with the piano, and he became an accomplished saxophonist and a conductor, but his greatest interest focused on the viola and the violin. His studies took him to Brussels, and then to Paris where he encountered Paul Dukas and Vincent d'Indy.

Champagne was a major figure in music education in Canada. He taught at the College de Varennes near Montreal, at Longueuil, and at the McGill Conservatory and the Quebec Provincial Conservatory of Music and Dramatic Art. He was also involved in teaching and in developing music programs for the Catholic School Board in Montreal, and was a major figure in the development of the Canadian Arts Council and the International Music Council of UNESCO. His students include several major Canadian musicians and composers, including Violet Archer, Pierre Mercure, and Gilles Tremblay.

Champagne's compositions are strongly influenced by the music of France at the turn of the century, displaying great clarity, order, and discipline. The "Concertino Grosso" written towards the end of his long career, is a brief work in three movements, entitled "Enfance", "Adolescence" and "Maturité". Not only do they suggest a progression from infancy to lively old age, but they express the changes which took place in music during Champagne's lifetime, beginning with composition using traditional tonality, moving to greater use of less conventional chromatics, and ending with atonality.

SINFONIA CONCERTANTE FOR STRING ORCHESTRA

SAUL IRVING GLICK

Saul Irving Glick was born in Toronto in 1934. His father, who had immigrated from Russia ten years before, was well known as a Cantor in several Toronto area synagogues. Saul studied composition in Toronto with Weinzwieg, one of Canada's leading composers, and later, in Aspen, Colorado, and in Paris with the eminent French composer, Darius Milhaud. He became Staff Producer of Music programs for CBC Radio in Toronto and was President of the Canadian League of Composers from 1966-1969.

The "Sinfonia Concertante for String Orchestra", written in 1961, is a rather moody expressionistic work with long melodic lines, which was written in Paris during a very difficult time in his life. The melodic content seems to grow naturally from the violin solo which opens the piece.

THE SEASON AT A GLANCE

- Saturday, September 21* - MASTER SERIES 1, SUNSHINE SERIES 1
Northern Sinfonia
Corey Cerovsek, Violinist
8 P.M., North Bay Arts Centre
- Saturday, October 19* - MASTER SERIES 2, SUNSHINE SERIES 2
North Bay Symphony Orchestra
Francine Kay, Pianist
8 P.M., North Bay Arts Centre
- Saturday, November 9* - MASTER SERIES 3, FAMILY SERIES 1
Northern Sinfonia
Julian Milkis, Clarinetist
8 P.M., North Bay Arts Centre
- Saturday, November 23* - CHRISTMAS HOUSE TOUR
1:00 to 4:00 P.M.
- Saturday, November 30* - MASTER SERIES 4, FAMILY SERIES 2
North Bay Symphony Orchestra
North Bay Choral Society
and Chamber Singers
8 P.M., North Bay Arts Centre

THE SEASON AT A GLANCE (Cont'd)

- Saturday, January 25* - MASTER SERIES 5, FAMILY SERIES 3
North Bay Symphony Orchestra
The Performers from the
Barbara Treleven School of Dance
8 P.M., North Bay Arts Centre
- Saturday, February 22* - MASTER SERIES 6, FAMILY SERIES 4
Northern Sinfonia
Tomasz Milczarek, Violist
8 P.M., North Bay Arts Centre
- Saturday, March 28* - MASTER SERIES 7, SUNSHINE SERIES 3
North Bay Symphony Orchestra
Markus Stocker, Cellist
8 P.M., North Bay Arts Centre
- Saturday, April 25* - THE SOIREE
Fine dining and dancing with
North Bay Symphony Orchestra and
The Soiree Big Band
6:30 P.M., Pinewood Park Ballroom
- Saturday, May 2* - MASTER SERIES 8, SUNSHINE SERIES 4
North Bay Symphony Orchestra
8 P.M., North Bay Arts Centre

NURHAN ARMAN
276 McNaughton Avenue
North Bay, Ontario P1C 1G7
Phone/Fax (705) 495-6219

September 30, 1991

Dear Members of the NBSO:

Today I have mailed to the NBSO board my letter of resignation as Music Director effective July 31, 1992.

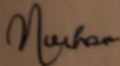
My increased guest-conducting activities in Europe and the US as well as my commitments to Symphony New Brunswick make it impossible for me to continue here beyond that date.

By the end of this season I will have put ten years of my life into the North Bay Symphony Orchestra. Together we have not only grown to serve our community but also we have put North Bay onto the map. Many outstanding soloists and conductors have made their Canadian debuts right here with us. Our achievements are simply too long to list here, but we have a history for everyone to be proud of.

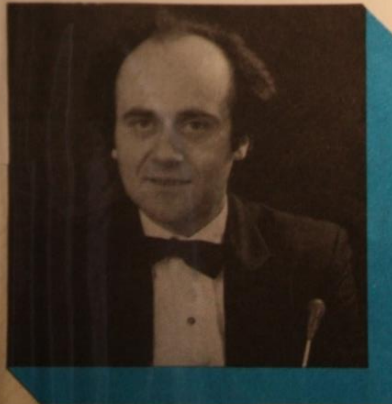
We have an exciting season in front of us now. It is the 15th anniversary of the NBSO and our tenth together. Let us make this year a very special one for all of us.

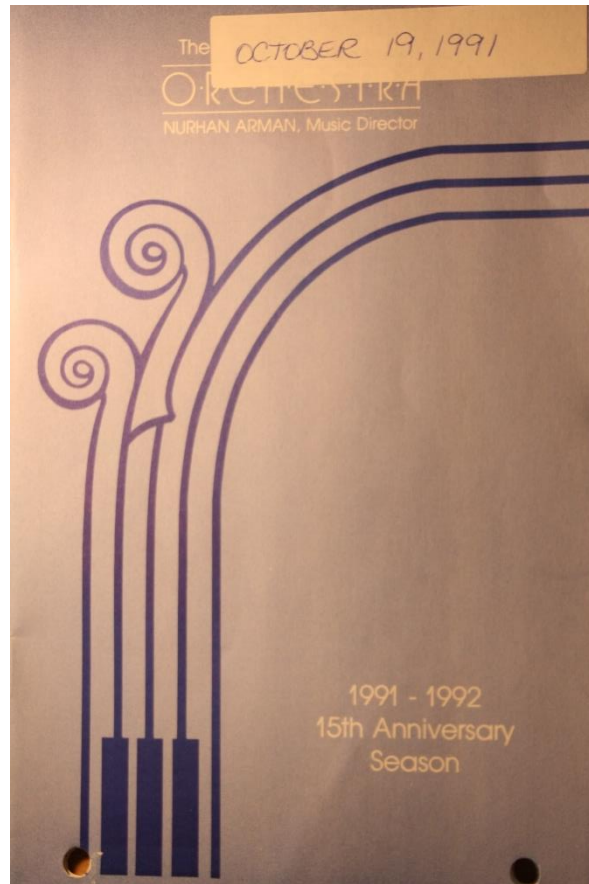
Your outstanding dedication to music, your willingness to put in so much time and effort and your willpower to excel will remain as an artistic inspiration for me for the rest of my life.

Sincerely,



Nurhan Arman
Music Director





FRANCINE KAY

Pianist



Pianist **Francine Kay** has performed throughout Canada, the United States and Europe, and her performances have frequently been broadcast on radio and television. She has appeared with orchestras including the Toronto Symphony, the Calgary Philharmonic under conductors Simon Streatfield and Arpad Joo, and the Manitoba Chamber Orchestra.

After hearing this wonderfully gifted artist play for him, Andrew Davis immediately engaged Ms. Kay to make her debut with the Toronto Symphony Orchestra on the regular

subscription series. A winner of numerous awards, she was the recipient of the 1985 St. Lawrence Award, a prize given to "a Canadian artist of true distinction". This artist was also a winner of the Banff Centre Concerto Auditions, a prize winner in the Montreal Symphony Orchestra Competition, and a first prize winner of the Canadian Music Competitions. In 1989, she was chosen by a distinguished jury as winner of the *Women's Musical Club of Toronto Career Grant* from over 40 contending pianists across Canada. In 1989 she was also granted the Chalmers Award.

Francine Kay received her early music studies at L'Ecole de Musique Vincent D'Indy in Montreal where she studied with Yvonne Hubert, and at the Julliard School of Music in New York City. As a scholarship student of Adele Marcus, she obtained her Master of Music Degree. Ms. Kay has participated in master classes of Yvonne Lefebure in Paris, and in those of Leon Fleisher, Marek Jablonski and Gyorgy Sebok. From 1983 to 1985 she was a participant in the Advanced Music Studies program at the Banff Centre where she was regularly featured as a soloist on all of their concert series.

In 1987 she made her recital debut at the National Arts Centre in Ottawa. That same year she debuted at the St. Lawrence Centre, after which the Toronto Star exclaimed that Ms. Kay played "with poetic brilliance". She has consistently received critical acclaim and standing ovations for her "beauty of sound", "exquisite delicacy", "powerful" playing, and her "magnetic presence". Her technique has been described as "astounding". Early in 1990 she toured the atlantic provinces under the auspices of Debut Atlantic. Of that series of performances, one critic wrote that from the start of the concert Ms. Kay "captured the hearts of the audience and did not let go!" (Fredericton Daily Gleaner) This past season she has been heard on CBC's *Mostly Music*, *Arts National*, and *Music Around Us*.

Benny Goodman's only pupil performing with symphony

Kathryn Pearsall

Nugget correspondent

In a salute to Italian composer Gioacchino Rossini, the North Bay Symphony Orchestra welcomes clarinetist Julian Milkis to the North Bay Arts Centre Saturday night.

The Soviet-born soloist has the distinction of being the only person Benny Goodman ever accepted as a student.

"We're really looking forward to it," said the orchestra's general manager Jim Murray. "He's a busy man. He was in Europe from spring to October, then toured the Far East, and he's returning to Canada this week."

Aside from being Rossini's 200th anniversary salute, Mr. Milkis will perform the North American premiere of the Concerto for Clarinet and Chamber Orchestra.

Russian composer

The concerto was written by Russian composer Olga Petrova, especially for Mr. Milkis, and contains reference to a theme of Benny Goodman's.

It premiered in April at the Petersburg Spring '91 International Festival.

Also on the program are Rossini's Introduction, Theme and Variations for Clarinet and Strings, as well as Rossini's Sonata in G Major. The Northern Sinfonia will accompany.

Mr. Milkis emigrated from Leningrad in 1974, and graduated from both the Manhattan and Juilliard Schools of Music as a full scholarship student of Leon Ruzhansky.

He studied with Benny Goodman from 1983 until Mr. Goodman's death in 1986.

"I guess he just liked me," Mr. Milkis said, "and he never charged me a dollar."

As a Canadian citizen, he has been awarded the coveted Canada Council and Floyd Chalmers Grants for four consecutive years. He is also the first North American

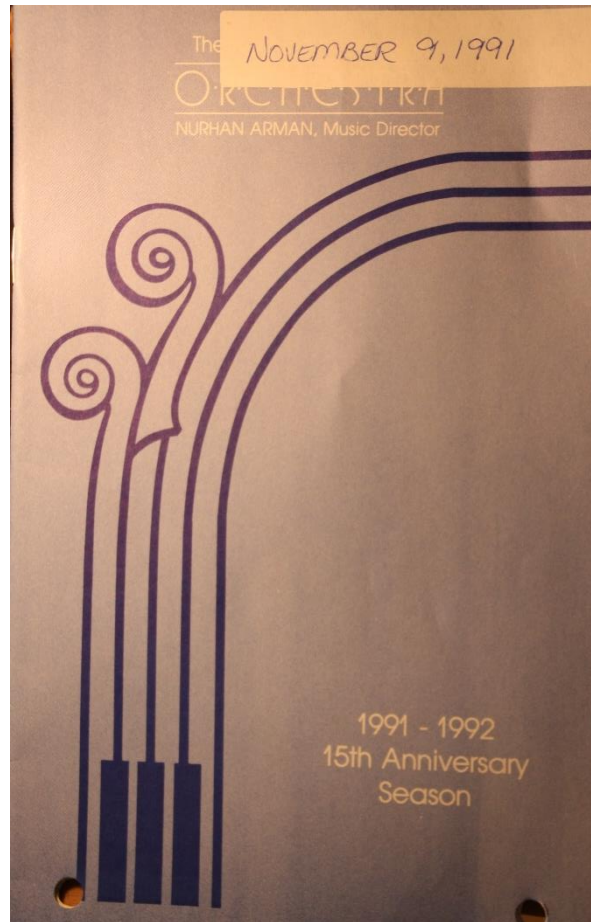
clarinetist to be named the Buffet Artist, taking the name of the famous clarinet company in Paris, France.

The performance begins at 8 p.m., Saturday. Tickets may be purchased at the box office, or by calling 474-4747.




Julian Milkis, the only clarinetist to have the distinction of being Benny Goodman's student, will be guest soloist with the North Bay Symphony Saturday night.

Notes: 9 Nov. 1991



THE NORTHERN SINFONIA
NURHAN ARMAN, Music Director

VIOLIN Gretchen Anner, Concertmistress John Bailey Anne-Marie McQuaid-Snider Jose Molina Judy Noble Johanna Voss Janetta Wilczewska Stepan Arman Gabriel Pliego Andrea Weber	CELLO Jonathon Ingham, Principal John Kesik Linda Minty
VIOLA Tomasz Milczarek, Principal Catherine Molina Elsbeth Thompson	BASS Neal Evans
	PERCUSSION Tim Preston Peter van Duinen



JULIAN MILKIS

Clarinetist



Award winning clarinetist Julian Milkis graduated from both Manhattan and the Juilliard Schools of Music as a full scholarship student of Leon Russianoff in addition to being the ONLY pupil of the late Benny Goodman.

As a Canadian citizen, he has been awarded the coveted Canada Council and the Floyd Chalmers Grants for four consecutive years.

Mr. Milkis's worldwide performances and collaborations with such artists as James Galway, Maurice Andre, Julius Baker, Joel Rosen, Yuri Bashmet, Genady Rozhdestvensky, Michaela Petri, Misha Maisky, Valery Afanasiev and others made him a very sought after artist.

In addition to his solo appearances around the world, most recently in Europe and the Orient, Mr. Milkis frequently broadcasts for WQXR, WNCN, WNYC in the USA and CBC and CJRT in Canada, as well as TV networks in North America and Europe. One of his highlight recordings of this year was the world premiere of Oscar Morawetz's clarinet concerto written for Mr. Milkis.

The 1990 - 91 season marked Julian's debut tour to the Far East as well as going to the Soviet Union for the first time in fifteen years. The concerts took place in the best concert halls of Moscow, Leningrad and Riga. Mr. Milkis is the first Soviet-born Canadian artist to come back to the Soviet Union for a concert tour.

Mr. Milkis's future recordings will include works by Hummel, Beethoven, Stamitz and Mendelssohn as a follow-up to his previous recordings with Septima in Canada.

Julian Milkis has also been bestowed the honour of becoming the first North American clarinetist to be named the Buffet Artist, taking the name of the famous clarinet company in Paris, France.

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NORTHERN SINFONIA

NURHAN ARMAN, Music Director

Saturday, November 9, 1991 - 8 PM

JULIAN MILKIS, Clarinetist
Northern Sinfonia

SERENADE G MAJOR, K.525

Eine Kleine Nachtmusik
Allegro
Romanze - Andante
Menuetto - Allegretto
Rondo - Allegro

WOLFGANG AMADEUS MOZART
(1756 - 1791)

INTRODUCTION, THEMA AND VARIATIONS FOR CLARINET AND STRINGS

Andante
Thema (Allegretto)

GIOACCHINO ROSSINI
(1792 - 1868)

JULIAN MILKIS, Clarinet

Intermission

SONATA NO. 1 IN G MAJOR

Moderato
Andantino
Allegro

GIOACCHINO ROSSINI
(1792 - 1868)

CONCERTO FOR CLARINET AND CHAMBER ORCHESTRA

Moderato - Allegro
Andante
Presto

OLGA PETROVA
(1956 -)

Canadian Premiere
JULIAN MILKIS, Clarinet

PROGRAM NOTES

SERENADE IN G MAJOR, K.525
(Eine Kleine Nachtmusik)

WOLFGANG AMADEUS MOZART

The serenade "A Little Night Music" is perhaps Mozart's single most popular composition. Amazingly, this piece was written down in a single day, August 10, 1787. Although the reason for its composition is not recorded, it is known that there were two minuets originally. Mozart dropped one, probably feeling that four movements made the form perfectly proportioned.

The first movement, in sonata-allegro form, has a march-like theme, as if the musicians were playing while arriving at their destination, as was often the custom. To suit a serenade, its overall character is less serious than the first movement of a symphony or concerto.

The second movement, Romance, is a typical slower one, maintaining a balance between lyricism and reserve, with a more intense middle section. The minuet is sort, firm and sweet, with a contrasting trio that has a soaring curve of true Mozartean melody.

The finale is a bright and bubbly rondo, full of refinement and sophistication with changes of key surprising for the era.

SONATA NO. 1 IN G
INTRODUCTION, THEME AND VARIATIONS
FOR CLARINET AND SMALL ORCHESTRA

GIOACCHINO ROSSINI

Rossini is remembered for his comic operas with all their wit, grace, spontaneity and sparkling orchestrations. However, this Italian composer should be noted also for his serious operas and non-stage vocal compositions, as well as a smaller number of beautiful orchestral works.

The son of a town trumpeter and a singer, he was apprenticed to a blacksmith, sang in churches and played the harpsichord in theatre before winning fame and great fortune as a composer.

The sonata is one of six written for only four string parts - first violins, second violins, cellos and bass, without violas - composed about 1804 predating his formal instruction at the Bologna Academy. The sonatas all show his early study of Mozart and Haydn, but infused with his exuberant temperament.

The Variations for Clarinet were written while Rossini was still a teenager and is regarded as one of his more famous orchestral compositions.

It is said that no composer in the first half of the nineteenth century enjoyed the measure of prestige, wealth, popular acclaim, or artistic influence that belonged to Rossini. We salute him on the two hundredth anniversary of his birth.

CONCERTO FOR CLARINET AND CHAMBER ORCHESTRA

OLGA PETROVA

Olga Petrova was born in Leningrad in 1956 to a family of musicians. She began to compose music at the age of 5 and she graduated from the Leningrad Conservatory from the class of Professor Boris Tishenko.

She has written three operas for children; one of them, *Winnie the Pooh*, has been performed in Leningrad and some other cities and is being staged in Washington D.C.

Olga Petrova has written two symphonies which were performed by the Leningrad Philharmonic Orchestra, and a ballet, *The Ugly Duckling*. She has several chamber cantatas and cycles of songs. Her cantata named *A Source* is based upon Biblical text and was written in the period of hard restrictions in Russia when such texts were not welcomed by the authorities. Nevertheless, this music was a success in Leningrad, Moscow, Tbilisi and other Soviet cities.

Petrova works successfully for cinema and theatre and writes a lot of music for children. Music by Petrova has been performed at the Festival of Chamber Music in Kuhmo (Finland), Festival of New Music in Darmstadt (Germany), in Hungary, the United States and in many towns in Russia, the Ukraine and Georgia.

This concerto is the latest composition of Olga Petrova's and was written especially for Julian Milkis. It was premiered with great success in the International Festival *St. Petersburg's Spring '91* in April. It is in three movements and has reference to a famous theme of Benny Goodman's.

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Saturday, November 30

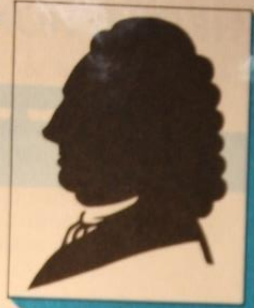
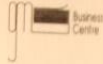
MASTER SERIES 4, FAMILY SERIES 2
North Bay Symphony Orchestra
North Bay Choral Society
and Chamber Singers
8 P.M., North Bay Arts Centre

4

November 30

The
Messiah

Sponsored By



The NORTH BAY CHORAL SOCIETY and CHAMBER SINGERS, with Music Director DAWN WALLIS SUTTON, are the special guest artists for an unforgettable Christmas concert, marking the 250th anniversary of Handel's inspiring oratorio.



Paul Chivers, The Nugget

Strings of learning

Students from junior and primary classes at E.T. Carmichael Public School were visited by Tomasz Milczarek, a member of the North Bay Symphony, Thursday. Melanie Sykes, a Grade 2 student, appeared excited to be talking with the musician after the performance as her classmates listened.

Symphony, choral society performing Handel's Messiah

Marjie Smith

Nugget Correspondent

The North Bay Symphony Orchestra and the North Bay Choral Society, in a joint concert at 8 p.m., Saturday, will demonstrate the timelessness of George Frederick Handel's Messiah.

The Christmas section of this work created in a musical marathon by Handel in 1741, will be presented at the Arts Centre, with the choral society members appearing as guests of the symphony.

Two other pieces from the Messiah, Lift Up Your Hearts, and The Hallelujah Chorus, will end the night on a note of triumph.

But there is much more packed into the triple-billed — the North Bay Chamber Singers will also be performing — evening.

It promises to be well worth the ticket price of \$15 for adults, \$11 for seniors and students, and \$7 for children.

During the first half of the evening, the chamber singers, accompanied by Mary Mitchell on piano and led by choral society director Dawn Wallis Sutton, will present unusual arrangements of familiar Christmas carols.

Mrs. Wallis Sutton says the audience will particularly like the antiphonal arrangement of Silent Night and the different harmonies of the various other pieces.

Individuals from the orchestra, Dr. Janet Stewart on flute, and Neil Kennedy on clarinet, will provide additional accompaniment.

The orchestra will also be doing a you-name-it suite by Canadian composer, Robert Fleming.

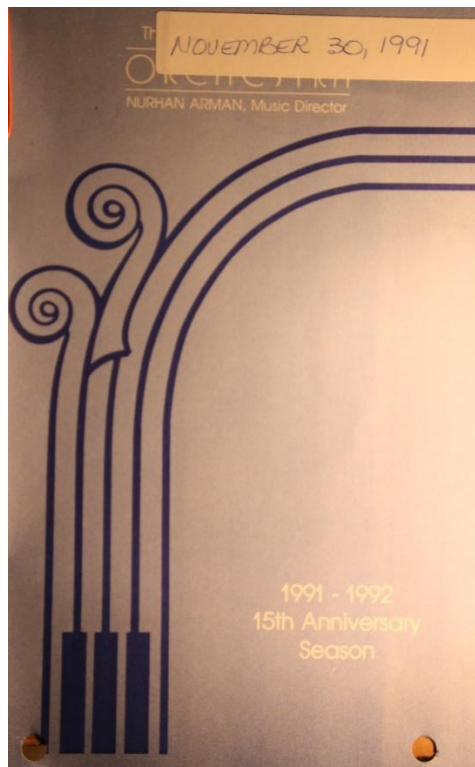
During the actual presentation of pieces from the Messiah, the orchestra's conductor, Nurhan Arman, will direct, the orchestra will accompany, and the 67 choral society members will demonstrate their sight-reading and vocal-range skills.

Although the two groups have practised separately, both conductor and director discussed in advance such pertinent details as tempo, said Mrs. Wallis Sutton.

Interestingly, the first presentation of the Messiah was in Dublin, Ireland, with a combined choir from two cathedrals of six boys and 14 men, most of whom sang tenor or bass.

With the advent of female choristers, and numbers and musical reading skills available, choral groups today are able to perform his work at much higher levels than 200 years ago.

Notes: The Nugget, November 28, 1991



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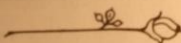
10 a.m. - 5 p.m.

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NURHAN ARMAN, Music Director

1991-1992
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NORTH BAY SYMPHONY SOCIETY

Suite 106
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476-5889

NURHAN ARMAN

Music Director



Nurhan Arman attained international recognition in 1984 with his first European conducting engagements. Since then he has made tours to Europe each season, appearing in Germany, the Soviet Union, Poland, Hungary, Czechoslovakia, Romania, Greece and Turkey, as well as maintaining multiple music directorships and guest-conducting appearances in the United States and Canada.

Born to Armenian parents in Istanbul, Turkey, he began his musical studies as a violinist. A Walt Disney Foundation scholarship brought him to the United States for further study. After leading a number of American orchestras from the concertmaster's chair, he exchanged his bow for the conductor's baton.

In 1982 Nurhan Arman moved to Canada to accept the position of Music Director of the North Bay Symphony, and swiftly built it into a major regional musical resource, with widely expanded audiences and educational programs and broadcasts on CBC Radio and Television. In 1984 he founded the Northern Sinfonia and the summer season North Bay Music Festival. In 1985 he was appointed to the Royal Conservatory of Music as a Visiting Instructor in Conducting, and in 1986 he was named Music Director of Symphony New Brunswick and the New Brunswick Chamber Orchestra.

Among the orchestras conducted by Maestro Arman are the SILESIAN PHILHARMONIC and the BIALYSTOK PHILHARMONIC of Poland, the HUNGARIAN SYMPHONY and the SZOMBATHELYI SYMPHONY of Hungary, Czechoslovakia's PILSEN RADIO SYMPHONY and KOSICE PHILHARMONIC, the LITHUANIAN NATIONAL PHILHARMONIC in the USSR, the SUHL PHILHARMONIC in Germany, and the BRASOV STATE PHILHARMONIC in Romania. On this continent, Maestro Arman has conducted the KITCHENER-WATERLOO SYMPHONY, the SASKATOON SYMPHONY, the ROYAL CONSERVATORY ORCHESTRA, the DENVER CHAMBER ORCHESTRA, the SPRINGFIELD SYMPHONY, the BILLINGS SYMPHONY and many others, as well as conducting in the Toronto Symphony's Young People's Series in Roy Thomson Hall.

During the 1991-92 season, Maestro Arman will return to Poland as a member of the jury for the prestigious IV INTERNATIONAL GRZEGORZ FITELBERG CONDUCTING COMPETITION. He is invited to make his second tour in the Soviet Union, conducting the VOLGOGRAD PHILHARMONIC. He will return to the KITCHENER-WATERLOO SYMPHONY for a concert on the popular "Sunday Serenade" series, and in the US will conduct the JOHNSTOWN SYMPHONY and the MUSIC FESTIVAL OF ARKANSAS. Later in the season he will appear in Italy and Bulgaria.

Critics on both sides of the Atlantic have been unanimous in their praise. PRAVDA hailed Maestro Arman as "a fascinating and striking musical personality," while the BROADCAST REVIEW in Prague reported "a spirited and nobly rounded performance."

The TORONTO STAR wrote that a Roy Thomson Hall performance by Maestro Arman was "lusty and well-paced," while the GLOBE AND MAIL described him as a "first-class" conductor. The KITCHENER-WATERLOO RECORD has reported that "he had everyone dancing on the end of his baton." THE DENVER POST praised Maestro Arman as "a graceful conductor...(who) kept one's attention consistently. Bravo!"

Maestro Arman has recorded for CBC Radio and Television, CJRT Radio, National Public Radio in the US, the State Radio and Television Network of Turkey, Czechoslovakian State

(Continued on Page 10)

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We hope that we have included everybody and regret any omissions. We'll make sure that you are included the next time.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

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Nurhan Arman (Continued from Page 7)

Radio, the Polish Broadcasting Network, the Lithuanian Radio and Television Network, Educo Records and First Edition Records.

In frequent demand as a teacher and adjudicator, Maestro Arman has taught international conducting courses at New York's Brockport Festival, the Florida Festival and in Canada at his own North Bay Music Festival as well as the Royal Conservatory. He has adjudicated for the Heinz Unger Conducting Competition and for several Canada Council Conducting Competitions.

Recent highlights of Maestro Arman's career include several world premieres—James Meyer's "Three American Visions," the Malecki Concerto for Two Harps and Strings, and the Clarinet Concerto by renowned Canadian composer Oskar Morawetz; his 150th Anniversary Tchaikovsky Festival tour and broadcast with the Lithuanian National Philharmonic; and his introduction of Canadian works to European audiences.

THE NORTH BAY CHORAL SOCIETY AND CHAMBER SINGERS

DAWN WALLIS SUTTON, Music Director



Dawn Wallis Sutton was appointed Director of Music of the North Bay Choral Society in May of 1976, and since that time more than 250 choristers have sung under her leadership.

Dawn Wallis Sutton has been actively involved in the musical life of this community for more than 25 years, and has been an ardent and devoted supporter of the musical arts. She held executive positions with the former North Bay Community Concert Association, was Chairman of the Music at St. Andrew's Chamber Concert series, and served for six years on the Board of Directors of the Ontario Choral Federation. She was for several years Choir Director of St. An-

drew's United Church, was conductor of the Deep River Community Choir in 1988 and 1989, and is founder/conductor of the North Bay Chamber Singers. She is a renowned soprano soloist and voice teacher and the artistic and cultural life of our city has been enriched by her dedication and devotion to the art of choral singing.

The North Bay Choral Society is truly a 'community' choir whose members come not only from North Bay, but from all the surrounding area, including Callander, Powassan, Sturgeon Falls, Bonfield, Rutherglen, Astorville and Sundridge. Their accompanist is Mary Mitchell, a member of the Ontario Registered Music Teachers Association, who is an accomplished singer as well as an outstanding accompanist.

The Choral Society presents at least two full concerts each year in North Bay. Their repertoire includes the complete spectrum of choral music from full-scale Gilbert and Sullivan productions and Broadway music to folk songs and the best of the classical choral literature. The recent production of "The Mikado" was a wonderful success, and last Spring more than 95 choristers took part in their gala 15 year reunion concert.

The North Bay Chamber Singers sing often at civic functions, presented two concerts in the Music at St. Andrews Concert Series, and have performed at anniversary celebrations such as the 100th Anniversary of St. John's Anglican Church and the 90th anniversary of the North Bay Chamber of Commerce. They were founded in 1982 by Dawn Wallis Sutton and are affiliated with and sponsored by the Choral Society.

North Bay is fortunate to have choirs of this calibre who are an integral part of the musical life of our community. The North Bay Symphony Orchestra is pleased to have the Choral Society and Chamber Singers as our guest performers for tonight's concert.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

Saturday, November 30, 1991
North Bay Arts Centre

NORTH BAY CHORAL SOCIETY AND CHAMBER SINGERS

DAWN WALLIS SUTTON, Music Director

YOU NAME IT SUITE	ROBERT FLEMING
FANFARE	MARTIN SHAW
O LITTLE TOWN OF BETHLEHEM	arr. E. LOJESKI
WHAT CHILD IS THIS	arr. D. WARLAND
A CHILD IS BORN	arr. D. WARLAND
BRING A TORCH, JEANETTE ISABELLA	arr. D. WARLAND
AWAY IN A MANGER	arr. P. SJOLUND
SILENT NIGHT	arr. S. YOUNG
HODIE CHRISTUS NATUS EST	HEALEY WILLAN

NORTH BAY CHAMBER SINGERS

Mary Mitchell, Accompanist

Janet Stewart, Flute Neil Kennedy, Clarinet

INTERMISSION

THE MESSIAH	GEORGE FREDERICK HANDEL (1685-1759)
Sopranos:	Jane Lafontaine Margi Beswitherick
Alto:	Kim Youtzy
Tenor:	Richard Levesque
Bass:	Nate Lee
OVERTURE	"Comfort Ye My People"
RECITATIVE	"And The Glory Of The Lord"
CHORUS	"Thus Saith The Lord"
RECITATIVE	"But Who May Abide"
AIR	"And He Shall Purify"
CHORUS	"Behold A Virgin Shall Conceive"
RECITATIVE	"O Thou That Tellest Good Tidings"
AIR	"O Thou That Tellest Good Tidings"
CHORUS	"For Unto Us A Child Is Born"
CHORUS	"There Were Shepherds"
PASTORAL SYMPHONY	"And Lo The Angel Of The Lord"
RECITATIVE	"And The Angel Said Unto Them"
	"And Suddenly There Was With The Angel"
	"Glory To God"
CHORUS	"Rejoice Greatly, O Daughter Of Zion"
AIR	"His Yoke Is Easy And His Burthen Is Light"
CHORUS	"Lift Up Your Heads"
	"Hallelujah!"

THE NORTH BAY CHORAL SOCIETY

THE NORTH BAY CHORAL SOCIETY
AND CHAMBER SINGERS

DAWN WALLIS SUTTON, Music Director
Mary Mitchell, Accompanist

SOPRANO

Alison Bell
Lynda Bertrand
Margi Beswitherick *
Carrie Cumming *
Elizabeth Demaine
Jolene Erven
Connie Fitton
Joan Godfrey *
Elaine Hamden
Linda Harris
Moiria Hayes
Dawn Henderson
Jane Lafontaine *
Karen Law *
Vi MacVicar *
Norma Magee
Mary Mayo *
Eileen Osborne
Joan Patterson *
Andrea Raftis
Trish Schweitzer
Donna Skitch

ALTO

Wynne Blair
Grace Chapman *
Lynda Davey
Belinda Duke *
Sally Greig
Lisa Harper
Fay Jackson
Danielle Laumann
Mary Lawrence
Sue Lefebvre
Lauren Lintell
Shirley MacKinnon
Marylyn Mitchell *
Ruth Moorehead *
Carol Ricci

Sandy Seary
Gwen Simpson
Helen Somerville
Joanne Whelan
Kim Youtzy *

TENOR

Bill Caine *
Gordon Hamden
Brent Labrosse *
Jonathon Lapp
Richard Levesque *
David Melhorn-Boe
David Sheilds *
Hugh Smith

BASS

Bob Cochrane *
Bruce Downey
Terry Doyle *
John Duffy
Albert Furtney
George Furtney
Ian Hill
Bob Jackson *
Nate Lee *
Barclay Mayo
David Pace
Jim Peterman
Bruce St. Clair
Ken Sutton *

* denotes a member of
the Chamber Singers

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THE SEASON AT A GLANCE

- Saturday, September 21 - MASTER SERIES 1, SUNSHINE SERIES 1
Northern Sinfonia
Corey Cerovsek, Violinist
8 P.M., North Bay Arts Centre
- Saturday, October 19 - MASTER SERIES 2, SUNSHINE SERIES 2
North Bay Symphony Orchestra
Francine Kay, Pianist
8 P.M., North Bay Arts Centre
- Saturday, November 9 - MASTER SERIES 3, FAMILY SERIES 1
Northern Sinfonia
Julian Milkis, Clarinetist
8 P.M., North Bay Arts Centre
- Saturday, November 23 - CHRISTMAS HOUSE TOUR
1:00 to 4:00 P.M.
- Saturday, November 30 - MASTER SERIES 4, FAMILY SERIES 2
North Bay Symphony Orchestra
North Bay Choral Society
and Chamber Singers
8 P.M., North Bay Arts Centre

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Contact Jim Murray, General Manager, 476-5889

THE SEASON AT A GLANCE (Cont'd)

- Saturday, January 25 - MASTER SERIES 5, FAMILY SERIES 3
North Bay Symphony Orchestra
The Performers from the
Barbara Treleaven School of Dance
8 P.M., North Bay Arts Centre
- Saturday, February 22 - MASTER SERIES 6, FAMILY SERIES 4
Northern Sinfonia
Tomasz Milczarek, Violist
8 P.M., North Bay Arts Centre
- Saturday, March 28 - MASTER SERIES 7, SUNSHINE SERIES 3
North Bay Symphony Orchestra
Markus Stocker, Cellist
8 P.M., North Bay Arts Centre
- Saturday, April 25 - THE SOIREE
Fine dining and dancing with
North Bay Symphony Orchestra and
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6:30 P.M., Pinewood Park Ballroom
- Saturday, May 2 - MASTER SERIES 8, SUNSHINE SERIES 4
North Bay Symphony Orchestra
8 P.M., North Bay Arts Centre



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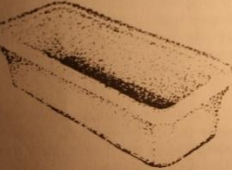
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NURHAN ARSMAN, Music Director



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For further information and registration please phone 476-5889

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Concert pays tribute to Christmas

Audience taken on light-hearted ride through music of the holiday season

P.J. Wilson
The Nugget

The crowd that filled the North Bay Arts Centre Saturday night had come to be entertained.

They weren't to be disappointed, either, as the North Bay Symphony Orchestra, the North Bay Choral Society and the North Bay Symphony Junior Strings combined to offer a Christmas program that was firing on all cylinders.

From the arrival of Music Director Victor Sawa to the tunes of the Wedding March — this was his last concert before his Sunday wedding in North Bay — the antics of guest conductor Lynn Johnston, the concert was practically flawless.

Review

And it wasn't just so from a technical point of view. Sawa, with his comments between pieces, was so light-hearted that everyone in the symphony and the audience couldn't help but have a good time.

There were a few special treats for the full-house crowd, from the opening notes of White Christmas to kick off the concert to the dying bars of the Hallelujah Chorus to close off the evening.

There was the performance of the Junior Strings, a Christmas Suite that ran the gamut from Jingle Bells to Baroque Rondo, and which earned the young performers one of the biggest ovations of the night.

Marie-Lynn Sauve, a 1994 Kiwanis Music Festival winner, offered a flute solo based on themes from Carmen that kept everyone's attention locked on the performer, even in the few moments of the

piece she wasn't playing.

And, of course, there was Johnston, creator of the comic strip For Better Or For Worse, conducting one of the more original variations of Sleigh Ride that has ever been heard in the Arts Centre.

It wasn't enough that Johnston managed to lose the baton a couple of times and totally rearrange the music that had been so carefully laid out on the conductor's podium.

What really looked painful was at the end, when she looked like she's thrown her neck out in the deepest, sharpest bow to the audience you could imagine.

The stars of the evening, though, were Sawa and the 41 musicians of the orchestra.

Three pieces from the Disney film Beauty and the Beast opened the second half of the program, and

the orchestra that plays on the soundtrack of the film couldn't have done it any better.

At least half the kids in the audience — the half that had seen the movie so many times they'd memorized every word, spoken or sung — seemed to be singing along with the music.

And that just added to the mood.

Even the audience itself was in fine form, for the most part, during the traditional Christmas Singalong. Sawa said it was one of the best renditions of Jingle Bells he'd ever heard.

But the audience couldn't begin to touch the choral society. The selections from Handel's Messiah — For Unto Us A Child Is Born, Glory to God and, of course, Hallelujah — contained a grace and dignity that reminded everyone there just what the Christmas holiday is really supposed to be about.

1992-1993

FUN - FUN FOR THE AUDIENCE
 - Explain program to total audience
 - Master's class should be reflected by repertoire
 - Get with audience & all performance notes
 - Have interaction between performers, audience & many members
 - Involvement & participation of the audience - low cost - sections & ensembles

Cooperation
 - Liaison between N.A. Symphony - school society and other groups/parents/students
 - Involve them in all activities
 - Open to other organizations to encourage them to contribute

WIDER REPERTOIRE - cover the next period
 - Good variety - make them special
 - 20-30 minutes - some concerts in what order
 - No time for a piece
 - Make them students are excited
 - Make use of what is available
 - Encourage students

EDUCATION - tell the program to make sure it reaches it all
 - A company does not have to be grand
 - Work in many programs
 - In some students in our own practice
 - Encourage the young solo

SOLID FUNDING - can we have to be ambitious
 - "What is the rate of return on our investment?"
 - Budget
 - Let's make it work

QUALITY MUSIC - good actors
 - Good - great low budget
 - Concerts held in different places
 - Make special programs like (concerts)

Common Elements

- A total program of performance
- Cooperation of ^{entire} Musical Community in NB. ^{Total}
- Wider repertoire
- Education component
- Dependable Solid funding
- Broad base of membership
- Quality music

Year 2002

more ~~secure~~ ^{secure} government funding

a community orchestra

a strong teaching programme

a senior orchestra (feeder group)

a strong festival programme

fully self-sustaining

own rehearsal hall

a young audience experience young composers

expanded repertoire to include classical and contemporary music

continued ~~more~~ ^{more} cooperation with community groups

quest arts to attractive to new audience

principal chairs sponsored

NBSS - 2002

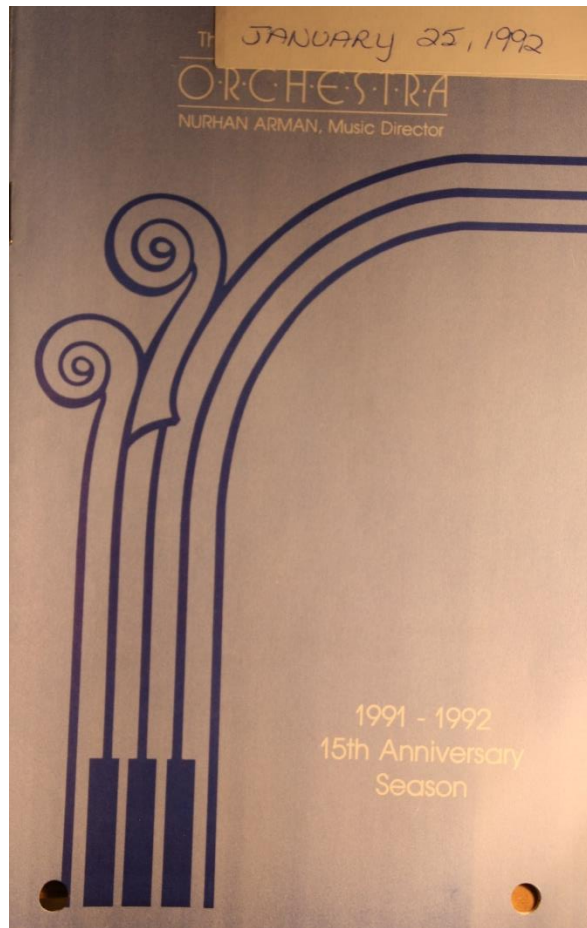
- WORST NIGHTMIRE - NO ORCHESTRA
- NO SCHOOL PROGRAMS TO ENCOURAGE YOUNG MUSICIANS
- MAY BE REPLACED BY A HOUSE CHAMBER SOCIETY
- 2005 ORCHESTRA WILL RECORD FOR POSTERITY AND BE AVOIDS GRANTS INTERMISSION OF CHAMBER SOCIETY
- WE CAN AVOID THIS LEGACY!!

Encourage students to participate in the symphony orchestra
 - Make the orchestra a part of the curriculum
 - New name - "MUSIC NORTH"
 - All outdoors will become a more beneficial place
 - Involve young orchestra to small communities
 - Make the orchestra a part of the community
 - Have attractive programs
 - Involve young orchestra in the orchestra
 - Chamber concerts

Make concerts in the park
 - Make some concerts like in the park & 500
 - CHAMBER SOCIETY & BAND
 - FEASIBLE CONCEPT - OTHER UNIONS
 - BALANCED REPERTOIRE UNDER REPERTOIRE PARTY REPERTOIRE

Have symphony school - takes extra fraction
 - Sell out performances
 - Sell out in terms of other
 - Buy a lot - or train or make even a jet
 - Perform in outdoor
 - Local tickets
 - Fructify of education could be helpful in performing educational requirements

N.B. These notes were part of the archival collection maintained by an unknown source.



NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

VIOLIN

Sheila Kessler,
Concertmistress
Norm Critchley,
Assoc. Concertmaster
Cynthia Bullen
Elizabeth McCall Foisy
Laphok Kwan
Ron McCaw
Johanna Voss
Janetta Wilczewska
Leng Zi

VIOLIN II

Marj Keenan
John Bailey
Debbie Cannon
Arthur Davis
Fumiko Izumi
Andrea Maheux
Ado Matsumoto
Judy Noble
Judy Statham
Janet Zimbalatti

VIOLA

Tomasz Milczarek
Sandra Bernachi
Jeannette Wee
Geraldyn Miller

CELLO

Blake Dawdy
John Kesik
Linda Minty
Kathy Reilly
Zhou Zhihua

BASS

Ray Radkowski
Cary Takagaki

OBOE

Peter Voisey
Marie-Lynn Ross

BASSOON

Mary Thornton
Ken Hodge
Alexander Popovich

FLUTE

Janet Stewart
Natasha Koziol
Jon Moller

PICCOLO

Laurie Glencross

CLARINET

Margaret Gillie
Kaye Royer

HORN

Margaret Chasins
Donna Boden
Linda Langdon

TRUMPET

John Hewitt
Michael Moore
Ihor Sywanyk

TROMBONE

John Chenhall
Terry Gardiner
Jon Lapp

TIMPANI

Dan Buggie

PERCUSSION

Tim Clarke
Tim Preston

KEYBOARD

David Melhorn-Boe



THE PERFORMERS

BARBARA TRELEAVEN, *Choreographer*

Barbara Treleaven received the major part of her dance training in Toronto, Ontario with Betty Oliphant. She later became assistant teacher to Miss Oliphant. Barbara has also studied with other outstanding teachers in London, England and New York City.

As well as being a life member and examiner for the Stage and Ballet Branches of the Canadian Dance Teachers Association, Barb holds the office of Northern Ontario Vice President and President of the National Board of C.D.T.A. She is also a member of Dance Educators of America and is the Dance Consultant for the "Artsperience" program at Canadore College in North Bay, Ontario.

Barbara Treleaven's performing career includes several musicals with Wayne & Shuster, variety shows, night club revues, C.N.E. Grandstand shows and T.V. programmes.

She choreographed "excerpts from the Nutcracker" previously for the North Bay Symphony and has directed many programs for figure skaters and worked extensively with retarded children in dance. She also presented dancers for the Wintario Show and for the Ontario Winter Games.

The Performers group was established in 1982 by Barbara Treleaven and Denise Treleaven Côté.

This is a non-profit group whose purpose is to give the local talented dancers an opportunity to gain performing experience. Over the years these dancers have entertained for charitable organizations and appeared in many local productions including their yearly show "Encore" which is one of the fund raising efforts sponsored by the parent group.

The Performers appeared with the Symphony previously in "Excerpts from the Nutcracker" as well as in several Christmas Concerts and a matinée.

In December 1991, 21 dancers from this group were chosen to Dance parts in the "Nutcracker" with the Theatre Ballet of Pennsylvania at the Arts Centre.

Attending out of town competitions had been a very educational experience for the dancers and also a rewarding one. They have constantly brought home trophies and awards from many places such as Sudbury, Sault Ste. Marie, Ottawa, Hamilton, Toronto, Detroit, Buffalo, New York City and Las Vegas.

These 45 dancers are under the direction of Denise Treleaven Côté who choreographs the jazz, tap and musical theatre routines. Ballet choreography is done by Barbara Treleaven.

This season's schedule includes travelling to Kent, Ohio in February to compete, then to Ottawa and Sault Ste. Marie in March. Next July they are hoping to be dancing in the U.S. finals in Myrtle Beach.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

Saturday, January 25, 1992

North Bay Arts Centre

THE PERFORMERS

SYMPHONY NO. 3 in D

Adagio Maestoso
Allegro Con Brio
Allegretto
Menuetto

FRANZ SCHUBERT
(1797 - 1828)

Intermission

COPPELIA

Prelude
Valse
Entr'acte et Valse
Scène
Musique des Automates
Scène, Valse de la poupée
Divertissement; Valse des Heures
Dance de la Fête

LEO DELIBES
(1836 - 1891)

The Performers

Barbara Treleaven School of Dancing

Narrator: Verlyn Plowman

this performance is sponsored by

Tembec

THE PERFORMERS'
COPPELIA DANCERS

SWANILDA
 FRANZ
 COPPELIA
 SWANILDA'S FRIENDS

PHILIPPA STEELE
 CHRISTOPHER FELICE
 MEGAN CLOSE
 SHANNA COLLINS
 ALISON MCCARTHY
 ERIN MCGOEY,
 JANA O'HANLON
 GREGORY KOLZ
 DAVID HASKINS

"DANCE OF THE DOLLS"

SPANISH -
 KENDRA COTE
 JONATHAN HASKINS
 DUTCH -
 KRYSTAL GOBBY
 JORDAN CORBEIL
 ORIENTAL -
 JESSE RICHMOND
 DENNIS ALLAIRE
 IRISH -
 JESSICA CHARBONNEAU
 WESLEY MURRAY

BURGOMASTER
 PRIEST

"MAZURKA"

LEIGH ALLEN
 KARA BROWN
 JENNIFER DUBROY
 BRIANNE FOREMAN
 KATE FRANKLIN
 DAVID HASKINS
 KATHRYN HASKINS
 KRISTIN HODGE
 GREGORY KOLZ
 JILLIAN LANG
 MEGHAN MCGOEY
 JANE MOFFAT
 CARRIE O'HALLORAN

"DANCE OF THE HOURS"

JADA CLOSE
 MEGAN CLOSE
 SHANNA COLLINS
 JAIDEN COUCHIE
 CARA CRAIG
 SUSAN DEER
 CHANTAL FERRIS
 LESLIE HODGE
 ALISON MCCARTHY
 ERIN MCGOEY
 BETH O'HAGAN
 TRISHA O'HALLORAN
 JANA O'HANLON
 PHILIPPA STEELE &
 CHRISTOPHER FELICE

"COPPELIA WALTZ"

CHRISTIE ALLEN
 JILL BROCK
 DEANNA CAPPADOCIA
 SUZANNE CHARETTE
 TAYLOR CLOSE
 TASHA DELEAN
 KAELEGH FOREMAN
 MELANIE PHILBIN
 LOLA SOGBEIN

FEATURING

Lighting Design:
Costumes:

Glen Brown
 The Performers' Parents
 Beth Saad, Gateway Theatre Guild

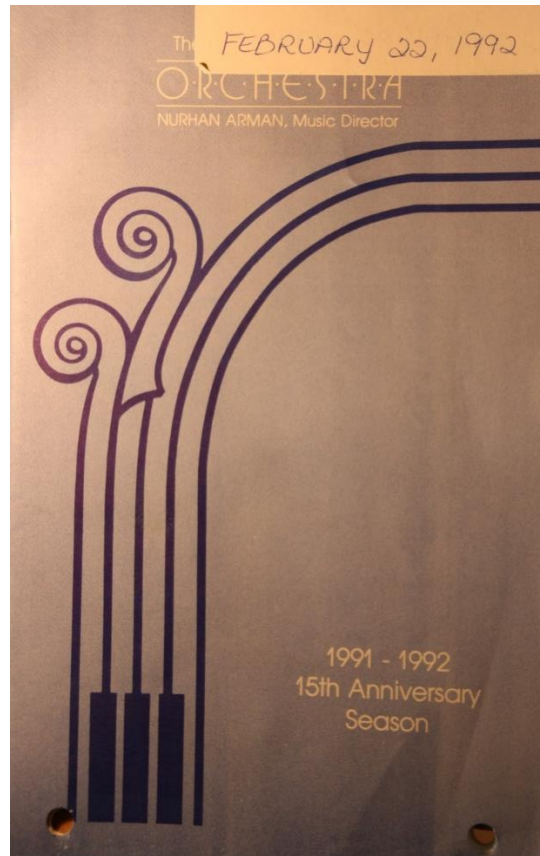


ENCORE '92
presented by

THE PERFORMERS
from the
 BARBARA TRELEAVEN DANCE STUDIO

THE ARTS CENTRE
 Saturday, February 8, 7:30 p.m.
 Sunday, February 9, 2:00 p.m.

Courtesy of:
 CREATION UNIQUE
 1169 Cassells St.



THE NORTHERN SINFONIA
NURHAN ARMAN, Music Director


FIRST VIOLINS
Gretchen Anner, Concertmistress
Naomi Anner
Roland Baldini
Hibiki Kobayashi
Johanna Voss

SECOND VIOLINS
Jose Molina
Judy Noble
Kristine Keil
Leng Zi

VIOLAS
Tomasz Milczarek
Catherine Molina
Jeannette Wee

CELLOS
Orly Bitov
John Kesik
Zhou Zhihua

BASS
Neil Evans



TOMASZ MILCZAREK

Viola



Tomasz, the North Bay Symphony's most recent core member, has come from Poland with his wife Regina (an accomplished flautist) and daughters Elizabeth and Barbara. Tomasz has performed as: Principal Viola in the Orchestra of the Conservatory of Music in Olsztyn, Poland; Section Viola in the Orchestra of the Academy of Music in Gdansk, Poland, actively performing chamber music; Section Viola in the Gdansk Philharmonic; and an active member of the Chamber Music Training in Lanciano, Italy. He has given solo recitals and music lessons in Slupsk and Gdynia, Poland and Lido Di Ostia in Rome.

Tomasz earned his degree from the Conservatory of Music in Olsztyn, Poland and graduated to the Academy of Music in Gdansk where he earned his Master's Degree in Viola Performance.

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Tomasz came to us from the Sudbury Symphony Orchestra and he and his family have adapted well to North Bay and its area. He has established himself as a highly valued member of the North Bay Symphony and the music community. This year, he is teaching close to twenty violin and viola students, conducting a String Class for the Nipissing Board of Education Community Program and will soon be starting rehearsals with the North Bay Symphony Youth Ensemble.



GRETCHEN ANNER, a native of Buffalo, studied at the new England Conservatory of Music at Boston where she performed in numerous solo and chamber recitals. As a member of the Springfield (Mass.) Symphony she played under the direction of Arthur Fiedler.

NAOMI ANNER, Gretchen's sister, earned her Bachelor of Music Degree in Philadelphia where she also worked with the Philadelphia Concerto Soloists. She has also been a member of the Kuentz Orchestre de Chambre de Paris and the Gulbenkian Orchestra of Lisbon.

ROLAND BALDINI was born in Vienna, where his father was concertmaster of the Vienna Symphonie. He graduated from the Conservatory in Salzburg and has toured internationally with the Austrian Quintet "Resident Soloists of Salzburg", appearing on recordings, radio and television.

HIBIKI KOBAYASHI, a native of Kofu, Japan, has studied in Japan, Israel and Canada. The winner of competitions in Tokyo and Jerusalem, Kobayashi has performed at festivals and concerts in Europe, the USA and across Canada and continues to study at the Royal Conservatory of Music in Toronto.

THE NORTHERN SINFONIA

NURHAN ARMAN, Music Director

Saturday, February 22, 1992

TOMASZ MILCZAREK, Viola

THREE CONCERTI DA CHIESA OP. 2, NOS. 4, 5, 8 E.F. DALL'ABACO

No. 4 Aria: Allegro - Largo - Presto (1675 - 1742)

No. 5 Largo - Allegro e Spiritoso - Grave - Allegro

No. 8 Allegro - Largo - Presto

AIR FROM SUITE NO. 3

JOHANN SEBASTIAN BACH

(1685 - 1750)

Lento

arr. August Wilhelmj

VIOLA CONCERTO

JOHANN CHRISTIAN BACH

Allegro maestoso

(1735 - 1782)

Adagio molto espressivo

Allegro molto

TOMASZ MILCZAREK, Viola

** Intermission **

L'ESTRO ARMONICO OP. 3, NO. 10

ANTONIA VIVALDI

Concerto for Four Violins

(1678 - 1741)

Allegro

Largo

Allegro

Gretchen Anner

Naomi Anner

Roland Baldini

Hibiki Kobayashi

SONATA NO. 4 in B MAJOR

GIOACCHINO ROSSINI

Allegro Vivace

(1792 - 1868)

Andantino

Allegretto

DON QUIXOTE SUITE

G.F. TELEMANN

I. Overture; Largo

(1681 - 1765)

II. Awakening of Don Quixote; Andantino

III. His Attack on the Windmills; Moderato

IV. Sighs of Love for Princess Aline; Andante

V. Sancho Panza Swindled; Allegro moderato

VI. Rosinante Galloping; Allegretto

VII. The Gallop of Sancho Panza's Mule; Alternativo

VIII. Don Quixote at Rest; Vivace

PROGRAM NOTES

February, 1992

THREE CONCERTI DA CHIESA OP. 2

E.F. Dall'Abaco

Dall'Abaco was heavily influenced by Corelli. These concerti are the equivalent to concertos composed by his contemporary, Albinoni. He borrowed or adopted forms from the sonata with the display passages allotted to the Principal or first Violin.

AIR FROM SUITE NO. 3

Johann Sebastian Bach

No evening celebrating the Baroque would be complete without something by Johann Sebastian Bach (1685-1750) and there are few passages from his vast output more beautiful and stately than this Air from his Third Suite for Orchestra.

VIOLA CONCERTO

Johann Christian Bach

J.C. Bach (1735-1782) was the youngest son of Johann Sebastian Bach. His works are strongly influenced by almost ten years spent in Italy, resulting in phrases, sentimental melodies, and sparkling coloratura passages which are totally unlike his father's style. In 1762 he moved to London, where he spent the rest of his days as an acclaimed performer, keyboard teacher, composer, opera and concert director, and music master to the family of George III. Mozart, who as an eight-year old worked with him in London, was later to say that he had "learned to sing from Bach".

CONCERTO FOR FOUR VIOLINS, OP. 3 #10 (L'ESTRO ARMONICO)

Antonio Vivaldi

Vivaldi (1678-1741) is one of the greatest and most prolific of the Venetian Baroque composers. In the 18th Century the "Grand Tour" was considered to be an almost essential ingredient in any young aristocrat's education, and Venice, with its canals and its great palaces was a place which had to be seen. The highlight for many was not necessarily the sight of St. Mark's Cathedral, or travel by gondola, or even the famous masked balls, but rather a visit to a founding school for girls to hear the young women perform the works its famous resident teacher, conductor and composer, Vivaldi, who was known throughout Europe as "il prete rosso" (the red-haired priest).

In a brief few minutes, "L'Estro armonico" conjures up something of the spirit of the Venice of three hundred years ago. A sprightly beginning (almost a fanfare for strings), gives way to a slow and stately passage, followed by spirited display of sheer brilliance.

SONATA NO. 4 FOR STRINGS IN B FLAT MAJOR

Gioacchino Rossini

There is a legend that in 1804 the twelve-year old Rossini wrote all six of his Sonatas for Strings in a three day flurry of activity. This should perhaps be "taken with a pinch of salt". Rossini would certainly have been one to know how big a pinch, since one of his greatest pleasures in life was eating and preparing fine food. Throughout his life he seems to alternate between flurries of activity and lounging about. In fact, he wrote many of his most famous works in bed. One story has it that a nearly completed score for the overture to "The Barber of Seville" fell to the floor, and rather than get up, he rewrote the whole thing from scratch.

The Sonatas for Strings show the youthful Rossini's ability to produce music that is sheer delight. Instead of the aristocratic dialogue between violins, viola and cello that mark many Baroque compositions of this sort, Rossini lets the double bass have its say, like some ponderous character which, at first, doesn't quite fit into a conversation, but then discovers that it can be just as elegantly articulate as the higher strings. The result is a serene, graceful, and somehow democratic piece, filled with songlike and dancelike passages, that is a delight to hear and to perform.

It is especially fitting this February 1992 concert includes Rossini. While the Northern Sinfonia's November concert was a toast to his 200th Anniversary, his actual birth date was February 29th, 1792. Perhaps the high spirits and youthful sound of even the works of his old age are in part due to the fact that, being born on Feb. 29th, he had therefore lived through only 19 true birthdays when he died in 1868.

DON QUIXOTE SUITE

G.F. Telemann

Telemann's instrumentals were described as a "current of fresh air". While the pieces were not too technically demanding, they were light, spirited and lively featuring a simple melodic line with clear divisions. This, we hear in this Suite which gives us the story of Cervantes' hero in a musical way.



NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

VIOLIN I

Sheila Kessler
Concertmistress
Norm Critchley
Assoc. Concertmaster
Fraser Farlinger
Asst. Concertmaster
Stepan Arman
Cynthia Bullen
Elizabeth McCall Foisy
Barry Greib
Ron McCaw
Walter Sokoluk
Ado Matsumoto
Laphok Kwan

VIOLIN II

Marj Keenan
Debbie Cannon
Arthur Davis
Fumiko Izumi
Judy Noble
Andrea Maheux
Judy Statham
Janet Zimbalatti

VIOLA

Tomasz Milczarek
Sandra Bernachi
Lorraine Dargavel

CELLO

Blake Dawdy
Jonathon Ingham
John Kesik
Kathy Reilly

BASS

Neal Evans
FLUTE
Janet Stewart
Natasha Koziol
Jon Moller

OBOE

Peter Voisey
Marie-Lynn Ross

BASSOON

Mary Thornton
Alexander Popovich

CLARINET

Neil Kennedy
Brenda Hartley

HORN

Margaret Chasins
Linda Langdon

TRUMPET

John Hewitt
Michael Moore
Ihor Sywanyk

TROMBONE

John Chenhall
Jon Lapp

TUBA

Ken Messenger

PERCUSSION

Danny Buggie

ASSOCIATE PLAYERS

Lynn Beaulieu
Sarah Jane Brenner
Margaret Collette
Lisa Deschamps

Kevin Drew
Wayne Durdle
Beth Finnis
Missy LaFrance

Catherine MacLennan
Randy Ranger
Marie-Lynn Sauve
Laura Smith

Irene Anne Spanner
Renee Zavitz
Carol Zimbalatti



MARKUS STOCKER

Cello



Markus Stocker, who has been hailed by the critics worldwide started his extremely successful career in Paris 1972, where he won the "Grand Prix" at the INTERNATIONAL CELLO COMPETITION.

Since then he has appeared to great critical and public acclaim in most European countries including Russia and has toured North America, Israel and the Far East repeatedly. His American Debut in Cleveland was received by the Cleveland Press with the following comment: "There is no doubt that Stocker has the necessary equipment for an immensely successful career: a phenomenal technique, a large and handsome tone and a good musical sense are the guarantees."

Markus Stocker is a regular guest artist at such prestigious European Music Festivals as the Salzburg Festival, the Lucerne Festival, the Gstaad Festival and the Assisi Festival and also participates in many chamber music concerts with such eminent musicians as Martha Argerich, Sandor Vegh, Rudolf Serkin and Gidon Kremer. Mr. Stocker lives in Switzerland where he is Professor of Music at the Conservatories of Zurich and Winterthur.

Lately he has toured the USSR for the fourth time with solo concerts and recitals and became a regular guest soloist in South Africa. His last appearance in North Bay was in February 1985 with the Haydn D major concerto.

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

North Bay Arts Centre
SATURDAY, MARCH 28, 1992 - 8 PM

SWEDISH RHAPSODY, Op. 19

HUGO ALFVEN
(1872 - 1960)
arr. by Isaac

OVERTURE IN D IN THE ITALIAN STYLE

Adagio
Allegro giusto
Allegro vivace

FRANZ SCHUBERT
(1797 - 1828)

CELLO CONCERTO IN A MINOR

Nicht zu schnell
Langsam-Etwas lebhafter-Schneller
Sehr lebhaft-Cadenza-Sehr labhaft

ROBERT SCHUMANN
(1810 - 1856)

MARKUS STOCKER, Cello

** Intermission **

SYMPHONY NO. 1 IN C MINOR

Allegro molto
Andante
Menuetto - Allegro molto
Allegro con fuoco

FELIX MENDELSSOHN
(1809 - 1847)

PROGRAM NOTES

March, 1992

SWEDISH RHAPSODY

HUGO ALFVEN

This is perhaps the best known work of the Swedish violinist and composer. It was composed in 1904 and comes from Midsommarvaka or Midsummer Vigil and depicts the Swedish summer in highly coloured orchestral splendour. The piece was based on Swedish folk music and inspired by a peasant wedding. It was later produced as a ballet in Paris in 1920 and played successfully over a period of four years.

OVERTURE IN D IN THE ITALIAN STYLE

FRANZ SCHUBERT

This is one of two Overtures in the Italian Style that Schubert composed. It was composed in 1817 and with it, Schubert set out to imitate, almost parody, Rossini by using various tricks of Rossini's trade. Schubert later re-arranged the piece for piano for four hands and also re-used material from the introduction and the coda for his Overture to Rosamunde.

CELLO CONCERTO IN A MINOR

ROBERT SCHUMANN


This work has been described as a concert piece for cello with orchestral accompaniment. It ranks among the most popular works for the instrument. The concerto is written in three interlinked movements, passing into one another without pause. The opening theme is played by the cello and shows the range and expressiveness of the instrument.

The orchestra waits until the cellist completes the theme before breaking in with its own vigorous statement. Soon the soloist is back, gracefully easing into the second theme, as beautifully lyrical as the first, but less expansive with the melody being echoed by the woodwinds. The second movement begins by means of a short, soft transitional passage for the cello. The movement is largely a song for solo cello supported by plucked strings and woodwinds. The final movement is also introduced by a transitional passage which reminisces on the main theme. In the final movement the cellist demonstrates his prowess by tackling a variety of technical difficulties within a strict sonata-form framework.


SYMPHONY NO. 1 IN C MINOR

FELIX MENDELSSOHN

Mendelssohn was a principal figure of the Romantic movement whose music was filled with order and neatness. This particular work was not actually his first symphony, as he had composed twelve symphonies for strings at an earlier period in his life. This symphony is now often referred to as Symphony No. 13 because it is linked to the earlier string symphonies by its form, structure and melodic invention.



SOIREE





You are cordially invited to

THE 1992 STRAUSS-TO-SWING SOIREE

6:30 p.m. Saturday, April 25

Pinewood Park Ballroom






Enjoy an enchanted evening with

The pre-dinner pops concert and six-course gourmet dinner
live dancing with the Soirée Swing Band
waltzes and polkas with the Symphony at 11:30

Soirée Door Prize!!

Keystone Travel & Sunquest Vacations

are donating tickets for 2 for a
3-day vacation to LAS VEGAS



And! Again this year,

Don't miss the Great Guest-Conducting Auction!
Your chance to be

THE MAESTRO OF THE MOMENT



and lead the full orchestra in a beautiful
Viennese selection

And! There's more!

You can now extend your enchanted evening
by staying overnight after the Ball in one
of Pinewood Park's lovely guest rooms at
the special Soirée rate of only **\$38.95/double + tax.**

Soirée tickets \$50/person + G.S.T.

Tickets on sale from February 10th at the
Arts Centre 474-4747



...and remember, tickets make great gifts!

Marje Smith
Nugget Correspondent

A decade of entertainment under the musical direction of Nurhan Arman will come to an end for the North Bay Symphony Orchestra, Saturday, May 2, 1992.

As such, the evening's performance, originally billed as Night At The Prom, has been renamed, and rededicated, Farewell To The Maestro.

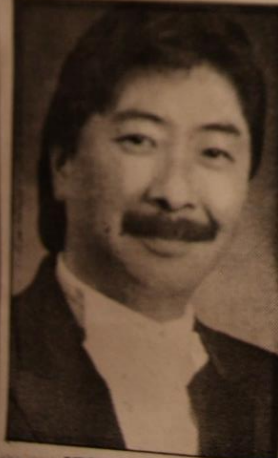
Mr. Arman, who is leaving to act as musical director for Symphony New Brunswick, in St. John, New Brunswick, will conduct for the last time that evening.

He has been wearing a double hat of musical director in North Bay and St. John since 1986.

The nostalgic look at 10 years with a man who rose from violinist, to concertmaster to conductor in the professional music world, will



NURHAN ARMAN



VICTOR SAWA

touch down on pieces he has conducted during his North Bay directorship.

This will include, says Jim Murray, general manager for the symphony, such pieces as Haydn's London Symphony and Vivaldi's Concerto in G.

There will be an opportunity to say farewell in person to the maestro during a reception following the performance.

During his decade here, he expanded the outreach of the North Bay symphony as well as founding the Northern Sinfonia in 1984, and being appointed visiting instructor in conducting with the Royal Conservatory of Music, in 1985.

Previous to his time in North Bay, Mr. Arman served as concertmaster for a number of leading American orchestras.

He was originally born in Turkey, to Armenian parents, where he began his career as a violinist.

Mr. Arman has served as guest conductor at concerts across North America and Europe.

Succeeding the veteran conductor, will be Victor Sawa, who is currently principal clarinet with the Kitchener-Waterloo Symphony Orchestra, as well as music director of the Kitchener-Waterloo Youth Orchestra and the Guelph Youth Orchestra.

He also teaches at the University of Waterloo and Wilfrid Laurier University.

Mr. Sawa, who assumes his position in North Bay for the 1992-1993 season, will be staying in the Kitchener-Waterloo area and commuting to North Bay.

The new director studied at McGill University and the Conser-

vatoire de Musique de Montreal where he received the Premier Prix in both clarinet and chamber music.

He subsequently acquired his Masters degree in clarinet and conducting at the New England Conservatory of Music.

As one of Canada's top clarinetists, he has toured both North America, South America and Europe.

As a performer he has been recognized for his talent, in particular with a 1973 Grammy Award, as a member of the New England Conservatory Ragtime Ensemble, and in 1975, with an Outstanding Musician Award from the Tanglewood Summer Music Festival.

As musical director, Mr. Arman had, and Mr. Sawa will have, the responsibility of conducting rehearsals and performances, as well as overseeing artistic and educational programs.

These include the symphony school, which offers musical training, as well as demonstrations in the schools, both of which are participated in by resident musician, Tomasz Milczarack.

Looking ahead at what the next few years will mean for the new conductor, Mr. Murray says it will mean finding means of competing with a lean, tough dollar, which has affected ticket sales in the entertainment industry.

And a reality of symphony life is that there is always a need to bring in young blood, both in the performance and audience aspects, says Mr. Murray.

He predicts there will be stepped-up community outreach to meet these changing goals in a shifting society.

Looking back on what has been accomplished during Mr. Arman's decade, not only can Mr. Murray see the many guest artists brought in, and joint concerts with such local groups as The North Bay Choral Society and dancers from the Barbara Treleven School of Dancing, but something as basic as the establishment of regular concert series.

When Mr. Arman arrived, though the symphony had had three previous conductors, it was still young, having formed in 1977, and had plenty of room for growth.

The members of the symphony invite the public to join them in a grand send-off for the man who has helped solidify the orchestra into a strong musical presence in the community.

Tickets for the 8 p.m. performance are available for \$15, \$11, and \$5, at the Arts Centre box office.

Symphony says Farewell To Maestro



NORTH BAY SYMPHONY ORCHESTRA
NURHAN ARMAN, Music Director

<p>VIOLIN I Sheila Kessler Concertmistress Norm Critchley Assoc. Concertmaster Fraser Farlinger Asst. Concertmaster Stepan Arman Cynthia Bullen Elizabeth McCall Foisy Barry Greib Ron McCaw Walter Sokoluk Johanna Voss</p> <p>VIOLIN II Marj Keenan Janet Zimbalatti Arthur Davis Andrea Maheux Judy Noble Judy Statham Jacinthe Trudeau**</p> <p>VIOLA Tomasz Milczarek* Sandra Bernachi Lorraine Dargavel</p> <p>CELLO Jonathon Ingham* Blake Dawdy John Kesik Kathy Reilly</p> <p>BASS Sherry Wakabayashi</p>	<p>FLUTE Janet Stewart* Lynn Beaulieu** Margaret Collette** Melanie Green** Natasha Koziol Jon Moller Marie-Lynn Sauve** Lisa Deschamps**</p> <p>OBOE Marie-Lynn Ross* Karen Ages Erin Brophy**</p> <p>BASSOON Mary Thornton* Alexander Popovich</p> <p>CLARINET Neil Kennedy* Michelle Lafontaine Beth Finnis** Shannon Mills** Stacey West**</p> <p>SAXOPHONE Sean Coffin**</p> <p>HORN Margaret Chasins* Donna Boden Linda Langdon</p> <p>TRUMPET Ihor Sywanyk* John Hewitt Josh Marshall** Catherine MacLennan**</p>	<p>TROMBONE John Chenhall Jonathon Lapp Russ Zavitz**</p> <p>TUBA Ken Messenger</p> <p>PIANO / CEMBALO Sheila Shisko</p> <p>TIMPANI / PERCUSSION Danny Buggie Tim Clarke</p>
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* denotes Principal
** denotes Associate

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

Saturday, May 2, 1992
North Bay Arts Centre

CONCERTO IN G - SINFONIA ALLA RUSTICA

ANTONIO VIVALDI
(1678-1741)

Presto
Adagio
Allegro

SYMPHONY NO. 104 IN D MAJOR - LONDON

FRANZ JOSEPH HAYDN
(1732-1809)

Adagio - Allegro
Andante
Menuetto - Allegro
Allegro spiritoso

* Intermission *

CZECH POLKA

JOHANN STRAUSS
(1825-1899)

EMPEROR WALTZ

TICK - TACK POLKA

ROSES FROM THE SOUTH

RADETZKY MARCH

JOHANN STRAUSS
(1804-1849)

THOUSAND AND ONE NIGHT WALTZ

JOHANN STRAUSS
(1825-1899)

FURIOSO POLKA

NORTH BAY SYMPHONY ORCHESTRA

NURHAN ARMAN, Music Director

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Lynn Beaulieu
Sarah Jane Brenner
Margaret Collette
Lisa Deschamps

Kevin Drew
Wayne Durdle
Beth Finnis
Missy Lafrance

Catherine MacLennan
Randy Ranger
Marie-Lynn Sauve
Laura Smith



Irene Anne Spanner
Renee Zavitz
Carol Zimbalatti

VIOLIN I

Sheila Kessler
Concertmistress
Norm Critchley
Assoc. Concertmaster
Fraser Farlinger
Asst. Concertmaster
Stepan Arman
Cynthia Bullen
Elizabeth McCall Foisy
Barry Greib
Ron McCaw
Walter Sokoluk
Ado Matsumoto
Laphok Kwan

VIOLIN II

Marj Keenan
Debbie Cannon
Arthur Davis
Fumiko Izumi
Judy Noble
Andre Maheux
Judy Statham
Janet Zimbalatti

VIOLA

Tomasz Milczarek
Sandra Bernachi
Lorraine Dargavel

CELLO

Blake Dawdy
Jonathon Ingham
John Kesik
Kathy Reilly

BASS

Neal Evans
FLUTE
Janet Stewart
Natasha Kozioł
Jon Moller

OBOE

Peter Voisey
Marie-Lynn Ross

BASSOON

Mary Thornton
Alexander Popovich

CLARINET

Neil Kennedy
Brenda Hartley

HORN

Margaret Chasins
Linda Langdon

TRUMPET

John Hewitt
Michael Moore
Ihor Sywanyk

TROMBONE

John Chenhall
Jon Lapp

TUBA

Ken Messenger

PERCUSSION

Danny Buggie

The Victor Sawa Era (1992-2000)



In his sixth season as Music Director of the North Bay Symphony, Victor Sawa is a familiar and welcome face to most of our audience.

Since Victor joined the North Bay Symphony in September, 1993, his star has continued to rise and he is now the Music Director for the Regina Symphony which celebrates its 90th Anniversary this season. Maestro Sawa is one of the few Canadian Music Directors of a major Canadian orchestra, placing him among a very select group.

Originally from Montreal, Victor Sawa attended the Conservatoire de Musique de Montreal, McGill University and the New England Conservatory of Music in Boston where he studied conducting, composition, clarinet and numerous other musical instruments. Within months of completing his academic studies, Victor received the Outstanding Musician Award at the Tanglewood Festival. The New England Ragtime Ensemble, of which Victor was a member, won a Grammy Award for Best Chamber Music Recording.

Victor was asked recently when he had decided to become a conductor, he replied: I attended my first symphony concert when I was 13 years old. When I got home, my father asked me which part I had enjoyed the most. I replied the guy with the stick - that is what I want to do!

Victor brings an extra dimension to the concerts of the North Bay Symphony by interacting with the audience, providing details of the pieces being played, inviting us all to be part of music history.

The North Bay Symphony is delighted to welcome Maestro Sawa once again for our 21st season!



Marjie Smith Photo

North Bay's new symphony orchestra conductor, Victor Sawa, from Kitchener, paid a pre-season visit to North Bay, along with his son Jake, 7.

1992 - 93 SEASON AT A GLANCE

- Saturday, October 24* - HAPPY BIRTHDAY CANADA
 North Bay Symphony Orchestra
 Jane Coop, Pianist
 Victor Sawa, Conductor
 8 P.M., North Bay Arts Centre
- Saturday, December 12* - CHRISTMAS GIFTS!!
 North Bay Symphony Orchestra
 Surprise Guests!!
 Victor Sawa, Conductor
 8 P.M., North Bay Arts Centre
- Saturday, January 30* - SYMPHONY SHOW TOUR
 Joseph and the Amazing
 Technicolor Dreamcoat
 Donny Osmond
 8 P.M., Elgin Theatre, Toronto
- Saturday, February 6* - CELEBRATE CARNIVAL/CELEBRONS
 LE CARNAVAL
 North Bay Symphony Orchestra
 Gilles Losier, Pianist
 Dawson Girdwood, Violinist
 Marc David, Guest Conductor
 8 P.M., North Bay Arts Centre
- Saturday, March 27* - RIDE THE RAILS
 North Bay Symphony Orchestra
 Buster Keaton, The General
 Rick Friend, Keyboards
 Victor Sawa, Conductor
 8 P.M., North Bay Arts Centre
- Saturday, May 8* - THE HOME TEAM
 North Bay Symphony Orchestra
 Nancy King, Soprano
 Tomasz Milczarek, Violist
 Peter Voisey, Oboist
 Brian Jackson, Guest Conductor
 8 P.M., North Bay Arts Centre

Marjle Smith

Nugget Correspondent

There will be nothing "nice" about what the North Bay Symphony Orchestra produces this season if its new conductor has his way.

Kitchener resident, energy machine and clarinet player, Victor Sawa, doesn't like the bland Canadian word anymore than the Russian musician who pointed it out to him.

What Mr. Sawa wants from the orchestra isn't going to be safe or middle of the road.

The vibrant, youthful man about to take over the helm of a North Bay musical tradition, promises "we're going to go for broke all the time."

He doesn't like mediocrity; he doesn't like the chronic fear of failure — F.O.F. as he calls it — and he worries about how society has fuzzed the lines between note perfection and musical perfection.

Something can be letter-perfect but "so boring it is incredible," or it can have glitches but be musically appealing, he said, adding, "what we want to try here, with the symphony, is something musical."

He feels his job as conductor is to bring out the best, emotionally and musically, in his players. "It doesn't hurt to have all the right notes too," he quipped.

He wants the musicians to take personal risks.

"A lot of people, given the choice of missing a note or taking a chance and playing it more musically, they'll do it the other way, and not miss the note. They'll play it safe," he said.

He believes much of the unrealistic expectation is a result of technology's attainment of, not just virtual reality, but polished reality.

Take for instance the compact disc, or CD.

Even the musicians on the CD's will never reach the perfection of that CD thanks to technology.

So people take the attitude, why listen to my local symphony in concert when I can put on a CD of the Berlin Philharmonic Orchestra.

He tells people; "You are absolutely right, if you are talking about perfection. But if you want to see the entire human drama unfold, it's live music!"

People go to concerts for the excitement.

THE NUGGET SEPTEMBER 3, 1992

Mr. Sawa should know. He has gained a bit of concert experience doing assistant conducting as well as principal clarinet for the Kitchener-Waterloo symphony, directing both the Kitchener-Waterloo and Guelph youth orchestras, playing solo clarinet with the Canadian Chamber Ensemble, as well as being on staff at Wilfrid Laurier University.

Now his energy is spreading its wings as far as North Bay, and if his leadership is as inspiring as a half-hour interview with him, the whole city will be airborne, musically.

He feels it is his job, with the help of the orchestra, to demystify classical music.

It's not just something for an elite few. People hear classical music all around them, particularly in movies, and don't even know that's what they are hearing.

He tells the story about a truck driver who announced emphatically he had no use for music, particularly the classics.

Mr. Sawa played him a piece.

Well, that one was okay, the trucker conceded, but the rest weren't.

For two hours, Mr. Sawa played him selections of "heavy" classical pieces, and the man fell in love with them.

It's all in the presentation, he says.

He considers himself a prime example of that theory. Until he was 13 years old he loathed music.

He was avidly into science and sports — he finds musical metaphors in the pigskin scene of football — but he wasn't into music.

He can remember being introduced to Haydn's surprise symphony and asking, "so, where's the surprise," and being told, "that was it!"

His sentiments at the time were: "Well, wasn't that wonderful!"

Not!"

Then he took what was called a "sea-shore" test — he has no idea where the name came from — and faced this tonal exercise where a participant detects the sharpness and flatness of sounds.

He found himself talked into taking a clarinet elective. Then he heard his first symphony concert and was hooked.

And being the type who dives into something at full throttle, he attended high school during the day and the Conservatoire de Musique de Montreal after school hours.

He received the Premier Prix in both clarinet and chamber music from the conservatoire.

Now, as the symphony's new leader, he wants to get North Bay turned on to its orchestra.

"They have a symphony; they should be supporting it. These are live people," he said.

While the program for '92/'93 is pretty well set — he will be filling in some blanks — he is already planning for the following three seasons.

He feels he has to observe what the needs are, but he has some sense of direction. Trends will play a role.

Right now, the symphony is negotiating to have members of the popular North Bay Centennials hockey team play at the Christmas concert, with Mr. Sawa conducting.

In following seasons, he wants to try pops and movie concerts. And, no, there won't be rock bands at the pops concerts, because, as he puts it, the price they demand is about equivalent to Canada's operating budget for the next 10 years.

He also wants to do a choir and a children's concert.

Mr. Sawa will be living in Kitchener. He expects to spend two weeks here before Christmas, and then in the new year to come to North Bay about once or twice a month.

Centennial hockey players may play with orchestra

Symphony

No 'middle of road' for North Bay

Nori Sigumoto gets excited when she talks about the North Bay Symphony Orchestra concert Saturday.

Billed, From Jazz To Gypsy, the president of the symphony board promises it will be an evening of gypsy-type music and show tunes.

As well, she says, guest entertainer, Eduard Minevich, Kitchener-Waterloo Symphony concertmaster, gets down to the audience level.

The brochure describes him as combining the "sophistication of Grappelli-style classics with the fire of Gypsy music."

Ms. Sigumoto describes him as a wonderful person "who gets very close to the audience, rather than just performing on stage."

She sees this first concert of the year as an opportunity for people to see that symphony shows are more than "heavy, classical" music, but rather the orchestra plays music which "suits everyone's taste."

Subscriptions will be for sale until Saturday.

An \$80-subscription pays the way to five performances, including The Royal Canadian Air Force visit in May.

Tickets to individual concerts are also available. Prices for Saturday's concert at the Arts Centre will be \$16 for adults, \$11.75 for students and seniors and \$5.35 for children.

There is also a special deal where those purchasing five tickets can get a sixth free.

While on the subject of the symphony, it might be noted North Bay Symphony Orchestra is once again looking for a new general manager.

Jane Keast, who followed Jim Murray into the position, has decided to go back to school. Filling the position temporarily is Matthew Whitehead.

There is a new opportunity for those with a thespian flare who want a touch of drama without the pressure of formal rehearsal and performance.

Informal evenings of theatre, billed as a kind of theatrical Karaoke night, will be held the last Thursday of every month at the Magic Kettle, a restaurant owned by musician, John MacDonald.

John Coffman, president of Gateway Theatre Guild, says there will be play readings, improvs, skits and various other forms of impromptu or laid-back acting opportunities.

Reading of scripts can be so much fun, members of the guild decided to provide an evening where people could have the enjoyment without the stress of being cast for a

part, says Mr. Coffman.

The guild is determined to provide forums for people who are not cast in guild plays to use their acting talents.

Sometimes people not in formal roles lose their sense of connectedness to the group, he explains.

Brainard Blyden-Taylor, the musical director who was such a smash hit at the Ontario Choral

Federation weekend of workshops a year or so ago, will be back in town for a church choir workshop this weekend.

The workshop is sponsored by the North Bay Ecumenical Music Council in co-operation with the OCF and Music North.

While the workshop is filled, it might be good to take note that this accomplished musician who wears several hats will be sure to inspire local church choristers.

He is choirmaster at St. Paul's Anglican Church in Toronto, conductor of the Toronto Orpheus Choir and the Richmond Hill Interlink Choir, as well as having adjudicated numerous festivals, led workshops and acted as musical education adviser to the North York Board of Education.

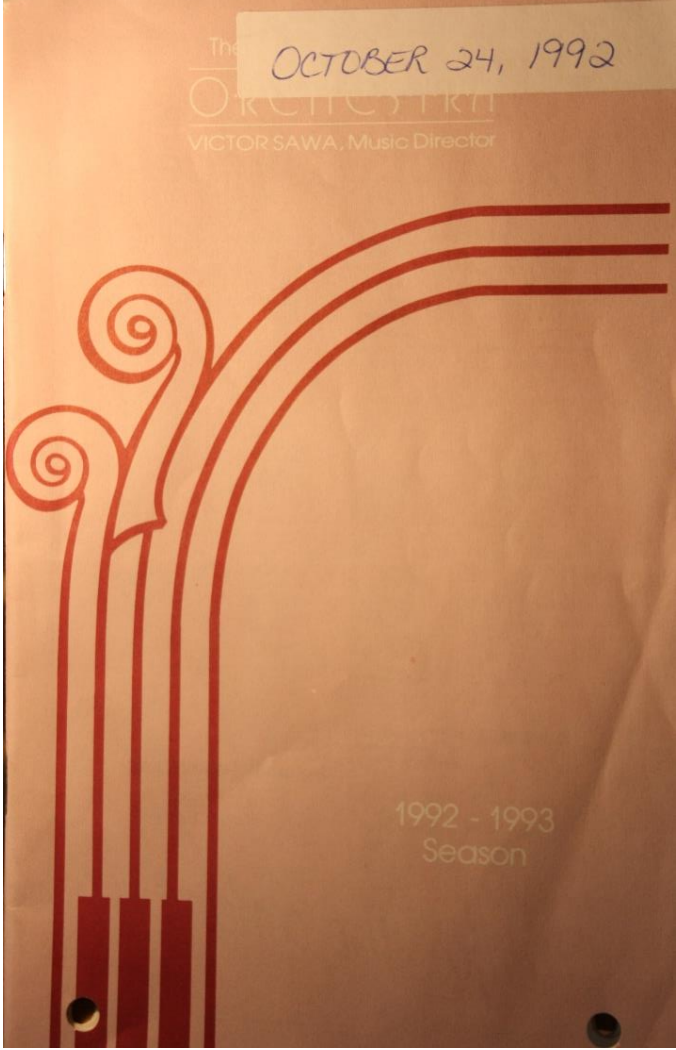
Film fanatics might want to take note that Festival Du Cinema International en Abitibi-Temiscamingue returns to Rouyn-Noranda Oct. 30 to Nov. 4.

This will be the twelfth year of the festival which shows approximately 100 films, including twenty or so premieres.

The event was started by Louis Dallaire, Guy Parent and Jacques Matte.

Because the Rankin Family performance scheduled for tonight is sold out the group has agreed to return Nov. 7 at 8 p.m.

So all those fans who missed getting tickets for tonight's show can still see the Celtic sounding group.



NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, *Music Director*

Neil Kennedy
Tomasz Milczarek

Associate Conductor
Associate Conductor

VIOLIN I

Joanna Mankowska-Zeman
Concertmistress
Fraser Farlinger
Asst. Concertmaster
Cynthia Bullen
Elizabeth McCall Foisy
Barry Greib
Ron McCaw
Valerie Selander-Voisey
Walter Sokoluk
George Zeman

VIOLIN II

Norm Critchley, Principal
Lisa Bale
Sarah Jane Brenner
Arthur Davis
Marj Keenan
Greg Kolz
Bill Selander
Irene Anne Spanner
Judy Statham
Janet Zimbalatti

VIOLA

Tomasz Milczarek, Principal
Anna Barycz
Sandra Bernachi

CELLO

Blake Dawdy
John Kesik
Geoff Lee
Kathy Reilly

DOUBLE BASS

Neil Evans, Principal
François Bouchard

OBOE

Peter Voisey, Principal
Katherine Selander

FLUTE

Janet Stewart
Natasha Koziol

BASSOON

Mary Thornton
Catherine MacDonnell-Stephens

CLARINET

Neil Kennedy
Patty Goodwin

HORN

Linda Bertrand
Lisa Booth
Linda Langdon

TRUMPET

Dave Garson, Principal
Monty Kirkpatrick
Steve Gibb
John Hewitt

TROMBONE

John Chenhall
Jon Lapp
Jeff Serran

TUBA

Ken Messenger

PERCUSSION

Matthew Whitehead
Mike Bellavy
Charley Zavitz

ASSOCIATE PLAYERS

Lynn Beaulieu
Margaret Collette
Lisa Deschamps
Jenny Fitzpatrick
Andrew LaCroix
Michelle Lafontaine

Melisse Lafrance
Marlene Reynolds
Marie-Lynn Sauve
Josh Marshall
Carol Zimbalatti

JANE COOP

Pianist



Canada's brilliant pianist, **Jane Coop**, launched her career after studying with Anton Kuerti and Leon Fleisher by winning the Washington International Piano Competition and the CBC National Young Performers' Competition. She also won major awards at the New York Artists' Guild, Maryland and Munich International competitions. She appears regularly with the major orchestras of North America, most recently with the Toronto Symphony in September of this year when she performed Beethoven's Piano Concerto No. 4.

Jane Coop also performs frequently outside North America. Recent tours have included the USSR, France, Poland, Yugoslavia, Holland, Czechoslovakia, Japan, Hungary, and England. Critics have delighted in her "virtuosic ease" (Prague), discovered "not only technical prowess but intellectual perception" (New York Times) and found her playing "completely beguiling" (Washington Post).

Musical America (Sept. 1990) describes her as "a supremely gifted artist...Her playing is straightforward, intelligent, poised and sensitive. Her tone is warm, her technique flawless, her temperament poetic. Her interpretations are totally devoid of eccentricity, they are the kind that wear very, very well...Most of all, she is mature. She has the kind of wise, unadorned musical simplicity that is normally the product of advanced age and immense experience.

Recordings for CBC range from Scriabin, Beckwith and Hetu to the phenomenally popular Romantic Piano. The Skylark label has issued complete albums of Bach, Haydn, Beethoven, Mozart Piano Pieces and Piano Quartets (recorded with members of Canada's Orford Quartet). Both Mozart discs were nominated for JUNO awards by the Canadian Academy of Recording Arts & Sciences.

Jane Coop lives with her husband and daughter in Vancouver, where she is Professor of Piano and Chamber Music at the University of British Columbia.

NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, Music Director

Saturday, October 24, 1992 - 8 PM
North Bay Arts Centre
JANE COOP, *Pianist*

O CANADA

CALIXTE LAVALLEE
(1842-1941)
arr. G. Ridout

RUSSIAN SAILORS' DANCE

REINHOLD M. GLIERE
(1875-1956)

PIANO CONCERTO NO. 4, in G Major, Op. 58

Allegro moderato
Andante con moto
Rondo: Vivace

LUDWIG VAN BEETHOVEN
(1770-1827)

JANE COOP, *Pianist*

Intermission

PIANO CONCERTO NO. 2, in F Major, Op. 101

Andante
Allegro

DMITRI SHOSTAKOVICH
(1906-1975)

STEVEN GONDER, *Pianist*

SYMPHONY NO. 8, in G Major, Op. 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

ANTONIN DVORAK
(1841-1904)

The North Bay Symphony's 1992-93 season is presented by CHUR.



PROGRAM NOTES

O CANADA

CALIXTE LAVALLEE

Canada's national anthem was composed in 1880 on the occasion of a national convention of French Canadians. The original lyrics were composed by Judge Adolphe-Basile Routhier. It was performed jointly by three bands on 24 June 1880 at a convention banquet in the Skaters' Pavilion in Quebec City. It was approved by Parliament as Canada's national anthem in 1967.

RUSSIAN SAILORS' DANCE

REINHOLD GLIERE

Glieré was an heir to the Russian romantic tradition. The most important element in his style is expressive melody. His ballet and dances were marked by a sensitivity, beauty and colourfulness.

PIANO CONCERTO NO. 4

LUDWIG VAN BEETHOVEN

Beethoven completed this work in the autumn of 1806 and it was premiered the following March.

It begins rather unconventionally with a passage for the soloist after which the orchestra comes in with a totally foreign key. While it is considered the most lyrical of all Beethoven's major works because the piano parts flows so naturally and so fluidly that one is led to believe that it is technically easy, it is most demanding.

The slow movement is rather short with a sequence of orchestral statements which are tempered by the softness of the piano. The rondo has a military briskness and comes in without a break. Just before the end of the rondo is a space for a cadenza for which Beethoven asks that it be short.

PIANO CONCERTO NO. 2

DMITRI SHOSTAKOVITCH

Shostakovich wrote this concerto to display the musical gifts of his son, Maxim, who performed the work on 10 May, 1957, his nineteenth birthday.

The work, with its enchanting echoes of Rachmaninov in the second movement for piano and strings only, remains a firm favourite with audiences.

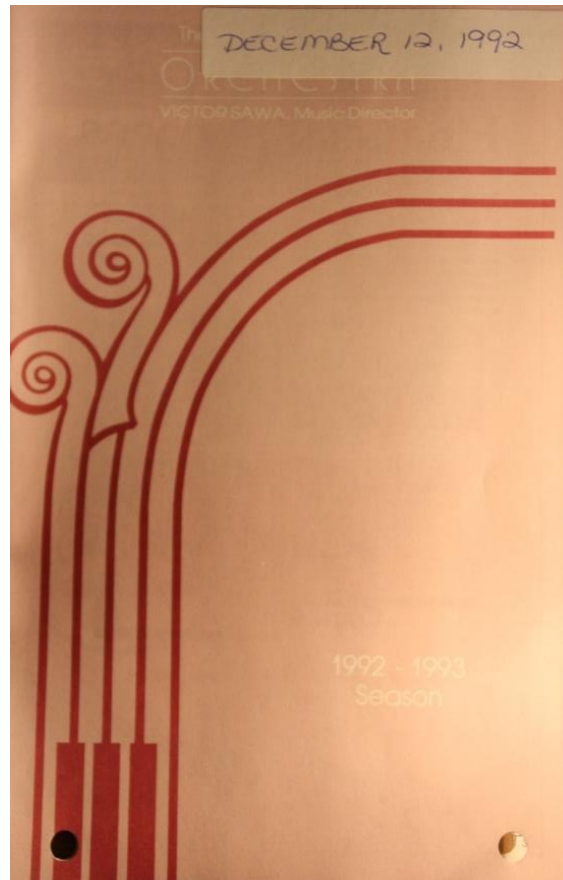
SYMPHONY NO. 8

ANTONIN DVORAK

Sometimes called the English Symphony because Dvorak sold the new work to the London publisher Novello, it is the most Bohemian in tone and style of any of his works. It is a work full of lovely melodies.

The symphony begins with a sombre, noble melody in the minor key that forms the entrance for the dainty flute theme. This richly harmonized introductory melody returns at key points during the movement and works most effectively as an integrating device.

The second movement has been described as a "miniature tone-poem" evocative of Czech folk tunes with a poignant mood to the music. The third movement is a melancholy minor-key waltz with repeated melodies that build to a lively tempo and different rhythm. The last movement is announced by a loud and rhythmic trumpet call which gives way to a cello theme which in turn is the basis for a series of variations that make up the principal material for this movement.



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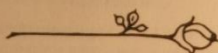
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The North Bay Symphony Orchestra is grateful for support from the City of North Bay, the Province of Ontario through the Ontario Arts Council, the Ontario Ministry of Culture and Communications, the Ontario Ministry of Northern Development and Mines, the Nipissing Board of Education, the Nipissing District Roman Catholic Separate School Board, The Nugget, CBC Northern Ontario, Radio Canada, CFCH, CHUR, CKAT and CKNY-TV.



THE NORTH BAY SYMPHONY ORCHESTRA

is a member of



Ontario Federation of Symphony Orchestras

and



Association of Canadian Orchestras



NORTH BAY SYMPHONY

O·R·C·H·E·S·T·R·A

VICTOR SAWA, Music Director

1992 - 1993
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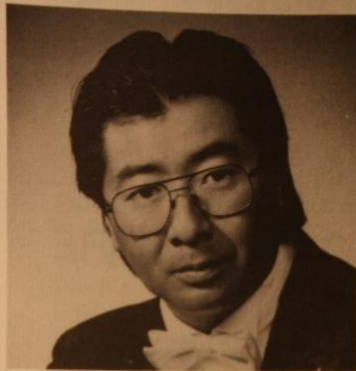
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VICTOR SAWA

Music Director



Victor Sawa, a young and dynamic conductor from Montreal, attended the Conservatoire de Musique de Montreal, McGill University and the New England Conservatory of Music in Boston. He studied conducting, composition, clarinet and numerous other instruments. He has been a Fellow at the Tanglewood Festival where he was awarded the Outstanding Musician Award (an award which was also been given to Leonard Bernstein when he studied there). For the past few years, Mr. Sawa has spent his summers studying at the Pierre Monteux School for Advanced Conductors in Hancock, Maine.

There he has worked with the school's director, Charles Bruck, a protege of the great conductor for whom the school is named.

Mr. Sawa made his conducting debut with the Kitchener - Waterloo Symphony in 1981 and since that time, along with the Kitchener-Waterloo Symphony, has conducted numerous orchestras across Canada.

In addition to his current position as Music Director of the North Bay Symphony, Mr. Sawa is one of Canada's preeminent clarinetists. Before returning to Canada from the United States at the completion of his studies, he was a member of the famed New England Conservatory Ragtime Ensemble with whom he made the Grammy Award winning recording of Scott Joplin's "The Red Back Book". He is a founding member of the Canadian Chamber Ensemble and with this renowned chamber group has made several recordings and performed across Canada and the United States in addition to several concert tours throughout Mexico, South America and Europe.

He is also the Principal Clarinet with the Kitchener-Waterloo Symphony and Music Director of the Kitchener-Waterloo Symphony Youth Orchestra and the Guelph Youth Orchestra. Under his tutelage, both youth orchestras have achieved critical acclaim. In the summer of 1992, Mr. Sawa and the Kitchener-Waterloo Youth Orchestra were invited to participate in the Aberdeen International Youth Festival in Scotland.

A recipient of several awards and honours, Mr. Sawa is listed in the International Who's Who of Music and has been awarded Canada Council grants for conducting in 1989, 1990 and 1991.

Mr. Sawa presently lives in Kitchener with his seven-year old son with whom he shares a passion for sports of all kinds and collecting hockey cards. In his spare time he is an avid reader and collector of rare books.

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Josh Marshall
Russ Zavitz
Carol Zimbalatti



JEFF SHEVALIER # 29

- * Born March 14, 1974
- * Currently leads the Centennials in scoring.
- * Averages a goal a game during current season.
- * Drafted by the L.A. Kings in the 1992 NHL Draft.
- * In his 2nd year with the Centennials.

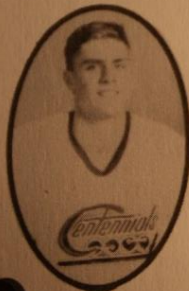


MICHAEL BURMAN # 14

- * Born April 1, 1974
- * Top scoring defenceman on the Cents.
- * Among the league leaders in scoring among defenceman in the OHL.
- * Drafted by the Montreal Canadiens in the 1992 NHL Draft.
- * In his 3rd year with the Centennials.
- * A native of North Bay.

STEFAN RIVARD # 16

- * Born March 14, 1974
- * A Rookie with the Centennials.
- * Hails from New Liskeard.
- * Played last year for the Powassan Hawks.
- * Plays Right Wing and Centre.



JIM ENSOM # 9

- * Born August 24, 1976
- * In his first year with the Centennials.
- * Was the Cents first round choice in the 1992 OHL Draft.
- * Is currently the Top Scoring Rookie on the Cents.
- * Hails from Peterborough.

NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, Music Director

Saturday, December 12, 1992 - 8 PM

TINTINABULATION J.S. PIERPONT
HANSEL AND GRETEL OVERTURE ENGELBERT HUMPERDINCK
(1854-1921)
NUTCRACKER SUITE PETER ILICH TSCHAIKOVSKY
(1840-1893)

Overture Miniature
March
Dance of the Sugar Plum Fairy
Russian Dance
Arabian Dance
Chinese Dance
Dance of the Reed Flutes
Waltz of the Flowers

SLEIGH RIDE LEROY ANDERSON
(1908-1975)

Intermission

ENGLISH FOLKSONG SUITE RALPH VAUGHAN WILLIAMS
(1872-1958)

Seventeen Come Sunday
My Bonny Boy
Folk Songs From Somerset

TOY SYMPHONY JOSEPH HAYDN
(1732-1809)

Allegro
Menuetto
Allegro

Soloists: MICHAEL BURMAN
JIM ENSOM
STEFAN RIVARD
JEFF SHEVALIER
of the NORTH BAY CENTENNIALS

CHRISTMAS FESTIVAL LEROY ANDERSON
(1908-1975)

CHRISTMAS SING-ALONG
Joy To The World
Deck The Halls
Jingle Bells
We Wish You A Merry Christmas

The North Bay Symphony's 1992-93 season is presented by CHUR.



PROGRAM NOTES

TINTINABULATION

J.S. PIERPONT

Pierpont is best known as the composer of Jingle Bells.

HANSEL AND GRETEL OVERTURE

ENGLEBERT HUMPERDINCK

Humperdinck is really only remembered for this opera and having his name purloined by a modern pop singer. The libretto, based on the familiar story by the Brothers Grimm, was written by Humperdinck's sister who had some difficulty stretching out the brief story for a whole evening. Humperdinck, a German composer, imitates slavishly the style of Richard Wagner. However, his gift for simple clean tunes that seem to come straight from the nursery makes this work a well loved classic.

NUTCRACKER SUITE

PETER ILICH TSCHAIKOVSKY

This ballet was first heard in St. Petersburg on December 18, 1892. The text comes from a story by E.T.A. Hoffmann adapted by Dumas. A girl, Clara, dreams that the nutcracker she received as a Christmas gift is a handsome prince. He leads the toys to battle against the mice. Then the prince takes Clara to Jam Mountain, in Arabia, where she is greeted by the Sugarplum Fairy and is entertained by dances.

The normally melancholy Tchaikovsky is in a thoroughly lighthearted mood. The suite opens with the ballet overture and then proceeds to the well loved music for the dances performed to Clara at Jam Mountain. A novelty of the work is the use of the celesta, a sort of keyboard glockenspiel, in the Dance of the Sugarplum Fairy.

SLEIGH RIDE

LEROY ANDERSON

This original tune so associated with Christmas and winter was actually written during a sweltering August heat wave. At its debut, the Boston Pops audience immediately demanded that it be repeated. Two years later lyrics were added by Mitchell Parrish and this song became an instant Christmas Classic.

ENGLISH FOLKSONG SUITE

RALPH VAUGHAN WILLIAMS

Vaughan Williams borrowed the themes from notebooks compiled in Somerset by the great English folk song collector, Cecil Sharp. The third movement consists of two songs "Blow away the Morning Dew" and the rowdy "Whistle, Daughter, Whistle". Perhaps Vaughan Williams set these songs for military band knowing that the men in the ranks would surely know the bawdy lyrics and that this would ensure the work's popularity.

TOY SYMPHONY

JOSEPH HAYDN

This celebrated work generally known as Haydn's Toy Symphony was not written by Joseph Haydn nor is it a symphony. The three movements are most likely excerpts of a much longer work by Leopold Mozart (Wolfgang's father). Michael Haydn (Joseph's brother) may have been responsible for the arrangement with the toy instruments. Tradition has it that the toy instruments were purchased at a fair at Berchtesgaden. The soloists include a "cuckoo", a toy trumpet and drum, a whistle, a triangle and a "quail".

CHRISTMAS FESTIVAL

LEROY ANDERSON

Leroy Anderson for many years was the leading arranger for the Boston Pops Orchestra under Arthur Fiedler. The section just before the closing tune demonstrates Anderson's flair for interesting combinations.

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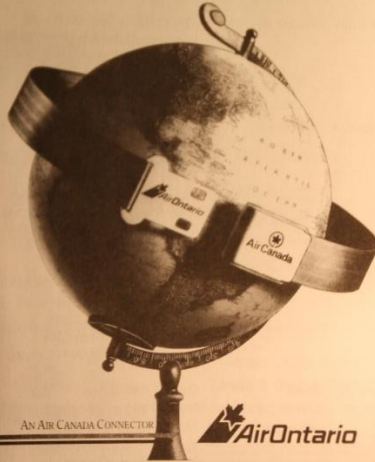
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- Saturday, December 12* - CHRISTMAS GIFTS!!
North Bay Symphony Orchestra
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- Saturday, January 30* - SYMPHONY SHOW TOUR
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Donny Osmond
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- Saturday, February 6* - CELEBRATE CARNIVAL/CELEBRONS
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North Bay Symphony Orchestra
Gilles Losier, Pianist
Dawson Girdwood, Violinist
Marc David, Guest Conductor
8 P.M., North Bay Arts Centre
- Saturday, March 27* - RIDE THE RAILS
North Bay Symphony Orchestra
Buster Keaton, The General
Rick Friend, Keyboards
Victor Sawa, Conductor
8 P.M., North Bay Arts Centre
- Saturday, May 8* - THE HOME TEAM
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8 P.M., North Bay Arts Centre



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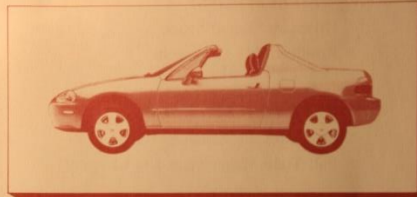
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Marc David, guest conductor with the North Bay Symphony Orchestra recently, shows some expression during the performance. The concert was a Carnaval pre-event to celebrate Bonhomme's 30th birthday.

1993



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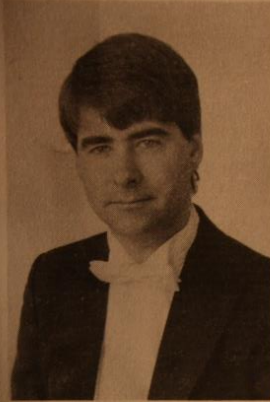
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MARK DAVID

Conductor



Marc David obtained his Bachelor of Music at McGill University in 1983. He has since continued his studies in orchestral conducting at Hartford University (Connecticut) and at the Pierre Monteux School (Hancock, Maine), where he is now Maestro Charles Bruck's assistant.

Marc David is presently Music Director of the Sherbrooke Symphony Orchestra, the Estrie Chamber Orchestra, the Sherbrooke Youth Orchestra, and the Musica Nova Ensemble. He has also been recently appointed Principal Conductor of the Newfoundland Symphony Orchestra.

As guest conductor, Marc David has worked with orchestras across Canada, in the United States, Mexico and Europe. During the 1992-93 season, he will be conducting the Quebec Symphony Orchestra in addition to his appearance here in North Bay.

Marc David holds grants in orchestral conducting from both The Canada Council and The Quebec Ministry of Cultural Affairs. He also received the Heinz Unger Conducting Award.

DAWSON GIRDWOOD, *Fiddle*

Dawson Girdwood hails from Perth, Ontario where he's devoted most of his life to taxidermy, trapping, guiding and fiddling. In the world of Canadian Fiddle competitions, he has been Eastern Ontario, Seaway Valley and Central Canadian champion. In addition, he has performed in workshops at the University of Ottawa, on U.S. commercial and educational television and in concert across Canada. He has also been a member of Maple Sugar, the group of performers dedicated to the traditional music of French and English Canada.

Dawson Girdwood knows the distinctive stepdancing traditions of Quebec as well as English Canada through his work with the great French-Canadian folk artists, Jean Carignan and Philippe Bruneau.

GILLES LOSIER, *Piano*

Born in Tracadie, New Brunswick, Gilles Losier has been deeply involved in the traditional French Canadian music, not only from his Acadian heritage, but also through his association as bassist with groups such as Les Danseurs du St. Laurent. He has also appeared both in concert and on record with Montreal accordionist, Philippe Bruneau, and as pianist for the well-known Quebec fiddler, Jean Carignan.

In 1976, Gilles Losier was a member of the official Quebec delegation to the World Festival of Folk Music in Dijon, France. Competing against representatives of thirty-five countries, the Quebec musicians were awarded a Silver Cross from L'académie Charles Cros.

In recent years, Gilles Losier has emerged as a versatile performer as well as with the group, Tamarack, where he played piano, bass, fiddle, and sang the hauntingly beautiful songs of his native Acadia.

NORTH BAY SYMPHONY ORCHESTRA
 VICTOR SAWA, Music Director

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 MARC DAVID, Guest Conductor

SELECTIONS	MICHEL LEGRAND (1932-) arr. Ian Polster
ROMAN CARNIVAL OVERTURE, Op. 9	HECTOR BERLIOZ (1803-1869)
QUEBEC FOLK TUNES	DAWSON GIRDWOOD, Violin GILLES LOSIER, Piano
SUITE FOLKLORIQUE DE QUEBEC	arr. ANDRE JUTRAS
QUEBEC FOLK TUNES	DAWSON GIRDWOOD, Violin GILLES LOSIER, Piano
L'ARLESIENNE SUITE NO. 2	GEORGES BIZET (1838-1875)
Pastorale Intermezzo Menuet Farandole	
<i>Intermission</i>	
SYMPHONY IN D MINOR	CESAR FRANCK (1822-1890)
Lento - Allegro non troppo Allegretto Allegro non troppo	

The North Bay Symphony's 1992-93 season is presented by CHUR.

PROGRAM NOTES

SELECTIONS	MICHEL LEGRAND
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This Paris-born composer is responsible for some of the most memorable film music of the late 1960's. The selections in this arrangement include The Windmills of Your Mind, Pieces of Dreams, Sweet Gingerbread Man and What Are You Doing for the Rest of Your Life?

LE CARNAVAL ROMAIN/ROMAN CARNIVAL OVERTURE	HECTOR BERLIOZ
--	----------------

This most romantic of composers is responsible in large measure for modern orchestra's instrumentation. As a boy of 12, he fell in love with a girl 6 years his senior although the affair disintegrated quickly. He saw her only once during the next 50 years. Yet in the closing years of his life, after two troubled marriages, he sought her out and proclaimed that she had been the only love of his life.

The overture started life as a possible prelude to Act II of his opera, Benvenuto Cellini. It demonstrates his flair for rhythm and fascination with unusual musical colours.

L'ARLESIENNE SUITE NO. 2	GEORGES BIZET
--------------------------	---------------

Georges Bizet was primarily an opera writer. To his friend, Camille Saint Saens, he is reported to have said sadly, "I must have a stage. Without it, I am nothing." The L'Arlesienne Suites were in fact drawn from incidental music to Daudet's L'Arlesienne. Bizet actually wrote 27 numbers but the play and the music were not well received. While Bizet extracted four numbers for his first suite, Bizet's friend, Ernest Guirard extracted the numbers that form the second suite.

SYMPHONY IN D MINOR	CESAR FRANCK
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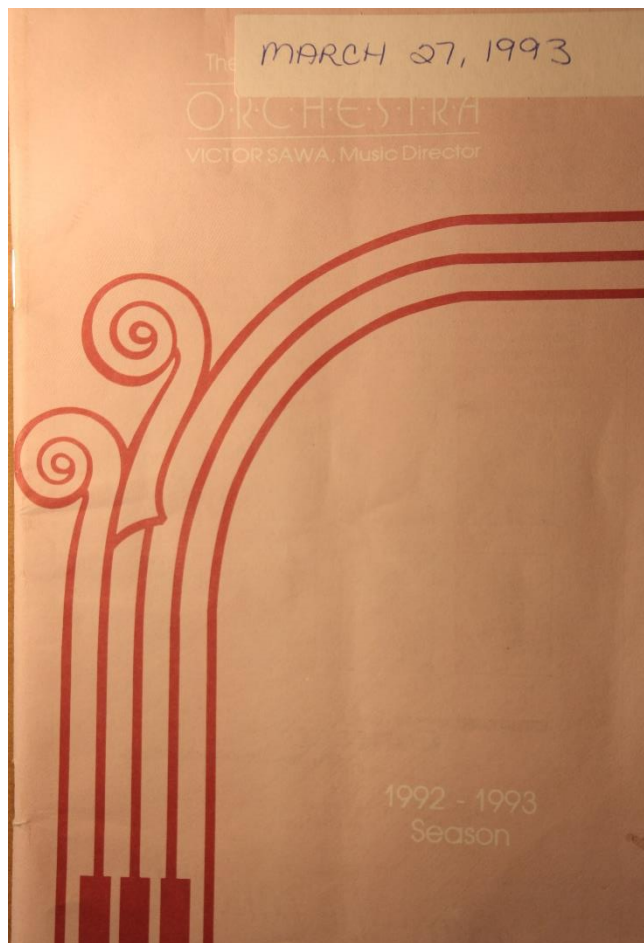
Franck was born in Lieges, Belgium but spent his adult life in Paris where he taught composition and organ at the Paris Conservatoire. He was much loved and respected by his pupils, yet his works were poorly received by his contemporaries and his first public success occurred in the year of his death.

He was remembered by the Paris musical community as a quaint absent-minded character always wearing an overcoat too large for him, over trousers that were too short and rushing from place to place. A simple man, Franck was happy to serve God and music.

This symphony is built on two - three note motifs stated very early in the first movement. His background as an organist is evident in the way that he builds sound as though he were pulling organ stops.

1992 - 93 SEASON AT A GLANCE

- Saturday, October 24* - HAPPY BIRTHDAY CANADA
North Bay Symphony Orchestra
Jane Coop, Pianist
Victor Sawa, Conductor
8 P.M., North Bay Arts Centre
- Saturday, December 12* - CHRISTMAS GIFTS!!
North Bay Symphony Orchestra
Surprise Guests!!
Victor Sawa, Conductor
8 P.M., North Bay Arts Centre
- Saturday, January 30* - SYMPHONY SHOW TOUR
Joseph and the Amazing
Technicolor Dreamcoat
Donny Osmond
8 P.M., Elgin Theatre, Toronto
- Saturday, February 6* - CELEBRATE CARNIVAL/CELEBRONS
LE CARNAVAL
North Bay Symphony Orchestra
Gilles Losier, Pianist
Dawson Girdwood, Violinist
Marc David, Guest Conductor
8 P.M., North Bay Arts Centre
- Saturday, March 27* - RIDE THE RAILS
North Bay Symphony Orchestra
Buster Keaton, The General
Rick Friend, Keyboards
Victor Sawa, Conductor
8 P.M., North Bay Arts Centre
- Saturday, May 8* - THE HOME TEAM
North Bay Symphony Orchestra
Nancy King, Soprano
Tomasz Milczarek, Violist
Peter Voisey, Oboist
Brian Jackson, Guest Conductor
8 P.M., North Bay Arts Centre



NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, Music Director

Neil Kennedy Associate Conductor
Tomasz Milczarek Associate Conductor

VIOLIN I

Joanna Mankowska-Zeman
Concertmistress
Fraser Farlinger
Asst. Concertmaster
Elizabeth McCall Foisy
Barry Greib
Ron McCaw
Valerie Selander-Voisey
Walter Sokoluk
George Zeman

VIOLIN II

Norm Critchley, Principal
Lisa Bale
Sarah Jane Brenner
Arthur Davis
Marj Keenan
Greg Kolz
Bill Selander
Irene Anne Spanner
Judy Statham

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Janet Zimbalatti

CELLO

Blake Dawdy
Nick Kenya-Forst
John Kesik
Geoff Lee
Kathy Reilly

DOUBLE BASS

Paul Camrass, Principal
François Bouchard

OBOE

Marie Lynn Ross, Principal
Erin Brophy
Katherine Selander

FLUTE

John Moller
Marie Lynn Sauve
Janet Stewart
Natasha Koziol

PICCOLO

Leslie Sheppard

BASSOON

Mary Thornton
Catherine MacDonnell-Stephens

CLARINET

Neil Kennedy
Patty Goodwin

HORN

Linda Bertrand
Lisa Booth
Linda Langdon

TRUMPET

Dave Garson, Principal
Andrew Lacroix
Steve Gibb
John Hewitt
Wayne Lacroix

TROMBONE

John Chenhall
Jon Lapp
Jeff Serran

TUBA

François Bouchard
Ken Messenger

PERCUSSION

Matthew Whitehead
Mike Bellavy
Damien Dorschner
Kirby Oudekerk

ASSOCIATE PLAYERS

Lisa Bale
Lynn Beaulieu
Mary Brooks
Margaret Collette

Christine Draper
Beth Finnis
Joyce Kinsey
Miriam Kinsey

Michelle Lafontaine
Josh Marshall
Russ Zavitz
Carol Zimbalatti

NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, Music Director

Saturday, March 27, 1993 - 8 PM

RICK FRIEND, *Pianist*

VARIATIONS ON A SHAKER MELODY

AARON COPLAND
(1900-1991)

featuring the ASSOCIATE PLAYERS

BUSTER KEATON'S

THE GENERAL

Silent Film - 1927

directed by Buster Keaton & Clyde Bruckman

accompanied by RICK FRIEND, Pianist

featuring selections from

BEETHOVEN'S Piano Concerto No. 1

Wellington's Victory

KABELEVSKY'S Comedian's Suite

PROKOFIEFF'S Lt. Kije Suite

TSCHAIKOVSKY'S 1812 Overture

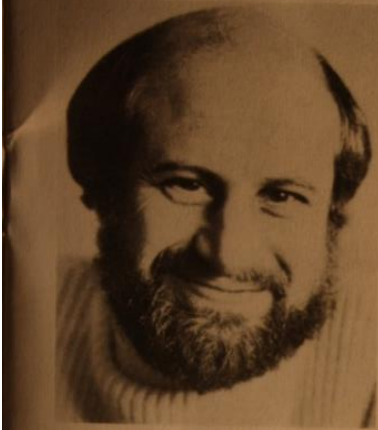
Orchestrated by RICK FRIEND

There will be a 20 minute intermission
after the first reel of the film.

sponsored by

Bell

RICK FRIEND



After studying music and liberal arts at Oberlin College Conservatory of Music, Rick Friend began a career that has grown in many directions. In New York City, he earned his stripes playing for Off-Broadway musicals and accompanying vocal and instrumental concerts. Serious improvisation came into play later at the Loyola Movie Palace in Los Angeles where he accompanied such foreign silent films as FAUST and MADAME DUBARRY.

In Canada, he played for 4 seasons of the Festival of Festivals and for the Toronto Film Society (for whom he plays regularly) accompanying such movies as ORPHANS OF THE STORM, INTOLERANCE, STEAMBOAT BILL JR., THE SHEIK, THE HUNCHBACK OF NOTRE DAME, and HUMORESQUE. He appeared with the North Bay Symphony in 1991 performing

music for the 1925 Lon Chaney version of the PHANTOM OF THE OPERA and reprised this role this past season with the Northumberland Symphony.

Rick Friend has composed music for Theatre Passe Muraille, Show of Hands Theatre and Niagara College productions. He has done arrangements for Comus Music Theatre, Ontario Youththeatre, and a USO Caribbean tour. On two previous, Mr. Friend was involved with shows produced by North Bay's Gateway Theatre Guild - DARK OF THE MOON and THE FANTASTICKS.

This past summer, in Toronto, Mr. Friend wrote a new score for the silent film THE PASSION OF JOAN OF ARC (1928) and mounted a showing of it with 9 musicians at St. Paul's Trinity Centre.

This spring he is preparing a score for a Canadian film, SLEEPING WITH STRANGERS, now in production in Victoria B.C.



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Or the right touch at the last minute -

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Can be mailed with your greeting.

PROGRAM NOTES

BUSTER KEATON'S "THE GENERAL", 1927

Released two years after Lon Chaney's "Phantom of the Opera", Buster Keaton's "The General" is Keaton's greatest film, the last great silent comedy, and one of the true classics of the silent era in any category.

Born in 1895 into a family of vaudeville comedians who traveled the circuit with none other than the great escape artist/magician, Harry Houdini, Keaton first crawled onto stage uninvited at the age of 9 months. A very few months later he became a regular part of his father's act, which involved a huge number of acrobatic gags and a deadpan face, which he was later to utilize in his films. Imitators could sometimes mimic something of his walk or his sorrowful face, but never for long. And nobody could match his physical timing or his absolute control of every muscle in his body. He was the master of leading his audience into thinking that he was about to fall one way, only to do the opposite, and this art of misdirection, some of which he may have learned from Houdini, resulted in whole gag sequences based on fooling the audience into thinking they knew where the action was headed only to be hit by a double whammy from an unexpected direction.

Critics disagree over who was the greatest silent film comic: Chaplin, Keaton, Fatty Arbuckle, or Harold Lloyd, but most agree that Keaton was the greatest inventor of ingenious devices to create the most perfectly timed gags on film. As a director, he was an absolute perfectionist. In "The General", the battle scenes and troop movements are the equal of those in Griffith's epic "Birth of a Nation". The footage of the enemy train, braving a burning bridge and plunging into the river, involved weeks of work to construct a full sized bridge, and to work out every detail of what is one of the greatest "single takes" in film history. The slightest miscalculation of the weight or speed of the train could have set back the entire production. The take was so convincing that many in the watching crowd of townspeople and extras (including members of the Oregon National Guard as soldiers) believed that there was someone in the engine as it plunged to its destruction. The flatcar-mounted cannon, which figures prominently in another great scene, looks like the invention of a comedian, but it was a precise replica of a civil war cannon, and Keaton actually used tweezers to measure out the gunpowder to ensure that the cannon balls would land just where he wanted them for the gags involved. To film the almost endless highjinks aboard the trains, he used cameras mounted on shock absorbers on another train, or car running parallel to the moving train, at precisely the right speed to catch every bit of action with hardly a trace of a jiggle or a drifting out of frame. Not bad for a young man with little formal schooling who's family's fortunes had prevented him from pursuing his dream of becoming a mechanical engineer!

Videotapes have created whole new audiences for silent films, but there is something very special about being able to experience these films in a setting like the Arts Centre, which was designed in that era, even though by opening night in the late 1920's the "talkies" were in. (The theatre still has an organ loft on the right side, even though an organ was never installed.) These were films created for shared emotions, from laughter to tears, and part of all they were about was the sheer magic of seeing a skilled keyboard artist like Horace Lapp or Rick Friend improvise to the action on the screen and to see local musicians providing further backup to the action. Lean back, relax, and be taken back to an era which we can only rarely revisit as we will tonight.

COMING IN 1993 - 94

SATURDAY, OCTOBER 16, 1993
"FROM JAZZ TO GYPSY"

Kitchener-Waterloo Symphony Concertmaster
 EDUARD MINEVICH combines the sophistication of
 Grappleli-style jazz classics with the fire of Gypsy music.

SATURDAY, DECEMBER 11,
1993 "IT'S CHRISTMAS"

The NORTH BAY CHAMBER SINGERS under the
 direction of NATE LEE sing the Many Moods
 of Christmas with the Orchestra.

The WINNER OF THE 1993 KIWANIS FESTIVAL
 CONCERTO COMPETITION and
 THE NORTH BAY SYMPHONY YOUTH ENSEMBLE
 perform in a concert for young and old.

SATURDAY, FEBRUARY 12,
1994 "L'AMOUR, TOUJOURS L'AMOUR"

Celebrated Canadian pianist STEPHANIE SEBASTIAN
 performs the Greig Piano Concerto. The Orchestra
 plays Mahler's Adagio (theme from the film
 DEATH IN VENICE) and Ravel's Bolero
 and selections from Bizet's Carmen.

SUNDAY, MAY 1, 1994
"1 + 1 = ONE BIG ORCHESTRA"

Two Orchestras together on stage!!
 The SUDBURY SYMPHONY ORCHESTRA joins the
 NORTH BAY SYMPHONY ORCHESTRA for a
 really big show! Maestro's Metro Kozak and
 Victor Sawa share the podium to conduct works
 by Wagner, Respighi and Brahms.

SATURDAY, MAY 21, 1994
"MAY THE FARCE BE WITH YOU"

The FARCE will be with us!
 THE ROYAL CANADIAN AIR FARCE
 that is! Need we say more?

GET YOUR SUBSCRIPTION TODAY AND SAVE \$\$

MAY 8, 1993

THE
 ORCHESTRA
 VICTOR SAWA, Music Director



1992 - 1993
 Season

NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, *Music Director*

Neil Kennedy Associate Conductor
Tomasz Milczarek Associate Conductor

VIOLIN I

Joanna Mankowska-Zeman
Concertmistress
Fraser Farlinger
Asst. Concertmaster
Elizabeth McCall Foisy
Barry Greib
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Joyce Kinsey
Miriam Kinsey

Michelle Lafontaine
Josh Marshall
Russ Zavitz
Carol Zimbalatti

BRIAN JACKSON



BRIAN JACKSON is currently Principal Pops Conductor of Orchestra London. This season he will be guest conductor on four occasions in Kitchener, Victoria, B.C., and an annual appearance with the Hamilton Philharmonic in addition to his appearance here in North Bay. In the past three years, he has conducted all the major orchestras in Canada. He served as Music Director of the Kingston Symphony for 10 years from 1981 to 1991.

His musical, *Earnest*, written this last year and workshopped last summer was chosen to be the annual Musical presentation of the Peterborough Theatre Guild in April for a total of 15 performances. He is currently writing his second musical and arranging music for Pops shows for future seasons.

His main instrument is the organ. He is a Fellow of the Royal College of Organists, and holds a Master of Arts from Oxford University. Besides conducting in Canada, he has also conducted to acclaim in Europe and South America.

In the world of vocal music, Mr Jackson has conducted *La Traviata* for the Canadian Opera Company and *La Boheme* at the National Arts Centre. He has many awards for his choral conducting with choirs in London, Ontario and Kingston and is sought after as a choral clinician and juror in Ontario as well as other provinces.

NANCY KING



Soprano, Nancy King, a native of North Bay, received her Bachelor's Degree in Voice Performance from the University of Western Ontario. She recently graduated with a Master's Degree in Voice Performance from Boston University and is currently studying opera performance at the Longy School of Music in Boston.

Ms. King's wide variety of musical styles also includes Classical and Musical Theatre. She has performed solo and orchestral engagements in London, Toronto, Calgary and North Bay and she has performed in productions of *H.M.S. Pinafore*, *Anne of Green Gables*, *South Pacific* and *Fiddler on the Roof*.

A member of the Phyllis Curtin Seminar at Tanglewood and a student at the Mozarteum Sommerakademie in Salzburg, Austria, she has also participated in Master Classes with Martin Issepp, Greta Kraus, Donna Roll, and Lois Marshall. She has studied voice with Joan Heller and Mary Morrison, and has recently appeared with the Plymouth Symphony in Massachusetts.

NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, Music Director

Saturday, May 8, 1993 — 8 PM
BRIAN JACKSON, *Guest Conductor*

Highlights from RETURN OF THE JEDI JOHN WILLIAMS

ACADEMIC FESTIVAL OVERTURE, Op. 80 JOHANNES BRAHMS
(1833-1897)

OBOE CONCERTO in C, K. 314 W.A. MOZART
Allegro aperto (1756-1791)
Adagio non troppo
Rondo: allegretto

PETER VOISEY, *Oboe*

WOULDN'T IT BE LOVERLY FREDERICK LOEWE
& ALAN JAY LERNER

WHAT'S THE USE OF WOND'RING? RICHARD RODGERS
OSCAR HAMMERSTEIN II

NANCY KING, *Soprano*

INTERMISSION

CAPRICCIO ESPAGNOL, Op. 34 NICOLAI RIMSKY-KORSAKOV
I Alborada (1844-1908)
II Variazioni
III Alborada
IV Scena E Canto Gitano
V Fandango Asturiano

CONCERTO IN G MAJOR FOR VIOLA GEORG PHILLIPE TELEMANN
Largo (1681-1765)
Allegro
Andante
Presto

TOMASZ MILCZAREK, *Viola*

I'M GONNA WASH THAT MAN RICHARD RODGERS
OSCAR HAMMERSTEIN II

I HATE MEN COLE PORTER

NANCY KING, *Soprano*

The North Bay Symphony's 1992-93 season is presented by CHUR.



PETER VOISEY



Originally from Ottawa, PETER VOISEY studied the oboe with Melvin Berman at the University of Toronto and graduated with a Bachelor of Music degree in Performance. Since then he has freelanced in Toronto and area with such orchestras as the Canadian Opera Company Orchestra, the Kitchener-Waterloo Symphony Orchestra, Orchestra London Canada, and the Thunder Bay Symphony Orchestra. His work in Toronto has included many studio recordings for radio, television, and film.

Peter has been principal oboeist with the North Bay Symphony for six seasons and the Northern Music Festival for three seasons. He performed a solo concerto with the Northern Musical Festival Orchestra in 1989.

Mr. Voisey has just completed his first season with the Windsor Symphony Orchestra in the position of Second Oboe and Solo English Horn. In addition, he has just completed a cross-Canada tour with the show, Magic of the Musicals which performed in North Bay in late March.

TOMASZ MILCZAREK



TOMASZ MILCZAREK is in his third year as Artist-in-Residence with the North Bay Symphony Orchestra. A native of Poland, Tomasz has been Principal Viola in the Orchestra of the Conservatory of Music in Olsztyn, Poland, Section Viola in the Orchestra of the Academy of Music in Gdansk and Section Viola in the Gdansk Philharmonic. He has given solo recitals in Poland and Italy.

Mr. Milczarek earned his degree from the Conservatory of Music in Olsztyn, Poland and graduated to the Academy of Music in Gdansk where he earned his Master's Degree in Viola Performance.

Tomasz Milczarek came to the North Bay Symphony Orchestra from the Sudbury Symphony Orchestra. He continues to teach violin and viola in

North Bay and his wife, Regina, teaches flute. In addition, he has formed the North Bay Symphony Youth Ensemble which will be performing as part of the 1993-94 season, and the North Bay Symphony Junior strings. Both groups have begun to offer performances in the area.

A NOTE OF INTEREST

The violin bow that Concertmistress Joanna Zeman is performing with this evening is over 200 years old and was made by the French Master, François Lupot. In the 19th Century, the bow belonged to the brilliant Polish violin virtuoso and famous composer, Henri Wieniawski.

Symphony wants higher profile

Having heard rumors that North Bay's symphony orchestra was about to fold, I checked in with the symphony's board president, Nori Sugimoto.

No chance, she says, quoting one member as saying, "we can't afford to fold."

She expects the rumor has been sparked by the fact the symphony is having a tough time financially like any other struggling arts group.

With things up in the air with provincial funding, they're not sure exactly how tough it will be. They are looking at fund-raising ideas.

They are also looking to the public for support and new membership.

Many people don't realize the expenses beyond advertising and paying staff, says Ms. Sugimoto.

Guest artists are brought in and vacancies (ie. oboe and second bassoon) which aren't filled locally are filled by out-of-town players on a per-service basis.

There's always a need for new players with people coming and going from North Bay. For instance, she says, the symphony has just lost a trombone player, Dr. Jon Lapp.

Many of their recruits come from their youth orchestra.

Increased visibility is also on their checklist and next year's season, under the musical direction of

Marjie Smith



Stage Left

Victor Sawa, is aimed at just that.

In October there will be a jazz-to-gypsy concert which will combine Grappelli-style classics with gypsy fervor.

Christmas will feature a joint concert with The North Bay Chamber Singers, The North Bay Youth Strings and the concerto competition winner of the 1993 Kiwanis Music Festival.

February will see Canadian pianist Stephanie Sebastian join the symphony for a romantic evening, while Sudbury's symphony will join North Bay's for a May event.

Also in May, the Royal Canadian Air Force will team up with the orchestra for an evening of laughter.

The public can help by buying tickets and/or providing sponsorship in various forms (Contact the symphony for information at 494-7744).

Just want to mention that the three employees laid off at the Arts Centre are off for 10 weeks,

not six to eight, as I was informed.

While that is a shorter period than last year, it still means things are not back on track financially.

Having said that, you'd think entertainers who are touring and are drawing audiences would appreciate their status in a currently precarious industry where you peak one moment and plow into obscurity the next.

I was therefore puzzled by the seeming indifference to this of new-to-the-scene Toronto reggae artist, Snow.

While it isn't carved in stone that they must do interviews with the press, this guy seems to hold his nose to the smaller papers, which reporters read as arrogance.

While his fans may not be newspaper readers, they do like information and so do their parents.

Ever hear of scrapbooks and bulletin boards?

While John Lechlitner, who brought him in as a promoter, bent over backwards as he always does to make the life of a reporter easier, Snow wasn't quite so cooperative.

Unfortunately, the promoter feels the effects if the star doesn't get promoted or makes bad vibes.

In all fairness, when I asked Mr. Lechlitner whether not having an advance story — we did run one — would affect ticket sales, he felt

word of mouth had more influence on young teens.

Snow did not exactly strain himself for the kids at the concert. There was at least a 45 minute wait after his opening act for him to come from a nearby hotel.

The official reason given was that there was a slow trip up because the bus kept breaking down. But he was in town. It's not like the bus had just pulled in.

Furthermore, he could have made it up to his young fans by signing a few autographs afterwards, but he made a quick exit after his one-hour appearance, and apparently never returned.

The North Bay Film Club has an interesting lineup of films coming in over the summer months.

Passion Fish, a John Sayles film which is described as a combination of Fried Green Tomatoes and Driving Miss Daisy, will be showing July 21.

August 18, Indochine, which won an Academy Award for best foreign film, will be showing, while Sept. 15, Like Water For Chocolate, an epic of forbidden love, rated Adult Accompaniment, will be presented.

All films will be shown at Cinemas Champlain in the North Bay Mall, at 7 p.m.

Nori Sigumoto gets excited when she talks about the North Bay Symphony Orchestra concert Saturday.

Billed, From Jazz To Gypsy, the president of the symphony board promises it will be an evening of gypsy-type music and show tunes.

As well, she says, guest entertainer, Eduard Minevich, Kitchener-Waterloo Symphony concertmaster, gets down to the audience level.

The brochure describes him as combining the "sophistication of Grappelli-style classics with the fire of Gypsy music."

Ms. Sigumoto describes him as a wonderful person "who gets very close to the audience, rather than just performing on stage."

She sees this first concert of the year as an opportunity for people to see that symphony shows are more than "heavy, classical" music, but rather the orchestra plays music which "suits everyone's taste."

Subscriptions will be for sale until Saturday.

An \$80-subscription pays the way to five performances, including The Royal Canadian Air Farce visit in May.

Tickets to individual concerts are also available. Prices for Saturday's concert at the Arts Centre will be \$16 for adults, \$11.75 for students and seniors and \$5.35 for children.

There is also a special deal where those purchasing five tickets can get a sixth free.

While on the subject of the symphony, it might be noted North Bay Symphony Orchestra is once again looking for a new general manager.

Jane Keast, who followed Jim Murray into the position, has decided to go back to school. Filling the position temporarily is Mathew Whitehead.

There is a new opportunity for those with a thespian flare who want a touch of drama without the pressure of formal rehearsal and performance.

Informal evenings of theatre, billed as a kind of theatrical Karaoke night, will be held the last Thursday of every month at the Magic Kettle, a restaurant owned by musician, John MacDonald.

John Coffman, president of Gateway Theatre Guild, says there will be play readings, improvs, skits and various other forms of impromptu or laid-back acting opportunities.

Reading of scripts can be so much fun, members of the guild decided to provide an evening where people could have the enjoyment without the stress of being cast for a

part, says Mr. Coffman.

The guild is determined to provide forums for people who are not cast in guild plays to use their acting talents.

Sometimes people not in formal roles lose their sense of connectedness to the group, he explains.

Brainard Blyden-Taylor, the musical director who was such a smash hit at the Ontario Choral

Federation weekend of workshops a year or so ago, will be back in town for a church choir workshop this weekend.

The workshop is sponsored by the North Bay Ecumenical Music Council in co-operation with the OCF and Music North.

While the workshop is filled, it might be good to take note that this accomplished musician who wears several hats will be sure to inspire local church choristers.

He is choirmaster at St. Paul's Anglican Church in Toronto, conductor of the Toronto Orpheus Choir and the Richmond Hill Interlink Choir, as well as having adjudicated numerous festivals, led workshops and acted as musical education adviser to the North York Board of Education.

Film fanatics might want to take note that Festival Du Cinema International en Abitibi-Temiscamingue returns to Rouyn-Noranda Oct. 30 to Nov. 4.

This will be the twelfth year of the festival which shows approximately 100 films, including twenty or so premieres.

The event was started by Louis Dallaire, Guy Parent and Jacques Matte.

Because the Rankin Family performance scheduled for tonight is sold out the group has agreed to return Nov. 7 at 8 p.m.

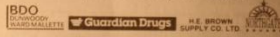
So all those fans who missed getting tickets for tonight's show can still see the Celtic sounding group.

Notes: Headline - "Symphony Offers Music From Jazz to Gypsy".

1993 - 94 Season at a Glance

Saturday, October 16 FROM JAZZ TO GYPSY

North Bay Symphony Orchestra, Eduard Minevich
Victor Sawa, Conductor
8:00 p.m. North Bay Arts Centre



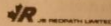
Saturday, December 11 IT'S CHRISTMAS

North Bay Symphony Orchestra, North Bay Chamber Singers, North Bay Symphony Youth Strings and the Winner of the 1993 Kiwanis Festival Concerto Competition, Nate Lee, Associate Conductor
8:00 p.m. North Bay Arts Centre



Saturday, February 12 L'AMOUR, TOUJOURS L'AMOUR

North Bay Symphony Orchestra, Stephanie Sebastian
Victor Sawa, Conductor
8:00 p.m. North Bay Arts Centre



Sunday, May 1

"1 + 1 = 1 BIG ORCHESTRA"

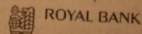
Sudbury Symphony Orchestra joins the North Bay Symphony Orchestra.
Metro Kozak and Victor Sawa share the podium
8:00 p.m. North Bay Arts Centre



Saturday, May 21

MAY THE FARCE BE WITH YOU

North Bay Symphony Orchestra, The Royal Canadian Air Farce
Victor Sawa, Conductor
8:00 p.m. North Bay Arts Centre



NORTH BAY SYMPHONY
"JAZZ TO GYPSY BRUNCH"
Featuring: Eduard Minevich, Victor Sawa, Lynda Kennedy
Sponsors: Binnie & Clyde Armstrong, Financial Concept Group
EMPIRE HOTEL DINING ROOM
SUNDAY, OCTOBER 17, 1993
11:00 A.M. - 2:00 P.M.
Price \$25.00 - Incl. \$10.00 tax deductible receipt
Tickets available in Lobby during intermission and reception.

NORTH BAY SYMPHONY
ORCHESTRA
VICTOR SAWA, Music Director

"FROM JAZZ TO GYPSY"

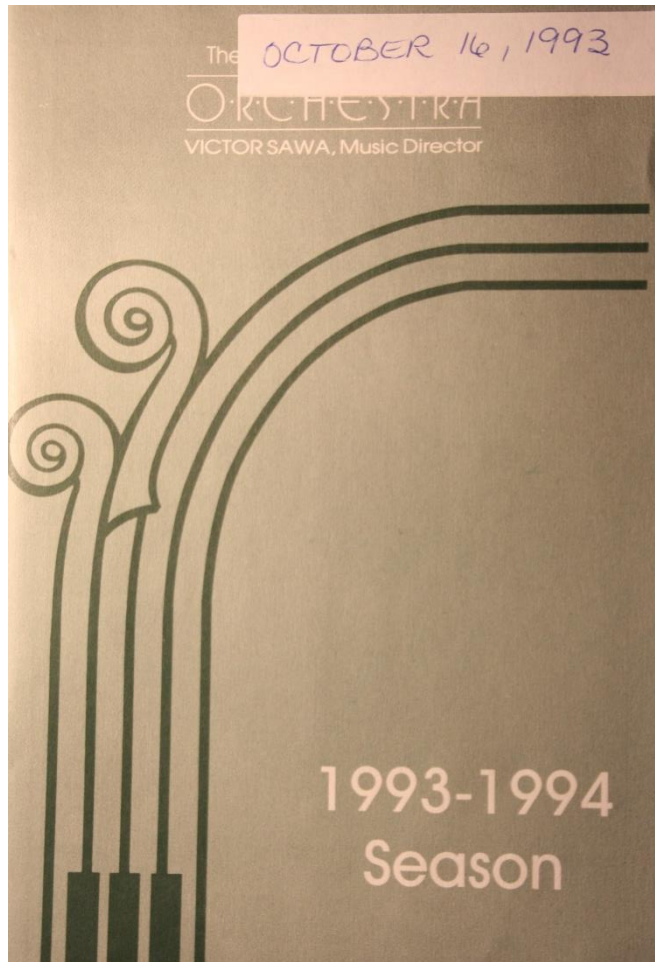
SAT., OCT. 16 - 8 pm
North Bay Arts Centre
Kitchener-Waterloo Symphony conductor **Eduard Minevich** combines the sophistication of Grappelli-style classics with the fire of Gypsy music.

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VICTOR SAWA, Music Director

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John Kesik

Associate Conductor
Associate Conductor

VIOLIN I

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Concertmistress
Fraser Farlinger
Ass't. Concertmaster
Elizabeth McCall Foisy
Barry Grieb
Ron McCaw
Walter Sokoluk
George Zeman

FLUTE

Natasha Koziol
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Mary Lyn Sauve

BASSOON

Catherine McDonnell-Stephens
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CLARINET

Neil Kennedy, Principal
Christine Draper
Melissa Ferguson

HORN

Lynda Bertrand
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Lisa Bale
Sarah Jane Brenner
Arthur Davis
Lanny James
Marj Keenan
Greg Kolz
Bill Selander
Irene Anne Spanner
Judy Statham

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Karl Norhaugen
Janet Zimbalatti

CELLO

Carla Bernachi
Blake Dawdy
John Kesik
Kathy Reilly

DOUBLE BASS

Roger Findlay, Principal
François Bouchard

OBOE

Mary Lynn Ross, Principal
Kirsti Bos
Erin Brophy
Katherine Selander

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Mary Brooks	Margaret Collette
Beth Finnis	Joyce Kinsey
Michelle Lafontaine	Darryl Maltby
Josh Marshall	Jim McEachran
Carol Zimbalatti	

EDUARD MINEVICH



Born in the U.S.S.R., Eduard Minevich studied violin at the prestigious Leningrad Conservatory. Having received his Postgraduate Diploma as Orchestra Soloist in 1972.

Mr. Minevich joined the Leningrad Concert Orchestra as soloist and concertmaster, and made many recordings for cinema, ballet and television. He also gave solo recitals and performed with a leading quartet until his emigration to Canada in 1975.

In 1976 he became Concertmaster with Orchestra London Canada, a post he held for eleven years. During this time he performed as soloist on numerous occasions, as well as touring Canada and South America with the award-winning Canadian Chamber Ensemble. He was also Assistant Concertmaster of the Toronto Chamber Players from 1985-1987, and was founder and leader of the Rossini Quintet, a well-known group which performed throughout Ontario, and was frequently heard on CBC Radio.

In 1987, Mr. Minevich was appointed Concertmaster of the Kitchener-Waterloo Symphony Orchestra and first violin with the Canadian Chamber Ensemble. In 1988 he was appointed Adjunct Professor of Violin at Wilfred Laurier University in Waterloo, Ontario. Since settling in Kitchener, Mr. Minevich has been a featured soloist many times with the K-W Symphony, both at home and on tours in Ontario and Eastern Canada. He also has developed his own very popular pops programme, "From Jazz to Gypsy", which he has performed with orchestras across Canada. This show has been filmed twice for television specials, with the K-W Symphony and the Thunder Bay Symphony. Following its success, there is now a second show entitled "Romancing the Violin", which premiered in 1992.

Mr. Minevich performs on a Carlo Tononi violin, made in Bologna in 1711.

NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, Music Director

Saturday, October 16, 1993 - 8 P.M.
North Bay Arts Centre

PROGRAMME

THAT'S ENTERTAINMENT

Top Hat, White Tie and Tails	Irving Berlin
These Foolish Things	Marvell/Strachey/Link
Cheek to Cheek	Irving Berlin
Eljena Magyar Polka	Strauss
Hello Dolly	Jerry Herman
Fox Trot	Clifford Crawley
Fiddlin' the Fiddle	Dave Rubinoff/Tschaikowsky

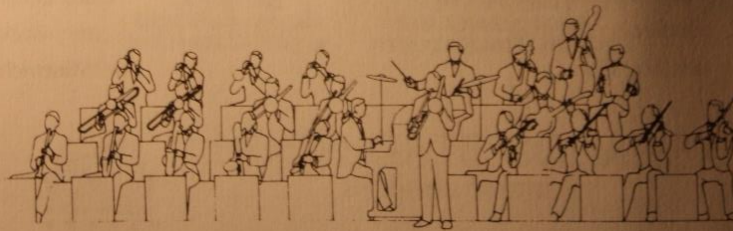
Intermission

Czardas	Ritter Pazman
Czardas	Vittorio Monti
Hungarian Fantasy Op. 45	Franz Lehar
Fiddler on the Roof	Jerry Bock
Strolling Hora	arr. Minevich

PROGRAM NOTES

This season opener, **From Jazz to Gypsy** is unique in that it blends the dazzling virtuosity of our renowned guest soloist, Eduard Minevich, violin; the sophistication of Grappelli-style jazz classics; the fire of gypsy music; operatic highlights; and festive orchestral compositions of celebrated composers. Add to this exciting mixture, the special arrangements by Canadian composer, Howard Cable, for solo violin and orchestra of such jazz standards as **Hello Dolly**, **These Foolish Things**, and **Cheek to Cheek**, in a style that not only showcase the soloist but also highlights the Orchestra. Then, for good measure, mix in the captivating rhythms and stirring melodies of Gershwin and Franz Lehar; the compelling dances of Wagner and Saint-Saens; and the dramatic gypsy solo violin in Monti's **Czardas**, and **Fiddler on the Roof**, with Eduard Minevich's thrilling stage presence; and one has a concoction of contrasting musical moods and styles to spellbind any audience. So sit back, relax, and enjoy!

Neil Minor will be singing a selection called "BRING HIM HOME" from the musical "LES MISÉRABLES" by Alain Boublil and Claude Michel Schönberg. Copyright 1986, Alain Boublil Music Ltd. (ASCAP).



It's a subject that keeps on coming up.

While at a theatre workshop put on by Gateway Theatre Guild, the topic turned to the media, and "how do local groups get more coverage anyway?"

Obviously, being there, I became part of the discussion.

It strikes me that it might be a good idea to air some of the issues in this column, since other groups also ask the same things.

I might remind you, what I say isn't official Nugget opinion. It's my own. But I think the editors will agree with a lot of it.

First question: Why don't local groups get reviewed when professionals from out of town do?

Sometimes local performers are reviewed.

However, there are a lot of local groups and only so many reporters, so it is often an option of an advance or a review.

Most groups prefer an advance because it helps sell tickets.

Theatre groups want reviews because they think a good review will bring people out the next night.

But will a bad review? And just how honest do they want the reviews to be?

Professionals expect to have their bad points laid out in print.

But amateur local actors and musicians often expect kid-glove treatment, regardless of what they might say.

I'm not prepared to be to save someone's feelings.

Also, there are a number of theatre productions throughout the year, in English and French.

It is not possible to cover everything.

A production, such as a Quanta entry, which is going on to competition and is therefore being developed to be critiqued, is a good candidate for a review.

There are two other considerations.

First, newspapers are there to give the news.

They are not obligated to do a story just because someone is an advertiser.

The person wanting a story done who says, "but I'm an advertiser," would be the first to scream about slanted reporting.

Second, small city papers don't have the staff to properly critique some areas of the arts such as symphony and choral music.

The other question asked was why there is so much sports coverage.

That's partially obvious. Because there is so much sports.

Hutch tells me there are 2,200 to 2,300 people at the average Cents game, with 1,400 season's ticket holders, this year.

You have to ask yourself how many arts events attract those numbers. Barenaked Ladies maybe.

The other factor is what I call the boy's club factor, which is alive and well in North Bay.

A lot of key positions in North Bay are held by men. This comes in handy in promoting male interests.

The news business is no excep-

tion. And sports is one of those interests.

Having said that, I will repeat what I said at the guild workshop: Management at The Nugget is highly supportive of the arts, financially and otherwise.

Who do you think came up with an Arts Column?

It was here long before I was.

Both the editor, Dave McClellan, and publisher, Bob Hull, regularly provide ideas for this column and for entertainment stories as do the other editors, particularly Dawn Clarke, assistant city editor, who looks after entertainment.

I frequently get little notes from them about things I've written — as I imagine do other writers — and I find that encouraging.

You should too. It means they care.

They also attend arts functions in the community. I often bump into Mr. Hull at concerts, art shows and other events.

So, next time you feel you're not getting a fair shake, take an honest look at your publicity record.

Do you communicate a negative attitude when talking to the press? Are you pushy and demanding without being sympathetic to media needs?

Do you supply adequate information and in plenty of time for interviews and photos to be set up?

If you have concerns or want to know what newspaper policy is on certain kinds of coverage, talk to the editors.

Nori Sugimoto was determined that I should attend a symphony concert. The president of the North Bay Symphony Orchestra board

offered me a ticket to attend.

I told her I wouldn't be doing a review if I accepted it. I don't know enough about orchestral music. Besides, The Nugget buys tickets to concerts it reviews so there will be no mistaken sense of obligation.

It didn't matter. She wanted me to come and see for myself how exciting symphony music could be under the direction of Victor Sawa.

Indeed, I have interviewed the lively, young director who is equally passionate about sports and symphony music, and I didn't doubt it.

So, I decided to join my friend Phyllis MacDonald in attending Jazz to Gypsy, which featured the symphony's special guest, Eduard Minevich, concertmaster of the Kitchener-Waterloo Symphony Orchestra.

I confess, I've never been to a symphony in North Bay.

No fault of theirs. I just got turned off pretty badly by attending it — sometimes on assignment — in previous cities of residence.

I've sat through classical stuff so boring it would put Beethoven to sleep. Not so, North Bay. Eduard Minevich was absolutely stunning on the violin and the music was actually fun.

Mr. Minevich knows how to win over an audience, as a proficient violinist, actor and ham.

With the bouncy Mr. Sawa and nimble Mr. Minevich teaming up, the audience — the Arts Centre was pretty close to full — loved the whole program.

So, you say, I played right into Ms. Sugimoto's hands by writing all this.

Maybe so. Pretty smart lady, wouldn't you say?

Actually, she took a risk. I might have hated it. And I would have felt equally free to say so. Or I might have written nothing at all. I also came close to doing that.

Many groups want advance coverage rather than review

Entertainment

City orchestra not losing conductor

No, North Bay will not lose its music director now that Victor Sawa will be conducting the Calgary Philharmonic Orchestra.

Mr. Sawa says he stipulated when he took the position that he wanted to keep his North Bay job. He has it in writing.

"This is my baby. I love it here; I love the orchestra," he says of North Bay.

What he will be giving up is his job with the Kitchener-Waterloo Symphony Orchestra and moving to Calgary.

He is excited about this new opportunity. Calgary philharmonic is a big orchestra, right up there with Toronto, Montreal and Vancouver. It has a \$6 million budget and 75 full-time players.

He will be doing 20 to 24 concerts a year in Calgary in comparison to five to seven in North Bay. Mind you, he'd like to do more in North Bay, particularly children's

Marjie Smith



Stage Left

programs, but to do that you need more money, and to get more money you need to enlarge your audience.

Actually, audience-building is part of his mandate in both Calgary and North Bay. Shrinking audiences are endemic to the business, says Mr. Sawa.

Audiences are aging without replacing themselves.

"We have not cultivated the new audiences. The baby busters are upset over baby boomers for this reason. They say, 'look at the legacy you've left us; 20 per cent unemployment for people 30 and

under, no culture and no money,'" he says.

Orchestral music has to be introduced to young people, he says; a definite problem with dwindling education budgets. As an example, he uses his own love affair with orchestral music which started when he watched Fantasia as a youth.

He quickly made up for lost time and has carved out a niche for himself as one of Canada's top clarinet players, not to mention high-energy conductor. He is not about to watch this type of music dwindle away from lack of interest.

"This is great stuff. For it to die due to lack of foresight of the previous generation is a dumb reason to kill music," he adds.

He is happy with the way things are progressing in North Bay. Subscriptions are up 20 per cent from last year. He says the community deserves a fun orchestra any resident would enjoy going to hear.

He also sees the marriage between Calgary and North Bay as

beneficial, particularly since he will be meeting a lot of soloists who might be suitable for a future North Bay performance.

The dual role can't hurt the Bay's reputation either.

He anticipates someone's reaction: "So you're in Calgary. And North Bay too — no kidding, eh?"

It won't hurt his reputation any either having such a peachy position.

As he says, no matter how good a musician you are, you only conduct orchestras such as the one in Toronto when you've built a reputation. Now, he will have access to any orchestra in Canada.

He starts with Calgary, Aug. 1, 1994, and anticipates moving there in July.

Mr. Sawa began his conducting career with the Kitchener-Waterloo Symphony in 1981, conducting other symphonies as well. He plays principal clarinet with the symphony as well as assisting with conducting.

11 Dec 93

NORTH BAY SYMPHONY ORCHESTRA
 VICTOR SAWA, Music Director

IT'S CHRISTMAS
 SAT., DEC. 11 - 8 P.M.
 North Bay Arts Centre

Special Guests

- North Bay Chamber Singers
- North Bay Symphony Youth Strings
- Sarah Spring - 1993 Keweenaw Festival Concerto winner

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Josh Marshall	Jim McEachran
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NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, Music Director

Saturday, December 11, 1993 - 8 P.M.

PROGRAMME

CHRISTMAS FESTIVAL LEROY ANDERSON
(1908-1975)

CONCERTO IN D minor for two Violins
and Chamber Orchestra J.S. Bach

North Bay Symphony Youth Ensemble, under the direction of Tomasz Milczarek

CHRISTMAS CAROLS

Jingle Bells

Good King Wenceslas

Angels We Have Heard On High

Junior Strings and Youth Ensemble, under the direction of Tomasz Milczarek

YOUTH CONCERTO for Piano and Orchestra Dmitri Kabalevsky

First movement

SARAH SPRING

Winner of the 1993 Kiwanis Festival Concerto Competition

L'ARLESIENNE Suite No 1 Georges Bizet
Last movement (1838-1875)

MANY MOODS OF CHRISTMAS Suite Three

"What Child Is This?"

"Hark The Herald Angels Sing"

"Bring a Torch, Jeanette, Isabella"

"Angels We Have Heard On High"

The North Bay Chamber Singers, under the direction of Nathaniel Lee

Intermission

TOY SYMPHONY Joseph Hayden
(1732-1809)

Allegro

Menuetto

Allegro

Soloists: Scott Clarke, Anthony Rota, Marty Southcott, Bobbi Redpath,
Nancy Olmsted, Mayor Stan Lawlor, Dr. Frank Fazzari

SLEIGH RIDE LEROY ANDERSON
(1908-1975)

MANY MOODS OF CHRISTMAS Suite Four

"Break Forth, O Beauteous Heavenly Light"

"The First Nowell"

"O Little Town of Bethlehem"

"I Saw Three Ships"

"Deck the Halls with Boughs of Holly"

The North Bay Chamber Singers, under direction of Nathaniel Lee

CHRISTMAS SING-ALONG

Joy to the World

Deck the Halls

Jingle Bells

We Wish You a Merry Christmas

Symphony puts on lively show

Marjie Smith

Nugget Correspondent

Only for North Bay would Santa drop by during his hyper-scheduled season to guest conduct the symphony.

The North Bay Symphony Orchestra was in good spirits and good hands Saturday night, not only with Santa who was pretty adept with a baton, but also under the leadership of its energetic music director, Victor Sawa.

With some fanny wagging and a good show of rhythm and class, Santa fulfilled his life-long wish of conducting the orchestra. Appropriately, the tune was Sleigh Ride.

But old Ho-Ho was only one of a number of stage guests keeping things lively along with the orchestra members.

After opening the concert with a many-mooded medley, Christmas Festival, the symphony brought in its various guests.

The first to join the regular symphonic players were the North Bay Symphony Youth Ensemble and Junior Strings and Youth Ensemble, under the direction of Tomasz Milczarek.

The youth ensemble played

Bach's Concerto in D minor for two violins and chamber orchestra, a melancholy, January kind of piece which showed how versatile strings can be in creating emotional weather.

The concert promised many moods, and so it provided.

Following the concerto was a performance of simple Christmas carols by the pint-sized Junior Strings violinists, who weren't much bigger than their instruments.

You don't have to be big to be good: Their size didn't stop them from wafting three tunes-worth of clear notes out across the theatre.

After they played, one amazed elderly woman in the audience put her hand on the shoulder of the person in front of her and exclaimed, "did you see the size of those little ones."

The audience met other youthful talent.

The flying fingers of Sarah Spring, winner of the 1993 Kiwanis Festival Concerto Competition, had everyone dazzled whether they were watching them directly on the keys or through the reflective sheen on the grand piano.

She seemed right at home being

accompanied by the symphony on Dmitri Kabalevsky's Youth Concerto, first movement.

The sometimes frolicking, sometimes strident piece offered the Grade 10 Huntsville High School student plenty of opportunity to show her stuff.

Equally, the classic Toy Symphony offered its guest soloists plenty of opportunity to show their talent.

But it wasn't quite Kiwanis-level ability.

Well-known local personalities, Nori Sugimoto, Anthony Rota, North Bay Mayor Stan Lawlor, Scott Clarke, Bobbi Redpath, Marty Southcott, Nathaniel Lee, Dr. Frank Fazzari and Nancy Olmsted were busy rediscovering the musical toys of childhood in this piece.

Mr. Roda, in particular, proved his juvenile years playing in the bathtub weren't wasted as he did marathons on his water warbler.

Mayor Lawlor, who was playing the mouth harp, is unlikely to leave his day job, or his night job, in spite of finding yet another use for his vocal chords.

The North Bay Chamber Singers, under the leadership of Nathaniel Lee, made a little more serious visit to the stage, joining the symphony for Many Moods of Christmas, Suite Three and Four.

It was a magnificent marriage of sound and emotion as voice, string, wind and percussion wove together those populist seasonal tunes that are buried in the nostalgia section of most hearts.

Under Mr. Sawa's expert touch, the various instrumental sections were featured in the suites, all the while maintaining that softly-supportive accompaniment necessary to promoting, rather than overpowering, choral music.

To end the evening, both the symphony and the choristers invited the audience to sing along in what Mr. Sawa called, "the orchestra karaoke of North Bay."

As approximately 800 audience members squeaked out their best on Joy to the World and Jingle Bells, there was no doubt they had enjoyed every minute of this lively evening of professional music.

Notes: Dec. 13th 1993.

1994

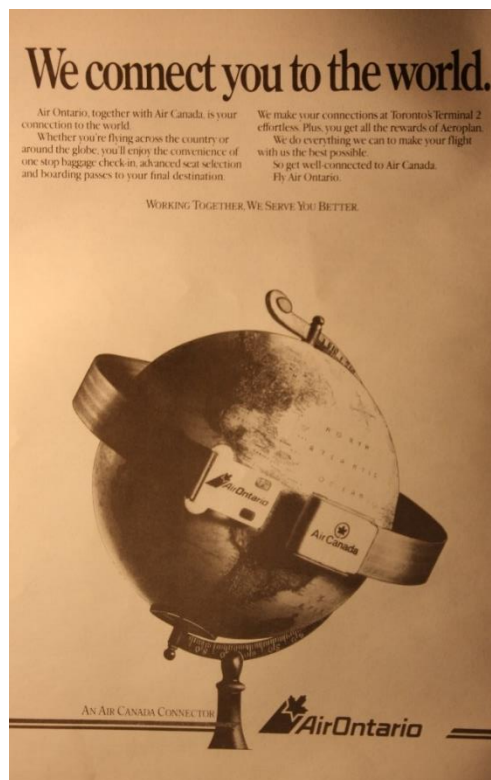


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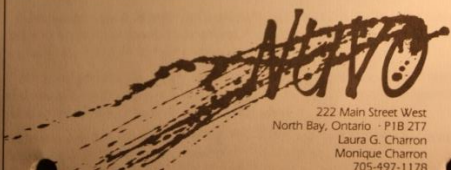
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The North Bay Symphony
O·R·C·H·E·S·T·R·A
 VICTOR SAWA, Music Director

1993 - 1994
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COMMITTEES

The North Bay Symphony Society's standing committees are chaired by members of the Board of Directors and include many area residents interested in supporting music and music education in the community. Committees are: Administrative, Education, Executive, Finance, Fundraising, Long Range Planning, Nominating and Program.

ADMINISTRATION

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Jim Murray	Concert Manager
Karen Bates	Bookkeeper
Judy Statham	Music Librarian
Glenn Paul	Piano Technician

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VICTOR SAWA
Music Director



Victor Sawa, a young and dynamic conductor from Montreal, attended the Conservatoire de Musique de Montreal, McGill University and the New England Conservatory of Music in Boston. He studied conducting, composition, clarinet and numerous other instruments. He has been a Fellow at the Tanglewood Festival where he was awarded the Outstanding Musician Award (an award which was also given to Leonard Bernstein when he studied there). For the past few years, Mr. Sawa has spent his summers studying at the Pierre Monteux School for Advanced

Conductors in Hancock, Maine. There he has worked with the school's director, Charles Bruck, a protege of the great conductor for whom the school is named.

Mr. Sawa made his conducting debut with the Kitchener - Waterloo Symphony in 1981 and since that time, along with the Kitchener-Waterloo Symphony, has conducted numerous orchestras across Canada.

In addition to this current position as Music Director of the North Bay Symphony, Mr. Sawa is one of Canada's preeminent clarinetists. He was a member of the famed New England Conservatory Ragtime Ensemble with whom he made the Grammy Award winning recording of Scott Joplin's "The Red Back Book". He is a founding member of the Canadian Chamber Ensemble and with this renowned chamber group has made several recordings and performed across Canada and the United States in addition to several concert tours throughout Mexico, South America and Europe.

He is also the Principal Clarinet with the Kitchener-Waterloo Symphony. Under his tutelage, youth orchestras have achieved critical acclaim.

A recipient of several awards and honours, Mr. Sawa is listed in the International Who's Who of Music and has been awarded Canada Council grants for conducting in 1989, 1990 and 1991.

Mr. Sawa presently lives in Kitchener with his eight-year old son with whom he shares a passion for sports of all kinds and collecting hockey cards. In his spare time he is an avid reader and collector of rare books.

He was recently appointed Conductor of the Calgary Philharmonic Orchestra beginning August 1994, in conjunction with North Bay.



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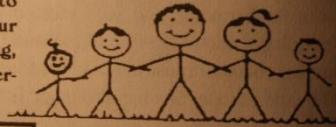
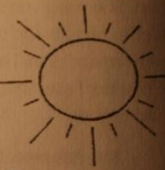
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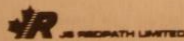
Stephanie Sebastian, Pianist

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CARMEN SUITE NO. 1 Georges Bizet
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BOLERO Ravel

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STEPHANIE SEBASTIAN, Pianist



Miss Sebastian is a prize winner in both The Toronto Symphony's Mozart Piano Competition and the CBC's Young Performers Competition. She has given solo recitals in Carnegie Hall and Wigmore Hall; as well as recitals and master classes in Beijing, Nanjing and Maachan and performances in Tokyo and Fukuyama. As pianist with the Canadian Chamber Ensemble, Miss Sebastian has toured Mexico, South America and Europe.

She has performed as soloist with Leonard Bernstein and the New York Philharmonic and with most major orchestras in Canada. A founding pianist of The Canadian Piano Trio, she is one of Canada's best known chamber musicians and has toured extensively in Canada, the U.S. and Europe. She has also made broadcast recordings.

Miss Sebastian is artist-in-residence at York University in Toronto, where she teaches piano performance and chamber music classes.

PROGRAM NOTES

HISTORY OF A LIFE EDVARD GREIG 1843-1907

If there is in my music anything of lasting value it will live: if not, it will perish. That is my belief, for I am convinced that truth will prevail ultimately. Edvard Greig in a letter to his friend Henry T. Finck, 1905.

- 1843 Greig is born on the 15 June. His mother is a pianist: his father, a merchant, is British consul at Bergen.
- 1849 At age six Greig begins to learn the piano from his mother.
- 1858 The Royal Opera House, Covent Garden is completed in London. Greig enters Leipzig Conservatory but hates it.
- 1861 Garibaldi overthrows the Neapolitan monarchy in Italy.
- 1863 Abolition of the slave trade in the USA. Greig meets the singer Nina Hagerup whom he marries in 1867.
- 1865 Lewis Carroll's **Alice in Wonderland** is published.
- 1866 Greig first meets Norwegian dramatist Henrik Ibsen (who writes **Peer Gynt** the following year).
- 1868 Following the birth of their daughter Alexandra, the Greigs holiday in Denmark where Edvard writes his Piano Concerto in A minor.
- 1869 Empress Eugenie of France opens the Suez Canal.
- 1874 First Impressionist exhibition includes Monet's **An Impression: Sunrise**, which gives the movement its name.
- 1876 Alexander Graham Bell patents the telephone. Greig attends the premiere of the Ring at Bayreuth.
- 1877 First performance of Tchaikovsky's **Swan Lake** in Moscow with AO Sobeschanskaya as Odette.
- 1880 Greig becomes conductor of the Bergen Harmoniske Selskab. New York introduces electric street lamps.
- 1885 The Greigs move into the house specially built for them at Trolldhaugen.
- 1896 Munch designs the poster for the Paris production of **Peer Gynt**.
- 1900 Freud publishes his **Interpretation of Dreams**. Greig tours Europe, despite failing health.
- 1905 Gaudi starts building the Casa Milia in Barcelona. Norway becomes independent of Sweden.
- 1907 Greig dies in Bergen. His ashes are immured near the fjord at Trolldhaugen.

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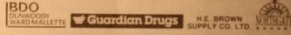
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FROM JAZZ TO GYPSY

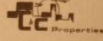
North Bay Symphony Orchestra, Eduard Minevich
Victor Sawa, Conductor
8:00 p.m. North Bay Arts Centre



Saturday, December 11

IT'S CHRISTMAS

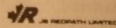
North Bay Symphony Orchestra, North Bay Chamber Singers, North Bay Symphony Youth Strings and the Winner of the 1993 Kiwanis Festival Concerto Competition. Nate Lee, Associate Conductor
8:00 p.m. North Bay Arts Centre



Saturday, February 12

L'AMOUR, TOUJOURS L'AMOUR

North Bay Symphony Orchestra, Stephanie Sebastian
Victor Sawa, Conductor
8:00 p.m. North Bay Arts Centre



Sunday, May 1

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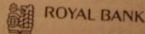
Sudbury Symphony Orchestra joins the North Bay Symphony Orchestra. Metro Kozak and Victor Sawa share the podium
8:00 p.m. North Bay Arts Centre



Saturday, May 21

MAY THE FARCE BE WITH YOU

North Bay Symphony Orchestra, The Royal Canadian Air Farce
Victor Sawa, Conductor
8:00 p.m. North Bay Arts Centre



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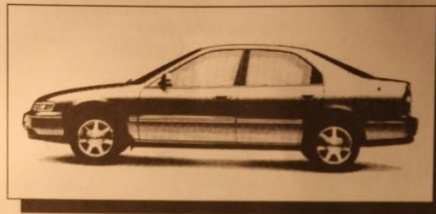
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Symphony offers A Night of Love

Marjie Smith

Nugget Correspondent

Getting gonged and receiving kisses are two of the extras the North Bay Symphony Orchestra's audience can look forward to along with the music at its concert, February 12.

The kisses will be the candy variety.

As for the gong, the orchestra's conductor Victor Sawa is sleuthing about for a gong to end Maurice Ravel's popular piece, Bolero.

The piece used in the movie, 10, and referred to by the film's star Bo Derek as The Song, will be just one of many romantic pieces played by the orchestra in their concert, A Night of Love/Toujours L'Amour.

It is a song which starts off quietly and builds and builds towards a spectacular climax, as Mr. Sawa describes it.

Special guest of the orchestra will be dynamic pianist, Stephanie Sebastian, who has played with major North American orchestras.

She was first prize winner of the Toronto Symphony's Mozart Piano Competition as well as winning an opportunity to appear with Leonard Bernstein in his televised Young People's Concert.

Ms. Sebastian took some time off from her career to raise her children, says Mr. Sawa.

She has a highly creative family, including a son who writes Hollywood scripts and a father who sat on the Academy board.

Her playing takes an audience by storm, he promises.

In fact, he expects the whole program to be a pleaser.

What he calls the second-most popular concerto in the world, — "every kid knows this tune" — Edward Grieg's Piano Concerto in A Minor, is on the list.

The Norwegian composer from Bergen, born 150 years ago, was a romantic says Mr. Sawa.

Mr. Sawa had the privilege of playing the Bergen Festival and

playing in Mr. Grieg's composing cabin overlooking the fjords.

He was there in the wake of The Sting, when he travelled Europe courtesy of the U.S. State Department as a member of the group that played The Entertainer.

Music from the ever-popular opera, Carmen, by Georges Bizet, will also be part of the romantic interlude.

Interestingly, says Mr. Sawa, Carmen was a flop when it was first written.

Bizet was "Joe Nobody," says Mr. Sawa and therefore he couldn't attract publishers.

After his death, people recognized its genius and it rose in popularity.

He compares Bizet's story to the one behind Phantom of The Opera, adding selections from that musical will be played by the associate players.

The orchestra will also be playing Gustav Mahler's Adagio from the 5th Symphony. The song, originally from Death In Venice, was written as a love song to his wife.

It's an evening dedicated to Valentine's Day.

"Let's revive a little romance in the North Bay area," says Mr. Sawa.

The show begins at 8 p.m. Tickets are \$16 for adults, \$11.75 for students and seniors and \$5.35 for children.

Family rate is \$42.70.

Concert a Valentine treat

The North Bay Symphony Orchestra sent its audience packing from the North Bay Arts Centre at the end of its program with a gong, just as it had hoped.

Finding a gong "within 100 miles of North Bay," was no easy matter, as the orchestra's conductor, Victor Sawa, pointed out at the concert.

However, the North Bay Area Museum, after hearing of the symphony's plight in a Nugget story, offered the use of an antique Chinese gong, once used by the Rocco Lucenti band when the Arts Centre was a vaudeville theatre.

That was back in the 1930s.

The gong was the finale of a splendid rendition of Maurice Ravel's Bolero and the end of an entertaining evening.

Review

Bolero is a whimsical march which builds in intensity from the faint drumbeats of its first sounds to the dynamic climax: Hence, the gong.

As the sound gains momentum, the instruments come on board one at a time: flutes, clarinets, bassoons, oboes, French horns, violins (first plucked gently, then with full bow) and the rest of the string and wind instruments.

The program, A Night of Love/L'Amour Toujours L'Amour, built, like the song, towards the popular finale. Feb 14-84?

Notes: February 14, 1994

THE NUGGET FEBRUARY 17, 1994

There's been a bit of an on-going teaser about whether the symphony's conductor, Victor Sawa, would be able to produce a gong for the piece.

Someone cracked before the concert he'd probably end up using a garbage can lid.

Well, he did find an authentic gong, thanks to Matthew Whitehead.

Mr. Whitehead read in The Nugget's advance writeup on the concert about the gong search and told

Mrs. Handley.

She, in turn, came up with an antique Chinese gong used by the Rocco Lucenti Orchestra when it played at the Capitol Theatre during the 1930s.

It seemed somehow appropriate the gong was resurfacing on the same stage.

Mr. Lucenti first organized a seven-member orchestra and expanded it when the theatre manager wanted a Capitol orchestra. It became known as the Rocco Lucenti Capitol Orchestra.

Mrs. Handley has all sorts of information on those golden days of the dance orchestra.

Not only was the Lucenti band a favorite for dancers, but it proved pretty good at hockey as well; its members challenging The Nugget staff of 1934 to a game, with the final score, trumpets, 7, typewriters, 5.

Mr. Lucenti and his brother, Carmel, who has also contributed much to the local music scene, were taught music by North Bay musician, Egidio Virgili.

Carmel took over leadership of the band from 1940 to 1946 when

his brother retired.

It is also of interest to note that Richard Falconi has donated to the museum four volumes of information he compiled, outlining the history of North Bay's concert bands.

It covers the years from the Orangemen's Band of 1894 to the North Bay Concert Band of 1977.

And, back to the subject of the symphony orchestra; I wouldn't want people to think the gong was the only thing of importance at its A Night of Love concert.

Unfortunately, there was a lot of copy to go in Monday's paper and only so much space so the full review couldn't run.

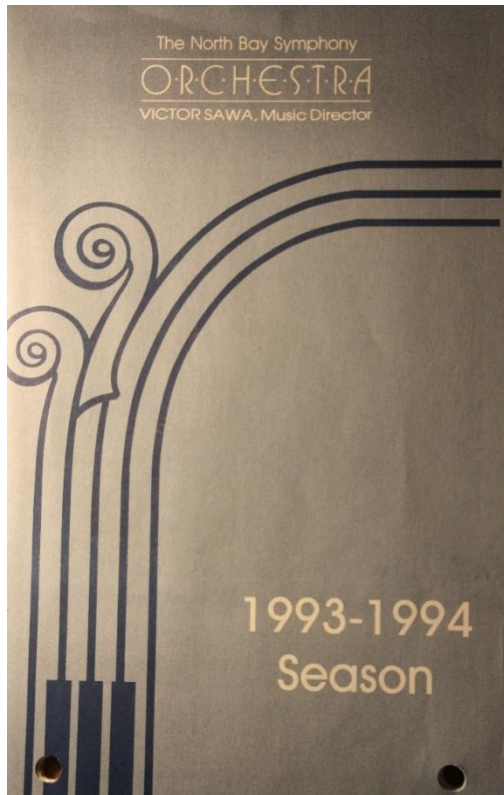
The guest pianist, Stephanie Sebastian commanded the full attention of the audience during Edvard Grieg's Piano Concert in A Minor Opus 16.

She led the orchestra in moments as playful as mice — Grieg's concert is full of trills and runs — and others which were as commanding as an army drill.

The orchestra's rendition of Georges Bizet's Carmen Suite No.

1, captured the ebb and flow of exotic exuberance and passion in the piece.

And most people find Mr. Sawa's color commentary during the concert extremely helpful, since it helps provide some pertinent background information.



Presenting . . .
HANDEL'S . . .
"THE MESSIAH"
 Part 2 and Part 3 ... Easter Portions

George Frideric HANDEL
 (1685-1759)

North Bay Arts Centre
 Saturday, March 26, 1994
 8:00 p.m.

Adults - \$16.00
 Students/Seniors - \$11.75 • Children - \$5.35

The North Bay Symphony
ORCHESTRA
 VICTOR SAWA, Music Director

The North Bay
& Choral Society

Sponsored by: TransCanada PipeLines
 "The Support of the Government of Ontario through the
 Ministry of Culture, Tourism and Recreation is acknowledged."

MESSIAH

GEORGE FRIDERIC HANDEL

Born February 23, 1685, in Halle, Germany

Died April 14, 1759, in London

The ORATORIO is closely related in musical structure and content to the opera, but requiring no costumes, scenery, or staging. Subjects were mostly elevated and noble, often taken from the Bible. While musical life in the 17th and early 18th centuries depended on novelty, on the newest and latest works, Handel's oratorios, the MESSIAH in particular, became the first "immortal masterpieces"; music performed over and over again long after its novelty was gone, and even after its composer's death. The hold that Handel's oratorios had on the English people was pervasive; and these oratorios spread to Europe where they inspired composers such as Haydn, Mozart and Beethoven. Over a long period of time, they established the new idea that there was old music too good to abandon.

Handel composed MESSIAH during the few weeks from August 22 to September 14, 1741. The text was assembled from the Bible by his friend Charles Jennens, assisted by his private chaplain, in consultation with the composer.

The first performance of MESSIAH was in Dublin, Ireland on Monday, April 13th, 1742. A public rehearsal was held on April 8th before a large audience, and the next day a newspaper reported the "it was allowed by the Judges to be the finest Composition of Music that ever was heard". In his book HANDEL'S MESSIAH, A TOUCHSTONE OF TASTE, R.M. Myers wrote that the "chorus was composed entirely of boys and men...for female voices never sang in Handel's choruses during his lifetime. His choir (like his orchestra) was always relatively small, and at the first performance of MESSIAH the chorus presumably numbered no more than twenty voices".

Handel's old patron, George II, attended the London premiere, and legend has it that he was so moved by the Hallelujah Chorus that he rose and remained standing until its end. Of course, when the King stood up, the rest of the audience did too, and since that time, almost all audiences have.

Handel himself made many changes in both text and music during his lifetime, and in the long years since his death, countless variants have crept into the score. It is impossible to know how the oratorio was originally conceived and performed, for no absolutely authentic version of the music has come down to us. In addition, we do not know Handel's exact scoring. Only thirty years after Handel's death, Mozart completely modernized the orchestration, and since then others have done so again and again. Now, no two performances are exactly alike. They vary according to the interest and conviction of the conductor, and the score often is abridged to keep the performance to conventional concert length.

Handel divided the MESSIAH into three parts. Part I contains the prophecy and narrative of the Nativity. Part II tells the story of the Passion and Resurrection, reaching a climax with the Hallelujah Chorus. Part III deals with the hope for resurrection. The performance which you will hear tonight, on the eve of Palm Sunday, encompasses Part I and Part III, the Easter portions.



NATHANIEL LEE

Nathaniel Lee, after singing in the Bass section of the North Bay Choral Society for three years, assumed the position of Director of Music in 1992. Nate was born in Atlanta, Georgia. He started studying piano at age eight and by fifteen, was directing the Butler Memorial Church Choir in Youngstown, Ohio.

He attended Ohio University and graduated with a Bachelor of Fine Arts in Music Theory. After graduating, Nate was called to active duty in the United States Air Force. During the next twenty years, at every opportunity, he conducted choirs or sang in them, often starting choirs where none existed. His tours of duty took him to many places and a variety of musical experiences. He directed the Westover Choraliers at Westover A.F.B., Massachusetts, choirs at several bases in California, a choir in Newfoundland and one in Bolivia. He was also musical director of both band and choir at Johnson Air Base, Japan and Vandenberg A.F.B., California.

Upon his retirement from the military, Nate resided in Pittsburgh and Houston where he sang in several outstanding professional choirs. His repertoire ranges from Broadway, through opera, to numerous oratorios and requiems.

Presently, Nate and his wife Barbara reside in Sundridge where he is musical director at Zion United Church.

About our soloists.....

MARGARET BESWITHERICK

Marg Beswitherick has sung in the soprano section of the North Bay Choral Society since 1976. A versatile and prodigious talent, she has had solos in oratorios, among which are Vivaldi's "Gloria" and Handel's "Messiah"; leads in operettas such as "The Mikado" and "Trial By Jury"; and other solos too numerous to name. But, not wanting to be labeled solely as "musician", she says that "music isn't all there is to life, merely an expression of life". A joyous expression indeed.

JANE LAFONTAINE

A native of North Bay, soprano Jane Lafontaine has been a member of the North Bay Choral Society for many years. She studied through the Royal Conservatory of Music, under the direction of Dawn Wallis-Sutton for 10 years, earning her Grade 10 Honours in Voice. Presently, she is working towards her ARTC in Voice. Her repertoire includes both classical and contemporary works and she is a much sought-after solo artist for weddings, special events and theatre performances.

About our soloists . . . (Cont'd)

KAREN SCHIAVONI

Also a native of North Bay, Karen Schiavoni is a relative newcomer with the North Bay Choral Society, having sung one other year besides the current season. Her vocal studies started with Bertha Gerber of North Bay. She continued her studies at the University of Western Ontario where she gave four solo recitals and participated in an opera recital. She also studied in London, Ontario with Loma Riddell and Suzanne Bingmann.

BELINDA DUKE

Contralto, Belinda Duke, has been an active member of the North Bay Music and Arts scene since 1973. She has taught music in three area high schools, and been a member of the North Bay Choral Society for many years. Her experience includes being a professional church chorister, music director of school plays and musicals, interim conductor of the North Bay Choral Society, and numerous solo appearances at local churches and with the Choral Society.

DAWN HENDERSON

Mezzo-soprano Dawn Henderson joined the North Bay Choral Society in 1991, when she arrived in North Bay as Rector of Christ Church (Anglican). Her extensive musical background includes singing with the Ontario Youth Choir, and with the Toronto Opera Repertoire Company. She also sang with the Philharmonia Chorus and the South London Opera Company in England, and La Coregie in France.

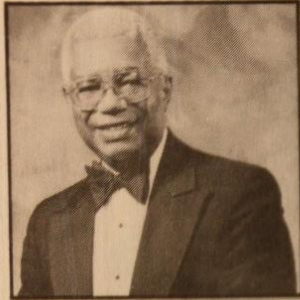
RICHARD LEVESQUE

Tenor Richard Levesque has been a member of the North Bay Choral Society for ten years, having started in January, 1984. He has been a featured soloist with that group on numerous occasions, notable among which was the part of Nanki-Poo in the Choral Society's presentation of Gilbert & Sullivan's "The Mikado" in 1991. Also a member of the Pro-Cathedral of the Assumption choir, he has been studying vocal techniques at the Royal Conservatory of Music under the tutorage of Mr. William Perry since September 1992.

ROSS DARLINGTON

Baritone Ross Darlington has sung with numerous musical groups in and around Toronto, notable among which are Toronto Opera Repertoire, the Toronto Operetta Theatre and Coro Giuseppe Verdi. He was baritone soloist in many oratorios among which are the St. Matthew Passion and the St. John Passion by Bach, and Handel's Messiah with the Toronto Sinfonietta and the North York Singers. He has his ARTC in performance singing at Royal Conservatory of Music and his Vocal Music Certificate with the Ontario Department of Education.

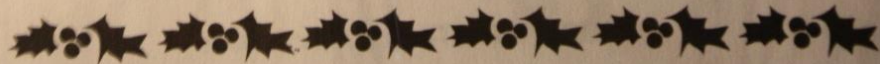
NATE LEE



The North Bay Chamber Singers were founded in September, 1982, by Dawn Wallis Sutton, then the director of the North Bay Choral Society. The Chamber Singers were, and are, an integral part of the Choral Society, the musicians being selected from the musicians in the Choral Society. Fifteen singers were chosen originally, and their debut performance was in February, 1983, when they performed as part of the "Music from St. Andrew's Concert Series". Singing in many musical styles and languages, the Chamber Singers have been an active group which has enriched the musical life of this community as well as surrounding communities. For example, in 1984, they were a part of TACCs Arts and Science Festival, they were guests at the Deep River Choral Groups Christmas Concert; in 1988, during Canada Music Week, they sang as part of a concert presented by the North Bay Branch of the Ontario Registered Music Teachers Association. Their last appearance was at the opening concert of the Ontario Choral Federation's "Sing 92", held in North Bay and sponsored by the North Bay Choral Society. That performance was under the direction of Dawn Wallis Sutton. The Chamber Singers currently are directed by Nathaniel Lee.

North Bay Chamber Singers:

SOPRANOS:	Lynda Bertrand Margi Beswitherick Dawn Henderson Jane Lafontaine Françoise Michaud Mary Mitchell	ALTOS:	Grace Chapman Belinda Duke Marilyn Mitchell Ruth Moorehead
TENORS:	Bil Caine Norman Fretz Richard Levesque David Shields	BASSES:	Bob Cochrane Terry Doyle Bob Jackson Nathaniel Lee Ken Sutton



PROG

Overture

Orchestra

PART II

Behold the Lamb of God

Chorus

He was Despised

Aria

Dawn Henderson, Mezzo Soprano

Surely, He Hath Borne Our Griefs

Chorus

And With His Stripes We are Healed

Chorus

All We Like Sheep Have Gone Astray

Chorus

All They that See Him Laugh Him to Scorn

Recitative

Richard Levesque, Tenor

He Trusted in God that He Would Deliver Him

Chorus

Thy Rebuke Hath Broken His Heart

Recitative

Richard Levesque, Tenor

Behold and See if There be Any Sorrow

Aria

Richard Levesque, Tenor

He was Cut Off Out of the Land of the Living

Recitative

Margaret Beswitherick, Soprano

But Thou Didst Not Leave His Soul in Hell

Aria

Margaret Beswitherick, Soprano

Lift Up Your Heads, O Ye Gates

Chorus

Intermission

The Lord Gave the Word

Chorus

How Beautiful Are the Feet of Them

Aria

Jane Lafontaine, Soprano

GRAMME

Why Do the Nations So Furiously Rage Together <i>Ross Darlington, Baritone</i>	Aria
Let Us Break Their Bonds Asunder	Chorus
He the Dwelleth in Heaven <i>Richard Levesque, Tenor</i>	Recitative
Thou Shalt Break Them With a Rod of Iron <i>Richard Levesque, Tenor</i>	Aria
Hallelujah!	Chorus

PART III

I Know That My Redeemer Liveth <i>Karen Schiavoni, Soprano</i>	Aria
Since By Man Came Death	Chorus
Behold, I Tell You a Mystery <i>Ross Darlington, Baritone</i>	Recitative
The Trumpet Shall Sound <i>Ross Darlington, Baritone</i>	Aria
They Shall Be Brought to Pass <i>Belinda Duke, Alto</i>	Recitative
O Death, Where Is Thy Sting <i>Belinda Duke, Alto</i> <i>Richard Levesque, Tenor</i>	Duet
Worthy Is the Lamb That Was Slain. Amen.	Chorus

**Subject to Changes*

NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, *Music Director*

François Bouchard
John Kesik

Associate Conductor
Associate Conductor

VIOLIN I

Joanna Mankowska-Zeman
Concertmistress
Fraser Farlinger
Ass't. Concertmaster
Elizabeth McCall Foisy
Barry Crieb
Ron McCaw
Walter Sokoluk
George Zeman

VIOLIN II

Norm Critchley, Principal
Lisa Bale
Sarah Jane Brenner
Arthur Davis
Lanny James
Marj Keenan
Greg Kolz
Bill Selander
Irene Anne Spanner
Judy Statham

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Karl Norhaugen
Janet Zimbalatti

CELLO

Carla Bernachi
Blake Dawdy
John Kesik
Kathy Reilly

DOUBLE BASS

Bruno Cukst, Principal
François Bouchard

OBOE

Mary Lynn Ross, Principal
Kirsti Bos
Erin Brophy
Katherine Selander

FLUTE

Natasha Koziol
Jon Moller
Mary Lyn Sauve

BASSOON

Catherine McDonnell-Stephens
Mary Thornton

CLARINET

Neil Kennedy, Principal
Christine Draper
Melissa Ferguson

HORN

Lynda Bertrand
Barb Jackson
Linda Langdon

TRUMPET

Steve Gibb, Principal
John Hewitt
Andrew Lacroix
Wayne Lacroix
Dan Shovinard

TROMBONE

Lyle Corrigan
Russ Zavitz

TUBA

François Bouchard

KEYBOARD

Lynda Kennedy

PERCUSSION

Matthew Whitehead, Principal
Mike Bellany
Damian Dorschner
Kirby Oudekerk
Charlie Zavitz

ASSOCIATE PLAYERS

Natalie Adams	Lynn Beaulieu
Mary Brooks	Margaret Collette
Beth Finnis	Joyce Kinsey
Michelle Lafontaine	Darryl Maltby
Josh Marshall	Jim McEachran
Carol Zimbalatti	

THE NORTH BAY CHORAL SOCIETY

SOPRANOS

Alison Bell
Margaret Beswitherick
*Margaret Calder
*Elizabeth Demaine
Jolene Erven
*Barbara Gregg
*Elaine Hamden
Marlene Heintz
Dawn Henderson
Elke Hochban
*Francine Hughes-Lebrun
Laura Hunter
Jane Lafontaine
Karen Law
*Marilyn Lee
Diane Legros
Viola MacVicars
*Kathleen McCallum
François Michaud
Mary Mitchell
Brenda Nolan
*Joan Olmstead
Renata Paszkiewicz
Joan Patterson
Andrea Raftis
Karen Schiavone
Trish Schweitzer
*Sheila Sorensen
Enid Stanley
*Ruth Taylor
*Jean Wanless
*Rose Wiisanen

BASSES

Bob Cochrane
Terry Doyle
Bruce Fleming
Ed Francois
*Harry Gregg
Bob Jackson
David Pace
Ken Sutton
*Bill Taylor
Rupert Wiemer

ALTOS

Anne Campbell
Grace Chapman
George Cleator
Penny Daub
Ellen Decaire
*Judy DiProfio
Belinda Duke
*Deborah Elliott
*Karen Gooch
Cheryl Gould
Kathleen Howard
*Nancy Hughes
Gunilla Husband
Mary Lawrence
Sue Lefebvre
*Laureen Lintell
*Shirley MacKinnon
Maryln Mitchell
Ruth Moorehead
*Marilyn Noble
Faith Pinsent
*Carol Ricci
Helen Somerville
*Velda Thompson
*Elizabeth Tripe
Joanne Whelan
*Helen Whitehead

TENORS

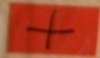
Bill Caine
Norman Fretz
Gordon Hamden
John Hochban
Richard Levesque
*Anthony Man-Son-King
Tom Pendergast
David Shields
Harvey Snyder

* Associate (non-North Bay Choral Society)
Singers

May 1/94
1+1=
1 Big Orchestra
Tembec



THE NORTH BAY SYMPHONY ORCHESTRA
with Maestro Victor Sawa



THE SUDBURY SYMPHONY ORCHESTRA
with Maestro Metro Kozak

The Royal Canadian
Air Farce

THE ROYAL CANADIAN AIR FARCE



"MAY THE FARCE
BE WITH YOU"
Saturday, May 21, 1994



The Royal Canadian Air Farce

*The Farce will be with us! The Royal Canadian
Air Farce, that is! Need we say more?*

THE ROYAL CANADIAN AIR FARCE



BIOGRAPHIES

ROGER ABBOTT began his career in broadcasting off-the-air in programming and management at a number of radio stations, before accidentally stumbling into comedy and helping found Air Farce in 1973. Apart from Air Farce, Roger can be heard and seen every now and then hosting various radio and television shows, or as a volunteer spokesperson for Easter Seal kids. His latest hobbies are attempting to learn Italian, and continuing to search for a perfect personal computer. Among his Air Farce characters are Jean Chretien, Maitre D'Armand of the House of Commons Cafeteria, and practically any federal back-bencher.

DON FERGUSON graduated from Montreal's Loyola College with an honours English degree, then worked at a number of radio stations, and as an audio-visual producer and photographer until he discovered that comedy writing and performing was more fun. Don has also written and directed several documentary programs for CBC Television, a science-fiction series for radio, and most recently a political farce for the stage, *Skin Deep*. Don, too, is a popular after-dinner speaker, and is a keen sailor. His most famous Air Farce characters are present and past prime ministers, notably Brian Mulroney, Pierre Trudeau and Joe Clark.

LUBA GOY was born in Europe, and grew up (at least to her 5'0" height) in Ottawa, with a firm hold on her Ukrainian heritage. A graduate of the National Theatre School, Luba performed at Stratford before turning her talents to comedy. She's familiar to television viewers through series such as *Bits & Bytes*, and *Bizarre*, and her voices are heard in various animated shows, including the *Care Bear* features. Recently she's also performed in *Just A Kommedia*, a stage comedy about growing up Ukrainian in Canada. And most recently she travelled to Kiev to appear in a Ukrainian film. Luba's Air Farce characters include Mila Mulroney, Auntie McLaughlin, The Queen, and a duck.

**NORTH BAY SYMPHONY
ROYAL CANADIAN AIR FARCE**

present

**Roger Abbott • Don Ferguson • Luba Goy
Victor Sawa, conductor**

Welcome to a happy combination of two favourite institutions, as the North Bay Symphony and the Royal Canadian Air Farce join forces to look at the silly side of life and music.

The Royal Canadian Air Farce has a reputation for squeezing a laugh out of just about anything or anyone — from pompous politicians to wayward athletes, from the royal family to classical music. The long-running comedy show has picked up an armful of awards for radio, television, stage and recording. And they're no strangers to Canada's concert halls.

Roger Abbott, Don Ferguson and Luba Goy have already taken their portable potshots to the symphony orchestras of Vancouver, Calgary, Edmonton, Hamilton, Kingston, Kitchener-Waterloo, London, Regina, Thunder Bay, Toronto, Windsor and Winnipeg.

Tonight, no comedy target is safe — including classical music — as Air Farce whizzes you through what's happening in the world, checks your music I.Q. with the Classical Music Quiz, and condenses the concert workhorses into ten seconds flat.

All Air Farce performances are predictably unpredictable. However, we are pleased to report that Maestro Sawa and the North Bay Symphony have done some advance preparation, and may have the opportunity to perform the following works uninterrupted by Air Farce:

Brahms: **Hungarian Dance #6**
Smetana: **The Moldau from *Ma Vlast***
Sibelius: **Finlandia**
Strauss: **Radetzky March**

The presentation is in two acts, and there will be a twenty minute intermission. We invite you to enjoy a memorable mixture of music and comedy... the sublime and the ridiculous. Feel free to laugh, chuckle, giggle and clap. And may the Farce be with you!

*Air Farce music arrangements: Brian Usher, Brian Jackson.
Script: Roger Abbott, Don Ferguson, Gord Holtam, Rick Olsen.*

The Royal Canadian Air Farce Radio Show is broadcast Sunday afternoons at 1:08 p.m. on CBC Radio 96.1 FM. And Air Farce returns to CBC Television, Friday nights at 7:30, resuming in October. The television and radio series feature Roger, Don, Luba, and John Morgan.

Symphony ends season with a laugh

*Royal Canadian Air Force pokes fun
at music, city and politicians*

Marjie Smith

Nugget Correspondent

A house party with every seat taken and a bubbly champagne of laughter — that's how The North Bay Symphony Orchestra ended a successful season, Saturday evening, at the Arts Centre.

When the orchestra members sauntered onto the stage wearing party hats and throwing balloons and paper airplanes, the atmosphere was set for its out-of-town guests.

With a guest list which included Roger Abbott, Don Ferguson and Luba Goy, it was not to be a dull night.

The Royal Canadian Air Force and the symphony served up punch

Review

lines and musical coupes buffet-style, sometimes performing together, sometimes separately.

The comedy trio, known particularly for regular CBC Radio and TV appearances, has been making Canadians laugh at themselves for years.

They proved to their audience of music appreciators that music can be the butt end of as many jokes as politicians — not that the politicians got off lightly, particularly Mayor Stan Lawlor.

Whether it was a mock classical-

music trivia game or the Air Force Condensed Version of the classics, the audience was laughing noteworthy and a few long-gone composers were fidgeting in their graves.

North Bay and its "sympathy orchestra" received its share of nudges in the funny bone too.

The city's name, according to The Farce, is a "native-Indian name that means 'Kate Pace lives here'."

It is also the home of NORAD, which provides the city with "around-the-clock protection from an invasion by Bonfield."

The audience was chuckling appreciatively or laughing hysterically as the irreverent trio poked

fun at everything from Canada Council grants to doughnut shops.

With some prodding, they even had the audience clapping to orchestral tunes.

Certainly, both the orchestra and its music director, Victor Sawa, were well prepared for both support role and the spotlight.

The tunes they played sans Force, such as The Moldau from Ma Vlast, were light-hearted in keeping with the evening.

The orchestra is to be commended for an entertaining evening that wet the appetite for a marriage between humor and music without drowning the senses.

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Royal Canadian Air Farce pokes fun at music, city and politicians

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1994-95 Season

JULY 16, 1994

Garden Tour

SEPTEMBER 17-18, 1994

Les Miserables tour

Centre in the Square, Kitchener

OCTOBER 8, 1994

Bending the Bows

with Frank Leahy and Ed Minevich

Sponsored by BDO Dunwoody Ward Mallette, H.E. Brown Supply Co. Ltd.
Guardian Drugs and Northgate Square

OCTOBER 28, 1994

Michael Burgess

in concert with the North Bay Symphony

Sponsored by Midland Walwyn, presented by The Nugget

NOVEMBER 12, 1994

Small is Beautiful

with Joanna Zeman and Lynda Kennedy

Sponsored by TEMBEC

DECEMBER 17, 1994

A North Bay Christmas

Sponsored by C. & C. Properties

FEBRUARY 4, 1995

Little Eagles of Siberia

Sponsored by Lynn Johnston Productions, Inc.

FEBRUARY 25, 1995

A Slice of the Big Apple, with Rena Sharon, Pianist

Sponsored by TransCanada Pipelines

APRIL 1, 1995

Joint concert with North Bay Choral Society

MAY 13, 1995

Always Favorites, with Yi-Jia Hou, Violin

Sponsored by JS Redpath Limited

JUNE 3, 1995

Bella Noce, with Ted and Irena Baerg, Baritone and Soprano
and the 22 Wing Volunteer Band North Bay

AUGUST 12-13, 1995

Joseph & the Amazing Technicolour Dreamcoat tour, O'Keefe centre

Call the North Bay Symphony Orchestra office
494-7744 for further information

NORTH BAY SYMPHONY ORCHESTRA

VICTOR SAWA, Music Director

François Bouchard
John Kesik

Associate Conductor
Associate Conductor

VIOLIN I

Joanna Mankowska-Zeman
Concertmistress
Fraser Farlinger
Ass't. Concertmaster
Elizabeth McCall Foisy
Barry Grieb
Ron McCaw
Walter Sokoluk
George Zeman

VIOLIN II

Norm Critchley, Principal
Lisa Bale
Sarah Jane Brenner
Arthur Davis
Rita Girard
Lanny James
Marj Keenan
Greg Kolz
Bill Selander
Irene Anne Spanner
Judy Statham

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Karl Norhaugen
Janet Zimbalatti

CELLO

Carla Bernachi
Blake Dawdy
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TRUMPET

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John Hewitt
Andrew Lacroix
Wayne Lacroix
Dan Shovinard

TROMBONE

Lyle Corrigan
Russ Zavitz

TUBA

François Bouchard
Clyde McIntee

KEYBOARD

Lynda Kennedy

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Mike Bellany
Damian Dorschner
Kirby Oudekerk
Charlie Zavitz

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Mary Brooks
Beth Finnis
Michelle Lafontaine
Josh Marshall
Carol Zimbalatti

Lynn Beaulieu
Margaret Collette
Joyce Kinsey
Darryl Maltby
Jim McEachran

SUDBURY SYMPHONY ORCHESTRA

In the fall of 1953 Emil First, who was employed by the Sudbury Board of Education, founded the group of musicians known as the Sudbury Symphony.

The orchestra was made up of interested adults and students who had progressed from the school orchestra. The orchestra's premiere performance was on January 13, 1954.

In 1956-57, Mr. First resigned as conductor of the Symphony to devote more time to the school orchestra which he also conducted, but continued his association with the Symphony as concert master for many years. At this time the nature of the orchestra changed slightly. Under the direction of Eric Woodward, a combined choir and orchestra, known as the Sudbury Philharmonic Society, evolved.

In 1974 Eric Woodward left the Philharmonic Society and it divided back into the Bel Canto Chorus and the Sudbury Symphony Orchestra. Dr Metro Kozak accepted the conductor's position and, in 1975, the orchestra was officially incorporated as a non-profit performing arts organization with entertainment and educational objectives.

Throughout these various stages, the Sudbury Symphony has developed into a fine community orchestra. Composed of 60 musicians from the Sudbury Region, the main activities of the orchestra centre around an annual concert season of five main concerts, with additional chamber concert activities, a children's concert and special events. The orchestra employs a professional conductor, concertmaster, 2 musicians-in-residence who work with individuals, sections of the orchestra and in the community, occasional musicians and an executive director.



Dr. Metro Kozak

Conductor/Music Director

Dr. Metro Kozak, the founding conductor of the Sudbury Symphony Orchestra, leads the Symphony into its 18th season. After successfully completing Bachelor and Master's degrees and a Doctorate in Music from the University of Michigan. Dr. Kozak and his talented wife, Mary Hrobelsky Kozak, toured extensively in North America giving violin recitals. After settling in Sudbury they initiated the Suzuki String Program in which they are still active. Dr. Kozak founded the widely acclaimed Sudbury Youth Orchestra and is its present conductor. He is now celebrating his twenty-third year on the faculty of the Cambrian College Music Department. The Sudbury Symphony is grateful to Dr. Kozak for his many years of dedication to music in this community.

NORTH BAY AND SUDBURY
SYMPHONY ORCHESTRAS

Sunday, May 1, 1994 - 8 PM
North Bay Arts Centre

1 + 1 = 1 BIG ORCHESTRA

DER FREISCHUTZ: OVERTURE
Adagio molto-Vivace

Weber C.M.

ANCIENT AIRS AND DANCES SUITE II
Laura Soave - Balletto con gagliarda
Saltarello e Canario
Danza Rustica
Aria
Bergamasca

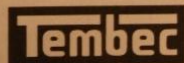
Respighi O.

Intermission
(20 minutes)

SYMPHONY NO. 1 OP. 68
Un Poco Sostenuto
Andante
Adagio-piu Andante-piu allegro

Brahms J.

This performance is sponsored by



PROGRAMME NOTES

Der Freischutz: Overture: C.M. von Weber - 1786 - 1826

Weber became director of Oper at Prague in 1813 and Dresden in 1816. This opera, *Der Freischutz* was one of his chief dramatic compositions. It exemplifies the characteristics of German Romantic Opera. Plots are drawn from medieval history, legend or fairy tale; story involves supernatural beings and happenings, lays stress on a background of mysterious and wild nature, but also introduces scenes from Village or Country life. Characters are regarded not merely as individuals but representatives of supernatural forces, good or evil. German oper differs strongly from French and Italian opera. In reference to *Der Freischutz*, there is no intelligible English equivalent for the title. The story revolves about a situation common in folklore and immortalized in Goethe's *Faust*: a man has sold his soul to the devil in return for earthly favours. As usual, the devil is cheated; the hero is redeemed by his lady's love and all ends well. The overture opens depicting a sombre forest background by the melody for horns and moves diabolically in the eerie midnight "Wolf's Glen" scene of the casting of magic bullets. Rustic choruses, marches, dances and airs, mingle in the score with full-bodied arias. Romantic suggestion is obvious through orchestration and harmony in the 12 measures at the end of the Adagio introduction to the overture. Likewise it is the orchestration and strange harmonic scheme of F# minor and C minor that contribute to the musical effectiveness of Wolf's Glen scene. There are also recurrent themes. The overture is not like so many others of early nineteenth century, a single melody of tunes; rather like the overtures of Beethoven, it is a complete symphonic first movement in sonata form.

Ancient airs and dances - Suite II - O. Respighi - 1879 - 1936

Born in Bologna in 1879, died in Rome 1936, this composer was also a conductor, string player, pianist and teacher. His music, though based on classical forms, was influenced by the brighter colours of Rimsky-Korsakov with whom he studied and Strauss. His symphonic poems are noted for their brilliant and lucious scoring.

Symphony No 1 opus 68 - J. Brahms - 1833 - 1897

Brahms 4 symphonies are superb examples of his devotion to classical music architecture within which he introduced novel thematic elements. The C-minor No. 1 opus 68 was finished after many years of work in 1876. The symphonies are laid out in the customary design of four movements with a recognizable form close to the Classical pattern. Counterpoint and motive development are used and no specified program exists, that is they are absolute music. However Romantic flavour is evident in their harmonic idiom, full multicolored orchestral sound and other general musical language features. Brahms style is consistent and individual and various elements may be discovered within among them being - Schubertian lyrical melody lines, a ballad-like Romantic strangeness and respect for tradition unlike Berlioz and Liszt. This first symphony is the most romantic. The key and general construction takes its departure from Beethoven's fifth. It is the only one that uses romantic formula of struggle (in minor) to triumph (in major). Also Romantic is the key scheme and the recurrence of the opening chromatic theme in the second and fourth movements. The two slow introductions out of which the ont lines of the themes follow, gradually open widely. The emotional pathos of the slow movement interpolates minor harmonies within the theme. The last movement is introduced by a Romantic C major melody played by horns and flutes over mysteriously undulating accompaniment. There is a solemn four-measure chorale phrase for trombones and basoons which appears again fortissimo at the Allegro climax.

Dorsey chestnuts still part of big band sound

Marjie Smith

Nugget Correspondent

Phyllis Macdonald hopes word gets out that the Tommy Dorsey Orchestra is coming to the Arts Centre, Monday.

She thinks there will be a lot of people who want to see them once word gets around.

The big band sound was an important part of her growing-up years in Fort William (now part of Thunder Bay).

"Those were the records we bought and it was the music we danced to at house parties and high school dances," she recalls, rhyming off some of the Dorsey tunes.

One company used to put out a weekly song sheet with the words to the songs. She and a girlfriend would buy them eagerly.

"We knew all those songs by heart. We sang them by the hour. I still remember them; all the hits of the day," she says.

She also remembers teaching some of the newer pieces to her aunt and uncle when they were travelling in the car.

There was a wardrobe to go with the memories. Her mother wasn't terribly impressed, she remembers, with the "sloppy-Joe sweaters and big full skirts."

Ms. Macdonald understands the dances are coming back in; the bobby socks and saddle shoes with them.

Certainly, says Buddy Morrow, over the phone lines from Oklahoma, big band music is "pretty solid for us right now."

Mr. Morrow, who once had his own band which recorded with

When he was asked to lead the band, he didn't refuse as he had done on previous occasions, when asked. Instead, he said he would lead it for a couple of weeks.

"After being there a week or two, I realized this was what I wanted to do, ultimately. This was what made me happy," he says.

After 17 years, he thinks he'll stay with the band which stays true to the Dorsey sound — right down to the full repertoire of "Dorsey

chestnuts", as he calls them.

The band peaked with the popularity of the big bands in the 1940s, but was closed down for a brief period at the end of that decade.

In the early 1950s, Mr. Dorsey opened the band again along with his brother Jimmy. Both brothers died in the late 1950s and it was led by a series of handlers prior to Mr. Morrow coming on board.

Travelling with the orchestra will be vocalist Walt Andrus, who sings

a variety of music in many different venues. He has a particular fondness for singing songs from the 1930s to the 1950s.

The orchestra's visit is presented by the North Bay Symphony Orchestra, which jumped at the opportunity when it found out the orchestra would be passing through on its way to Montreal.

Those who want to just listen can do so in the theatre atmosphere, while for those who want to dance,

speakers will be set up in the foyer.

It is music, says Mr. Morrow, which is "danceable, and yet for those who want to listen, they will find it comforting because all the tunes are ones they know."

Ms. Macdonald says she has often thought a big band would be "something for the Arts Centre to get in, because there are a lot of us that still remember."

Tickets for the trip down memory lane at 8 p.m., June 27, are \$25.



The Tommy Dorsey Orchestra is sure to bring back fond memories for many who peaked with the popularity of the big bands in the 1940s but



The North Bay Symphony
Orchestra presents

THE ONE & ONLY

**TOMMY
DORSEY
ORCHESTRA**

Conducted by
Buddy Morrow

*Swing to the Big Band
Sound*

**Monday, June 27
8 p.m.**

North Bay Arts Centre
Tickets \$25 (all seats)

FOR TICKETS CALL

474-4747

**NORTH BAY SYMPHONY
ORCHESTRA**
VICTOR SAWA, Music Director

VIOLIN I

Debbie Miles,
Concertmistress
Dr. Fraser Farlinger
Ass't Concertmaster
Elizabeth McCall Foisy
Barry Grieb
Greg Kolz
Ron McCaw
Walter Sokoluk

VIOLIN II

Norm Critchley, Principal
Sarah Jane Brenner
Arthur Davis
Rita Girard
Bill Selander
Judy Statham

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Sarah Kehn

CELLO

Blake Dawdy

DOUBLE BASS

Bruno Cukst

OBOE

Kirsti Bos
Erin Brophy
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FLUTE

Kathy Dingwell
Janet Stewart
Cynthia Vance

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Crissy Brooks
Chris Draper
Gord Hamden
Rosemarie Horbal

FRENCH HORN

Lynda Bertrand
Linda Langdon

TRUMPET

John Hewitt
Wayne Lacroix

KEYBOARD

Suzanne Charette

PERCUSSION

Matthew Whitehead, Principal
Kirby Oudekerk



N. B.: NBSO Board Member Doris Toswell advised that Garden Tours were conducted over a 15-year time span. The purpose was two-fold: to introduce the Symphony to the general public in a different context, and as a fund-raising initiative.

Les Misérables

North Bay Symphony Show Tour
September 17-18, 1994

Return form with payment to:
North Bay Symphony Orchestra
106-269 Main Street West
North Bay, ON P1B 2T8

Name _____
Address _____
City _____ ON Postal Code _____
Telephone (H) _____ (W) _____



Payment:	Deposit with Application	Post-dated August 1, 94	Total
Double	\$100.00	\$125.00	\$225.00
Single	\$100.00	\$150.00	\$250.00

Occupancy _____

Sharing with _____

Visa Card # _____ Expiry _____
Mastercard # _____ Expiry _____

Payment is for : Top price ticket for "Les Misérables", Centre in the Square, Kitchener.
Coach transportation by Ontario Northland, 1 night accommodation, Howard Johnstons.

There will be a \$30.00 charge for cancellation prior to August 1, 1994. No refunds after
August 15th, 1994. Substitutions accepted.

Tentative Itinerary

- Saturday, September 17 8:00 a.m. Depart from the civic parking lot on
McIntyre Street, beside the Arts Centre. Cars can
be left there for the weekend at your own risk.
Coffee stop en route.
Arrive Kitchener approximately 1:00 p.m. Afternoon at
leisure to explore Kitchener's Farmer's Market. Dinner on
your own. Bus transportation to theatre for 8:00 p.m.
performance. Bus transportation back to hotel
- Sunday, September 18, Spend the morning and early afternoon in St. Jacobs at the
world famous Farmer's Market before heading north.
Dinner stop en route

Zeman to open SEP '94 music school

Joanna Zeman, concert mistress of the North Bay Symphony Orchestra, helps her daughter, Maia, 5, with her technique on the violin. Mrs. Zeman wants to start a Pro Musica School of Music by the end of September.

Marjie Smith

Nugget Correspondent

Joanna Zeman believes a professional music school in North Bay will help make the city more of an arts centre.

The prominent musician and concert mistress of the North Bay Symphony Orchestra is starting Pro Musica School of Music at the end of September.

With the establishment of the school comes the long-range dream of a professional orchestra with the school acting as a feeder.

She also wants to see North Bay start a summer music festival. And why not? If Huntsville can do it, North Bay can, she adds.

"We have an arts centre empty in the summer and hundreds of tourists," she said.

Her chamber group, Pro Musica, which provided the impetus for the school, played at the Huntsville Festival of Music this summer and has been invited back for next year.

Ms. Zeman has been thinking about the school for four years. The nearest schools for providing professional training on such instruments as violin, oboe and trumpet are in Toronto and Sudbury.

"There are tons of super-talented people who don't have the opportunity to be trained by professional people," she said.

Memories of her own professor and artistic mentor in Poland, Stefan Herman, have helped fuel the dream.

Calling the renowned professor a man who not only taught music but "helped form the young soul artistically," she said she feels the urge to share what he has taught her.

She is in the process of lining up professors for her school. One of them will be Rima Basoff from Sudbury.

The cellist from Kiev, Russia,



who plays with the Sudbury Symphony Orchestra, has also joined Ms. Zeman and pianist Lynda Kennedy in the Pro Musica trio. The trio also invites guest musicians to perform with it.

Ms. Zeman will be teaching violin, using a combination of the Suzuki method and traditional European instruction.

At minimum, she said, the instructors will meet the requirements of the Royal Conservatory of Music.

The reason she is starting an in-

dependent school is so the training is there whether or not there is an orchestra in the future.

She will accept students at all levels of training.

Obviously, she notes, it is easier to start with them from the beginning so you don't have to retrain them. She prefers students aged seven and over. She feels children aren't ready for it before that.

She also stresses the importance of parental cooperation in instilling a love of music and establishing a discipline.

To begin with, the school will rent facilities in the orchestra offices on Main Street West. Eventually, she would like to have her own facilities.

She also intends to keep lesson prices affordable. In Toronto people can pay as much as \$150 for a lesson, she said. It will cost a fraction of that in North Bay.

"I don't want to break parents' pockets. I realize these are hard times. I don't want anybody turned off for financial reasons," she said.

Marjie Smith

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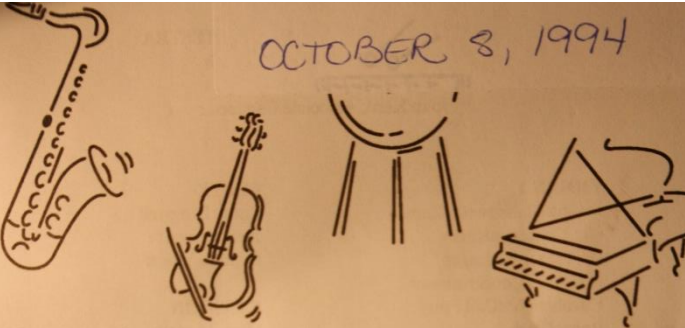
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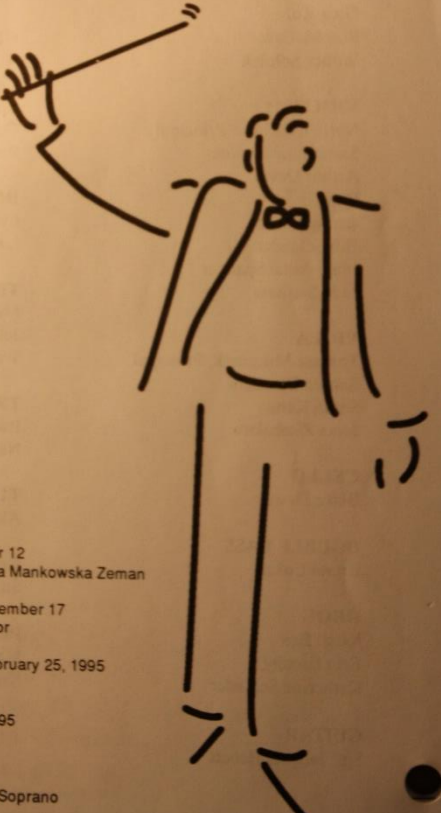
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Zeman to open music school

OCTOBER 8, 1994



**THIS
YEAR,
FACE
THE
MUSIC**



1994/95 Symphony Schedule:

BENDING THE BOWS - October 8
Ed Minevich and Frank Leahy

SMALL IS BEAUTIFUL - November 12
Lynda Rehder Kennedy and Joanna Mankowska Zeman

A NORTH BAY CHRISTMAS - December 17
Including Lynn Johnston, Conductor

A SLICE OF THE BIG APPLE - February 25, 1995
Rena Sharon, Pianist

ALWAYS FAVORITES - May 13, 1995
Yi-Jia Hou, Violinist

BELLA NOVA - June 3, 1995
Ted and Irena Baerg, Baritone and Soprano



October 8:

Bending the Bows with Ed Minevich and Frank Leahy.

THIS YEAR, FACE THE MUSIC

BENDING THE BOWS
Ed Minevich and Frank Leahy
October 8 - North Bay Arts Centre

The North Bay Symphony
ORCHESTRA

This is a casual concert, feel free to wear your jeans & boots.

Call 474-4747 for details.

Sponsored by:

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- H.E. Brown Supply Co. Ltd.
- Guardian Drugs
- Northgate Square

NORTH BAY SYMPHONY ORCHESTRA

Victor Sawa, Music Conductor

John Kesik Associate Conductor

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Dr. Fraser Farlinger
Ass't Concertmaster
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Irene Anne Spanner
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GUITAR

Sgt. Jacques Hebert

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Kathy Dingwell
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Rosemarie Horbal

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Lynda Bertrand
Linda Langdon

TRUMPET

Mike Dewall
John Hewitt
Wayne Lacroix

TROMBONE

Patrick Lefevre
Nathan Toft

TUBA

Alex Kidston

Keyboard

Suzanne Charette

PERCUSSION

Matthew Whitehead, Principal
Kirby Oudekerk



Eduard Minevich was born in the U.S.S.R. and studied violin at the prestigious Leningrad Conservatory. He joined the Leningrad Concert Orchestra as soloist and concertmaster, and made many recordings for cinema, ballet and television. He was Concertmaster with Orchestra London for eleven years and now assumes the same role with the Kitchener Waterloo Symphony. Eduard's versatility on the violin, and his hilarious stage presence have made him a hit on pops series from coast to coast.


Frank Leahy is a winner of the Canadian National Fiddling championships, and suffers no culture shock when he slips from down-home clogs, jigs, and reels to contemporary music including jazz, swing, traditional folkmusic, or even classical. Frank was session fiddle player on the nationally syndicated radio show "Prime Time Country" before teaming up with Eduard Minevich to stretch the boundaries of fiddling even farther.

Bending the Bows

The Program includes:

Light Cavalry Overture
Pops Hoedown, Hayman
Duke Ellington Medley, Arr. Custer
Classical Medley, Arr. C. Cozens
Franks Top 40 Country Tunes
Hot Country Fiddle
Czardas
Turkey in the Straw
Tiger Rag
Bach Double Concerto
Tea for Two
Borodin Nocturne
Danny Boy
Orange Blossom Special

"Artist is represented by Colwell Arts Management".

 The North Bay Symphony
ORCHESTRA
VICTOR SAWA, Music Director

28 Oct 94

An

Evening

with

Michael Burgess

Sponsored by Midland Walwyn
Presented by The Nugget

1994-95 Season

OCTOBER 8, 1994

Bending the Bows

with Frank Leahy and Ed Minevich

Sponsored by BDO Dunwoody Ward Mallette, H.E. Brown Supply Co.
Guardian Drugs and Northgate Square

OCTOBER 28, 1994

Michael Burgess

in concert with the North Bay Symphony Orchestra
Sponsored by Midland Walwyn, presented by The Nugget

NOVEMBER 12, 1994

Small is Beautiful

with Joanna Zeman and Lynda Kennedy

DECEMBER 17, 1994

A North Bay Christmas

Sponsored by C & C Properties

FEBRUARY 4, 1995

Little Eagles of Siberia

Sponsored by Lynn Johnston Productions Inc. and
Howard Johnson

FEBRUARY 25, 1995

A Slice of the Big Apple

with Rena Sharon, Pianist

Sponsored by TransCanada Pipelines

APRIL 1, 1995

Special Easter Concert with guests

North Bay Choral Society

MAY 13, 1995

Always Favorites, with Yi-Jia Hou, Violin

Sponsored by JS Redpath Limited

JUNE 3, 1995

Bella Noce, with Ted and Irena Baerg, Baritone & Soprano
and the 22 Wing Volunteer Band

Media Sponsor for 1994-95
Mix 840

NORTH BAY SYMPHONY
ORCHESTRA
VICTOR SAWA, Music Director
Presents



**MICHAEL
BURGESS**

**"A Rich Glorious Voice"
In Concert**

Michael Burgess originated the role of Jean Valjean in Canada at the Royal Alexandra Theatre in the Cameron Mackintosh, Ed and David Mirvish production of **Les Miserables**.

Michael also had the honour of singing the National Anthem at the opening game of the world series in Atlanta, and recently appeared with a host of stars at the Royal Alexandra Theatre for the Governor General's 25th Anniversary Celebration of the Order of Canada.

FRIDAY, OCT. 28

at 8:00 p.m.

North Bay Arts Centre

For Tickets Call

474-4747

OR

494-7744

MICHAEL BURGESS

28/07/94

Being part of the audience at any event where Michael Burgess is performing, you're immediately aware that you're in the presence of a very gifted, very talented entertainer. Standing ovations have become standard fare, performance after flawless performance. Born in Regina, Saskatchewan and Toronto-raised, Mr. Burgess was educated at a private Catholic school and sung liturgy and Gregorian chants as a choir member there. Growing up as the eldest of seven, various career paths beckoned, among them English professor, priest and lawyer. But it was the attraction to the theatre that was strongest.

Throughout Canada and the United States, Mr. Burgess' stage credits include "Ten Lost Years", "Pinocchio", "Twelfth Night", "Playboy of the Western World", and Noel Coward's "Hay Fever". His musical credits include roles in "Kismet", "Side by Side by Sondheim", "Jacques Brel...", "H.M.S. Pinafore" and "La Vie Parisienne". As Jean Valjean in an all-Canadian production of the Cameron MacKintosh/Ed and David Mirvish "Les Miserables", he garnered such praise and outstanding reviews that he remained as Valjean for more than 1,000 performances in this most-loved international musical. Truly a pinnacle achievement.

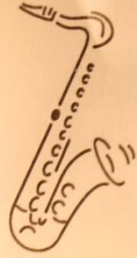
Now established as an actor who can "go the distance" by winning critical approval and pulling in audiences night after night, Mr. Burgess made a smooth transition to his next starring role as Don Quixote in the Robin Phillips/Mirvish production of "Man of La Mancha", at the Royal Alexandra Theatre. Again, glorious reviews poured in: "...another mega-hit for Burgess", "...powerhouse performance", "outstanding!".

A confessed sports fanatic, Mr. Burgess is justly proud to be an honorary member of the Canadian Olympic Association. Millions of hockey and baseball fans across North America have had the pleasure of hearing Mr. Burgess sing "O Canada" at both opening games of the '92 and '93 World Series and at the '94 NHL All-Star Game in New York's Madison Square Garden.

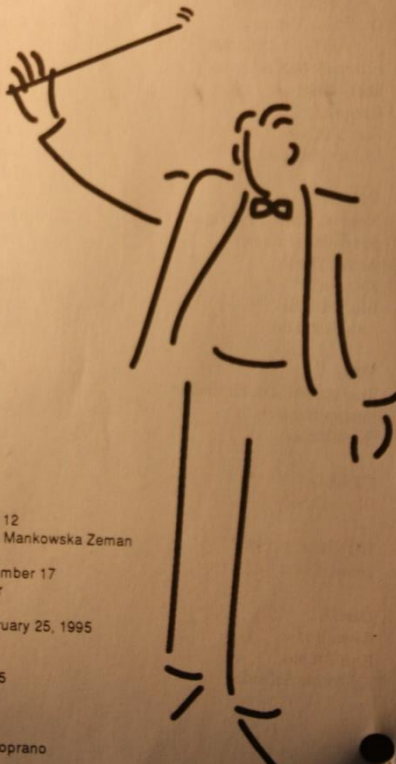
Major theatrical productions. Live concerts. Television specials. Benefit evenings. For Michael Burgess, monumentally talented actor and singer, the applause continues. The legions of fans multiply.

Mr. Burgess is represented by BALMUR Ltd.

NOVEMBER 12, 1994



THIS YEAR, FACE THE MUSIC



1994/95 Symphony Schedule:

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Ed Minevich and Frank Leahy

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John Kesik, Rehearsal Conductor

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Barry Grieb
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Ron McCaw
Walter Sokoluk

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KEYBOARD

Suzanne Charette

PERCUSSION

Matthew Whitehead, Principal
Kirby Oudekerk

NORTH BAY SYMPHONY ORCHESTRA
Victor Sawa, Music Director

Concertmistress: Debbie Miles

Saturday, November 12, 1994
North Bay Arts Centre

PROGRAMME

SMALL IS BEAUTIFUL

String Colours

Serenade Concertante Adaskin

Adagio for Strings Barber

Concerto for Violin, Piano & Strings Chausson
Movements 1, 2 & 4

Joanna Zeman & Lynda Rehder Kennedy

intermission

Water Music Handel
Suites 1, 3 & 11

Ancient Airs & Dances Respighi

JOANNA ZEMAN - A native of Poland, Joanna Zeman (nee Mankowska) is a graduate of the Gdansk Academy of Music where she had the good fortune to study with the world-renowned violin teacher, Professor Stefan Herman. Her musical career includes numerous achievements: member of the Cracow Symphony Orchestra; assistant concertmistress of the Mexico City Philharmonic Orchestra; co-concertmistress of the San Sebastian Symphony; founder of the Euzkadi String Quartet; permanent alternate member of the Montreal Symphony Orchestra; and founder of the Pro Musica Chamber Ensemble and School of Music in North Bay.

LYNDA REHDER KENNEDY - Formerly of Peterborough, Lynda Kennedy studied with Professor Bracey at the University of Western Ontario. On the strength of a French government scholarship, she was able, upon graduation, to further develop her talents in France under two distinguished pianists, Marcel Ciampi and Denyse Riviere. After her European sojourn she enrolled at the University of Michigan where, under Professor Louis Nagel's tutelage, she graduated with a Master's degree in performance. Now settled in North Bay with her husband Neil and two daughters, Lynda is very active as a performer, teacher, workshop clinician, adjudicator, and examiner for the Western Ontario Conservatory of Music.

ERNEST CHAUSSON
(1855-1899)

was born in Paris, where his father was a wealthy building contractor. Much sheltered as a child, he was tutored privately, until, at his father's wish, he entered the law school of the University of Paris, receiving his degree in 1877. In 1879, however, after two years of indecision, he entered the Paris Conservatory, where he studied with Massenet and Franck. Shortly afterwards he began private lessons with Franck, and remained a pupil and admirer of his for many years.

The Concerto, Opus 21, was begun in 1889 and completed in July of 1891. It had its first performance in Brussels on March 4, 1892, with Eugene Ysaye and Auguste Pierret as solosists with members of the Ysaye String Quartet, and was received with much enthusiasm. Chausson's highly original work was not only an instant success, but also held within it, in its clarity of form and lyricism, elements that were destined to give it a permanent place in the literature of chamber music.

Waldo Lyman

Symphony performs festive favorites

BY MARJIE SMITH
Nugget Correspondent

White Christmas surfaced on the North Bay Symphony Orchestra concert program Sunday afternoon. And it surfaced more literally for some of the imported professional players who couldn't head home because of winter storms further south.

Two of those players were Wilfrid Laurier University music students Ben Martin (cello) and Trevor Dix (trombone), who were forced to spend Sunday night in North Bay.

Dix, who has an exam this afternoon, said he'll have to write the exam later if he doesn't make it back to Waterloo in time.

Both students help put themselves through school by playing professional music part-time. Martin has played in North Bay before, but this is the first time for Dix, who, like Martin, has played for a number of southern Ontario orchestras as well as playing in the naval reserves in the summer.

HIRED TO FILL GAPS

The extra professionals are hired to fill gaps in the orchestra's player roster. What instruments are needed depends on the musical repertoire.

Definitely, Sunday's program, A Special Sunday Afternoon Delight, had the festive season in mind, with songs such as Jessel's Parade of the Tin Soldiers, excerpts from the Nutcracker Suite by Peter Tchaikovsky and pieces from George Frederick Handel's Messiah.

Special symphony guest, The North Bay Choral Society, joined the players for White Christmas and the three pieces from The Messiah.

The combination of Handel's emotive craftsmanship, the choral voices and musical instruments was a stirring experience. Soloist Margaret Beswitherick did a fabulous job.

REVIEW

While tradition has an audience stand for the Hallelujah Chorus, sheer enjoyment would likely have pushed some of them to their feet anyway.

Symphony director Victor Sawa was in good spirits for the concert, jokingly referring to the pre-intermission program as "Tomasz's first half," because of the many hats being worn by the conductor of the junior strings section.

As always, the towering Tomasz Milczarek and his band of tiny violin, viola and cello players stole the hearts of the near-capacity crowd. Milczarek's daughter, Elzbieta, wowed the audience with her strong and beautiful voice as she sang Silent Night.

PLAY SOLO

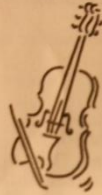
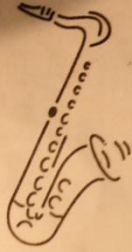
Tomasz Milczarek then reappeared both as a symphony player and to play a viola solo in C.M. Von Weber's Hungarian Fantasy. It was a wistful piece with spirited portions, and Milczarek did a terrific job of leading the listener to the heart of the piece.

The first half of the program concluded with Die Fledermaus Overture by J. Strauss Jr., a difficult piece with numerous tempo changes. At peak tempo, Sawa conducted the violin bows in a flying dance.

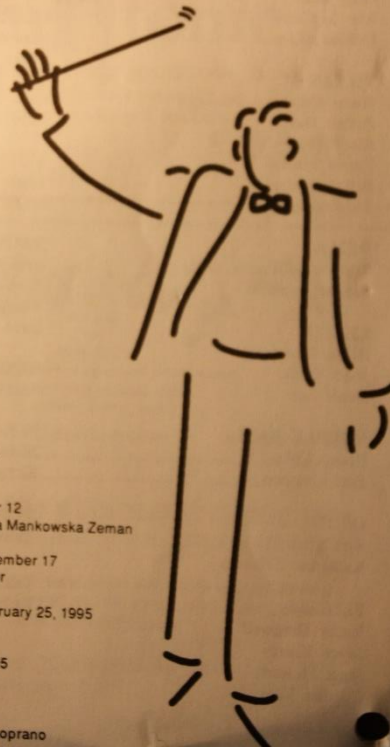
During the second part of the program, Christmas was definitely the focus with Leroy Anderson's Carol of the Bells — the pipe bells added a distinct touch — starting it off and Christmas Festival finishing it.

Sawa told the audience "for me, it isn't Christmas until I've conducted Christmas Festival by Leroy Anderson." The potpourri piece gives a whiff of various popular Christmas pieces and packs the audience on its way geared up for a bit of figgy pudding.

DECEMBER 17, 1994



THIS YEAR, FACE THE MUSIC



1994/95 Symphony Schedule:

BENDING THE BOWS - October 8
Ed Minevich and Frank Leahy

SMALL IS BEAUTIFUL - November 12
Lynda Rehder Kennedy and Joanna Mankowska Zeman

A NORTH BAY CHRISTMAS - December 17
Including Lynn Johnston, Conductor

A SLICE OF THE BIG APPLE - February 25, 1995
Rena Sharon, Pianist

ALWAYS FAVORITES - May 13, 1995
Yi-Jia Hou, Violinist

BELLA VOCE - June 3, 1995
Ted and Rena Baerg, Baritone and Soprano



All of our Christmas favorites plus some special surprises. Includes the North Bay Symphony Youth Strings and Christmas Carol sing-along.

Tous nos airs préférés du temps des Fêtes et de nombreuses surprises. Sera présent l'orchestre de cordes des jeunes de North Bay exécutant un pot-pourri de chants de Noël.

December 17, 1994
A North Bay Christmas



A North Bay Christmas

Bring the family to a Christmas Concert by the North Bay Symphony Orchestra

**SATURDAY
DECEMBER 17**
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- Santa
- North Bay's Marie-Lynn Sauve & others!

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Ron McCaw
Debbie Miles

VIOLIN II

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Arthur Davis
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Lanny James
Bill Selander
Judy Statham

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi

CELLO

Blake Dawdy
John Kesik
Geoff Lee

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Bruno Cukst
Paul Camrass

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Kirsti Bos
Katherine Selander

FLUTE

Kathy Dingwell
Joyce Kinsey
Janet Stewart
Cynthia Vance

BASSOON

Mary Thornton
Catherine McDonell-Stephens

CLARINET

Nina Belanger
Crissy Brooks
Chris Draper
Gord Hamden
Patty Goodwin

FRENCH HORN

Linda Langdon
Jamie Manson

TRUMPET

John Hewitt
Wayne Lacroix
Jennifer Furrow
Dave Garson

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Suzanne Charette

PERCUSSION

Matthew Whitehead, Principal
Kirby Oudekerk

SAXOPHONE

Chris Draper

TROMBONE

Keith Bilinski

North Bay Symphony Orchestra

The North Bay Symphony Junior Strings

VIOLINS 1 & II

Joshua O'Connor
Relessay Cripps
Charity Cripps
Melanie Boaro
Barbara Milczarek
Gavin Muhlberger
Nathan Smith
Emily Trenker

VIOLA

Jordan McBain

CELLO

Elzbieta Milczarek

"Beauty and the Beast Orchestral Suite"
Music by Alan Menkon
Arranged by Danny Trobb
c 1992 Wonderland Music Co. Inc.

NORTH BAY SYMPHONY ORCHESTRA
Victor Sawa, Music Director
John Kesik, Associate Conductor

Saturday, December 17, 1994
North Bay Arts Centre

PROGRAMME

A NORTH BAY CHRISTMAS

Christmas Festival

Leroy Anderson

"*Christmas Suite*" arranged by Regina and Tomasz Milczarek

Baroque Rondo

Silent Night

Jingle Bells

Hark! The Herald Angels Sing

Deck The Halls

Wzłobie Leży

North Bay Symphony Junior Strings, under the direction of Tomasz Milczarek

Carmen Fantasie Brillante on themes from Bizet's *Carmen*
Marie Lynn Sauve, Flute, 1994 Kiwanis Festival winner

White Christmas

Berlin

intermission

Orchestral Suite from *Beauty and the Beast*

Belle

Be Our Guest

Beauty and the Beast

Sleigh Ride

Guest Conductor, Lynn Johnston

Leroy Anderson

For unto us a Child is Born

Glory to God

Christmas Singalong

Joy to the World

Deck the Halls

Jingle Bells

We Wish you a Merry Christmas

Hallelujah

The North Bay Choral Society, under the direction of Nathaniel Lee.

Music Director: Victor Sawa



Photo by Ed Eng

Victor Sawa, a young and dynamic conductor from Montreal, attended the Conservatoire de Musique de Montreal, McGill University and the New England Conservatory of Music in Boston. He studied conducting, composition, clarinet and numerous other instruments. He has been a Fellow at the Tanglewood Festival where he was awarded the Outstanding Musician Award (an award which was also given to Leonard Bernstein when he studied there). For the past few years, Mr. Sawa has spent his summers studying at the Pierre Monteux School for Advanced Conductors in Hancock, Maine. There he has worked with the school's director, Charles Bruck, a protege of the great conductor for whom the school is named.

Mr. Sawa made his conducting debut with the Kitchener-Waterloo Symphony in 1981 and since that time, along with the Kitchener-Waterloo Symphony, has conducted numerous orchestras across Canada.

In addition to his current position as Music Director of the North Bay Symphony, Mr. Sawa is one of Canada's pre-eminent clarinetists. Before returning to Canada from the United States at the completion of his studies, he was a member of the famed New England Conservatory Ragtime Ensemble with whom he made the Grammy Award winning recording of Scott Joplin's "The Red Back Book". He is a founding member of the Canadian Chamber Ensemble and with this renowned chamber group has made several recordings and performed across Canada and the United States in addition to several concert tours throughout Mexico, South America and Europe.

He was the Principal Clarinet with the Kitchener-Waterloo Symphony and Music Director of the Kitchener-Waterloo Symphony Youth Orchestra and the Guelph Youth Orchestra. Under his tutelage, both youth orchestras have achieved critical acclaim. In the summer of 1992, Mr. Sawa and the Kitchener-Waterloo Youth Orchestra were invited to participate in the Aberdeen International Youth Festival in Scotland.

A recipient of several awards and honours, Mr. Sawa is listed in the International Who's Who of Music and has been awarded Canada Council grants for conducting in 1989, 1990 and 1991.

Mr. Sawa presently lives in Calgary, where he is the Staff Conductor for the Calgary Philharmonic, and commute to North Bay.

The orchestral conducting symposium offers participants the opportunity to conduct a professional orchestra in rehearsal and in public performances; video tape rehearsal playbacks; weekly discussion seminars with principal players and the music director; coaching by the music director, emphasizing stylistic approaches to the classical repertoire.

Musical director, musician wed

He couldn't be talked into getting married on stage during the North Bay Symphony Orchestra's Christmas program, but symphony musical director Victor Sawa did marry his long-time friend and fellow musician, Lesley Sheppard, the next day, in North Bay.

The Arts Centre audience thought they might be married on stage, when Sawa made his entrance and keyboard player Suzanne Charette hit the opening bars of a popular bridal march.

Given the humorous conducting job on Sleigh Ride by guest conductor, cartoonist and Corbeil-area resident Lynn Johnston, I think she'd have done a fine job of helping Rev. Don Daniel conduct a wedding on stage.

The two were married by Daniel, but in a small, private ceremony, Sunday afternoon. The wedding took place at the home of Daniel and Rex Hiscock, symphony general manager.

Best man for the occasion was Ed Minevich, the tornado of a violinist who appeared as a guest at the symphony's October concert.

He brought his violin to the wedding, but never actually played it. In fact, music was a factor in the wedding, only in that music had brought the various people in the room together.

The bride, who plays piccolo for the symphony, was dressed in a beige suit, while the groom wore a tux for the occasion.

Taking the official wedding shots was award-winning photographer Ed Eng.

Sheppard's parents from Scar-

Marjie Smith



Stage Left

borough, came loaded with hors d'oeuvres. These were aptly washed down with champagne, says Hiscock, thus starting his Tipps Eve — for Hiscock is a Newfoundlander through and through — a few days early.

In Newfoundland, Christmas starts Dec. 23, when the boats are tied up and everyone celebrates by getting a little tipsy.

The newlyweds will be residing in Calgary, since Sawa also conducts the Calgary Philharmonic.

It is no secret that Sawa loves North Bay and would be happy to live here if it was more practical. He has made many friends in North Bay, which is why the wedding was held here.

Come spring, says Hiscock, there will be a reception to celebrate the wedding publicly.

The Christmas tree display in the W.K.P. Kennedy Gallery was a stroke of genius.

If you're downtown, drop in and have a look at the creative ideas that North Bay businesses, individuals and organizations have cooked up.

There's a little of everything from a corrugated angel tree to a real estate tree that had someone guess-

ing a lot of whipped cream or chocolate milk to create the perfect little urban homes.

The one that had everybody guessing was the white chocolate tree made by Brandon Mahaffy, who is an architect as well as a caterer.

Believe me, he builds food well. You have to understand, this is a tree made of lace-like angels on top of each other.

People were trying to figure out how he made it. Monique Gauthier, who was working in the gallery Saturday, wondered if he used molds, since it is so symmetrical.

But, according to Jill Boschulte, gallery curator, he made it free-hand on a flat surface, following a pattern.

Being a hands-on type, I think I'd have to see it to really grasp how he did it. And I think I'd have to eat it to believe it is actually made of candy.

There are a number of visual art courses for adults, teens and children being offered at the Arts Centre in the new year.

For adults, there is a Foundations of Art super sampler of all the basics such as drawing and shading, pastels, watercolors, acrylics and print; a Crinkle Crumple and Rumble course in using paper to decorate; and Exploring Printmaking, an introduction to intaglio and relief printing.

There are two courses for teens, Sludge — All The Dirt on Clay, which offers advanced techniques in everything from wedging and sculpting to using a potter's wheel;

and Creative Overtones, in which young people are introduced to the various media of painting.

Most of the courses start mid-January, although a couple start in February. For more information, call 474-4747.

North Bay Symphony Orchestra
Victor Sawa, Music Conductor
Richard Heinzle, Associate Conductor

VIOLIN I

Jounna Mankowska-Zeman,
Concertmistress
Liz Foisy
Steve Jealous*
Greg Kolz
Ron McCaw
Debby Miles*

VIOLIN II

Norm Critchley, Principal
Arthur Davis
Rita Girard
Lanny James
Hill Selander
Jackie Terry (Sutherland)*

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Janet Zimbalatti

CELLO

John Kesik*
Geoff Lee*
David McDonald*

DOUBLE BASS

Paul Camrass*
Bruno Cukst

TROMBONE

Keith Bilinsky*
Kevin Drew
Marc Taillefer*

OBOE

Kirsti Bos
Erin Brophy
Susan Morris*
Katherine Selander

FLUTE

Krista Brandon
Janet Stewart, Principal

PICCOLO

Kathy Dingwell

BASSOON

Metz Takayesu*
Mary Thornton

CLARINET

Mark Jealous*

FRENCH HORN

Lynda Bertrand
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Linda Langdon
Jamie Manson*
Roy Takayesu*

TRUMPET

Wayne LaCroix
Mark DeSousa

PERCUSSION

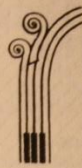
Matthew Whitehead, Principal
Andy Hughes
Erin Van Schaayk

KEYBOARDS

Suzanne Charette

*denotes imported player.

Notes: 1995/96



The North Bay Symphony
O·R·C·H·E·S·T·R·A
VICTOR SAWA, Music Director

1995-96

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COMMITTEES

The North Bay Symphony Society's standing committees are chaired by members of the Board of Directors and include many area residents interested in supporting music and education in the community. Committees are: Administration, Education, Executive, Finance, Fundraising, Long Range Planning, Nomination and Program.

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1995

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Notes: Feb. 4/95

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Notes: Feb. 4/95

Engineer, musician dies

Blake Dawdy, the vice-president of Northland Engineering and past president of the North Bay Symphony Orchestra, died Saturday at North Bay Civic Hospital.

Dawdy, a civil engineer by profession and musician in his spare time, is survived by his wife Sherry McMullen and three children, Rebecca Anne,



BLAKE
DAWDY

Fraser Blake and Sarah Frances. He was a cellist in the symphony orchestra.

"Blake was a very active member of the orchestra, both as a playing member and an active member

of the association . . . as committee member, as member of the board and as president of the society.

"The members of the symphony looked upon him as being a real mainstay of the organization during the more than 15 years he has been in North Bay," said Jim Murray, concert manager of the orchestra, this morning.

Dawdy was consultant to North Bay's three-year pollution control study and project manager of Phase II of the Lake Nipissing Pollution Control Plan.

"I'm sure that Blake's passing will leave a large void in the community. We considered him to be a friend as well as a most valuable asset in dealing with many of our municipal problems," said Morley Daster, the city's chief administrative officer.

Friends and family paid their respects at McGuinty Funeral Home Monday.

Funeral services were to be conducted by Rev. Ronald McCaw of St. Paul Community Church at the funeral home chapel today at 11:15 a.m. with cremation to follow.

DAWDY, Blake Franklin — At North Bay Civic Hospital, Saturday, February 4, 1995, Blake Dawdy, loved husband of Sherry McMullen, in his 44th year. Loving father of Rebecca Anne Dawdy, Fraser Blake Dawdy and Sarah Frances Dawdy, all at home. Loved son of Cyril Laverne (Vern) Dawdy and the late Sarah (Sadie) Evelyn Dawdy. Dear brother of Gene Sutton (Doug) of Cope-town, Ontario, and Ruth Rosewell of Burlington. Loved son-in-law of Martha and Harold McMullen of Brockville. Will be sadly missed by several nieces and nephews. Mr. Dawdy was Vice-President of Northland Engineering, where he worked as a civil engineer. He was also a cellist and past-President of the North Bay Symphony Orchestra. Friends and relatives may pay their respects at the McGuinty Funeral Home today from 2 to 4 and 7 to 9 p.m. Funeral service will be conducted by Reverend Ronald McCaw (St. Paul Community Church), at the McGuinty Funeral Home Chapel, Tuesday at 11:15 a.m. Cremation to follow. As expressions of sympathy donations to the North Bay Symphony Society would be gratefully acknowledged by the family. (The Youth Musical Education Department will be the recipient of donations).

**A eulogy given by Konrad Eisenbichler at the funeral of
Blake Franklin Dawdy on February 8, 1995**

What can you say, when you lose a friend?

Because that was what Blake was. First and foremost. He was not just Sherry's devoted husband, but her best friend as well, and he was a loving friend to his three wonderful children Rebecca, Fraser and Sarah. And he was a constant friend to all of us who knew him. Dependable. Ready to help. Generous. Selfless. These are just some of the words that can be used to describe him. He was a very special person.

What made him so special? Perhaps, it was his superb intelligence. He had a mind that was clear, introspective, logical even after a few bottles of beer. Over the thirty years that I knew him, I have spent many an hour, deep in discussion with him, pursuing an idea, analyzing it, dissecting it, and always Blake lead the way. His intelligence was enriched by an exceptional memory, this and his voracious reading on all topics made him, gave him an (sic) encyclopedic knowledge that made conversation with him a lively and fascinating experience.

You could engage him on any subject. Literature. The arts. Current affairs. Politics. History. Philosophy. You name it, and you could find not only that he had a good background in it, but that he had thought about it as well. It is really no surprise then that when we were in high school and we were all given I.G. tests, Blake scored exceptionally high. So high, in fact, that he was invited by the Mensa people... you know that group of intellectual over-achievers who score somewhere in the genius category. He was invited by them to join their club. Blake, however, was not interested in them. Because he was just not the type. His intellectual abilities were, for him, simply a way of being passionate about the world around him.

Blake was, in fact, a passionate man. This is most evident perhaps in his love of music. The first of his three university degrees, was, in fact, in music. And he continued throughout this life to be actively involved in it - to be a collector, a performer, a manager of music. We all know how much he cared for and contributed to music in this city, during his many years with the north Bay Symphony. His home was always filled with music. Sometimes, I should say a lot of the times, at very high volumes.

Blake was also passionate about this country. He cared very much for Canada as a cultural and a political entity, yes, but he also cared for it as a land. As a living organism composed of not only people from a variety of backgrounds, but also of mountains, rivers, lakes, birds, animals, trees.

And in particular he loved the north. This was his home, and he saw it as a totality of geographical, environmental, animal and human components that elicited respect and deserved nurturing. In his professional life as an engineer, and in his private life as a human being on this earth, Blake never ceased to be aware, and respectful of the world in the environment around him. It is a lesson that he has imparted to his children, to me, and to many of us who came to know him.

In many ways Blake was a teacher. His second university degree, the one between music and engineering was, in fact, in education. And he did for several years, teach at Canadore College, here in North Bay. But his real teaching was the one he did outside the classroom. By the example he set of a life lived in honesty, in respect for all, with a high sense of ethics and morality, never preachy but always a model for the rest of us. His life found its axis in his family, in the deep love he shared with Sherry, with Rebecca, with Fraser and Sarah. And everything else revolved around it. Much like a Catherine wheel, sending sparks of light out as it spins and spins around. Those sparks are the moments of joy, laughter, beauty, knowledge that Blake has given us.

As I look around this room today, I see some of those sparks have landed on us. They have burnt a little hole in us and started a small fire inside. In some of us it may be the spark of an idea, in others, the smoldering ember of a passion for something, and in some, a lively fire of love from a spouse, a child or a friend.

So what can you say when you lose a friend? If that friend was Blake, you can say that somewhere inside of you there is a little spark from him, just waiting.

FEBRUARY 25, 1995



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FACE
THE
MUSIC**



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*North Bay Symphony
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Suite 203, 591 Main St., E., North Bay (705) 476-3411

NORTH BAY SYMPHONY ORCHESTRA

Victor Sawa, Music Director
John Kesik, Associate Conductor

Saturday, February 25, 1995
North Bay Arts Centre

PROGRAMME

A Slice of the Big Apple

Medley Berlin

Berlin

Theme from NEW YORK, NEW YORK

Kander

Rhapsody in Blue

Gershwin

Rena Sharon, Pianist

intermission

Overture to West Side Story

Bernstein

Music from on the Waterfront

Bernstein

Canadian pianist, Rena Sharon was born in Montreal and began her life in chamber music at the age of eight. Her chamber coaches included Janos Starker, Franko Gulli, Eileen Farel and Joseph Gingold, who called her "one of the finest musicians of her generation." While still a student, she began concertizing throughout the United States, Canada and Europe, and in 1987 she was awarded the "Best Pianist" diploma at the international Voice Competition of Rio de Janeiro, an unprecedented honor at that competition.

"Rena Sharon is a national treasure"

Jerome Hines, Metropolitan Opera

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The Friends of the Symphony is a group of volunteers that helps out the North Bay Symphony in a variety of ways. WE NEED HELP in billeting and with receptions as well as in fundraising, and would be delighted to have you join us. To join the friends of the Symphony, please call the Symphony office at 494-7744.

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PRO MUSICA

CHAMBER ENSEMBLE



*Lynda Rehder Kennedy - Piano
Joanna Mankowska Zeman - Violin
Rima Basov - Cello*

SATURDAY MARCH 4th

8 P.M.

NORTH BAY ARTS CENTRE

PROGRAMME:

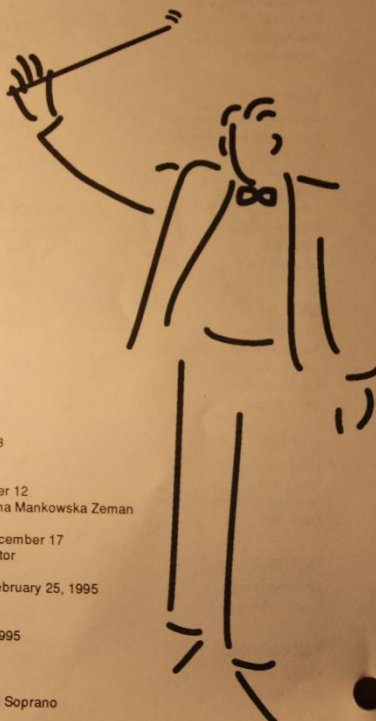
J.S. Bach, Haydn, Mendelssohn, and Bonbons

TICKETS: \$15.00 REG., \$12.00 STUDENTS & SENIORS - ARTS CENTRE BOX OFFICE 474-4747

MAY 13, 1995



THIS YEAR, FACE THE MUSIC



1994/95 Symphony Schedule:

BENDING THE BOWS - October 8
Ed Minevich and Frank Leahy

SMALL IS BEAUTIFUL - November 12
Lynda Rehder Kennedy and Joanna Mankowska Zeman

A NORTH BAY CHRISTMAS - December 17
Including Lynn Johnston, Conductor

A SLICE OF THE BIG APPLE - February 25, 1995
Rena Sharon, Pianist

ALWAYS FAVORITES - May 13, 1995
Yi-Jia Hou, Violinist

BELLA VOCE - June 3, 1995
Ted and Maria Baerg, Baritone and Soprano

NORTH BAY SYMPHONY ORCHESTRA

Victor Sawa, Music Conductor

John Kesik, Associate Conductor

VIOLIN 1

Joanna Mankowska-Zeman
Concertmistress
Dr. Fraser Farlinger
Elizabeth McCall Foisy
Barry Grieb
Violetta Jarzembowska
Greg Kolz
Ron McCall
Debbie Miles

VIOLIN II

Sarah Jane Brenner
Norm Critchley, Principal
Arthur Davis
Rita Girard
Lanny James
Alan Horgan
Andrea Maheux
Val Prymak
Judy Statham

VIOLA

Sandra Bernachi
Tomasz Milczarek, Principal
Sally Pigeon
Carol Zimbalatti
Janet Zimbalatti

CELLO

Rima Basov
John Kesik
Benjamin Luke Martin
Iain Martin

DOUBLE BASS

Paul Camrass
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TROMBONE

Keith Bilinski
Frederic Lair

OBOE

Kirsti Bos
Erin Brophy
Seppo Haapamaki
Karen Lonsdale
Susan Morris

FLUTE

Kathy Dingwell
Janet Stewart, Principal
Diane Takayesu

BASSOON

Mits Takayesu
Mary Thornton

CLARINET

Chrissy Brooks
Nina Belanger
Christine Draper
Melissa Ferguson
Patty Goodwin
Michelle Lafontaine

FRENCH HORN

Lynda Bertrand
Bruce Campbell
Mark Dubeau
Linda Langdon
Jamie Manson
Trish Murphy
Roy Takayesu

TRUMPET

Dave Garson
Wayne Lacoix

PERCUSSION

Matthew Whitehead, Principal
Charley Zavitz



Geoffrey James Lee

Mr. Lee began his professional career with the Windsor Symphony Orchestra at the age of fourteen. Taking time out to further his studies, he acquired his Bachelor of Music Performance from Wilfrid Laurier University, working with such international Artists as Gisela Depkat and Peggie Sampson. Upon graduation in 1985, Mr. Lee resumed his career as an orchestral and chamber musician in Toronto, before moving to Timmins in 1987 as head of the string program with the Timmins Symphony Orchestra.

During his tenure in Timmins, Mr. Lee founded the Timmins Chamber Players, acting as Music Director, Conductor and principal cellist. Performances of this group have been broadcast on CBC Radio. Timmins has also seen the Canadian premieres of many of his compositions, most notably "The Raven" (1993) and the "Celebration Overture" (1994) which appears on the Thompson Press video "Where it all began".

Being very committed to music education, he has written two books for children, "20 pieces for Young Ensembles" (Volumes 1 and 11). In 1992, Mr. Lee founded the T.S.O. Summer Music Camp held annually at Camp Bickell near Timmins. He has been involved in several workshops with the Ontario Federation of Symphony Orchestras and spoke on music education at the Association of Canadian Orchestras Annual Conference in Ottawa, May 1994.

No stranger to North Bay, Geoffrey has performed with the orchestra for several years as a cellist. In 1993, he was the string adjudicator for the North Bay Kiwanis Music Festival. He now holds the post of conductor and music director of the Timmins Symphony Orchestra.

North Bay Symphony Orchestra
Victor Sawa, Music Conductor
John Kesik, Associate Conductor
Geoffrey James Lee, Guest Conductor

Saturday, May 13, 1995
North Bay Arts Centre

Programme

Always Favorites

Overture to Rosamunde	Schubert
Violin Concerto in D Minor Allegro Moderato Adagio di molto Allegro, ma non tanto	Jean Sibelius (1865-1957)
Yi-Jia Hou, Violinist	
New World Symphony	Dvorak

Yi-Jia Hou

Yi-Jia Hou began her violin studies at the age of four with her father, Alec, and made her first public appearance at age five in Thunder Bay, ON. She competed for the first time, entering the "Open Concerto" group, performing the Mendelssohn Violin Concerto, and won second prize with a mark of 94%, at the age of nine. She was then invited by the principal of the Royal Conservatory of Music to be a scholarship student. At the age of ten, she began entering the Canadian Music Competitions. For the next three years, she won three consecutive National titles and represented the Royal Conservatory of Music with Vice President Bob Creetch, on the "Dini Petty Show". When she was twelve, she was selected to perform with the Boris Brott Summer Festival Orchestra. In the next two years, she performed with the Toronto Symphony, the Kitchener-Waterloo Symphony, the Mississauga Symphony and the Aspen Young Artist Orchestra. In 1992, at the age of 15, Yi-Jia entered the Kiwanis Music festival, and won first prize in three trophy classes. Yi-Jia is currently studying with renowned violin teacher Dorothy DeLay, and with her father.



There was something missing, big time, at the last North Bay Symphony Orchestra concert, May 13.

It wasn't professionalism: The orchestra was its usual competent self and youthful guest violinist Yi-Jia Hou was a fascinating performer.

What was missing was the orchestra's conductor Victor Sawa.

Bay folk have become used to Sawa's upbeat personality and conversational manner during the performance. Guest conductor Geoff Lee, from Timmins, just wasn't Sawa.

I think the thing that makes me more acutely aware of the gift Sawa gives his audience was an interview I had with him a few months ago.

I was interviewing Sawa, who is of Japanese heritage, for a package of stories on race relations being written for the Canadian Daily Newspaper Association.

Knowing that his experiences would be released to the public was not easy for Sawa.

A person who has been mistreated as a member of a visible minority does not find solace in the limelight. But he also realized the importance of talking openly about the pain of prejudice.

He talked about the taunting and teasing; about the sheer loneliness of growing up as an ostracized Asian child in east Montreal. Only at the Conservatoire de Musique de Montreal did he find acceptance.

"This was a determining factor in going into music," said Sawa.

When a person agrees to share a painful truth they have never spoken about publicly, you feel, as a writer, as if you have been entrusted with a rare jewel.

And I have come to understand Sawa as that: a musical gem who, rather than be destroyed by the ugly scars of childhood, rose above them.

Sawa's parents — his mother was born in Canada, his father in Japan — moved to Montreal hoping to get away from the racial discrimination they experienced on the West Coast.

Canada, unfortunately, because of its colonial beginnings has a poor history when it comes to treatment of Asians. In the first half of the century, immigration was tightly controlled and immigrants were virtually imported to do specific jobs.

Sawa's parents were among those interned during the war.

it about yourself, he confessed. It has taken him years to get over the feelings of inferiority.

"I don't think I have totally," he said.

What racial prejudice does do is force you to work hard, he added, because "no one is going to be there for you."

When I talked to two McGill University psychology professors, Dr. Wallace Lambert and Dr. Frances Aboud, they pointed out that children begin to recognize racial differences at an early age.

About said kindergarten-aged children are extremely prejudiced but it is not always recognized because they haven't developed the sophisticated racial slurs that older children develop.

They both said racism finds its roots in ingroup/outgroup thinking which is part of social recognition.

About said young children in developing cognitive skills tend to "use simple categories and accentuate the differences they see between those categories."

She doesn't believe peer or family are necessarily the cause of prejudice, but rather, children pick and choose information subjectively to support their thinking.

Lambert suggested the "training in contrast" socialization process plays a big role in racism: 'we're Catholic; they're Protestant.'

Both say this kind of prejudice can be minimized by stressing what Aboud calls "cross-national truths."

Musical skill, of course, is one of those. In the arts and entertainment community there is a deep appreciation for talent.

Sawa went on to study at McGill University and the Conservatory of

Music in Boston.

He has won awards and had a broad spectrum of conduction experiences prior to becoming the conductor of North Bay's orchestra and the Calgary Philharmonic.

But that doesn't mean he never faces prejudice in the music field.

He recalled an incident a few years ago when there was a difference of opinion on a musical matter. After stating his case, one of his opponents told a newspaper reporter, "if this guy only spoke English the way the rest of us did, maybe we'd be able to take his remarks seriously."

The reporter did not publish the comment but passed it on to Sawa.

Isn't it odd that in North Bay, we like the way Sawa speaks English so much we miss him when he isn't here?

While on the topic of the symphony, there are two events upcoming. First is Bella Noce, Sat., June 3. It is part of the regular symphony series and features baritone and soprano Ted and Irena Baerg.

On Sat., June 17, at 1 p.m., the symphony will be hosting the Norman Foote performance cancelled in January because of the busted boiler episode (will that boiler ever go away?).

Foote and his puppets will be bringing humorous tales and songs to join members of the symphony for this performance. Tickets are \$10 for children and \$12 for adults.

Conductor was missed at concert


NORTH BAY SYMPHONY
O·R·C·H·E·S·T·R·A
 VICTOR SAWA, Music Director
SATURDAY, JUNE 3 • 8 P.M.
NORTH BAY ARTS CENTRE
"North Bay Salutes Italy"
 Programme Highlights include:
 - Verdi's Overture to Nabucco
 - Grande March from Aida and The Pines of Rome
 Special Guests:
 Irena Welhasch Baerg (Soprano) and Theodore Baerg (Baritone)
 singing Italian operatic arias and duets from La Traviata,
 Rigoletto and Madama Butterfly
BOX OFFICE 474-4747 RESERVED SEATING
 \$16.00 Adult • \$11.75 Senior • \$6.75 Student • \$5.35 Child • \$44.10 Family



VICTOR SAWA
 Music Director/
Directeur de musique

Born in Montreal, conductor Victor Sawa studied at McGill University and the Conservatoire de Musique de Montreal where he received the Premier Prix in both clarinet and chamber music. He pursued his studies at the New England Conservatory of Music where he received his Masters

degree in clarinet and conducting. In 1973, he won a Grammy as a member of the New England Conservatory Ragtime Ensemble.

In 1974, Victor Sawa was appointed Principal Clarinet of the Kitchener-Waterloo Symphony and the Canadian Chamber Ensemble. He has been recognized as one of Canada's pre-eminent clarinetists and has toured Europe, South America, Canada and the United States as a soloist and member of the Canadian Chamber Ensemble.

Victor Sawa made his conducting debut with the Kitchener-Waterloo Symphony in 1981 and has been a regular guest conductor with the orchestra since then. In 1982, he was appointed Music Director of the Kitchener-Waterloo Symphony Youth Orchestra and in 1984 assumed the same position with the Guelph Youth Orchestra. An active teacher at the University of Waterloo and Wilfred Laurier University, Victor Sawa is a regular guest conductor with orchestras across Canada.



Italian Opera Arias by Puccini. CFB North Bay Band assisting the Orchestra in Respighi's The Pines of Rome, as well as the Triumphal March from Verdi's Aida.

Des Arias d'opéras italiens de Puccini. La fanfare de la base militaire accompagne l'orchestre dans l'interprétation The Pines of Rome de Respighi, et la marche triomphale de l'opéra de Verdi.

June 3, 1995
Bella Noce

The North Bay Symphony Society

presents

LIVE!

The Amazing KRESKIN

The Worlds Foremost Mentalist

Saturday, September 23, 1995

8:00 p.m. North Bay Arts Centre

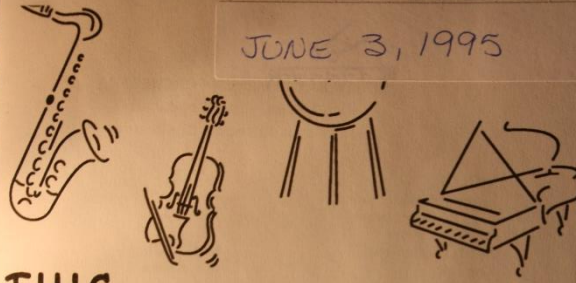
"Kreskin offers the sum of \$100,000. to the first hypnotist, dentist, physician, or psychologist who can conclusively prove under scientific conditions the existence of a specific hypnotic trance, state, or condition."

Tickets now available from the North Bay Symphony office.

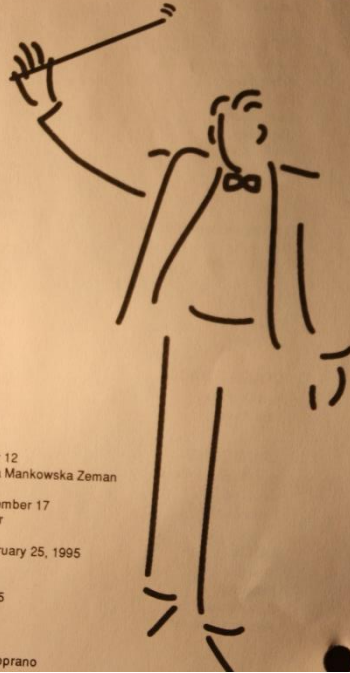
494-7744

On stage Kreskin seeks to reveal the thoughts of audience members, plant suggestions in fully awake subjects and dazzle with feats of extraordinary mental projections. As one of the highlights of his stage show, he regularly asks to have his check hidden anywhere on the premises; if he fails to find it, he forfeits his fee. Since some of his more elaborate attempts to conceal his check have included cooking it into the stuffing of a turkey, sewing it into a tablecloth and suspending it in a chandelier, his success rate is truly remarkable. In well over 6,000 performances, he has failed to find his check only nine times.

JUNE 3, 1995



THIS YEAR, FACE THE MUSIC



1994/95 Symphony Schedule:

BENDING THE BOWS - October 8
Ed Minevich and Frank Leahy

SMALL IS BEAUTIFUL - November 12
Lynda Rehder Kennedy and Joanna Mankowska Zeman

A NORTH BAY CHRISTMAS - December 17
Including Lynn Johnston, Conductor

A SLICE OF THE BIG APPLE - February 25, 1995
Rena Sharon, Pianist

ALWAYS FAVORITES - May 13, 1995
Yi-Jia Hou, Violinist

BELLA NOVA - June 3, 1995
Ted and Irena Baerg, Baritone and Soprano

NORTH BAY SYMPHONY ORCHESTRA
Victor Sawa, Music Conductor
John Kesik, Associate Conductor

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Concertmistress
Dr. Fraser Farlinger
Violetta Jarzebowska
Greg Kolz
Ron McCall

VIOLIN II

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Arthur Davis
Rita Girard
Lanny James
Alan Horgan
Bill Selander
Judy Statham

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Janet Zimbalatti

CELLO

Rima Basov
John Kesik

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Wayne Lacroix

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Gilles Bouchard
Damian Dorschner
Kirby Oudekerk
Charley Zavitz

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Suzanne Charette

Canadian soprano Irena Welshasch Baerg has received critical acclaim for her concert and vivid operatic portrayals in Canada, the U.S. and Europe.

Born in Winnipeg, she began her career at the Manitoba Opera, the Winnipeg Symphony, and the Canadian Opera Company. Her talent was quickly recognized in such major roles as Liu in TURANDOT, Rosalinda in DIE FLEDERMAUS, and a National Arts Centre debut in the title role of THE MERRY WIDOW. She has since sung with every Canadian opera company from Montreal to Victoria.

Frequently recorded for CBC radio, she has appeared with fine orchestras from Ottawa to Washington D.C. to Victoria. Her wide concert repertoire includes the classics of Mahler, Brahms, and Bach as well as the music of Broadway and Vienna.

Baritone Theodore Baerg has received critical acclaim for his exciting operatic portraits in the United States and Europe.

Born in Mountain Lake, Minnesota and raised in Niagara-on-the-lake, Ontario, he began his career with the Stratford Festival and the Canadian Opera Company. As a Founding Member of the C.O.C. Ensemble, his talent as a brilliant baritone was quickly recognized in such roles as Figaro in IL BARBIERE DI SIVIGLIA, Eisenstein in DIE FLEDERMAUS, and Papageno in DIE ZAUBERFLOTE. By the end of the 1992 season, he has sung over 25 productions at the Canadian Opera Company.

His wide concert repertoire has taken him across North America in a wide variety of oratorio, recital, and popular programs. Mr. Baerg recently appeared as Ping in TURANDOT with San Francisco Opera and will return in 1995 to perform Sharpless in their production of MADAMA BUTTERFLY.

*The North Bay Symphony welcomes
Irena Welshasch Baerg and
Theodore Baerg*

North Bay Symphony Orchestra
Victor Sawa, Music Conductor
John Kesik, Associate Conductor

Saturday, June 3, 1995
North Bay Arts Centre

Programme

Overture to Nabucco Giuseppe Verdi (1813-1901)

Santa Lucia Gaetano Braga (1829-1907)

Eri tu from Un Ballo in Maschera Giuseppe Verdi

Sempre Liberti from La Traviata Giuseppe Verdi

Di Provenza il mar from La Traviata Giuseppe Verdi

Ah! Dite alla giovine from La Traviata Giuseppe Verdi

Irena Welhasch Baerg (Soprano) & Theodore Baerg (Baritone)

Grande March from Aida Giuseppe Verdi

Intermission

Intermezzo from Cavalleria Rusticana Pietro Mascagni (1863-1945)

ebben? ne andro lontana from La Wally Alfredo Catalani (1854-1893)

Cortigiani, vil razza from Rigoletto Giuseppe Verdi

Un bel Di from Madama Butterfly Giacomo Puccini (1858-1924)

Silvio! a questora from Pagliacci Rutgiero Leoncavallo (1857-1919)

Irena Welhasch Baerg (Soprano) & Theodore Baerg (Baritone)

Pines of Rome Ottorino Respighi (1879-1936)

1. pini di Villa Borghese
11. pini presso una catacomba
111. I pini del Gianicolo
- 1V. I pini della Via Appia

Garden tour to aid symphony

Marjie Smith

Nugget Correspondent

Gardeners are competitive, taking on birds, insects and the environment itself in their attempt to leave their green thumbprints on the soil.

Seven of these champions of things green have thrown open their yards to the public in order to raise money for the North Bay Symphony Orchestra.

It's the symphony's second annual garden tour on Saturday.

For the price of \$10 — in consideration of the flowers, children under 12 should be left at home — people can take in seven area gardens, watch artists at work and be serenaded by musicians.

There is a wide variety of botanical Edens, rural and urban, floral and vegetable, boasting every kind of flower friendly to the local climate.

Four of the gardens are in North Bay, three in Callander.

A visit to two neighboring North Bay gardens provides a quick study in different ways to use a spade.

At the home of Ella Fudge at 30 Bolton Ave., there is a three-tiered surge of perennial color. The profusion of daisies, lilies, poppies, astilbe, delphinium and various other flowers intermingle in a casual way that reflects the country atmosphere of Fudge's home.

"We were the first ones on this street and we cut a swath out of the bush and built on it," she recalls. That was in 1960. Now they are part of a subdivision.

She starts many of her perennials from seed, and often they come with a little story.

Sprinkled almost randomly in splashes of pink and red are rose-like double poppies. They came from seeds sent by relatives from her Saskatchewan home.

She also has two spruce trees she "picked out of the rainforest in British Columbia."

Mostly, says the long-time gardener, her supply came from scrounging off other gardeners.

She likes to garden because it



Marjie Smith photo

Stewart and Helen McCombie, whose garden is on the North Bay Symphony Orchestra garden tour Saturday, give symphony general manager Rex Hiscock a preview tour of their lush garden.

relaxes her. "It will get your mind off what is bothering you."

Around the corner at 121 MacBeth Cr., Helen and Stewart McCombie are busy in their backyard.

He is rebuilding the deck in preparation for the garden tour. She is working in the numerous flower beds.

As well as a wide variety of astilbe, roses, clematis, lilies and other plants hardy to the area, the McCombies have a number of unusual plants. Some of these Helen acquires through her membership in the Ontario Rock Garden Society.

Others they get through their daughter, Trisha Pecore, a botanist and landscaper who has Trisha's Garden Centre. Pecore uses their garden as a test plot.

"She doesn't want to put anything in somebody's garden that won't grow here," explained her mom.

The tour, which runs regardless of weather, begins at 10 a.m.

and ends at 4 p.m.

There will be activities offered in various gardens including Helen Whitehead sketching musician Dr. Janet Stewart and artist Judith Ingwersen at work. Music will also intermingle with the aroma of botany.

Other gardens on the tour include Arlie Hoffman's garden at 16 Nipissing Cres., Vonda O'Donnell on Wasi Road, George Onley, 891 Main St. N. in Callander, Pat Stamp at Ash Creek Pottery on Wasi Road and Margaret and Jim Ramsey, 248 Giroux St. in North Bay.

Tickets for the tour, in the form of a numbered brochure, can be picked up at the symphony office 269 Main St. W., or at Burrows Country Store & Garden Centre, Jackman Flower Shop Ltd., (the Worthington Street store), Laporte's Garden Centre and Gulliver's Quality Books & Toys.

Tickets can also be acquired at any of the garden locations on the day of the tour.

Symphony making concerted effort

The North Bay Symphony Orchestra needs \$50,000 to pay its debts. That's a lot of money for a small city orchestra, but at least the symphony doesn't plan to whine, grovel and beg for a handout.

The symphony has some imaginative ideas for raising the money itself and we should all consider lending whatever support we can to those efforts.

It is definitely good for the city to have its own symphony orchestra. It provides some fine area musicians with a venue for their talents, and it raises North Bay's profile as a city with a cultural sector.

And the fact that the orchestra is trying to solve its own problems, rather than asking for handouts, also shows the commitment of those involved in the organization to continue performing.

Busking by symphony musicians and a summer performance at the waterfront bandshell could help the symphony raise some funds, but more money will likely be needed.

The orchestra needs \$50,000, or roughly a dollar per resident of North Bay. Maybe we all can afford to help. The symphony also needs people to attend its concerts which are the orchestra's main source of funds.

It's important to have a symphony in North Bay, but to keep it, we must support it and that means buying tickets and going out to listen to our symphony do what it does best — perform.

Preserve city symphony

The North Bay Symphony Orchestra needs to be preserved in North Bay. Several fund-raising events are planned. Local musicians will be playing at various locations through the Heritage Festival grounds on all four days, with open music cases, hoping loonies will be tossed in.

Monday, Aug. 14, we will be going door-to-door, asking residents for a loony per resident. If no one is at home, a calling card will be left, advising the residents of North Bay where donations may be made. Our goal is 50,000 loonies for these two events.

Saturday, Sept. 23 we are presenting The Amazing Kreskin, the world's foremost mentalist. Although the orchestra will not be playing during Kreskin's presentation, we know that he does play the piano exceptionally well.

NORI SUGIMOTO

President, North Bay Symphony Orchestra

Nugget Aug 5/95

Symphony needs \$50,000 to clear debts

Marjie Smith

Nugget Correspondent

"We need \$50,000."

Those blunt words of North Bay Symphony Orchestra treasurer Ken Whitehead, about sum up the orchestra's financial state.

Such a magic sum would take care of the symphony's accumulated shortfall (Reflected in the shortfall is a major accounting change involving subscriptions).

At a meeting Monday night at Calvin Presbyterian Church of symphony musicians, board members and executive, Whitehead painted a picture of accumulated debt, diminishing grants from the City of North Bay and the Ontario Arts Council and a chronic borrowing from upcoming seasons to pay for past debt.

That was the bad news.

The good news was that players and backers were of one mind that the debt must be eliminated through a mutual effort.

Remedies being pursued include a loonie-per-resident campaign, informally dubbed "loonie for a tunie" and "Bach bucks," busking by symphony musicians

at key locations during the Heritage Festival; and a summer performance at the bandshell to heighten the orchestra's profile.

Those present were informed that the executive had already tightened up spending, but fund-raising efforts had been unsuccessful at eliminating the deficit.

Symphony president Nori Sugimoto said the willingness of supporters to provide ongoing personal loans was an indication of the level of community support.

However, the consensus of those in attendance was that such stop-gap measures should not be relied on.

In cutting costs to not only live within budget but deal with debt, Sugimoto wondered, "how much

can we cut out and still have a North Bay Symphony Orchestra?"

Taking the humorous approach, one long-time symphony member pointed out that risk was endemic to the industry. Money must be spent to perform.

"If we're going to play with no money spent, we can do that in our bedrooms," he commented.

Players' representative Kathy Dingwell urged the musicians to be part of the solution, not only by being symphony ambassadors but by rehearsing to ensure the best possible quality.

"If this orchestra goes, it's not just the City of North Bay that loses, it is us," she said.

The leadership made it clear

that subscription-holders need not fear the symphony folding.

The season pays for itself. What it doesn't appear to pay for is past debt and summer operating costs when there is less income.

Whitehead pointed out more single-concert seats must be sold to replace the lack of grant money from the city, and diminishing provincial funding.

Break-even for the symphony, with an average ticket price of \$12.50, is 650 bums in seats. "Everything above that goes to profit," said Whitehead.

He expects about 400 subscriptions will be sold for the 1995/96 season.

The rest of the seats must be filled through single sales.

Musicians told to be part of solution

In a feisty and humorous challenge to her fellow-musicians, North Bay Symphony Orchestra players' representative Kathy Dingwell called for them to be part of the solution, not the problem.

She called for a more proactive approach to rehearsing and enhancing the symphony's profile.

Dingwell, who has moved frequently and lived in a number of provinces, said there is no comparable community to North Bay with the same calibre of orchestra

and leadership under music director Victor Sawa.

She told the musicians they didn't need to go door-to-door with their "oboe and tin cup" in order to be visible.

However, she did say the musicians needed to talk it up; their symphony was one of the "best kept secrets in North Bay."

She also asked those present if they were willing to do the work to plug tickets and raise money to keep their musical treasure.

When it comes to rehearsing, she not only challenged musi-

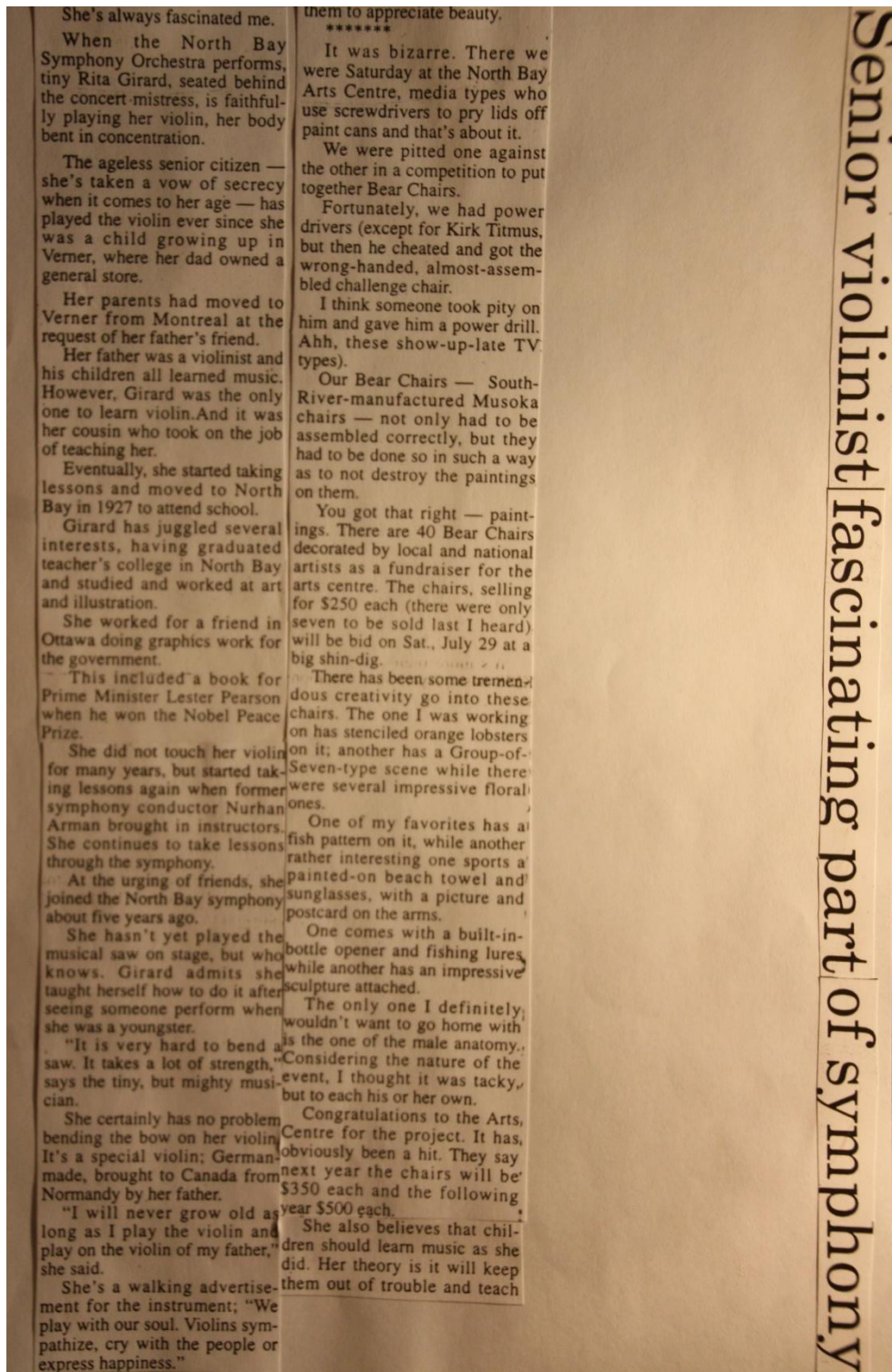
cians to be there, but to be considerate of others.

"If you can't go to rehearsal, your music would like to attend anyway," she quipped, adding that plenty of advance notice should be given when a musician can't make a concert - "especially if you are the lone bassoon player and there is an 84-bar bassoon solo."

"It would never happen," came a voice from the seats.

And the laughter indicated everyone knew the musician meant a bassoon solo and not the lack of courtesy.

N.B.: Article undated



N.B.: Article undated

Dr. Lindon C.C. Parham

With great sadness Susan Parham announces the death of her beloved husband Lindon. Her loss is shared by her sons, Corey and Christopher Robertson, by Phyllis Reeve, Dr. Parham's sister and her family and by Dr. Parham's extended family in Quebec. He will also be profoundly missed by the many students he inspired, by his colleagues at Nipissing University, by his many friends, and also by Jonathan, Christiaan, Kate, Darius, Brendan, Rachel, Robin and Jacquie, children of his friends, for whom he was virtually a second father. Dr. Parham was predeceased by his parents, Wilfrid Laurier Parham and Gladys Margery Parham and by Howard and Jean Farley, the loving uncle and aunt who raised him from an early age.



JUN '95

Dr. Parham, born in Fiji in 1941 and raised in Montreal, came to North Bay in 1970 where for awhile he was the whole Psychology Department of the fledgling Nipissing University. (He held a B.A. degree from Sir George Williams University, and an M.A. and Ph.D. from the University of Toronto). An inspiring teacher, he also soon established himself as a cultural force in the larger community. His very first year in North Bay he founded the Nipissing Film Club, and in the years following contributed to virtually every aspect of the artistic and cultural life of the community. He became especially involved in the cultural umbrella organization TACC (Theatre Arts & Community Centre) and the success of that organization's first festival in 1975 was partially due to his leadership as programme director for the Film Festival Section. His commitment to TACC continued until its culmination in the purchase of the old Capital Theatre and the founding of the North Bay Arts Centre.

There are two things his friends,

colleagues and students will especially remember about Lin: his irrepressible, wry, irreverent wit; and his passionate, bone-deep, reverent love of beauty. There are two debts that those who knew him will never be able to repay: his ability to inspire a love of the arts and science; and his unhesitant, unquestioning generosity.

A memorial service will be held at Martyn Funeral Home, today, June 2, 1995 at 5:30 p.m. In lieu of flowers, gratefully appreciated would be donations to the North Bay Symphony Society or Nipissing University's Dr. Lindon C.C. Parham Memorial Lecture Fund.

Of all the arts, perhaps his greatest love was music. He was a founding member of the North Bay Symphony Society, served on its board of programme committee almost continually from the mid 1970s to the present. He even wrote and presented a 'joy of music' programme series for CBC radio.

His love of the arts permeated every aspect of his existence, including his professional responsibilities as Associate Professor of Psychology. He twice served as Dean, always staunchly defending the concept of a liberal education. He also served for many years as the chairman of Nipissing University's Cultural Affairs Committee, acting as a catalyst for interaction between community arts organizations and the university. No matter what course he taught, be it 'Introductory Psychology' or 'Developmental' or the upper level 'Systems and Theories', he brought to his students a balanced, humanistic perspective only possible because of his encyclopaedic knowledge of philosophy and art, as well as traditional psychology. And his multi-media, multi-disciplinary course on the 'Psychology of Art' was deservedly famous.

OCTOBER 21, 1995



THIS
YEAR,
FACE
THE
MUSIC



Maureen Forrester
Interpretations of a Life
with Composer/Pianist David Warrack
Saturday, October 21, 1995

NORTH BAY SYMPHONY
ORCHESTRA
VICTOR SAWA, Music Director
SATURDAY, OCTOBER 21 • 8 P.M.
NORTH BAY ARTS CENTRE



MAUREEN FORRESTER
"1995 Governor General's Award Winner"
"Interpretations of a Life"
Accompanied by Composer-Pianist
DAVID WARRACK
Box Office 474-4747 Reserved Seating
\$28 Adult • \$23 Senior • \$7.75 Student



The North Bay Symphony
O·R·C·H·E·S·T·R·A
VICTOR SAWA, Music Director

1995-96
Board of Directors

Nori Sugimoto, President
Judy M. Shea, Vice President
Binnie Armstrong, Past President
Ken Whitehead, Treasurer
Doris Toswell, Secretary
Susan Trenker, Education

Directors:
Marty Brown
Peter Hudson
Ken Moorehead
Susan Morin
Elizabeth Pokotylo
Peter Rutland
Ruth E. Taylor

Kathy Dingwell, John Hewitt, Wayne Lacoix and Matthew Whitehead, Player Representatives.

COMMITTEES

The North Bay Symphony Society's standing committees are chaired by members of the Board of Directors and include many area residents interested in supporting music and education in the community. Committees are: Administration, Education, Executive, Finance, Fundraising, Long Range Planning, Nomination and Program.

Administration

Rex Hiscock.....General Manager
Jim Murray.....Concert Manager
Glen Paul.....Piano Technician

THE NORTH BAY SYMPHONY SOCIETY PRESENTS

The North Bay Symphony Orchestra 1995-95 Master Series
The North Bay School: Music Lessons
In-School Demonstrations/Concerts

The North Bay Symphony Society

106 269 Main Street West, North Bay, ON P1B 2T8
(voice) 1-705-494-7744 (fax) 1-705 494-7663

NORTH BAY SYMPHONY ORCHESTRA

Victor Sawa, Music Conductor

John Kesik, Associate Conductor

VIOLIN 1

Joanna Mankowska-Zeman
Concertmistress

Dr. Fraser Farlinger
Steve Jealous
Ron McCall
Sheila Keesler

VIOLIN II

Norm Critchley, Principal
Arthur Davis
Rita Girard
Lanny James
Andrea Maheux
Jackie Terry (Sutherland)

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Janet Zimbalatti

CELLO

John Kesik
Benjamin Luke Martin

DOUBLE BASS

Paul Camrass
Bruno Cukst

TROMBONE

Keith Bilinsky
Kevin Drew

OBOE

Kirsti Bos
Erin Brophy

FLUTE

Janet Stewart, Principal
Krista Brandon

PICCOLO

Kathy Dingwell

BASSOON

Mary Thornton

CLARINET

Nina Belanger
Chris Draper
Gord Hamden
Mark Jealous

FRENCH HORN

Lynda Bertrand
Chris Buchner
Linda Langdon
Jamie Manson

TRUMPET

John Hewitt
Wayne Lacroix

PERCUSSION

Matthew Whitehead, Principal
Damian Dorschner
Charlie Zavitz

KEYBOARDS

Suzanne Charette

North Bay Symphony Orchestra

Victor Sawa, Music Conductor

John Kesik, Rehearsal Conductor

Saturday, October 21, 1995 North Bay Arts Centre

Maureen Forrester

Interpretations of a Life

with composer/pianist **David Warrack**

Carmen, Suite 1	Georges Bizet
Prelude	
Aragonaise	
Les Toreadors	
Ombra mai fu (Xerxes)	Handel
Per rendermi brato (Xerxes)	
Dido's Lament (Dido and Aeneas)	H. Purcell
Bercus creole	trad.
Ach, neige, du Schmerzensreiche	K. Loewe
Three Metis Songs from Saskatchewan	trad arr. M. Forsyth
Chanson du Petit Cordonnier	
Adieu du Le Mariee	
Chanson de La Grenouillere	

intermission

Highlights from Oklahoma	R. Rodgers
From the Cradle to the Grave	D. Warrack
The Art of Looking Older	
The Strangulation Rag	
Come Sunday	Ellington
Kind of Woman	Schwartz
How Deep is the Ocean	Berlin
The Shopoholic Samba	D. Warrack
Another Night in Another Room	
Mothers, Maids...	

Program subject to change



MAUREEN FORRESTER



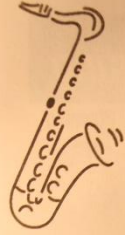
IN
Interpretations of a Life
Written & Accompanied by
David Warrack

Maureen Forrester...winner of the 1995 Governor General's Performing Arts Award. Canada's internationally acclaimed contralto has joined forces with multi-talented composer-pianist **David Warrack** in a charming new show, *Interpretations of a Life*, a retrospective of her astonishing career, combining artsong, opera, Broadway showtunes, night club and cabaret song stylings and some wonderful new special material written by Mr. Warrack. Beginning with her experiences growing up in Montreal through her early successes and finally onto the world stage, Maureen presents a unique, touching and often humorous portrait of what it is like in and out of the spotlight. Recent engagements include the Grand Theater de Geneve's new production of Charpentier's *LOUISE*, a concert version of *Candide* with the San Francisco Symphony. Accompanied by the North Bay Symphony Orchestra, *Interpretations of a Life* provides the opportunity of enjoying Ms. Forrester in a more casual setting than one might expect.

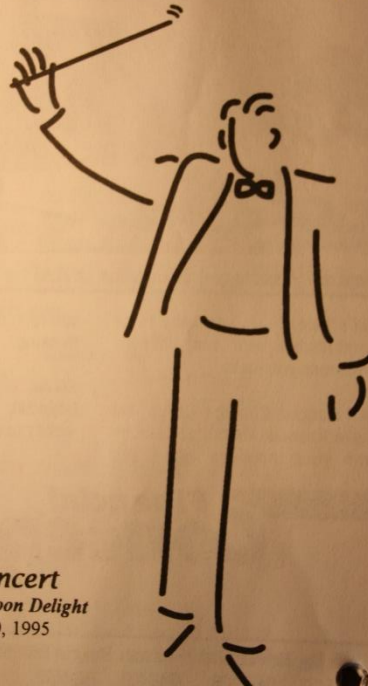
David Warrack has a varied career as a performer, musical director, conductor, writer and producer. As a writer he has had forty-two shows produced professionally, starting with the smash hit *Oops!* in 1972. *His Tease For Two* (in which he co-starred) became the longest running show in Canada, surpassed later by *Flicks* (co-writer, co-producer) and *Toronto, Toronto* (producer). Other shows include *The Vaudevillians* (written with Peter Colley and Heinar Pillar), *On Tap*, the English libretto for Offenbach's *La Belle Helene* and *Torontosaurus* (written with Richard Ouzounian). David has been the musical director/conductor for over two hundred shows across North America, including *Shenandoah* on Broadway, *Closer Than Ever*, *Forbidden Broadway* and the first Canadian production of *A Chorus Line*.



DECEMBER 10, 1995



THIS
YEAR,
FACE
THE
MUSIC



Christmas Concert
A Special Sunday Afternoon Delight
Sunday, December 10, 1995

North Bay Symphony Orchestra
 Victor Sawa, Music Conductor
 Jacques Hebert, Associate Conductor

VIOLIN I
 Joanna Mankowska-
 Zeman,
 Concertmistress
 Liz Foisy
 Sheila Kessler*
 Greg Kolz
 Craig Stuart
 George Zeman

VIOLIN II
 Norm Critchley,
 Principal
 Arthur Davis
 Rita Girard
 Lanny James
 Andrea Maheux
 Bill Selander
 Jackie Terry
 (Sutherland)*

VIOLA
 Tomasz Milczarek,
 Principal
 Sandra Bernachi
 Janet Zimbalatti

CELLO
 John Kesik*
 Benjamin Luke
 Martin*

DOUBLE BASS
 Paul Camrass*
 Bruno Cukst

TROMBONE
 Keith Bilinsky*
 Kevin Drew
 Frederick Lair*

OBOE
 Kirsti Bos
 Erin Brophy
 Susan Morris*
 Katherine Selander

FLUTE
 Janet Stewart,
 Principal
 Tim Klus
 Kevin O'Kelley

PICCOLO
 Kathy Dingwell

BASSOON
 Mary Thornton

CLARINET
 Nina Belanger
 Chris Draper
 Patty Goodwin*
 Michelle Lafontaine

BASS CLARINET
 Neil Kennedy

FRENCH HORN
 Lynda Bertrand
 Chris Buchner
 Linda Langdon
 Jamie Manson*

TRUMPET
 John Hewitt
 Wayne LaCroix
 Mark DeSousa

PERCUSSION
 Matthew Whitehead,
 Principal
 Andy Hughes
 Tim Preston
 Erin Van Schaayk

TUBA
 Damiam Dorschner

KEYBOARDS
 Suzanne Charette

*denotes imported
 player.

The North Bay Symphony Junior Strings

VIOLIN I & II

Joshua O'Connor
Relessay Cripps
Charity Cripps
Melanie Boaro
Nicolette Lafontaine
Michelle Latulippe
Patrick Madden
Barbara Milczarek
Gavin Muhlberger
Nathan Smith
Emily Trenker

VIOLA

Caleb O'Connor
Jordan McBain

CELLO

Amy Boaro
Elzbieta Milczarek

Tomasz Milczarek was born in 1961 in Olsztyn, Poland and started his study of music in 1969 at the tender age of 8 at the Elementary School of Music. In 1981, Tomasz graduated from the Conservatory of Music and in 1986 he graduated from the Academy of Music in Gdansk, Poland with his Masters Degree in Music Performance. As a member of the International Youth Orchestra he performed for Pope John Paul II in Rome, Italy in 1985 & again in 1987.

Former Principal Viola of Conservatory of Music Orchestra, Academy of Music Orchestra, Sudbury Symphony Orchestra, Northern Sinfonia, and now with the North Bay Symphony Orchestra. Tomasz has also played solo recitals in Poland, Italy as well as Canada, as a soloist with the Sudbury Symphony Orchestra, Northern Sinfonia and the North Bay Symphony Orchestra. During his last visit to Poland in 1995 he was invited to perform for the Summer Music Festival in Olsztyn together with his wife, Regina.

Tomasz is a founding member of the North Bay Symphony Junior Strings and a core player, Principal Viola, within the North Bay Symphony Orchestra and teaches music, Violin and Viola, for the North Bay Symphony School of Music.

North Bay Symphony Orchestra
Victor Sawa, Music Director
Jacques Hebert, Rehearsal Conductor

Sunday, December 10, 1995 North Bay Arts Centre

CHRISTMAS CONCERT
"A SPECIAL SUNDAY AFTERNOON DELIGHT."

Fall Fair
Parade of the Tin Soldiers

Godfrey Rideout
Jessel

North Bay Symphony Junior Strings
under the direction of Tomasz Milczarek

Jingle Bells
Hark the Herald Angels
Brandenburg Sinfonia
Deck the Halls
Silent Night

J.S. Bach

Peer Gent Suite-Morning

Edvard Greig

Tomasz Milczarek, Principal Viola
North Bay Symphony Orchestra

Andante and Rondo Ungarrese

C.M. Von Weber

Die Fledermaus Overture

J. Strauss, Jr.

INTERMISSION

Carol of the Bells
March of the Toys
Nutcracker Suite

Leroy Anderson
Victor Hebert
Peter Tchaikovsky

Dance of the Sugar Plum Fairies
Arabian Dance
Dance of the Reeds
Russian Trepak

White Christmas

Irving Berlin

North Bay Choral Society

And the Glory of the Lord

G.F. Handel

Glory to God

G.F. Handel

Christmas Singalong

G.F. Handel


Halleluia Chorus

Leroy Anderson

Christmas Festival

The programme is subject to change.

1996



The North Bay Symphony
O·R·C·H·E·S·T·R·A
VICTOR SAWA, Music Director

1996-97 Board of Directors

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Ken Moorehead, Treasurer	Elizabeth Pokotylo
Peter Rutland, Personnel	Ruth E. Taylor
	Ken Whitehead

Pamela Ann Barsi & Wayne LaCroix are Player Representatives

Committees

The North Bay Symphony Society's standing committees are chaired by members of the Board of Directors and include many area residents interested in supporting music and education in the community. Committees are: Administration/Personnel, Finance, Fundraising, Long Range Planning, Nomination and Programme.

ADMINISTRATION

Rex Hiscock.....	General Manager
Pamela Ann Barsi.....	Administrative Intern
Jim Murray.....	Concert Manager
Glen Paul.....	Piano Technician

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North Bay, ON P1B 2T6
1-705-494-7744 (fax) 1-705-494-7663

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ADMINISTRATION

Jill Clark, Administrative Director
Pamela Brotherston, Music Librarian
Jim Murray, Concert Manager
Glen Paul, Piano Technician

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Victor Sawa, Music Director
Kirsty Money, Concertmaster
Dick Van Raadshooven, Core Cello
Jacques Hebert, Associate Conductor
VACANT, Core Viola

ARTISTIC COMMITTEE

Robert Palangio
Joan Olmsted
Elsa Tafel
Binnie Armstrong
James Bourne

OUR MISSION STATEMENT

To provide the people of North Bay and District with quality orchestral music in their community at an affordable price.

To act as a musical resource to the community through encouraging the development of music education and by providing local musicians with a venue in which to hone their musical skills.

To encourage the people of North Bay and District to discover that orchestral music plays a vital part in the heart of a community and belongs to everyone regardless of age, academic background or financial status.

1997/98 BOARD OF DIRECTORS

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Janet Zimbalatti, Vice President
Ken Whitehead, Treasurer
Doris Toswell, Secretary

Directors:
Rev. Jerry Smith
Ruth Taylor

Player Representatives:
Pamela Brotherston
Bruno Cuksts
Leah Tisler
Jacques Hebert



North Bay Symphony Orchestra
Victor Sawa, Music Conductor
Richard Heinze, Associate Conductor

VIOLIN I

Joanna Mankowska-Zeman,
Concertmistress
Liz Foisy
Steve Jealouse*
Greg Kolz
Ron McCaw
Debby Miles*

VIOLIN II

Norm Critchley, Principal
Arthur Davis
Rita Girard
Lanny James
Bill Selander
Jackie Terry (Sutherland)*

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi
Janet Zimbalatti

CELLO

John Kesik*
Geoff Lee*
David McDonald*

DOUBLE BASS

Paul Camrass*
Bruno Cukst

TROMBONE

Keith Bilinsky*
Kevin Drew
Marc Taillefer*

OBOE

Kirsti Bos
Erin Brophy
Susan Morris*
Katherine Selander

FLUTE

Krista Brandon
Janet Stewart, Principal

PICCOLO

Kathy Dingwell

BASSOON

Metz Takayesu*
Mary Thornton

CLARINET

Mark Jealouse*

FRENCH HORN

Lynda Bertrand
Chris Buchner
Linda Langdon
Jamie Manson*
Roy Takayesu*

TRUMPET

Wayne LaCroix
Mark DeSousa

PERCUSSION

Matthew Whitehead, Principal
Andy Hughes
Erin Van Schaayk

KEYBOARDS

Suzanne Charette

*denotes imported player.

Michael Injae Kim

"...a stunningly colourful performance." *The Glasgow Herald, U.K.*
"The excellent pianist Michael Kim brought a sure-handed response to the athletic energy of the concerto in an excellent reading..."
Winnipeg Free Press

ARISING STAR on the international scene, Canadian pianist Michael Kim began studies at age 11. He made a "rousing" debut with the Calgary Philharmonic at 15, performing Rachmaninoff's *First Piano Concerto*, and his Banff Festival of the Arts debut a year later performing Tchaikovsky's *First Piano Concerto*.

He has since been the recipient of countless awards, including the silver medal in the 1992 Scottish International Piano Competition (Glasgow), first place in CBC's 25th National Competition for Young Performers, the Vladimir Horowitz Scholarship at Juilliard, awards in the Ivo Pogorelich, Leeds, and Gina Bachauer International piano competitions, and Canada Council Touring Office and Arts Study Awards.

A graduate of the Juilliard School, Kim has appeared extensively throughout Canada, the U.S., and the U.K. in recital and with orchestra. He has been featured numerous times on CBC and the BBC radio and television, and National Public radio (U.S.). Also an active chamber musician, Kim collaborates frequently with sister violinist Helen Kim (The Kim Duo) and the New York based In Recital.

"...how much will a ticket cost next time he comes to town?"
Halifax Chronicle-Herald

"...tossed off with true panache and there was a wide range of tone and colour in the playing." *Ottawa Citizen*

North Bay Symphony Orchestra
Victor Sawa, Music Director
Richard Heinze, Rehearsal Conductor

Saturday, January 27, 1996
North Bay Arts Centre

Atayoskewin

Malcolm Forsythe

Symphony No.5 (Reformation)

F. Mendelssohn

intermission

Concerto in B flat minor No.1 for Piano
Michael Kim, Pianist

Py Tchaikowsky



Programme subject to change.

Film-buff pianist back performing with city symphony

BY MARJIE SMITH
Nugget Correspondent

When Rick Friend first appeared with the North Bay Symphony Orchestra in 1991, accompanying the silent movie *The Phantom of the Opera*, some phantom of the theatre struck and the lights went out. The audience ended up singing old war songs until they came back on.

Friend's return visit with the silent movie, *The General*, in 1993, came off without technical mishap. Lights or no lights, the audiences responded enthusiastically on both occasions.

Once again, the film-buff pianist is returning as a guest of the symphony for an encore performance, *Silence is Golden*. The pianist will appear at the North Bay Arts Centre on Feb. 24 to accompany the showing of the film, *The Thief of Baghdad*.

Tucked away at the symphony office, are two heavy round boxes bearing eight reels of film representing 186 minutes of the 1924 silent-movie classic. Rex Hiscock, general manager of the symphony, says Friend will play the background music, with the symphony, music illuminated by lamps, joining in on some of the spectacular scenes.

Hiscock describes Friend as a "wizard on the ivory keys."

Friend became interested in silent movies after he and a group of high-school buddies, for a lark, rented the 20-minute version of Buster Keaton's *The General*. As he watched in silence, he moved over to the piano and began to improvise music to go with it. He has been doing it since.

The New Jersey native studied music at Oberlin College Conservatory of Music in 1986, mov-

ing on to New York City where he played for Off-Broadway musicals and accompanied vocal and instrumental concerts.

His improvisation took a serious turn when he began to play at the Loyola Movie Palace in Los Angeles, accompanying foreign films such as *Faust* and *Madame Dubarry*.

After moving to Canada, he played in various cinematic environments, including four seasons of the Toronto International Film Festival and engagements for the Toronto Film Society.

The music for his accompaniment in North Bay has been selected by Friend to synchronize with the action in *The Thief of Baghdad*. It includes, *Overture*, by Canadian Kelsey Jones, *Concerto Symphonique*, by Henry Litloff, *Polovetsian Dances* from *Prince Igor*, by Alexander Borodin and selections from *Scheherazade*, by Nikolai Rinsky-Korsakov.

The five-star film has been described as "outlandish, elaborate and quite entertaining spectacle with dashing (Douglas) Fairbanks as the thief in love with a princess, stunning Arabian Nights scenery and special effects that, for the period, are astounding."

Also appearing in the movie are Julianne Johnston, Anna May Wong and Charles Belcher.

There will be a reception following the performance in the W.K.P. Kennedy Gallery, giving members of the audience an opportunity to meet Friend and the symphony's music director Victor Sawa. There is a \$5 cover charge.

Tickets for the concert are available at the North Bay Arts Centre.

FEBRUARY 24, 1996



THIS
YEAR,
FACE
THE
MUSIC



Silence is Golden
THE THIEF OF BAGHDAD
with Pianist, Rick Friend
Saturday, February 24, 1996

Personal Financial Planning

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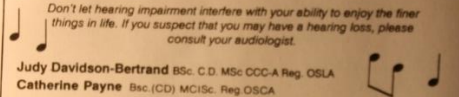


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Victor Sawa, a young and dynamic conductor from Montreal, attended the Conservatoire de Musique de Montreal, McGill University and the New England Conservatory of Music in Boston. He studied conducting, composition, clarinet and numerous other instruments. He

Victor Sawa



has been a Fellow at the Tanglewood Festival where he was awarded the Outstanding Musician

Award (an award which was also given to Leonard Bernstein when he studied there). Mr. Sawa made his conducting debut with the Kitchener-Waterloo Symphony in 1981 and since that time has conducted numerous orchestras across Canada. In addition to his current position as Music Director of the North Bay Symphony Orchestra, Mr. Sawa is the staff conductor of the Calgary Philharmonic. He will thus be sharing

responsibilities between Calgary and North Bay, commuting between both cities. We are pleased that Victor is returning for his fourth year with the North Bay Symphony.

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Rick Friend

A native of New Jersey, Rick Friend studied music at the Oberlin College Conservatory of Music in 1968, after which he moved on to New York City, where he began playing for Off-Broadway musicals and accompanying vocal and instrumental concerts.

An avid film buff since childhood, he became interested in silent movies in his high school days, when, just for fun, he and some friends rented from the library a 20 minute version of Buster Keaton's movie **THE GENERAL**. Watching it in silence for a few minutes irked his curiosity to go over to the piano and start improvising for the film as it played. From then on, he was hooked on silent movie improv music. Serious improvisations came into play 20 years later at the Loyola Movie Palace in Los Angeles where he accompanied foreign silent movies such as **FAUST**, and **MADAME DUBARRY**. After moving to Canada, he played for 4 seasons of the Toronto International Film Festival and for the Toronto Film Society (for whom he plays regularly), accompanying such movies as **ORPHANS OF THE STORM**, **INTOLERANCE**, **STEAMBOAT BILL, JR.** (Buster Keaton), **SODOM AND GOMORRAH**, **THE SHIEK**, **THE HUNCHBACK OF NOTRE DAME**, **HUMORESQUE** and **ISN'T LIFE WONDERFUL**. He has appeared as soloist with the North Bay Symphony Orchestra performing music for the 1925 Lon Chaney version of **THE PHANTOM OF THE OPERA**. In 1992, he returned to North Bay playing with the Orchestra for **THE GENERAL**, and later for the same movie with the Thunder Bay Symphony.

Recently he became involved in Cinemateque Ontario, accompanying their showings of Fritz Lang's **METROPOLIS**, and Carl Dreyer's **THE PASSION OF JOAN OF ARC** (which he is returning to do for the 3rd time at Cinemateque). He mounted his own showing of **JOAN OF ARC** with 9 musicians at Trinity St. Paul's Centre in 1992.

Recently interested in conducting, he led a regional arts school production of Leonard Bernstein's **WEST SIDE STORY** at Mayfield School in Brampton. Rick was invited to the 1995 Toronto Film Festival to accompany the Centennial series. For this series he had roughly 60 seconds to play for a display of some interesting Canadian archival films. He found it to be an experience of high pressure condensed into 1 minute.

Rick has just returned from Thunder Bay, playing for **THE PHANTOM OF THE OPERA** with the Thunder Bay Symphony. The North Bay Symphony Orchestra welcomes Rick back for his third performance with the orchestra.



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North Bay Symphony Orchestra
Victor Sawa, Music Director
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Saturday, February 24th, 1996
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Concerto Symphonique	Henry Litloff
Polovetsian Dances from Prince Igor	Alexander Borodin
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Programme subject to change.

Rick Friend, Pianist

There will be two fifteen minute intermissions

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Douglas Fairbanks (1883-1939). There is a rare combination in Fairbanks of abilities required by the film world: he was a transforming movie actor whose presence so embodied the spirit of naive adventure that, unwittingly, he made swashbuckling like verse; in addition, he was a man of sure commercial instinct, great organizing effort, and an innovator in film production and distribution. In the making and selling of adventure films, there is not another actor who has significantly improved on the noble Doug's contribution. Yet his greatest legacy was in identifying modern celebrity. He was so famous; no one had been known in this way before Doug, Mary and Charlie stumbled on stardom. And Doug was the most casual about it.

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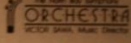

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THE NUGGET APRIL 12, 1996

Lieutenant-governor will attend city symphony's Broadway concert

BY MARJIE SMITH
Nugget Correspondent

The stars are twinkling in doubles at the North Bay Symphony Orchestra Blue Eyes and Broadway concert Saturday night.

Not only will Lieut. Gov. Hal Jackman be attending as a guest and mingle with the audience during intermission, but Calgary baritone Michael Hope will be performing favorite Frank Sinatra and Broadway tunes.

This will be the 10th time Hope has performed this program of pop tunes, the guest singer said during a telephone interview from Calgary.

He has always been a great admirer of Sinatra — he is quick to point out it isn't an impersonation, he doesn't even sing in the same key — and calls it "a tribute to the great legacy of American music" that the blue-eyed crooner eternalized.

The first half of the evening pays tribute to great Sinatra tunes, while the second half takes a walk down 42nd street.

The night's repertoire includes pieces by

Cole Porter, George Gershwin, Richard Rodgers, Leonard Bernstein, Andrew Lloyd Webber and Steven Sondheim.

Many of the arrangements were done by Arthur Bachmann, a Canadian-born composer and colleague of Hope's from Calgary, who has "customized (the pieces) for me and the orchestra," said Hope.

Because of the nature of the pieces and the flexibility in working with them, it makes you a bit of a "creative artist," he reflected.

The 35-year-old Hope was born in Toronto and is a bassoonist with the Calgary Philharmonic Orchestra.

He fell in love with the "creamy" sound of bassoon while playing the clarinet as a youngster. He approached his junior high school teacher about playing bassoon. It was an irregular request, since most students don't perceive it as "an instrument you play for fun," he admits.

Hope went on to study at the Curtis Institute of Music in Philadelphia and did

some graduate work at the University of Cincinnati before joining the Calgary Philharmonic in 1982.

The Lieutenant Governor also brings with him as potential intermission chat material a background of support for the arts.

Prior to his appointment, Jackman held a number of positions on charitable boards, including president of the Canadian Opera Company (1984-86) and the Ballet Opera House (1986-89) and Chairman of the Atlantic Council of Canada.

Interestingly, Hope started out training to be an opera singer but didn't find he had the right voice or look for opera, since many of the male opera roles require a deep-voiced paternal persona.

Tickets for the Blue Eyes and Broadway show are available at the North Bay Arts Centre: adults \$17, seniors \$12.75, students \$7.75 and children \$6.35.

Saturday, April 13

Lieutenant-governor w city symphony's Broad

BY MARJIE SMITH
Nugget Correspondent

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 The Honourable Henry N.F. Jackman, Lieutenant
 Governor of Ontario will be in attendance

Sponsored by  MacMillan Bloedel Limited

Box Office 474-4747 Reserved seating
 \$17.00 Adult • \$12.75 Senior • \$7.75 Student • \$6.35 Child



APRIL 13, 1996



THIS
YEAR,
FACE
THE
MUSIC



BLUE EYES & BROADWAY
Michael Hope
Saturday, April 13, 1996

The North Bay Symphony
ORCHESTRA
VICTOR SAWA, Music Director

"SWING INTO SPRING"
Friday, May 3, 1996 • 6:30 p.m.



DANCE TO THE SOUNDS OF
"NIGHTSHIFT"
AND ENJOY A SUMPTUOUS
BARON OF BEEF BUFFET
AT THE
ROYAL CANADIAN LEGION
BRANCH 23
CANADA ROOM

*DOOR PRIZES, SPOT DANCES
"cash bar"*

PURCHASE YOUR TICKETS NOW FOR THIS GALA FUNDRAISING EVENT
TICKETS AVAILABLE FROM
DEEGAN'S SHOE STORE & THE SYMPHONY OFFICE

\$30.00 per person

FOR MORE INFORMATION CALL
494-7744

The North Bay Symphony Orchestra
Victor Sawa, Music Director
Jacques Hebert, Associate Conductor

VIOLIN I

Joanna Mankowska-Zeman,
Concertmistress
Steve Jealous
Alan Horgan
Ron McCaw

VIOLIN II

Arthur Davis
Rita Girard
Judy Statham
Jackie Tarry

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi

CELLO

John Kesik
Benjamin Luke Martin
David McDonald

DOUBLE BASS

Paul Camrass
Bruno Cuksts

TROMBONE

Keith Bilinsky

OBOE

Kirsti Bos
Erin Brophy

FLUTE

Janet Stewart, Principal
Krista Brandon
Kevin O'Kelley

PICCOLO

Kathy Dingwell

BASSOON

Mary Thornton

CLARINET

Nina Belanger
Patty Goodwin
Tim Klus

FRENCH HORN

Lynda Bertrand
Chris Buchner
Jamie Manson

TRUMPET

Paul Attway
John Hewitt

PERCUSSION

Matthew Whitehead, Principal
Andy Hughes
Tim Preston
Erin Van Schaayk

KEYBOARDS

Suzanne Charette

**The Lieutenant Governor
The Honourable Henry N.R. Jackman**

The Queen of Canada, Her Majesty Queen Elizabeth II, represented in Ontario by the Lieutenant Governor, is the official Head of State. Therefore, the Lieutenant Governor is the National Head of State at the provincial level empowered with the responsibility of representing the Queen in the Province. However, the real power of governing resides with the Premier and the Executive Council (elected members appointed as Ministers of the Crown by the Lieutenant Governor on the recommendation of the Premier).

The Lieutenant Governor of Ontario is appointed by the Governor General-in-Council on the recommendation of the Prime Minister of Canada. The document of appointment is signed by the Governor General. The appointment, by tradition, is usually for a period of not less than five years and carries the title "The Honourable" for life. In conversation and correspondence the Lieutenant Governor is addressed as "Your Honour" as is his or her spouse.

The Lieutenant Governor serves in a dual capacity: first as representative of the Queen for all purposes of the Provincial Government, and secondly, as a Federal officer in discharging functions on behalf of the Federal Government.

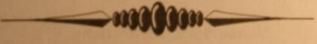
The Lieutenant Governor opens, prorogues and dissolves the Legislative Assembly. The Lieutenant Governor is responsible for swearing in the Premier and Cabinet Ministers and must ensure that a government is in place at all times. The Chief Justice of Ontario, as Administrator, acts for the Lieutenant Governor during his absence, illness or other inability. One or the other must be in the Province at all times.

The Lieutenant Governor gives Royal Assent to all bills passed by the Legislature before they become law, and as well, signs them, and other official documents such as proclamations, appointments of persons to government posts including deputy ministers,

provincial judges, members of boards, agencies and commissions, crown attorneys, justices of the peace, and also signs among others, land patents, leases, appointments of notaries public, and commissions for taking affidavits.

A major responsibility of the Lieutenant Governor is to deliver the Speech from the Throne at the formal Opening of a new Session of the Legislative Assembly, which outlines proposed legislation, programmes, and possible initiatives of the Government for that session.

In addition to those formal duties, the Lieutenant Governor also engages in a large number of discretionary but traditional activities, such as becoming honorary patron to a volunteer organization, sponsoring awards, receiving dignitaries, sending messages of congratulations or condolence, presenting citations, participating in investitures, dedications and other major events; organizations and professions; receiving members of the Royal Family, heads of state, ambassadors, consuls and other representatives of foreign countries as well as people from all walks of life, attending church, cultural, sports and other events as well as certain public funerals; visiting hospitals, senior citizens homes, centres for the disabled and other public institutions; and to pursue those activities, visits communities throughout the Province of Ontario.



**COLONEL THE HONOURABLE HENRY NEWTON
ROWELL JACKMAN C.M., K.St.J., LL.D.
LIEUTENANT GOVERNOR OF ONTARIO**

Colonel The Honourable Henry Newton Rowell Jackman is Ontario's 25th Lieutenant Governor since Confederation, and the 39th Lieutenant Governor since John Graves Simcoe arrived in Lower Canada as the 1st Lieutenant Governor in 1791. He was appointed by the Governor General in Council, and was sworn into office on December 11, 1991.

Biography

Born in Toronto, Ontario, June 10, 1932; son of Henry Rutherford Jackman, O.C., K. St. J., Q.C., and Mary Rowell Jackman, LL.D., D.Litts. S. (Daughter of the Late Chief Justice, The Honourable N.W. Rowell, P.C., K.C., LL.D.). Educated at Upper Canada College: University of Toronto Schools; University of Toronto, B.A. 1953, LL.B. 1956; London School of Economics.

Prior to his appointment as Lieutenant Governor, he was Chairman of the Board of The National Trust Company and the Empire Life Insurance Company, and he served on the boards of several other prominent Canadian corporations.

Mr. Jackman was Executive Assistant to the Honourable David J. Walker, P.C. Q.C., Minister of Public Works for Canada and Minister in Charge of Central Mortgage and Housing Corporation, Ottawa, 1959-61. He was President of the Rosedale Riding Progressive Conservative Association, 1963-65, and President of the Progressive Conservative Businessmen's Club of Metropolitan Toronto, 1968-70. Mr Jackman was also a former candidate for House of Commons in the Rosedale Riding.

His Honour is currently Chairman of the Board of the J.P. Bickell Foundation.

Honours and Distinctions:

He has been conferred the following honorary degrees:

- LL.D (honoris causa): University of Windsor, June 1991
- LL.D (jure dignitatis): University of Western Ontario, June 1993
- LL.D (honoris causa): University of Toronto, June 1993
- LL.D (honoris causa): Royal Military College of Canada, May, 1994
- LL.D (honoris causa): Brock University, June 1995
- Appointed Honorary Colonel of the Governor's Horse Guards, October 1992. Prior to that, he was the Regiment's Honorary

Lieutenant Colonel since 1989

- Appointed Member of the Order of Canada by the Governor General, His Excellency the Right Honourable Ramon John Hnatyshyn, November 1991
- Appointed Honorary Commander of the Fort Henry Guard, Kingston, April 1992
- Invested into the Pickering College "Class of 1842", distinguished Alumni Award, May 1992
- Appointed Paul Harris Fellow by the Rotary Foundation, May 1992
- Knight of Justice in the Most Venerable Order of the Hospital of St. John of Jerusalem (upgraded from Knight of Grace, 1993); Vice-Prior of the Ontario Council of the Order (appointed 1992)
- Honorary Provincial Commissioner of St. John Ambulance (appointed 1992)
- Knight Commander of the Military and Hospitaller Order of Saint Lazarus of Jerusalem, 1975; Commander of Merit, June 1990
- Recipient of the University of Toronto's Faculty of Management Distinguished Business Alumni (DBA) Award, June 1992
- Appointed Honorary Colonel of 429 (Tactical Transport) Squadron at CFB Trenton. His Honour becomes the first Honorary Colonel in the Bison Squadron's history
- Recipient of the B'Nai B'rith Foundations's Award of Merit, November 1994
- Appointed Honorary Captain (N) of the Fifth Canadian Maritime Operations Group located in Halifax, N.S. 1995
- National Society of Fundraising Executives Philanthropist of the Year Award, May 1995

Married Manuja Trinidad Duncan, daughter of James Stuart Duncan, C.M.G., LL.D., and Victoria Martinez Alonzo, August 14, 1964. They have five children, Henry, Duncan, Maria Victoria, Consuelo, and Trinity. As Lieutenant Governor has become Honorary Patron of more than 150 organizations in the arts and sciences, sports, and charitable communities throughout the province of Ontario.

MICHAEL HOPE

"A wonderful voice... I can tell within ten seconds if a performer has what it takes or not; this guy has what it takes!" - Marvin Hamlisch

Michael Hope has burst onto the Canadian music scene in unparalleled fashion. Since performing his symphonic pops show *Blue Eyes and Broadway* with ten Canadian orchestras he has excited audiences and critics alike with his smooth rich baritone voice and his electrifying charisma on stage.

He received his training at the Curtis Institute in Philadelphia, and the College-Conservatory of Music at the University of Cincinnati. Since winning first prize in the vocal category at the 1988 CMC - International Stepping Stones Competitions, he has appeared as a regular soloist with Canadian orchestras from coast to coast in performance of repertoire ranging from Handel's *Messiah* and Haydn's *Creation*, to fantastic pops programs such as *Blue Eyes and Broadway* and *Some Enchanted Evening*.

"Warm, sweet rich-toned and smooth...using his immaculate pitching and vocal prowess...there wasn't a dry eye in the house..." - The Spectator (Hamilton, ON)

"By the time the evening was over, he had worked his musical magic... An excellent stylist and an engaging, almost infectious performer" - The Chronicle-Journal (Thunder Bay, ON)

"We were about to experience a shock that would take our breath away with the baritone from Calgary, Michael Hope. The smoothness and warmth of his superb voice made us tremble...there is no doubt he will find a place of choice among lyric artists." - Le Nouvelliste (Trois Rivières, Quebec)

"...He has a style not lacking in range and power, and he demonstrated that he could put his own stamp on music from Gershwin to Cole Porter to Stephen Sondheim." "He displayed a winning style and presence, and a readiness to sell a song that escapes most classically trained singers..." - The Calgary Herald

Welcome to North Bay, Michael!

North Bay Symphony Orchestra
Victor Sawa, Music Director
Jacques Hebert, Associate Conductor
Michael Glussich, Concert Manager

Saturday, April 13, 1996
North Bay Arts Centre

BLUE EYES AND BROADWAY

starring Michael Hope
in the presence of
The Honourable Henry N.R. Jackman, Lieutenant Governor of Ontario

Overture: Selections from West Side Story arr. Mason

OL' BLUE EYES IS BACK! (A TRIBUTE TO FRANK SINATRA)

Night And Day	Cole Porter\arr. Arthur Bachman
Someone to Watch Over Me	G. Gershwin\Bachman
Witchcraft	C. Coleman\Bachman
You Go To My Head	H. Gillespie
The More I See You	H. Warren
Duke Ellington! A Medley for Orchestra	Arr. Calvin Custer
Embracable You	G. Gershwin\Bachman
A Nightingale Sang in Berkley Square	M. Sherwin\arr. Vosbcin
Begin the Bequine	C. Porter\arr. Dave Pierce
I've Got You Under My Skin	C. Porter\Bachman
New York, New York	J. Kander\Bachman

Intermission

DOWN 42ND STREET (MICHAEL HOPE'S BROADWAY EXPERIENCE)

Selections From South Pacific (Orchestra)	Rodgers\Bennett
Some Enchanted Evening	Rodgers\Bennett
Medley From West Side Story:	
Something's Coming	Bernstein\Bachman
Maria	Bernstein\Bachman
Cool	Bernstein\Mason
Somewhere	Bernstein\Bachman
Not While I'm Around (Sweeney Todd)	Sondheim\Bachman
Send in The Clowns (A Little Night Music)	Sondheim\Bachman
Tell Me On A Sunday (Song and Dance)	Lloyd Webber\Pierce
Fandango (Orchestra)	Frank Perkins
Medley from Man of La Macnha	Mitch Leigh

Programme subject to change

THE CLASSICS

with MOSHE HAMMER, Violinist
SATURDAY, MAY 11, 1996 • 8:00 P.M.

NORTH BAY SYMPHONY
ORCHESTRA
VICTOR SAWA, Music Director
Saturday, May 11 • 8 p.m.
North Bay Arts Centre
THE CLASSICS
with
MOSHE HAMMER
Violinist
performing
• Concerto for Violin by F. Mendelssohn
• Vivaldiana by Quinon Doolittle
• Havanase for Violin by C. Saint-Saens
• Ludwig van Beethoven's Symphony No. 7
Come Out and Celebrate
Mother's Day!
Sponsored by **JS Redpath Limited**
Box Office 474-4747 Reserved seating
\$17.00 Adult • \$12.75 Senior • \$7.75 Student • \$4.95 Child

Garden tour Saturday

BY MARJIE SMITH
Nugget Correspondent

The opportunity to enjoy other people's green-thumb work for a nominal fee is back for a third year this weekend by popular demand.

The North Bay Symphony Orchestra's tour of eight area gardens Saturday will be chock full, not only of flowers, but musical performances and visual artists at work.

The tour which begins at 10 a.m. and ends at 4 p.m. goes in no particular order, but includes five North Bay gardens (two in the West Ferris area), one Callander garden and two in Astorville.

Ruth Taylor, co-chair of the garden tour committee, promises activity in every garden, with artists Sue Davies, Arlie Hoffman, Helen Whitehead, Pamela Adams and Marie Stewart capturing the spirit of the gardens on canvas and various configurations of musicians giving it a noteworthy setting.

There will also be a variety of garden types, everything from an English country style garden to one cultivated organically.

The tour stops include:

The garden of Claudette and Marcel Goulet, 1052 Ski Club Rd., which makes full use of the naturally occurring rocks in the hillside behind their home.

A stop at the park-like garden of Ruby McLeod at 25 Kadi Ct., with its steps and garden carved into a landscape with a stream running through it.

The intimate hide-away-garden of Brandon and Michelle Mahaffy, 18 Shallot Cres., which features 400 different perennials.

Ruth and Bill Taylor's informal garden at 93 Campbell Ave., which features a rock garden, plenty of floral ground cover and an array of hanging baskets.

The organic garden of Master Gardener Bonnie Cappadocia, at 9 Claudia Ct., which features everything from vegetables in raised beds to varied flowers and an herb garden. It will be set up as an instructional garden with garden-growing tips.

An English-style country garden at the home of Flo Duffy, 66 Mill St., in Callander, which features a broad assortment of flowers arranged around a selection of round rocks hand-selected from the Northern

landscape.

More than 300 varieties of sun and shade plants in the garden of Marie Luise Fraenkel of Astorville. The garden features an arch bridge over a pond with white canna water lilies.

The garden oasis carved out of the countryside at the home of Mary Ann Persia of Astorville, which features a number of flower beds sporting everything from roses to cacti.

The tour also features a garden tour luncheon menu at Ram's Head Restaurant in Callander, which is back by popular demand.

There will also be draws following the tour for a number of gift certificates donated by Burrows Country Store and Garden Centre, Laporte's Garden Centre, Schutz Garden Gallery, Ram's Head Restaurant and Jackman Flower Shop Ltd.

Tickets, selling at \$10 each, are available at the North Bay Symphony office, Gulliver's Quality Books and Toys, Jackman's, Burrows, Laporte's and Ram's Head Restaurant, as well as on location the day of the tour.

North Bay Symphony Orchestra's
Garden Tour '96



Saturday, July 27, 1996

10:00 a.m. - 4:00 p.m.
Tickets \$10.00 per adult

Tickets will be available after June 15 at:

- Burrow's Country Store &
Garden Centre
- Gulliver's
- Jackman's - The Flower People
- Laporte's Garden Centre

North Bay Symphony Society
106-269 Main Street West
494-7744

Saturday, October 19 '96



FROM
BROADWAY
TO
NORTH BAY


SUZANNE ISHEE, SOPRANO
IN THE PHANTOM OF THE OPERA

MARK HARDY, BARITONE
IN LES MISERABLES

PERFORMING SONGS, DANCES
& SCENES FROM
SHOWBOAT AND ROGERS AND
HAMMERSTEIN SHOWS

WITH SPECIAL GUEST CONDUCTOR
HOWARD CABLE

*The North Bay
Symphony
Orchestra*



*Celebrating
Our Twentieth Season*

***From Broadway
to North Bay***

Saturday October 19, 1996 8:00 p.m.

Suzanne Ishee, soprano, recently appeared as Carlotta in Sir Andrew Lloyd Webber's *Phantom of the Opera* in both New York and Toronto. Mark Hardy, baritone, made his debut in *Les Miserables* and continues to make appearances with the New York company.

Suzanne and Mark will perform songs, dances, and scenes from your favourite Rogers and Hammerstein shows, and from *Showboat* and *Phantom of the Opera*.

A Christmas Carnival

Sunday, November 24, 1996 2:00 p.m.




Start the festive season with the North Bay Symphony and Santa Claus conducting *Sleigh Ride*. The North Bay Symphony Junior Strings and special guests, the Performers Youth Dance Company from the Barbara Treleaven School of Dancing, continue the tradition.

Musical selections for the evening will include *Carol of the Bells*, *the Many Moods of Christmas*, *Christmas Festival* - and don't forget our annual Christmas sing-along!

Sponsored by C & C Properties.

OCTOBER 19, 1996

The North Bay
Symphony
Society

Celebrating
Our Twentieth
Anniversary

Howard Cable, conductor, composer and arranger has been a leading figure in the musical life of Canada ever since he came into prominence arranging and conducting for CBC radio and television. He directed over 1000 radio broadcasts and conducted and arranged for many of the network's most celebrated television programs.

On Broadway, he arranged for Richard Rodgers and Meredith Wilson, and conducted "*Man of La Mancha*". He has conducted for Bob Hope, Victor Borge, Danny Kaye, the National Ballet of Canada and the Banff, Shaw and Charlottetown Festivals.

In addition to arranging his symphony pops programs, he arranges for the Canadian Brass and The Elmer Iseler Singers. His boundless energy and bright informative style and musical familiarity with a broad range of repertoire has so delighted audiences that he is a frequent guest conductor of symphony orchestras across Canada and in Japan.

Suzanne Ishee, soprano has shared the stage with many of the theatre's legendary performers, most recently as 'Carlotta' in Lloyd Webber's PHANTOM OF THE OPERA in both the New York and Toronto productions. Other appearances include LA CAGE AUX FOLLES, SHOWBOAT, MAME with Angela Lansbury, and JERRY'S GIRLS with Jerry Herman and Carol Channing. Recent and upcoming concert engagements include guest soloist appearances with the Regina Symphony, the North Carolina Symphony, the Calgary Philharmonic and Orchestra London. Miss Ishee was honored with a special Drama Desk Award for mobilizing the theatre community in the fight against AIDS.

Mark Hardy made his Broadway debut in LES MISERABLES and continues to make appearances with the New York company. At Radio City Music Hall and on a tour of the U.S. and Canada, he received rave reviews as the alternate to Michael Crawford in THE MUSIC OF ANDREW LLOYD WEBBER. Mark shared the stage with Tammy Grimes, Ken Howard and Joan Van Ark in A LITTLE NIGHT MUSIC at the Williamstown Theatre Festival. In coming months he will be featured in concerts in New York and with the Charlotte Symphony and in the national tour of SUNSET BOULEVARD.

The North Bay Symphony Orchestra
Howard Cable, Guest Conductor

VIOLIN I

Joanna Mankowska-Zeman,
Concertmistress
Dr. Fraser Farlinger
Violetta Jarzembowska*
Greg Kolz
Janet Zimbalatti

VIOLIN II

Norm Critchley
Arthur Davis
Rita Girard
Lanny James
Tanya Lourie*
Bill Selander
Judy Statham

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi

CELLO

John Kesik*

DOUBLE BASS

Paul Camrass*
Bruno Cuksts

FLUTE

Janet Stewart, Principal
Kathy Dingwell
Kevin O'Kelly

OBOE

Kirsti Bos
Erin Brophy
Susan Morris*
Katherine Selander

CLARINET

Chris Draper
Patty Goodwin*
Melissa Moore

BASSOON

Mary Thornton

FRENCH HORN

Bruce Campbell
Chris Buchner
David Haskins
Jamie Manson*

TRUMPET

Dave Garson*
Pat Grainger
John Hewitt

TROMBONE

Kevin Drew
Peter Rodwell

TUBA

Kevin Exner

PERCUSSION

Matthew Whitehead*
Andy Hughes
Erin Van Schaayk

KEYBOARDS/HARP

Suzanne Charette

North Bay Symphony Orchestra
Victor Sawa, Music Director
Jacques Hebert, Associate Conductor
Howard Cable, Guest Conductor
Saturday, October 19, 1996
North Bay Arts Centre

BROADWAY TONIGHT arranged by Bruce Chase
(Instrumental)
Everything's Coming up Roses, Soon It's Gonna Rain, My Favorite Things,
Try to Remember, That's Entertainment, People.

Suzanne Ishee, Soprano and Mark Hardy, Baritone

OKLAHOMA
Oh, What a Beautiful Mornin', People Will Say We're in Love,
A Cockeyed Optimist, If I Loved You.
Music by Richard Rodgers, Lyrics by Oscar Hammerstein II

Intermission

A GERSHWIN MEDLEY
S'Wonderful, I'll Build a Stairway to Paradise, They Can't Take That Away
from Me, Embraceable You, Nice Work If You Can Get It, Somebody Loves
Me, Fascinatin' Rhythm.
Music and Lyrics by George and Ira Gershwin, Arrangement by Donald W.
Johnston, Choreography by Randy Skinner.

A SYMPHONIC PORTRAIT Music by Irving Berlin, arr. by Hawley Ades
(Instrumental)
There's No Business Like Show Business, Say It With Music,
Alexander's Ragtime Band, Easter Parade, There's No Business Like Show
Business.

THE KING AND I
Getting to Know You, I Have Dreamed, Shall We Dance?
Music by Richard Rodgers, Lyrics by Oscar Hammerstein II

"The songs of Richard Rodgers, Oscar Hammerstein II and Jerome Kern are presented by special arrangement
with The Rodgers & Hammerstein Theatre and Concert Libraries, 1633 Broadway, Suite 3801, New York, NY
10019."

A CHRISTMAS CARNIVAL

The Performers Youth Dance Comp

(from the Barbara Treleven School of Dancing)

November 24 • 2 p.m.



CHORAL FANTASIES

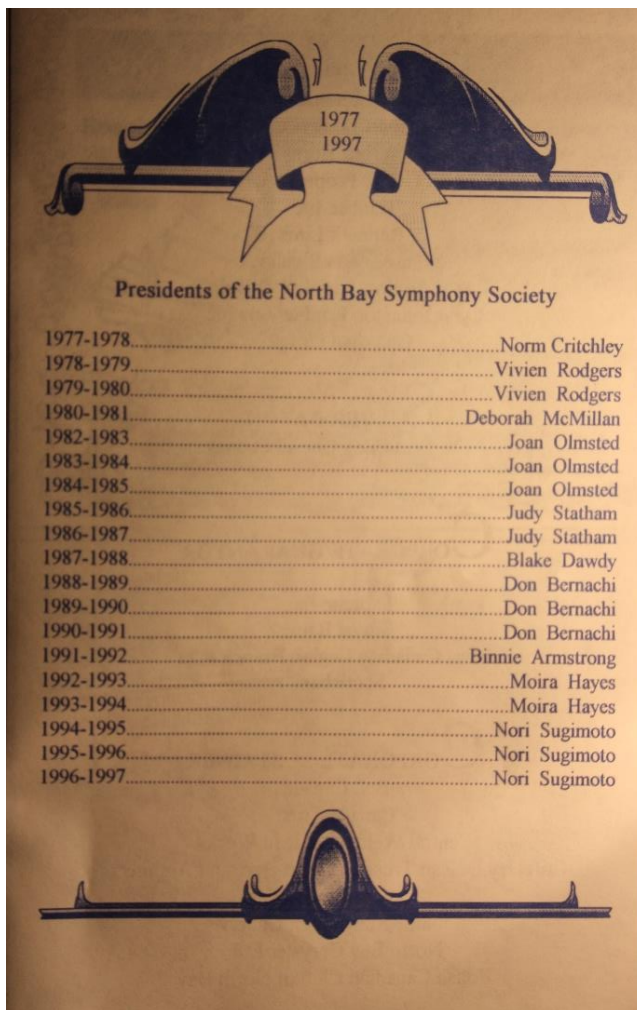
The North Bay
Symphony Orchestra &
The North Bay
Choral Society
perform

**"Fantasies For Piano,
Chorus and Orchestra"**

By Ludwig Von Beethoven
Saturday, February 8, 1997

8:00 P.M.





Source: Program notes, November, 1996.

Earlier documentation confirms that Deborah McMillan was President in 1981 – with no one identified as Past-President (Vivien Rodgers was personnel manager); but in 1982 Blake Dawdy was President, according to program notes in that year. Further, in 1984-5, Joan Olmsted was identified as President and Lindon Parham *Past-President*. Lindon was not only a Founder of the NBSO, but was a leading figure within the North Bay performing arts scene.

The North Bay Symphony Orchestra
A Christmas Carnival

VIOLIN I

Joanna Mankowska-Zeman,
Concertmistress
Cynthia Bullen
Sylvia Gabor-Medveduke
Greg Kolz
Peter Liimatainen*
Tanya Lourie*

VIOLIN II

Norm Critchley
Arthur Davis
Rita Girard
Judy Statham
Janet Zimbalatti

VIOLA

Tomasz Milczarek, Principal
Elsa Aessler*

CELLO

John Kesik*
David McDonald*

DOUBLE BASS

Paul Camrass*
Bruno Cuksts

FLUTE

Janet Stewart, Principal
Kathy Dingwell
Joyce Kinsey
Kevin O'Kelly

OBOE

Kirsti Bos
Jacques Hebert

CLARINET

Patty Goodwin*
Darren Smart

BASSOON

Pamela Ann Barsi
Mary Thornton

FRENCH HORN

Chris Buchner
David Haskins
Miriam Kinsey
Jamie Manson*

TRUMPET

Dave Garson*
John Hewitt
Wayne LaCroix

TROMBONE

Keith Bilinski*
Darren Dennome

TUBA

Kevin Exner

PERCUSSION

Matthew Whitehead*
Andy Hughes
Erin Van Schaayk

SAXOPHONE

Kevin Drew
Chip Kean

KEYBOARDS/HARP

Suzanne Charette

NORTH BAY CHAMBER SINGERS

SOPRANOS: Elke Hochban
Janet Kramer
Jane Lafontaine
Adele McLeod
Francoise Michaud
Mary Mitchell

ALTOS: Grace Chapman
George Cleator
Belinda Duke
Cheryl Gould
Marylyn Mitchell
Ruth Moorehead

TENORS: Ed Cannon
Norman Fretz
John Henderson
Tim Hochban
Richard Levesque
Brian Nettlefold

BASSES: Terry Doyle
Bob Jackson
Nate Lee
Ken Sutton
Bob Worth



North Bay Symphony Society
Victor Sawa, Music Director
Richard Heinzle, Associate Conductor
Sunday, November 24, 1996
North Bay Arts Centre

Polonaise from Eugene Onegin Peter Tchaikovsky

North Bay Symphony Junior Strings
Adeste Fideles Elzbieta Milczarek
Up on the House Top, God Rest you Merry Gentlemen,
Jolly Old Saint Nicholas, Toy Symphony - J. Hadyn

Carol of the Bells Richard Hayman
Santa Claus is Coming to Town J. Fred Coots
Sleigh Ride Leroy Anderson
A Christmas Festival Leroy Anderson

Intermission

All I Want For Christmas, O Little Town of Bethlehem, Silent Night,
Greensleeves, Let It Snow, Rudolph The Red Nosed Reindeer

Barbara Trelevan School of Dancing and the Performers Youth Dance Company

The Many Moods of Christmas, Suite 3
arranged by Robert Shaw and Rodney Russell Bennett

“What Child Is This?”
“Hark! The Herald Angels Sing.”
“Bring a Torch, Jeanette, Isabella.”
“Angels We Have Heard on High.”

The North Bay Choral Society

Christmas Sing-a-long
Joy to the World
Deck the Halls
Jingle Bells
We Wish you a Merry Christmas

Halleluiah Chorus from The Messiah Handel

THE NORTH BAY SYMPHONY JUNIOR STRINGS

VOCALIST

Elzbieta Milczarek

FIRST VIOLIN

Sarah Bonany
Angelie Carriere
Charity Crippps
Relessay Cripps
Michelle Latulippe
Barbara Milczarek
Patrick Madden
Joshua O'Connor
Emily Trenker

SECOND VIOLIN

Melanie Boaro
Denise Cracknell
Nicolette Lafontaine
Gavin Muhlberger
Caleb O'Connor



VIOLA

Jordan McBain

CELLO

Amy Boaro
Elzbieta Milczarek

SOLOISTS FOR THE TOY SYMPHONY

Piotr Milczarek - Cuckoo Whistle
Anna Milczarek - Christmas Bells
Robert Trenker - Kazoo Trumpet

ALL I WANT FOR CHRISTMAS: Jo-Ann Amyotte, Kayla Atkins, Ashleigh Bowker, Sarah Caverly, Caitlin Cline, Rebecca Degagne, Ashley Gravelle, Jennifer Katsuno, Ruth Madden, Darby Magill, Krista McLay, Katey O'Hanlon, Jonna Pedersen, Daniyka Smith, Ailish Stenning, Jayde Vaillancourt

O LITTLE TOWN OF BETHLEHEM: Marquise Amyotte, Erika Bayliss, Vanessa Bowker, Jaiden Cote, Amy Duquette, Brianne Langill, Keeva Madden, Julie Marion, Krista McLay, Marianne Perron, Kristina Roach, Felicia Smith, Tara Vaillancourt

SILENT NIGHT: Jo-Ann Amyotte, Kayla Atkins, Ashleigh Bowker, Shannon Brown, Jessica Charbonneau, Kendra Cote, Scott Fitzgerald, Rachelle Fournier, Jonathan Haskins, Ruth Madden, Shannon MacDonald, Amber McLay, Jayde Vaillancourt, Lisa Whittaker

GREENLEAVES: Mindy Conto, Kathryn Haskins, Kaleigh Kavanagh, Gillian Kennedy, Meghan McGoey, Samantha Young-Steinberg

LET IT SNOW: Marquise Amyotte, Vanessa Bowker, Sarah Caverly, Caitlin Cline, Jaiden Cote, Rebecca Degagne, Emily Duggan, Amy Duquette, Ashley Gravelle, Jennifer Katsuno, Brianne Langill, Keeva Madden, Darby Magill, Julie Marion, Krista Mclay, Krysta Morawski, Katey O'Hanlon, Jonna Pedersen, Marianne Perron, Daniyka Smith, Felicia Smith, Ailish Stenning, Tara Vaillancourt, Lisa Whittaker

RUDOLPH THE RED NOSED REINDEER: Jessica Charbonneau, Mindy Conto, Kendra Cote, Scott Fitzgerald, Rachelle Fournier, Jonathan Haskins, Kathryn Haskins, Kaleigh Kavanagh, Gillian Kennedy, Shannon MacDonald, Meghan McGoey, Amber McLay, Samantha Young-Steinberg

Guest dancers appearing in this performance are from the Barbara Treleaven School of Dancing and include members of the Performers Youth Dance Company.

Choreography by: Margaret McDiarmid
Denise Treleaven-Cote
Barbara Treleaven

Choral Fantasies

Saturday, February 8, 1997 8:00 p.m.

Celebrate Valentine's Day with Beethoven, Brahms, Bruckner and Raum.

Join the North Bay Symphony Orchestra and their special guest, the North Bay Choral Society, as they perform *Fantasies for Piano, Chorus and Orchestra* by Ludwig von Beethoven.

Academic Festival Overture, Op.80 by Johannes Brahms and *Northern Horizons* by Canadian Elizabeth Raum will also be presented. Bruckner's *Te Deum* finishes the evening.

The Road to Carnegie Hall

Saturday, March 1, 1997 8:00 p.m.

Frank Leahy and Eduard Minevich are back for their second show, after receiving thunderous ovations for *Bending the Bows*.

They will take you on a musical tour through some of the world's most memorable and enjoyable melodies on their adventuresome journey *Road to Carnegie Hall*. Once again, these world-class artists will exhilarate you with their playing.

Sponsored by JS Redpath Limited.

From Switzerland to Finland

Saturday, April 19, 1997 8:00 p.m.

The North Bay Symphony Orchestra is proud to present William Hopson, who will perform the Carl Rute *Concerto for Alphorn and Orchestra*. He performed this Concerto with the Calgary Philharmonic Orchestra for the 1991 Mozart on the Mountain Concert at Nakiska for an estimated audience of 8,000.

Other selections for the evening will be the *Overture to William Tell* by Rossini, *Karelia Suite* and *Finlandia* by Sibelius.

The Virtuoso

Amanda Forsyth

Saturday, May 10, 1997 8:00 p.m.

Considered one of North America's most accomplished performers, Canadian cellist Amanda Forsyth is a graduate of the Julliard School. A much sought-after chamber musician, Amanda is principal cellist for the Calgary Philharmonic Orchestra and a member of the Chinook Trio.

Amanda will perform *Concerto for Cello and Orchestra* by Dvorak.

Guild play worthy of bigger audience

The arts have forged on in spite of the driving snow that seems to have accompanied many recent events.

The recent Gateway Theatre Guild production of Boiler Room Suite was worthy of more numbers than were out the Thursday night of the play's run at Ecole Secondaire Algonquin.

It is an intimate play, written by Rex Deverell, which puts faces to two alcoholics entertaining themselves with theatrics as they polish off a bottle of wine.

What was particularly thrilling for the audience was the depth of character exploration by guild actors Verlyn Plowman and Nancy Thompson, who played the two social outcasts.

It was also smart of director Hugh Anderson to play the characters straight and not overdramatize the characters' drunkenness.

One of the few people that managed to do the role of the drunk convincingly as well as deliver lines appropriately was Red Skeleton.

There was a tremendous energy that connected between Plowman and Thompson as they bounced their characters off each other to create emotional fuel for their careening imaginations.

Mark Carro played the role of the janitor about to eject the human debris from the boiler room of the vacant hotel he maintains.

In the end, the three end up exploring the fine line between reality and illusion.

The White Water Gallery's 50/50 gala extravaganza, Saturday, was an imaginative way to pull artists and the community together in the name of fund-raising.

Artists donated about 75 works of art ranging from paintings to pottery and jewelry. Patrons bought \$50 tickets (half went to the artist, half to the gallery) and as their names were drawn, they had 60 seconds in which to choose a piece.

Given the variety of artwork and the variance in personal taste, most people went home with an object at the top of their to-drool-over list.

It was also an opportunity to meet some of the artists who did the work, whether it was the expressionistic works of Lori Gilbert, a collage by Freda Barrett or hand-made paper designs by Lisa Melhorn-Roc.

The White Water Gallery is an artist-run venue, which sports many a creative and imaginative show.

It is not necessarily a forum for traditional art (there are plenty of

Marjie Smith



Stage Left

galleries that offer that already), but it is a great place to go to see what imaginative minds are up to.

Unfortunately, it is not in a highly-visible location, and you can easily walk right by its Fraser-Street location. However, once you know where it is, it is a friendly and intimate place to stop and browse.

Sunday, a good-sized crowd at the North Bay Arts Centre was entertained by a creative coalition of musicians, singers and dancers.

At the North Bay Symphony Orchestra's Many Moods of Christmas afternoon program, Santa not only showed up, but was given a special request for "toys" from symphony conductor Victor Sawa, who is a proud new dad.

Santa also proved to have an irrepressibly rhythmic set of legs as he conducted the orchestra.

The symphony's junior strings were a smashing success, particularly the three little tots playing horns and bells.

Junior strings conductor Tomasz Milczarek had the crowd in stitches as he elicited honks from the tin horn blower by touching the top of his head.

But Milczarek was one-upped by his two daughters.

His littlest one, Anna, a toddler, won the hearts of those watching as she flung her bell up and down to the rhythm, imitated her dad conducting and took a keen interest in her shoes.

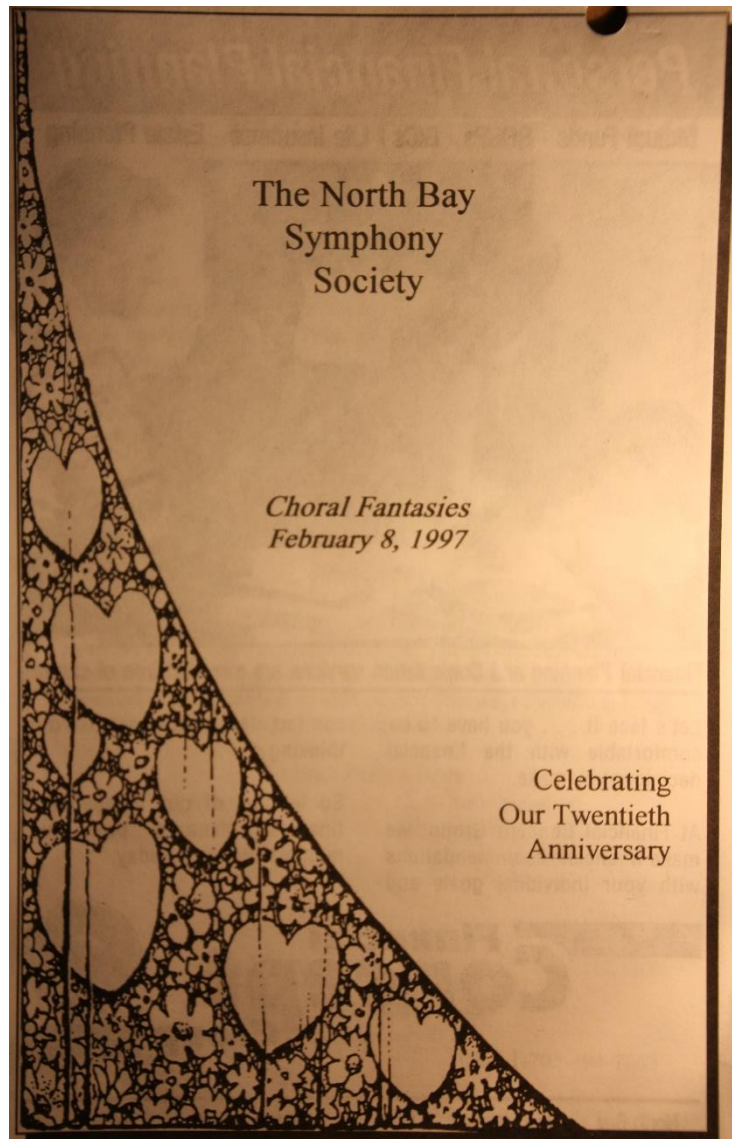
Milczarek's eldest daughter, Elzbieta, 14, stunned the audience with the maturity and beauty of her voice as she sang a solo to the accompaniment of the young players.

The symphony was also joined by performers from the Barbara Treleven School of Dance and by the North Bay Choral Society. It was a good marriage of local talent for welcoming in the Christmas season.

And if the faith meaning behind Christmas gets forgotten elsewhere, it didn't at the concert.

As the concert ended with the Hallelujah chorus from Handel's Messiah, the audience stood as is the tradition, in recognition of the "king of kings and lord of lords."

1997



The North Bay Symphony Orchestra
Choral Fantasies, February 8, 1997

VIOLIN I

Joanna Mankowska-Zeman,
Concertmistress
Helen Elsaesser*
Greg Kolz
Tanya Lourie*
Sylvia Gabor-Medveduke
Walter Sokoluk

VIOLIN II

Norm Critchley
Arthur Davis
Rita Girard
Bill Selander
Judy Statham
Janet Zimbalatti

VIOLA

Tomasz Milczarek, Principal
Sandra Bernachi

CELLO

John Kesik*
Matthew Jones*
David McDonald*

DOUBLE BASS

Paul Camrass*
Bruno Cuksts

FLUTE

Janet Stewart
Kathy Dingwell
Kevin O'Kelly

OBOE

Susan Morris*
Kirsti Bos
Katherine Selander

CLARINET

Patty Goodwin*
Darren Smart

BASSOON

Pamela Barsi
Mary Thornton

FRENCH HORN

Jamie Manson*
Chris Buchner
David Haskins
Miriam Kinsey

TRUMPET

Dave Garson*
Wayne Lacroix
Greg Kelderman

TROMBONE

Keith Bilinski*
Darren Dennome
Brian McCurdy

TUBA

Kevin Exner

PERCUSSION

Matthew Whitehead*
Andy Hughes
Erin Van Schaayk

KEYBOARDS/HARP

Suzanne Charette

*denotes import.

North Bay Symphony Orchestra
 Victor Sawa, Music Director
 Richard Heinze, Associate Conductor
 Saturday, February 8, 1997
 North Bay Arts Centre

Pomp and Circumstance.....Edward Elgar
 Suite from Sir Gawain and the Green Knight...Elizabeth Raum
 Prelude from Die Mietersinger.....Richard Wagner

Intermission

Academic Festival Overture.....Johannes Brahms
 Te Deum*.....Anton Bruckner

*performed with the North Bay Choral Society

The North Bay Choral Society

Sopranos	Altos	Tenors
Alison Bell	Vicki Beddage	Ed Cannon
Marg Beswitherick	Anne Campbell	Phil Emms
Elizabeth Demaine	Grace Chapman	John Henderson
Elke Hochban	George Cleator	Tim Hochban
Jane Lafontaine	Penny Daub	Richard Levesque
Beth Lindsay	Ellen Decaire	Brian Nettlefold
Viola MacVicar	Judy DiProfio	
Kathleen McCallum	Belinda Duke	Basses
Adele McLeod	Cheryl Gould	Ed Francis
Francoise Michaud	Linda Hewitt	Bob Jackson
Brenda Nolan	Gunilla Husband	Paul Robins
Joan Patterson	Tina Iida	Ken Sutton
Karen Schiavone	Mary Lawrence	Bill Taylor
Trish Schweitzer	Shirley MacKinnon	Dave Truman
Jean Wanless	Marylyn Mitchell	Rupert Wiemer
	Ruth Moorehead	Bob Worth
	Pat Moulson	
	Gwen Simpson	
	Helen Somerville	
	Joanne Whelan	
	Helen Whitehead	
	Pat Wyshniowsky	

City orchestra in financial trouble

BY MARJIE SMITH
Nugget Correspondent

The North Bay Symphony Orchestra's future looks bleak if it doesn't get a substantial cash infusion soon.

"We're in deep financial trouble, there is no question. Every year we go a little further in the hole and it is getting to the point where I am extremely nervous and I'm sure the other board members are as well," says board treasurer Ken Moorehead.

The symphony is carrying an accumulated deficit of \$44,000 in personal loans and has no cash reserves to meet accounts payable and salaries.

Other years, the symphony has remedied this shortfall by securing personal loans from symphony supporters or by dipping into subscription money for the next season, a common practice in cash-strapped symphonies across the country, says Moorehead.

The board doesn't want to do that this year.

There are two other options: Fold

or aggressively pursue sizable donations.

Not wanting to call it quits, the board is currently starting a corporate drive.

"We need about \$50,000 to get us out of the hole we are in," says Moorehead, who emphasizes further that the drive to eliminate the debt will be accompanied by scrutiny of all symphony operations to prevent further shortfalls.

Blame for the debt accumulation is being laid on provincial and municipal governments yanking support over the past couple of years. In 1994, says Sugimoto, the symphony received \$29,000 from the Ontario Arts Council and the municipal government. Now it receives nothing from the municipality or the federal government and has been slashed to \$7,500 from the province.

It has also lost the last of its provincial funding for its core player position, which impacts on the symphony school. As a result, the symphony will be combining the part-time positions of concert mistress/master and core player next season.

The symphony's annual budget is \$168,000. "It's not a huge, horrendous budget," says Sugimoto.

For the 20 years it has existed, the symphony has scraped to make ends meet, but now it just isn't making up the lost revenues from provincial and municipal cuts, she adds.

"The cuts have been very drastic and have come quickly. It hasn't given us time to adjust because programming is done a year and one half in advance," she says.

Norm Critchley, a local architect and violinist who has played in the orchestra since its inception, feels that governments at all levels have to stop "paying lip service" to the arts and assume "the level of responsibility they have abandoned."

"If we were a hockey team, we would get subsidized by having our arenas paid for, but if you are an orchestra, you don't," he comments.

Subscription and ticket sales are healthy, reports symphony general manager Rex Hiscock. With 425 annual subscriptions it is "the envy of northern orchestras," he says. Additional ticket sales range from a handful to over 200 depending on the

concert and the weather.

Moorehead notes that all orchestras have to raise additional funding over and above ticket and subscription sales.

The board knows it is imperative to increase donations and fund-raising profits. While some fund-raisers such as the garden tour have been successful, the recent Dan Hill fund-raising concert just broke even because of low attendance, and ticket sales are slow on its current joint-fund-raiser with the North Bay Arts Centre, a draw on a Harley-Davidson motorcycle.

Moorehead confesses the board, which has had a large turnover, probably hasn't "done its homework." Recognizing its need for fund-raising expertise, it is bringing in a facilitator for a board retreat.

Critchley, Sugimoto and Moorehead all stress that the existence of the symphony is an important cultural draw for the community.

"If North Bay loses the symphony orchestra, we have North Bay as a shell with no soul and spirit," Sugimoto states strongly.

Note: February 20, 1997

The last North Bay Symphony Orchestra concert I was at was one of the most stirring I have ever attended.

All of the music was exceptional, but the joint presentation of Anton Bruckner's Te Deum with the North Bay Choral Society was so overwhelming that I announced to my family that should I die, they could scrap the funeral and book the Arts Centre for a repeat performance.

Since I plan to be around for awhile, it is my hope that the symphony will be too in spite of its struggle to survive with all the government cutbacks.

There are other issues involved in survival of the arts other than government acknowledgment of their significance.

One is cultural practice.

It is too bad that the Arts Centre wasn't packed for the symphony's performance. And it wasn't packed for several reasons; reasons that other arts and cultural events also don't get the attendance they should.

First, the arts community is lousy at marketing, an observation some people aren't going to like.

Often arts organizations expect local media and businesses to do the work for them, gratis.

Why should other people do what they aren't willing to do?

They also expect product to sell itself. But, hey, guess what? People live busy lives.

They need to be told when things are happening, they need to be personally invited and often they need to be reminded.

How do I know this?

Call it my personal experiment. I've started testing the community when things are upcoming to gauge the response.

I simply ask people I meet, whether at a hair salon or in a coffee shop, if they are going.

Take the recent Dan Hill concert. A lot of people needed to be reminded that he wrote songs like Sometimes When We Touch and won five Junos.

Marjie Smith



Stage Left

dance might expand.

And if their guests enjoy themselves, they might come back and bring someone else.

I know that is one reason the Rotary Club is so successful. Rotarians approach their friends, and their friends jump on board either because they value the friendship or because they value the product.

The second thing I question is how fully arts organizations support each other. Other than a dedicated core, it's amazing how little cross-pollination takes place.

The tendency of North Bay groups to work as islands is something I noticed not long after I moved here six years ago.

Hubs such as churches, health organizations, business support offices and arts groups almost treated each other as competition, rather than prospective partners. Necessity has sparked some teamwork since, but there's room for growth.

Because there is a poor history of partnerships, North Bay is often the last to get a lot of programs and lacks strong lobby voices.

It's easy to steal from a voiceless community.

Why, for instance, aren't all the arts organizations that have lost municipal or provincial funding storming the respective offices en masse and asking why?

You'd better believe that sports groups would if an arena was closed.

And lack of cross-support is not simply a financial issue. I've discovered in this city that even members of boards often don't attend organizational activities (and that's not just in the arts community).

Arts community needs lessons on surviving

Saturday, March 1 • 8 p.m.



with Frank Leahy and Eduard Minevich

MARCH 1, 1997

Symphony
Society

Celebrating
Our Twentieth
Anniversary

The Road to Carnegie Hall
with
Ed Minevich & Frank Leahy

Sponsored by
JS Redpath Limited

March 1, 1997



The North Bay Symphony Orchestra
Road to Carnegie Hall

VIOLIN I

Sheila Keesler, Concertmistress
Crystal Audet*
Greg Kolz
Peter Liimatainen*
Walter Sokoluk

VIOLIN II

Norm Critchley
Arthur Davis
Rita Girard
Fiona Pangos
Judy Statham
Janet Zimbalatti

VIOLA

Tomasz Milczarek, Principal

CELLO

John Kesik*
David McDonald*
Michael Yates

DOUBLE BASS

Paul Camrass*

ELECTRIC BASS

Bruno Cuksts

GUITAR

Jacques Hebert

FLUTE

Janet Stewart
Kevin O'Kelly

OBOE

Karen Blackburn
Kirsti Bos

CLARINET

Patty Goodwin*
Darren Smart

BASSOON

Pamela Ann Barsi
Mary Thornton

FRENCH HORN

Lynda Bertrand
Chris Buchner
David Haskins

TRUMPET

Alison Denomme
Greg Kelderman
Wayne LaCroix

TROMBONE

Darren Denomme
Kevin Drew
Andrew Bernas

TUBA

Kevin Exner

PERCUSSION

Andy Hughes
Erin Van Schaayk
Charlie Zavitz

KEYBOARDS/HARP

Suzanne Charette

* denotes import

North Bay Symphony Society
Victor Sawa, Music Director
Jacques Hebert, Associate Conductor
Saturday, March 1, 1997
North Bay Arts Centre

ROAD TO CARNEGIE HALL

Bows 97 Overture
Banjo and Fiddle
Carmen Fantasy
Never on Sunday
Zorba
Lark/Hot Canary
East Coast Medley
Sabre Dance

Intermission

March Slav/Irish Washerwoman
Skater's Boogie
Irish Eyes/Dark Eyes
Lara's Theme/Kalinka/Tooralooora/ McNamara's Band
William Tell Overture/ Russian Dance/ Turkey in the Straw
Humouresque
New York Medley



*music subject to change

North Bay Symphony's artistic director takes on more jobs

I thought I was finished, topically speaking, with the North Bay Symphony Orchestra for a fortnight or so.

But who should I tune in while listening to CBC Radio's Morningside program but the symphony's music director Victor Sawa being interviewed by Peter Gzowski.

Through the national airwaves I discovered that Sawa is no longer just resident conductor of the Calgary Philharmonic Orchestra and non-resident artistic director of North Bay's symphony.

He has just accepted a move to Regina, where he will conduct the Regina Symphony Orchestra as well as accepting the position of music director for Sudbury's orchestra. He will continue on with Calgary and North Bay.

Sounded like airline-ticket juggling to me. I met Sawa over breakfast at the Windmill Cafe on the weekend, while he was in town for a performance. I learned he is also in the running for the Okanagan Symphony Orchestra.

Considering that Okanagan's orchestra is flush, Regina's is "the oldest continuous orchestra in Canada" and Sudbury's has fewer subscribers than North Bay but a lot more money, one immediately wonders where that leaves us.

So, I asked: Has North Bay become a stepping stone to things bigger?

Well, it's something that Sawa hasn't decided yet, but he has to make up his mind soon, he agrees. He's contractually committed to North Bay for another season, but then, it's a renewable contract and North Bay hasn't negotiated with him yet for the next three years.

Says Sawa, "I'm wondering if I'm wanted." He knows the orchestra is struggling to keep afloat. Is he hedging his bets by taking on

support the community players. There are local musicians who want just a community orchestra, no imports.

"Where would you get a cellist," asks Sawa, pointing out that if you only play music that the community can handle (without import players) you "soon run out of selections."

Suddenly, "you are picking pieces, not because they are good, but because they are easy."

He firmly believes orchestras must set aside their individual gripes and focus on "that vision of why you are there . . . it binds the community together." He adds further that the musicians must never forget who they are there for: The audience.

It was Dr. Dave Marshall, president of Nipissing University, who put it all into perspective for me.

Marjie Smith



Stage Left

Sudbury? We stick handle around that issue.

Well, how about the question of splitting yourself four, maybe five ways. Who gets first dibs? After all, North Bay is paying for his undeniably fine conducting and entertaining personality during concerts.

I point out that the people of North Bay want him, not a substitute.

Sawa says "the one who gets the hall booked first" gets first dibs. That would be Regina and Calgary, as they book two years in advance. So, Sudbury and North Bay are racing for the leftover time slots.

So far, says Sawa, it has worked. He sends a list of available times to North Bay and tells Calgary when he is out of town (include Regina here).

As for his popular chats about things symphonic with the audience, Sawa credits North Bay with starting that. On Morningside, he jokingly referred to it as his "cesspool of misinformation."

But the idea of translating orchestral music to the audience and getting rid of the stuffed-shirt image of conducting is spreading, he says, as orchestras fight desperately to shore up sagging numbers.

In North Bay, it's the money that is sagging, which raises questions of imports brought in to

During an interview for The Nugget's upcoming business forecast section, he compared each of North Bay's assets — that includes the symphony — to bricks creating the quality of life that makes North Bay appealing.

If the symphony brick is removed, as the ski hill one was, businesses won't immediately collapse, but with each brick that disappears, the quali-

ty of life diminishes, he noted, and that directly impacts on the ability of the community to attract businesses and employees.

Meanwhile, the symphony board is slapping on the mortar to make sure the brick doesn't fall out. Its determined members are taking a new and aggressive approach to fund-raising.

Symphony needs Ontario talent

Marjie Smith raises valid questions in her article on the North Bay Symphony's Music Director Sawa. Although his motives to present good music and to be there for the audience are laudable, his answers prompt some more questions.

A look at three seasons (1995-1998) reveals that the classics featured almost exclusively music composed in the 19th century requiring a large orchestra, with the odd piece from the early 20th century and some Canadian music (a requirement for Ontario Arts Council funding). Music by Bach, Handel, Vivaldi, Mozart, Haydn and others requires a smaller orchestra and is often easier to put together. Who would dispute that this is "good" music?

All Canadian composers featured are from Alberta or Saskatchewan. Similarly, most soloists are members of the Calgary Philharmonic or reside in Calgary, with some of them returning within two years. Perhaps time slots are not the only leftovers from Calgary and Regina?

Fundraising in North Bay might be more successful if some local and Ontario talent were featured. Certainly it couldn't hurt ticket sales to showcase a wider variety of soloists. Aren't there any "good" artists and composers in Ontario?

RICHARD HEINZLE
Master of Music
in Orchestral Conducting
North Bay

MAR/97

DAVIS, Arthur Leonard — Passed away, peacefully at home in North Bay, on Thursday, March 27, 1997, in his



79th year. Beloved husband of Shelia Davis (nee O'Brien) and dearly loved and loving father of Degan (Trish) and Orenda. Dear brother-in-law of Pat and Dave Paffolini and Kevin O'Brien and nephews David, Michael

and Christian. Arthur is survived by a sister and two brothers in England. A memorial service to celebrate his life will be held at the Martyn Funeral Home in North Bay. Donations to the North Bay Symphony or the Heart and Stroke Foundation of Ontario would be appreciated as expressions of sympathy. For further information, please contact the Martyn Funeral Home recorded answering line at 472-8811.

Friends of the Symphony

The friends of the North Bay Symphony Society is a group of volunteers that help out the Society in a variety of ways. WE NEED YOUR HELP in billeting, with Bingos, front of house and with receptions after the performances. We also need help in our fundraising efforts. To join the Friends of the North Bay Symphony Society, please call the office at 494-7744.

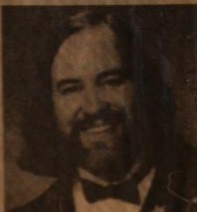
Binnie & Clyde Armstrong
 Kay Barnes
 Pamela Barsi
 Winnifred Boland
 Marg Britton
 Thomas Brotherston
 Marty & Helena Brown
 Marg Calder
 Ann Cann
 Maureen Cocksedge
 John & Dorothy Coffman
 Jonathan Collins
 Tamara Cripps
 Jean Cullis
 Jennifer Daniher
 Wendy DeMarco
 Dan Draper
 Carol Dupuis
 Monica Dupuis
 Jean Evans
 Dr's Ian & Lisa Fettes
 Norm & Mary Fretz
 Rita Girard
 Livia Havchkowski
 Lanny James
 Don Keating
 Marj Keenan
 Martha Kennedy
 The Kolz Family
 Al & Jean Laking
 Judy Loach
 Phyllis Macdonald
 Isabella MacLeod
 Nina Martin
 Barb & Marty Molengraaf
 Leo Mongeon
 Susan Morn

The Murray Family
 Megan Neufeld
 Patti Osburn
 Claire & Garth Poff
 Salina Poon
 Claire Powers & Tom Hanrahan
 Tammy Puhakka
 Janis Reed
 Sandra Reid
 Joyce Richardson
 Laurie Anne Robinson
 Judy Shea
 Sheila Shisko
 The Rev. Jerry & Marjie Smith
 Yvonne Sokoluk
 Kate Stang
 Nori Sugimoto
 Marg Sword
 Bill & Ruth Taylor
 Rose Tekel
 Shirley & Al Thom
 JoAnn Toner
 Paul Trussler
 The Whitehead Family
 Dorothy Wilcox
 Janice & Jeanne Wurster
 Rosalind Zimbalatti

*A special thanks to all of you who donated baked goods and attended the North Bay Symphony Bake Sale. You helped make it a success.


N.B.: "Arthur Davis was a long-time member of the North Bay Symphony and played second violin. What a character we remember. He studied all his sheet music meticulously with red pencil in hand for all fingering and bar lines. Arthur was a World War 2 veteran, retired science teacher, peace activist, lover of the outdoors, lover of music and thinker outside the box. And he played quietly in the orchestra and basked in the music of life." Janet Zimbalatti (past president NBSO).

The North Bay Symphony
O·R·C·H·E·S·T·R·A
 VICTOR SAWA, Music Director
presents
William Hopson
performing
 *
The Carl Rutte
Concerto for
Alphorn and Orchestra
 *
Overture to
William Tell
by Rossini
 *
Karelia Suite
and Finlandia
by Sibelius



Saturday
 April 19
 8 p.m.

North Bay
 Arts Centre

Sponsored by


*From Switzerland
 to Finland*

Saturday, April 19, 1997 8:00 p.m.

The North Bay Symphony Orchestra is proud to present William Hopson, who will perform the Carl Rutte *Concerto for Alphorn and Orchestra*. He performed this Concerto with the Calgary Philharmonic Orchestra for the 1991 Mozart on the Mountain Concert at Nakiska for an estimated audience of 8,000.

Other selections for the evening will be the *Overture to William Tell* by Rossini, *Karelia Suite* and *Finlandia* by Sibelius.

North Bay Symphony Society
 Victor Sawa, Music Director
 Jacques Hebert, Associate Conductor
 Saturday, April 19, 1997
 North Bay Arts Centre

FROM SWITZERLAND TO FINLAND

- Aus Bohmens Hain Und Flur.....Smetna
 Concerto for Alphorn & Orchestra.....Daetwyler
 I Betruf
 II Dance of the Herdsmen
 III Pastorale
 IV Dance of Death
- Intermission*
- William Tell Overture.....Rossini
 Karelia Suite Op. 11.....Sibelius
 Finlandia Op. 26.....Sibelius

William Hopson

William Hopson is currently an assistant principal horn player with the Calgary Philharmonic. He has been an Alphorn performer in the Calgary and Banff area since 1984. He also performed at the "Mozart on the Mountain" concert at Nakiska for an estimated audience of 8,000. In 1992, William founded Rocky Mountain Alphorns for the manufacture of superior quality Alphorns. He recently released his first solo Compact disc, "Rocky Mountain Alphorns: Echoes".

Saturday

April 19

William Hopson

performing

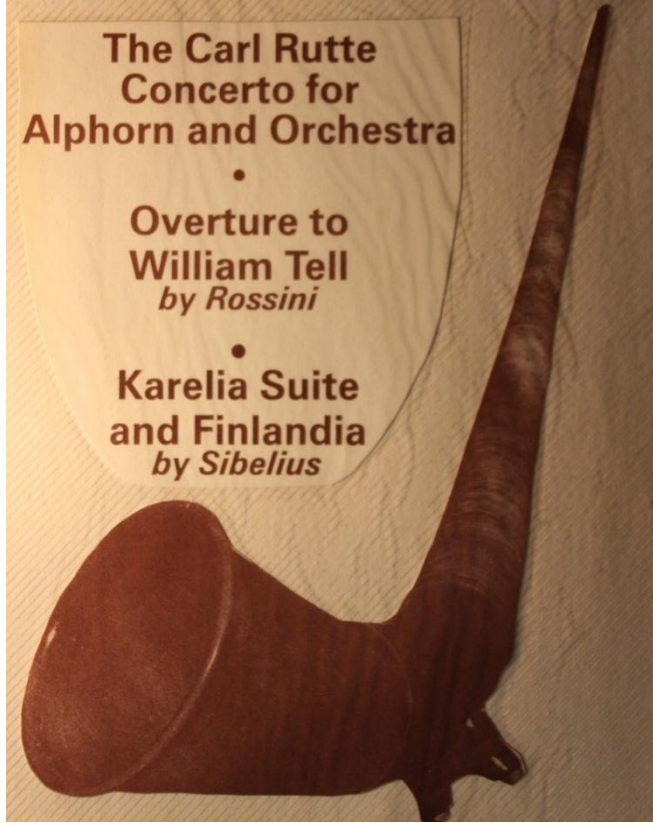
**The Carl Rutte
Concerto for
Alphorn and Orchestra**

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**Overture to
William Tell**
by Rossini

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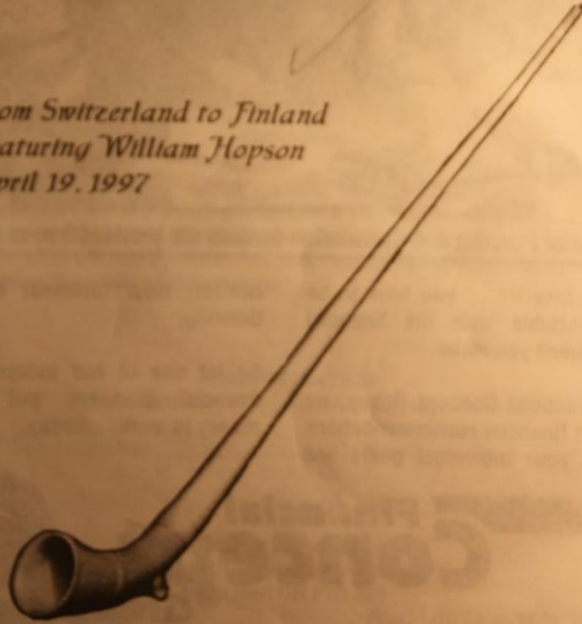
**Karelia Suite
and Finlandia**
by Sibelius

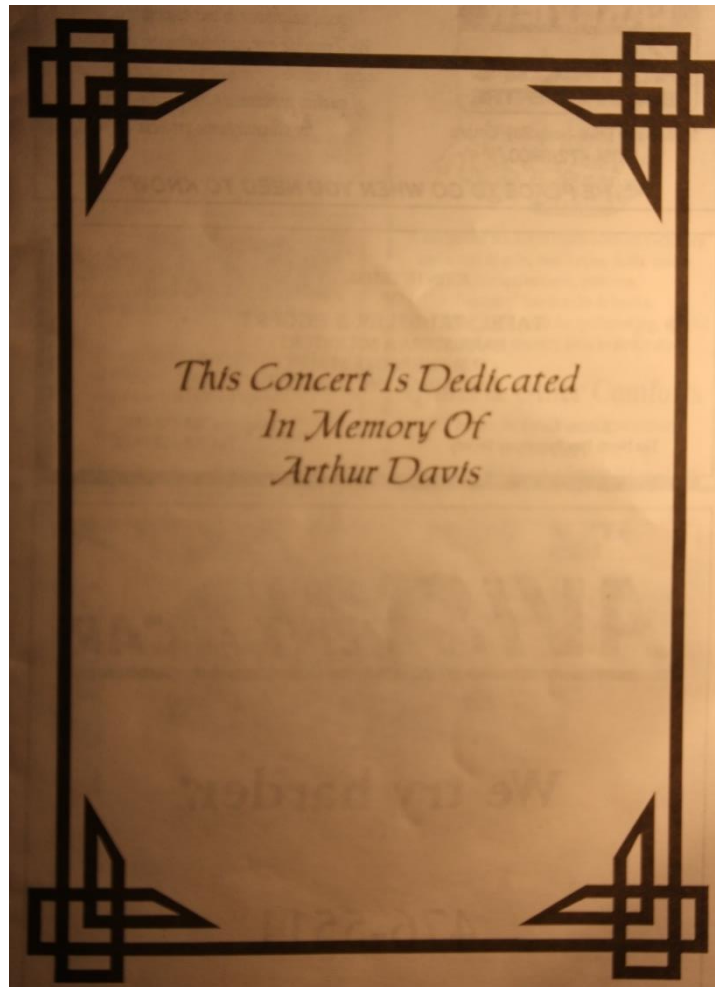


*The North Bay
Symphony
Society*

*Celebrating
Our Twentieth
Anniversary*

*From Switzerland to Finland
Featuring William Hopson
April 19, 1997*





The North Bay Symphony Orchestra
From Switzerland to Finland

VIOLIN I

Sheila Kessler, Concertmistress
Mark Cyr*
Lanny James
Greg Kolz
Peter Liimatainen*
Janet Zimbalatti

VIOLIN II

Norm Critchley
Rita Girard
Fiona Pangos
Bill Selander
Judy Statham

VIOLA

Tomasz Milczarek, Principal

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David McDonald*

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Paul Camrass*
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Miriam Kinsey
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Allison Denomme
Wayne LaCroix
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TROMBONE

Darren Denomme
Kevin Drew
Brian McCurdy

TUBA

Kevin Exner

PERCUSSION

Andy Hughes
Erin Van Schaayk
Charlie Zavitz

* denotes import

thinking of
you
Sheila
Hessler

Best Wishes
Bill Hopson

North Bay Symphony Society
Victor Sawa, Music Director
Jacques Hebert, Associate Conductor
Saturday, April 19, 1997
North Bay Arts Centre

All the Best
for a speedy
recovery!

FROM SWITZERLAND TO FINLAND

- Aus Bohmens Hain Und Flur.....Smetna
- Concerto for Alphorn & Orchestra.....Daetwyler
- I Betruf
- II Dance of the Herdsmen
- III Pastorale
- IV Dance of Death

We're
thinking of you!

Intermission

- WilliamTell Overture.....Rossini
- Karelia Suite Op. 11.....Sibelius
- Finlandia Op. 26.....Sibelius

William Hopson

William Hopson is currently an assistant principal horn player with the Calgary Philharmonic. He has been an Alphorn performer in the Calgary and Banff area since 1984. He also performed at the "Mozart on the Mountain" concert at Nakiska for an estimated audience of 8,000. In 1992, William founded Rocky Mountain Alphorns for the manufacture of superior quality Alphorns. He recently released his first solo Compact disc, "Rocky Mountain Alphorns: Echoes".

It was an interesting evening at the North Bay Symphony Orchestra, Saturday evening.

Imported from Calgary — it has been noted in the Letters to The Editor that a lot of guest artists are imported from Calgary — was alphorn player, William Hopson.

That, of course, brings to everyone's mind the cough-drop ad on TV.

The alphorn, as any who have seen the ad know, is a long horn — roughly the length of two men — curled at the end and used in the Swiss alps. The audience got a bit of the history from Hopson, who pointed out the craft is handed down from shepherds to their offspring.

Hopson crafts alphorns. He makes them out of wood and wraps them in rattan. He also makes them in sections. He'd be strapping his to the wing of an airplane to travel, otherwise.

Rather limited in its range, it may never become a favorite solo instrument, but its richness was impressive as was the incredible control Hopson had over its sound and over his breathing. His oxygen capacitance is right up there with that of pearl divers.

Victor Sawa was at his absolute best — in spite of his Calgary bias — not only as the symphony's music director, but in his flair for setting the stage for the pieces the orchestra was about to play.

And symphony president Nori Sugimoto took on a new role — playing the Swiss sheep bells — in one of the pieces featuring the alphorn.

Donations keep symphony out of woods

BY MARJIE SMITH
Nugget Correspondent

The North Bay Symphony Orchestra is not out of the red, but revived by generous donations, it is out of the woods.

A month ago, the symphony's board was unsure whether it would be able to survive with its heavy debt load, caused primarily by severe funding cuts at all government levels over the past couple of years.

Burdened by a \$44,000 deficit and no cash reserves to meet accounts payable and salaries at the end of February, the board did some emergency budget-paring and went on an aggressive fund-raising campaign.

As a result, money has started to come in from the general public and large businesses approached through a corporate drive.

"It is tough, but we're going to make it," says Ken Whitehead, chairman of the fund-raising committee.

Nori Sugimoto, president of the board, says about \$20,000 has been donated to date from corporations in response to a mail-out.

"We are now doing follow-up,"

she says.

Shortly, the symphony expects to embark on a drive for donations from local businesses. "If all the local businesses gave \$150, that would be our total budget," she adds.

This year's budget is \$168,000.

The symphony had to let its general manager go and is combining its part-time core player and concert mistress/master positions next season to save money. Sugimoto is currently volunteering in the symphony office.

The office also has a student intern, Pam Barsi, working in the office under a provincial grant where the government pays half the salary.

Other years, like many other cash-strapped symphonies across the country, North Bay's symphony has dipped into its subscriptions for the next season to survive at this time of the year.

Not this year.

"We have taken a stand we are not going to do that this year," says Sugimoto. "That way you are playing catch-up all the time."

The symphony is determined to

raise the funds for its operating costs. It's cut from the recent Harley Davidson joint fund-raiser with the North Bay Arts Centre should be around \$13,000. A musician fund-raiser also raised close to \$800.

To prevent further shortfalls, the symphony is revamping its sponsorship program so that individuals or businesses can sponsor different aspects of each program.

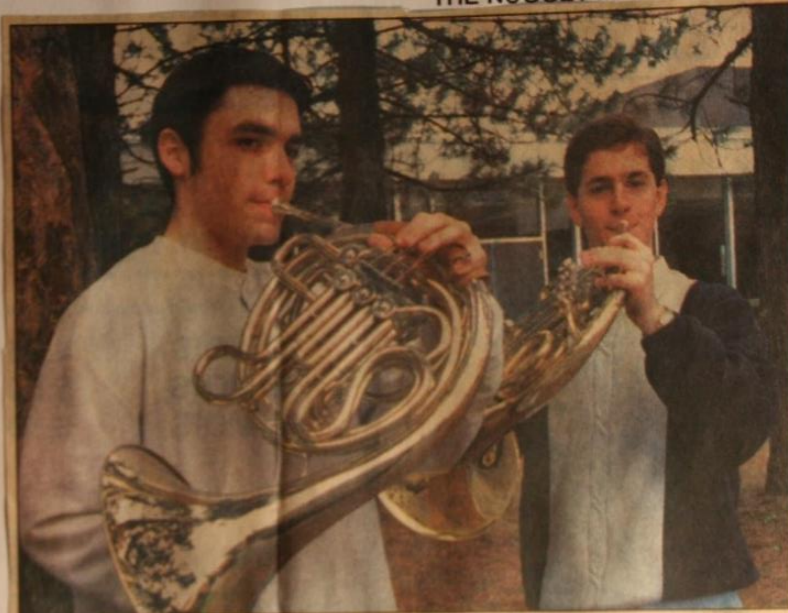
It is also investigating partnerships with other arts organizations, including a new music school that is in the process of starting up.

The deficit will be attacked through monthly payments worked into the operating budget.

Sugimoto is finally feeling optimistic.

"When things start to pick up, they keep happening.... Once you get over that initial phase of 'we're not going to make it,' to 'there's a ray of light,' then that light keeps getting brighter," she says.

Now she is bent on beating 1996/97's subscription record of 400 and selling seats to 475 subscribers for the next season.



MARJIE SMITH PHOTO

Chris Buchner and David Haskins, both 17-year-old Chippewa Secondary School music students, have been invited to play French horn in the prestigious National Youth Band.

It's like winning the lottery twice.

Chippewa Secondary School music teachers and band leaders Betty Farris and Mark de Sousa have had two French horn players chosen to play in the National Youth Band.

David Haskins, a 17-year-old Grade 11 student, and Chris Buchner, a 17-year-old Grade 12 student, were chosen based on taped auditions.

Approximately 60 students between the ages of 16 and 23 — they are up against university students — are chosen from across Canada to participate in the band for its short, but intensive duration.

Only six French horn players were chosen.

"It is really unusual to have two students from one school chosen to be in the band," says Farris.

And when they are French horn players, that makes it downright miraculous. "French horn is a really tough instrument to play," she explains.

Haskins and Buchner leave May 14 for Montreal, where they will be rehearsing prior to a series of performances in the Ottawa/Hull area. The week culminates with two performances for high school bands from across Canada that are showcasing at Musicfest Canada 1997 in Hull.

As a bonus for Chippewa, the school's two concert bands and its jazz combo have been invited to participate at Musicfest from May 21 to 24. Only bands awarded gold status at regional competitions receive invitations to Musicfest.

Both Haskins and Buchner play several instruments, but became hooked on "the

horn" in Grade 9.

Buchner's interest in playing brass instruments started with a trumpet that belonged to his grandfather. He moved to French horn because "I was bored with the trumpet," and Farris encouraged him to try the French horn.

Haskins says it was "Beethoven's 5th Symphony" that did it for him.

"I just loved the horns," he says, explaining that he was "basically raised on classical music," as both of his parents are musicians.

The two youths play in the North Bay Symphony Orchestra, and at a concert in the fall, both will be featured.

Haskins, who is learning to conduct under the tutelage of symphony conductor Victor Sawa, will be conducting the symphony for one piece, while Buchner will be playing a solo in another one.

Haskins is also a composer and has written his first large-scale band piece, called Morning on The Lake, which will be performed at the school's annual concert this spring.

He describes it as "a tone painting" and "more of a pensive, tranquil piece." Buchner, who views it from the player's end, comments, "it paints a picture of what a morning on a lake would be like."

Music isn't cheap.

Both students travel once a month out of town for lessons, Haskins to Toronto and Buchner to Ottawa. Because Buchner plays in the Canadian Forces Base 22 Wing volunteer band, he is able to take the armed forces bus to Ottawa, but he has to take a day off school.

Both are thankful for the generosity of family, local businesses and friends who help them out.

Two city students chosen to play in National Youth Band

*The North Bay
Symphony Orchestra*

*Celebrating
Our Twentieth
Anniversary*



*The Virtuoso
Featuring Amanda Forsyth
May 10, 1997*

The Virtuoso

Amanda Forsyth

Saturday, May 10, 1997 8:00 p.m.

Considered one of North America's most accomplished performers, Canadian cellist Amanda Forsyth is a graduate of the Julliard School. A much sought-after chamber musician, Amanda is principal cellist for the Calgary Philharmonic Orchestra and a member of the Chinook Trio.

Amanda will perform *Concerto for Cello and Orchestra* by Dvorak.

Amanda Forsyth



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The Virtuoso-May 10, 1997

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Pamela Barsi
Mary Thornton

FRENCH HORN

Chris Buchner
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Victor Sawa, Music Director
Richard Heinzle, Associate Conductor
Saturday, May 10, 1997
North Bay Arts Centre

THE VIRTUOSO

Nauthiz.....Arthur Bachmann
Cello Concerto, Op. 104.....Dvorak
Featuring Amanda Forsyth on Cello

Intermission

Symphony No. 3, Op. 97.....Schumann

AMANDA FORSYTH

Considered one of North America's most accomplished performers, Canadian cellist Amanda Forsyth is a graduate of the Julliard School where she studied with Harvey Shapiro and was also the protégé of the great British cellist, William Pleeth. She has toured North America, Europe, the Far East and Australia as soloist, with the Toronto Symphony and with other chamber ensembles. Ms. Forsyth is Principal Cellist of the Calgary Philharmonic Orchestra and a member of the Chinook Trio. Ms. Forsyth is frequently heard on Canadian radio and television, and she records for Fanfare, Marquis, CBC SM5000 and Pro Arte labels.

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Brava Music Studios to open in city

Lynda Kennedy doesn't need pump-up shoes to walk on air.

All the accomplished pianist and local music teacher needed was the signing of a lease earlier this week.

Kennedy, along with business partner June de Sousa, is opening a conservatory of music — with branches of dramatic and visual arts — called Brava Music Studios: Gateway To The Arts.

Details are still sketchy and more information will follow, but the conservatory is a definite go and will be housed in a 3,500-square-foot outlet, music store and 100-foot recital hall included.

The North Bay Symphony Orchestra season wrapped up with a concert Saturday featuring Canadian cellist Amanda Forsyth. Forsyth is principal cellist of the Calgary Philharmonic Orchestra.

I talked to the North Bay symphony's music director, Victor Sawa, about the numerous guest artists from Calgary while interviewing him for an upcoming feature on the symphony.

The Calgary connection was bound to come up, considering it was addressed in this newspaper's Letters to the Editor section by symphony rehearsal conductor Richard Heinze.

It is no secret that the connection is Sawa, who conducts the Calgary philharmonic and has taken on the Regina Symphony Orchestra.

Not wanting the direction of the upcoming article to be sidetracked by issues of opinion, I thought I would offer Sawa's response in this column.

Heinze wrote "All Canadian composers featured (in North Bay concerts) are from Alberta or Saskatchewan. Similarly, most soloists are members of the Calgary

Marjie Smith



Stage Left

Philharmonic or reside in Calgary, with some of them returning within two years."

Sawa sees it as an issue of familiarity. Because he knows these musicians, he says he can get them at lower rates than an Ontario musician.

However, local musicians have also commented that one cannot know the price of an Ontario musician until one has negotiated with one.

And so the arguments go and I simply reiterate because I am not a musician.

I have found that both sides of the issues I am currently addressing have well-substantiated viewpoints and, admirably, participants have disagreed without making personal attacks.

Healthy discussion cannot help but stimulate interest in the arts and provide a vehicle for compromise.

In his letter, Heinze noted that the past three symphony seasons have favored music composed in the 19th century requiring a large orchestra, with the odd piece from the early 20th century and some Canadian music (a requirement for Ontario Arts Council Funding).

Heinze, an accomplished musician, is a great promoter of Canadian music.

Sawa points out that most Canadian symphonic music is con-

temporary and is often "different for the sake of being different."

The problem is, he says, many audience members are not grounded in the classics so have no frame of reference when hearing this type of music.

There is also the issue of merit.

"A Brahms symphony hasn't been around for 150 years for no reason. It is pure genius," he says. While he appreciates the importance of needing to use Canadian composition for it to survive, he also believes "the test of time" is often the measure of true quality.

"Maybe in 150 years there will be Canadian pieces like that," he says.

When it comes to Canadian music, he says, "I try to interject it, I don't try to impose it and bully the audience and say 'if you don't understand it, you're not deep enough'."

As to the large orchestra pieces — requiring more brass — as opposed to earlier music featuring strings, there is the element of using all of his musicians.

There are those who prefer stringed music and those who like lots of brass, he points out. As a music director he feels he is balancing the needs of his musicians and the audience.

Some would counter that the larger pieces require more imported musicians (\$180 for two rehearsals and a performance plus travel), but the responding argument would be that reduced repertoire means reduced audience appeal.

These differences may never be totally resolved, but hopefully they will take second place to the overall good an orchestra provides for both the musicians and the community.

You will, of course, have to wait for the article to find out about that "overall good."

Symphony board plays sour financial music

BY KEITH HOWELL
The Nugget

The final curtain for at least a season appears ready to fall on the North Bay Symphony Orchestra.

The symphony society's board announced Wednesday it will "suspend operations" following a final Christmas concert Nov. 29.

"This is a sad day for North Bay," board president Robert Palangio said at a news conference at the Inn on the Bay.

"Our financial position is such that if we continue beyond Nov. 29 there will be insufficient funds to meet further obligations and we will find ourselves in a position where bankruptcy will become a very real possibility."

The timing of the announcement still gives the board enough leeway to pay all bills and reimburse sub-



Robert Palangio

scribers for the three remaining concerts in the 1998/99 season, he said.

A "severe reduction in our government funding" started in 1995, Palangio said. This year, the 21-year-old symphony

received \$5,300 in government funding —down from \$30,000 in 1995.

Adding to the financial woes, "subscriptions have dropped by one-quarter over the last two seasons. Our annual budget of \$131,000 for this season is 46 per cent lower than our budget in 1994-95," he said.

PLEASE SEE COMPETITION - A2

Deaths

BERNACHI, Sandra — On Wednesday, June 4th, 1997, after a brief illness, at the age of 58 years. Passed away peacefully at home surrounded by her family. Sandra, beloved wife of Donald Bernachi. Loved mother of Mark, Michael (wife Angie), Kris, all of Toronto. Donna (Don) of Ottawa, Carla of Victoria, British Columbia and Daryl of Vancouver, British Columbia. Dear sister of Sharon Cecile of Kingsville. She will be sadly missed by her two grandchildren, Christopher and Tatiana Bernachi. Predeceased by one brother, Melroy. Sandra played the viola for the North Bay Symphony Orchestra since 1980. She enjoyed playing the piano and was a very talented artist who painted in water color folk art and also enjoyed floral designing. During her early years, she taught school and later became a member of the North Bay Real Estate Board for 17 years. She will be remembered by her family and friends as a loving and giving person. Friends may call at the Patrick Theoret Funeral Home, 362 Airport Road, today from 2 to 4 and 7 to 9 p.m. A funeral mass will be celebrated at the Pro-Cathedral on Saturday, June 7, 1997 at 10 a.m. Father Tony Man-Sun-Hing officiating. As expressions of sympathy, donations in memory of Sandra may be made to the Terry McKerrow CAT Scan or the Rotary Club Breast Screening Fund.



family. Sandra, beloved wife of Donald Bernachi. Loved mother of Mark, Michael (wife Angie), Kris, all of Toronto. Donna (Don) of Ottawa, Carla of Victoria, British Columbia and Daryl of Vancouver, British Columbia.

Dear sister of Sharon Cecile of Kingsville. She will be sadly missed by her two grandchildren, Christopher and Tatiana Bernachi. Predeceased by one brother, Melroy. Sandra played the viola for the North Bay Symphony Orchestra since 1980. She enjoyed playing the piano and was a very talented artist who painted in water color folk art and also enjoyed floral designing. During her early years, she taught school and later became a member of the North Bay Real Estate Board for 17 years. She will be remembered by her family and friends as a loving and giving person. Friends may call at the Patrick Theoret Funeral Home, 362 Airport Road, today from 2 to 4 and 7 to 9 p.m. A funeral mass will be celebrated at the Pro-Cathedral on Saturday, June 7, 1997 at 10 a.m. Father Tony Man-Sun-Hing officiating. As expressions of sympathy, donations in memory of Sandra may be made to the Terry McKerrow CAT Scan or the Rotary Club Breast Screening Fund.

*The supreme happiness
of life*

*Is the conviction
that we are loved.*

Victor Hugo

*Sandra Merle
Bernachi*

*June 4, 1997
Age 58*



The North Bay Sym



ent to the community and retaining that flavor picians.



DONNA HOOPER, THE NUGGET

Retaining the community flavor of the North Bay Symphony Orchestra is an integral part of its survival, say its supporters. And in so saying they point to everything from how volunteer musicians are treated to the community benefits of having an orchestra as essential to this aspect of cultural health.

Definitely, the origins of the local orchestra are grassroots.

Norm Critchley, a local architect and amateur violinist who has also been involved on the board over the years, points out North Bay had pick-up orchestras on and off for years before the symphony was formed.

The symphony was born 20 years ago, after the community was granted \$15,000 in Canada Council money to hire a musician and start a community musician program.

In 1977, conductor/musician Robert Ryker was hired and a Northern Musical Arts Association was established to implement the community musician program and work closely with other arts and educational organizations.

At the time, the community musician led the North Bay Concert Band as well as conducting the newly established North Bay Symphony Orchestra.

"It was a full community orchestra," says Critchley.

Ryker, who was with the orchestra from 1977 to 78, was succeeded by Stephen van Heerden (1978-80), John Beaton (1980-82), Nurhan Arman (1982-92) and finally by Victor Sawa in 1992. The symphony's board joined with the musical arts association as a single entity in 1983.

Under Arman, the Northern Sinfonia, a professional strings orchestra, was also formed.

As Critchley recalls, two things started to happen as the orchestra and its leadership evolved: More complicated music was played and string programs at the local high schools were cut.

"We had a bit of a feeder line," guaranteeing student players in the string section, says Critchley, noting that local school programs still supply brass and woodwind players.

As a result of the more demanding repertoire and dwindling string section, paid professional players were imported for concerts, and still are.

Attempts to provide string instruction in-house have failed to produce new players for the orchestra; a situation the board hopes to remedy with a recent decision to introduce the Suzuki method of violin instruction.

This decision was made by the board in conjunction with a move to cut costs by combining the positions of core player, a paid player position with a teaching responsibility, and concert mistress/master.

The two people who held those positions, Joanna Zeman as concert mistress and Tomasz Milczarek as core player, were notified of the change — "by letter," says rehearsal conductor Richard Heinzle unhappily — and invited to apply for the new position.

The Suzuki method of instruction is based on the same methodology as learning language. Children learn by copying and by working closely with a parent.

Current music director Victor Sawa acknowledges the Suzuki method is criticized by the European method of teaching as "not reading music."

"They read, but not phenomenally well," says Sawa, noting that the Suzuki method is aimed at getting children into music and emphasizing the aural rather than visual aspects of music.

"They can go on and learn to read music," he says.

The Suzuki method emphasizes building of community with the family at the centre, he adds.

Ideologically, it fits in with the grass-roots history of the orchestra. Most see the orchestra's future health in terms of balancing the limitations of skilled but nonprofessional local volunteer musicians and the expanded potential of hired professionals.

Some, including Pam Barsi, a bassoon player and administrative employee of the symphony, feel recruitment of good local musicians could be improved.

Musicians move to town, but if they're not reached, they might never join. Like she was initially, they might be intimidated by the term symphony orchestra.

"I think they have the wrong name," she says, wondering if it should be called a community orchestra.

Heinzle feels more could be done to make local musicians feel less like second fiddle players to the imports. He suggests featuring local musicians more, paying professional local players as imports when they are doing the same work and treating the hard-working local musicians as the artists at 'meet the artists' post-symphony galas. Currently, he says, orchestra members, like audience members, pay to meet the guest artists at these functions.

He also believes a training orchestra would provide a place for local musicians to improve their skills and be brought in for some of the simpler pieces.

"I'm not saying everything needs to be from North Bay. You need imports, otherwise you'd be limited. The start would be to value what we have here and then it would build," he says.

From an administrative point of view, money is always an issue. Imports cost money. Sawa co-operatively accepted cutbacks in the number of imports when the orchestra went through a financial crisis this spring, points out Barsi.

Such empty-pocket crisis are not new, says Critchley, but the board president and treasurer, Nori Sugimoto and Ken Moorehead, were worried enough to go public in the press to seek public assistance.

Public support, paring down of the budget and changes in fund-raising have brought the organization through the woods. "We are off life support systems," jokes Sugimoto, who worked tirelessly to save the orchestra.

Imports are a necessary part of the budget to Moorehead, who as a subscription holder loves the music. Over the years he has witnessed the improvement in quality of the performance.

The demands of the music "provide the opportunity for amateurs to improve under the skilled leadership of a professional conductor," says Sugimoto.

Rehearsal conductor Jacques Hebert agrees: "The hard-working musician, who takes music seriously wants to be challenged, but the musician who takes an instrument out just when there is a concert doesn't need that challenge."

North Bay Symphony Orchestra has community flavor
Grassroots origin

BY MARJIE SMITH
Nugget Correspondent

A lively conversation taking place in the North Bay Symphony Orchestra office in the Sibbitt Centre downtown indicates the social melting pot provided by orchestral involvement.

Comfortable with each other and with the chairs from another era that enfold them in their awkward Naugahyde arms, Nori Sugimoto, board president, Ken Moorehead, board treasurer, and Jacques Hebert, a rehearsal conductor, are chatting about the musical strings that bind them.

There's no elitist base to their mutual affinity. Coming from diverse professional and cultural backgrounds, they might not otherwise have met.

As a ticket subscriber, Moorehead has no connoisseurial pretention. "I don't read music; I don't play music; I don't know anything about music: I just like to listen."

People in symphony circles acknowledge it still gets labelled as high-brow music. And they offer a variety of reasons.

The concept comes from the roots

of classical music, explains Victor Sawa, the symphony's music director. In the 17th and 18th centuries only royalty could afford to hear it live.

"In the 19th century, the music started to spread out because anyone educated owned pianos. People didn't go to hear orchestras a lot because they couldn't afford it, but they played the music," he explains.

Now orchestral music is accessible to everyone, but some of the snobbish reputation remains, especially in larger centres.

Sawa, compares it to golf, a sport accessible of its own, but subject to the country-club airs of some of its

pursuers. "I used to say classical music is like a club that doesn't want you as a member," says the affable musician/conductor. But he finds that attitude has diminished.

Hebert points out that people used to feel the same way about jazz, but "today you have more and more youngsters listening to jazz." He says young people are exposed to classical music in cartoons and movies all the time "but don't know it is there."

Richard Heinzle, a rehearsal conductor for the symphony and local church music director, wonders if it

is the sophistication of classical music "which takes so many years of practice" and involves a "high form of human communication" that frightens people off.

It's the differences in taste that create barriers, the way Norm Critchley looks at it. Critchley, who has been involved in the orchestra at both the performance and organiza-

tional level, asks, "Is rock music elitist? Are nursery rhymes elitist? Are Broadway shows elitist? Are movies elitist?"

With over 400 seasons ticket subscribers plus those who purchase by the individual concert, it appeals to a broad group of people.

The only thing that concerns Moorehead is that it is an aging audience. He wonders if it is because less music is being taught in the schools.

He recalls running into a young man raised in North Bay who attended a symphony concert and was "surprised how enjoyable the music was." The young man had always thought it was elitist.

North Bay Symphony Orchestra members deny elitist base

*'Today you have more
and more youngsters
listening to jazz.'*

People should be gardeners of sound

A rose by any other name might be a symphony, according to the viewpoint of Richard Heinzle, who calls music "flowers for the ears."

Heinzle, who is one of two rehearsal conductors for the North Bay Symphony Orchestra, is distressed not only that government funding at all levels is being cut to the arts, but that school music programs are also being slashed across the country for budgetary reasons.

"What would North Bay be like if you cut all the flowers," he asks by way of comparison.

He would passionately like to see Canadians become gardeners of sound. He says they are surrounded by elevator music, but a symphony concert gives people an opportunity "to start listening again."

PLEASE SEE MUSIC — B2

Music essential to pleasure of life — director

CONT'D FROM B1

Victor Sawa, the symphony's music director, sees music as an integral part of culture.

It is not essential to living, he insists, but it is essential to the pleasure of life.

"Clothing, housing and food is all that is necessary," he says, adding that things such as sports, life insurance or books are not necessities either.

"However," he says, weighting the word heavily, "if you've grown past the Neanderthal stage where you've got your basic roof, food and clothes, what do you do?"

"If you want to develop yourself into something more than just a basic animal, then you have art. For some people, art is food; without it they would crumble and die."

He also stresses that culture has to be preserved, like forests, and fears it "is on the verge of extinction."

Pam Barsi, a bassoon player who is working in the symphony office for the summer, is saddened that people don't appreciate musicians more. "It is one of the most time-consuming occupations," she says.

When people see musicians in an orchestra, they don't think about the hours of personal practice and joint rehearsal as well as the cost of maintaining the instruments, she notes. And they are doing it as volunteers.

BROUGHT BY IMMIGRANTS

To North Bay architect Norm Critchley who has played violin in the orchestra since its inception 20 years ago, music is a "treasure"

brought to Canada by immigrants.

But it's not a treasure he sees being valued by government. The symphony, which used to receive almost \$45,000 between the three levels of government, has had its government support cut back to almost nothing.

Critchley boils down government investment to salary equivalents, where "\$20-million to look after all the poor kids in the province" equals "about four bank presidents' salaries."

The arts don't fare well either.

What saddens him is knowing "an arts program is going to do something for a lot of things because it is educational, it is entertaining. It is a valuable resource to the community but they can't give any money to it because they don't have any."

THE NUGGET, SATURDAY, JUNE 21, 1997
PICTURE A



Trombonist Brian McCurdy catches up on the news during a break in a recent rehearsal of the North Bay Symphony orchestra. PAUL CHIVERS, THE NUGGET

THE NUGGET, SATURDAY, JUNE 21, 1997
PICTURE B

The North Bay Symphony Orchestra is proud of its attachment to the community and retaining that flavor is important to the group of musicians.



BY MARJIE SMITH
Nugget Correspondent

After near bankruptcy early this year, the new leadership of the North Bay Symphony Orchestra is determined it will never happen again.

Jill Clark, general manager, and Robert Palangio, board president, say there is a new direction and a deliberate return to the orchestra's community roots.

"We want to bring the community back to it," says Palangio.

"And bring it back to the community," adds Clark.

In February, the cash-strapped organization faced the ultimatum of folding or taking drastic budgetary measures.

Accordingly, the general manager position was axed, as were the separate positions of concert master and core player. Policy was changed so that subscription money could not be touched in advance of the season, as had been the case previously, and aggressive fund-raising was undertaken.

Having come through the past season with \$7,000 profit - there is still an accumulated \$40,000 deficit being paid off - the symphony has hired a new general manager, changing

the job description to include more fund-raising and public relations. The music school has been dropped, eliminating the core player position and a new concert master, Kirsty Money, hired.

Realizing there have been hard feelings over bad decisions made in the past, Clark has taken the attitude, "It's a brand new day; old baggage is old news."

Palangio says problems arose as the orchestra evolved. "It was a shoebox operation that grew," says Clark simply. She wants to focus on increasing the community profile.

NOT JUST A CONCERT

"I've been horrified to find out people don't even know North Bay has a community orchestra. They think we are an adjunct to the Capitol Centre; that we are just another concert that the Capitol Centre puts on," says Clark.

Palangio and Clark have a message for those who think that: The symphony pays rent for Capitol Centre theatre space for performances and for its new offices on the second floor of the Capitol Centre - it recently moved over from its Main West location.

It costs the symphony about \$13,000 to put

on a concert. While a few professional musicians are hired, most players are volunteers. So are board members, who must be season subscription holders (though that has not always been the case).

With so many businesses investing in the orchestra, either through cash donations or service contributions, Clark, a career administrator, believes strongly in giving something in return.

"If you are asking people for money, you should be giving them something tangible for that money, not just the performance, but evidence that this is a well-run, well-considered organization," says Clark.

Palangio believes communication with the players and the community is critical. He says the symphony has made many of its recent changes based on supporter feedback.

Changes include a smaller board and more emphasis on committees, including an enhanced artistic committee, with local music teachers participating. The committee is working with music director, Victor Sawa, to select music for the 1988/89 season. While there was question earlier in the year as to whether Sawa would renew his contract, he has opted to remain with the orchestra.

Policy has also been changed so that local

professional musicians can be paid for their services. Formerly, only out-of-town professionals received an honorarium.

There is also a thrust to draw more local amateur musicians into the orchestra. "We don't want anybody local to be refused if they can play," says Palangio.

ENHANCED PROFILE

Public profile is also being enhanced. As part of a new marketing drive, the symphony is putting together two audio-visual presentations, a new logo has been designed, and a Web site is under construction.

"We're never going to make everybody happy, but we want to be an organization that listens to feedback and acts on it where it has merit," says Clark.

The North Bay Symphony Orchestra opens its season Saturday, Oct. 25, at 8 p.m., with *As You Like It*.

The concert will feature advance audience requests. Local musicians will be featured, including Chippewa Secondary School student David Haskins, as a guest conductor for one piece. Former Chippewa student Chris Buchner (French horn) will return to North Bay as a soloist.



NORTH BAY SYMPHONY
O·R·C·H·E·S·T·R·A
VICTOR SAWA, Music Director
AS YOU LIKE IT!



Featuring

The North Bay Symphony
and Conductor Victor Sawa
in selections suggested by our audience.

sponsored by
J.S. Redpath Limited • **ICEBERG ELECTRONICS** • **Guardian**

Saturday October 25 • 8 p.m.
The Capitol Centre
Box Office 474-4747
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Celebrating Our 21st Season!

The North Bay



Symphony

Your community orchestra

As You Like It!

October 25, 1997

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The North Bay Symphony
O·R·C·H·E·S·T·R·A
VICTOR SAWA, Music Director

1997-98 BOARD OF DIRECTORS

Robert Palangio, President
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Rev. Jerry Smith
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Player Representatives:

Pamela Barsi
Jacques Hebert

COMMITTEES

The North Bay Symphony Society's standing committees are chaired by members of the Board of Directors and include area residents interested in supporting music performance and education in the community. Committees are: Administration/Personnel, Finance, Fundraising, Long Range Planning, Nomination and Artistic.

ADMINISTRATION

Jill Clark
Pamela Barsi
Jim Murray
Glen Paul

Administrative Director
Music Librarian
Concert Manager
Piano Technician

ARTISTIC

Victor Sawa
Kirsty Money
Dick Van Raadshooven
VACANT
Jacques Hebert

Music Director
Concert Master
Core Cello
Core Viola
Rehearsal Conductor

The North Bay Symphony - Your Community Orchestra

150 Main Street East, 2nd Floor
North Bay, ON P1B 1A8

Phone: (705) 494-7744 • Fax: (705) 494-7663

Letter From The President

I am delighted to welcome you to the beginning of our 1997-98 concert season.

We have just completed a summer-long reorganization of the North Bay Symphony Orchestra. I heartily greet our newly hired personnel in the orchestra: Concert Master, Kirsty Money, Principal Cello, Dick Van Raadshoven and Rehearsal Conductor, Jacques Hebert. On the administrative side of our operation, we are pleased to engage the services of Jill Clark as Administrative Director.

As a Symphony Board, one of our highest priorities will be to bring the community into our orchestra, while at the same time, maintaining the high calibre of entertainment of which we, and the City of North Bay, have become so proud. I wish to encourage as many local musicians as possible, young and old, to come and try out for the orchestra, one which we feel is as fine a group of musicians one can find in the North, if not the entire Province. We are very fortunate to have Maestro Victor Sawa at the podium once again. Victor's commitment to the North Bay community is quite evident in his efforts to keep the orchestra alive and vibrant through these hard economic times.

On behalf of the Board of Directors, the Orchestra Players and the Friends of the Symphony volunteers, I thank all of you for your support and patronage, and hope that you truly enjoy another season of spectacular orchestral music.

Robert P. Palangio
President

The North Bay Symphony - Your Community Orchestra
AS YOU LIKE IT!

VIOLIN I

Kirsty Money, Concertmaster
Dr. Fraser Farlinger
Julia Fedy
Sylvia Gabor Medveduke
*Metro Kozak
*Myron Kozak
Walter Sokoluk
Janet Zimbalatti

VIOLIN II

Norm Critchley
*Mark Cyr
Rita Girard
Lanny James
Bill Selander
Judy Statham
Lois Wood

VIOLA

*Helen Elsaesser
Jordan McBain

CELLO

Dick Van Raadshooven, Core Player
*John Kesik

DOUBLE BASS

Bruno Cuksts
*Paul Camrass

FLUTE

Janet Stewart
Kathy Dingwell
Leah Tiisler

OBOE

Karen Blackbourne
*Susan Morris
Katherine Selander

CLARINET

*Karen Kress
Cassandra Nielson
Darren Smart

BASSOON

Pamela Barsi
Mary Thornton

FRENCH HORN

Chris Buchner
David Haskins

TRUMPET

Allison Denomme
John Hewitt
Wayne Lacroix

TROMBONE

Andrew Bernas
Darren Denomme
Andrea Marich
Brian McCurdy
Gary Nagel

SAXOPHONE

Jacques Hebert
Chip Kean
Christa Kean

TENOR TUBA

Marc Dubeau

TUBA

Kevin Exner

PERCUSSION

Andy Hughes
Erin Van Schaayk

DRUMS

Jamie Chong
Kathy Haskins

KEYBOARD

Suzanne Charette

*Denotes Supplementary Player

THE NORTH BAY SYMPHONY - YOUR COMMUNITY ORCHESTRA

Victor Sawa, Music Director

Saturday, October 25, 1997

8.00 p.m.

CAPITOL CENTRE

AS YOU LIKE IT !

Light Cavalry Overture..... Von Suppe

Gymnopedies No. 1 & 3 (arr. Debussy)..... Erik Satie

Horn Concerto No. 3 in E Flat..... Wolfgang Mozart
Soloist: Chris Buchner

Phantom of the Opera..... Andrew Lloyd Webber

INTERMISSION

Overture from Swan Lake..... Peter Tchaikovsky

Prelude to Act I of La Traviata..... Giuseppe Verdi
(Scores courtesy of Symphony Hamilton)

Minuet from Symphony No. 5..... Franz Schubert
Guest Conductor: David Haskins

Solveig's Song from Peer Gynt Suite No. 2..... Edvard Grieg

Mars & Jupiter from The Planets..... Gustav Holst

**THIS CONCERT IS DEDICATED TO THE MEMORY OF
SANDRA BERNACHI
VALUED AS A FRIEND AND A MUSICIAN**



We Don't
Need A Second Fiddle
But We Do Need a
String Bass

50/50 Draw Tickets • \$1 each or 6 for \$5
Draw to be held at the end of intermission.

HELP WANTED!

The Friends of the Symphony is a group of volunteers that helps out in a variety of ways - billeting performers, assisting with Bingo, participating in fund-raising events and much more. If you have a little time to offer, or a lot, please call us at 494-7744. We look forward to hearing from you.

Binnie & Clyde Armstrong	Leo Mongeon
Kay Barnes	Susan Morin
Pamela & Tom Brotherston	The Murray Family
Winnifred Boland	Megan Neufeld
Marg Britton	Patti Osborn
Marty & Helena Brown	Claire & Garth Poff
Marg Calder	Salina Poon
Ann Cann	Claire Powers & Tom Hanrahan
Ken Clark	Jacques & Marielle Hebert
Maureen Cocksedge	Tammy Puhakka
John & Dorothy Coffman	Janis Reed
Johnathan Collins	Sandra Reid
Tamara Cripps	Joyce Richardson
Jean Cullis	Laurie Anne Robinson
Jennifer Daniher	Anthony Rota
Wendy DeMarco	Ken Saucier Jr.
Dan Draper	Judy Shea
Carol Dupuis	Sheila Shisko
Monica Dupuis	Rev. Jerry & Marjie Smith
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Jean Evans	Kate Stang
Dr's Ian & Lisa Fettes	Marg Sword
Norm & Mary Fretz	Bill & Ruth Taylor
Rita Girard	Rose Tekel
Livia Havchkowski	Shirley & Al Thom
Lanny James	JoAnn Toner
Don Keating	Paul Trenker
Marj Keenan	Paul Trussler
Martha Kennedy	The Whitehead Family
Bart Kerslake	Dorothy Wilcox
The Kolz Family	Janice & Jeanne Wurster
Al & Jean Laking	Rosalind Zimbalatti
Judy Loach	
Phyllis Macdonald	
Isabella MacLeod	
Nina Martin	
Barb & Marty Molengraaf	

When you buy seasons tickets for the same seats for three years, your feet just find their way there and you don't bother checking the ticket numbers.

In fact, we don't even need to look at the letters on the aisle seats at the Capitol Centre when we attend North Bay Symphony Orchestra concerts.

We just look for Charles and Joan Olmsted and sit down behind them. It's sort of like the directions I give to get to our house: Oh, just come down Front Street, through the lights, and hang a left at the big grey house, then hang a right at the courthouse.

Works fine until some stranger asks you where Murray Street is.

A bonus of having the Olmsteds in front of us is that Joan is a musician, so she knows what's going on up there.

If we wonder whether we are to clap, wait for the next movement of a piece or go for intermission, we need only look ahead. She knows that a sudden expiry of sound and the conductor walking off stage does not mean the musicians are on strike.

She probably also knows the answer to how left-handed musicians play the violin, but I keep forgetting to ask her. Being left-handed, ever since I heard there is this thing called

kinetic music director, Victor Sawa.

Witty and full of mini music-history lessons, Sawa also unveiled two local teenagers, Chris Buchner (doing a fabulous French horn solo) and David Haskins (debut conducting) as two young men "I guarantee you will see on the international stage in 15 years."

And if you do not take my word for how wonderful the concert was, ask Eryn Brooks from Mix 100, who was also there. She told all about her visit to her sound-waves sidekick, Scott Clark (the guy who talks about mouth-watering, gala roast-beef dinners at the time of morning when you're standing in pajamas pasting together peanut butter sandwiches for your lunch).

And now to the tickets. The conversation, when my husband arrived home from where ever he was arriving home from and I had laid out the basic plot went something like this.

Mars: "Oh, so-and-so couldn't go to the concert and thought I might know somebody who would like her ticket. I told you about it."

Marjie Smith



Stage Left

the Suzuki method that turns 5 year old tots into child prodigies, I've wondered what it turns 40-plus lefties into.

I couldn't even brush my teeth with my right hand, let alone scrape the plaque from a set of squawking strings with a right-held bow.

So I remain where I am safe. In the audience; behind Joan.

Imagine then, when I came through the doors with my young friend Emily and discovered that I had a set of tickets that had been living in sin under a skimpy magnet on my fridge door.

This supposedly matrimonially couple, blessed at the altar of the Capitol Centre box office, were for Row N and for Row AA in the balcony.

It was a mystery too late to be

Venus: "Hmph." You can't outright say "No you didn't," when faint recesses of your brain cavity (heavy on the cavity) are telling you your nose will grow if you do.

Venus revisited: "OK, but I didn't know her ticket was sharing the fridge door with ours."

Not that it turned out to be a major problem, the seating having solved itself.

But Jill Clarke who has taken on the management of the whole bustling symphonic organization and people like me who can't figure out why their tickets don't match, has been wondering how she managed to mate a Row N with a Row AA.

It appears not to have ruined her life. She now knows the truth. According to Mars.

solved, so I headed for the familiar row while Emily headed for the upper section.

As it turned out, she ended up beside a teenage acquaintance. Thus, when my Row N companion seat ended up empty — the plot thickens — it made sense for it to be filled by none other than...

Joan.

She had given up her seat to a visiting relative and she was going to be taking in the action from somewhere over by the wall. And who would you rather have in a seat beside you, other than the person who came with you but...

Joan.

It was one of the most delightful concerts I have been to yet and it had nothing to do with seating. It was a concert of favorites. Asking for requests might be frightfully brave when it comes to hymns and Christmas carols, but it worked wonders with orchestral numbers.

And busy weaving together such odd playmates as Andrew Lloyd Webber's Phantom of the Opera and Edvard Grieg's Solveig's Song from Peer Gynt Suite No. 2 — ask Joan if you want a translation — was our

Having great seatmate makes

Symphony even better

North Bay area abounds with theatrical talent

We've got it good when it comes to theatre talent. That's what ran through my head while watching a professional musical troupe try to look wonderful in the wake of the Gateway Theatre Guild production of *Sound of Music*.

In fact, a couple of times I found myself watching the so-called pros and thinking, "you'd never see that if Marty Southcott was directing." Southcott, who directed the guild production, has carved her name into perpetuity with the annual summer Theatre OutReach on Stage productions.

Perhaps guild president John Coffman says it best. "We have a really professional amateur group."

Like his fellow guilders, Coffman, who played Admiral Von Schreiber, is walking on air or whatever currents flow in the wake of a highly praised sell-out run.

Several actors who have returned to the city may not be familiar to relative newcomers to North Bay (myself included), so Coffman gave me a quick rundown.

Allan MacAskill, who played Max Detweiler, has recently returned from Toronto. He is known for his appearances in school productions, as are Paul Tessier, his wife Andrea (Maria von Trapp) and Jill McMillan who played Elsa Schraeder.

So when you see the current high school talent going off to pursue schooling and careers, chances are they will keep reweaving themselves into the cultural fabric of this city.

As for the guild, already it is talking to the North Bay Symphony Orchestra about teaming up to do a pre-Christmas British pantomime next year. British pantomime takes a familiar plot like that of *Aladdin* and turns it topsy turvy.

MORE GOOD NEWS

There is other good news on the Gateway Theatre Guild front. It has entered into a liaison with the North Bay Mall to exchange office and construction space for small performances.

The idea came from Jeffrey Melamed, director of property development for the Juno Group that owns the mall, who has hired professional troupes to do performances in Toronto malls.

As the wheels started processing, the thinking went, according to Coffman, "Why hire professionals when there is an amateur theatre group available?"

Anston Mendes, marketing manager at the mall, is working with the guild in making it happen, while versatile theatre guy, Verlyn Plowman, has taken on the responsibility of coming up with regular productions. The targeted performance area at the moment is the open court area created with the pushing back of the walls where the Saan store used to be.

COUNCIL REDEFINED

Creative working liaisons do not end there.

The North Bay and Area Arts Council, whose advisory committee is chaired by Coffman, is slowly redefining itself under its new name.

While it still hasn't shaken loose any government toonies — except maybe the song and dance kind — it is working out a new relationship with the Capitol Centre, to which in its former life it gave birth (old history previously related).

For funding purposes, the government wanted them separated, which is all very nice, but now that they are separated the only money in the coffers is a bit of membership money.

What the council is receiving is property support from the Capitol Centre, which has provided office space on the second floor and development area in the basement.

"We are hoping to open up the basement area (currently used for storage) for rehearsal space for musicians and a small space for readings and small performances; more of a community stage," explained Coffman.

Once the office is up and running, volunteers will operate it. If anyone out there is looking to get more involved in the arts community, this is the ideal opportunity. Volunteering with the arts council exposes one to the artistic pulse of North Bay. Coffman can be reached at 476-2319.

A NORTH BAY

CHRISTMAS

Victor Sawa, Music Director

Featuring the North Bay Choral Society

at the Capitol Centre

November 30th 1997, 3:00 pm.

Special guest Scott Clark from MIX 100

narrating Peter and the Wolf.

Celebra *NOVEMBER 30, 1997*

The North Bay



Symphony
Your community orchestra

A North Bay Christmas
November 30, 1997

Kirsty Money



The North Bay Symphony was delighted to welcome Kirsty Money as Concertmaster in September, 1997 following an extensive series of auditions for the position.

A graduate with a Masters of Music from the University of Western Ontario and a Bachelor of Music from McGill University, Kirsty also obtained the LRSM, Licentiate of the Royal Schools, in England.

Kirsty's performing career includes being concertmaster for the Victoria Youth Orchestra, the McGill Symphony and soloist for L'Orchestre Baroque de Montreal. Kirsty toured Europe and the east coast of the United States with Les Violins du Roy in 1995.

In addition to her duties with the North Bay Symphony, Kirsty is a faculty member of Brava Music School in North Bay, where she offers violin lessons using the Suzuki method for beginners, and techniques from the Kodaly, Galamian and Flesch methods for more advanced players.

The North Bay Symphony - Your Community Orchestra
A NORTH BAY CHRISTMAS

VIOLIN I

Kirsty Money, Concertmaster
*Mark Cyr
Dr. Fraser Farlinger
Julia Fedy
Sylvia Gabor Medveduke
*Leisha Sharko
Janet Zimbalatti

VIOLIN II

Norm Critchley
Rita Girard
Lanny James
*Debbie Miles
Judy Statham
Lois Wood

VIOLA

*Helen Elsaesser
Jordan McBain

CELLO

Dick Van Raadshooven, Core Player
*David MacDonald

DOUBLE BASS

Bruno Cuksts
*Paul Camrass

FLUTE

Janet Stewart
*Nancy Hennen
Leah Tiisler

OBOE

Karen Blackbourne
*Peter Voisey

CLARINET

*Karen Kress
Cassandra Nielsen

BASSOON

Pamela Brotherston

FRENCH HORN

*Mona Fischer
David Haskins

TRUMPET

Allison Denomme
John Hewitt
Wayne Lacroix

TROMBONE

Andrew Bernas
Darren Denomme
Andrea Marich
Brian McCurdy

SAXOPHONE

Chip Kean
Christa Kean

TENOR TUBA

Marc Dubeau

TUBA

Kevin Exner

PERCUSSION

Andy Hughes
Erin Van Schaayk
Jamie Chong
Kathy Haskins

KEYBOARD

*Suzanne Charette

*Denotes Supplementary Player

Dick Van Raadshooven

Dick Van Raadshooven joined the North Bay Symphony as Core Cello player in September, 1997. Dick brings to the Symphony nearly 20 years of performing and teaching experience.

A graduate of the University of Western Ontario with a Bachelor's degree in Education and in Musical Arts, Dick has taught music education at university, community college and secondary school levels.

Dick's performing career is varied and eclectic. In addition to extensive experience with many symphony orchestras, Dick is currently enjoying jazz performances with such artists as Reg Schwagger, Fraser MacPherson, Ian MacDougal and Oliver Jones. In 1996 he received critical acclaim in R.P.M. magazine for arranging and producing a CD by vocalist Erin Benjamin. He also co-wrote and arranged the 75th anniversary theme song of the Easter Seals Society of Toronto.

In addition to his busy performing schedule with the North Bay Symphony and other groups, Dick is a member of the faculty of Brava Music School in North Bay where he offers lessons in cello and guitar.

Jacques Hebert



Jacques Hebert was the successful candidate for the position of Rehearsal Conductor with the North Bay Symphony this past summer, however Jacques is a man who wears many musical hats. You may see Jacques playing Oboe, Saxophone, Guitar or percussion depending on the concert.

Jacques attended the Canadian Armed Forces School of Music in Victoria and the Conservatoire du Quebec in Montreal where he studied Oboe under Melvin Berman of the Toronto Symphony and Bernard Jean of the Montreal Symphony. For 18 years he was principal Oboe with the Royal Canadian Artillery Band which toured extensively throughout Europe.

Since 1994 Sergeant Hebert has been the Music Director and Manager of the 22 Wing Band at C.F.B. North Bay in addition to his performing and conducting responsibilities with the North Bay Symphony Orchestra.

THE NORTH BAY SYMPHONY - YOUR COMMUNITY ORCHESTRA

Victor Sawa, Music Director

Sunday, November 30, 1997

3.00 p.m.

CAPITOL CENTRE

A NORTH BAY CHRISTMAS

The Parade of the Tin Soldiers Leon Jessel

Silver Bells Jay Livingston & Ray Evans

Peter and the Wolf Sergei Prokofiev
Guest Narrator - Scott Clark from Mix 100

White Christmas Irving Berlin
North Bay Choral Society

INTERMISSION

Christmas Festival Leroy Anderson

Carol of the Bells Shari Lewis/Hayman

Many Moods of Christmas, Suite 4 Robert Shaw
North Bay Choral Society

Sleighride Leroy Anderson

Messiah - For Unto Us a Child is Born George Handel
North Bay Choral Society

Christmas Singalong
North Bay Choral Society and audience

Messiah - The Hallelujah Chorus George Handel
North Bay Choral Society

Christmas concert rings in the season

BY MARJIE SMITH
Nugget Correspondent

The Parade of the Tin Soldiers may have kicked off the North Bay Symphony Orchestra's Christmas concert Sunday afternoon at the Capitol Centre, but it was a parade of guests and favorite pieces that kept it marching.

The matinee performance, attended by more than 600 people, featured everything from lively seasonal tunes such as Silver Bells to excerpts from Handel's Messiah, which symphony music director Victor Sawa described as "the greatest hits of 1742."

For Unto Us a Child is Born and The Hallelujah Chorus from The Messiah were presented jointly with the North Bay Choral Society.

The choral voices were rich and harmonious, backed by the resonance of the orchestral accompaniment. The choral society also sang Irving Berlin's White Christmas and Many Moods of Christmas Suite 4, by Robert Shaw.

The choristers were not the only guests of the symphony.

Also appearing was Santa Claus himself, who excused himself for being late, but said Mrs. Claus had

told Rudolph to take Santa straight to the conductor, and they ended up at the train station.

Santa was almost upstaged by one comic local broadcaster, Scott Clark, who was brought in to narrate Peter and The Wolf, the Sergei Prokofiev composition designed to introduce children to instruments of the orchestra.

Arriving in Cossack costume, Clark was dubbed Scott Clarkovich by Sawa, who commented, "This man has a long line of Russian descent, which he was not aware of before this concert."

Clarkovich, in return, thanked Sawa for the bright red and green costume, saying, "It is what Victor wore on his honeymoon. But not for long."

The meandering Russian fable about Peter and the Wolf — punctuated by Clarkovich facial originals — introduced the following characters: bird (flute), duck (oboe), cat (clarinet), grandfather (bassoon), wolf (three French horns) and Peter (strings).

The afternoon's repertoire also included two Leroy Anderson compositions, Sleighride and Christmas Festival. Sawa acknowledged he

adds Christmas Festival, a peppy medley of Christmas tunes, every year because "It would be like not having turkey to not include Leroy Anderson."

Carol of the Bells also tied together a variety of Christmas carols under the four-note bell motif of this popular and inventive piece.

Of course, it wouldn't be a North Bay Symphony Orchestra Christmas send-off if it didn't conclude with an audience sing-a-long with the orchestra and the choral society of several favorite Christmas songs.

Ending the afternoon with The Hallelujah Chorus — sung-a-long by the more intrepid vocalists in the audience — ensured one thing, as Sawa pointed out: A standing ovation, since tradition dictates that audiences stand for this piece.

It also ensured a final moment of hilarity as Clarkovich reappeared to join the choir with his tuba case.

From its cavernous interior he extracted, not a gleaming instrument, but rather his fur Cossack hat, which he promptly deposited on the head of the nearest chorister before his eyes slowly glazed over in his attempt to follow the notes dictated by Handel's scoring genius.

Demographics are everything, according to the reigning king of Boom, Bust and Echo, Canadian economic theorist David Foot. The prognosis of this sharp-witted author who has lived in the four corners of the western world is that aging boomers means hockey and football are on the way out and golf and culture are in.

Less beer and more symphonic music flowing; fewer toys being bought and more gardening supplies; that's the way demographics hijack the marketplace.

Or as Foot might suggest, building arenas falls into the questionable area when it comes to setting city planning priorities at this particular demographic moment in Ontario's history.

This likely explains the rising interest in genetic roots and things historic in general. People who hated studying history at school have taken a sudden liking to museums and books about disappeared stuff like steam boats and outhouses. They've even been known to start reading the information sheets in museums. Retaining it is another matter.

MATURING BOOMERS

It is timely for the maturing boomers that the North Bay Area Museum Society is spreading itself into new digs as well as extending its partnership base.

Currently stuffed like a pimento in an olive into temporary quarters on Main Street, the museum is moving up the street to the old Pharma Plus building, which the society acquired in the fall.

It is what museum curator Ed Driedger calls a "staging move."

Plans to be included in Passage North, the mother of all tourist Meccas, are still in the works, but the museum faces a Catch-22. To be part of the heritage project it needs to raise funds, but to raise funds one needs a heightened profile; not an easy thing when you are a size 16 cultural body squeezed into a size 5 architectural girdle.

Hammers, saws, paintbrushes and

Marjie Smith



Stage Left

other tools of the renovations trade have been busy in the new facility.

"It no longer has the antiseptic appearance of a drugstore," says Driedger of the unfolding decor that he so aptly describes with one four-letter word: "nice."

Nice includes new front windows and colorful walls, but not structural changes.

It does mean far more space for displays; and more display space means fewer changes; and fewer changes mean more time for other pursuits such as outreach.

Driedger hopes they will be open to the public by mid-February and ready for major displays by the beginning of April.

But hot items on the museum agenda don't stop there.

The museum is also partnering up with the North Bay Symphony Orchestra — remember what Foot says about the changing demographics — in a raffle on valuable artwork.

The six pieces being raffled include a framed Salvador Dali print and two prints by A. J. Casson. The museum has fallen heir to several Casson prints as well as other pieces of art, donated with the

express purpose of bringing funds in for the museum.

The idea behind the partnership, points out Driedger, is that the museum has the paintings but the symphony has the support base needed to get the tickets sold.

Other pieces of art up for grabs are a couple of Barry Barnett prints — the Florida artist has been compared to Robert Bateman — and works by local photographers Greg McGuinty and Monique Geishardt.

The tickets are expected to go on the market tomorrow and will be available, among other places, through the museum and symphony offices. Tickets will sell for \$10 each, with no more than 3,000 being printed.

"It has a lot of potential for both organizations to make a little money and do something a little different. I don't recall a lot of Salvador Dalis kicking around town," Driedger comments.

Museum takes on new location and new partner

Symphony may knock deficit off the balance sheets

If a Toronto-based fund-raiser — a cocktail reception with Ontario Premier Mike Harris — goes as expected, the profits should come close to knocking the North Bay Symphony's deficit clear off the imbalance sheets.

The cooperative effort between Harris and the organization that has been serving as a cultural barometer in his home city, has been in the works for some time.

Jill Clark, the symphony's administrative director, says it was "spearheaded by business people with interests in both Toronto and North Bay."

There will be 300 tickets worth \$150 each sold, with purchasers not only able to claim a \$125 tax receipt and do the social mingle thing at the posh Albany Club, but also treated to music played by both a brass and string five-player ensemble from the symphony.

There will also be the usual round of speeches.

Tickets are available in North Bay from John C. Hopper and from the symphony office. "I will even deliver them myself," promised Clark.

"The purpose of this is to eliminate our deficit, which has been the primary fiscal goal of the symphony this year because we can't move forward and grow without that monkey off our back," she stated.

She said the symphony intends to enter into a number of partnerships at the corporate, community, and non-profit levels.

"There is strength in numbers," she added.

While there are those who might criticize the symphony for entering into a fund-raising liaison with a politician responsible for cuts to arts funding in the first place, the truth of the matter is that if the symphony doesn't opt for this opportunity, some southern Ontario organization will.

And if the premier is willing to put his clout behind a hometown organization in arrears — the deficit started stacking up long before Mike Harris became premier — then perhaps it is an evening for setting aside politics and celebrating the revitalization the symphony is experiencing.

There will always be opportunity the next day to battle over ideology on any number of fronts.

The North Bay

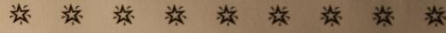


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PRESS RELEASE

TOO DARN HOT!



The North Bay Symphony is proud to be a participant in the Carnival's Festival of Stars.

As a Thank-You to Symphony patrons who are participating in Carnival activities, a \$5.00 discount coupon for a future North Bay Symphony regular season concert will be distributed.

Patrons presenting their Carnival button will receive a discount coupon upon redemption of their ticket for "Too Darn Hot!" at the Capitol Centre on February 14, 1998.

The coupon is valid for a discount on one ticket for any regular season North Bay Symphony concert until December 31, 1998.

NOTE: One coupon only may be redeemed for the purchase of a single ticket.

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Victor Sawa, Music Director

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Saturday, February 14th, 1998, 8:00 pm.

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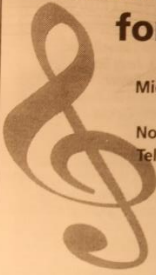
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Victor Sawa

In his sixth season as Music Director of the North Bay Symphony, Victor Sawa is a familiar and welcome face to most of our audience.



Since Victor joined the North Bay Symphony in September, 1993, his star has continued to rise and he is now the Music Director for the Regina Symphony which celebrates its 90th Anniversary this season. Maestro Sawa is one of the few Canadian Music Directors of a major Canadian orchestra, placing him among a very select group.

Originally from Montreal, Victor Sawa attended the Conservatoire de Musique de

Montreal, McGill University and the New England Conservatory of Music in Boston where he studied conducting, composition, clarinet and numerous other musical instruments. Within months of completing his academic studies, Victor received the "Outstanding Musician Award" at the Tanglewood Festival. The New England Ragtime Ensemble, of which Victor was a member, won a Grammy Award for Best Chamber Music Recording.

As North Bay audiences are aware, Victor brings an extra dimension to classical music by providing the audience details about the pieces being played - inviting them to be part of music history.

The North Bay Symphony is pleased to welcome Maestro Sawa once again for our 21st season!

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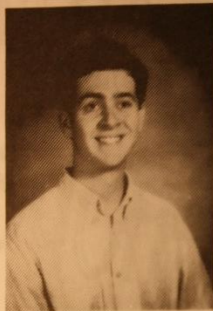
Marvin Hamitsch

Michael Hope is one of today's most exciting performers. He has virtually stormed the Canadian music scene, appearing with orchestras from coast to coast as a guest soloist with his symphonic pops shows *Too Darn Hot!*, *Blue Eyes and Broadway*, and *Love Stories From 42nd Street*.

He received his training at the Curtis Institute in Philadelphia, and the College-Conservatory of Music at the University of Cincinnati. In 1988 he was the first prize winner in the vocal category at the International Stepping Stones Competition.

A native of Toronto, Michael and his wife now reside in Calgary where his two young children provide a steady supply of laughter and inspiration to his always busy life as a performer and a parent. Passions for Michael outside of music include backyard auto repairs and the ups and downs of the National Hockey League.

David Haskins



David Haskins plays French Horn with the North Bay Symphony Orchestra. Members of our audience may remember that David also made his conducting debut with the North Bay Symphony in October, 1997.

A grade 12 student at Chippewa Secondary School, David has a schedule that keeps both him and his mother Bonny on their toes. In addition to maintaining an "A" average at school, David studies Grade 4 Harmony with Elsa Tafel and conducting with Victor Sawa in North Bay, while travelling to Toronto for private lessons in French Horn every two to three weeks.

David directs the Chippewa Secondary School Junior Jazz Ensemble and will be trying his Grade 10 (Royal Conservatory of Music) French Horn exam in June.

David successfully auditioned for the National Youth Band of Canada '98 and earned the position of Principal French Horn. He will be travelling to Vancouver in May to spend 9 days in rehearsal and performance with this prestigious band which consists of 60 members from across Canada.

The North Bay Symphony is delighted to have young musicians of David's caliber amongst its members, and encourages all young musicians who have an interest in playing with the orchestra to attend a rehearsal.

Good luck in your musical career David!

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Michael Hope

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Night and Day	<i>arr. Arthur Bachmann</i>
What is This Thing Called Love	<i>arr. Dave Pierce</i>
In the Still of the Night	<i>arr. Dave Pierce</i>
Everytime We Say Good-Bye	(original)
Anything Goes	<i>arr. Arthur Bachmann</i>
Selections from Phantom of the Opera	Webber, <i>arr. Custer</i>
I Get A Kick Out of You	<i>arr. Dave Pierce</i>
Love for Sale	<i>arr. Dave Pierce</i>
Begin The Beguine	<i>arr. Dave Pierce</i>
I've Got You Under My Skin	<i>arr. Dave Bachmann</i>
INTERMISSION	
Memory	Andrew Lloyd Webber
Miss Otis Regrets	<i>arr. Dave Pierce</i>
The Tale of the Oyster	<i>arr. Dave Pierce</i>
So In Love	<i>arr. Dave Pierce</i>
Too Darn Hot	<i>arr. Dave Pierce</i>
Evita	Webber, <i>arr. Lowden</i>
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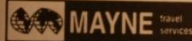
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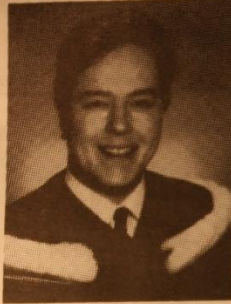
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Darren Denomme



Born and raised in North Bay, Darren began piano lessons at an early age and began playing trombone in Grade 7. While attending St. Joseph Scollard Hall he was very active in the music department and played with the North Bay Symphony for two seasons before leaving for University.

While in the band of the 1989 TOROS production of West Side Story, under the direction of Brian O'Kane (who is held entirely responsible) Darren met Allison Stewart - the two eventually married in 1995.

Darren continued playing trombone at Laurentian University, studying with Charlotte Leonard in 1987. While at Laurentian he performed with the Laurentian Jazz ensemble and the Sudbury Youth Orchestra.

A year later he transferred to the University of Toronto where he played with the Hart House Concert Band and later graduated with a double major in English and Philosophy in 1992. For the past five years Darren has been the Assistant Organist at the Pro-Cathedral of the Assumption as well as coordinating brass music for special liturgical functions.

Darren also plays trombone in the 22 Wing Volunteer Band and the Big Brass Quintet.

Darren's distinctive laugh is a familiar and welcome sound at Symphony rehearsals!

Allison Denomme



Allison Denomme plays Trumpet with the North Bay Symphony Orchestra.

Born in North Bay, Allison Stewart began her music career at St. Joseph Scollard Hall, playing for one season with the North Bay Symphony


Allison continued in music at the University of Toronto in 1991 studying with James Spragg and Stephen Chenette.

Allison played with the University of Toronto Concert Band, Wind Symphony and Jazz Ensemble, recording a CD in her final year with the Wind Symphony. While completing her degree she held positions as Music Education Brass Assistant and Music Research Assistant at the Faculty of Music. Allison earned the Boosey and Hawkes Scholarship and the Jean Chalmers Scholarship, graduating with a Bachelor of Music in Education.

In 1995 Allison attended Nipissing University graduating with a Bachelor of Education.

Allison plays with the 22 Wing Volunteer Band, the Pro-Cathedral of the Assumption, the Big Brass Quintet and other groups. A member of the faculty of Brava Music Studio, Allison also gives private brass instruction.


The North Bay Symphony Orchestra considers itself fortunate indeed to have musicians such as Allison and Darren Denomme included in its numbers.

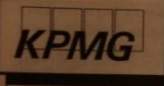


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Benefactors

Robert Nicholls
Victor Sawa
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Symphony out of debt

BY MARJIE SMITH
Nugget Correspondent

It was a long bus trip home Monday night, but for the North Bay Symphony players and administration on board it was a ride out of debt.

A two-hour \$150-per-ticket cocktail fund-raiser held in the late afternoon at the historic Albany Club in the heart of Toronto had proven successful. More than 200 business people, political operatives and arts supporters from Toronto and North Bay mingled with Premier Mike Harris and various dignitaries.

They included Deputy Premier Ernie Eves; Minister of Citizenship, Culture and Recreation Isabel Bassett; Rob Sampson, minister without portfolio responsible for privatization; Hal Jackman, former lieutenant governor; and Al Tonks, former chair of the Metro Toronto council.

While the exact tally of tickets sold and donations made is not yet known, the symphony's general manager Jill Clark estimated that it should come close to covering the \$31,000 remaining

deficit that has tagged along on the budget for several years.

"The purpose of the event was elimination of the deficit, but equally important was making contact with potential sponsors," said Clark, noting that several business people asked her to send them information about sponsorship.

A year ago, the symphony was on the verge of financial collapse. However, stiff budget measures and directional changes have resuscitated the community orchestra.

WEDNESDAY, MARCH 4, 1998

Learning to blow his own horn



MARJIE SMITH PHOTO

During a fund-raising cocktail party for the North Bay Symphony, held at the Albany Club in Toronto, Ontario Premier Mike Harris received a tip from North Bay Symphony musician Allison Denommé on how to hold a trumpet, while fellow musician Chris Buchner watched.

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A year ago, the symphony was on the verge of financial collapse. However, stiff budget measures and directional changes have resuscitated the community orchestra.

Part of the restructuring included more aggressive fund-raising and a methodical chipping away at the deficit, which stood at \$40,000 a year ago.

Premier Harris, who informally addressed those gathered, pointed to these kinds of efforts as being exemplary of what it takes to make such organizations work. "As you well know," he quipped, "I respond better to individual effort than I do to picketing and protesting."

While the benefactors consumed libations, two symphony ensembles, one brass, one stringed, entertained in a library alcove. The musicians

were Kirsty Money (violin), Karen Kress (clarinet), Dick Van Raadshooven (cello), Allison Denommé (trumpet), Darren Denommé (trombone), Kevin Exner (tuba), Chris Buchner (French horn) and John Hewitt (trumpet).

"The players had to arrange time off work, put their lives on hold to do this," said Clark.

Harris commented good naturedly that during the festivities surrounding his swearing in as premier, "I searched the whole province for the best orchestra and of course I had musicians from North Bay."

He also noted that people in the city forget that culture doesn't stop at the city limits.

Group chipped away at deficit

Ticket surcharge offends supporter

BY MARJIE SMITH
Nugget Correspondent

A one-dollar surcharge on tickets ordered from the Capitol Centre box office is cheap, compared to what people pay for tickets ordered in other cities, says Brian McCurdy, general manager of the centre.

He was responding to a challenge by Janis Reed, a supporter of the centre, who has been upset about the surcharge being added a few months ago to non-series tickets.

"The reasons given for the surcharge were the cost of a new telephone system that had to be installed to handle all of the phone orders and the hiring of new staff to handle the calls," Reed read from a written inquiry at the Capitol Centre's annual general meeting Wednesday evening.

She felt the additional business that necessitated the phones would be sufficient boost to the coffers at the Capitol Centre and that "an up-to-date communications system is considered part of the cost of doing business and ticket prices are set to reflect this."

McCurdy responded that the

Capitol Centre is committed to keeping costs down. Where the Vienna Boys Choir tickets cost \$40 to \$50 in Toronto, in North Bay, they were half that.

"The box office should be a self-sustaining entity," he said. With many of the shows coming through being rentals that do not bring in revenue, it has meant increased activity at the box office.

That in turn has meant adding the new phone system and hiring additional staff.

"Considering the significant increase in cost, this seemed like a modest means of helping the box office operate on at least a break-even basis," said McCurdy, noting that Ticket Master charges \$3 or \$4 to process a ticket for a show in Toronto.

Meanwhile, Reed says she and her husband are reconsidering their membership and limiting the shows they will attend.

Only about three complaints have been made since the surcharge was added, McCurdy said. Most people are happy with the increased efficiency, he said.

Notes (above): The Nugget March 26, 1988.

THE NUGGET MARCH 26, 1988

Capitol Centre turns red into black

BY MARJIE SMITH
Nugget Correspondent

It was a night for celebrating a budget running in the black at the Capitol Centre annual general meeting Wednesday night.

While the accumulated deficit has not been eliminated yet — it stands at about \$80,873, compared to \$131,917 a year ago — the operating budget has "gone from a significant deficit in 1997 to a small surplus (\$8,000) in 1988," reported Brian McCurdy, general manager.

He urged those gathered to continue taking steps to augment this strong fiscal showing, steps identified by Jack Campbell, chairman of the corporate advisory council, as "strong programming, strong corporate support and strong individual membership support."

There is no room for complacency, McCurdy said.

"While we have improved significantly, we should be aware that a slight change in the schedule, such as Bye Bye Birdie having happened in

December instead of Grease, would mean we would be looking at a deficit instead of a surplus," he said.

McCurdy pointed to several things, including strong fund-raising, "rebirth of the education program," called APE (Arts Programming for Education), and building development as positive thrusts.

FIRST VENTURE

He recalled his first venture to the second floor and seeing the potential. Now, with little cost, the area has been renovated, allowing for the opening of a boardroom, the Galaxy Circle lounge, and offices for the North Bay Symphony, two groups of visual artists and staff members.

Other major thrusts include audience rebuilding and regional marketing.

The Capitol Centre has been given \$25,000 from the Ministry of Citizenship, Culture and Recreation to share with other organizations for market development, McCurdy said.

The Capitol Centre receives the

"lowest municipal funding of any similar-sized venue in Canada," McCurdy said.

And within a consortium of theatres partnered together to bring in acts, "we are the smallest theatre in the smallest community with the smallest subsidy," he said.

For the board, it has been a year of adapting to new management under McCurdy and Carol Anne Muncaster, who looks after resource development.

"We have had to learn to let go a little bit; to go beyond struggling to survive," reported board president Linda Large. What is important, she said, is to keep taking small steps forward.

"We will never solve all of the problems, all of the issues, all at once."

It has also been a year of adjustment for the North Bay Arts Council Steering Committee, as it finds its way along as an independent, non-funded body with office space in the Capitol Centre, rather than as a fund-

ed part of the Capitol Centre, reported its chairman John Coffman. The change was necessitated by cuts in government funding a year ago.

PRAISED VOLUNTEERS

The committee has established its mandate, which includes providing services and a united voice for the arts and arts organizations through advocacy, communication skills, special projects and development of resources.

The W.K.P. Kennedy Gallery, meanwhile, has undergone its own share of management and financial shakeups. Fortunately, the organization was able to bring former gallery director Dennis Geden back to the position when director Jill Boschulte left due to personal reasons.

José Mut, chairman of the gallery board, praised the volunteers.

"The only way we can run this place and run the gallery is through the kindness of volunteers," he said.

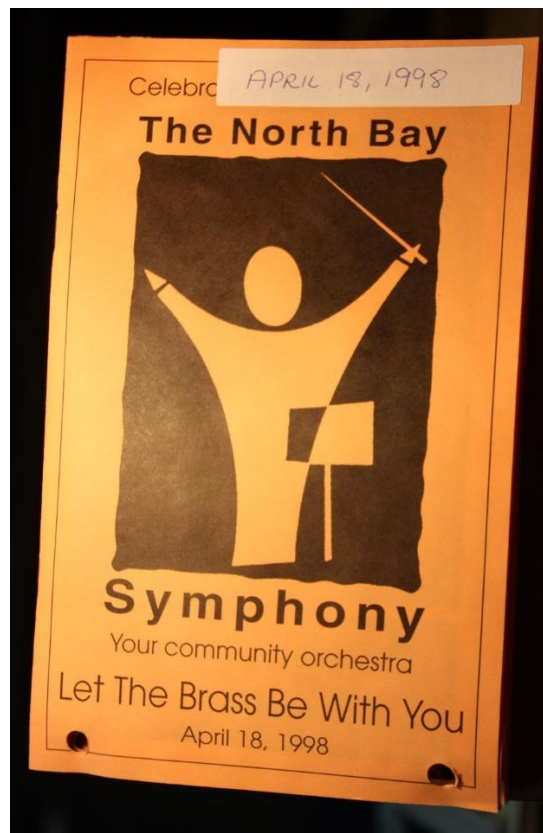
Maestro Sawa signs with symphony

Maestro Victor Sawa has signed a new three-year contract with the North Bay Symphony orchestra running through June 30, 2001.

"The North Bay Symphony has been through difficult financial times in recent years, and it did appear that the 1997/98 season would be Victor's last with the orchestra. However, changes in management, the orchestra's mandate and the enthusiasm of the musicians all worked to convince Victor to stay," Administrative Director Jill Clark said.

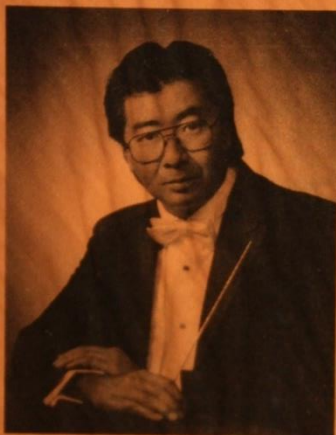
"Since joining the North Bay Symphony in September, 1993, Victor's star has continued to rise and he is now the music director for

the Regina Symphony which has just celebrated its 90th anniversary. Maestro Sawa is one of the few Canadian music directors of a major Canadian orchestra, placing him among a very select group," she said.



Victor Sawa

In his sixth season as Music Director of the North Bay Symphony, Victor Sawa is a familiar and welcome face to most of our audience.



Since Victor joined the North Bay Symphony in September, 1993, his star has continued to rise and he is now the Music Director for the Regina Symphony which celebrates its 90th Anniversary this season. Maestro Sawa is one of the few Canadian Music Directors of a major Canadian orchestra, placing him among a very select group.

Originally from Montreal, Victor Sawa attended the Conservatoire de Musique de

Montreal, McGill University and the New England Conservatory of Music in Boston where he studied conducting, composition, clarinet and numerous other musical instruments. Within months of completing his academic studies, Victor received the "Outstanding Musician Award" at the Tanglewood Festival. The New England Ragtime Ensemble, of which Victor was a member, won a Grammy Award for Best Chamber Music Recording.

As North Bay audiences are aware, Victor brings an extra dimension to classical music by providing the audience details about the pieces being played - inviting them to be part of music history.

The North Bay Symphony is pleased to welcome Maestro Sawa once again for our 21st season!

NORTH BAY SYMPHONY SOCIETY 1997-98 BOARD OF DIRECTORS

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Player Representatives:
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Leah Tisler

Doris Toswell, **Secretary**
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COMMITTEES

The North Bay Symphony Society's standing committees are chaired by members of the Board of Directors and include area residents interested in supporting music performance and education in the community. Committees are: Administration/Personnel, Finance, Fundraising, Long Range Planning, Nomination and Artistic.

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Music Director
Concertmaster
Core Cello
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Associate Conductor

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KURT KELLAN



Kurt Kellan began his performance career with the Milwaukee Symphony in 1973, and was Principal Horn with the Regina Symphony from 1976 to 1979. He is now Principal Horn with the Calgary Philharmonic Orchestra. Kurt has performed with the Vancouver, Toronto, Indianapolis and Phoenix Symphonies, as well as with a variety of Chamber groups. In addition to his duties with the Calgary Philharmonic he currently performs with the Qu'Appelle Winds and teaches at Mount Royal College Conservatory and the University of Calgary

In addition to his role as Principal Horn, Kurt has performed as a soloist with the Calgary Philharmonic, the Regina Symphony and on CBC.

Elizabeth Raum's *Sherwood Legend*, the centrepiece of tonight's concert, was composed specifically for Kurt. Having first hand knowledge of his style and ability, which Raum describes as heroic and full of bravado, when the Canadian Music Competition in Montreal commissioned Raum to write a piece for French Horn, she dedicated it to Kellan.

Elizabeth Raum

Elizabeth Raum

Known to her friends as “Betsy”, Elizabeth Raum began her musical career in her school band, playing oboe. Not content with merely performing, Raum expanded her musical horizons to include composing.

Elizabeth met Kurt Kellan, our soloist, when both were performing with the Regina Symphony Orchestra and after accepting a commission to write a horn concerto, dedicated it to Kellan, who she describes as a *Rambo* sort of man, with a stalwart personality reminiscent of Robin Hood. To fully exploit Kellan’s particular style of playing, Raum devised *Sherwood Legend* which features a bravado horn in the manner of the heroic horn found in the works of Richard Strauss. Raum also captures the music of early movies such as that found in the classic Robin Hood, starring Errol Flynn.

In an interview, Raum described the programme as follows: “As I wrote the piece, I included a great many “scenes” as is typical in programme music. It begins with the “legend” being summoned, the music depicting a mysterious mist rising from the forest early in the morning. Snatches of the heroic themes are heard, the excitement building, until suddenly, the horn makes his first solo entrance with the *Sherwood Legend* motif. There’s a bit of Irish blood in our hero which can be recognized in a horn melody over an orchestral drone, and he gets into a few swordfights, but just like Errol Flynn, always triumphs. The second movement, *The Pensive Romantic*, has our protagonist in love, and although his romance begins calmly enough, it’s obvious that there are happy moments when he imagines himself dancing a waltz, the theme of which comes from his leitmotif of the first movement.

The last movement, *The Unabashed Scoundrel*, is a typical scherzo (joke). The first theme is full of fun with a bit of a drinking song in it, but in the more serious second theme, the Scoundrel is perhaps seducing a young lady. He doesn’t stay serious for long however, and his scoundrel side keeps slipping in until it takes over again. The two themes vie for dominance until it all comes together in a fugue. All things come to an end, and the *Sherwood Legend* is summoned back to the forest by the mists of the first movement. But the Legend doesn’t want to go back. The mist theme transforms into the seduction theme, and then, with a wink, we are back to the Scoundrel.”

THE NORTH BAY SYMPHONY - YOUR COMMUNITY ORCHESTRA

Victor Sawa, Music Director
Saturday, April 18, 1998 - 8.00 p.m.
CAPITOL CENTRE

LET THE BRASS BE WITH YOU

Soloist
Kurt Kellan, French Horn

Rakoczy March (Hungarian) from
The Damnation of Faust

Hector Berlioz

Sherwood Legend
Soloist: Kurt Kellan

Elizabeth Raum

INTERMISSION

Miramichi Ballad

Kelsey Jones

Norwegian Dances, Op. 35
Movements 2 and 4

Edvard Grieg

Folk Song Suite

Vaughan-Williams

Festival Overture

Shostakovich

The North Bay Symphony - Your Community Orchestra
LET THE BRASS BE WITH YOU!

VIOLIN I

Kirsty Money, Concertmaster
Julia Fedy
*Mary Kozak
*Myron Kozak
Sylvia Gabor Medveduke
Janet Zimbalatti

VIOLIN II

Norm Critchley
Rita Girard
Lanny James
Judy Statham
Lois Wood

VIOLA

*Mark Cyr
Jordan McBain

CELLO

Dick Van Raadshooven, Core Player
Sarah Gomez
*John Kesik

DOUBLE BASS

Bruno Cuksts
*Paul Camrass

FLUTE / PICCOLO

Janet Stewart
Leah Tuisler
Kathy Dingwell

OBOE

Karen Blackburn
*Barbara Bolte

CLARINET

Karen Kress, Principal
Neil Kennedy

BASSOON

Pamela Brotherston
Mary Thornton

FRENCH HORN

Chris Buchner
David Haskins
Jessica Wadlinger

TRUMPET

*Evin Champion
Allison Denomme
Andy Lacroix
Wayne Lacroix

TROMBONE

Andrew Bernas
Darren Denomme
Brian McCurdy
Andrea Marich

TUBA

Kevin Exner

PERCUSSION

Ryan Blundell
Jamie Chong
Erin Van Schaayk
Matthew Whitehead

RESERVE MUSICIANS

Nicole Lavigne, Flute
Aaron Anderson, Trombone

*Denotes Supplementary Player

NORTH BAY SYMPHONY

FUNDRAISER AT THE ALBANY CLUB TORONTO

On March 2, 1998 two groups of musicians from the North Bay Symphony Orchestra performed at a fundraiser for the orchestra at the Albany Club in Toronto.

While the final accounting for this event is not available at time of publication, it appears that the funds raised will be sufficient to eliminate the North Bay Symphony's deficit by the end of 1998.

There are many people to thank in association with this huge undertaking:

The Musicians	Ticket Sales in North Bay	SPONSOR
Kirsty Money	John C. Hopper	Deluxe Coach Lines provided a coach and driver for the trip to and from Toronto making a very long day comfortable and even more enjoyable.
Dick Van Raadshooven	Norm Critchley	
Karen Kress	Jerry Smith	
Allison Denomme	Marty Brown	
Darren Denomme		
John Hewitt		
Chris Buchner	Toronto Coordinator	
Kevin Exner	Scott Atcheson	

For all of our supporters in North Bay who purchased tickets even if they were unable to attend the reception, our heartiest thanks, and to those of you who were able to make the trip to Toronto, it was wonderful to see so many familiar faces at the event.

Finally, to Premier Mike Harris and the many dignitaries and business people who took time out of their busy schedules to lend their support, we extend our deep appreciation. We trust that the North Bay Symphony Orchestra will continue to inspire the loyalty and confidence of its benefactors for many years to come.

HELP WANTED!

The Friends of the Symphony is a group of volunteers that helps out in a variety of ways - billeting performers, assisting with Bingo, participating in fund-raising events and much more. If you have a little time to offer, or a lot, please call us at 494-7744. We look forward to hearing from you.

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NORTH BAY AREA MUSEUM

AND

NORTH BAY SYMPHONY

ART RAFFLE

The North Bay Area Museum and North Bay Symphony are conducting a joint fundraising effort in the form of an Art Raffle.

The first draw was on March 6, the final draw is on May 15th.

For a \$10.00 ticket you still have two chances to win:

OPEONGO RIVER
Valued at \$800.00

A.J. CASSON
Draw : May 1, 1998

THE WALK TOWARDS GOD
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 *The North Bay Area Museum & North Bay Symphony*

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North Bay Symphony

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License # M483332

Draw: March 6, 12, April 3, 17, May 1, 15
12:00 noon at the Museum
100 Main St. East, North Bay

\$10 Each

Brass focus of concert

**Marjie
Smith**



Stage Left

I'm partial to the sound of brass. Part of it is the sound of my brother blowing his trumpet out in the field — that's where he was sent until he refined his raw honking — on the farm where I grew up.

Contributing to the fondness was our Herb Alpert and The Tijuana Brass record that was played constantly about the time I was learning all the words to Marty Robbins' El Paso heartbreaker.

And there were constant upgrades in my affections, such as listening much later to Gravenhurst's local celebrity Hugh Clairmont playing his trumpet out in the secluded sand dunes where my mother-in-law and I were picking blackberries.

The sound of brass has always looped its bold notes around my soul as if I was a wayward ship needing to be drawn to port.

So when the North Bay Symphony had its performance, Saturday, of Let The Brass Be With You, you can guess who was there.

To digress, one of the things I like about holding season's tickets year by year is getting to know the people who sit around you and wondering where someone, like Dr. Ken and Toni Brown, who sit to our right, are when their seats are empty.

Earlier that same day, somebody had been telling me how Dr. Brown, who is retired, was such an esteemed surgeon that a Toronto hospital sent up a medical team to see how he did amputations.

There were no amputations at the concert, not even of notes. The guest artist, French Horn player Kurt Kellan, didn't need to cut anything short.

One of my favorite pieces of the evening was a composition by Canadian musician Kelsey Jones, called Miramichi Ballad. I don't pretend to know anything about classical music or about the artist, but thanks to symphony conductor Victor Sawa, even the most uninstructed of us is benefiting from his colorful vignettes.

So when an Edvard Grieg piece came up, I already knew the composer had gained his inspiration in a little writing cabin overlooking a fjord in Norway, because Sawa had told us that once before.

Not that I would recognize his music if it wasn't pointed out to me, but hey, I've gained some ground. When they announced that Bolero would be played at the next program, I knew what that was.

Another thing I love at symphony concerts: Watching Sawa conduct. His body is like a visual extension of the music, his hands commanding sound out of the instrument sections while at the same time carving rhythm out of the air, be it flowing or abrupt, with his head, arms and torso following in disciplined obedience.

Thanks for signing a contract to take us on for another three years, Victor. Who knows what the likes of me might retain after another three years.

MAY 9, 1998

THE NORTH BAY SYMPHONY - YOUR COMMUNITY ORCHESTRA
Victor Sawa, Music Director
Saturday, May 9, 1998 - 8.00 p.m.
CAPITOL CENTRE

AN EVENING OF ROMANCE

Featuring

Michael Kim, Pianist
Andrew Kwan Artists Management Inc.

Rosamunde Overture	<i>Schubert</i>
Concerto No. 2 for Piano	<i>Rachmaninov</i>

INTERMISSION

L'Arlesienne No. 2 Movements 1 & 4	<i>Bizet</i>
Midsummer Night's Dream Intermezzo, Nocturne and Wedding March	<i>Mendelssohn</i>
Bolero	<i>Ravel</i>

Michael Injae Kim

"...a stunningly colourful performance." *The Glasgow Herald*, U.K.
"The excellent pianist Michael Kim brought a sure-handed response to the athletic energy of the concerto in an excellent reading..."
Winnipeg Free Press

A RISING STAR on the international scene, Canadian pianist Michael Kim began studies at age 11. He made a "rousing" debut with the Calgary Philharmonic at 15, performing Rachmaninoff's *First Piano Concerto*, and his Banff Festival of the Arts debut a year later performing Tchaikovsky's *First Piano Concerto*.

He has since been the recipient of countless awards, including the silver medal in the 1992 Scottish International Piano Competition (Glasgow), first place in CBC's 25th National Competition for Young Performers, the Vladimir Horowitz Scholarship at Juilliard, awards in the Ivo Pogorelich, Leeds, and Gina Bachauer International piano competitions, and Canada Council Touring Office and Arts Study Awards.

A graduate of the Juilliard School, Kim has appeared extensively throughout Canada, the U.S., and the U.K. in recital and with orchestra. He has been featured numerous times on CBC and the BBC radio and television, and National Public radio (U.S.). Also an active chamber musician, Kim collaborates frequently with sister violinist Helen Kim (The Kim Duo) and the New York based In Recital.

"...how much will a ticket cost next time he comes to town?"
Halifax Chronicle-Herald
"...tossed off with true panache and there was a wide range of tone and colour in the playing." *Ottawa Citizen*

MICHAEL KIM



Since Michael Kim made his professional debut at the age of 11 he has appeared with numerous international orchestras including the Boston Pops at Symphony Hall, the Cincinnati Pops (on the occasion of Mitch Miller's 85th birthday), the Royal Scottish National Orchestra, and in Canada, with the symphonies of Toronto, Vancouver, Regina and the National Arts Centre Orchestra, to name a few.

Grand prize winner of the CBC Young Performers and Canadian Music Competitions, he is a laureate of the Scottish, Ivo Pogorelich, Gina Bachauer, and Leeds international piano competitions. Mr. Kim has also been the recipient of the Career Development Award from the Canada Council to help further his international career.

Mr. Kim holds a Doctor of Musical Arts degree from The Julliard School and serves on the Faculty of Music at Lawrence University in Wisconsin.

The North Bay Symphony is very proud to be able to present an artist of Michael's caliber to our audiences.

Notes: May, 1998

AN EVENING OF ROMANCE

VIOLIN I

Kirsty Money, Concertmaster
Julia Fedy
*Mary Kozak
*Metro Kozak
*Myron Kozak
Sylvia Gabor Medveduke
Janet Zimbalatti

VIOLIN II

Norm Critchley
Rita Girard
Lanny James
Judy Statham
Lois Wood

VIOLA

*Jamie Arrowsmith
Jordan McBain

CELLO

Dick Van Raadshooven
Core Player
Sarah Gomez
*David McDonald

DOUBLE BASS

*Lech Straczynski

FLUTE / PICCOLO

Janet Stewart
Leah Tiisler
Kathy Dingwell
Lesley Sawa

OBOE

Karen Blackburn
Erin Brophy
*Rob Durante

HARP

*Suzanne Charette

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*Brenda Arrowsmith
Neil Kennedy
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*Beth Hronek
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TROMBONE

Andrew Bernas
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Andrea Marich

TUBA

Kevin Exner

PERCUSSION

Ryan Blundell
Jamie Chong
Erin Van Schaayk
Matthew Whitehead
*Charlie Zavitz

SAXOPHONE

Chip Kean
Neil Kennedy

*Denotes Supplementary
Player

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Bolero	<i>Ravel</i>



PAUL CHIVERS, THE NUGGET

A colorful sheaf of clematis highlights the trellis backing one of Master Gardener Bonnie Cappadocia's several gardens. Eight local residents are welcoming North Bay Symphony Garden Tour guests to their gardens July 25.

Tour sweet music for symphony

BY ROSALIE LITTLE
The Nugget

A garden offers many things — color, satisfaction, food, peace, and a perfect spot to start the day in an arbor in your garden with coffee.

Master Gardener Bonnie Cappadocia does just that every morning. And then, because she always carries her pruners with her, takes a walk about her garden tending those plants which need it.

On July 25, the Cappadocias and seven other area gardeners will welcome guests to their homes for the North Bay Symphony Garden Tour.

The tour, in its fifth

year, is the latest in a series of events organized by the founder and one of the co-ordinators of the Heritage Gardeners, an educational program at the waterfront with about 250 participants.

She also teaches an adult-interest course in gardening for the Nipissing Board of Education and has just started Blooming Success, her own garden consulting business.

Ross Reilly said his wife Ghislaine has the green thumb.

"I'm just the construction man."

The Reillys brought their property on MacPherson Drive 16 years ago and it was all bush. Today, it's pure pleasure to visit and has flowers, flowers, flowers.

"Ghislaine keeps running out of room," Ross said.

The symphony which has been a part of North Bay for 22 years. The symphony faced a \$40,000 debt at the beginning of 1997-98 season but efforts by its members and assistance from corporate partners have allowed them to hope to be debt-free in January 1999, said Robert Palangio, president of the symphony board.

This year the symphony, which offers quality orchestral music at an affordable price, will present three free school concerts/demonstrations at the Capitol Centre highlighting guest artists.

In addition to its regular season program of five concerts, the symphony has also been invited to play with Rita MacNeil when she appears at the Capitol Centre Feb. 2.

Groups of symphony musicians, most of

N.B.: cont'd below

year, goes from 10 a.m. to 4 p.m., and costs \$10 per person. Funds raised will go towards keeping the symphony going and paying wages through the summer.

Stops on the tour include the gardens of Mike and Bonnie Cappadocia, Jim and Donna Sinclair, Dan and Andrea Raftis, Gary and Jo Ann Bean, Arlie and Darlene Hoffman, Pat and Walter Shisko, Ross and Ghislaine Reilly and Gary and Marianne Persia.

The gardens range from traditional English Country, organic, to casual to a painter's garden, divided into compartments or rooms of living color.

On the day of the tour, artists will be sketching and symphony musicians playing in each of the gardens, said Doris Toswell, symphony board secretary, who shares tour co-ordinating duties with Ruth Taylor.

Tourists are also welcome to take part in the tour. "We have a lot come and they just love it," Toswell said.

Bonnie said she'll be on hand to answer gardening questions for the tour.

The Cappadocia property is wrapped in gardens. The flower gardens, with 170 different varieties of perennials and a multitude of annuals and biennials, color both front and back yards.

And their "eating garden," has everything from sprouting broccoli, to peppers, tomatoes, to delicious looking raspberries and a plethora of herbs.

"We just come out here in the evening and eat what's ready," she says of her intensive raised-bed organic vegetable garden. In organic gardening, Bonnie explains, no chemicals — including pesticides, herbicides or chemical fertilizers are used.

Bonnie is one of 13 master gardeners in North Bay. She said her aim is to talk everyone into taking out their front lawns and putting in front gardens.

"Ten years ago we formed a group and took courses from the University of Guelph. In return, we have to give 30 volunteer hours giving advice to the public. Most of us give a lot more hours than that," she said.

She is co-ordinator of that group and co-



Easter Lilies at Reilly's doorstep.

slopes toward Trout Lake and faces Camp Island.

By the corner of the house are lilies, which Ross said they've been told don't grow in eastern Canada.

"But Ghislaine is always growing them," he said, with a grin.

There's a 10-year-old palm that Ross takes into the garage in the fall and brings back out in the spring.

"I think it's a conversation piece," he said.

There are Lamb's Ears which really are as soft as lambs, white, mauve and deep blue delphiniums, roses, black pansies, and — a call back to many people's childhood — huge hollyhocks.

A water fountain with the statue of a boy and girl under an umbrella is not to be missed.

Ross and Ghislaine will be at home on July 25 to welcome tour visitors.

The garden tour offers an opportunity to assist

musicians who reside in North Bay and district, also play at civic events. Its brass quintet recently played at the Chamber of Commerce's dinner for the Dionne Quintuplets and will play at the Mattawa Voyageur Days July 23.

For those wanting to break for lunch or finish their tour day with dinner, Marianne Persia's Tea Room, Jack Tennant's Steakhouse and the Ramshead Restaurant are offering tour specials.

The garden tour also features gift certificate draws from 10 local merchants with the draws taking place at 5 p.m. July 25.

Tickets for the North Bay Symphony Garden Tour are available from the North Bay Symphony Office, Capitol Centre Box Office, Burrows Country Store, Gulliver's Book Store, Jackman's — The Flower People, L'Ami's Garden Centre, Schutz Garden Gallery, Urban Country and the Chamber of Commerce.

Anyone wishing further information, may call 494-7744.



Ross Reilly said his wife Ghislaine has the green thumb and he is just the construction man for the several gardens which surround their home.

PAUL CHIVERS, THE NUGGET

Pictured above from left to right: Jill Clark, General Manager North Bay Symphony; Al MacDonald, U-Need-A-Cab; and Ian Martyn of Martyn Funeral Home.

The North Bay Symphony Society wishes to thank Al MacDonald of U-Need-A-Cab and Ian Martyn of Martyn Funeral Homes for their generous donations which made it possible for the North Bay Symphony Orchestra to have a theme cab.

The North Bay Symphony Orchestra launches its 22nd season on Saturday, October 24th, 8:00 p.m. at the Capitol Centre with "A Swinger and A Miss" featuring vocalists Doug McKeag and Onalea Gilbertson and the music of the Las Vegas Swing era. Call the Capitol Centre Box Office at 474-4747 for ticket information.

The Nugget Oct 23/98

The Nugget **Grand effort** Oct 1, 1998

DENIS DUBOIS, THE NUGGET

A group of volunteers helped Mark Julson move his nine-foot concert grand Knabe piano prior to a performance at North Bay City Hall Wednesday afternoon. Mark personally refurbished the 1905 grand in 1996.

A Swinger and a Miss

Saturday, October 24, 1998



WALSH GOLDSMITH

118 Main St. West

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Core Cello
Core Viola
Rehearsal Conductor

Let It Snow!

Sunday, November 29, 1998

LET IT SNOW!

VIOLIN I

Kirsty Money, Concertmaster
Sarah Fraser
Sylvia Gabor Medveduke
Tino Popovic
Janet Zimbalatti

VIOLIN II

Norm Critchley
Mark Cyr
Maya Fraser
Rita Girard
Lanny James
Judy Statham
Lois Wood

VIOLA

Jordan McBain
Elizabeth Reid

CELLO

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Andrew Bernas
Darren Denomme
Brian McCurdy
Andrea Marich

PERCUSSION

Matthew Whitehead
Ryan Blundell

**THE LAST CONCERT
UNTIL ???**

LET IT SNOW!

FEATURING:

**TRACEY BERTI, VOCALIST
THE BARBARA TRELEAVEN DANCERS
THE INTERLINK CHOIR**

Christmas Festival Leroy Anderson
White Christmas Irving Berlin

TRACEY BERTI - VOCALIST

Rocking Around the Christmas Tree arr. Peter Brennan
Have Yourself a Merry Little Christmas arr. Peter Brennan

THE BARBARA TRELEAVEN DANCERS

Nutcracker Suite Peter Tchaikovsky
The Children's March
The Chinese Dance
The Russian Dance
The Arabian Dance
Dance of the Reed Flutes
Waltz of the Flowers

INTERMISSION

Fantasia on Greensleeves R. Vaughan Williams
Waltz from Sleeping Beauty Peter Tchaikovsky
Corelli Christmas Concerto A. Corelli

THE INTERLINK CHOIR

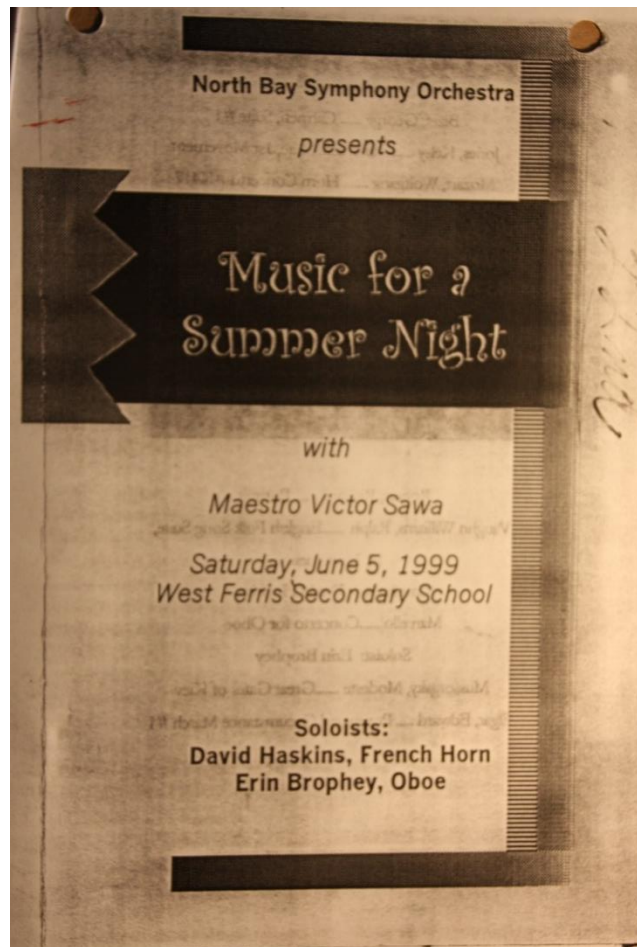
Huron Carol
Tiny King
Music in the Air

CHRISTMAS SING-ALONG

Deck the Halls
Do You Hear What I Hear?
Ding Dong Merrily on High
O Come All Ye Faithful
Hallelujah Chorus from The Messiah

We Wish You a Merry Christmas

1999



David Haskins, French Horn

David has played French Horn since Grade 9. He is now completing his secondary school education at Chippewa; a highlight of his involvement with the Chippewa Band was playing 2 of his own compositions. He has been a member of the National Youth Band for 3 years, 2 of them as principal horn. He has studied conducting with Victor Sawa and been a member of the North Bay Symphony Orchestra for several years. David will continue his music studies at the University of Toronto next year in a Bachelor of Music Performance program.

Erin Brophay, Oboe

Erin Brophay started playing Oboe at age 14. A graduate of Chippewa Secondary School, Erin was a member of the North Bay Symphony for several years before leaving to gain an Honours degree in music performance at Wilfrid Laurier University in Waterloo. She studies with oboist, James Mason, of the Kitchener-Waterloo Symphony and Canadian Chamber Ensemble. Since the beginning of her studies she has performed with several professional orchestras and chamber ensembles and is an active freelancer in the Waterloo and Toronto region. Erin plans to attend graduate school in pursuit of an orchestral career.

Special thanks

Archie Curtiss, Budget Rent A Car
Chris Thomson, Travelodge Lakeshore (Venture Inn)

VIOLIN I

Tomas Milczarek, Concert Master
 Fraser Farlinger
 Sylvia Gabor Medveduke
 Maria Gaidos
 Sheila Kessler
 Debbie Miles
 Walter Sokoluk
 Juraj Strmen

VIOLIN II

Rita Girard
 Lanny James
 Metro Kosak
 Rachel Madden
 Judy Statham
 Lois Wood
 Janet Zimbalatti
 Samara Barnhart
 Dennis Armellini

VIOLA

Jamie Arrowsmith
 Jordan McBain
 Hugh Pritchard
 Carol Zimbalatti

CELLO

John Kesik
 Jill Fulchar
 Dick Van Raadshooven
 Jordan Misniewski

BASS

Bruno Cuksts

CLARINET

Lisa Hawes
 Cassandra Parfitt

FLUTE

Janet Stewart
 Amanda Thompson
 Cathy Dingwall

OBOE

Nigel Robbins
 Rebecca Saari
 Erin Brophay

BASSOON

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 Mary Thornton

TRUMPET

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Musical Moments

Bizet, George ---- Carmen, Suite #1

Jones, Kelsy ---- Miramichi Suite, 1st Movement

Mozart, Wolfgang ---- Horn Concerto #K417

Soloist: David Haskins

Tchaikovsky, Peter ---- Waltz from Eugene Onegin

Webber, Andrew Lloyd ---- Phantom of the Opera

Intermission

Rogers, Richard ---- Portrait

Vaughn Williams, Ralph ---- English Folk Song Suite,
1st Movement

Conductor: David Haskins

Marcello ---- Concerto for Oboe

Soloist: Erin Brophay

Mussorgsky, Modeste ---- Great Gates of Kiev

Elgar, Edward ---- Pomp and Circumstance March #1

October Concert NO 2

THE NORTH BAY SYMPHONY ORCHESTRA

PROUDLY PRESENTS



2

IT'S

ALMOST

CHRISTMAS!

2

SUNDAY, NOVEMBER 21, 1999

2:00 P.M.

CAPITOL CENTRE
NORTH BAY

NORTH-BAY SYMPHONY ORCHESTRA MUSICIANS

1st Violins:

Mary Hrobelsky Kozak, Concert Master
Fraser Farlinger
Emil First
Sylvia Gabor Medveduke
Vanessa Natale
Melissa Schaak
Water Sokoluk
Juraj Strnem
Janet Zimbalatti

2nd Violins:

Dana Arrowsmith
Norm Critchely
Lanny James
Jessica Natale
Judy Statham

Viola:

Rob Beauchamp
Mark Cyr
Dorota Milczarek

Cello:

John Kesik
Dick Van Raadshooven
Jordan Wyshniowsky

Double Bass:

Bruno Cuksts
Gerry Jamieson
Ryan Rogers

Oboe/English Horn:

Maggie Keller
Nigel Robbins

Flute/Piccolo:

Cathy Coleman
Joyce Kinsey
Gyllie Phillips
Colleen Richardson
Janet Stewart

Clarinet:

Karen Kress
Cassandra Parfitt
Marcy Summers

Bassoon:

Pamela Brotherston
Mits Takayesu

Trumpet:

Mark de Sousa
Allison Denomme
John Hewitt
Wayne LaCroix

French Horn:

Kristen Brown
Chris Buchner
Jodi Connors
David Haskins

Trombone:

Darren Denomme
Andrea Marich
Tiu Vail

Tuba:

Scott Barends

Percussion:

Tim Clarke
Andy Hughes
Matthew Whitehead

Keyboard:

Suzanne Charette

BIOGRAPHIES

METRO KOZAK, Guest Conductor

Dr. Metro Kozak is a native of Toronto, Ontario and studied violin under renowned teachers Ivan Galamian, Broadus Erle, Roman Totenburg and Angel Reyes. He holds a Bachelor of Music Education degree from the University of Toronto, a Master of Violin Performance degree from Yale University and a Doctorate in Musical Arts from the University of Michigan.

Dr. Kozak is a conductor and performer, as well as a teacher at Cambrian College of Applied Arts and Technology in Sudbury. He recently retired as conductor of the Sudbury Symphony Orchestra and has turned his attention to conducting the Sudbury Youth Orchestra (both the Junior and Senior sections).

In demand as an adjudicator, soloist and teacher of master classes and workshops across Canada, the North Bay Symphony Orchestra is delighted to welcome Maestro Kozak as its guest conductor.

MARY HROBELSKY KOZAK, Concert Master

Following graduation from the University of Toronto's Faculty of Music, Mary Hrobelsky Kozak received a Canada Council grant to continue her studies at Yale University, where she received her Master's of Music degree. She has performed as a soloist and chamber musician in both Canada and the USA. She has been a member of the New Haven Symphony, WGBH Radio Orchestra in Boston, Toledo Symphony, St. Louis Symphony, concertmaster of the International Congress of Strings, National Youth Orchestra and the Flint Symphony. A frequent player with the North Bay Symphony Orchestra, we are very pleased to have Mary's talent and guidance as Concert Master.

TRACEY BERTI, Vocalist

The daughter of a professional entertainer, Tracey Berti graduated from the Guildford School of Acting in London, England. Before moving to North Bay in 1994, Tracey performed on London's West End and around the world in many of the 20th century's greatest musical hits such as *West Side Story*, *Sweet Charity*, *Oklahoma*, *Godspell* and *Grease*, to name a few. She was also a vocalist with the BBC Radio Orchestra singing contemporary show tunes. Tracey is very involved in North Bay's arts community and will be performing the role of *Nancy* in the upcoming Dreamcoat Fantasy Theatre production of *Oliver!* on December 1 to 4, 1999 at the Capitol Centre. A footnote: music must run in the family - Tracey's eldest son Liam is one of the very talented children singing tonight with the E. T. Carmichael Entertainers!

IT'S ALMOST CHRISTMAS!
Guest Conductor, Metro Kozak

- Fall Fair..... Godfrey Ridout
"Star Wars" Medley John Williams
with Renée's Dance Connection
Selections from "Beauty & the Beast" Allan Menken
with Renée's Dance Connection
Laundnum Bunches from Morris Dances Gustav Holst
Dance of Welcome, Gayaneh Ballet Suite #2 A. Khatchaturian
with Renée's Dance Connection
Russian Sailor's Dance from The Red Poppy Reinhold Gliere

INTERMISSION

- Unfinished Symphony, 1st Movement Franz Schubert
A Festive Selection performed by the E.T. Carmichael Entertainers
under the direction of Trudy Lang
Colours of Christmas
When A Child is Born
Getting Ready for Christmas
Colours of Christmas (reprise)
Christmas Festival Leroy Anderson
Tracey Berti, Vocalist
Do You Hear What I Hear? Joel Regney, Gloria Shane
(Arrangement by Peter Brennan, Orchestra London)
Winter Wonderland Dick Smith, Felix Bernard
(Arrangement by Peter Brennan, Orchestra London)
Sleigh Ride Leroy Anderson

RENEE'S DANCE CONNECTION

Cameron Richardson	Kelsey Brown
Jeff Brown	Lyndsay Brown
Reese Mullins	Jennifer Thama
Stephan Fleury	Jennifer Kolz
C.J. Bailey	Carly Grealis
Sam Mackay	Nicole Holden
Eric Cooke	Kirsten Whitney
Brett Jamieson	Leslie Piekarski
Isaac Paul	Cathryn Brogan
Jaclyn Hulmes-Denly	Sara Giesler
Kelly Clarke	Brendan Waram
Jaime Leichstein	Kate Taylor
Taylor Matson	Rohia Lawrence
Carlye Matson	Stefania Marchaine
Lauren Linkie	Cassandra Smith
Natasha Wallace	Katerina Jolette
Leshya Hunka	Celine Moofa
Jordanna Porter	Melodie Thorne

E.T. CARMICHAEL ENTERTAINERS

Under the direction of Trudy Lang

Jessica Andrews	Nathan Loken
Jordan Anger	Katie Lopez
Victoria Bailey	Conner MacLeod
Joshua Bernier	Andrew MacMillan
Liam Berti	Andrew Martin
Kristen Best	Emily McFarlane
Christine Bimm	Nick Mercier
Mike Burns	Cora Murray
Kim Caruso	Kyle Purkhart
Tyler Cowell	Amanda Restoule
Stephanie Davisson	Beverley St. Denis
Becky Dubois	Kim St. Onge
Charlotte Esposito	Kelly Sarlo
Tracey Fiss	Kendra Szalas
Erin Fitzer	Brianna Topham
Kylie Fitzer	Matthew Tourigney
Caitlyn Gazely	Paul Traynor
Chaylene Grieve-Saunders	Kelly Weeges
Rhonda Hall	Brittany Winters
Courtney Holmes	
Nina Hurley	
Joshua Innes	
Carrie Jolie	
Jessica Kroeker	
Laura Landrie	
Kelsi Langill	
Sara Laplante	
Lindsay Leggett	

The Metro Kozak Era: 2000-2006



Metro Kozak

2000-2006



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The North Bay Symphony's standing committees are chaired by members of the Board of Directors and include area residents interested in supporting music performances and education in the community. Committees are: Administration/Personnel, Finance, Fundraising, Long Range Planning, Nomination and Artistic.

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*The North Bay Symphony Orchestra
Conductor: Metro Kozak*

*The North Bay Choral Society
Conductor: Albert Furtney*

*And
The AIDS Committee of North Bay
and Area*

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In
Music*

*Featuring
David Geden, Pianist*

February 26, 2000

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Symphony Orchestra,
the *North Bay*
Choral Society and
the *AIDS Committee*
of *North Bay*
and *Area.*

~ ~ ~

We wish
"Romance in Music"
benefit concert
every success!

NORTH BAY
NUGGET

600CKAT

Hot New Country

“McKeown in the Morning”

Mindbenders 7:40 am

College of Lyrical Knowledge 8:40 am

“Hot Country Five at Five”

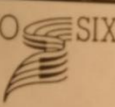
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North Bay Symphony Orchestra Players

First Violins

Mary Kozak-Concert Master

Karen Aniol

Fraser Farlinger

Walter Sokoluk

Melissa Schaak

Janet Zimbalatti

Sylvia Gabor-Medveduke

Second Violins

Judy Stratham

Lanny James

Steven Myher

Kirsten Waymann

Shannon Myher

Viola

Robert Beauchamp

Carol Zimbalatti

Christine St. Georges

Jordan McBain

Cello

John Kesik

Dick Van Raadshooven

Jordan Wyshniowsky

Richard St. Onge

Double Bass

Gerry Jamieson

Ryan Rogers

Chris Kettlewell

Oboe

Maggie Keller

Nigel Robbins

Flute/Piccolo

Janet Stewart

Flute

Cathy Coleman

Gyllie Phillips

Clarinet/Saxophone

Ted Clifford

Clarinet

Marcy Summers

Bassoon

Pamela Brotherston

Mary Thornton

Trumpet

Sadie Bridgman

Allison Denomme

John Hewitt

French Horn

Lynda Bertrand

Gail Marion

Jodi Connors

Kristen Brown

Trombone

Darren Denomme

Tiiu Vail

Andrea Marich

Tuba

Scott Barons

Percussion

Melissa Lafontaine

Jennifer Kolz

Matthew Whitehead

Carly Parrish

Keyboard

Suzanne Charette

North Bay Choral Society

Sopranos

Alison Bell
Marg Beswitherick
Christina Bosco
Rose Desjardins
Sally Fletcher
Elaine Hamden

June Howard
Fay Jackson
Janet Kramer
Mary Lawrence
Dianne Legros
Ivy McLay

Françoise Michaud
Marylyn Mitchell
Marion Parsons
Faith Pinsent
Shelly Price
Andrea Raftis

Altos

Vicky Beddage
Karen Brophay
Grace Chapman
Penny Daub
Ellen Decaire
Judy DiProffio
Belinda Duke
Karen Gooch

Cheryl Gould
Gunilla Husband
Ellen Kidd
Sue Lefebvre
Anne Lynch
Shirley MacKinnon
Anne Moffat
Pat Proulx

Lyn Reasbeck
Gwen Simpson
Helen Somerville
Velda Thompson
Joanne Whelan
Helen Whitehead
Pat Wyshniowsky

Counter Tenor

George Cleator

Tenors

Phil Emms
Tom Fletcher

Gord Hamden
John Henderson

Pat McCarthy

Basses

Terry Doyle
Bruce Fleming
Bob Jackson

Ken Sutton
Bill Taylor

Dave Truman
Rupert Wiemer

Albert E. Furtney ~ Music Director North Bay Choral Society

Albert is a graduate of Wilfred Laurier and Nipissing Universities and is a qualified vocal and instrumental music teacher. Teaching assignments have been with Perth, Oxford and Timmins Boards of Education. He is currently Music Teacher at W.J. Fricker Senior Public School in North Bay, Ontario. Albert formerly directed Choristers All, Stratford Student Nurses Choir, Perth County Junior Farmers' Choir, The Gordon Christie Singers, and North Bay Interlink Choir. He has been Music Director of a number of community drama presentations. He served as Director of Music and Organist for twenty five years in various churches. He has adjudicated at many music festivals. Albert has original compositions to his credit and arranges both vocal and instrumental music. He was appointed Music Director of the North Bay Choral Society in September of 1997.

David Geden ~ Pianist

David was North Bay's first Suzuki piano student, taught by his mother from age three. When he was only ten years old, he won the highest level Concert Class award of the Kiwanis Festival and attracted attention of adjudicator Leslie Kinton with whom he continued his studies in Toronto. He has an A.R.C.T. in Piano Performance and studied Jazz at Humber College. Versatile as a musician, David performs in classical string and wind ensembles as well as jazz combos, accompanies local musicians and is involved in many musical theatre productions. He works extensively in music arranging, including writing and performing the soundtrack for a local movie production that aired on CTV last fall. David's upcoming performances include a duet with Michael Arthurs and a presentation of Oscar Peterson's "Easter Suite" with his Jazz combo. David will also be doing a repeat performance of Gerswin's "Rhapsody in Blue" with the Pembroke Symphony in May.

Metro Kozak ~ Conductor North Bay Symphony Orchestra

Dr. Metro Kozak is a native of Toronto, and studied violin under renowned teachers Ivan Galamian, Broadus Erle, Roman Totenburg and Angel Reyes. He holds a Bachelor of Music Education degree from the University of Toronto, a Master of Violin Performance degree from Yale University and a Doctorate in Musical Arts from the University of Michigan. Dr. Kozak is a conductor and performer, as well as a teacher at Cambrian College of Applied Arts and Technology in Sudbury. He recently retired as conductor of the Sudbury Symphony Orchestra and has turned his attention to conducting the Sudbury Youth Orchestra. In demand as an adjudicator, soloist and teacher of master classes and workshops across Canada, the North Bay Symphony Orchestra is delighted to welcome Maestro Kozak as its guest conductor.

Romance in Music

Welcome

Master of Ceremonies ~ Peter McKeown, CKAT



The North Bay Choral Society

Music Director: Albert Furtney
Assistant Director: Belinda Duke
Accompanist: Suzanne Charette

A Song For Our Time

Gerstrum Medley

Bass: Ryan Rogers

Percussion: Matthew Whitehead

Over The Rainbow

When You Wish Upon A Star

Flying Free (flautist: Dr. Janet Stewart)

Carrot (Choral Medley)

Morley Calvert

arr. Carl Strommen

arr. Roger Emerson

arr. Pete King

Don Besig

arr. Clay Warrick

The North Bay Symphony Orchestra

Conductor: Metro Kozak
Concert Master: Mary Kozak

March Slave

L'Arlesienne Suite # 1

West Side Story

Rhapsody in Blue

Piano Soloist: David Gelen

P. Tchaikovsky

G. Bizet

L. Bernstein

G. Gerstrum

Finale

The North Bay Symphony Orchestra

&

The North Bay Choral Society

What a Wonderful World

Bryner

The **AIDS Committee of North Bay and Area** is delighted to welcome you to "**ROMANCE IN MUSIC**". This is a unique, incredibly exciting endeavor. The net proceeds of this concert will be equally divided among the three participants, the North Bay Symphony Orchestra, the North Bay Choral Society and the AIDS Committee. These funds will help ensure that the high calibre of music continues and will assist in meeting the educational and client needs of the AIDS Committee of North Bay and Area.

Our thanks to the North Bay Symphony Orchestra, the North Bay Choral Society and David Geden for the many hours of rehearsal dedicated to this concert.



Thanks as well to our audience, our corporate sponsors and to our Master of Ceremonies, Peter McKeown!

Special thanks are extended to the many folks "behind the scenes" who gave freely of their time, energy and talent.

Thank You

Kathy Andrew
Zona Beeson
Ann Cann
Cathy Coleman
Keven Coles
Yvonne Dumont
Dayna Elliot
Rex Hiscock
Thomas Hope
Vanessa Houston
Sarah Humphrey
Melissa Jamieson
Marj Keenan
Judy Loach
Brenda Lecours-Bowker

Denise Marshall
Rox Martin
Peter McKeown
Heather Murray
Lisa Lee Medveduke
Sylvia Medveduke
Joyce O'Halloran
Steve Perenthesis
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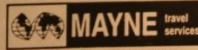
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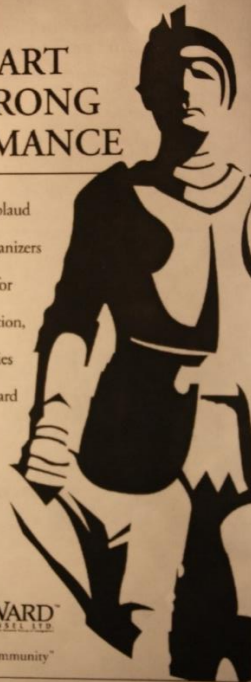
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
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PRESIDENT'S MESSAGE –Robert Palangio

The 2000-2001 music season for the North Bay Symphony Orchestra has begun. This summer was the first time in many years that the orchestra remained active. In addition to our usual Garden Tour in July, we embarked on a new project in August with "Classics Off the Wall" at Nipissing University on August 18th to a full house. That evening, to the delight of the Symphony Board, the announcement came of a \$25,000.00 operating grant from the Trillium Foundation. I would like to extend a special thanks to **Doris Toswell** and **Ruth Taylor** for organizing the Garden Tour and **Jerry Smith** and **Mark De Sousa** for "Classics Off the Wall". You all did a great job!

Through the work of **Janet Zimbalatti** and our Artistic Committee, we have planned four concerts this season. As you look at tonight's programming, you will find a well-rounded menu of music. At our Christmas Concert on November 25th, we have invited Violist **Tomasz Milczarek** and his students to perform with Tomasz as soloist. On February 10th, we will combine our resources with **Brava Music Studio** and the **North Bay Choral Society** to present "Romance in Music" in conjunction with the North Bay Aids Committee. The fourth event is a joint project with the North Bay Choral Society on April 29th in the Pro-Cathedral of the Assumption presenting Haydn's Mass in D minor and the choral setting of Beethoven's Ninth Symphony.

Our Music Director for the first three concerts this season will once again be **Metro Kozak**.

To the delight of our string section, his wife, Mary, has agreed to be our Concert Master. Metro has a sincere interest in our orchestra and the results of his leadership were outstanding last year. We also benefited from the talents of his many students whom he brings with him from time to time.

The improved financial situation this year has allowed us to hire some administrative staff to perform routine but important duties so that the Board can devote more time to Explore ways of keeping the orchestra a viable and functional organization. We welcome back our former manager, **Rex Hiscock** as part-time Business Administrator. **Bruno Cuksts** will be our Communications Officer and Bingo Coordinator. Finally, the position of Rehearsal Conductor has been expanded into the role of Associate Music Director with **Mark De Sousa** filling that position. I am confident that you will appreciate, as we have, the work that these fine people are doing to keep the orchestra alive and well.

There are so many people to thank! Our patrons who continued to send in the dollars and called just to see how things were going; The Society Board Members who all pulled together and kept the ship on course. Above all, we owe a mountain of thanks to our local musicians who have never let us down.

So, the news from the North Bay Symphony Orchestra is much better than it was several years ago! But I caution you—we are not out of the woods yet! As we continue to look over various ways of sustaining our community orchestra, it is even more apparent that we must continue to encourage our city officials to see their way into providing funding for local arts organizations and initiatives. I urge you to talk to your city councillors both existing and upcoming to see where they Stand on this issue. Welcome back players, patrons and audience members! Enjoy the season!

A Message from the Business Administrator

Hello there,

I am delighted to be back in the office of the North Bay Symphony as the Business Administrator. My main function will be to look after subscribers and patrons, doing the basic bookkeeping on a daily basis, and assisting with fundraising events. Since this is a part-time position, usually three full days a week, time in the office will differ from week to week. But please call and leave a message, and I will get back to you as soon as possible. Or if e-mail works better for you, do so at nbsos@thot.net.

Three great concerts lined up for your listening pleasure in our current season, with a joint concert with the North Bay Choral Society at The Pro-Cathedral of the Assumption in April of 2001. And please do not forget the joint presentation on February 10, 2001, as we join The Aids Committee of North Bay and Area, Brava Music Studio, and the North Bay Choral Society.

These general admission tickets would make a great Christmas gift for the music lover on your list. Tickets are available now at the Capitol Centre box office. A separate notice will come to you for the April concert.

My congratulations to the Board of Directors, and all the local players who have worked so hard over the last couple of years to keep the North Bay Symphony Orchestra— your community orchestra—going.

Rex Hiscock

ATTENTION MUSICIANS!!!!!!

The North Bay Symphony Orchestra welcomes musicians who have an interest in orchestral music and who wish to share their love of music with other local players.

Rehearsals are held every Monday night at Widdifield Secondary School, 320 Ski Club Road.

For more information, please contact Mark De Sousa, Associate Music Director, at 497-5823



BINGO!!!!!!!!!!!!!!

The North Bay Symphony Orchestra depends upon it's once a week charity bingo to support it's day-to-day operation.

Our bingos are held every Thursday –except the second Thursday of the month– at RenMar Bingo Hall, 248 Main St. W. Volunteers are required at the hall from 5:30 until approximately 9:30 p.m.

We are always looking for volunteers to assist us at the bingos. As a regular bingo team member, you would only have to work once a month. If you cannot be a regular team member, we would also be able to put you on our spare list in case a regular team member was unable to attend a session.

For more information regarding volunteering at the Bingo, please call Bruno at 472-8607, or leave a message at the symphony office- 494-7744.



SPRING 2001

*Date and location to be
announced*

Haydn's Mass in D, No.3

Canticle for Orchestra
Wallace

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3 great concerts you'll want to attend!

October 14, 2000

The Many Shades of Music

Young People's Guide to the Orchestra

Britton

Canadian Folk Songs

Arrangements by Mark de Sousa

Legend of the North Woods

Holt

The Planets

Holst

November 25, 2000

Christmas Potpourri

Nutcracker Suite

Tchaikovsky

Pastoral Symphony

Beethoven

Night on Bald Mountain

Moussorgsky

Christmas Festival

Ades

Sleigh Ride

Anderson

February 10, 2001

A Prelude to Spring

Canadian Rhapsody

Bjerring

Simple Symphony

Britten

Carnival of the Animals

Saint-Saens

Variations for Clarinet and

Small Orchestra

Rossini

The North Bay Symphony

- Your Community Orchestra
The Many Shades of 3

Metro Kozak - Conductor

VIOLIN I
Mary Kozak, Concertmistress
Karen Aniol
Sylvia Gabor Medveduke
Kay Heuer
Myron Kozak
Janet Zimbalatti

VIOLIN II
Norm Critchley
Jessica Davies
Lanny James
Kai Santala
Emily Tyson

VIOLA
Rob Beauchamp
Melissa Schaak

CELLO
Jill Kulchar
Richard St. Onge

DOUBLE BASS
Allison Baranik
Bruno Cuksts
Chris Kettlewell

FLUTE
Naomi Barraclough
Gyllie Phillips
Amanda Thompson

OBOE
Maureen Burn*

CLARINET
Rena Carcasole
Debbie McManus
Cassandra Neilsen
Marcy Summers

BASSOON
Pamela Brotherston
Mary Thornton

FRENCH HORN
Gail Marion

TRUMPET
Allison Denomme
Steve Ferris

TROMBONE
Darren Denomme
Andrea Marich

TUBA
Scott Barons

PERCUSSION
Matthew Whitehead

KEYBOARD
Suzanne Charette*

* Denotes Supplementary Player

h Bay Symphony
Community Orchestra -
ny Shades of Music

Metro Kozak, Music Director
Mark DeSousa, Assistant Music Director
Mary Kozak, Concertmaster

Saturday, October 21, 2000
8:00 P.M.
Capitol Centre

The Many Shades of Music

Grand March from "Aida"G. Verdi

"Winter" from Four Seasons.....A. Vivaldi

Allegro non molto

Largo

Allegro

Violin Solo ...Mary Hrobelsky Kozak

Meditation from "THAIS" ...J. Massenet

Violin solo...Myron Kozak

Legend of The North Woods..... P. Bloomfield Holt

- INTERMISSION -

Pavane...G. Faure

Ballet Music from Aida.....G. Verdi

Romeo & Juliet Suite.....S. Prokofieff

arranged by Merle J. Isaac

1) Masks

2) Montagues and Capulets

ayer

Dr. Metro Kozak

Dr. Metro Kozak is a native of Toronto, Canada, and studied violin under these famous teachers: Ivan Galamian, Broadus Erle, Roman Totenberg and Angel Reyes. He holds a Bachelor of Music Education degree (University of Toronto), a Master of Violin Performance degree (Yale University) and a Doctorate in Musical Arts (University of Michigan). Dr. Kozak is a conductor and performer as well as a teacher at Cambrian College of Applied Arts and Technology in Sudbury. He recently retired as conductor of the Sudbury Symphony Orchestra and has returned his full attention to conducting the Sudbury Youth Orchestra (both the Junior and Senior sections). He is in demand as an adjudicator, a soloist and a teacher of master classes and workshops across Canada. Dr. Kozak has been recognized by the City of Sudbury for his outstanding musical contributions to that city. Recently he was honoured with the Rotary Club's Paul Harris International Award.

Mary Hrobelsky Kozak - Violin

Mary Hrobelsky Kozak - Violin
Mary is a graduate of the University of Toronto and received her Master of Music degree from Yale University. Winner of two Canada Council awards, Mary has performed with the St. Louis Symphony and been Concertmaster of the National Youth Orchestra of Canada, International Congress of Strings, Flint Symphony and Sudbury Symphony

Myron Kozak - Violin

Myron started playing the violin as a Suzuki student. He recently had the honour of playing in the National Youth Orchestra of Canada and he has been a scholarship winner at numerous Kiwanis Festivals. He is presently in Grade 13 and plans to attend University next fall. This last year he studied in France with Christian Narmentier.

Saturday, November 25, 2000

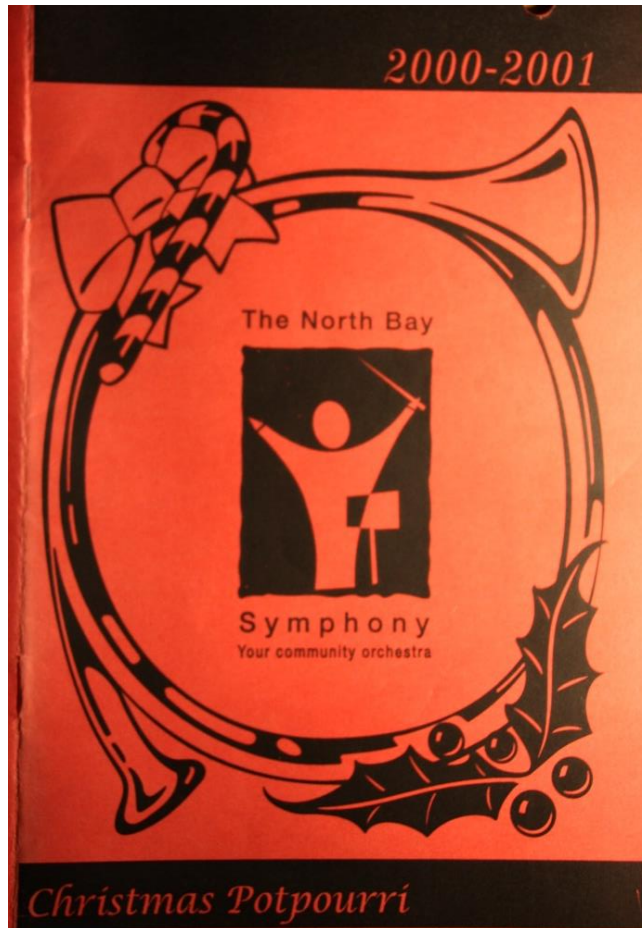
Christmas Potpourri

Our annual Christmas concert will feature Tomasz Milczarek and the Musica Classica Junior Strings. For your entertainment before the concert, The Centennial Public School Band, under the baton of Matthew Whitehead, will play in the foyer of the Capitol Centre.

Saturday, February 10, 2001

Romance in Music

The Aids Committee of North Bay & Area, Brava Music Studio, The North Bay Choral Society and The North Bay Symphony will join forces to bring you yet another incredible evening of music. Remember last year? Almost a sell you crowd. This would make an excellent stocking stuffer for the music lover on your Christmas shopping list. Only \$15.00 for adults and \$10.00 for children under 12. General admission tickets are available from the box office now.



The North Bay Symphony is grateful for the support from the City of North Bay, the Province of Ontario through the Ontario Arts Council, The Ontario Trillium Foundation, the Near North District School Board, the Missisquoi/Parry Sound Catholic School Board, The North Bay Nugget, Cogeco Cable 12, CBC Northern Ontario, Radio Canada, Fox 102 FM, Mix 100 FM, CKAT AM, MCTV/BBS.

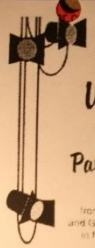
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Club Mambo

Alonzo.....Cal Tjader
Linda Chicana.....Tito Puente
Summer Salsa
Indestructible.....Ray Barretto
Felice Navidad.....arr. Mark de Sousa

Arrangements by Mark de Sousa

Keyboards.....Suzanne Charette
Bass.....Bruno Cuksts
Percussion.....Mark de Sousa, Kirby Oudekirk, Matthew Whitehead,
Nathan Barraclough
Alto Sax.....Meghan Venhola
Trumpets.....Sadie Bridgeman, Kelli Caravan, Allison Denomme, John
Hewitt, Mark de Sousa
Trombone.....Darren Denomme, Andrea Marich
With the North Bay Symphony Orchestra

Club Mambo is a composite of the players of the North Bay Symphony Orchestra who have come together to go a little crazy. With music arranged by Mark de Sousa, the group made its debut at last summers Symphony fund raiser, "Off the Wall with the North Bay Symphony Orchestra". Needless to say, it was a hit with the audience and with the players themselves. Everybody needs a little Salsa in their lives. Club Mambo seems to be the answer.





Christmas Potpourri

VIOLIN I

Mary Kozak,
Concertmaster
Karen Aniol*
Fraser Farlinger
Sylvia Gabor
Medveduke
Myron Kozak*
Walter Sokoluk

VIOLIN II

Norm Critchley
Jessica Davies
Lanny James
Kai Santala*
Lisa Sharko*
Judy Statham
Janet Zimbalatti

VIOLA

Rob Beauchamp*
Kay Heuer
Dorota Milczarek*
Melissa Schaak*

CELLO

John Kesik*
Richard St Onge*
Dick Van
Raadshooven*
Roger Vendro*

DOUBLE BASS

Allison Baranik*
Bruno Cuksts
Chris Kettlewell*

FLUTE

Naomi Barraclough
Gyllie Phillips
Amanda Thompson

OBOE

Nigel Robbins*
Maggie Keller*

ALTO SAX

Meghan Venhola

CLARINET

Brenda Arrowsmith*
Aarin Summers

BASSOON

Raymond Gauthier
Mary Thornton

FRENCH HORN

Lynda Bertrand
Kirsten Brown
Gail Marion*

TRUMPET

Sadie Bridgeman
Kelli Caravan
Allison Denomme
John Hewitt

TROMBONE

Darren Denomme

TUBA

Scott Barons

PERCUSSION

Nathan Barraclough
Kirby Oudekerk
Matthew Whitehead

KEYBOARD

Suzanne Charette*
David Geden

* Denotes Supplementary Player

Metro Kozak, Music Director
Mark de Sousa, Assistant Music Director
Mary Kozak, Concertmaster

Christmas ConcertoArcangelo Corelli
North Bay Sinfonia
Conducted by Tomasz Milczarek

Petite Suite.....Debussy

Jaclyn Helmer-Denley

Alonzo.....Cal Tjader Club Mambo

Generations

Heather Ballentine, Kaintlynn Beaver, Sara Bethune, Alexandra
Charette, Marleigh-Ann Cheaney, Sarah Daly, Ashley Elliott, Michelle
Gibb, Sara Giesler, Caitlynn Giesler, Alexis Gordon, Aidan Gordon,
Jaclyn Helmer-Denley, Nicole Holden, Brittany Holiday, Sadie
Lapshinoff, Courtney Love, Courtney Mathison, Reese Mullins, Cassey
Reise, Alexandra Rogerson, Sarah Walsh, Krista Whitney,
Abigail Yzereef

Linda Chicana.....Tito Puente Club Mambo

Star Wars Medley.....John Williams

Sara Giesler, Rohja Lawrence, Stefania Marchione, Carlye Matson,
Kate Taylor, Brenda Waram, Natasha Wallace

Summer Salsa Club Mambo

Indestructible.....Ray Barretto

Jaclyn Helmer-Denley, Nicole Holden, Krista Whitney, Leslie
Piekarski, Cathryn Brogan and Club Mambo

Felice Navidad (arr. Mark de Sousa) Club Mambo

- INTERMISSION -

Little Fugue in G minor.....Johann S. Bach

Gesu Bambino.....Pietro A. Yon

Silver Bells.....Livingston, Evans

Bugler's Holiday.....LeRoy Anderson

Christmas Fugue.....Robert Brown

(based on "We Wish You A Merry Christmas")

White Christmas.....Irving Berlin

Sleigh Ride.....LeRoy Anderson

Christmas Festival.....LeRoy Anderson

The North Bay Sinfonia
Tomasz Milczarek, Conductor

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Barbara Milczarek
Charity Cripps
Josua O'Connor
Walter Sokoluk
Patrick Madden
Norman Critchley
Carmen Cazabon
Joseph Madden
Fraser Farlinger

Second Violin

Relessey Cripps
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Nathan Smith

Viola

Caleb O'Connor
Dorota Milczarek

Cello

Alexander Charette
Elisha O'Connor
John Kesik

Double Bass

Bruno Cuksts

Christmas ConcertoArcangelo Corelli
Vivace; Grave: Allegro; Adagio;
Allegro; Adagio; Vivace;
Largo Pastorale.

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Saturday, February 10, 2001

Romance in Music

The Aids Committee of North Bay & Area, Brava Music Studio, The North Bay Choral Society and The North Bay Symphony will join forces to bring you yet another incredible evening of music. Remember last year? Almost a sell out crowd. This would make an excellent stocking stuffer for the music lover on your Christmas shopping list. Only \$15.00 for adults and \$10.00 for children under 12. General admission tickets are available from the box office now.

Sunday, April 29, 2001

St. Vincent De Paul, 1265 Wyld Street

A joint concert with the North Bay Choral Society.

Musical selections will include:

- Haydn's mass in D, No. 3

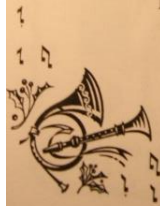
- The Choral Setting of Beethoven's Ninth Symphony

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Another great Christmas stocking stuffer!



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Dr. Metro Kozak

Dr. Metro Kozak is a native of Toronto, Canada, and studied violin under these famous teachers: Ivan Galamian, Broadus Erle, Roman Totenberg and Angel Reyes. He holds a Bachelor of Music Education degree (University of Toronto), a Master of Violin Performance degree (Yale University) and a Doctorate in Musical Arts (University of Michigan). Dr. Kozak is a conductor and performer as well as a teacher at Cambrian College of Applied Arts and Technology in Sudbury. He recently retired as conductor of the Sudbury Symphony Orchestra and has returned his full attention to conducting the Sudbury Youth Orchestra (both the Junior and Senior sections). He is in demand as an adjudicator, a soloist and a teacher of master classes and workshops across Canada. Dr. Kozak has been recognized by the City of Sudbury for his outstanding musical contributions to that city. Recently he was honoured with the Rotary Club's Paul Harris International Award.

Mary Hrobelsky Kozak - Violin

Mary Hrobelsky Kozak - Violin
Mary is a graduate of the University of Toronto and received her Master of Music degree from Yale University. Winner of two Canada Council awards, Mary has performed with the St. Louis Symphony and been Concertmaster of the National Youth Orchestra of Canada, International Congress of Strings, Flint Symphony and Sudbury Symphony.



Dr. Metro Kozak - Music Director

Dr. Metro Kozak is a native of Toronto, Canada, and studied violin under these famous teachers: Ivan Galamian, Broadus Erle, Roman Totenberg and Angel Reyes. He holds a Bachelor of Music Education degree (University of Toronto), a Master of Violin Performance degree (Yale University) and a Doctorate in Musical Arts (University of Michigan). Dr. Kozak is a conductor and performer as well as a teacher at Cambrian Collage of Applied Arts and Technology in Sudbury. Recently retired as conductor of the Sudbury Symphony Orchestra and has returned his full attention to conducting the Sudbury Youth Orchestra (both the Junior and Senior sections). He is in demand as an adjudicator, a soloist and a teacher of master classes and workshops across Canada. Dr. Kozak has been recognized by the City of Sudbury for his outstanding musical contributions to that city. Recently he was honoured with the Rotary Club's Paul Harris International Award.

Mary Hrobelsky Kozak - Concert Master

Mary is a graduate of the University of Toronto and received her Master of Music degree from Yale University. Winner of two Canada Council Awards, Mary has performed with the St. Louis Symphony and has been the Concertmaster of the National Youth Orchestra of Canada, International Congress of Strings, Flint Symphony and Sudbury Symphony Orchestra.

The North Bay Symphony Orchestra is pleased to work, once again, with Dr. Metro and Mary Kozak.

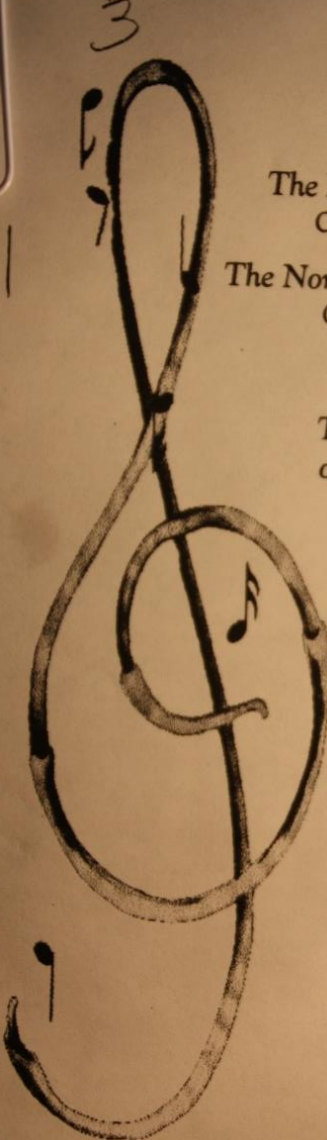


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February 10, 2001

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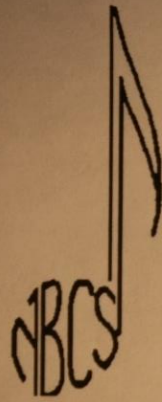
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North Bay Choral Society

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I Remember It Well Soloists: Bob & Fay Jackson	Lerner & Loewe
Bourée Octet: Richard Brophy Elizabeth Demaine Karen Gooch Cheryl Gould Gord Hamden Peggy Millar Ken Sutton David Truman	J.S. Bach
The Whiffenpoof Song	arr. by Rudy Vallee
The Impossible Dream	arr. by Roy Ringwald
Bugler's Holiday Soloists: Allison Denommée Steve Ferris Sadie Bridgman	Leroy Anderson
The Carnival of the Animals Soloists: Ineke Simons Lynda Kennedy Narrator: June de Sousa	Camille Saint-Saëns

~ INTERMISSION ~

O du mein holder Abendstern from Tannhauser Soloists: Marc Sottile June de Sousa	Richard Wagner
Entr'acte from Carmen Soloists: Shelley Sottile June de Sousa	Georges Bizet
Everything Waits for the Lilacs Soloist: Lee Houghton	John Burge
Overture from Orpheus in the Underworld	Jacques Offenbach
Georgia Soloists: Neil Kennedy Brian McDowell Mark de Sousa	arr. by McDowell/Kennedy
Gershwin for Girls	arr. by Teena Chinn
Rodgers and Hammerstein on Broadway	arr. by Mac Huff
Can You Feel the Love Tonight? from The Lion King	arr. by Mac Huff

ALBERT E. FURTNEY
Music Director ~ North Bay Choral Society

Mr. Furtney is a graduate of Wilfred Laurier and Nipissing Universities and is a qualified vocal and instrumental music teacher. Teaching assignments have been with Perth, Oxford and Timmins Boards of Education. He is currently music teacher at W.J. Fricker Senior Public School in North Bay, Ontario.

He formerly directed Choristers All, Stratford Student Nurses Choir, Perth County Junior Farmers' Choir, The Gordon Christie Singers, and North Bay Interlink Choir. He has been Music Director of a number of community drama presentations. He served as Director of Music and organist for twenty-five years in various churches. He has adjudicated at many music festivals.

Mr. Furtney has original compositions to his credit and arranges both vocal and instrumental music. He was appointed Music Director of the North Bay Choral Society in September of 1999.

METRO KOZAK
Conductor ~ North Bay Symphony Orchestra

Dr. Metro Kozak is a native of Toronto and studied violin under renowned teachers Ivan Galamian, Broadus Erle, Roman Totenburg and Angel Reyes. He holds a Bachelor of Music Education degree from the University of Toronto, a Master of Violin Performance degree from Yale University and a Doctorate in Musical Arts from the University of Michigan.

Dr. Kozak is a conductor and performer, as well as a teacher at Cambrian College of Applied Arts and Technology in Sudbury. He recently retired as conductor of the Sudbury Symphony Orchestra and has turned his attention to conducting the Sudbury Youth Orchestra.

In demand as an adjudicator, soloist and teacher of master classes and workshops across Canada, the North Bay Symphony Orchestra is delighted to welcome Maestro Kozak as its guest conductor.

AIDS COMMITTEE OF NORTH BAY & AREA

The AIDS Committee of North Bay and Area extends its appreciation to you the audience; to Brava Music Studios; the North Bay Choral Society and to the North Bay Symphony Orchestra.

Romance in Music II is a unique, incredibly exciting endeavour that highlights a partnership that is reflective of Northern Ontario. The net proceeds of this concert will be equally divided among the four participants. These funds will ensure that the high caliber of music continues and will assist in meeting the educational and client needs of the AIDS Committee of North Bay and Area. Our thanks to the members of Brava, the Choral Society and the Symphony for the many many hours of rehearsal dedicated to *Romance in Music II*.

Thank you to our corporate sponsors and to our Master of Ceremonies – Ted Hargreaves!

THE CANADIAN AIDS MEMORIAL QUILT

This evening we are privileged to be able to display two panels from the Canadian AIDS Quilt. The Canadian AIDS Quilt is made up of more than 500 3-foot by 6-foot panels, each created in memory of someone who has died of AIDS. Panels are created by family members, friends, lovers, co-workers, groups and individuals. The panels are as diverse as those affected by the epidemic and as richly unique as the Quilt itself.

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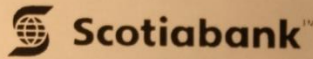


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By
Joseph Haydn



Hallelujah Chorus
And Part Three of The Messiah
By
G.F. Handel

Sunday, April 29, 2001
St. Vincent de Paul Church

North Bay Choral Society

North Bay Choral Society has been an active part of our community since 1971. It grew from the disbanded Victor Chorus, which was active from 1956 to 1963. NBCS is a regional community choir with members coming from communities within an 80 kilometers radius of North Bay. Everyone who is interested in choral music is welcome to join the group. A wide variety of music has been sung over the past twenty-nine years including oratorios, folk music, spirituals, masses, cantatas, Broadway musical pieces, and traditional and newly written Christmas Music.

The North Bay Symphony Orchestra

150 Main Street East North Bay, Ontario P1B 1A0

The North Bay Symphony Orchestra has been providing quality musical entertainment to the people of this area for over 20 years. Concerts often include performances by a variety of local and area musicians, thereby introducing new talent to the community. Partnerships with groups such as Brava Music Studios and the North Bay Choral Society add variety and expanded programming.

Next season, 2001 – 2002, is our 25th year!

Four Concerts are being offered,
October 20, 2001; November 24, 2001;
February 16, 2002; and April 20, 2002.

For more information, contact
Rex Hiscock, 497-7744

Albert E. Furtney

Music director, Albert Furtney, is one of a small number of exceptional people who can coordinate the many voices of the choir and orchestral instruments. His talent, musical knowledge, and proficiency are all necessary, but he also has a wonderful personality, which makes it a delight to work with him.

The Messiah

By

G.F. Handel

- ✓ Hallelujah Chorus
- ✓ I Know That My Redeemer Liveth
- ✓ Since By Man Came Death
- ✓ Behold, I tell You A Mystery
- ✓ Then Shall Be Brought To Pass
- ✓ O Death, Where Is Thy Sting?
- But Thanks Be To God
- If God Be For Us, Who Can Be Against Us?
- Worthy Is The Lamb That Was Slain
- Amen

Soloists

Janet KramerSoprano
Belinda Duke..... Alto
Richard Levesque..... Tenor
Bob Jackson..... Bass

Nathaniel Lee Bass m.j.d.c.

Missa in Augustis

Third Mass

(The Imperial or Lord Nelson)

by

Joseph Haydn

Kyrie

Gloria

Quoniam tu Solus

Credo

Et Resurrexit

Sanctus

Benedictus

Agnus Dei

Dona Nobis



North Bay Choral Society Members

Sopranos

Alison Bell
Elizabeth Demaine
Elaine Hamden
Sandra Harkness
Dawn Henderson

June Howard
Janet Kramer
Francoise Michaud
Peggy Mill
Marion Parsons

Andria Raftis

Altos

Vicki Beddage
Ruth Bruce
Grace Chapman
Nicole Charette
Judy DiProfio
Belinda Duke

Karen Gooch
Gunilla Husband
Fay Jackson
Mary Lawrence
Sue Lefebvre
Anne Lynch

Ellen Schmidt
Gwen Simpson
Helen Somerville
Velda Thompson
Helen Whitehead
Pat Wyshniowsky

Counter Tenor

George Cleator

Tenors

Richard Brophy
Phil Emms
Gord Hamden

John Henderson
Pat McCarthy
Richard Levesque

Basses

Lionel Desjardins
Nathaniel Lee
Bob Jackson

Ken Sutton
David Truman
Rupert Wiemer



North Bay Symphony Orchestra Members

Violin I

Debbie Miles, Concertmistress
Fraser Farlinger
Sylvia Gabor Medveduke
Laurie Goodman
Barry Grieb
Walter Sokoluk
Janet Zimbalatti

Viola

Rob Beauchamp*
Kay Heuer

Double Bass

Bruno Cuksts

Oboe

Nigel Robbins
Becky Saari

Bassoon

Rayond Gauthier
Mary Thornton

Trumpet

Allison Denomme

Timpani

Matthew Whitehead

Violin II

Charity Cripps
Relessey Cripps
Norm Critchley
Lanny James
Judy Statham

Cello

Richard St.Onge*
Barbara Zuchowic

Flute

Candice Arseneau
Naomi Barraclough
Jeremy Stroga
Amanda Thompson

Clarinet

Aarin Milne
Marcy Summers

French Horn

Kirsten Brown
Stephanie Sharp

Trombone

John Hewitt
Darren Denomme

Organ

Suzanne Charette

Thank you to our Patrons

North Bay Choral Society:

Bronze

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Hopper Pontiac Buick GMC * Garth & Claire Poff
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Silver

Alex & Peter Boire * Mrs. Anne Bowness * Mrs. Ingelore Bruse
* Callendar Animal Hospital * Kenneth & Bernice Cleator * Marjorie
DesJardins * Gord & Elaine Hamden * Mike Harris
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Thelma Nicholls * Robert Palangie * Nona Phillips
Gwen Simpson * Ken Sutton * Betty Thompson
Upstairs / Downstairs Club

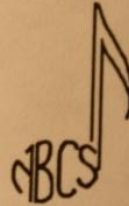
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Boart Longyear * Lynn Johnston Productions Inc
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The North Bay



Symphony
Your community orchestra.



*The North Bay Symphony Orchestra wish to thank
their patrons and supporters who make it possible
to provide quality music for North Bay and area.*



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THE MUSIC TRUST FOUNDATION
LA FONDATION TRUST MUSIC DE L'ONTARIO

June 2001
Volume 1, Issue 1

The North Bay



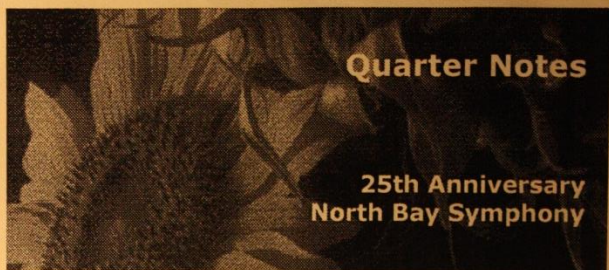
Symphony
Your community orchestra

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Artistically Speaking

- Metro Kozak is returning as Music Director, and Mary Kozak returns as our Concertmaster, to celebrate our 25th Anniversary.
- Mark de Sousa is Associate Music Director.
- Janet Zimbalatti chairs the Artistic Committee.



"8th Annual Garden Tour"
July 7, 2001

Who would believe that when we started doing a garden tour that we would still be doing it eight years later? And what fun it has been finding gardens for your pleasure every year. This year should prove to be bigger and better than ever. And we have been blessed with great weather each and every year. The same this year!

The tour, which runs regardless of weather, will begin at 10 a.m. and end at 4 p.m. There will be activities offered in various gardens from artists painting and musicians playing intermingled with the aroma of botany.

We ask you to respect those who so generously opened their gardens by not eating, smoking or drinking while viewing these gardens. Refreshments may be served in designated areas in some gardens. Children under 12 not permitted.

Tickets for the tour at \$10.00 each, in the form of a numbered brochure including maps to each garden, can be picked up at the NBSO office on the 2nd floor of the Capitol Centre, Burrows Country Store and Garden Centre, Ram's Head Restaurant, Laporte's Garden Centre, Gullivers Quality Books and Toys, Schutz Garden Gallery,

Jack Tennant's Steakhouse, Lami's, Jackman's The Flower People, as well as on location the day of the tour.

Please call the Symphony office at 494-7744 if you have a garden (or if you know of a garden) which should be on next year's tour!

Hosted by Ruth Taylor and Dons Toswell.



"Classics Off the Wall"
August 17th, 2001

We are glad to be able to announce that the North Bay Symphony Orchestra will be sponsoring "CLASSICS OFF THE WALL," again this summer. This very popular evening raised a significant amount of money for the symphony last summer and we

hope we can do it again this year as well.

COTW will be held at Nipissing University/Canadore College's student pub (called the Wall), Friday August 17th. This relaxed evening will include music from Bach to the Beatles, and

everything in between. Tickets are available for \$300. (for a table of 8) or \$50. each. Why not get a gang together for an evening of your favourite finger food, libation and music. Contact Jerry Smith for more information (474-4005).

Thank you!

There are so many people to thank! Our local musicians who work tirelessly, our board members who try and keep the ship on course, community and corporate support. But we do it for you - our patrons and subscribers! Without your continued support we would be lost. In response to many requests to provide a more eclectic music program, there is a great variety in the music we will present this season. Thank you from the bottom of our hearts.

Robert Palangio,
President.

"Celebrating our Own" October 20, 2001

Welcome to our 25th Anniversary! We are very pleased to have Tomasz Milczarek returning to the North Bay Symphony Orchestra to perform *Viola Concerto* by Teleman.

Nigel Robbins (Oboe) has been a supplementary player with this orchestra for some time now. Tonight he gets to shine as he performs *L'Horloge de Flore* by Jean Francis.

- Academic Overture*
- L'Horloge de Flore*
- Dance of Comedians*
- Spanish Dancers*
- Viola Concerto*
- Quiet City*
- Finale, 5th. Symphony*

Concertmaster sponsored by
Anonymous

Capitol Centre Performance
Rental sponsored by
Yembec



"A Celtic Look at Christmas" November 24, 2001

Lord of the Dance Selection

- Londonderry Air*
- Faithful Shepherd Suite*
- What Child is this*
- Santa at the Symphony*
- Special Music for the
Holiday Season with
Celtic Harpist,
Doreen Bryer



Only one month till Christmas Eve. Can you believe it? The North Bay Symphony Orchestra is happy to help you get started as we offer you the opportunity to sing with the Orchestra as we do our annual sing-along. Plan to bring the children and grandchildren so they can get their first look at Santa for this season.

Bingo Coordinator

Due to ill health Bruno Cuksts, our Bingo Coordinator has submitted his resignation effective July 1, 2001. We are therefore looking for someone to take over this position which involves scheduling volunteers on a regular basis, replacing volunteers (from a supplied roster) and doing up final reports for City Hall on each Bingo. There is a small monthly stipend for your time and efforts. Thank you Bruno for all your work, we wish you the very best in the future!

"Ecumenical Choir Concert" February 16, 2002



Robert Palangio, Music Director of the Pro Cathedral of the Assumption and President of the North Bay Symphony Orchestra will gather songsters from around the community and create a new Ecumenical Choir for our Valentine's Concert. Love back to the community!

Selections from the Ecumenical Choir Concert may include the following: *In a Persian Market*; *Fiddler on the Roof Medley* and *Selections from Old Blue Eyes*. The Orchestra will fill out the evening with the following selections: *Hungarian Dances # 5 & 6*; *Selections from Mme. Butterfly*;

Gymnopedies and *Ballet Egyptienne*. Programme subject to change.

Don't forget single tickets go on sale September 4, 2001. What a nice way to say thank you to someone at Christmas time, for all the nice things they've done for you all thru the year.

Attention Musicians!!!!

The North Bay Symphony Orchestra welcomes musicians who have an interest in orchestral music and who wish to share their love of music with other local players.

Rehearsals are usually held every Monday night at 7:00 pm, Widdifield Secondary School, 320 Ski Club Road.

For more information, please contact Mark de Sousa, Associate Music Director at 497-5823.

Rehearsals will start soon for the 8th Annual Garden Tour and Classics Off the Wall.

"25th Anniversary Celebration with Big Music"
April 20, 2002

Before you know it, our 25th Anniversary celebrations will be a very happy memory, and we will be presenting you with our 26th season.

Welcome home David Haskins to help us celebrate the big sound of big music. And what a series of great concerts it has and will be, celebrate and celebrating all year. And what is an anniversary party without a couple of surprises as we end this season of music making?

- Festival Overture
- Suite for Brass Quintet and Orchestra
- Pavane for A Dead Princess
- Fanfare for the Common Man
- Peer Gynt # 1
- Last Movement from 9th Symphony

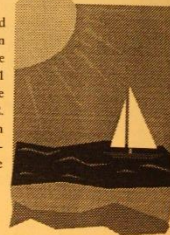
All four concerts at the Capitol Centre, 150 Main Street East 8:00 pm



Win a fun-filled Caribbean Cruise for two

Buy a subscription to the 25th Anniversary season of the North Bay Symphony Orchestra by June 10th, 2001 and your name will be entered in a draw for a three-day Caribbean Cruise. Leave Port Canaveral or Miami, Florida, or Los Angeles for a three day, fun filled cruise for two. All your fabulous meals

and exciting shipboard entertainment are included in your cruise. Cruise must be registered by June 30th, 2001 and the cruise itself must be taken by December 31, 2002. Cruise dates available from September to February. Winner (one of the two) must be 21 years of age or older.



We are always in need of Bingo workers on Thursdays at Renmar Bingo Hall.
Call 494-7744 to make a commitment for a date once every six weeks.

Some thoughts from the Artistic Committee when putting together the 2001-2002 25th Anniversary season.

- Pieces which allow current amateur players to play to their full potential (in all sections of the Orchestra).
- Pieces which are attractive to new players who are being recruited to the orchestra and mentored in their orchestral development.
- Pieces which are enjoyed by popular music fans who may enjoy symphonic sounds.
- Pieces which use Northern Ontario soloists.
- Pieces which renew associations with former players and their families.

Oops! We goofed!

Our sincerely apologies to Steve Ferris! Steve's name was inadvertently omitted from the Buglers' Holiday photo on our season brochure. Many thanks Steve for your energy, talent and your commitment to the North Bay Symphony Orchestra.

**North Bay Symphony—Your
Community Orchestra**

150 Main Street East
2nd floor
North Bay, ON P1B 1A8

Phone 494-7744
Fax 474-8431
E-mail: nbsa@thot.net

The North Bay



Symphony
Your community orchestra

We're on the Web
www.thot.net/~nbsa

The North Bay Symphony is grateful for the support of the citizens of North Bay, the Province of Ontario through the Ontario Arts Council and The Ontario Trillium Foundation.

The North Bay Symphony Orchestra is a member of:
North Bay & Area District Chamber of Commerce
North Bay Area Arts Council
Orchestras Canada
SOCAN



The Nutcracker

One of the most visually stunning Nutcracker productions in the world, James Kudelka's ballet classic is a Toronto holiday tradition for the whole family. Designer Santo Loguasto turns the Hummingbird Centre into a Russian winter wonderland replete with an animal-filled barn, a frozen pond surrounded by silver birch trees and a giant, glorious Faberge egg. Take a magical journey with Mane, Misha and the Nutcracker Prince as they travel to the golden palace of the Sugar Plum Fairy.

It's not too early to start shopping for Christmas for that hard to buy for person on your Christmas shopping list, or to treat yourself for being a good person all year! We offer it all—travel, music and dance - all in one package.
Only \$150.00 per person.
Telephone Rex at the North Bay Symphony Orchestra office, 494-7744 and put your name(s) on the list. \$75.00 deposit guarantees your seat with the balance due by December 1, 2001. Post dated cheques accepted.

The Nutcracker Tour

Leave Northgate Square with Northern Trails approximately 8:00 am on Friday, December 28, 2001.

Coffee break en-route in Huntsville.

Lunch on your own in the theatre district of downtown Toronto

2:00 pm performance of **The Nutcracker**

Dinner on your own, probably stopping at Red Lobster in Barrie.

**NORTH BAY SYMPHONY SOCIETY
2000-2001 BOARD OF DIRECTORS**

Robert Palangio, President
Jerry Smith, Vice President
Ken Whitehead, Treasurer
Doris Toswell, Secretary

Directors:
Mac Bain
Bob Franklin
Ruth Taylor
Janet Zimbalatti

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Mark de Sousa, Music Librarian
Darren Denomme, Mark de Sousa & Lanny James, Player Representatives.

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Janet Zimbalatti, Chair, Mark deSousa, Albert Furtney, Metro Kozak, Jim Marmino, Joan Olmstead and Elsa Tafel

Artistic Personnel

Metro Kozak, Music Director
Mary Kozak, Concertmaster
Mark de Sousa, Associate Conductor

The Nutcracker, National Ballet of Canada

Win a fun-filled Caribbean cruise for two.

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**2001-2002
25th Anniversary**

The North Bay



Symphony
Your community orchestra



Celebrating our Own

October 20th, 2001

- Academic Overture Brahms
- L'Horloge de Flore Jean Francais
Special Guest, Nigel Robins, Oboe
- Dances of Comedians Smetana
- Spanish Dancers Moszkowski
- Viola Concerto Teleman
Special Guest, Tomasz Milczarek, Viola
- Quiet City Copland
- Finale, 5th Symphony Beethoven

A Celtic Look at Christmas

November 24th, 2001

- Lord of the Dance Selection Hardiman Moore
- Londonderry Air Arr. Walter
- Faithful Shepherd Suite Handel
- What Child is this Cirulli
- Santa at the Symphony John Williams
- Special Music for the Christmas Season
with Harpist, Doreen Bryer

Ecumenical Choir Concert

February 16th 2002

- Hungarian Dances #5,6 Brahms
- In a Persian Market Keteiby
Special Guest A Community Concert Choir
- Selections from Mmme. Butterfly, Puccini
- Fiddler on the Roof Medley Gold
Special Guest A Community Concert Choir
- Gymnopedies Eric Sati
- Selections from Old Blue Eyes
Special Guest A Community Concert Choir
- Ballet Egyptienne Luigi

**25th Anniversary Celebration
with Big Music**

April 20th, 2002

- Festival Overture Shoskakovitch
- Suite for Brass Quintet and Orchestra Haskins
Special Guest, David Haskins
- Pavane for A Dead Princess Ravell
- Fanfare for the Common Man Copland
- Peer Gynt # 1 Greig
- Last Movement from 9th Symphony Dvorak



NORTH BAY SYMPHONY ORCHESTRA

**Quarter Notes
25th Anniversary
North Bay Symphony Orchestra**

The North Bay



Symphony
Your community orchestra

**“Celebrating our Own”
October 20, 2001**

Welcome to our 25th Anniversary! We are very pleased to have Tomasz Milczarek returning to the North Bay Symphony Orchestra to perform Viola Concerto by Telemann. Nigel Robbins (Oboe) has been a supplementary player with this orchestra for some time now. Tonight he will shine as he performs part of L'Horlogue deFlöre by Jean Francaix and the Oboe Concerto by Bellini.

- Academic Overture
- L'Horlogue deFlöre
- 1st movement
- Oboe Concerto
- Dance of Comedians
- Intermission
- Spanish Dance
- Viola Concerto
- Quiet City
- Finale, 5th Symphony

Concertmaster sponsored by **Anonymous**
Capitol Centre Performance Rental sponsored by



Media Sponsor



Summer Fun(d)raising

Summer BBQ

The board and players of The North Bay Symphony Orchestra got together at the home of Mark and Loretta deSousa on June 20th to enjoy some fellowship and say a special thank you to Bruno Cuksts for his many years of devotion to the North Bay Symphony. Thanks to all who came out.

Classics Off the Wall

We need to say thanks to Jerry Smith and Mark deSousa for making Classics off the Wall another successful fundraiser for the NBSO. Over \$4,000. was raised to help assist the North Bay Symphony. From all reports an enjoyable time was had by all in attendance. Thank you to the quartet for the lovely welcome as we entered “The Wall”. Thanks to Scott Clarke of EZ Rock for being our Master of Ceremonies.

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Winners, past and future

- Bernice Graham, Vivian Pentland and Ed Frances were the winners of our Caribbean Cruises.
- Look for our 50-50 raffles at all four concerts
- Thanks to Maria Hiscock for the beautiful piece of stained glass which was donated for a raffle for our 25th Anniversary season. Draw on April 20th, 2002.

Presidents Message

Welcome to the 25th music season for the North Bay Symphony Orchestra. This year we proudly celebrate a quarter of a century of dedication and commitment to the development of our community orchestra.

Thanks to the hard work of our Artistic Committee, there is a whole host of fine musical works and artists in this season's menu. Highlights of the season are appearances by Gordon Pinsent at our November concert and three North Bay artists, Celtic Harpist Doreen Bryer and Chad Wolfe, fiddle in our November concert and Tamara Bernier, currently starring in Mamma Mia in Toronto at our Gala concert on April 20th, 2002.

We are delighted once again to have Metro Kozak as our season conductor and Mary Kozak as Concert Master. Metro will continue to bring with him some of his students as well. Both Metro and Mary have outstanding leadership capabilities and have shown a genuine interest in the orchestra.

There are so many people who diligently work behind the scenes to make the concerts a reality. We have several staff members who devote many hours to seeing that things happen. Rex Hiscock continues to amaze us with his administrative genius and Mark deSousa is continuing as an inspiring Associate Music Director. These two have the responsibility of coordinating the activities of over seventy musicians, bingo workers, supporters and volunteers, to all of whom we owe a bundle of thanks. I am confident that you will appreciate, as we have, the work that these fine people are doing to keep the orchestra alive and well.



The Symphony board was deeply saddened to receive the news that Rev. Jerry Smith will be leaving our city, and moving to Pittsburg. The departure of Jerry and his wonderful wife,

Marjie is a double-blow to the community and will be felt for some time. We do, however, wish them both the best of luck and thank them for all of their support, not only for the orchestra, but for the arts community throughout the years.

I am pleased to receive the news that we now have over 250 subscribers for this season as opposed to 92 last year. Truly, the community is expressing its interest in keeping the orchestra alive. We will continue to look over various ways of financially sustaining the orchestra including various fund-raising events. I hope you will support these events as they become available. Even though the first frost has just arrived, we have set our date for next year's Garden Tour—July 13th, 2002—when 14 gardens have already asked to be part of the event. And, we promise that there will be musicians at most, if not all of the gardens.

Welcome back players, patrons and audience members! Enjoy the season!

Robert Palangio, President.

Tamara Bernier
Direct from Mamma Mia to the North Bay Symphony Orchestra. Tamara Bernier will perform on April 20th at our 25th Anniversary Celebration with Big Music. Tamara is delighted to be a part of Mamma Mia! Her credits include four years at The Stratford Festival from 1995 through

1998 playing such roles as Sylvia in *The Two Gentlemen of Verona*, Duryasha in *The Cherry Orchard*, Celia in *As you Like It*, the Courtesan in *The Comedy of Errors*, The Widow in *The Taming of The Shrew*, and Diana in *Filumena*. During the off-season, she spent her time in Toronto working with The Necessary Angel Theatre Company and the Tarragon Theatre, per-

forming in the world premieres of *Seven Years* (Dora Mavor Moore award for best play) and *It's All True*. Tamara completed and released her first CD entitled *Brand New Remedy* in August of 2000. Her television credits include *Kung Fu: The Legend Continues*, *John Woo's Once A Thief*, *Maggie and the Ferocious Beast*, *Timothy Goes to School*, *Brace Face* and *Ace Lightning*.

The Nutcracker, National Ballet of Canada

One of the most visually stunning Nutcracker productions in the world, James Kudelka's ballet classic is a Toronto holiday tradition for the whole family. Designer Santo Loguasto turns the Hummingbird Centre into a Russian winter wonderland replete with an animal-filled barn, a frozen pond surrounded by silver birch trees and a giant, glorious Faberge egg. Take a magical journey with Marie, Misha and the Nutcracker Prince as they travel to the golden palace of the Sugar Plum Fairy.

The Nutcracker Tour leaves Northgate Square with Northern Trails approximately 8:00 am on Friday, December 28th 2001.

Coffee break en-route in Huntsville. Lunch on your own in the theatre district of downtown Toronto. 2:00 pm performance of **The Nutcracker**. Dinner on your own, probably at Red Lobster in Barrie.



We offer it all—travel, music and dance—all in one low price package.

Only \$150.00 per person.

From the playing field

Our first rehearsal meeting of the North Bay Symphony was a very encouraging one. Many new young wind players came out. It looks as if we have struck a chord (pun intended) with some new blood. They all seem very enthusiastic young musicians. I am indeed looking forward to working with everyone this year. It seems that there are many string players from Metro Kozak's regime who will be joining us this year. I think we are in for a great 25th Anniversary season.

Mark deSousa
Associate Music Director.

A Celtic Look at Christmas

November 24th.

"A Child's Christmas in Wales" by Dylan Thomas, narrated by acclaimed Canadian actor Gordon Pinsent.

Lord of the Dance Selection

Londonderry Air

Faithful Shepherd

What Child is This

Santa at the Symphony

Sing-a-long with the orchestra



International Celtic Harpist, Doreen Bryer will perform some special Music for the Christmas season.

Canadian National fiddle Champion Chad Wolfe will make a guest appearance, in addition to Santa Claus. Plan to bring the children and grandchildren so they can get their first look at Santa for this holiday season.

Media Sponsor:



8th Annual Garden Tour

The 8th Annual Garden Tour was a huge success with over 400 people going from garden to garden. Even the short shower of rain did not deter people. Congratulations to Maggie Muggins, ticket #0390, winner of the 50-50 draw.

A special thank you to Norma-Jean and Bert Neilson, Betty Ann Hall and Edward Tennant, Judi and Greg Brewer, Olga Brinkman, The Timpano Family,

The Callander Bay Heritage Museum and Sue and Stewart Greig.

Ruth and Doris extend a great big thank you to all volunteers who worked in the various gardens. And we extend a great big thank you to Ruth and Doris.

We look forward to next year's 9th Annual Garden Tour on July 13th, 2002!



North Bay Symphony— Your Community Orchestra

150 Main Street East
2nd floor
North Bay, ON P1B 1A8

Phone: 494-7744
Fax: 474-8431
Email: nbsso@thot.net

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The North Bay Symphony Orchestra is a member of:
North Bay & Area District Chamber of Commerce
North Bay & Area Arts Council
Orchestra Canada
SOCAN



NORTH BAY SYMPHONY SOCIETY 2000-2001 BOARD OF DIRECTORS

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Jerry Smith, Vice President
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Doris Toswell, Secretary

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Player Representatives.

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Artistic Personnel

Metro Kozak, Music Director
Mary Kozak, Concertmaster
Mark deSousa, Associate Music Director.

Treasurer's Report

This past season was a financial success. The concerts presented were first class. It was just unfortunate that there were not more people in attendance. It does take time to rebuild, and the rebuilding process is well on the way. One of the highlights financially for last year was the tremendous response you our patrons, subscribers and supporters showed. Individual donations last year totaled \$8,500, for which we thank you so much. We have also received generous donations for this current season which are gratefully appreciated. All donations will receive an income tax receipt. The final draft of the audited financial statements will be in the office soon, and I will speak of them in the next issue of Quarter Notes.

This current season is the Symphony's 25th. Anniversary. The four concerts planned will be great entertainment.

Single tickets are now available for each of the four concerts and they do make an excellent Christmas gift for that special someone who did something nice for you during the summer or fall.

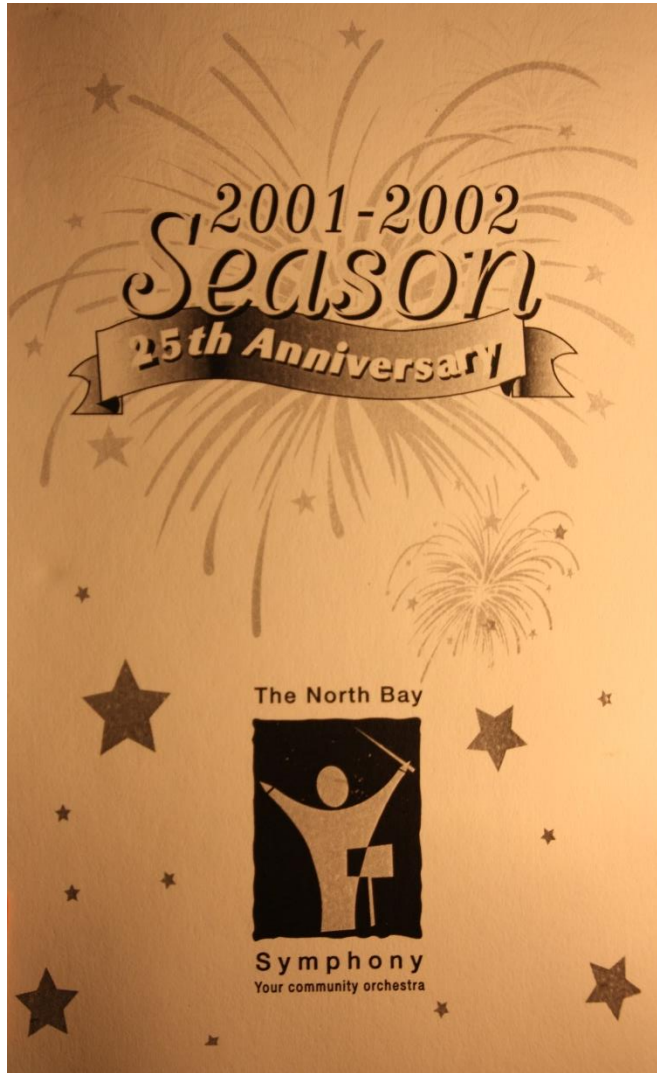
Why not think about the Nutcracker Tour for a little peace and quiet between Christmas and New Year's? Get away from the hustle and bustle of Christmas and still have enough time to prepare for New Year's Eve.

Kenneth C. Whitehead
Treasurer

Volunteers

There are several ways to volunteer for the North Bay Symphony Orchestra. Rex could use a couple of hours stuffing the next newsletter, or when we get ready to do a mass mailing in the Spring when next year's season brochure is ready. You could host a billet—one of our out-of-town players, usually on the Friday evening of the concert weekend. We host a Bingo at Renmar Hall on Thursdays—you could go on what we call the spare list. Our regular workers sometimes have a conflict with their personal lives, and we run into trouble from time to time.

Call Rex at 494-7744
Email: nbsso@thot.net



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The North Bay Symphony - Your Community Orchestra

Metro Kozak, Music Director
Mark de Sousa, Assistant Music Director
Mary Kozak, Concertmaster

Saturday, October 20, 2001
8:00 pm
Capitol Centre

Celebrating Our Own

Academic Overture . . . Brahms

L'Horloge de Flore . . . Jean Francaix
1st movement
Special Guest, Nigel Robbins, Oboe

Oboe Concerto . . . Bellini
Special Guest, Nigel Robbins, Oboe

Dance of Comedians . . . Smetana
Intermission
Spanish Dances . . . Moszkowski

Viola Concerto . . . Telemann
Special Guest, Tomasz Milczarek

Quiet City . . . Copland

Finale, 5th Symphony . . . Beethoven

All programmes subject to change

Concertmaster Sponsor: Anonymous

Capitol Centre Performance Rental Sponsor:



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The North Bay Symphony - Your Community Orchestra

Metro Kozak, Music Director
Mark de Sousa, Assistant Music Director
Mary Kozak, Concertmaster

Saturday, November 24, 2001
8:00 pm
Capitol Centre

A Celtic Look at Christmas

A Child's Christmas in Wales . . . Dylan Thomas
Narrated by Gordon Pinsent

Lord of the Dance Selection . . . Hardiman Moore

Londonderry Air . . . Arr. Walter

Faithful Shepherd Suite . . . Handel

What Child is This? . . . Cirulli

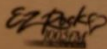
Santa at the Symphony . . . John Williams

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Doreen Bryer (Celtic Harpist) and
Chad Wolfe, (Fiddle)

Special Guest Narrator Gordon Pinsent is, a well-know veteran actor, thanks to his work on, among many other things, *A Gift to Last*, *Made in Canada*, *Power Play*, and *The Rowdyman*. Pinsent can be seen on the screen this December when Lasse Hallstrom's eagerly awaited movie adaptation of E. Annie Proulx's novel *The Shipping News* goes into theatres.

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The North Bay Symphony - Your Community Orchestra

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Mark de Sousa, assistant Music Director
Mary Kozak, Concertmaster

Saturday, February 16, 2002
8:00 pm
Capitol Centre

Hungarian Dances #5, 6Brahms
In a Persian MarketKetelby
Special Guest a Community Concert Choir

Selections from Mme. ButterflyPuccini


Fiddler on the Roof MedleyGold
Special Guest A Community Choir

GynopediesEric Sati

Selections from Old Blue Eyes
Special Guest A Community Concert Choir

Ballet EgyptienneLuigi

All programmes subject to change

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performance or production

The North Bay Symphony - Your Community Orchestra

Metro Kozak, Music Director
Mark de Sousa, Assistant Music Director
Mary Kozak, Concertmaster

Saturday, April 20, 2002
8:00 pm
Capitol Centre

25th Anniversary Celebrations . . .

Festival Overture Shostakovich
Suite for Brass Quintet and Orchestra . . . Haskins
Pavane for a Dead Princess . . . Ravel
Fanfare for the Common Man . . . Aaron Copland
Peer Gynt #1 Suite . . . Greig
Last Movement from 9th Symphony . . . Dvorak

Programme to be announced for
Special Guest Tamara Bernier from **Momma Mia**

Tamara Bernier

Direct from Mamma Mia to the North Bay Symphony Orchestra. Her credits include four years at The Stratford Festival from 1995 through 1998 playing such roles as Sylvia in *The Two Gentlemen of Verona*, Dunyasha in *The Cherry Orchard*, Celia in *As You Like it*, the Courtesan in *The Comedy of Errors*, The Widow in *The Taming of The Shrew*, and Diana in *Filumena*. During the off-season, she spent her time in Toronto working with The Necessary Angel Theatre Company and the Tarragon Theatre, performing in the world premieres of *Seven Lears*. (Dora Mavor Moore award for best play) and *It's All True*. Tamara completed and released her first CD entitled *Brand New Remedy* in August of 2000. Her television credits include *Kung Fu: The Legend Continues*, *John Woo's Once A Thief*, *Maggie and the Ferocious Beast*, *Timothy Goes to School*, *Brace Face* and *Ace Lightning*.



North Bay
Symphony

presents

Celebrating Our Own

Nigel Robbins, Oboe

Tomasz Milczarek, Viola

Date: October 20, 2001

Time: 8:00 pm

NIGEL ROBBINS

Nigel has been part of Sudbury's musical community since 1965, when he joined the Philharmonic Society orchestra as a struggling student oboist. He studied sporadically with Reg Reed, Stan Wood and Melvin Berman in Toronto as time and money permitted, and was frequently scholarship winner at Sudbury and Levack Kiwanis Music Festivals. After two years with the National Youth Orchestra, He worked with Metro Kozak to form the present Sudbury Symphony Orchestra in 1975. In the meantime, he studied in Laurentian's Biology Department, graduating with a M.Sc. degree in 1976. Nigel left Sudbury in 1978 to pursue other business and career interests in southern Ontario and the Atlantic provinces. In 1998 he finally came to his senses and returned home to northern Ontario. He plays periodically with several groups in the North, including the North Bay Symphony, and appears as an occasional soloist with a variety of musical groups. A self-admitted renaissance person with eclectic interests and skills, he is self-employed as a scientific consultant with business and government clients across the country, and now teaches part-time in the Biology Department at Laurentian University. However, music remains his first passion!

Concerto for Oboe and Orchestra in E flat major by Vincenzo Bellini (1801-1835)

During his short lifetime, Vincenzo Bellini was perhaps best known for his lyrical romantic operas. He also adopted as his own the clarity of line and transparency of texture which were characteristic of the earlier Italian instrumental concertos. Unlike his predecessor, however, he did not aim solely at the virtuosic brilliance; his style is gentler, more intimate and lyrical. His seductive melodies and sparkling instrumentation are decidedly "Italian" in the traditional sense, but subtle nuances of dynamics and phrasing Bellini demonstrates a certain nobility and discipline which were blended with the romantic sensitivity of his nature.

L'Horloge de flore (The Floral Clock) by Jean Franciux (1912-1997)

First movement: 3 a.m. Galant de jour (Poisonberry)

This concerto for oboe and orchestra is unusual in its concept. It was written in seven short movements played without pause, the title of each movement being one of the flowers from the "Floral Clock" of the famous Swedish botanist Carl von Linné (1707-1778), known to biologists as *Linnaeus*. Linné gave the name "Floral Clock" to a series of flowers he arranged according to the hour of day or night at which they bloom. *L'Horloge de flore* was completed in early summer 1959; it was first heard on March 31, 1961 played by John de Lancie (who commissioned the work) and the Philadelphia Orchestra.

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Quiet City . . . Copland

Finale, 5th Symphony . . . Beethoven

All programmes subject to change

Concertmaster Sponsor: Anonymous

Capitol Centre Performance Rental Sponsor:



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The Players

Violin I	Flute
Fraser Farlinger	Ryan Ballantine
Sylvia Gabor Medveduke	Kelly Burkholder
Barry Grieb	Jeremy Sroga
Mary Kozak, Concertmaster	Melissa Stacey
Walter Sokoluk	
Janet Zimbalatti	Oboe
Lisa Sharko	Maggie Keller
	Nigel Robbins
Violin II	Bassoon
Charity Cripps	Raymond Gauthier
Relessey Cripps	Mary Thornton
Norm Critchley	
Lanny James	Clarinet
Judy Statham	Brad Stevens
Denise Crackwell	Kendall Sturgeon
Kai Santala	
Yan Yeung	Trumpet
	Allison Denomme
Viola	Steve Ferris
Kay Heuer	Victoria Wickett
Rob Beauchamp	
Carol Zimbalatti	French Horn
	Stephanie Sharpe
Cello	Lynn Smythe
Rosalynn Heuer	
John Kesik	Trombone
Dick Van Raadshooven	Darren Denomme
Jordan Wyahniewsky	Trevor Chartrand
	Dorothy Williams
Bass	Tuba
Allison Beranick	Scott Barons
Chris Kettlewell	Meghan Palangio
Benjamin Jordan	
	Percussion
	Mark de Sousa
	Kirby Ouderkirk

Ushers for the evening

Mark Anderson
 Laura Brouse
 Monica Dupius
 Wynne Huisjes
 Charlotte Luff
 Jeremiah Nahwegahbow
 Joan MacDonald
 Annie McGee
 Katie McLaren





*North Bay
Symphony
Orchestra*

*A Celtic Look at
Christmas*

Jeff Miller, Narrator
Doreen Bryer, Celtic Harp
Chad Wolfe, Canadian Fiddle Champion

November 24, 2001
Capitol Centre

The North Bay Symphony - Your Community Orchestra

Metro Kozak, Music Director
Mark de Sousa, Assistant Music Director
Mary Kozak, Concertmaster

Saturday, November 24, 2001
8:00 pm
Capitol Centre

A Celtic Look at Christmas

A Child's Christmas in Wales Dylan Thomas
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Lord of the Dance Selection Hardiman Moore

Londonderry Air Arr. Walter

Faithful Shepherd SuiteHandel

What Child is This? Cirulli

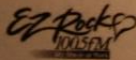
Santa at the Symphony John Williams

All programmes subject to change

Special Music for the Christmas Season with
Doreen Bryer (Celtic Harpist) and
Chad Wolfe, (Fiddle)

Special Guest Narrator Gordon Pinsent is, a well-know veteran actor, thanks to his work on, among many other things, *A Gift to Last, Made in Canada, Power Play*, and *The Rowdyman*. Pinsent can be seen on the screen this December when Lasse Hallstrom's eagerly awaited movie adaptation of E. Annie Proulx's novel *The Shipping News* goes into theatres.

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The Players for November 24th, 2001

Violin I

Mary Kozak, Concertmaster
Karen Aniol
Fraser Farlinger
Barry Grieb
Sylvia Gabor Medveduke
Renee Anne Poulin
Walter Sokoluk
Janet Zimbalatti

Violin II

Denise Crackwell
Charity Cripps
Relessey Cripps
Norm Critchley
Lanny James
Christina Masotle
Lisa Sharko
Kai Santala
Judy Statham

Viola

Kay Heuer
Marc Cyr

Cello

Rosalyn Heuer
John Kesik
Dick Van Raadshooven

Bass

Allison Baranik
Benjamin Jordan
Chris Kettlewell

Alto Sax

Meghan Venhola

Keyboard

Suzanne Charette

Flute/Piccolo

Ryan Ballantine
Kelly Burkholder
Jeremy Sroga
Melissa Stacey

Oboe

Maggie Keller
Nigel Robbins
Martha Stewart

Bassoon

Raymond Gauthier
Mary Thornton

Clarinet

Lisa Hawes
Brad Stevens

Trumpet

Allison Denomme
Jennifer Pawlett
Victoria Wickett

French Horn

Lynda Bertrand
Stephanie Sharpe
Lynn Smythe

Trombone

Darren Denomme
Dorothy Williams

Tuba

Scott Barons
Meghan Palangio

Percussion

Cathy Coleman
Mark de Sousa
Kirby Ouderkirk
Matthew Whitehead

Chad Wolfe

Chad Wolfe is a 27 year old fiddler and stepdancer born in Kitchener Ontario, now hailing from North Bay. He began performing for audiences at the age of 10. He has won many honours over the years including Canadian Intermediate Stepdance Champion in 1989, 3 top 7 finishes at the Canadian Open Fiddle Championships, and won the Ontario and Central Canadian Stepdance Championships in 2000.

Chad is a highly energetic performer who has electrified audiences internationally, including Nashville TN, Branson MO and overseas in Austria where he toured with Canadian Heritage, a fiddle and stepdance troupe, in 1997.

Also in 1997, Chad recorded his debut independent CD, "Fiddlefied". It includes a diverse collection of musical styles and a number of original tunes. Chad's music has been played by CBC radio across Canada and even in the Czech Republic where it found its way to the top their world music charts.

In 2000, Chad was a principal dancer in The Needfire, A Celtic Celebration, at Toronto's Royal Alexander Theatre.

Recently, Chad won the US National Old Time Fiddle in Barre, Vermont in September, 2001

Currently Chad teaches fiddling and stepdancing in North Bay and has over 200 students. Chad is also avidly in demand as a judge at numerous fiddle and stepdancing contests and as a teacher at fiddle & stepdance camps.

Doreen Bryer—Celtic Harpist

Doreen Bryer was a member (second clarinet) of the original North Bay Symphony under the direction of Dr. Robert Ryker. She also played first clarinet in the North Bay Concert Band under the direction of Jim Sharp.

A native of North Bay, she began her piano studies at the age of nine with Mary Greco Irvine and later studies with Sister Gloria Gassi and Sister Mary Sammon. She is a member of the North Bay Branch of the Ontario Registered Music Teachers' Association with a degree in Piano Performance from the Royal Conservatory of Music.

On March 19, 1997, Doreen added the Celtic Harp to her instruments and has studied with harpists Carole Anne Naedel (Stratford), Sharlene Wallace (Toronto), Patricia Johnson (Hamilton), Regina Timmins (Jasper), Deborah Nyack (Banff) and Alfredo Rolando Ortiz (California).

Doreen resides in North Bay with her husband Karl Dittman.

Jeff Miller

Jeff is very happy to be making his symphonic debut with the North Bay Symphony Orchestra, after having spent two summers in North Bay with Nipissing Stage Company. During the inaugural season, he appeared in *Wait until Dark*, *The Petrified Forest*, *Moon Over Buffalo* and *Train Town*. Last season he navigated his way through *Rumors*, *The Passion of Dracula*, *Picasso at the Lapin Agile* and *Indian Heart*.

Over the past 15 years, his film, television and theatre credits include work done in both Canada and the U.S. Most recently, he had a principal role in Roland Tec's feature film, *All the Rage*. Other film and television roles include Mike in *Blinking Madonna and Other Miracles* for PBS, Jace in *Reading the Signs* for CBC Television and a featured role in the television series, *Earth: Final Conflict*.

Canadian stage credits include the role of Troughton in Stage West's production of *Run For Your Wife*, Edgar in *King Lear* for Walking Shadow Theatre, Sherlock in *Sherlock's Last Case* at the Orillia Sunshine Festival and roles with the Kwaratha Summer Festival, Young People's Theatre, Shaw Festival, Second City, Theatre-On-The-Move, the Just For Laughs Festival in Montreal and the Toronto Fringe Festival. New Canadian productions include the premieres of *Dinosaur Dreams* at the Factory Theatre with David Fox and Jason Sherman's *A Place Like Pamela* at the Tarragon Extra Space.

In the U.S., he played Iago in the Florida Shakespeare Theatre's production of Rod Carley's *The Othello Project* and Perry in the Boston premiere of Terrance McNally's *Love! Valour! Compassion!* For Speakeasy Theatre in Boston. Other U.S. credits include roles in *Twilight of the Gods* for Speakeasy, *Purple Breasts* and Paula Vogel's *The Baltimore Waltz* at Thershold Theatre, and *The Lisbon Traviata* for Triangle Theatre. He was also a member of the improvisational comedy group, International House of Improv.

Jeff just finished working with Magnus Theatre in Thunder Bay and their production of *Communicating Doors*.

Jeff Miller is appearing through the courtesy of the
Canadian Actors' Equity Association

Oh Canada

Lord of the Dance.....Hardiman Moore

Fiddle Music for Christmas, Soloist Chad Wolfe

Galician Carol arr: Mark de Sousa

Christmas Fiddle Medley arr: Mark de Sousa

1. Angels We Have Heard on High
2. On the Road to Boston
3. Fairy Dance

Christmas in Killarney arr: Mark de Sousa

A Child's Christmas in Wales (Part 1).....Dylan Thomas
Narrated by Jeff Miller

Faithful Shepherd Suite.....Handel

1. Introduction and Fugue
2. Gavotte

A Child's Christmas in Wales (Part 2).....Dylan Thomas
Narrated by Jeff Miller

Faithful Shepherd Suite.....Handel

1. Bourree
2. Finale

A Child's Christmas in Wales (Part 3).....Dylan Thomas
Narrated by Jeff Miller

Sleigh Ride.....Mozart

Intermission

Londonderry Air.....Arr. Walter

Harp Music for Christmas

Soloist, Doreen Bryer

In the Bleak Mid Winter...Hoist

Somewhere in my Memory.....John Williams

God Rest Ye Merry Gentlemen.....traditional

A Child's Christmas in Wales (Part 4).....Dylan Thomas
Narrated by Jeff Miller

Santa at the Symphony.....John Williams

A Child's Christmas in Wales (Part 5).....Dylan Thomas
Narrated by Jeff Miller

What Child is This? Traditional

Five Christmas Carols.....Arr. David Willcocks

Christmas Festival.....Leroy Anderson

Programme subject to change

Hark! the Herald Angels Sing

Hark! the herald angels sing,
Glory to the newborn King,
peace on earth, and mercy mild,
God & sinners reconcile.
Joyful, all ye nations, rise,
join the triumph of the skies;
With the angelic host proclaim,
'Christ is born in Bethlehem'
Hark! the herald angels sing,
Glory to the newborn King.

Hail, the heaven-born Prince of peace!
Hail the Sun of righteousness!
Light and life to all he brings,
risen with healing in his wings.
Mild he lays his glory by,
born that we no more may die,
born to raise us from the earth,
born to give us second birth.
Hark! the herald angels sing
Glory to the newborn King.

The First Noel

The first Noel the angels did say
was to certain poor shepherds in fields as they lay:
in fields where they lay a-keeping their sheep
on a cold winter's night that was so deep.

Noel, Noel, Noel, Noel,
born is the King of Israel.

They looked up and saw a star,
shining in the east, beyond them far:
and to the earth it gave great light,
and so it continued both day and night.

Noel, Noel, Noel, Noel,
born is the King of Israel.

And by the light of that same star
three wise men came from the country far,
to seek for a King was their intent,
and to follow the star wherever it went.

Noel, Noel, Noel, Noel,
born is the King of Israel.

Then let us all with one accord
sing praises to our heavenly Lord,
that hath made heaven and earth of nought,
and with his blood mankind has bought.

Nowell, Nowell, Nowell, Nowell
Born is the king of Israel.

O Come, All Ye Faithful

O come, all ye faithful, joyful & triumphant,
Oh come ye, O come ye to Bethlehem;
come and adore him, born the King of angels:
O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord.

Sing, Choirs of angels, sing in exultation,
sing all ye citizens of heaven above;
glory to God in the highest:
O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord.

Yea, Lord, we greet thee, born this happy morning;
Jesus, to thee be glory given;
word of the Father, now in flesh appearing:
O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord.



Ushers for the evening

Mark Anderson
Laura Brouse
Monica Dupius
Wynne Huisjes
Charlotte Luff
Jeremiah Nahwegahbow
Joan MacDonald
Annie McGee
Katie McLaren
Vickie Thomson

Thank you to the following contributors since we went to press in October:

Nori Sugimoto
Keith Farrell
John & Livia Hachkowski
John Kesik
Rebecca & Randy Mullins
Dr. Robert & Stella Sinclair



*The North Bay Symphony Orchestra wishes one and all
a happy and safe holiday season.*

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Mary Kozak, Concertmaster
Mark de Sousa, Associate Conductor

The North Bay Symphony
Your Community Orchestra
150 Main Street East, 2nd Floor
North Bay, ON P1B 1A8

705-494-7744
Fax: 705-474-8431
Email: nbso@thot.net

The North Bay Symphony Orchestra is grateful for the support of the citizens of North Bay, the Province of Ontario through the Ontario Arts Council and The Ontario Trillium Foundation, The Near North District School Board, the Nipissing/Parry Sound Catholic School Board, The North Bay Nugget, CBC Northern Ontario, Radio Canada, Fox 102 FM, EZ Rock 100.5 FM, CKAT AM, MCTV/BBS.

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The North Bay



Symphony
Your community orchestra

*Ecumenical Choir
Concert*

February 16, 2002

Violin I

Mary Kozak, Concertmaster
 Karen Aniol*
 Fraser Farlinger
 Sylvia Gabor Medveduke
 Barry Grieb
 Christina Masotie*
 Walter Sokoluk
 Yan Yeung*
 Janet Zimbalatti

Violin II

Denise Crackwell*
 Charity Cripps
 Relessy Cripps
 Norm Critchley
 Lanny James
 Kai Santala*
 Lisa Sharko*
 Judy Statham

Viola

Don Clysdale
 Kay Heuer
 Betty Lorimer*

Cello

Rosalynn Heuer*
 John Kesik*
 Dick Van Raadshooven*
 John Touchette

Bass

Allison Baranik*
 Chris Kettlewell*
 Benjamin Jordan*

Wherever needed
 Mark DeSousa

Flute

Melissa Stacey
 Ryan Ballantine

Oboe

Maggie Keller*
 Nigel Robbins*
 Martha Stewart

Clarinet

Brad Stevens
 Meghan Venhola
 Heather Williams

Bassoon

Raymond Gauthier
 Mary Thornton

French Horn

Lynda Bertrand
 Jessica Wadlinger

Trumpet

Sadie Bridgman
 Allison Denomme
 Jennifer Pawlett

Trombone

Darren Denomme

Tuba

Meghan Palangio

Keyboard

Suzanne Charette

Percussion

Kirby Oudekirk
 Matthew Whitehead

The North Bay Symphony—Your Community Orchestra

Metro Kozak, Music Director
 Mark DeSousa, Assistant Music Director
 Mary Kozak, Concertmaster

Saturday, February 16, 2002

Ballet EgyptienneLuigine

In a Persian MarketAlbert (William) Ketelbey
 Special cameo appearance by

Nabila

Acclaimed National and International Belly Dancer

Salute to Ol' Blue EyesMoss

Hungarian Dances # 5, 6Brahms

Intermission

O CanadaRideout
 Ecumenical Choir, prepared by Robert Palangio

Madam ButterflyPuccini

The Old Rugged CrossRaney
 Ecumenical Choir, prepared by Robert Palangio

GymnopediesEric Satie
 No. 1 & 2

Lord of the DanceRutler
 Ecumenical Choir, prepared by Robert Palangio

The Hallelujah ChorusHandel
 Ecumenical Choir, prepared by Robert Palangio

Programme subject to change

A very special thank you is extended to **Darren Denomme** and **Stephen Simard**, Pro Cathedral Organists for their assistance during the Ecumenical Choir rehearsal period.

North Bay Symphony Ecumenical Choir

Prepared by Robert Palangio

February 16th, 2002

Alto
Danielle Veillette-Belfry
Lise Bilodeau
Donna Soutar Bisailon
Heather Brown
Ann Burton
Teresa Casey
Carol Corman
Lauren Dashineau
Renata Delata
Rebecca Deplanque
Judy DiProffio
Manon Dufour
Micheline Dunn
Elizabeth Dunne
Irene Francis
Rev. Elizabeth Frazer
Lise Giroux
Judy Hendry
Nancy Hughes
Sue Johnston
Elsie Josefowich
Marjorie Keenan
Martha E. Kennedy
Lucie Lalande
Colette Laurin
Laurie Lintell
Shirley MacKinnon
Louise Masuda
Brenda McLay
Ginny McNally
Kristina Moreau
Beryl Nicolson
Sharon Paris
Tammy Priolo
Janis Reed
Kathy Sirrs

Shawn Squire
Diane Steward
Amanda Sutherland
Susan Whitehead
Helen Whitehead
Helene Philbin Wilkinson
Marla Wilson

Bass

Davin Bucknell
Jonathon Collins
Wayne Corman
Arthur J. Desormeau
Bruce Fleming
Ed Francis
Marcel Marcotte
Jim McAllister
Nick Reed
Ken G. Soutar
Bill Taylor
Charles Taylor
David Truman

Soprano

Viola Bailey
Alison Bell
Anne Bell
Joanna Bishop
Velma Bonany
Glenda Bryan
Shirley Caicco
Dora Chadbourn
Dorothy Coffman
Lorraine Crain
Wendy DeMarco
Claudette Depencier
Rose Desjardins

North Bay Symphony Ecumenical Choir

Prepared by Robert Palangio

February 16th, 2002

Fleurette Drouin
Vee Erdelac
Alice Farlinger
Margaret Fleming
Cheryl Gould
Janet Grise
Gisele Guimond
Shirley Hannah
Annelies Hieke
Sharon Hocevar
Diane Hunter
Ruth James
Rachel Jaski
Elsie Johnson
Mary Kelly
Liz Kirk
Susan Klassen
Marie-Berthe Labonte
Lucille Laferriere
Sharon Landriault
Suzanne Landry
Lynn Ann Lauriault
Tee Loyst
Gwen MacDougall
Jennifer Madge
June McGuinness
Ivy McLay
Sherry McQuaid
Shirley Meads
Lisa Lee J. Medveduke
Myra May Medveduke
Bea Mooney
Carol O'Shaughnessy
Joan Olmsted
Linda Oudekerk
Ethel Page
Marion Parsons

Rose Andress Paynter
Elisabeth Pessah
April Phelps
Alanna Pigeau
Janet Poudrier
Mary Recoskie
Brenda Robertson
Regina Rousseau
Christine Saini
Pierette Saulnier
Micheline Savard
Carol-Anne Savoie
Jean Sohm
Donna St.Amand
Jennifer Sutherland
Ruth Taylor
Barbara Truchon
Noella Varabioff
Karen Wormald
Rosalind Zimbalatti

Baritone/Tenor

Stewart Bell
Gino Bitonti
Gabriel Bitonti
Bill Chisholm
Richard Levesque
Richard Masuda
John McLay
Jack Page
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Stephen Pessah
Mike Robertson
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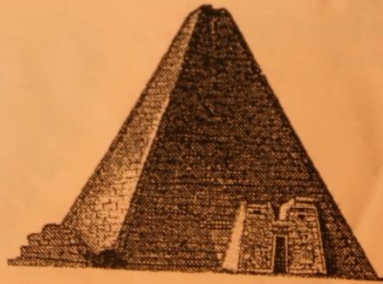
Mark Anderson
Laura Brouse
Monica Dupius
Wynne Huisjes
Charlotte Luff
Jeremiah Nahwegahbow
Joan MacDonald
Annie McGee
Katie McLaren
Vickie Thomson

Nabila

Nabila, also known as The Nobel One on stage, has been performing and teaching since 1986, in the Ottawa area. From 1986-1992, she took an active part as a member of the Enan Egyptian Folkloric Troup, in Ottawa. From 1992-2000, similar activities were carried out in the Toronto area.

Nabila's training in Middle Eastern dancing was acquired through the talented founder and Maitre de Danse, Mrs. Denise Enan, originally from Cairo, Egypt. Performances by Nabila, to name a few were done at various Middle Eastern embassies, church concerts, weddings and restaurants.

Since last September, Nabila has enjoyed initiating Northern Canadians to the art of Middle Eastern dancing, also known as "Baladi" dancing. Nabila takes great pleasure in teaching relaxing, low impact movements to all people eager to learn more about this unique means of expression. She conducts classes through the Layali Dancing School (776-7552) and the local YMCA (497-9622).



The North Bay Symphony - Your Community Orchestra

Metro Kozak, Music Director
Mark de Sousa, assistant Music Director
Mary Kozak, Concertmaster

Saturday, February 16, 2002
8:00 pm
Capitol Centre

Hungarian Dances #5, 6Brahms
In a Persian MarketKetelby
Special Guest a Community Concert Choir

Selections from Mme. ButterflyPuccini

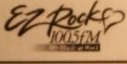
Fiddler on the Roof MedleyGold
Special Guest A Community Choir

GynopediesEric Sati

Selections from Old Blue Eyes
Special Guest A Community Concert Choir

Ballet EgyptienneLuigi

All programmes subject to change

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Dr. Metro Kozak - Music Director

Dr. Metro Kozak is a native of Toronto, Canada, and studied violin under these famous teachers: Ivan Galamian, Broadus Erle, Roman Totenberg and Angel Reyes. He holds a Bachelor of Music Education degree (University of Toronto), a Master of Violin Performance degree (Yale University) and a Doctorate in Musical Arts (University of Michigan). Dr. Kozak is a conductor and performer as well as a teacher at Cambrian Collage of Applied Arts and Technology in Sudbury. Recently retired as conductor of the Sudbury Symphony Orchestra and has returned his full attention to conducting the Sudbury Youth Orchestra (both the Junior and Senior sections). He is in demand as an adjudicator, a soloist and a teacher of master classes and workshops across Canada. Dr. Kozak has been recognized by the City of Sudbury for his outstanding musical contributions to that city. Recently he was honoured with the Rotary Club's Paul Harris International Award.

Mary Hrobelsky Kozak - Concert Master

Mary is a graduate of the University of Toronto and received her Master of Music degree from Yale University. Winner of two Canada Council Awards, Mary has performed with the St. Louis Symphony and has been the Concertmaster of the National Youth Orchestra of Canada, International Congress of Strings, Flint Symphony and Sudbury Symphony Orchestra.

The North Bay Symphony Orchestra is pleased to work, once again, with Dr. Metro and Mary Kozak.



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The North Bay Symphony - Your Community Orchestra

Metro Kozak, Music Director
Mark de Sousa, Assistant Music Director
Mary Kozak, Concertmaster

Saturday, April 20, 2002
8:00 pm
Capitol Centre

25th Anniversary Celebrations . . .

Festival Overture Shostakovich
Suite for Brass Quintet and Orchestra . . . Haskins
Pavane for a Dead Princess . . . Ravel
Fanfare for the Common Man . . . Aaron Copland
Peer Gynt #1 Suite . . . Greig
Last Movement from 9th Symphony . . . Dvorak

Programme to be announced for
Special Guest Tamara Bernier from **Momma Mia**

Tamara Bernier

Direct from Mamma Mia to the North Bay Symphony Orchestra. Her credits include four years at The Stratford Festival from 1995 through 1998 playing such roles as Sylvia in *The Two Gentlemen of Verona*, Dunyasha in *The Cherry Orchard*, Celia in *As You Like it*, the Courtesan in *The Comedy of Errors*, The Widow in *The Taming of The Shrew*, and Diana in *Filumena*. During the off-season, she spent her time in Toronto working with The Necessary Angel Theatre Company and the Tarragon Theatre, performing in the world premieres of *Seven Lears*. (Dora Mavor Moore award for best play) and *It's All True*. Tamara completed and released her first CD entitled *Brand New Remedy* in August of 2000. Her television credits include *Kung Fu: The Legend Continues*, *John Woo's Once A Thief*, *Maggie and the Ferocious Beast*, *Timothy Goes to School*, *Brace Face* and *Ace Lightning*.

The North Bay Symphony—Your Community Orchestra

Metro Kozak, Music Director
Mark DeSousa, Assistant Music Director
Mary Kozak, Concertmaster

Saturday, April 20th, 2002

25th Anniversary Celebrations

Academic Overture.....Dimitri Shastokovich

Suite for Brass Quintet and Orchestra.....David Frederick Haskins
Op. 10B (2001-2002)

1. Fanfare
2. Pastorale
3. Scherzo

(Written for the North Bay Symphony Orchestra on the occasion of their Twenty-fifth Anniversary Celebrations)

Pavane for a Dead Princess.....Maurice Ravel

Peer Gynt Suite.....Edvard Greig

Intermission

Grand March from Aida.....Guiseppe Verdi

Fiddler on the Roof.....Jerry Bock

I Dreamed a Dream.....Schonberg/Kretzner
The Man I Love...Gershwin
Aldonza from *Man of La Mancha*.....Mitch Leigh
Someone Else's Story
Breathe

Performed by Tamara Bernier
Richard Evans on Piano

Symphony in E Minor No.5, Op95....Anton Dvorak
Allegro con Fuoco

* Denotes imported players

** Denotes former members of the North Bay Symphony Orchestra

Violin I

Mary Kozak, Concertmaster
Fraser Farlinger
Sylvia Gabor Medveduke
Barry Grieb
Christina Masotie*
Renee Anne Poulin*
Lisa Sharko*
Yan Yeung*
Janet Zimbalatti

Violin II

Cynthia Bullen**
Denise Crackwell*
Norm Critchley
Lanny James
Marj Keenan**
Kai Santala*

Viola

Don Clysdale
Kay Heuer
Dr. Jim Jamieson**
Betty Lorimer*

Cello

Rosalynn Heuer*
John Kesik*
Tiffany Pollock*
Marja Pollock*
Dick Van Raadshooven*
John Touchette*
Roger Vendra*

Bass

Allison Baranik*
Bruno Cuksts**
Chris Kettlewell*
Benjamin Jordan*

Flute

Ryan Ballantine
Joyce Kinsey**
Dr. Natasha Koziol**
Melissa Stacey
Margaret Thorne**

Oboe

Maggie Keller*
Nigel Robbins*
Martha Stewart

Clarinet

Cassandra Nielson**
Brad Stevens*
Meghan Venhola
Heather Williams

Bassoon

Raymond Gauthier
Mary Thornton
Jada Watson*

French Horn

Jim Boland**
Chris Buchner**
David Haskins
Linda Langdon**
Lynn Smythe*

Trumpet

Sadie Bridgman
Ted Clark*
Allison Denomme
Eve Eracleous*
Steve Gibb**
Jennifer Pawlett
Victoria Wickett

Trombone

Matt Banks*
Darren Denomme
Andrea Marich

Tuba

Alicia Broomhead*
Meghan Palangio

Keyboards

Suzanne Charette
Sheila Shisko**

Percussion

Kirby Oudekirk
Matthew Whitehead



Tamara Bernier

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A very special welcome and thank you to the following former members of the North Bay Symphony Orchestra who have returned home for this 25th Anniversary Celebrations:

- Jim Boland (French Horn)
- Chris Buchner (French Horn)
- Cynthia Bullen (Violin)
- Bruno Cuksts (Electric Bass)
- Steve Gibb (Trumpet)
- David Haskins (French Horn)
- Dr. Jim Jamieson (Viola)
- Marj Keenan (Violin)
- Joyce Kinsey (Flute)
- Dr. Natasha Koziol (Flute)
- Linda Langdon (French Horn)
- Cassandra Nielson (Clarinet)
- Sheila Shisko (Piano)
- Margaret Thorne (Flute)

Note: the 25th anniversary homecoming for former members of the NBSO.

David Haskins and The Huron Brass Quintet

David Frederick Haskins is a member of this year's National Youth Orchestra of Canada, which will perform in Japan, Hong Kong and Canada this summer. He has his ARCT in Horn Performance from the Royal Conservatory of Music, for which he received the Gold Medal (for highest mark in the discipline of Orchestral Instruments). He will be competing with the Gliere concerto in the provincial level of the Kiwanis Music Festival in Ottawa this June, having won his category at the Toronto Kiwanis Festival, with the Senior Brass Trophy. *A Fanfare* he wrote for the Toronto Symphony Youth Orchestra was played earlier this month in Toronto.

The Huron Brass Quintet was founded in 1999 by Eve Eracleous and David Haskins, and have played together at the University of Toronto. The group was featured last year in the concert series "Great Music at St. Anne's" a church that boasts murals painted by members of the Group of Seven. They have been coached by Prof. Jeffret Reynolds at the University of Toronto, as well as by Jeffrey Hall, bass trombonist of the Toronto Symphony Orchestra.



The Huron Brass Quintet

The Huron Brass Quintet consists of:

- Matt Banks (Trombone)
- Alicia Broomhead (Tuba)
- Ted Clark (Trumpet)
- Eve Eracleous (Trumpet)
- David Haskins (French Horn)

The North Bay



Symphony

North Bay Symphony
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Presents

Food for the Soul

October 26th, 2002
8:00 pm

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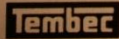
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Flute

Melissa Stacey
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Oboe

Nigel Robbins*

Clarinet

Randy Trottier*
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Bassoon

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Trombone

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Thomas A. Jones, Orchestra Personnel Coordinator

O Canada

Fidelio.....Ludwig van Beethoven

Concerto in F minor for Bass Tuba—Prelude Ralph Vaughan Williams
Scott Barons

Dance of the Hours.....A. Poncheilli

Lakme—Flower Duet.....Leo Delibes
Cheryl Gould and Karen Schiavone, Vocals

Moto Perpetuo from Third Suite.....Carl Bohn
Bourton Scott, Violin

Fiddlin Fancy.....James "Red" McLeod

Intermission

Pomp & Circumstance No. 1.....Edward Elgar

Zigeunerweisen.....Pablo de Sarasate
Denise Cracknell, Violin

Swedish Rhapsody Op.19.....Hugo Alfven

Piano Concerto in D major—Vivace.....Joseph Haydn
Zacharia Dekker, Piano

Bacchanale.....C. Saint Saens

Programme subject to change

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Tembec

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Grace & William Surplis
Ruth & Bill Taylor
Shirley & Alan Thom
Doris Toswell
Shirley Valenti
Alva & Douglas Walsh
Elizabeth & Paul Watley
Anita Winton
Bonnie Yule & A. Sparks

Overture

Mr. & Mrs. K.W. Banks
Bob Becksted
Winnifred Boland
Doreen Berry
Pamela Bradbury
Bernice Cleator
Joan Denomme
Joan & Cliff Dunn
Mary Elliott
Irene & Ed Francis
Bernice Graham
Emily Jurkevics
Lynda Kennedy
Martha Kennedy
Eileen & Leon Levaseur
Judy Loach
Merna Nesbitt
Joyce O'Halloran
Karin McMurchy
Alma & Vittal Nayak
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Vera Wright
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Swan Lake

National Ballet of Canada
Choreography by James Kudelka;
Music by Pyotr Ilyich Tchaikovsky;
Set and Costumes Design by Santo Loguasto;
Lighting Design by Robert Thomson.

James Kudelka's thrilling version of Swan Lake makes a welcome return in 2003. Re-interpreted by Kudelka for a new generation of ballet audiences, it offers a darker, more sensual perspective on the famous love story between the beautiful Odette and Prince Siegfried, finding new depths and shadings in a complex, rich and brilliantly musical work.

"A Swan Lake for our times" *The Globe and Mail*, 2001

"James Kudelka's version of Swan Lake is the best in the world." *Classical 96 Radio*, 2001

The Swan Lake Tour leaves the parking lot at Memorial Gardens on a Northern Trails bus approximately 8:00 am on Sunday, March 2, 2003. Cars may be left at your own risk. We will do a pick up at the new North Bay Mall. Coffee break en-route in Huntsville. Enjoy lunch on your own in the theatre district of downtown Toronto. 2:00 pm performance of Swan Lake.

Dinner on your own, probably at Red Lobster in Barrie. We offer it all - travel, music and dance - all in one low price package of only \$150.00 per person. \$75.00 deposit and \$75.00 February 1, 2003.

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The North Bay



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Presents

Home for the Holidays

November 23, 2002
8:00 pm

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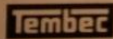
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Lanny James

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Cello

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Mike Yates*

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Mathew Lacombe

Flute

Lynda Bertrand
Melissa Stacey
Ryan Ballantine

Oboe

Nigel Robbins*

Clarinet

Randy Trottier
Shiori Kobayashi
Meghan Venhola

Bassoon

Mary Thornton
Raymond Gauthier
Jada Watson

French Horn

Lynne Smythe*

Trumpet

Allison Denomme
Sadie Bridgman
Victoria Wickett

Trombone

Darren Denomme
Andrea Marich
Tim Rainville

Tuba

Trevor Chartrand

Percussion

Matthew Whitehead
Kirby Ouderkirk

Keyboard

Mark de Sousa

The North Bay Symphony—Your Community Orchestra
Metro Kozak, Music Director Mary Kozak, Concertmaster
Thomas A. Jones, Orchestra Personnel Coordinator

O Canada.....arr. by Mark de Sousa
Jesu, Joy of Man's Desiring.....J.S. Bach, arr. by David Stone

Messiah.....G.F. Handel
No. 20 Aria He Shall Feed His Flock Like a Shepherd
No. 52 Aria If God Be For Us
Tammy Rodgers, Soprano

Lo How A Rose E'er Blooming.....arr. by Delwyn Elliott

Messiah.....G.F. Handel
No. 2 Aria Comfort Ye, My People
No. 3 Aria Ev'ry Valley Shall be Exhaulted
Richard Levesque, Tenor

In The Bleak Midwinter.....Gustav Holtz, arr. by Corelli OP.6, No.8

The Nutcracker.....P.I. Tchaikovsky, edited by Clark McAlister
No. 1 March
No. 3 Russian Dance (Trepak)
No. 4 Dance of the Sugar-plum Fairy
No. 6 Waltz of the Flowers

Intermission

The Pachelbel Canon.....Johann Pachelbel, arr. by Harry A. Alshin

O Holy Night.....Adam
Richard Levesque, Tenor; Tammy Rodgers, Soprano

O Santissima.....Grant Hull
White Christmas.....Irving Berlin arr. by Mac Huff & John Moss
I'll be Home for Christmas.....Words by Kim Gannon,
Music by Walter Kent, arr. by Marty Gold
Do You Hear What I Hear.....Words and Music by Noel Regney and Gloria
Shayne, arr. by Emily Crocker & John Moss
Friendly Beasts.....arr. by Tracey Rush

North Bay Interlink Choir

Let It Snow! Let It Snow! Let It Snow!.....Words by Sammy Cain,
Music by Jule Styne, arr. by Charles Sayre

Four Christmas Carols (printed in your programme).....arr. by David Wilcocks
God Rest You Merry, Gentlemen O Come, all Ye Faithful
The First Noel Hark! The Herald Angels Sing

Sleigh Ride.....Leroy Anderson



Helen Whitehead, BA, NOAA

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Scott Gall
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Northern Honda
Joseph & Jessie Overend
Tembec

Concerto

Barbara Bain
Blair Bowker
Nora & Don Coutts
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Overture

Mr. & Mrs. K.W. Banks
Bob Becksted
Winnifred Boland
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2003

(3) 26th Season

*Sylvia
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The North Bay

Symphony
Your community orchestra
Presents



Anagnoson & Kinton

February 15th, 2003
8:00 pm

Sponsored by
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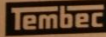
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Anagnoson & Kinton

Piano Duo

"Twenty-five years ago, two solo pianists -- a native Bostonian named James Anagnoson and a native Torontonion named Leslie Kinton -- decided to team up for a series of three concerts as a duo piano team. The rest, as the saying goes, is history.

Long since recognized as Canada's leading duo pianists, Anagnoson and Kinton turned up at the St. Lawrence Centre's Jane Mallet Theatre Tuesday night with a pair of Yamaha grands to celebrate their anniversary. An appreciative full house turned up with them." [Music Toronto Chamber Series]

- Music Critic William Littler, The Toronto Star (December 9, 2001)

With close to a thousand performances throughout Canada and abroad in the past twenty-five years, there is no doubt that the 1976 recital in London's Wigmore Hall, which The Times praised the duo for: "a whizzing performance. The playing of Messrs. Anagnoson and Kinton is communicative and sonorously energetic", was just the beginning of a successful concert career.

Now in their 26th season, Anagnoson & Kinton appearances have included the US, UK, Asia and in every Canadian province and territory. They have been heard on the BBC, Hilversum Radio in Holland, Radio Suisse Romande, Hong Kong Radio, and are a mainstay of CBC arts programming. The duo has played with major symphony orchestras, including appearances with the Toronto Symphony, the CBC Vancouver Orchestra, the Calgary Philharmonic Orchestra, the Winnipeg Symphony, and the Kitchener-Waterloo Symphony.

Anagnoson & Kinton have been heard repeatedly in every part of Canada, with extensive tours in all provinces. In 1994 and 1997, the duo embarked on two major tours of the USA that covered six Midwestern states. In addition, they have performed throughout the New York, California, Idaho, Oregon, Washington and Florida states. Last season, the duo returned to perform in London England, a performance that was featured in both Gramophone E-magazine and Britian's Piano Magazine. They continued their anniversary season with tours in British Columbia, Alberta and Ontario as well as a Gala concert in Toronto under the auspices of Music Toronto Chamber Society.

Anagnoson & Kinton's recording career began in 1981 with the release of Bartok's own four-hand version of The Miraculous Mandarin. Since then, the duo has made eight recordings, including works for two pianos with orchestra, and a CD of Dvorak's Slavonic Dances in their original setting for one piano, four-hands. Their recordings have received much critical acclaim and are heard frequently on myriad radio stations throughout the world.

James Anagnoson was born in Boston and is a graduate of the Eastman School of Music, where he studied on scholarship with Eugene List. He holds a Masters degree from The Juilliard School and subsequently studied with Claude Frank, Jeaneane Dowis and Samuel Lipman. **Leslie Kinton** was born in Toronto, and was a scholarship student at The Royal Conservatory of Music with Pierre Souvairan and Boris Berlin. He also studied in New York City with Jeaneane Dowis and Karl Ulrich Schnabel, and received the Forsythe Graduation Award at the University of Toronto. Both artists are presently on the faculties of the University of Toronto and The Royal Conservatory of Music's Glenn Gould Professional School.

Anagnoson & Kinton are Yamaha artists.
-February 2003 -

Anagnoson & Kinton are artists of Andrew Kwan Artist Management.

3 **Violin I**

5

- Mary Kozak, Concertmaster
- Denise Cracknell*
- Sylvia Gabor Medveduke*
- Barry Greib
- ~~Lanny James~~
- Christina Masotie*
- Melissa Schaak*
- Lisa Sharko*
- Janet Zimbalatti

2 **Violin II**

- Kai Santala*
- Rob Beauchamp*
- Charity Cripps
- Relessey Cripps
- Norm Critchley
- Natalie Gareau
- Stefanie Hout
- Bourton Scott
- Judy Statham
- *Lanny James*

Viola

- Don Clysdale
- Kay Heuer
- Betty Lorimer*

Cello

- Dick Raadshooven*
- Rosalynn Heuer*
- John Kesik*
- Tiffany Pollock*
- John Touchette*

Bass

- Thomas A. Jones
- Bruno Cuksts
- Benjamin Jordan*

Flute

- Lynda Bertrand
- Melissa Stacey
- Ryan Ballantine

Oboe

- Nigel Robbins*
- Maggie Keller

Clarinet

- Randy Trottier
- Shiori Kobayashi
- Meghan Venhola

Bassoon

- Mary Thornton
- Raymond Gauthier
- Jada Watson*

French Horn

- Lynne Smythe*
- Melissa Barnes

Trumpet

- Allison Denomme
- Sadie Bridgman
- Victoria Wickett

Trombone

- Darren Denomme
- Andrea Marich

Tuba

- Trevor Chartrand

Percussion

- Matthew Whitehead
- Mark de Sousa
- Kirby Ouder Kirk

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The North Bay Symphony—Your Community Orchestra
Metro Kozak, Music Director Mary Kozak, Concertmaster
Thomas A. Jones, Orchestra Personnel Coordinator

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O Canada.....arr. by Mark de Sousa

Rosamunde Overture.....Franz Schubert D644

In the Steppes of Central Asia.....Alexander P. Brown arr. Vernon F. Leidig

Three Dances "Nell Gwyn".....Edward German
I. Country Dance
II. Pastoral Dance
III. Merrymakers' Dance

Introduction and March from Symphony No. 6 Op. 74
Peter Iiyich Tchaikovsky arr. Vernon F. Leidig

Light Calvary Overture.....Franz von Suppe arr. Merle J. Isaac

*Intermission **

Il Seraglio (Overture).....Wolfgang Amadeus Mozart

Concerto No. 10 in E flat Major for two pianos, K365
Wolfgang Amadeus Mozart (1756-1791)

Anagnoson & Kinton

- I. Allegro
- II. Andante
- III. Rondeau: Allegro

Suite No. 1, Op. 15
Anton Arensky (1861-1906)

Anagnoson & Kinton

- I. Romance
- II. Valse
- III. Polonsise

Please hold you applause between movements.

Join us in the lobby after the performance and meet James & Leslie.

Symphony.

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Alva & Douglas Walsh ✓
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Anita Winton ✓
Bonnie Yule & A. Sparks

Overture

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You purchase the coupon from the office of the North Bay Symphony Orchestra (494-7744) for \$10.00 each. You make a purchase from any of the businesses listed above, (they are also listed on the back of the certificate), use your coupon at face value, and we reimburse the business for 80% of the coupon. Therefore, we make \$2.00 for every coupon redeemed. Coupons are also available from symphony board members and players. Coupons valid until December 31, 2003. Imagine, one coupon that is honored at a dozen local businesses! This would make a perfect Christmas gift for the person who is really difficult to buy for. Teachers. Babysitters. Paper carriers. Hairdressers. Barbers. Treat yourself!

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presents

Chicken Soup for the Music Lovers Soul

With Barry Spilchuk and Thomas A. Jones



The North Bay



Symphony

Your community orchestra

MAY 24, 2003

Sponsored by

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The North Bay Symphony—Your Community Orchestra
Thomas Jones, Music Director Maria Guidos, Concertmaster

Chicken Soup for the Music Lovers Soul
May 24th, 2003

Welcome and Introductions

O Canada.....arr. by Mark de Sousa

Barry Spilchuk

Air.....JS Bach

Gavotte.....Lully

Menuet.....Lully

Sarabande.....Lully

Air.....Lully

Canon in D.....Pachelbel

Barry Spilchuk

O Mio Babino Carro.....Puccini

Performed by Tammy Rodgers

Menuet.....Boccherini

Intermission

Concerto No 4 in D major.....Mozart
Denise Cracknell, Violin; Accompanied by Lynda Kennedy, Piano

Navarra.....Sarasate

Yan Yeung & Denise Cracknell, Violins

Accompanied by Lynda Kennedy, Piano

Barry Spilchuk

Someone to Watch over Me.....Gershwin

Performed by Karita Mullins

Barry Spilchuk

Beauty and The Beast.....arr. by Calvin Custer

Join us in the lobby after the performance and meet Barry Spilchuk
and Thomas Jones.

Programme subject to change

Violin I

Maria Guidos, Concertmaster
Laura Cooper
Denise Cracknell
Norm Critchley
Barry Greib
Stephanie Hout
Ann Mallows
Sylvia Gabor Medveduke
Kristine Skaries
Yan Yeung
Janet Zimbalatti

Violin II

Kai Santala
Charity Cripps
Relessey Cripps
Susan Haldane
Lanny James
Chellen Mast
Bourton Scott
Judy Statham

Viola

Betty Lorimer
Don Clysdale
Betty Lorimer

Cello

Rosalynn Heuer
John Kesik
Jordan Wyshniowsky

Bass

Bruno Cuksts
Benjamin Jordan

Percussion

Matthew Whitehead

Piano

Lynda Kennedy

Barry Spilchuk is a professional speaker and trainer and according to Mark Victor Hansen, (Co-author of the New York Times best-selling book *Chicken Soup for the Soul*), "Barry is Canada's Dale Carnegie".

Barry's purpose is to inspire others to have a greater degree of love, joy, understanding, intimacy and truth in their life. Barry has co-authored a book with Jack Canfield and Mark Victor Hansen called *A Cup of Chicken Soup for the Soul*. (Over half a million copies have been sold!). He served as the North Bay Chamber of Commerce President for two years and was on the Ontario Chamber Executive Council for two years. Barry has a remarkable ability to bring people together and that show of faith and support prompted many partnerships between business and labour in this area.

Barry Spilchuk Success Workshops

www.LetsTalkWithBarry.com barry@talkwithbarry.com

The North Bay
Symphony Orchestra



presents

*Celebrating
Our Own*

*With special guests: Thomas Jones, Double Bass
& Elzbieta Milczarek, Soprano*

Saturday, October 25, 2003 8:00pm
Capitol Centre, North Bay, Ontario

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THOMAS JONES was born in Sudbury, Ontario and began his string training with **Dr. Metro Kozak** where he completed a Music Performance Diploma at Cambrian College. Thomas has also received a Bachelor of Music in Performance from the **Cleveland Institute of Music** and a Master of Music Performance from **Northwestern University in Chicago, Illinois**. He has played numerous concerts in both the United States and Canada as a soloist, chamber and orchestral musician. He has received many scholarships and awards including a two-year graduate fellowship to train with principal members of the **Chicago Symphony Orchestra** which enabled him to work with many of the world's finest conductors.

Thomas is currently teaching strings at **Brava Music Studios** in North Bay and directs the Brava String Orchestra as well as ensemble programs for young string students. Thomas is also the Associate Professional Musician for the **North Bay Symphony Orchestra** where he is an active player and sectional coach. Thomas is very active in performing solo and chamber music in the community.



ELZBIETA MILCZAREK is in her final year of undergraduate studies in Mathematics at **Queen's University** in Kingston, Ontario. However, music has remained her passion as her parents, **Tomasz and Regina Milczarek** are both top-rated professional musicians. At the age of ten, Elzbieta began taking voice lessons with **Marion Harvey** at Sudbury's **Cambrian College** continuing studies with Marion until her departure to Kingston. Elzbieta has been the recipient of several awards at the **Kiwanis Music Festival**, both in Sudbury and North Bay and has performed as soloist with the **Bel Canto Choir** in Sudbury, **Musica Classica Ensemble** in North Bay, the **Sudbury Symphony Orchestra** and the **Pembroke Symphony Orchestra** where her father, Tomasz is the Music Director.

Currently, Elzbieta performs at events with the **Queen's School of Music** and at liturgical celebrations at **St. Mary's Cathedral** in Kingston.

We applaud and congratulate both Thomas and Elzbieta on their past accomplishments and thank them for sharing their musical gifts with us tonight!

THE NORTH BAY SYMPHONY — YOUR COMMUNITY ORCHESTRA

**THE NORTH BAY SYMPHONY SOCIETY
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Concertmaster:	Dr. Mary Kozak
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The North Bay Symphony Society is a non-profit, charitable organization, administered by a volunteer Board of Directors. Our mission is to *enrich, entertain and educate the community through the performance of music*. A wealth of volunteer help assists us in carrying out the many duties involved in seeing this mission through. We operate the **North Bay Symphony Orchestra**, a community-based orchestra whose membership is made up of musicians from all walks of life. Our members are primarily amateur and semi-professional musicians supplemented with assistance from professionals from our local community and throughout Northeastern Ontario. **We welcome expressions of interest from new members at any time.** For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We wish to thank the generous and unwavering support of our subscribers, donors, members and volunteers who continue to make the NBSO a leading musical organization in

Ushers for the evening...Laura Brouse, Monica Dupuis, Judy Elston, Phyllis Erison, Annie McGee, Joe Pellier, Nancy Pellier and Vickie Thomson ... **many thanks!**

Our Musicians

Violin I

Mary Kozak, Concertmaster
Denise Cracknell
Barry Grieb
Kay Heuer
Aliana Kim
Cristina Masotti
Gianina Birsan Opritoiu
Leisha Sharko
Janet Zimbalatti

Violin II

Norm Critchley
Crystal Audet
Relessey Cripps
Stefanie Huot
Lanny James
Holly Parkes
Nadyka Pyzik
Kai Sandal
Judy Statham
Ashley Webb

Viola

Don Clysdale
Bob Beauchamp
Betty Lorimer
Suzanne Sinclair

Cello

Rosalyn Heuer
John Kesik
Jill Kulchar
Tiffany Pollock
Jordan Wyshniowsky

Bass

Thomas Jones
Matt Lacombe

Keyboard

Lynda Kennedy

Flute

Regina Milczarek
Ryan Ballantyne
Amanda Buis

Oboe

Nigel Robbins
Maggie Smith

Clarinet

Randy Trotter
Shiori Kobayashi
Meghan Venhola
Tamara Dunn

Bassoon

Mary Thornton
Raymond Gauthier

Trumpet

Victoria Wickett
Sadie Bridgeman
John Hewitt

Horn

Lynne Smythe
Amelia Pearson

Trombone

Darren Denomme
Jeff Serran

Tuba

Scott Barons

Percussion

Matthew Whitehead
Kirby Oudekirk
Curtis Robinson

Programme

Overture, *The Marriage of Figaro*
W.A. Mozart

Kol Nidrei
Max Bruch

Thomas Jones, Double Bass

Adagio fur Violoncell
Elegy, Tarantella
Giovanni Bottesini

Thomas Jones, Double Bass

March, "Seventeen Come Sunday"
Intermezzo, "My Bonny Boy"
March, "Folk Songs From Somerset"
from *English Folk Songs*,
R. Vaughan Williams



Slavonic Dance #3
Antonin Dvorak

Recitative & Aria, "Dove Sono"
from *The Marriage of Figaro*, W.A. Mozart
Soprano Elzbieta Milczarek

Aria, "Senza Mamma, o Bimbo"
from *Suor Angelica*, Giacomo Puccini
Soprano Elzbieta Milczarek

Third Movement, *Symphony #4 (Italian)*
Felix Mendelssohn

Aria, "Nacqui all'affano"
from *La Cenerentola*, G. Rossini
Soprano Elzbieta Milczarek

Strings On Fire
Henry Mancini

The North Bay
Symphony Orchestra



presents

*Glorious Music
for Christmas*

*With guests...North Bay's Occasional Brass Quintet
& a special NBSO Community Choir*

Saturday, December 13, 2003 8:00pm
Capitol Centre, North Bay, Ontario

Sponsored by

NorthernHonda



OLIVER BARTON lives in Harry Stoke, a small hamlet to the north of Bristol and conducts the Henbury Singers in Bristol, which gives him a captive choir to sing things that he writes. Hence the "New Christmas Alphabet", one of a very slowly growing collection of Christmas pieces that relate to a family at Christmas. Auntie Maud, who features briefly, is the star of "Maud's Dream", wherein is explained why she's such a bitter and twisted old woman. "4 am" takes place at that time on Christmas Day, when the twins awake and start exploring their presents. In progress are the problems of buying a present for Maud and the tale of cat and turkey while the family sleeps off its dinner.

Professionally, Mr. Barton is a freelance technical author for the computer industry and assistant gardener to his wife's business of looking after people's gardens, mostly the elderly who can't manage any more. They are both members of the Lord Mayor's Chapel choir in Bristol, the only civic-owned church in England. Mr. Barton offered to arrange **A New Christmas Alphabet** for our concert this evening. The NBSO would like to thank him for his generosity in doing this. We had lots of fun learning it!

A New Christmas Alphabet

C is for the carols they bawl outside your door, **H** is for the holly whose spikes you can't ignore, **R** is for the robin pecking out milk bottle tops, **I** is the insanity of the overcrowded shops, **S** is for the shopping centre's Santa's seedy stall, **T** is for the turkey's tin for which the stove's too small, **M** is for the muddy mess they tread throughout the house, **A** is for a cat who's just brought in a half-dead mouse, **S** is for the sentiment that's gushing from TV, in specials filmed in summertime as anyone can **C**'s for comic Christmas cards pretending to amuse, **H** is for the hiccups brought on by too much booze, **R** is for rubbish spilling from the wheelie-bin, **I**'s for irritation growing up twixt kith and kin, **S** is for the squabbles over less TV or more, **T** is for the tree now shedding needles on the floor. **M** is for the mother toiling at the kitchen sink, **A**'s for Auntie Maudie who has driven her to drink. **S** is feeling sick from eating on and on and on—and sick at heart as well because the Christmas meaning's gone.

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Fantasy on "Sleepers Wake"
J. S. Bach

El Relicario, Jose Padilla, arr. A. Clark
Sussex Mummer's Christmas Carol, P. Grainger
Three French Christmas Carols, arr. E. Di Savino
Go Tell It On the Mountain, arr. L. Henderson
Occasional Brass Quintet

Russian Christmas, Alfred Reed
Glorious Sounds of Christmas, arr. Dwight Gustafson
Winter Wonderland, Felix Bernard
Have Yourself a Merry Christmas, H. Martin/R. Blanc
All I Want For Christmas, Don Gardner



Comfort Ye—Every Valley, G.F. Handel
Tenor, Richard Levesque

And the Glory of the Lord, G.F. Handel
NBSO Community Choir

He Shall Feed—Come Unto Him, G.F. Handel
Alto, Belinda Duke-Kizell
Soprano, Karen Schiavone-Fava

Hallelujah!, G.F. Handel
NBSO Community Choir

The Twelve Days of Christmas, arr. Howard Cable
Occasional Brass Quintet & NBSO Community Choir

A New Christmas Alphabet, Oliver Barton
Jesu, Joy of Man's Desiring, J.S. Bach
Ave Verum Corpus, W.A. Mozart
A Christmas Trilogy, Jerry Brubaker
NBSO Community Choir

Christmas Carols with the Audience (see page 5)
Sleigh Ride, Leroy Anderson
(a very special guest)

Violin I

Mary Kozak, Concertmaster
Aliana Kim
Barry Greib
Christina Masotti
Denise Cracknell
Gianina Brisan Opritoiu
Leisha Sharko
Janet Zimbalatti
Key Heuer
Melissa Schaak

Violin II

Nadyka Pyzik
Kristell Audet
Judy Statham
Kai Santala
Relessey Cripps
Stefanie Huot
Lanny James
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Isaac Boyce
Ashley Webb
Holly Parkes

Viola

Don Clysdale
Marc Cyr
Betty Lorimer
Suzanne Sinclair

Cello

Jordan Wyshniowsky
Jill Kulchar
John Kessik
Rosalyn Heuer
Tiffany Pollock

Bass

Thomas Jones
Matt Lacombe

Flute

Melissa Stacey
Ryan Ballentine
Joyce Kinsey
Amanda Buis
Susan Terry

Oboe

Nigel Robbins
Meghan Giffin

Clarinet

Michelle Taylor
Meghan Venhola
Tamara Dunn
Shiori Kobayashi

Bassoon

Mary Thornton
Raymond Gauthier

Trumpet

Victoria Wickett
Allison Denomme

Horn

Lynne Smythe-Barons
Amelia Pearson

Trombone

Darren Denomme
Jeff Serran

Tuba

Scott Barons

Percussion

Matthew Whitehead
Kirby Oudekirk
Curtis Robinson
Mark de Sousa

Community Choir 2003

Soprano

Viola Bailey
 Allison Bell
 Velma Bonany
 Sr. Shirley Caicco
 Sandra Carreiro
 Doris Clouthier
 Lorraine Crain
 Wendy Demarco
 Vee Erdelac
 Alice Farlinger
 Theresa Fava
 Aline Feuillatre
 Claudette Fortier
 Vivianne Frankish
 Dora Chadbourn
 Janet Grise
 Mary Grise
 Shirley Hannah
 Elsie Johnson
 Lorelei Jones
 Mary Kelly
 Jennifer Madge
 Sheila O'Brien
 Carol O'Shaughnessy
 Marion Parsons
 Terry Perrin
 Mary Recoskie
 Christine Saini
 Antonia Schiavone
 Joanne Sokolowski
 Barbara Truchon
 Rosalind Zimbalatti
 Susan Klassen
 Sr. Shirley McNamara
 Sharon Hocevar
 Marie Labonte
 Marianne Gomm
 Ada Bawks
 Noella Varabiolf
 Marie Southcomb
 Kassandra Woods

Alto

Sylvia Antinozzi
 Therese Brennan
 Nancy Carriere
 Sr. Teresa Casey
 Grace Chapman
 Freda Conti
 Carol Corman
 Judy DiProffio
 Rosemary Dupuis
 Bernice Fawcett
 Lena Fedeli
 Irene Francis
 Elsie Josefowich
 Marj Keenan
 Martha Kennedy
 Sharon Paris
 Anna Perrotta
 Tammy Priolo
 Aline Sarrazin
 Brenda Smith
 Johanne St. Onge
 Ann Staines
 Sonja Tessier
 Helen Whitehead
 Carol Rochefort
 Belinda Duke-Kizell
 Sue Whitehead
 Louise Masuda
 Lise Bilodeau

Tenor

John Henderson
 Rene Larouche
 Richard Levesque
 Quinto Marchione
 Richard Masuda
 Pat McCarthy
 Gord Parsons
 David Shields
 Marla Wilson

Bass

Gord Carriere
 Wayne Corman
 Norman Fortier
 Ed Francis
 Jim McAllister
 Ken Soutar
 Bill Taylor
 Charles Taylor
 Jean Tessier
 Dave Truman

Soloists

Richard Levesque
 Belinda Duke-Kizell
 Karen Schiavone-
 Fava

This year's Community Choir was prepared by **Robert Palangio**. Rehearsal accompanist was **Stephen Simard**.

The NBSO gratefully acknowledges the assistance of **Rev. Trevor Scarfone, Ms. Christine Saini**, and the staff and parishioners of **Holy Name of Jesus Church** in providing their facilities for choir rehearsal.

SING-ALONG CAROLS

O COME, ALL YE FAITHFUL, joyful and triumphant, O come ye, O come ye to Bethlehem. Come and behold him, born the King of angels: O come, let us adore him, O come, let us adore him, O come, let us adore him, Christ the Lord!

(2nd verse—choir)

Sing, choirs of angels, sing in exultation! Sing, all ye citizens of heaven above: "Glory to God, in the highest!" O come, let us adore him, O come, let us adore him, O come, let us adore him, Christ the Lord!

Yea, Lord we greet thee, born this happy morning, Jesus, to thee be glory given; Word of the Father, now in flesh appearing: O come, let us adore him, O come, let us adore him, O come, let us adore him, Christ the Lord!

TEXT & MUSIC: J.F. Wade (1711-1786) tr. by F Oakeley, W.T. Brooke & others

HARK! THE HERALD ANGELS SING: Glory to the newborn King;
Peace on earth and mercy mild, God and sinners reconciled:
Joyful all ye nations rise, join the triumph of the skies,
With the angelic host proclaim, Christ is born in Bethlehem.
Hark! The herald angels sing: Glory to the newborn King.



(2nd verse—choir)

Hail, the heaven-born Prince of Peace! Hail the Sun of Righteousness!
Light and life to all he brings, Risen with healing in his wings.
Mild he lays his glory by, Born that we no more may die,
Born to raise us from the earth, Born to give us second birth.
Hark! The herald angels sing: Glory to the newborn King.

*TEXT: Charles Wesley, 1707-1788
MUSIC: Felix Mendelssohn, 1809-1847*

CELEBRATE !!!!

The Canadian Federation of University Women - North Bay Club and the NBSO would like to celebrate the community spirit displayed during the Christmas House Tour on Saturday, November 15, 2003.

There are many to thank—the homeowners; the businesses who supported us; the musicians and singers; the volunteers from CFUW - North Bay and "Friends of the Symphony" who acted as hosts, hostesses and house captains; the media.

The House Tour was an experience which demonstrates the generosity, energy and enthusiasm which exists in the community of North Bay.

*All I Want For Christmas
Is My Two Front Seats*

Capitol Centre Gift Certificates are the perfect answer for all of your holiday gift-giving dilemmas. There's still plenty of outstanding entertainment left in this season giving your "special" someone lots to choose from!

A \$10 Gift Certificate is perfect for:

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- Office Gift Exchange • • •

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4. Packages are lighter
5. No returns
6. Easy to hide
7. There is a show for everyone in the family
8. No one is difficult to buy for
9. Free Parking at the Capitol Centre
10. One size fits all



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www.capitolcentre.ca



*Cantabile
Imported from the U.K.*



NORTH BAY SYMPHONY PATRONS

Bring this flyer to the Box Office tomorrow and you get your Cantabile tickets for only \$10

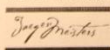
Sunday, December 14 - 7:30 p.m. - NEW DATE!

The four extraordinarily talented and funny gentlemen in the photo above have been exported to us from the United Kingdom and are known around the world as CANTABILE (pronounced can-TAH-bih-lay). With a wide range of music to choose from, they are bringing CANTABILE AT CHRISTMAS to the Capitol Centre. This fabulous a capella foursome liberally lace their outstanding four-part harmony with fun and frolic.

Join us for a Christmas celebration with these wandering minstrels of mirth and music. Treat yourself to some extraordinary holiday music with the merry-makers of music.

Main Floor \$27 Seniors \$25.50 Children: \$12 Balcony \$17

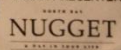
SERIES SPONSOR



PERFORMANCE SPONSORS



MEDIA PRESENTER



2004

The North Bay
Symphony Orchestra



presents

*Gems from the
Silver Screen*

*With special guests: Chad Wolfe with students
from Chad's School of Fiddle & Stepdance
& featuring the winning entries of our
Poster Competition*

Saturday, February 14, 2004 8:00pm
Capitol Centre, North Bay, Ontario

Sponsored by
NorthernHonda

WE CELEBRATE TONIGHT'S GUESTS.....

The NBSO is absolutely delighted to have **Chad Wolfe** with us once again. Chad began performing for audiences at the age of ten and has won many honours over the years, including the **Northeastern US Fiddle Title** in 2001 and the **Canadian Open Stepdance Title** in 2002. In 1997, he recorded his debut independent CD "Fiddlefied". It has had radio play across Canada and even in the Czech Republic where it found its way to the top of the **World Music Charts**. In 2000, Chad was a fiddler and principal dancer in "The Needfire—A Celtic Celebration" at Toronto's Royal Alexandra Theatre. He has also toured across Canada as the principal dancer in "Memories of a Don Messer Jubilee" and "Memories of Western Swingin' and Country Singin'" during the last two years. Off stage, Chad runs his own fiddle and stepdance studio in North Bay and has eight staff and over two hundred students. The studio is now in it's ninth year of operation.

Tonight, Chad brings with him members of his own performing group, **KABOOM**. Touring Canada and the U.S., Kaboom is an exciting fiddle and stepdance show made up of dynamic performers ranging in age from 11 to adult. All members are from the North Bay area and are seasoned competitors in the contest circuit. They offer a unique approach to Canadian Fiddling and Stepdancing, taking on a gangster era theme with some humorous theatrics. The dancers are **Suzanne, Cassandre and Stephanie Boland**. On fiddle are **Nathan Smith and Bourton Scott** and on piano is **Anne Smith**. Also joining Chad tonight are dancers from his studio: **Samantha Depatie, Haili Hanselman, Ariel Hyatt, Michel Labelle, Dominick Larabie, Patrick Pharand and Bailey Steele**.

Brittany Shallow, 15 years old has been studying voice since age ten under **Roseanne Simunovic** of Timmins and **Karen Schiavone** and **Tammy Rogers** of North Bay. Brittany sang in a cross-Canada children's choir in 2000 under the direction of noted director **Bob Chilcott** and she has had roles in local musicals **Oklahoma** and **Les Miserables**. A dancer as well as singer, she attends **Widdifield High School** in North Bay.

Raymond Gauthier is 18 years old and is a graduate of **Chippewa Secondary School** in North Bay. He is in his fourth year playing the bassoon with the **North Bay Symphony Orchestra**. Raymond will be attending university in September with voice as his major. He recently sang in two local musical productions, **Les Miserables** and **The Music Man**. He studies under **Tammy Rogers** at **Brava Music Studios** in North Bay.

During the presentation of the music from **Titanic**, the audience will view the winning entries of our Poster Competition. Winners were **Lucas Tignanelli, Shayne Brazeau, Caitlin-Ashleigh Bloom** and **Lucas Vigna**. Special honourable mention to **Sam Steel, Matthew Coleman, Aidan Gordon, Stephanie Restoule, Samantha Rayner, & Carmelina McParland**.

DEVELOPMENT UPDATE....

This has been a year of growth for us at the NBSO and a year that has included many positive steps towards a successful future. The **Chair Sponsor Campaign** has been especially successful and has allowed many of our patrons to formally recognize our talented symphony musicians.

We have received a generous donation from **Robert Fassl** at **Atlas Copco** to be used towards the creation of a music education program. This program will be piloted in our local schools in March. A big thank-you to **Allison Denomme**, **Mary Thornton** and **Janet Zimbalatti** for their work on this project. We are also pleased that **Investors Group of Canada** has come on board to sponsor our **Young Performers' Competition** concert in October 2004.

The winner of the quilt raffle in October was **Randy Trottier** from Kapuskasing, Ontario and the winner of the **Helen Hall Art** at our December concert was **Laurie McLaren** of North Bay. Congratulations to all of you.

Please join us at **Churchill's** on Mother's Day evening, Sunday, May 9, 2004. Members of the orchestra will be the musical guests for the night. Make your reservations now by calling 476-7777.

Please support our current raffle by purchasing a ticket for a **Helen Whitehead** original painting. It is acrylic on canvas and features a landscape of the South River. The winner will be drawn after intermission at our April concert. You can purchase tickets during intermission tonight or by calling 494-7744. The painting will also be at **Northgate Square** from 12pm to 6pm on Saturday, March 6th, 27th, April 3rd and 17th. Thanks a bunch for your support.

STACEY SCHAT, DEVELOPMENT DIRECTOR

NEW COMMUNITY PLAYERS....

Introducing new players to the orchestra while keeping up our standards is an important part of our community outreach. The North Bay Symphony is encouraging capable community players to join the orchestra, while keeping up the standards of performance which are appreciated by our audience. We have created several programs to make it easier for new players to join the orchestra. First of all, we have set up a trial period during rehearsals for potential new players. Rather than a single audition or 'play-in' which can be rather intimidating, we have a four-week 'play-in'. After this time, it is easy to tell if the new players can keep up the orchestra standards, while at the same time we avoid losing players who may have been put off by an audition or single 'play-in'.

Also, there is a new **graduated introduction program** for developing players. We have the option for new players to play just two of the pieces for a concert, which can be practiced to get up to a good standard, instead of trying to play all the pieces and not be able to prepare them properly. The developing players taking this option often stay for the entire rehearsal, to learn while playing the other pieces, even though they may not be performed.

Players

Violin I

Mary Kozak, Concertmaster
Aliana Kim
Barry Grieb
Christina Masotti
Denise Cracknell
Janet Zimbalatti
Kay Heuer
Leisha Sharko

Violin II

Ashley Webb
Charity Cripps
Gordon Stockwell
Holly Parkes
Judy Statham
Kai Santala
Lanny James
Nadyka Pyzik
Norm Critchley
Relessey Cripps
Stefanie Huot
Susan Haldane

Viola

Betty Lorimer
Don Clysdale
Suzanne Sinclair
Tomasz Milczarek

Cello

Dick Van Raadshooven
Jill Kuchar
John Kessik
Rosalyn Heuer
Tiffany Pollock

Bass

Thomas Jones
Matt Lacombe
Denis Callaghan

Saxophone

Sandie Kulchar (tenor sax)
Kevin McTiernan (alto sax)

Flute

Amanda Buis
Melissa Stacey
Ryan Ballentine
Susan Terry
Lynda Bertrand

Oboe

Nigel Robbins
Amy Wallace
Maggie Keller

Clarinet

Meghan Venhola
Michelle Taylor
Tamara Dunn

Bassoon

Mary Thornton
Raymond Gauthier

Trumpet

Allison Denomme
Helen Bailey
Victoria Wickett

Horn

Lynne Smythe-Barons
Amelia Pearson
Andrea Parks

Trombone

Darren Denomme
Jeff Serran

Tuba

Mark Nickless

Percussion

Matthew Whitehead
Kirby Oudekirk
Curtis Robinson

Keyboard

Sheila Shisko

Programme

Overture to Orpheus in the Underworld
Jacques Offenbach

South Pacific Symphonic Scenario
Richard Rogers

Orchestral Medley—The Phantom of the Opera
Andrew Lloyd Webber
All I Ask of You
Soprano: Brittany Shallow; Tenor: Raymond Gauthier



Lara's Theme from Dr. Zhivago, Maurice Jarre
Fiddler on the Roof, Jerry Bock
The Sound of Music, Richard Rogers & Oscar Hammerstein
Blue Danube Waltz, Johann Strauss
Titanic, James Horner
Oklahoma, Richard Rogers

Puttin' on the Ritz, Irving Berlin
Arranged by Mark de Sousa
featuring Chad Wolfe

Draggin' the Bow
from "The Park Bench", traditional
Stepdancers: Chad Wolfe & Suzanne Boland
Fiddle: Nathan Smith & Bourton Scott
Piano: Anne Smith

Canon (Pachelbel), Kohler's Hornpipe (traditional)
& Fiddlefied (Chad Wolfe)
Arranged by Mark de Sousa
Fiddle: Chad Wolfe, Nathan Smith & Bourton Scott
Dancers: Suzanne Boland, Cassandre Boland, Stephanie Boland,
Smantha Depatie, Haili Hanselman, Ariel Hyatt, Michel Labelle,
Dominick Larabie, Patrick Pharand, Bailey Steele

The North Bay
Symphony Orchestra



presents

*Celebrating
Young Canadian
Talent*

Featuring Kevin Ramessar, Classical Guitarist

Saturday, April 24, 2004 8:00pm
Capitol Centre, North Bay, Ontario

Sponsored by
NorthernHonda



Kevin Ramessar

A two-time winner of First Place for guitar at the **Canadian Music Competitions**, Kevin Ramessar has delighted listeners and critics with music that is "passionate," "beautifully contemplative," "lyrical," and "entirely satisfying" (Kevin McMillan, *Wholenote Magazine*; Howard Dyck, *The Record*). He has performed extensively across Canada with airplay on CBC and several other television and radio programs, and has made several appearances at the **Lugano Jazz Festival** on trumpet.

Kevin has appeared at the **National Arts Centre**, the **Glenn Gould Studio** on CBC's **Music Around Us**, and has been featured in the Director's Choice series at **Stratford Summer Music**. He has played with the **Kitchener-Waterloo Symphony**, **The Waterloo Chamber Players** and the **Stratford Festival Orchestra**. He has been involved in numerous recording projects, and his most recent release, **Echoes: The Sacred Dance** evoked positive reviews from CBC's Howard Dyck and *WholeNote Magazine*. His jazz chamber ensemble, **The Ramessar Quintessence**, was recently awarded a **FACTOR** grant to produce a studio demo of **Joy Go With My Love**, the title track of the group's upcoming CD.

Kevin earned his Bachelor of Music in Classical Guitar Performance from **Wilfrid Laurier University**. During his studies there, he was awarded the prestigious **Maureen Forrester Performance Scholarship** and the **Garfield Weston Scholarship**, graduating with the Gold Medal in 2000. Abroad, Kevin has enjoyed performing with such artists as Randy Brecker, Danny Gottlieb, Bill Pierce, Wayne Bergeron, Skip Norcott, Mark Soskin and Mike Richmond. Kevin and his family currently live in Kitchener-Waterloo Ontario where he is in high demand as a performer, recording artist, clinician and teacher.

The North Bay Symphony Orchestra is proud to celebrate Kevin Ramessar, Classical Guitarist.

The Gateway Theatre Guild presents
Shadowlands by **William Nicholson**

May 20-22 & May 27-29, 8pm

Nipissing University Theatre

Call 474-1633 for tickets and information!

DEVELOPMENT UPDATE....

Even though the Season and my year with the Symphony are coming to a close I am happy to report that there is no slowing down for us over the summer. It is important to me that the people of North Bay know how wonderful and vital the Symphony is. I feel this is best achieved by being active all year round, by always reminding North Bay that we are here. It is because of this that I am happy to announce our upcoming events for the summer below. They are important events and the money raised from them is important to our survival! They are also fun and help us to further our mandate of educating, entertaining and enriching the community through the performance of music. We believe that we are important. If we truly believe that, so will others. Thank you for all your past support and please know your continued support is important to us.

It has been a pleasure getting to know you,
Stacey Schat, Development Director

May 9th Churchill's Mother's Day Dinner. The Symphony is pleased to be the musical entertainment for Churchill's annual Mother's Day dinner. Call 476-7777 for Reservations

May 15th The Symphony and Inn on The Bay present a Wine Growers Dinner. Join us as we taste new food and drink new wines, all while listening to the talented Symphony members as they play.

June 4 and 5 2nd Annual Used Book Sale. At Trinity United Church. Would you like to help? Do you have books you want to get rid of? Please call 494-7744 for book pick-ups and volunteer opportunities.

July 24th Our 11th Annual Garden Tour
Sundays in August (8th to 29th) - look for us each afternoon at the Waterfront Bandshell

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If you would like to be part of the NBSO or require further information, please call **Janet Zimbalatti** at 840-5157.

Programme

Overture to William Tell
G. Rossini

Die Fledermaus Suite
Johann Strauss



Immediately following intermission, Monique Smith, MPP will present an Ontario Trillium Foundation Grant to the President of the North Bay Symphony, Janet Zimbalatti. Ms. Smith will be assisted by Shirley Priolo, of the Nipissing OTF Grant Review Team.

Allegro Moderato
Andante Con Moto
from "The Unfinished Symphony"
Franz Schubert

Two pieces for solo guitar:
"Sevilla from Suite Espanola, Op. 47"
Isaac Albeniz
"Choro da Saudade"
A. Barrios Mangore
featuring Kevin Ramessar

Allegro Con Spirito
Adagio
Allegro Gentile
from "Concierto de Aranjuez"
Joaquin Roderigo
featuring Kevin Ramessar

Players

Violin I

Mary Kozak, Concertmaster
Aliana Kim
Barry Grieb
Christina Masotti
Denise Cracknell
Janet Zimbalatti
Gordon Stockwell
Leisha Sharko

Violin II

Ashley Webb
Christian Robinson
Judy Statham
Kai Santala
Lanny James
Nadyka Pyzik
Norm Critchley
Relessey Cripps
Susan Haldane

Viola

Betty Lorimer
Don Clysdale
Suzanne Sinclair
Sue Zach

Cello

Dick Van Raadshooven
Jill Kuchar
John Kessik
Rosalyn Heuer
Tiffany Pollock

Bass

Thomas Jones
Matt Lacombe
Denis Callaghan
Brittany Goldsborough

Flute

Melissa Stacey
Ryan Ballentine
Susan Terry
Linda Bertrand

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Sean Seguin
Tamara Dunn

Bassoon

Mary Thornton
Raymond Gauthier

Trumpet

Allison Denomme
Victoria Wickett

Horn

Lynne Smythe-Barons
Amelia Pearson
Andrea Parks

Trombone

Darren Denomme
Jeff Serran

Tuba

Mark Nickless

Percussion

Matthew Whitehead
Doug Robidoux
Curtis Robinson

Keyboard

Sheila Shisko

2004-2005 Rehearsal Schedule

Hallowe'en Treats

Victoria Wickett (trumpet), Adam Gravelle (piano), Samantha DePatie (violin)
 Sunday, September 12th Widdifield Music Room, 2pm
 Sunday, September 19th Widdifield Music Room, 2pm
 Sunday, September 26th Widdifield Music Room, 2pm
 Sunday, October 3rd Widdifield Music Room, 1pm *** Note time change **
 Sunday, October 10th No rehearsal
 Sunday, October 17th Widdifield Music Room, 2pm
 Sunday, October 24th Widdifield Music Room, 2pm
 Friday, October 29th Widdifield Music Room, 7pm
Saturday, October 30th Sound Check Capitol Centre 6:30pm
Saturday, October 30th Performance Capitol Centre 8pm

A Multicultural Christmas

A Community Choir, prepared by Robert Palangio
 Suzanne Sinclair and Donald Clysdale (viola)
 Sunday, November 7th Widdifield Music Room, 2pm
 Sunday, November 14th Widdifield Music Room, 2pm
 Sunday, November 21st Widdifield Music Room, 2pm
 Sunday, November 28th Widdifield Music Room, 2pm
 Sunday, December 5th Widdifield Music Room, 2pm
 Friday, December 10th Widdifield Music Room, 7pm
Saturday, December 11th Sound Check Capitol Centre 6:30pm – earlier??
Saturday, December 11th Performance Capitol Centre 8pm

Spiced-up Valentines

Karen di Bella (piano), Devon Fornelli (marimba)
 Sunday, January 9th Widdifield Music Room, 2pm
 Sunday, January 16th Widdifield Music Room, 2pm
 Sunday, January 23rd Widdifield Music Room, 2pm
 Sunday, January 30th Widdifield Music Room, 2pm
 Sunday, February 6th Widdifield Music Room, 2pm
 Friday, February 11th Widdifield Music Room, 7pm
Saturday, February 12th Sound Check, Capitol Centre 6:30pm
Saturday, February 12th Performance Capitol Centre 8pm

Spring Songs

Adele Kosak (Lyric soprano)
 Sunday, March 12th Widdifield Music Room, 2pm
 Sunday, March 19th Widdifield Music Room, 2pm
 Sunday, March 26th Widdifield Music Room, 2pm
 Sunday, April 2nd Widdifield Music Room, 2pm
 Sunday, April 9th Widdifield Music Room, 2pm
 Sunday, April 16th Widdifield Music Room, 2pm
 Friday, April 22nd Widdifield Music Room, 7pm
Saturday, April 23rd Sound Check, Capitol Centre, 6:30 pm
Saturday, April 23rd Performance Capitol Centre 8pm

The North Bay
Symphony Orchestra
&
Investors Group

present

*Hallowe'en
Treats*

Featuring...
the Young Performers' Competition Winners
Adam Gravelle, piano
Victoria Wickett, trumpet
Samantha Depatie, "fiddle"

Saturday, October 30, 2004 8:00pm
Capitol Centre, North Bay, Ontario

Special Concert Sponsor



**THE NORTH BAY SYMPHONY SOCIETY
BOARD OF DIRECTORS, 2004-2005**

President:: Janet Zimbalatti
Vice-President: Don Clysdale
Treasurer: Robert Palangio
Secretary: Doris Toswell
Directors: Robert Franklin, Ruth Taylor,
Jeff Serran, Lanny James,
Darren Denomme

The North Bay



Symphony
Your community orchestra

Personnel

Music Director:
Concertmaster:
Support Musician:
Associate Musician:
Development & Fundraising:

Dr. Metro Kozak
Dr. Mary Kozak
Mark de Sousa
Thomas Jones
Paul Baker

Ushers for this evening... Nancy Avery, Theresa Brisebois,
Judy Elston, Rene Lafontaine, Annie McGee, Judy O'Malley and
Marie Robbins.....*many thanks!*

The North Bay Symphony Orchestra presents

A MULTICULTURAL CHRISTMAS

**Saturday, December 11, 2004 8pm
Capitol Centre, North Bay.**

Featuring music from around the world, including Italy, Germany and France. A special appearance by our own Suzanne Sinclair and Don Clysdale. Carol singing with a return appearance of the NBSO Community Choir and a special appearance of the Davedi Men's Chorus.

Adults/Seniors \$25.00 Students \$15.00
(NBSO 2004-2005 Subscribers—included in your Season)

**There's still time to join our community choir...rehearsals are Sundays at
2pm in St. John the Divine Church, 310 Main St. East.**

Programme

Overture to 'Doctor Miracle'
Georges Bizet (1838-1875)

Fiddle Tunes
Ashley's Jig
Webb Acheson

Sir Wilfred Laurier Reel
Graham Townsend (b. 1942)
soloist Samantha Depatie, "fiddle"

Dance of the Comedians
from "the Bartered Bride"
Bedrich Smetana (1824-1884)

Trumpet Concerto
Josef Haydn (1732-1806)
soloist Victoria Wickett, trumpet

Unter Donner und Blitz
(Thunder and Lightning Polka)
Johann Strauss II (1825-1899)



Malaguena from Andalucia, Suite Espagnole
Ernesto Lecuona (1895-1963)

Piano Concerto No. 3, D Major, Op. 50 "Youth"
First Movement—Allegro Molto
Dimitri Kabalevsky (1904-1987)
Soloist Adam Gravelle, piano

Danse Macabre
Camille Saint-Saens (1835-1921)

Symphonic Suite from "Harry Potter"
John Williams (b. 1932)

Players

Violin I
 Mary Kozak, Concertmaster
 Aliana Kim
 Barry Grieb
 Christina Masotti
 Denise Cracknell
 Janet Zimbalatti
 Gordon Stockwell
 Leisha Sharko
 Kay Heuer
 Sylvia Gabor-Medveduke

Violin II
 Dorothy Robideaux
 Karen Axworthy
 Renate Kosak
 Nadyka Pyzik
 Lanny James
 Norm Critchley
 Relessey Cripps
 Stefanie Huot
 Judy Statham
 Val McCutcheon
 Jennifer Hedican

Viola
 Betty Lorimer
 Don Clysdale
 Suzanne Sinclair
 Mark Cyr

Cello
 Jill Kuchar, John Kessik
 Karen Houston, Paul Best
 Rosalyn Heuer

Bass
 Brittany Goldsborough
 Denis Callaghan
 Matt Lacombe
 Matthew Donnelly
 Thomas Jones

Keyboard
 Sue Charette-Hajnal

Flute
 Melissa Stacey
 Ryan Ballentine
 Susan Terry
 Linda Bertrand

Oboe
 Nigel Robbins
 Maggie Keller

Clarinet
 Michelle Taylor
 Shawn Seguin
 Ashley Chandler

Bassoon
 Mary Thornton
 Cassandra Frank

Trumpet
 Allison Denomme
 Victoria Wickett
 Jen Thomson

Horn
 Lynne Smythe-Barons
 Caleb Courtney
 Jackie Bowie

Trombone
 Darren Denomme
 Jeff Serran
 Melanie Grillanda

Tuba
 Scott Barons

Percussion
 Matthew Whitehead, Warren Kenny
 Curtis Robinson, Mark de Sousa

Saxophone
 Marla Sunstrum, Sandie Kulchar,
 Kevin McTiernan

Programme

Oct 30/04

Overture to 'Doctor Miracle'
 Georges Bizet (1838-1875)

Fiddle Tunes
Ashley's Jig
 Webb Acheson
Sir Wilfred Laurier Reel
 Graham Townsend (b. 1942)
soloist Samantha Depatie, "fiddle"

Dance of the Comedians
 from "the Bartered Bride"
 Bedrich Smetana (1824-1884)

Trumpet Concerto
 Josef Haydn (1732-1806)
soloist Victoria Wickett, trumpet

Unter Donner und Blitz
 (Thunder and Lightning Polka)
 Johann Strauss II (1825-1899)



Malaguena from Andalucia, Suite Espagnole
 Ernesto Lecuona (1895-1963)

Piano Concerto No. 3, D Major, Op. 50 "Youth"
 First Movement—Allegro Molto
 Dimitri Kabelevsky (1904-1987)
Soloist Adam Gravelle, piano

Danse Macabre
 Camille Saint-Saens (1835-1921)

Symphonic Suite from "Harry Potter"
 John Williams (b. 1932)

Players

Violin I

Mary Kozak, Concertmaster
Aliana Kim
Barry Grieb
Christina Masotti
Denise Cracknell
Janet Zimbalatti
Gordon Stockwell
Leisha Sharko
Kay Heuer
Sylvia Gabor-Medveduke

Violin II

Dorothy Robideaux
Karen Axworthy
Renate Kosak
Nadyka Pyzik
Lanny James
Norm Critchley
Relessey Cripps
Stefanie Huot
Judy Statham
Val McCutcheon
Jennifer Hedican

Viola

Betty Lorimer
Don Clysdale
Suzanne Sinclair
Mark Cyr

Cello

Jill Kuchar, John Kessik
Karen Houston, Paul Best
Rosalyn Heuer

Bass

Brittany Goldsborough
Denis Callaghan
Matt Lacombe
Matthew Donnelly
Thomas Jones

Keyboard

Sue Charette-Hajnal

Flute

Melissa Stacey
Ryan Ballentine
Susan Terry
Linda Bertrand

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Shawn Seguin
Ashley Chandler

Bassoon

Mary Thornton
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Trumpet

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Tuba

Scott Barons

Percussion

Matthew Whitehead, Warren Kenny
Curtis Robinson, Mark de Sousa

Saxophone

Marla Sunstrum, Sandie Kulchar,
Kevin McTiernan

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The **North Bay Symphony** is a community orchestra. Most of our musicians are volunteers. They donate their services to us and are able to share their love of music with our audience. There are many expenses involved with presenting our concerts. Purchase and rental of music and the importing of key musicians are a big part of our budget. By sponsoring a musician, you will receive a charitable donation receipt, a chance to personally meet the musician you are helping to sponsor and your name will appear in the concert programmes and on our Chair Sponsor Roll of Honour on display in the lobby.

Would you like to sponsor a member or a position in the orchestra? Call Paul Baker at the NBSO Office, 494-7744.



Ashley's Jig

Webb Acheson was originally from St. Stephen in New Brunswick and has had a long career in music, in particular Country Hoedown. In the 2000 Shelbourne Fiddle Contest, the most prestigious in Canada, he was a finalist placing one place behind North Bay's Chad Wolfe.

Sir Wilfred Laurier Reel

Graham Townsend was born in Toronto and raised in Buckingham, Quebec. At the age of nine he entered and won CBC's talent contest Now's Your Chance. Graham's accomplishments in the field of music are legendary from his many compositions he has

Programme notes for this evening's presentation have been prepared by Don and Pat Clysdale...many thanks!

Symphony Suite from Harry Potter

This symphonic suite put together by Jerry Brubaker falls into several distinct sections:

1. Flight & Travel: this theme is used throughout the film
2. Broomstick Practice: three trumpets mock the chums' first efforts
3. Hogwarts Forever!: this majestic tune characterizes the school, the moving staircases and the banquet
4. Diagon Alley: flute and percussion portray the hustle and bustle of Diagon Alley and a quirky violin solo the grotesque clerks of Gringotts Bank
5. Voldemort: horns and bassoons utter the ghastly terror of Voldemort
6. Anyone for Quidditch?!: a brilliant fanfare-like theme on brass
7. Harry's Parents: a warm melody invoking Harry's recollection of his parents

Thunder & Lightning Polka

Every Halloween concert needs thunder and lightning for the proper scary effects. Balls were an essential part of Viennese social life with formal dress and uniforms adorned with the finest of jewellery and fresh flowers. Strauss wrote hundreds of works including waltzes, polkas, quadrilles, marches and operettas. This polka is named for the thunderous rolls and flashes of lightning emanating from the percussion section as well as the lightning speed at which it flies.

Overture to Doctor Miracle

A silly plot, lots of costumes and a traveling quack doctor in disguise—sounds just right for Halloween. Bizet wrote this work early in his career. A mayor and his much-married wife are tricked into marrying off their daughter to a dashing captain disguised as a servant and Dr. Miracle. This farcical plot can be compared to a modern soap.

Dance of the Comedians

The opera, *The Bartered Bride* has a silly plot, lots of costumes and noisy dances. This particular dance was performed by a visiting circus troupe and is literally a "jumping dance".

Trumpet Concerto

Written to exploit a "new-fangled" instrument, Haydn wrote this for his friend Anton Weidinger, a Viennese trumpeter.

Piano Concerto in D Major

Kabelevsky spent his entire life working within the Soviet Union. In writing this concerto in 1952, he followed the example of his contemporary Shostakovich while looking back to romanticists Tchaikovsky and Rachmaninov.

Danse Macabre

The third of Saint-Saens' four symphonic poems portrays the image of death as a fiddler. As the orchestra strikes midnight, Death tunes up and begins its waltz. A second theme on the xylophone evokes the skeletal celebrants until they disperse and vanish with the cock's crow.

notes continued bottom of previous page

Tonight's performing soloists....

Sam Depatie started to play fiddle when she was 12 and is now an instructor at her former school, **Chad's School Of Fiddle and Step Dance**. She started competing when she was 13, not only in our own **Kiwanis Festival**, but also in Sturgeon Falls, Chelmsford and Pembroke. Recently she brought her music to the **Nipissing Stage Company's** production of "Wanted" and is to appear with **Gateway Theatre Guild** in "Elizabeth Rex" in November. While she enjoys performing and competing live, she and her musical parents are soon releasing a CD of their own songs and Sam is working on another CD of Celtic Music. We wish her all success and lots of fun with her playing.

Adam Gravelle is a 20 year-old North Bay resident who began playing a small keyboard at the age of 10. He surprised everyone by playing music by ear. On his 13th birthday, he received a piano and started to receive formal training to read music. At his first lesson with teacher **Beth Chartrand**, he played Beethoven's Moonlight Sonata which he had learned by ear. Throughout the following years, Adam played at various events and competed in the **Kiwanis Music Festival**, winning many awards. Adam studies music at **Cambrian College** in Sudbury under the tutelage of **Charlene Biggs**. He is also a member of the **Sudbury Youth Orchestra** as a viola player and travelled with them to Europe last July for the **International Music Festival**. We wish this talented young man the best as he pursues a Bachelor of Music in Performance.

Victoria Wickett is an amazing musician. She has been a member of the **NBSO** for the past five years and is an important asset to our trumpet section. Victoria is also a member of the **CFB Base Band**. She first learned to play trumpet as a student of **Betty Farris** at **Chippewa Secondary School**. She has competed at the **Kiwanis Music Festival** and achieved the Top Brass player award. Victoria currently plays "gigs" throughout the city and is regularly featured at **Trattoria Malka Ristorante** on Main St. East. Victoria's plans for the future are to continue to play and enjoy her music!

Tonight's visual performers.... are student artists from grade 4 to 8 from our local schools. There were 348 drawings submitted from 15 schools, an amazing response! First prize was awarded to **Alexandre Campbell** (E.W.Norman School); second to **Adrienne Pierre** (Pinewood School); and third to **Aurelid Wilson** (King George). Special mention to **Chelsea Paquette** (Mother St. Bride) and **Eric Vezeau** (Ecole St-Raymond). Local artists **Liz Lott**, **Dave Carlin** and **Arlie Hoffman** were judges and we extend to them our sincere thanks.

The 30 finalists will have their posters projected during the performance of *Danse Macabre* and the *Harry Potter Symphonic Suite*. The remaining 318 can be viewed prior to the concert and during intermission.

The North Bay Symphony Orchestra



presents

A Multicultural Christmas

*With guests...the Davedi Men's Choir,
duo Violists Suzanne Sinclair & Don Clysdale,
plus a return visit of the NBSO Community Choir*

Saturday, December 11, 2004 8:00pm
Capitol Centre, North Bay, Ontario

Sponsored by
NorthernHonda

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The North Bay



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Mark de Sousa
Allison Denomme
Melissa Stacey
Paul Baker

Ushers for this evening... Nancy Avery, Peggy Avery, Katie Avery, Theresa Brisbois, Monica Dupuis, Judy Elston, Annie McGee, Judy O'Malley, Marie Robbins & Beata Szrajci.....**many thanks!**

The North Bay Symphony Orchestra presents

SPICED UP VALENTINES

**Saturday, February 12, 2005 8pm
Capitol Centre, North Bay.**

The wail of a clarinet introduces a spectacular rendition of Rhapsody in Blue, played by pianist *Karin Di Bella*. Listen for exciting rhythms as percussionist *Devon Fornelli* plays marimba music and swings with the orchestra.

Adults/Seniors \$25.00 Students \$15.00
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For more exciting news, see us on the web www.rpkma.com/nbsymphony

Tonight's Performers....

Suzanne Sinclair began viola studies at the age of 10 under the direction of **Nicholas Pulos** in Calgary, Alberta. Suzanne has played in many orchestras across the world including the **Calgary Youth Orchestra**, the **Verden Kammer Musikfreunde** (Germany), and the **Queensland Youth Symphony Orchestra** in Australia, where she completed a Graduate Diploma of Music Studies on the viola from the Conservatorium of Music at Griffith University. Most recently, Suzanne was a member of the **Kingston Symphony** before coming to North Bay. We are pleased to have Suzanne play with us as a regular player in addition to her special appearance this evening.

Don Clysdale started playing the viola at **Chippewa Secondary School** under **Bruce Duncan**. Since then, he has played with the **University of Waterloo Little Symphony**, the **Ottawa Symphony Orchestra**, the **Akademischer Orchester Verein** in Vienna, Austria, the **Henley Symphony Orchestra** in England and **Symphony New Brunswick**. Now retired from the high tech world, he lives in Callander and plays with the North Bay Symphony as well as playing chamber music.

The **Davedi Club Men's Choir** sings with a leader who conducts from the accordion. Following the traditions of the great Italian operatic composers and performers, Maestro **Bruno Azzano** arranges wonderful tunes to suit the enthusiastic voices and harmonies of the singers. These gentlemen enjoy their weekly rehearsals and favour the community with the musical spirit learned from Italian life.

And we welcome the return of the **NBSO Community Choir**. This group was started in 2002 and has returned en masse at our Christmas concerts since. This year's choir is made up of 71 members and was prepared by local choral conductor **Robert Palangio**.

ON SALE before the concert and during intermission

Raffle tickets for a

St. Nicholas Sculpture

donated by local potter

Pat Stamp

on display in the lobby

Tickets 1 for \$2 / 3 for \$5

On behalf of our musicians, the NBSO Board extends to everyone sincere wishes for a very merry Christmas and a prosperous New Year.

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Violin I
 Mary Kozak, Concertmaster
 Barry Greib, Kay Heuer,
 Lanny James, Aliana Kim,
 Christina Masotti,
 Sylvia Gabor-Medveduke
 Jessica Natale, Leisha Sharko
 Gordon Stockwell

Violin II
 Norm Critchley
 Jennifer Hedican,
 Karen Axworthy, Isaac Boyce
 Relessey Cripps,
 Susan Haldane, Stefanie Huot
 Renate Kozak
 Val McCutcheon
 Stephanie McKay
 Nadijka Pyzik
 Dorothy Robidoux
 Judy Statham
 Janet Zimbalatti

Viola
 Don Clysdale
 Marc Cyr, Betty Lorimer,
 Suzanne Sinclair

Cello
 Dick Van Raadshooven
 Rosalyn Heuer
 Karen Houston
 John Kesik, Jill Kulchar

Bass
 Thomas Jones
 Denis Callaghan
 Matthew Donnelly
 Brittany Goldsborough
 Matt Lacombe

Piano
 Suzanne Charette-Hajnal

Flute
 Melissa Stacey
 Ryan Ballentine, Linda Bertrand
 Joyce Kinsey, Susan Terry

Oboe
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 Maggie Keller

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 Cassandra Frank

Saxophone
 Sandie Kulchar
 Kevin McTiernan

Trumpet
 Allison Denomme
 Jackie Bowie, Jen Thomson,
 Victoria Wickett

Horn
 Lynne Barons
 Caleb Courtney, Miriam Keung
 Peggy Paskoe

Trombone
 Darren Denomme
 Melanie Grillanda, Jeff Serran,
 Elizabeth Vachon, Tiiu Vail

Tuba
 Scott Barons

Percussion
 Matthew Whitehead
 Brian Overholt, Warren Kenny,
 Curtis Robinson

THE NBSO COMMUNITY CHOIR 2004

IN MEMORIAM

Marion Parsons
November 2004

Soprano

Viola Bailey	Lorelei Jones
Ada Bawks	Mary Kelly
May Blais	Jessica Kenney
Allison Bell	Susan Klassen
Velma Bonany	Marie-Berthe Labonte
Yvonne Carman	Tee Loyst
Doris Clouthier	Carol O'Shaughnessy
Micheline Comeau	Terry Perrin
Wendy Demarco	Cristine Piche
Claudette Depencier	Rena Pincivero
Vee Erdelac	Christine Saini
Theresa Fava	Carol-Anne Savoie
Lena Fedeli	Antonia Schiavone
Vivianne Frankish	Joanne Sokolowski
Janet Grise	Marie Southcombe
Shirley Hannah	Noella Varabioff
Sharon Hocevar	Rosalind Zimbalatti

Alto

Sylvia Antinozzi
Lise Bilodeau
Therese Brennan
Ann Burton
Nancy Carriere
Judy DiProffio
Beth Dunne
Bernice Fawcett
Irene Francis
Barb Gladden
Marj Keenan
Louise Masuda
Joan Newton
Sharon Paris
Anna Perrotta
Brenda Smith
Ann Staines
Sonja Tessier
Chris Turner
Helen Whitehead

Tenor

John Henderson
Rene Larouche
Richard Levesque
Richard Masuda
Gord Parsons
Marla Wilson

Bass

Gord Carriere
Tom Carman
Ed Francis
Paul Norris
Ken Soutar
Mario Sylvestre
Bill Taylor
Jean Tessier

THE DAVEDI MEN'S CHOIR

Bruno Azzano,
Director & Accompanist
(Accordion)

Quinto Marchione, Soloist

Gabe Bitonti
Gino Bitonti
Renato Bitonti
Gerry Bitonti
Tony Bitonti
Ilario Boaro
Mariano Cirullo
Mike Forte
Guido Lavalle
Rocco Pettella
Mario Stefanello
Settimio Verardi
Rupert Weimer

Special thanks to...

- Rev. Dr. G. Wayne Short,
Mr. John Henderson and
the parishioners of St. John
the Divine Church for the
use of their facilities for
choir rehearsals.
- Mr. Stephen Simard,
rehearsal accompanist
- Mr. Bruno Azzano,
Davedi Choir Director
- Mr. Robert Palangio,
rehearsal conductor and
arranger of choral music

Concerto for Two Violas, George Philipp Teleman
1. Avec Douceur (Mit Anmut) 2. Gay (Frohlich)
3. Largo 4. Vivement

Soloists: Donald Clydale & Suzanne Sinclair

March of the Toys from Babes in Toyland
Victor Herbert

Gesu Bambino, Pietro Yon
Fermarono I Cieli

White Christmas, T. Balin
Davedi Men's Choir
Arrangements by Bruno Azzano

Evening Prayer from Hansel and Gretel
Engelbert Humperdinck

The Christmas Song
Mel Torme



Sheep May Safely Graze
J.S. Bach

Toy Symphony
attributed to Joseph Haydn and Leopold Mozart
1. Allegro 2. Tempo di Minuetto 3. Allegro Moderato
*Soloists: Mayor Victor Fedeli, Supporter Shirley Priolo,
M.P. Anthony Rota, M.P.P. Monique Smith &
young musicians*

A Canadian Brass Christmas
Arr'g'd by Luther Henderson & Calvin Custer

Nativity Carol, John Rutter
Cantique de Noel, Adolphe Adam
A Carol Festival, Hawley Ades
NBSO Community Choir
Soloist: Richard Levesque
Carol settings arranged by Robert Palangio

Sleigh Ride
Leroy Anderson
With a special mystery guest

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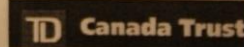
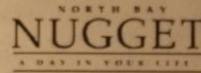
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Lisa Fettes
Dr. Jon Spencer
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Ross & Noreen Brewer
Toni Brown
Johnston & Shirley Elliott
Wib & Connie Elliott
Robert Franklin
Livia Hachkowski
George & Barbara Hendrickson
Judy Loach
Daphne Mayne
K.V. Nayak
Bill & Thelma Nichol
Angelo Oliverio
Vivian Pentland
Nona Phillips



The Ontario Trillium Foundation builds healthy, vibrant and economically strong communities throughout Ontario by strengthening volunteerism and investing in community-based initiatives. The North Bay Symphony Society has been awarded a grant of \$45,000.00. This grant will enable us to continue to provide the community with quality musical performances for the next two years as we search for a resident conductor. We wish to thank the Foundation for their support and confidence in the North Bay Symphony Orchestra.



Pastorale (cont'd)

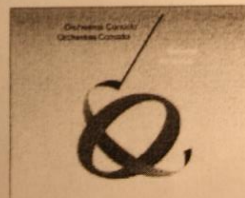
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Douglas & Alva Walsh
Paul & Elizabeth Watley

Overture

Jessie & Kendrick Banks
Robert Becksted
Doreen Berry
Anne Berrigan
Senta Blackburn
Pamela Bradbury
Mabel Bradford
Winnifred Boland
Bernice Cleator
Joan Denomme
Mary Elliott
Marion Hogan
Emily Jurkevics
Marj Keenan
Karin McMurchy
Joyce Richardson
Marthe Smith
Sheila Sorensen
Ellen Stewart
Margaret Sword
Bonnie Yule
Rosalind & Silvio Zimbalatti

The North Bay Symphony Society is a non-profit, charitable organization administered by a volunteer Board of Directors. Our mission is to *enrich, entertain and educate the community through the performance of music*. A wealth of volunteer help assists us in carrying out the many duties involved in seeing this mission through. We operate the **North Bay Symphony Orchestra**, a community-based orchestra whose membership is made up of musicians from all walks of life. Our members are primarily amateur and semi-professional musicians supplemented with assistance from professionals from our local community and throughout Northeastern Ontario. **We welcome expressions of interest from new members at any time.**

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We wish to thank the generous and unwavering support of our subscribers, donors, members and volunteers who continue to make the NBSO a leading musical organization in North Bay, Ontario.



SING-ALONG CAROLS

JOY TO THE WORLD, the Lord is come; let earth receive her king.
Let every heart prepare him room. And heaven and nature sing, and heaven and nature
sing, and heaven and heaven and nature sing.

WE THREE KINGS (*refrain only*)

O, star of wonder, star of night.
Star with royal beauty bright.
Westward leading still proceeding
Guide us to thy perfect light.

IT CAME UPON A MIDNIGHT CLEAR, that glorious song of old,
From angels bending near the earth to touch their harps of gold.
"Peace on the earth, goodwill to all, from heaven's all gracious King!"
The world in solemn stillness lay to hear the angels sing.

For lo! The days are hastening on by prophets seen of old,
When with the ever circling years shall come the time foretold,
When peace shall over all the earth its ancient splendours fling,
And the whole world send back the song which now the angels sing.

O LITTLE TOWN OF BETHLEHEM how still we see thee lie
Above thy deep and dreamless sleep the silent stars go by.
Yet in thy dark streets shineth the everlasting light.
The hopes and fears of all the years are met in thee tonight.

HARK! THE HERALD ANGELS SING: Glory to the newborn King;
Peace on earth and mercy mild, God and sinners reconciled:
Joyful all ye nations rise, join the triumph of the skies,
With the angelic host proclaim, Christ is born in Bethlehem.
Hark! The herald angels sing: Glory to the newborn King.

SILENT NIGHT, holy night, All is calm, all is bright
Round yon Virgin, mother and child; Holy infant so tender and mild;
Sleep in heavenly peace, sleep in heavenly peace.

Silent night, holy night, Shepherds quake at the sight.
Glories stream from heaven afar. Heavenly hosts sing Alleluia.
Christ, the Saviour is born. Christ, the Saviour is born.

O COME, ALL YE FAITHFUL, joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold him, born the King of angels:
O come let us adore him; O come let us adore him;
O come let us adore him, Christ the Lord.
Natum videte, regem angelorum.
Venite adoremus, venite adoremus,
Venite adoremus, Dominum.
Come, all ye faithful!

Programme notes for this evening's presentation have been prepared by Don and Pat Clysdale...many thanks!

Nativity Carol for Chorus and String Orchestra, John Rutter b. 1945

John Rutter was born in London and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions. After a long career at Clare College, he formed the Cambridge Singers and splits his time between composing choral works and conducting.

Cantique de Noel - Adolphe Adam (1803-1856)

Adolphe Adam's life ambition was to be a composer of grand opera. He received his early training in music from his father, who was a professor at the Paris Conservatory (1797-1842). The young Adam did not achieve success in writing grand opera but his comic Operas and light ballets met with success. He is best remembered for his *Cantique de Noel*, 'O Holy Night'

Sleigh Ride, Leroy Anderson (1908 - 1975)

Leroy Anderson was born in Cambridge, Massachusetts to Swedish immigrant parents. In 1947 he began writing "Sleigh Ride" during a heat wave. Completed in 1948, Sleigh Ride was not written as a Christmas piece, but rather merely described an event that took place in winter. Nonetheless, it has since become a Christmas classic and a tradition for the NBSO.

A Carol Festival, Hawley Ades

Hawley Ades was the arranger for Fred Waring's Pennsylvanians, and in the 60's he did all their radio show music (five 30 minute shows a week plus a one hour evening show over 7 years). A Carol Festival contains several familiar carols which have been sung for years and centuries in adoration to the Christ Child. We hope you join in tonight's performance.

A Canadian Brass Christmas, arr'd by Luther Henderson and Calvin Custer

More than any one person, Jazz and Broadway legend Luther Henderson has helped define the Jazz sound of the Canadian Brass, arranging over 130 pieces for the ensemble. This collection includes Ding Dong! Merrily on High, I Saw Three Ships, The Huron Carol, Here We Come A-Wassailing.

Evening Prayer from 'Hansel and Gretel', Engelbert Humperdinck (1854-1921)

Humperdinck knew Wagner personally and wrote this setting of a children's fairy tale in his style -Wagner's most powerful music is his quietest and his most expressive motifs are his simplest. This is the children's evening prayer, before the witches spell was broken.

Haydn's Toy Symphony, Joseph Haydn (1732-1809)

Haydn was the son of a wheelwright but became one of the most famous of composers. His great musical contributions were in the development of the symphony, and he was directly responsible for the establishment of the string quartet. The Toy Symphony was written in 1788 when he was 56, and includes toy trumpet, drum, rattle, triangle and bird-warblers.


Concerto for 2 Violas in G, George Philipp Telemann (1681-1767)

Born in Magdeburg in 1681, Georg Philipp Telemann belonged to a family that had long been connected with the Lutheran Church. As a child he showed considerable musical talent, to the consternation of his family (particularly his mother's side), who disapproved of music. He graduated in law (at his mother's insistence) from Leipzig University in 1701. He wrote hundreds of suites, concertos and other compositions - there seemed to be no limit to the number of commissions he was willing and able to fulfill as composer.

2005

**THE NORTH BAY SYMPHONY SOCIETY-
BOARD OF DIRECTORS, 2004-2005**

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The North Bay

Symphony
Your community orchestra

Personnel

Music Director:	Dr. Metro Kozak
Concertmaster:	Dr. Mary Kozak
Support Musician:	Mark de Sousa
Brass Section Chair:	Allison Denomme
Woodwind Section Chair:	Melissa Stacey
Percussion Section Chair:	Matthew Whitehead
Development & Fundraising:	Paul Baker

Our Ushers tonight... Nancy Avery, Katie Avery, Theresa Brisbois, Monica Dupuis, Judy Elston, Annie McGee, Judy O'Malley, Rene Lafontaine, Christine Lafontaine, Marie Robbins & Beata Szrajel
.....**many thanks!**

The North Bay Symphony Orchestra presents
SPRING SONGS
Saturday, April 23, 2005 8pm
Capitol Centre, North Bay

Introducing *Adele Kozak*, lyric Soprano. A taste of Opera, a savour of Operetta and a tang of Broadway all supported by the orchestra. A graduate of the Faculty of Music at the University of Toronto where she received the coveted Distinguished Graduate Award, Ms. Kozak has performed throughout the world.

Adults/Seniors \$25.00 Students \$15.00
(NBSO Subscribers—included in your Season)

The North Bay
Symphony Orchestra



presents

*Spiced Up
Valentines*

*With special guests
Karin di Bella, pianist &
Devon Fornelli, percussionist*

Saturday, February 12, 2005 8:00pm
Capitol Centre, North Bay, Ontario

Sponsored by

NorthernHonda

Tonight's Performers....

Karin di Bella

In addition to her concert presentations, Karin teaches piano lessons, master classes, accompanying, and piano pedagogy. She has attained her doctorate in music at the University of British Columbia, Mmus, Washington U., St. Louis, a Bachelor of Music at the University of Western Ontario, and her ARCT (Royal Conservatory, Toronto).



Dr. di Bella brings to her performances a strong interest in historical and theoretical issues. Areas of expertise include contemporary Canadian repertoire, music and politics of the 1920s and 1930s, and historical instruments and techniques of the 18th and 19th centuries. She is very active as a soloist, collaborator, coach, clinician, lecturer, and adjudicator, and is a member of the college of examiners of the Royal Conservatory of Music. Concerto appearances include orchestras in St. Catharines, St. Louis, Kitchener, and North Bay. She performs regularly with percussionist Devon Fornelli, cellist Gordon Cleland and violinist Xiaoling Li.

Devon Fornelli

Born in Kamloops, Devon Fornelli began performing with the Kamloops Symphony Orchestra while still in high school. He received his Bachelor of Music degree at the University of British Columbia, studying with Salvador Ferreras.

Devon completed his Master of Music degree at the University of Toronto where he studied with Russell Hartenberger, John Rudolph, Beverley Johnston and Robin Engelman. Experienced in a wide variety of idioms, Devon was the soloist in concert performances of the Creston Concertino for Marimba and Orchestra with the UBC Wind Ensemble as well as the University of Toronto Symphony Orchestra, conducted by Raffi Armenian. He also appeared with the percussion ensemble Nexus in a performance of Steve Reich's Drumming at a concert in Columbus, Ohio.

Devon teaches at Huntington College (Laurentian University) and Cambrian College, and performs regularly across Ontario.

The **North Bay Symphony** is a community orchestra. Most of our musicians are volunteers. They donate their services to us and are able to share their love of music with our audience. There are many expenses involved with presenting our concerts. Purchase and rental of music and the importing of key musicians are a big part of our budget. By sponsoring a musician, you will receive a charitable donation receipt, a chance to personally meet the musician you are helping to sponsor and your name will appear in the concert programmes and on our Chair Sponsor Roll of Honour on display in the lobby. Would you like to sponsor a member or a position in the orchestra? Call Paul Baker at the NBSO Office, 494-7744.

Thank you! to our Chair Sponsors

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The Ontario Trillium Foundation builds healthy, vibrant and economically strong communities throughout Ontario by strengthening volunteerism and investing in community-based initiatives. The North Bay Symphony Society has been awarded a grant of \$45,000.00. This grant will enable us to continue to provide the community with quality musical performances for a two year period as we search for a resident conductor. We wish to thank the Foundation for their support and confidence in the North Bay Symphony Orchestra.



NORTH BAY
NUGGET
A DAY IN YOUR LIFE

Tembec



WYLDERS
GRILL & STEAK Since 1898 MUSIC HALL

Pastorale (cont'd)

Garth & Claire Poff
Alan & Gwen Simpson
Stella Sinclair
Yvonne Sokoluk
Fred Stewart
William & Grace Surplis
Judy Statham
Ruth Taylor
Alan & Shirley Thom
Doris Toswell
Shirley Valenti
Douglas & Alva Walsh
Paul & Elizabeth Watley

Overture

Jessie & Kendrick Banks
Robert Becksted
Doreen Berry
Anne Berrigan
Senta Blackburn
Pamela Bradbury
Mabel Bradford
Winnifred Boland
Bernice Cleator
Joy Clysdale
Joan Denomme
Mary Elliott
Fedeli Corporation
Marion Hogan
Emily Jurkevics
Marj Keenan
Karin McMurphy
Joyce Richardson
Marthe Smith
Sheila Sorensen
Ellen Stewart
Margaret Sword
Bonnie Yule
Rosalind & Silvio Zimbalatti

The North Bay Symphony Society is a non-profit, charitable organization administered by a volunteer Board of Directors. Our mission is to *enrich, entertain and educate the community through the performance of music*. A wealth of volunteer help assists us in carrying out the many duties involved in seeing this mission through. We operate the **North Bay Symphony Orchestra**, a community-based orchestra whose membership is made up of musicians from all walks of life. Our members are primarily amateur and semi-professional musicians supplemented with assistance from professionals from our local community and throughout Northeastern Ontario. **We welcome expressions of interest from new members at any time.**

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We wish to thank the generous and unwavering support of our subscribers, donors, members and volunteers who continue to make the NBSO a leading musical organization in North Bay, Ontario.



Programme notes for this evening's presentation have been submitted by [redacted] and Pat Clysdale...many thanks!

Crazy for You, by George Gershwin (1898 – 1937)

In 1992, the American Broadway musical made an all-singing and all-dancing comeback with the premiere of "Crazy For You," an adaptation of the George and Ira Gershwin 1930 hit "Girl Crazy." It is filled with standards like "I Got Rhythm" and "Embraceable You," and "Crazy for You".

An American in Paris, by George Gershwin (1898 – 1937)

This delightful musical about a distinctly American fascination with a very European city made its debut at Carnegie Hall in 1928. In 1951, the year before *Singin' In the Rain*, Gene Kelly starred in and choreographed the film *An American in Paris* based on the musical. The dancing has remained unmatched, only made better by a wonderful score by George and Ira Gershwin including *S'Wonderful*, *Stairway to Paradise*, *By Strauss*, and *I've Got Rhythm*.

Rhapsody in Blue, by George Gershwin (1898 – 1937), orchestrated by Ferde Grofe.

In late 1923, the bandleader Paul Whiteman asked George Gershwin to think about writing a jazz piece for his band. Gershwin gave it some thought, sketched some possible themes, and left it at that. On January 4, 1924 to his surprise, a report appeared in the *New York Tribune* announcing that George Gershwin was at work on a "jazz concerto" to be premiered on February 12, in a concert to be called *An Experiment in Modern Music*. Gershwin's genius rose to the occasion. He would later point to the rhythm and rattle of a Boston train as the source of his rhythmic ideas. On February 12, at the appointed time, he delivered his first large-scale work. *Rhapsody* was a huge success, the day's most talked about musical "experiment". Gershwin wrote the rhythms and ideas, with orchestration by Ferde Grofe who would later compose the *Grand Canyon Suite*.

George Hamilton Green (1893 – 1970)

**The Whistler
Log Cabin Blues**

Xylophone virtuoso George Hamilton Green was born in Omaha, Nebraska on May 23, 1893. He studied the piano but soon moved to the xylophone. In addition to almost single-handedly inventing xylophone technique, Green developed an extensive popular recital repertoire for the instrument.

Duke Ellington! (A Medley for Orchestra), Arr. by Calvin Custer

Duke Ellington was born Edward Kennedy Ellington on April 29, 1899. By the time of his passing, he was considered to be one of the world's greatest composers and musicians. He played for the royalty and the common people and by the end of his 50-year career, he had played over 20,000 performances worldwide. He was *The Duke*, Duke Ellington. This selection includes "Don't Get Around Much Anymore", "Do Nothin' 'Till You Hear From Me", "Sophisticated Lady" and "It Don't Mean A Thing (If It Ain't Got That Swing)".

Concerto for Violin No. 1 in A-minor, BWV 1041, by Johann Sebastian Bach (1685 – 1750)

Johann Sebastian Bach composed this concerto around 1730 in Leipzig. He was renowned in his day as a keyboard virtuoso, but he was also a skilled violinist. This concerto shows a strong contrapuntal style. Bach rewrote the concerto for harpsichord – tonight we hear the original version, played on the marimba.

International Dixieland Jamboree, Arr. By Bill Holcombe

This arrangement includes three popular Dixieland hits. First is Bill Bailey, the name commonly used to refer to a popular song with the full title of "Won't You Come Home Bill Bailey", written by Hughie Cannon in 1902. Next is St. James Infirmary Blues, based on the traditional folksong - The Gambler's Blues. It finishes with "When the Saints Go Marching In" – the composer is unknown.



The North Bay Symphony presents

THE CANADIAN GUITAR QUARTET



**Thursday, March 24, 2005
6:30 pm**

- Davedi Club, North Bay, ON

**- \$35 per person
(incl. hors d'oeuvres, desserts,
coffee/tea + cash bar)**

Info: 705-494-7744

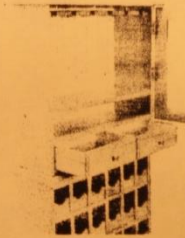
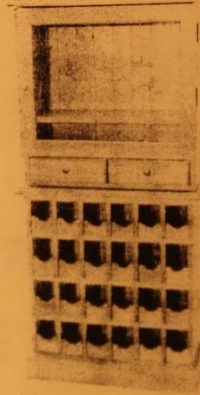
*"The Canadian Guitar Quartet tackles all
with great brilliance and an optimal
mastery of their instruments ..."
(Guitart Magazine - ITALY)*

The North Bay Symphony Orchestra
presents

The "Provenance" Lottery

This is a unique opportunity to own a one-of-a-kind handcrafted wine cabinet, lovingly created by Dr. Rab Hunter of North Bay.

"Provenance" was constructed of 150 year-old (old-growth) Pine from the Lake Kipawa area in Quebec. The wood was air-dried for 1 year before being planed at F.J. Dellandrea Place in North Bay.



Measuring 62" (h) by 29" (w) by 12" (d), this compact 2-piece cabinet holds 24 bottles of wine. The upper storage unit includes a built-in rack for glasses, 2 pull-out drawers, and a glass door.

The unit is valued at \$700. The winning ticket will be drawn at the Symphony's Spring concert at the Capitol Centre, North Bay, on April 23.

Ticket Price: 1 for \$5.00 • 2 for \$7.00 • 3 for \$10.00

Date of Draw: Saturday, April 23, 2005 9:00 pm
Capitol Centre, North Bay

Lottery License # # M388536
Information: (705) 494-7744



The North Bay
Symphony Orchestra



presents

Spring Songs

*With special guest lyric soprano
Adele Kozak*

Saturday, April 23, 2005 8:00pm
Capitol Centre, North Bay, Ontario

Sponsored by

NorthernHonda

Tonight's Performer....

Adele Kozak

Adele Kozak made her operatic debut with the **Vancouver Opera Company**, where she appeared in the role of Annina and understudied Violetta in Verdi's *La Traviata*. Ms. Kozak's many other roles have included Magda in Menotti's *The Consul* with **Opera Anonymous** in Toronto, Tatiana in Tchaikovsky's *Eugene Onegin*, Susannah in Carlisle Floyd's *Susannah*, Hanna in Lehár's *The Merry Widow*, Rosalinda in Strauss's *Die Fledermaus*, Catherine in Floyd's *Wuthering Heights*, Georgetta in Opera York's inaugural production of Puccini's *Il Tabarro*, Deirdre in Willan's *Deirdre of the Sorrows* with Opera in Concert, and most recently she was invited back by **Opera York** for her powerful stand-out performance in the lead role of Cilea's *Adriana Lecouvreur*.



Elsewhere, Ms. Kozak has appeared with the **Alaska Symphony** as a featured soloist in J.S. Bach's Cantata No. 199 and with a host of other Symphonies and Ensembles, most notably the **York Symphony Orchestra**, the **North York Symphony**, and **The Mooredale Concerts**.

She appeared as a guest soloist at the **Gravenhurst Opera House**, at Cobourg, Ontario's stately **Victoria Hall**, at a gala Opera Recitals evening for yet another invitation by Opera York and she has also had a number of guest appearances with Toronto's **Tryptych Productions**, most recently in the demanding role of Odabella in Verdi's opera *Attila*. Most recently, Miss Kozak performed in a gala concert for Pope John Paul II at the **World Youth Day** celebrations in Toronto.

Ms. Kozak is a graduate from the Faculty of Music at the University of Toronto where she received the coveted Distinguished Graduate Award and scholarship. She also received the Joe Boxer Memorial Scholarship from the Vancouver Opera Foundation.

We welcome Adele Kozak!!

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Would you like to sponsor a member or a position in the orchestra? Call Paul Baker at the NBSO Office, 494-7744.

Programme notes for this evening's presentation have been submitted by Don and Pat Clysdale...many thanks!

Oliver! – Concert Orchestra Selections, by Lionel Bart (1930 -)

Lionel Bart wrote everything in the show: the score, the lyrics and the book. Like Charles Dickens' *Oliver Twist*, Bart came to fame from humble Cockney beginnings. This selection includes "Oliver!", "Where is Love", "I'd Do Anything", "As Long as He Needs Me" and "Consider Yourself".

"Ebben? Ne Andro Lontana" from La Wally, by Alfredo Catalani (1854-1893)

The opera *La Wally* was written in 1892, and was the story of two lovers in the Italian Alps. The final denouement has a spectacular avalanche which made it difficult to stage. It is best known for the heroine Wally's aria "Well? I will go far away, As far as the echo of the church bell".

The Three Cornered Hat, Scene and Dances, by Manuel de Falla (1876-1946)

Introduction, Afternoon, The Neighbour's Dance, The Miller's Dance
Manuel de Falla was born in Cadiz in Southern Spain in 1876, trained in Madrid and later moved to Paris, where he joined the avant-garde scene which included Debussy, Ravel and Stravinsky. The Three-cornered Hat is one of his finest works; a ballet first produced in London in 1919, by Diaghilev's "Russian Ballet" company, in a spectacular production with costumes and sets designed by Pablo Picasso.

"Song to the Moon", from Rusalka, by Antonín Dvořák (1841-1904)

First performed in Prague in 1901, "Rusalka" was the eighth of Dvorak's nine operas and has remained his most popular. The story was adapted from Hans Christian Andersen's "The Little Mermaid" – relocated to Bohemia, with a Czech water-spirit or Rusalka in the principal role. Rusalka loves a mortal prince; a witch grants her humanity, but the romance doesn't work out and she returns, heartbroken, to the water where she joins her beloved in death.

"Nimrod" from Enigma Variations, by Edward Elgar (1857 – 1934)

The Enigma Variations were written to suggest a number of Elgar's friends. There are two levels of Enigma – who are all the friends, and the larger question of the ultimate enigma. Nimrod was written for his friend A.J. Jaeger.

Overture to Ruslan and Ludmila, by Mikhail Glinka (1804 – 1857)

Glinka wrote the fantastic overture to this opera in the course of a single night in 1842, as an example in composition to his students. The story of Ruslan and Ludmila concerns itself with the magical abduction of the beautiful Ludmila, betrothed of Ruslan, from her wedding bed, by a sorcerer, whose supernatural powers are beyond belief!

Intermezzo from the Opera Goyescas, by Enrique Granados (1867 – 1916)

The opera *Goyescas* (1915) was inspired by the work of the painter Francisco Goya, with the love-story of the bull-fighter and his girl. Enrique Granados was born July 27, 1867, in Catalonia, Spain and died March 24, 1916, a passenger on the *Sussex*, torpedoed in the English Channel.

Art is Calling for Me (I Want to Be a Prima Donna), by Victor Herbert (1859 – 1924)

This wonderful comic song from "The Enchantress" was written early last century when the term "prima donna" or "first lady" was still a positive term. "Prima Donna" has come to mean a person who makes unreasonable demands, throws tantrums and stalks out at crucial moments in rehearsals.

"Vilia", from The Merry Widow, by Franz Lehár (1870 – 1948)

'The Merry Widow' (1905) is one of the most popular of Viennese operettas, with images of Vienna and also of the opulence of Maxim's Café in Paris. Hanna's rich, elderly husband has died just one week after their wedding, and she now has many suitors. In the 'Vilia' song, Hanna evokes fond memories of her far off homeland in the Balkans.

"I Could Have Danced", from My Fair Lady, by Lerner and Lowe

Eliza Doolittle's famous song "I Could Have Danced All Night" comes after her successful impersonation of a duchess at an embassy ball, after Henry Higgins taught her aristocratic English instead of her original Cockney dialect.

Francesca Da Rimini, by Peter Ilyitch Tchaikovsky (1840 – 1893)

Introduction, Andante and Finale
Francesca da Rimini (1877) is a symphonic fantasy based upon part of Dante's *Divine Comedy*. Tchaikovsky portrays in music Francesca da Rimini's life and fate in hell. She was a 13th century Italian beauty, married by proxy to the hunchbacked lord of Rimini.

Violin I

Mary Kozak (Concertmaster)
Denise Cracknell,
Barry Greib, Kay Heuer,
Lanny James, Aliana Kim,
Christina Masotti,
Sylvia Gabor-Medveduke,
Leisha Sharko,
Gordon Stockwell,
Janet Zimbalatti

Violin II

Karen Axworthy,
Val McCutcheon,
Norm Critchley,
Jennifer Hedican,
Harry Wong, Vijanti Murphy,
Dorothy Robidoux,
Stefanie Huot, Renate Kozak,
Stephanie McKay,
Nadjika Pyzik, Kai Santala,
Judy Statham,

Viola

Don Clysdale,
Jeremy Goguen, Kay Heuer,
Betty Lorimer,
Suzanne Sinclair,
Adam Gravelle

Cello

Dick Van Raadshooven
Paul Best, Rosalyn Heuer,
John Kesik, Jill Kulchar,
Amber Caicco

Bass

Thomas Jones
Denis Callaghan
Brittany Goldsborough
Matt Lacombe

Piano

Suzanne Charette-Hajnal

Piccolo

Ashley Idle

Flute

Melissa Stacey
Ryan Ballentine, Susan Terry

Oboe

Nigel Robbins, Maggie Keller

Clarinet

Michelle Taylor, Shawn Seguin,

Bassoon

Mary Thornton

Saxophone

Kevin McTiernan,

Trumpet

Allison Denomme
Jackie Bowie, Victoria Wickett

Horn

Lynne Barons, Caleb Courtney,
Miriam Keung, Peggy Paskoe,
Jeff Sinclair

Trombone

Darren Denomme, Jeff Serran,
Melanie Grillanda, Tiinu Vail

Tuba

Richard Baumhour

Percussion

Matthew Whitehead
Warren Kenny, Curtis Robinson
Neil Walkinshaw

Francesca Da Rimini
Peter Ilyitch Tchaikovsky
Introduction, Andante & Finale

The Three Cornered Hat, Scene & Dances
Manuel de Falla
Introduction, Afternoon, The Neighbor's Dance, The Miller's Dance

"Ebben? Ne Andro Lontana" from La Wally
Alfredo Catalani
Adele Kozak, lyric soprano

"Nimrod" from the Enigma Variations
Edward Elgar

"Song to the Moon" from Rusalka
Antonin Dvorak
Adele Kozak, lyric soprano



Overture to Ruslan and Ludmila
Mikhail Glinka

"Villa" from The Merry Widow
Franz Lehar
Adele Kozak, lyric soprano

Intermezzo from the Opera Goyescas
Enrique Granados

"I Could Have Danced" from My Fair Lady
Lerner & Lowe
Adele Kozak, lyric soprano

Oliver! — Concert Orchestra Selections
Lionel Bart

Art is Calling for Me (I Want to be a Prima Donna)
Victor Herbert
Adele Kozak, lyric soprano



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Trinity United Church
111 McIntyre St. E., North Bay
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Glorious baroque music inspired by
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2004/2005 SEASON
PRESENTING SPONSOR





Thomas Jones, assistant conductor of the North Bay Symphony Orchestra plays the double-bass during the season launch at the Capitol Centre's Galaxy Circle Lounge, Friday.

BRANDI CRAMER, THE NUGGET

Symphony brings diversity this season

BY BRANDI CRAMER
The Nugget

The North Bay Symphony Orchestra kicked off its season Friday, with a diverse lineup and a push for subscription ticket sales.

The symphony is entering its 29th season with several new twists including the addition of Thomas Jones as assistant conductor.

"We are thrilled to have both Thomas and Maestro (Metro) Kozak working with our musicians," said Janet Zimbalatti, president of the North Bay Symphony Society, and a violinist with the orchestra.

Sudbury native, Jones, 30, has an extensive background in music.

A veteran double-bass player, he studied music with Kozak in Sudbury. He then pursued a bachelor's degree at the Cleveland Institute and his master's at the University of Northwestern in Chicago.

He moved to North Bay three years ago and teaches string music from his home studio.

"We have a tremendous resource of musical talent in this community. I've watched it develop as a teacher, and now I'm excited to work with Metro Kozak as a coach and mentor to our symphony musicians," Jones said.

In his role as assistant conductor, Jones will focus on developing players and improving attendance.

"We will have programs where we invite youth in the area for an educa-

tional-type concert. They get to see what the symphony is like and have a good time in the process," Jones said.

The symphony society is offering different ticket pricing this season.

"We've revised our ticket pricing to make the symphony very affordable for families, so we are looking forward to a record attendance this year," Zimbalatti said.

The symphony will offer five concerts this year, including the renowned Joe Trio from Vancouver, Nov. 20.

Local saxophone virtuoso Shirantha Beddage returns from his doctoral studies at the Eastman School of Music in Rochester, N.Y., for a jazz-influenced concert Feb. 11.

"Our season lineup this year is very diverse and features a good mix of local and internationally-recognized talent," Zimbalatti said. "It's good music with substance and delight."

The season begins Oct. 29 with its Autumn Reflections concert featuring local musicians Lynne Smythe-Barons — leader of the horn section — and Denise Cracknell on violin.

"Big symphony orchestras try and make their concerts friendlier. But we have friendly concerts already," Zimbalatti said. "They are friendly, fun and there is lots of enthusiasm."



Janet Zimbalatti

TICKET INFORMATION

- A subscription package nets the buyer the entire season of well-tuned music \$105.
- Subscription tickets are \$37.50 for youth ages 13 to 18 and \$25 for children ages four to 12.
- Tickets are available at the Capitol Centre Box Office or by calling 474-4747.

*The North Bay
Symphony*

presents

Autumn Reflections

featuring

Denise Cracknell
Violin

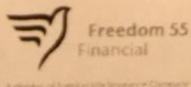
Lynne Smythe-Barons
Horn



Music Director, Dr. Metro Kozak
Assistant Conductor, Thomas Jones

Capitol Centre, Saturday, October 29, 2005, 8:00pm

Supported by



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Tonight's Performers . . .

Lynne Smythe-Barons, B.Mus. (Honours Performance), B.Ed.



Lynne Smythe-Barons was born and raised in London, Ontario where she attended the School of Music at the University of Western Ontario. Grade 9 RCM piano and voice led her to complete her degree in Performance on French Horn and she spent her free time through university freelancing with various orchestras and chamber groups in Southern Ontario. In the summer of 2000, Lynne completed her basic training with the Canadian Armed Forces and became a musician with the Band of the Ceremonial Guard in Ottawa. This led to a career as an Image Technician, Photographer and

Graphic Artist in the Air Force, upon moving to North Bay in 2001. Lynne also took a position as the brass and theory teacher at Brava Music Studios. She teaches piano and voice at home and was the instructor of brass for the Nipissing University Music Program. Lynne resides in North Bay with her husband, Scott Barons, and is the music teacher at Widdifield Secondary School.

Denise K. Cracknell

From the tender age of four, Denise has been studying the violin and presently she is under the direction of Dr. Metro Kozak. She has won several Kiwanis scholarships and has participated in the Provincial Competitions and at the Canadian Music Competition. Denise, who is home-schooled, is currently studying for her SAT exams and preparing for University auditions. She is also taking piano lessons and hopes to make music her career. During the summer she is occupied with the family business, a hunting and fishing lodge, performing a variety of jobs from lawn maintenance to bear baiting. For fun, Denise enjoys knee-boarding, dancing, 4-wheeling through the bush on her ATV, and believe it or not... practising!



2005

The Orchestra . . .

1st Violin

Mary Kozak - Concert Mistress
Mike Arthurs
Denise Cracknell
Barry Greib
Lanny James
Aliana Kim
Christina Masotti
Sylvia Gabor Medveduke
Nadijka Pyzik
Leisha Sharko
Janet Zimbalatti

2nd Violin

Norm Critchley
Susan Haldane
Jennifer Hedican
Stefanie Huot
Nicholas Huot
Marty Rocca
Kai Santala
Judy Statham

Viola

Donald Clysdale
Kay Heuer
Betty Lorimer
Gordon Stockwell

Cello

Dick Van Raadshooven
Paul Best
Alex Charette
Rosalynn Heuer
John Kesik
Jill Kulchar
Tilly Lengteine
Jonathan Poenn

Bass

Thomas Jones
Denis Callaghan

Flute

Melissa Stacey
Ryan Ballentine
Linda Bertrand
Susan Terry
Amanda Twitchin

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Marla Sunstrum
Michelle Taylor

Bassoon

Mary Thornton
Adrienne Moore

French Horn

Lynne Smythe-Barons
Jim Boland
Peggy Pascoe
Jeff Sinclair

Trumpet

Allison Denomme
Victoria Wickett
Jackie Bowie
Derrick Brown
Kathryn Rutherford

Trombone

Darren Denomme
Melanie Grillanda
Jason Volgmann

Percussion

Matthew Whitehead
Mark de Sousa
Warren Kenny

Piano

Suzanne Charette-Hajnal

The Playlist . . .

Joe Canada ~ Overture
by Cameron Wilson

Morceau de Concert
by C. Saint-Saens
Soloist: Lynne Smythe-Barons, French Horn

Procession of the Sardar
by Mikhail Ippolitov-Ivanov

Roumanian Rhapsody in A Major
by George Enesco

Slavonic Dance No. 8
by Antonin Dvorak



Espana Rhapsody
by Emmanuel Chabrier

Violin Concerto, Last Movement
by Johannes Brahms
Soloist: Denise Cracknell, Violin

Overture to the Pirates of Penzance
by Arthur Sullivan

Emperor Waltzes
by Johann Strauss Jr., Op 437

Program Notes . . .

Joe Canada – Overture, by Cameron Wilson

Cameron Wilson is one third of the Joe Trio – not your average piano trio, which will be here as part of the NBSO season on November 20th. His Joe Canada is also not your standard O Canada, but from the opening harmonics by the strings through the main Andante Hockeyissimo it is a lot of fun.

Morceau de Concert for Horn and Orchestra, by Camille Saint-Saens (1835-1921)

A child prodigy, Saint-Saens made his debut as a pianist at 10 and entered the Paris Conservatory in 1848. He was a prolific composer, writing in almost every form, and he was organist at the Madeleine for 20 years. *Morceau de Concert* translates as "concert piece". It is a solo horn tour de force that was written in 1880, dedicated to the horn virtuoso Chaussier.

Procession of the Sardar by Mikhail Ippolitov-Ivanov (1859-1935)

Ippolitov-Ivanov's works include operas, orchestral music, chamber music and a large number of songs. His style is similar to that of his teacher Rimsky-Korsakov and he himself was director of the Moscow Conservatory from 1905 to 1922. With the exception of his orchestral suite *Caucasian Sketches* (1894), which includes the much-excerpted "Procession of the Sardar", his music is very rarely heard today.

Roumanian Rhapsody No. 2, by Georges Enesco (1881-1955), arr. William Rich

To most people Georges Enesco is known for his two Roumanian Rhapsodies (No. 1 composed at the age of 20 and No. 2 one year later in 1902). A violinist as well as a composer, Enesco taught both in Rumania and in France. His most famous pupil was Yehudi Menuhin and they often performed together.

Slavonic Dance No. 8, by Antonin Dvorak (1841-1904), arr. Merle J. Isaac

Dvorak was born near Prague where he spent most of his life. From 1892 to 1895, he was director of the National Conservatory in New York City, but eventually he returned to Prague where he was director of the conservatoire from 1901 until his death in 1904. Many of his works show his colourful personality and the influence of Czech folk music, both in terms of rhythms and melodic shapes; perhaps the best known examples are the two sets of Slavonic Dances.

Espana Rhapsody, by Emmanuel Chabrier (1841-1894)

Though he wrote a great deal of music, most people only know a single work by Chabrier—this vivid, sun-drenched evocation of Spain composed in 1883 after the composer and his wife took a memorable trip to Iberia, where he heard flamenco for the first time.

Concerto for Violin and Orchestra, Op. 77, Johannes Brahms (1833-1897)

Brahms wrote this in 1878 for his violinist friend and colleague Joseph Joachim, who gave the first performance in Leipzig on New Year's Day, 1879. Some listeners were sceptical of the new piece, which seemed to be virtually beyond the abilities of merely mortal violinists.

Overture to the Pirates of Penzance, by Arthur Sullivan (1842 – 1900)

Gilbert and Sullivan presented their opera, *The Pirates of Penzance, or The Slave of Duty* simultaneously in 1879 in England and America. In *The Pirates of Penzance*, Frederic was as a child apprenticed to a band of tender-hearted, orphaned pirates. By the end of the opera, the pirates, a Major General who knows nothing of military strategy, his large family of beautiful but unwed daughters, and the timid constabulary all contribute to a cacophony that can be silenced only by Queen Victoria's name.

Emperor Waltzes, by Johann Strauss, Jr., Op. 437, (1825-1899)

The waltz was originally not at all respectable, but Johann Strauss, Jr., the Waltz King was to elevate the waltz from the coffee houses of Vienna to the regal ballrooms of Europe. The introduction to the *Emperor Waltzes*, written in honour of the Emperor Franz Josef in 1888, is in a march-like 2/4 giving it a regal feel. It leads, via a cello solo, into the first waltz tune and on into a colourful and varied full dress ball.



Sunday, November 20 - 8 p.m.



NBSO Concert Season



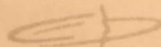
The North Bay Symphony Orchestra and the Capitol Centre have collaborated to bring in a very special performance by three virtuoso musicians. Acting as MC for the evening (and joining Joe Trio on stage for some antics) is NBSO's very own Maestro Metro Kozak.

Capitol Centre Concert Season



Capitol Centre Pro Musica Season

NorthernHonda



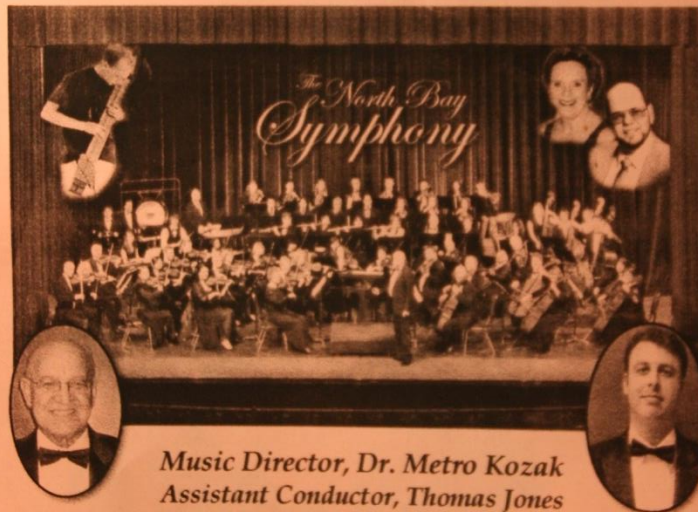
NIPISSING UNIVERSITY

*The North Bay
Symphony
&
Investors Group
present
A Canadian Christmas*

Jason Brock
Chapman Stick

featuring

Marion Harvey,
Richard Levesque, Vocalists



Music Director, Dr. Metro Kozak
Assistant Conductor, Thomas Jones



Capitol Centre, Saturday, December 10, 2005, 8:00pm



Supported by program sponsor





INVESTORS GROUP FINANCIAL SERVICES INC.

*Investors Group is proud to sponsor the
Canadian Christmas Concert.*

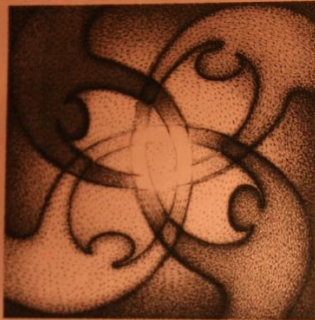
*Congratulations on your 29th season presenting the
wonderful Christmas Concert Symphony.*

*We would like to take this opportunity to wish everyone
A Very Merry Christmas and a Happy New Year!*



Season's Greetings from all of us at Investors Group

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Together.

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North Bay Symphony.



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**THE NORTH BAY SYMPHONY SOCIETY
BOARD OF DIRECTORS, 2005-2006**

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Treasurer:	Robert Palangio
Secretary:	Doris Toswell
Directors:	Robert Franklin, Ruth Taylor, Lanny James, Darren Denomme, Brett Greene

Personnel

Music Director:	Dr. Metro Kozak
Concertmaster:	Dr. Mary Kozak
Assistant Conductor:	Thomas Jones
Support Musician:	Mark de Sousa
Brass Section Chair:	Allison Denomme
Woodwind Section Chair:	Melissa Stacey
Percussion Section Chair:	Matthew Whitehead
Development Coordinator:	Paul Baker

Our Ushers tonight . . . Annie McGee, Nancy Avery, Monica Dupuis, Judy Elston, Terri Gravelle, John and Sharon Kuchini, Rachel and Jennifer Kuchini, Christine Lafontaine, Mike McGuinty, Marie Robbins, Vickie Thompson . . . *many thanks!*

.....
The North Bay Symphony Society is a non-profit, charitable organization, administered by a volunteer Board of Directors. Our mission is to enrich, entertain and educate the community through the performance of music. A wealth of volunteer help assists us in carrying out the many duties involved in seeing this mission through. We operate the **North Bay Symphony Orchestra**, a community-based orchestra whose membership is made up of musicians from all walks of life. Our members are primarily amateur and semi-professional musicians supplemented with assistance from professionals from our local community and throughout Northeastern Ontario. **We welcome expressions of interest from new members at any time.** Please call Janet Zimbalatti at 840-5157.

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We wish to thank the generous and unwavering support of our subscribers, donors, members and volunteers who continue to make the NBSO a leading musical organization in North Bay, Ontario.

Behind Every Success, There are Partners . . .

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Nina Martin
Mary Thornton

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Ab & Betty Dennis
Keith Farrell
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- Doris Toswell
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Overture

- Jessie & Kendrick Banks
- Robert Becksted
- Doreen Berry
- Anne Berrigan
- Senta Blackburn
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- Mabel Bradford
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- Daphne Mayne
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- Joyce Richardson
- Marthe Smith
- Sheila Sorensen
- Ellen Stewart
- Margaret Sword
- Bonnie Yule
- Rosalind & Silvio Zimbalatti

Tonight's Performers . . .

Jason Brock, Chapman Stick Artist



Jason has been playing music professionally, since 1992. After a workplace injury in October 2000, he actively pursued a career as an emerging "stick player" performing over 50 live events in less than a year. Jason has attended and performed at four international Chapman Stick seminars. He has been taught and recognized by the some of the world's reknowned Chapman Stick players.

In the official review of the Historic 2002 Mid-West Stick Seminar(Michigan) taught by veteran Stick players Greg Howard and Bob Culberson, Jason was named as one of two outstanding students of over 30 participants.

His first CD "Medicine Stick" (independent) has 22 original compositions ranging across several genres (Celtic, contemporary, light jazz, progressive, and folk). It has sold

very well at all his live performances. Jason graduated from Canadore College May 2004 with a diploma in Social Services Worker and is presently performing in his home town of North Bay, Ontario.

Richard Levesque, Soloist

Richard has been active with church and community choral organizations in North Bay for many years, including singing with the North Bay Choral Society, The Rapport Singers, Pro-Cathedral and St. Vincent de Paul. He has performed as guest soloist for the North Bay Choral Society, The North Bay Symphony, and the Bel Canto Chorus of Sudbury. Richard has performed three recitals in North Bay, and is presently producing a Compact Disc. He received vocal lessons from Dawn Wallace-Sutton, William Perry, and currently from Marion Harvey of Cambrian College



Marion Harvey Hamah , Soloist

Marion has long been recognized as a singer of musical integrity and an inspiring teacher of voice and choral singing. Ms. Harvey Hannah is a graduate of École Vincent d'Indy in Montreal, and the Opera School at The University of Toronto. She has been teaching voice, choir and music theory at Cambrian College for the past thirty-one years. Her former students have been the recipients of prestigious awards.



She performed extensively in the early part of her teaching career, toured western Canada in a recital trio under contract to Columbia Artists, was the winner of CBC Talent Festival, was heard in recital on CBC Radio and performed as soloist with leading Canadian choirs. She is presently director of Sudbury's oldest and largest community choir, Bel Canto Chorus. She enjoys adjudicating music festivals and has done so on the national level.

The Program . . .

Canzon Septimi Toni #2, by Giovanni Gabrieli
North Bay Symphony Brass Section

Christmas Medley, arr. Thom Sharp

What Child is This, arr. Bob Cerulli

Silver Bells, by Jay Livingston and Ray Evans
Soloist: Jason Brock, Chapman Stick

Nest on the Air

Canon Variation

Special Time

Celtic Improvisations

Solo Selection by Jason Brock, Chapman Stick

A European Christmas Festival, arr. William E. Rhoads

A Not-So-Traditional Christmas Medley, by Cam Wilson

‡

A Vaughan Williams Christmas, by Ralph Vaughan Williams

Sheep May Safely Graze, by J.S. Bach

Mary Did You Know, arr. by Don Hart

Noel, c'est l'amour, by Glanzberg, arr. by Mark de Sousa
Soloist: Richard Levesque

Virgin Slumber Song, by Max Reger

Ave Maria, by Franz Schubert

Soloist: Marion Harvey Hamah

The Christmas Song, by Mel Torme

Soloist: Marion Harvey Hamah & Richard Levesque

Skaters Waltz, by Emil Waldteufel

Sleigh Ride, by Leroy Anderson

The Orchestra . . .

1st Violin

Mary Kozak - Concert Mistress
Mike Arthurs
Denise Cracknell
Barry Greib
Kay Heuer
Lanny James
Aliana Kim
Christina Masotti
Sylvia Gabor Medveduke
Nadijka Pyzik
Leisha Sharko

2nd Violin

Norm Critchley
Rebecca Guitard
Jennifer Hedican
Stefanie Huot
Nicholas Huot
Renate Kozak
Marty Rocca
Kai Santala
Nathan Smith
Judy Statham

Viola

Donald Clysdale
Bronwyn Arthurs
Betty Lorimer
Gordon Stockwell
Janet Zimbalatti

Cello

Dick Van Raadshooven
Alex Charette
Rosalynn Heuer
John Kesik
Jill Kulchar
Tilly Lengteine
Jonathan Poenn

Bass

Thomas Jones
Denis Callaghan
Mark Clout
Caleb Smith

Flute

Melissa Stacey
Kelly McGowan

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Anne-Marie Mayhew

Bassoon

Mary Thornton
Adrienne Moore

French Horn

Lynne Smythe-Barons
Sandie Kulchar
Geoff Sinclair

Trumpet

Allison Denomme
Derrick Brown
Kathryn Rutherford
Megan Weaver

Trombone

Darren Denomme
Melanie Grillanda
Jason Volgmann

Tuba

Tim Norman

Percussion

Mark de Sousa
Warren Kenny

Piano

Suzanne Charette-Hajnal

WE'D LIKE YOUR HELP!

We try to bring you the best variety of music possible, and it helps to check with you to see how we're doing. We'd appreciate it if you would answer just a few questions for us and return the questionnaire at intermission. We'll draw 5 questionnaires **to win a Tafelmusik CD!** Make sure you indicate your seat # at the bottom of the page.

Thanks!

1. Is there a specific type of music you would like to hear more often?

Please pick 2 only

- Baroque
 Classical
 Romantic
 Modern
 Other (please specify) _____

2. Do you have 2 or 3 favourite composers?

3. Do you have 2 or 3 favourite pieces of music?

4. What type of soloists do you most like to listen to?

Please pick 2 only

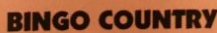
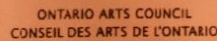
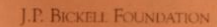
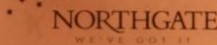
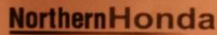
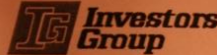
- vocal
 piano
 violin
 cello
 brass (e.g. trumpet, English Horn)
 woodwinds (e.g. clarinet, saxophone)
 other (please specify) _____

SEAT # _____ e.g. L 25

Special Thanks to Supporters who make it possible . . .



In business to deliver



Through RBC Foundation
 THE GIFT OF MUSIC
 PROGRAM

As a non-profit charitable arts organization, The North Bay Symphony is acutely aware of the tireless contributions made by volunteers across our community. Volunteers need recognition and support. Although we are not in a position to show our appreciation financially, we can offer these volunteers a wonderful relaxing evening of music. Partners in the Gift of Music Programme sponsor up to 50 seats at our season concerts. The Symphony matches the sponsor's gift with an equal number of seats. These seats are donated to a cross-section of volunteers selected by the Sponsors.

Thanks to our Gift of Music sponsor:



JOY TO THE WORLD

Joy to the world! The Lord is come;
Let earth receive her King;
Let ev'ry heart prepare Him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

Joy to the world! The Saviour reigns;
Let men their songs employ,
While fields and floods, rocks, hills and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

He rules the world with truth and grace,
And makes the nation prove
The glories of His righteousness,
And wonders of His love,
And wonders of His love,
And wonders, wonders of His love.

DECK THE HALLS WITH BOUGHS OF HOLLY

Deck the halls with boughs of holly,
Fa la la la la la la la.
Tis the season to be jolly,
Fa la la la la la la la.
Don we now our gay apparel,
Fa la la la la la la la.
Troll the ancient Yuletide carol
Fa la la la la la la la.

See the blazing Yule before us,
Fa la la la la la la la.
Strike the harp and join the chorus,
Fa la la la la la la la.
Follow me in merry measure,
Fa la la la la la la la.
While we sing of Yuletide treasure,
Fa la la la la la la la.

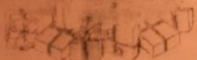
WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas, we wish you a merry
Christmas,
We wish you a merry Christmas and a happy New Year.
Glad tidings we bring to you and your kin,
Glad tidings for Christmas and a happy New Year.

We all know that Santa's coming, we all know that Santa's
coming,
We all know that Santa's coming and soon will be here.
Glad tidings he brings to you and your kin,
Glad tidings for Christmas and a happy New Year



Christmas Singalong



Sun., Dec. 18, 2 pm

- . Free Refreshments
- . Live Symphony Ensemble
- . Davedi Men's Choir

Donations to the Food Bank are welcome!

Davedi Club, Airport Rd.
* Free Admission *
Info: 494-7744

NORTH BAY SYMPHONY - COMMUNITY CHOIR 2006

Do you have fond memories of singing in a school, church or community choir? Would you like to sing in one again? Did you have hopes of singing but never seemed to get around to joining a choir? If so, the North Bay Symphony Community Choir may be just the thing for you!

Preparations for another Community Choir presentation with the North Bay Symphony Orchestra are well underway. The choir will appear as part of the Sounds of Spring symphony concert the evening of Saturday, April 8th in the Capitol Centre. The choir will perform a collection of 13 songs entitled "Rodgers & Hammerstein on Broadway" and will close off the concert with the Hallelujah Chorus from Messiah.

Choir rehearsals will take place in St. Peter's Church, Airport Road (just west of the Davedi Club) on Sunday afternoons from 2 to 4 beginning January 22nd continuing to February 26th, then on March 12th and 26th, and April 2nd. Rehearsals will be led by local choral director, Robert Palangio.

It is an incredible experience singing with an orchestra, one that the NBSO is pleased to be able to offer through volunteer support. As we have done in the past, a membership fee of \$10.00 for each participant will be levied, payable at the first rehearsal.

Membership is open to young and old. It is an advantage to have a spectrum of ages among the singers with younger voices joining the more seasoned ones. You can help spread the word by circulating this notice to those whom you think may be interested in joining us. Registration takes place on Sunday, January 22nd starting at 1:30pm at St. Peter's Church. If you have any questions, you may contact Mr. Palangio directly by telephone at 495-1128, fax at 495-8878 or visit the Symphony website at www.rpkma.com/nbsymphony

Program Notes . . .

The NSBO brass is featured in our first selection. Giovanni Gabrieli (1558-1613) was organist at San Marco's in Venice, and wrote much brass music to be played in the church – tonight we hear **Canzon Septimi Toni #2**.

Christmas Medley, arranged by Thom Sharp contains the old Christmas songs *Sing We Now of Christmas*, *Come Little Children* and the *Wassail Song*. *Wassail* is from the Old Norse 'ves heill' and Saxon 'was hail' for 'Be Healthy', and was part of the Christmas toast of hot cider with spices, or whatever was available.

Jason Brock plays the Chapman Stick both with the orchestra and by himself this evening. With the orchestra, he will play **What Child is This?**, a traditional carol based on Greensleeves, and **Silver Bells**, by Jay Livingston and Ray Evans, from the movie "The Lemon Drop Kid". He will also play some of his own arrangements, **Nest on the Air**, **Canon Variation** (based on Pachelbel's Canon), **Special Time** and **Celtic Improvisations**.

A European Christmas Festival, has traditional European Christmas songs, with setting by William E. Rhoads.

A Not-So-Traditional Christmas Medley, by Cam Wilson of the Joe Trio is definitely Canadian, but perhaps not so traditional. You may recognize *Frosty the Snowman*, *Santa Claus*, *Let it Snow*, *Good King Wenceslas*, *Away in a Manger* and *Jingle Bells*, hidden here. How did a snippet of *Rhapsody in Blue*, which we played last spring, work its way into *Good King Wenceslas*?

A Vaughan Williams Christmas by the English composer Ralph Vaughan Williams (1872 – 1958) has his favourites *Forest Green*, *Wassail Song* and the *Sussex Carol*. We do seem to like *wassail* this evening.

Richard Levesque continues our Canadian Christmas theme with three selections. **Sheep May Safely Graze** is describes a time of peace, from *Cantata BWV 108* by J.S. Bach (168-1750). **Mary Did You Know**, is a classic anthem, with our version arranged by Don Hart. **Noel, c'est l'amour**, was written by Norbert Glanzberg (1910 – 2001), with our version tonight arranged for strings by Mark de Sousa.

Marion Harvey Hannah's wonderful voice is heard in three pieces this evening. **The Virgin Slumber Song** or *Maria Wiegenlied*, written in 1911-12 by Max Reger (1873-1916) with the text by Martin Boelitz (1874-1918) rocks the baby Jesus to sleep. The serene hymn to the Blessed Virgin, **Ave Maria**, written in 1825 by Franz Schubert (1797 – 1828) is among his loveliest lyrical outpourings. Richard Levesque will join Marion for **The Christmas Song** (*Chestnuts Roasting on an Open Fire*), by Mel Torme, is a classic for our Canadian Christmas.

The Skaters Waltz is by Emile Waldteufel (1837-1915) – how much more Canadian Christmas can you be than to skate to this music?

We end with a North Bay Christmas concert tradition - **Sleigh Ride**, by Leroy Anderson. Let's see who has the cameo role and gets to crack the whip in North Bay tonight.

Thank You! to our Chair Sponsors . . .

Barbara Bain, sponsoring Victoria Wickett, Trumpet
David Denomme sponsoring Lynne Smythe-Barons, Horn
Frank and Ruth Fazzari sponsoring Nigel Robbins, Oboe
Arthur Gabor, sponsoring Sylvia Gabor-Medveduke, Violin
John & Livia Hachkowski, sponsoring Michelle Taylor, Clarinet
Cecil & Lorraine Hobin, sponsoring Kay Heuer, Violin
Lynn Johnston Productions, sponsoring Norm Critchley, Violin
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Martha Kennedy, sponsoring Darren Denomme, Trombone
Nina Martin, sponsoring Mark de Sousa, Percussion
PGI Fabrene Inc. sponsoring Mary Thornton, Bassoon
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Memorial Donations . . .

Cangiano family - in memory of "Nick Cangiano"
Shelley L. Johnson - in memory of "Bessie May Lucas"
Marj Keenan - in memory of "Bessie May Lucas"
Stella Sinclair - in memory of "Dr. Robert Sinclair"
Janet Zimbalatti - in memory of "Barry Statham"
Martha Kennedy - in memory of Barry Statham and Clyde Armstrong
Martha Kennedy - in memory of Scott Kennedy



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Youth Programs . . .

GRADE 4 OUTREACH ~ "Instruments of the Orchestra"

Music education has been considerably impacted by cutbacks in education funding. The North Bay Symphony supplies musicians who provide a lively 3-day in-class musical experience for Grade 4 students in the North Bay region. The programme, designed by teachers for teachers, aligns closely with the learning expectations of the Ontario Grade 4 curriculum in science of sound, orchestral music and nonfiction reading and writing. Our wonderful musicians, Donald Clysdale (strings), Stefanie Huot (brass) and Mary Thornton (woodwind) will be in at least 30 Grade Four classes in the Near North District School Board and the Nipissing Parry Sound Catholic District School this year.



Through RBC Foundation

YOUTH WORKSHOPS ~ "Sections of the Orchestra"

To introduce young people and their parents to classical music, two workshops will be offered during our 2005/2006 season. Each workshop will be scheduled about 1 week prior to two season concerts. The workshop will use excerpts from the upcoming concert to highlight the orchestra sections: brass, woodwind, strings, and percussion. The workshops will be presented by the Symphony's new Assistant Conductor, North Bay's Thomas Jones.



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The capacity development project will implement a program for developing the skills of orchestra section leaders and musicians. Our rehearsals are, of course, musician development opportunities. Through additional sectional rehearsals and optional workshops we are working to become a highly-skilled amateur community orchestra with local musicians in most of the chairs. In addition we are encouraging new amateurs of all ages to join the orchestra.

Become a North Bay Symphony Donor!

The North Bay Symphony is a community orchestra. It is your orchestra, providing entertainment to your community and involved in outreach programs to educate and enrich young people in the area.

Please honor us with your donation towards one of our projects (Gift of Music, Grade 4 Orchestra Unit, Capacity Development or Youth Concerts) or towards ongoing expenses such as music purchase, rehearsal and concert costs, musician travel, wider advertising.

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For more information, or to make a donation, contact us at

North Bay Symphony
150 Main Street East
North Bay, Ontario, P1B1A8
494-7744 email: nbso@capitolcentre.ca
www.rpkma.com/nbsymphony/

About the Artists . . .

Edna Scott has donated a limited edition copy of the "Spirit of the North", one of the horses of the Heritage Carousel. She is a realistic painter. Her work closely reflects the feelings she has for nature and her surroundings. She has been a recipient of numerous awards and her watercolours are now a part of many private and public collections. Along with landscapes, her favourite subjects are historic sites, birds and animals. She was also a designer of the North Bay Heritage Carousel.

Mary Ann Jones is an amateur photographer who experiences joy through the lens of her camera. She also calls herself a life-long learner who easily loses track of time "playing" with photographs on her computer. Using her own computer, she creates greeting cards from many her photographs and is delighted to share some of her images in keeping with the Symphony's theme of Autumn Reflections. Mary Ann lives in North Bay with her husband, Jack, who constantly supports her passion for photography.

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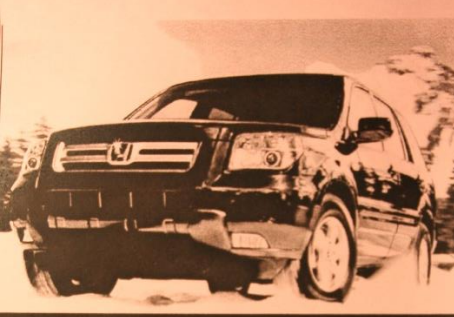
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North Bay Symphony and Orchestra much
success in the 2005/2006 season.

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The North Bay Symphony

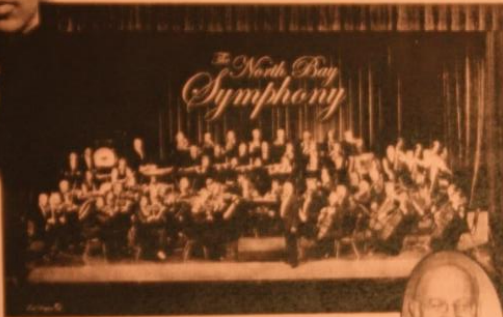


presents

Frost & Fire

featuring

The Shirantha Beddage Quartet
with composer, William David Fastenow



Music Director, Dr. Metro Kozak
Assistant Conductor, Thomas Jones



Capitol Centre,
Saturday, February 11, 2006
8:00pm

Supported by



NorthernHonda NORTHGATE

Tonight's Performers . . .

The Shirantha Beddage Quartet with composer, William David Fastenow



Shirantha Beddage is an emerging talent who is swiftly making his mark as an accomplished multi-reed instrumentalist, pianist and composer. A native of North Bay, Shirantha began playing music at an early age, before traveling to Humber College (Toronto) and William Paterson University (New Jersey) for further study. He is currently a Doctoral candidate and teacher at the Eastman School of Music in Rochester, New York. He has performed and recorded extensively with jazz, classical and pop groups in Canada and the United States, including The Temptations and the Steve Houghton Jazz Orchestra. Shirantha's debut CD, "Roots and Branches", featuring his original compositions, will be released in early 2006. For more information, visit <http://www.shiranthabeddage.com>.

William David Fastenow, Composer Bio

William Fastenow is one of the leading composers in a new generation of musicians that are taking multimedia performances and interactive music to the next level. Combined with an intimate knowledge of both audio and visual technology is a passion for an experience that includes the marriage of expression and process, and the interaction between live musicians and the electronic medium.

Fastenow's interests in improvisation led him to studies in saxophone performance and jazz composition at Humber College in Toronto, and Manhattan School of Music in Manhattan, respectively. His recent projects include the interactive multimedia work *Lifelines: A Voiceless Opera*; the debut CD *Ullswater*, recorded by the William David Fastenow Jazz Orchestra; original music for film and television, including work for NBC's *The Jane Pauley Show* and HBO's *House Arrest*; and orchestrations and musical assistance for such films as John Michael Williams' *The Easter Egg Adventure*, Anthony Lover's *My Brother*, and Jonathan Caouette's *Tarnation*.

Program Notes . . .

The Empire Strikes Back Medley, by Williams, John (1932 -), arr. John Whitney - With fire and ice, this has many of the favourites from this classic film – the Star Wars Theme, May the Force Be With You, Han Solo and The Princess, Yoda's Theme and the Imperial March.

A Salute to Rodgers and Hammerstein, arr. John Moss - This romantic Valentine includes "I Whistle a Happy Tune", "My Favourite Things", "Some Enchanted Evening", "The Surrey with the Fringe on Top" and "You'll Never Walk Alone".

Rhapsodie for Alto Saxophone and Orchestra, by Claude Debussy(1862-1918) - Romantic and impressionist – perfect for Valentine's Day. The French composer Debussy wrote this rhapsody over the period 1901-1910 to feature the new instrument invented by the Belgian instrument maker Adolphe Sax – most often seen in bands or jazz, but here a concert instrument.

Brazilian Polka, by Wayne Robinson and Caesar Giovanni - While the title says it is a polka, this is really a bright and energetic samba – perfect for a romantic Valentine's Day.

Efflorescence, by William David Fastenow (World Premiere) - Composer's Notes: - I feel very honored to have been asked to write this piece for my good friend Shirantha Beddage and the North Bay Symphony Orchestra. When I first thought about what to write, I knew that in some way I wanted to express a sense of the "Valentines" spirit—the romance and love—but I wanted to express this in a way that was somehow more tangible. Relationships are very important to me—all sorts of relationships. I mean not only interpersonal relationships or those between myself and other things, but I also include relationships that exist within music and between music and life. This piece was particularly fun for me to write because through it I explored a relationship between relationships. To me, "Efflorescence" is a musical allegory comparing the blossoming of a romantic relationship to the life cycle of a plant, as told by the baritone saxophone. This is perhaps a little confusing and a bit abstract, but I find focusing on any one of these items helps me to hear the piece and explore myself. In any case, I hope you enjoy it. ...And here's to me hoping my girl friend doesn't mind being publicly likened to a blossoming rose this Valentine's weekend.

Shadow of Your Smile, by Johnny Mandel (music) & Paul F. Webster (lyrics) - This haunting song from the film 'The Sandpiper' is also perfect for Valentines - it became the most recorded and performed song of 1965. It is still a favourite everywhere.

What is This Thing Called Cha Cha, arranged by Mark de Sousa - Mark has written this for Shirantha, based on Cole Porter's 1929 tune "What is this Thing Called Love" and "Cha Cha Cha", the dance which became popular in the early 1950's.

My Funny Valentine, by Rogers (music) and Lorenz (lyrics), - Clarence Hines arranged this for Shirantha Beddage this evening. It was first heard in the play "Babes in Arms" in 1936, and was also featured in the film version of "Pal Joey" in 1957.

Chicago Medley, by John Kander (music) and Fred Ebb (lyrics), arr. Victor Lopez - With its themes of murder, celebrity and media manipulation, its dark sexuality and bone deep cynicism, 'Chicago' is a musical that seems very contemporary for a modern Valentine's. This medley includes "my Own Best Friend", "Razzle Dazzle" and "All that Jazz".

The Orchestra . . .

1st Violin

Mary Kozak - Concert Mistress
Mike Arthurs
Denise Cracknell
Barry Greib
Kay Heuer
Lanny James
Aliana Kim
Christina Masotti
Sylvia Gabor Medveduke
Nadijka Pyzik
Leisha Sharko
Janet Zimbalatti

2nd Violin

Norm Critchley
Liam Calhoun
Jennifer Hedican
Stefanie Huot
Nicholas Huot
Kai Santala
Nathan Smith
Judy Statham

Viola

Donald Clysdale
Betty Lorimer
Gordon Stockwell

Cello

Dick Van Raadshooven
Paul Best
Alex Charette
Rosalynn Heuer
John Kesik
Jill Kulchar
Tilly Lengteine

Bass

Thomas Jones
Denis Callaghan
Mark Clout
Caleb Smith

Bassoon

Mary Thornton

Flute

Melissa Stacey
Kelly McGowan
Susan Terry
Ryan Ballentine

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Anne-Marie Mayhew
Dante Gentile

French Horn

Geoff Sinclair
Lynne Smythe-Barons
Sandie Kulchar
Peggy Pascoe

Trumpet

Laurie Reed
John Hewitt
Tina Piche

Trombone

Melanie Grillanda
Tim Rainville
Julio Collymore

Percussion

Mark de Sousa
Warren Kenny

Piano

Suzanne Charette-Hajnal

The Program . . .

The Empire Strikes Back

by John Williams, arranged by John Whitney

A Salute to Rodgers & Hammerstein

Arranged by John Moss

Rhapsodie for Alto Saxophone and Orchestra

by Claude Debussy

Soloist: Shirantha Beddage, saxophone

Brazilian Polka

by Wayne Robinson & Caesar Giovanni



Efflorescence

by William David Fastenow

Soloist: Shirantha Beddage, saxophone, with Laila Biali (piano),
Brandi Disterheft (bass), Sly Juhas (drums)

Shadow of Your Smile

by Johnny Mandel (music) & Paul F. Webster (lyrics)

Soloist: Shirantha Beddage, saxophone

What is This Thing Called Cha Cha

arranged by Mark de Sousa,

Soloist: Shirantha Beddage, saxophone, with Laila Biali (piano),
Brandi Disterheft (bass), Sly Juhas (drums)

My Funny Valentine

by Rogers & Hammerstein, arranged by Clarence Hines

Soloist: Shirantha Beddage, saxophone, with Laila Biali (piano),
Brandi Disterheft (bass), Sly Juhas (drums)

Chicago Medley

by John Kander (music) & Fred Ebb (lyrics)

arranged by Victor Lopez

Swing Strauss



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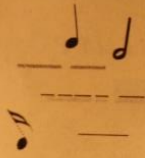
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The North Bay Symphony

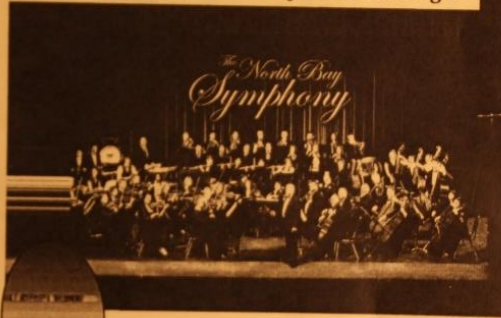


presents

The Sounds of Spring

featuring

Charlene Biggs, piano
Community Choir, directed by Robert Palangio



Music Director, Dr. Metro Kozak
Assistant Conductor, Thomas Jones

Capitol Centre,
Saturday, April 8, 2006
8:00pm



Supported by



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Tonight's Performers . . .

Dr. Charlene Biggs, Pianist



Dr. Charlene Biggs received her D.M.A in Piano Performance and Literature from Eastman School of Music in Rochester NY. She also holds an M.M. in Piano Performance from Goldsmiths College, University of London (England). Charlene is head of the Music Department at Cambrian College in Sudbury Ontario where her teaching responsibilities are in piano, piano pedagogy, music history and music performance.

Charlene has performed in France, Italy, Austria, The Netherlands, USA, and Canada. She is a Senior Examiner for the Royal Conservatory of Music and a clinician for the RCME and the

Frederick Harris Music Company. In addition to her full academic schedule, Charlene has found the time to write several nationally published articles on teaching and performance. She is also a well established vocal coach.

North Bay Symphony Community Choir

Choir Conductor ~ Robert P. Palangio Accompanist ~ Stephen G. Simard
Administrative Assistants ~ Carol O'Shaughnessy & Cora Hudebine

Soprano: Sylvia Antinozzi, Viola Bailey, Allison Bell, Joanna Bishop, May Blais, Velma Bonany, Doris Clouthier, Nancy Davies, Claudette Depencier, Shirley Fahlgren, Claudette Fortier, Vivianne Frankish, Caroline Ham, Cheryl Gould, Sharon Hocevar, Elsie Johnson, Mary Kelly, May Kelly, Marie Labonte, Georgette Lamarche, Tee Loyst, Viola MacVicar, Jean Mitchell, Bea Mooney, Murielle O'Donnell, Carol O'Shaughnessy, Terry Perrin, Cristine Piche, Rena Pincivero, Christine Saini, Carol-Anne Savoie, Kathy Sirrs, Marie Southcombe, Noella Varabioff, Gloria Wigelius

Alto: Lise Bilodeau, MifAnne Bollman, Heather Brown, Janice Brownlee, Grace Chapman, Judy DiProfio, Elizabeth Dunne, Bernice Fawcett, Lena Fedeli, Irene Francis, Sandra Franks, Marj Keenan, Diane Mantha, Louise Masuda, Joan Newton, Sharon Paris, Janis Reed, Ann Staines, Sonya Tessier, Helen Whitehead. **Tenor:** Jonathan Collins, Henry Foisy, Wallace Kearney, Rene Larouche, Richard Levesque, Richard Masuda, Chris Turner

Bass: Ed Francis, Paul Norris, Gord Parsons, Ken Soutar, Mario Sylvestre, Jean Tessier, Norm Fortier

The Orchestra . . .

1st Violin

Mary Kozak – Concert Mistress
Denise Cracknell
Barry Greib
Kay Heuer
Lanny James
Aliana Kim
Christina Masotti
Nadijka Pyzik
Leisha Sharko
Janet Zimbalatti

2nd Violin

Norm Critchley
Jennifer Hedican
Liam Calhoun
Susan Haldane
Stefanie Huot
Nicholas Huot
Renate Kozak
Dorothy Robidoux
Marty Rocca
Mary Ryan
Kai Santala
Nathan Smith
Judy Statham
Hari Wong

Viola

Don Clysdale
Betty Lorimer
Gordon Stockwell
Sue Zach

Cello

Dick Van Raadshooven
Paul Best
Rosalynn Heuer
John Kesik
Jill Kulchar
Tilly Lanteigne
Jonathan Poenn

Bass

Denis Callaghan
Mark Clout
Mathew Goulet
Caleb Smith
Thomas Jones

Flute

Melissa Stacey
Ryan Ballentine
Kelly McGown

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Dante Gentile
Anne-Marie Mayhew

Bassoon

Mary Thornton

French Horn

Geoff Sinclair
Lynne Smythe-Barons

Trumpet

Laurie Reed
John Hewitt

Trombone

Melanie Grillanda
Tim Rainville
Jeff Serran

Percussion

Matthew Whitehead
Mark de Sousa

The Program . . .

Poet and Peasant Overture
by Franz von Suppe, ed. by Clark McAlister

Concerto No. 4 for Piano in G major, Op. 58
by Ludwig van Beethoven
Soloist Charlene Biggs, Piano
Allegro Moderato
Andante con moto
Rondo - Vivace



Following four works with our Community Choir
rehearsal conductor Robert Palangio

What Wondrous Love
Words by Alexander Means, music by William Walker,
Choral arrangement by Robert Palangio, orchestra adapted by Mark de
Sousa

Panis Angelicus - O Lord Most Holy
by César Franck
Tenor Solo Richard Levesque

What a Wonderful World
by George David Weiss and Bob Thiele, arr. Albert Furtney

Holy God, We Praise Thy Name
Words by Ignatz Frantz, sung to Canon in D by Johann Pachelbel

Symphony No. 5 in D minor, Op. 107 "Reformation"
by Felix Mendelssohn
Andante - Allegro con fuoco
Allego vivace
Andante
Chorale (A Mighty Fortress is Our God)

Program Notes . . .

We open tonight's Sounds of Spring concert with Franz von Suppé's **Poet and Peasant Overture**. Franz von Suppé (1819-1895) was originally destined to be a lawyer, but after his civil servant father died, he switched to composing and conducting. For 17 years, from 1845 to 1862, he was the Kapellmeister at the famous Theater an der Wien in Vienna. He wrote a lot of light music and early operettas, leading to the Viennese operettas of Strauss and Lehar. Today, Suppé is remembered for a handful of overtures. The Poet and Peasant overture was from a play with songs, and the contrast of the calm of the poet and the heaviness of the peasant are the essence of the piece.

This is followed by Ludwig van Beethoven's **Fourth Piano Concerto**, in G Major, with Charlene Biggs as soloist. This piece also has a link to the Theater an der Wien in Vienna - its first public performance was held there in a massive concert in 1808, 2 years after the concerto was actually written. It begins with the solo piano very gently, as if we were eavesdropping on a private meditation. The orchestra then tries the same thought, although in a different key, and the concerto is under way.

The second half of this Sounds of Spring Concert starts with four compositions for choir and orchestra. The community choir was organized and rehearsed by Robert Palangio.

What Wondrous Love is This - William Walker (1809-1875) collected and arranged folk tunes and, together with his brother-in-law Benjamin White, compiled a collection of 100 hymns entitled the Southern Harmony and Musical Companion in 1835. The text of Wondrous Love was written by Alexander Means. The choral harmony for tonight's performance was composed by Robert Palangio in 1994 with the adaptation for orchestra written by Mark de Sousa.

O Lord Most Holy - Panis Angelicus was written by Cesar Franck (1822 - 1890). His father originally intended him to be a virtuoso pianist. He turned his attention rather to composition and teaching. In 1846 he left home and went to earn his living as a teacher and organist. In 1871, he was appointed organ professor at the Conservatoire in Paris. He wrote the well known Panis Angelicus in 1872. Richard Levesque is tenor soloist in tonight's performance.

What a Wonderful World, by George Weiss and Bob Thiele, was first performed by Louis Armstrong in the 1967 movie Good Morning Vietnam. This is being performed tonight "in memory of the late Albert Furtney", who arranged this music for the NBSO. A local teacher and choir conductor, he led several of our concerts in the early 1990's.

Holy God, We Praise Thy Name is a traditional hymn text attributed to Ignaz Frantz in 1771 and further translated by Clarence Walworth in 1858. The text is taken from the ancient chant, Te Deum. The music chosen for this setting is the Canon in D by Johann Pachelbel arranged by Cecil Rigby.

We finish this concert with a flourish. Felix Mendelssohn (1809 - 1847) composed his **Symphony No. 5 in D Minor**, op. 107, called the "Reformation" Symphony, in honor of the 300th anniversary of the Protestant Reformation. It finishes with Luther's chorale "A Mighty Fortress is Our God". In this work, the composer sought to convey the idea of the Reformation in symphonic terms. The resulting masterpiece magnificently captures both the joy and the suffering implicit in the subject, building to a powerful finale.

The Thomas Jones Era



Tom Jones 2006 – Present
Celebrating ten years with the
North Bay Symphony Orchestra

The North Bay Symphony

*Grand and Toy
present*

Celebrating Our Talented Youth

featuring

Bourton Scott

Adam Arthurs



Nicole Glover

Nathan Smith

Trevor Chartrand



Music Director, Thomas Jones



*Capitol Centre
Saturday, October 21, 2006, 8:00 pm*

Supported by



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Tonight's Performers . . .

Trevor Chartrand embarked upon his musical career at the age 7, with Elsa Tafel in North Bay, where he studied piano as well as all theory subjects over an 11 year period. Currently, Trevor is a fourth year Piano Performance major at the University of Western Ontario, where, he now studies with Stephan Sylvestre, and previously for 2 years with Jean Paul Bracey at Western. While at Western, Trevor had the opportunity to perform in master classes with Andre Laplante, Jean Paul Sevilla, and John Perry. Summer of 2005, he did an extensive three-week program with Jean Paul Sevilla in France. In the coming year, Trevor plans on completing his masters in either piano performance, or collaborative musicianship.

Bourton Scott has been playing the fiddle and violin since the age of 5 years. He is a Chippewa High school, Grade 12 student, where he is the current Student Council president. Bourton has won competitions for his fiddle playing, won the Kiwanis Festival for his violin, and is a National champion in trampoline. He is presently taking lessons with Tom Jones who inspires him to continue his journey in music.

Nicole Glover, a 17 year old student and native of Sturgeon Falls, studies under vocal teacher, Mrs. Karen Schiavone-Fava. Her love for singing has led her to perform at numerous events throughout the city and in Toronto with the North York Conservatory of Music where she participated in the recording of a CD fundraising project for the Katrina victims with the North Region Conservatory of Music. She has been part of the North Bay Kiwanis Festival for many years and won last year's Inter-provincial Music Camp Scholarship. She has also performed in musical productions with TOROS - Theatre Outreach On stage including, "Beauty and the Beast" in which she played "Belle" and will be part of Dreamcoat Fantasy Theatre's upcoming production of "The Sound Of Music."

Nathan Smith age 20, has been playing classical violin and traditional fiddle music since he was 6 years old with Tomasz Milczarek and Chad Wolfe in North Bay. He has played with numerous chamber music groups, and last year played with the symphony and in the Musica Classica Ensemble string quartet. He is currently in his first year of a Bachelor of Music at the University of Ottawa, pursuing a degree in performance, studying with Paule Prefontaine.

Adam Arthurs began playing the Violin at age 6 with teacher Tom Jones. With lots of hard practice, performing and competitions like the Kiwanis, he has been perfecting his talent. Now in grade 6, when he is not playing Violin, practicing competitive dance, or at school, he is active in sports like volleyball, soccer or kayaking. Adam plays a wide range of music from different eras such as Concertos by Seitz and Vivaldi. Tonight, we know you will enjoy his performance of "The Swan" by Saint-Saëns.

About the Artist . . .

NANCY L. STEPHENSON

Nancy was born in Montreal and moved to North Bay in 1991 in order to pursue a career as an artist. Her training includes Montreal's Ecole des Beaux Arts (through the Montreal Museum of Fine Arts), the Fine Arts program at Montreal's Dawson College, and Artsperience courses through North Bay's Canadore College.

She is predominantly a watercolour and acrylic painter and her work is largely figurative. The choice of water-media allows Nancy to build up layers of colour in order to achieve a luminous quality; it is this transparent/translucent effect which contributes to the dream-like atmosphere in much of her work. Through her illustrative "quilts" and abstracted "petit point" watercolours, Nancy challenges the techniques and concepts within the medium.

Her paintings demonstrate her love of the land, presenting the relationship of reverence between man and the wilderness. The tranquility and serenity of the northeastern landscape is reflected in her work and clearly demonstrates her passion for these environments.

The Program . . .

Hoe-Down from "Rodeo" by Aaron Copland

Promenade and The Gnome from "Pictures and an Exhibition"
by Modest Petrovich Mussorgsky, arr. Anthony Carter

The Swan from "Carnival of the Animals"
by Camille Saint Saens
Soloist Adam Arthurs, Violin

Wishing You Were Somehow Here Again
from "Phantom of the Opera"
by Andrew Lloyd Webber, arr. Mark de Sousa
Soloist Nicole Glover, Soprano

Czardas by Vittorio Monti
Soloist Bourton Scott, Violin

Blue Tango by Leroy Anderson

The Typewriter by Leroy Anderson
Soloist Suzanne Charette-Hajnal, Typewriter



Academic Festival Overture by Johannes Brahms, arr. Ken Lesem

Violin Concerto No. 3 by Wolfgang Amadeus Mozart
1st Movement, Allegro, Soloist Nathan Smith, Violin

Polonaise, Op. 40 No. 1 by Frederic Chopin

Concerto for Piano and Orchestra in F-minor, Op. 21
by Frederic Chopin
1st Movement, Maestoso, Soloist Trevor Chartrand, Piano

Program Notes . . .

Leroy Anderson (1908-1975), Blue Tango Leroy Anderson was best known as an American composer of short, light concert music pieces. Working in Harvard, he came to the attention of Arthur Fiedler, who in 1936 hired Anderson to arrange traditional and popular music for the Boston Pops. *Blue Tango* was the first instrumental recording ever to sell a million copies and reached #1 on the Billboard charts in 1952.

Leroy Anderson, The Typewriter Anderson wrote *The Typewriter* for orchestra, completing the work on October 9, 1950. *Candid Camera*, a television show from the 60's, ran a humorous feature of novice typists in a typing class to the music of "The Typewriter". Suzanne, our soloist tonight, expressed relief there was only one typewriter – otherwise, she would feel "stereotyped"!

Johannes Brahms (1833-1897), Academic Festival Overture Brahms, who started playing piano at the age of 3, wrote this under pressure as a thank-you for receiving an honorary doctorate from the University of Breslau. A joker, he filled his quota by collecting student drinking songs into the *Academic Festival Overture*.

Frederic Francois Chopin (1810-1849), Piano Concerto #2, 1st Movement Another talented youth, Chopin was one of the most famous, influential and admired composers for the piano. Born in Poland, he left for Paris at the age of 20. He completed his first piano concerto, *Piano Concerto No. 2 in F minor, Op. 21*, that year.

Frederic Francois Chopin, Polonaise, Op. 40 No. 1 'The *polonaise*' is a rather slow dance of Polish origin, in 3/4 time. From Chopin onward, the *polonaise* developed a very solemn style, and has in that version become very popular.

Aaron Copland (1900-1990), Hoe-Down from Rodeo By the age of 15, Copland aspired to be a composer. The ballet *Rodeo* is a tale of a ranch wedding, and the "Hoe-Down" from the ballet is one of the most well-known compositions by any American composer.

Vittoria Monti (1868-1922), Czardas The Italian Vittorio Monti scored the most important success of his professional life with this Hungarian-style *Czardas*, an old Hungarian dance, with its juxtaposition of fast and slow music. It is a sensuous rendition blending the *czardas* with touches of gypsy and gypsy swing and a hint of tango and generous helpings of exuberance.

Wolfgang Amadeus Mozart (1756-1791), Violin Concerto #3, 1st Movement In this 250th anniversary of Mozart's birth, we play the opening *Allegro* of his 3rd violin concerto. It belongs to a set of five, all composed in his nineteenth year while he was in the service of the church court at Salzburg – quite appropriate to be played by one of our talented youth.

Modest Petrovich Mussorgsky (1839-1881), Promenade and Gnomus, from Pictures at an Exhibition Mussorgsky, another child prodigy, composed the work in commemoration of his artist friend Viktor Hartmann. The work opens with a "promenade" theme. By alternating 6/4 and 5/4 time, its regular metric "walking" pace is thrown off-balance and suggests the hesitant gait of an art-lover strolling through a museum. *Gnomus* is a picture of a gnome-shaped nutcracker.

Charles Camille Saint-Saens (1835-1921), The Swan, from Carnival of the Animals Another child prodigy, he began piano lessons at two years old. In 1886, he completed *Le Carnaval des Animaux* as a musical jest. He forbade complete performances of it shortly after its premiere, allowing only one movement, "Le Cygne" ("The Swan"), to be published in his lifetime, lest it damage his reputation as a serious composer.

Andrew Lloyd Webber (1948-), Wishing You Were Somehow Here Again The phantom, living under the Paris opera, falls secretly in love with the soloist Christine. She visits her father's grave in Perros to try to make sense of the situation, and sings "Wishing You Were Somehow Here Again".

The Orchestra . . .

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Valerie Selander Voisey,
Concert Mistress
Mike Arthurs
Heather Conroy
Barry Greib
Kay Heuer
Lanny James
Aliana Kim
Mary Kozak
Christina Masotti
Leisha Sharko

2nd Violin

Norm Critchley
Jennifer Hedican
Liam Calhoun
Metro Kozak
Kai Santala
Ben Young-Steinberg

Viola

Donald Clysdale
Betty Lorimer
Ann Frederking

Cello

Jordan Wyshniowsky
Paul Best
Alex Charette
Rosalynn Heuer
John Kesik
Jill Kulchar
Agnes Malkinson
Jonathan Poenn

Bass

Benjamin Jordan
Mark Clout
Michel Ducharme
Caleb Smith

Piccolo

Lauren Arthurs

Flute

Linda Bertrand
Susan Terry
Kelly McGown

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Anne-Marie Mayhew
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Kevin McTiernan

French Horn

Geoff Sinclair
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Sandie Kulchar

Trumpet

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John Hewitt
Tina Piche

Trombone

Melanie Grillanda
Mike Armstrong

Tuba

Scott Barons

Percussion

Matthew Whitehead
Nancy Hughes

Piano

Suzanne Charette-Hajnal



Christmas Singalong



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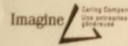
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Percussion Section Coordinator:Matthew Whitehead
Development Coordinator:Paul Baker

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... many thanks!

The North Bay Symphony Society is a non-profit, charitable organization, administered by a volunteer Board of Directors. Our mission is to enrich, entertain and educate the community through the performance of music. A wealth of volunteer help assists us in carrying out the **North Bay Symphony Orchestra**, a community-based orchestra whose membership is made up of musicians from all walks of life. Our members are primarily amateur and semi-professional musicians supplemented with assistance from professionals from our local community and throughout Northeastern Ontario. **We welcome expressions of interest from new members at any time.** Please call Janet Zimbalatti at 840-5157.

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We wish to thank the generous and unwavering support of our subscribers, donors, members and volunteers who continue to make the NBSO a leading musical organization in North Bay, Ontario.

GRADE 4 OUTREACH

"Instruments of the Orchestra"

Music education has been considerably impacted by cutbacks in education funding. The North Bay Symphony supplies musicians who provide a lively, three-day in-class musical experience for Grade Four students in the North Bay region. The program, designed by teachers for teachers, aligns closely with the learning expectations of the Ontario Grade Four Curriculum in Science of Sound, Orchestral Music and Non-Fiction Reading and Writing. Our wonderful musicians will be in, at least, 30 Grade Four classes in the Near North District School Board and the Nipissing-Parry Sound Catholic District School Board this year.



THE GIFT OF MUSIC PROGRAM

As a non-profit charitable arts organization, The North Bay Symphony is acutely aware of the tireless contributions made by volunteers across our community. Volunteers need recognition and support. Although we are not in a position to show our appreciation financially, we can offer these volunteers a wonderful relaxing evening of music. Partners in the *Gift of Music Program* sponsor up to 50 seats at our season concerts. The Symphony matches the sponsor's gift with an equal number of seats. These seats are donated to a cross-section of volunteers selected by the Sponsors.



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Tonight's Performers...

IAN SADLER, organist

Born in England, Ian began his musical training as a boy chorister for five years at St. Paul's Cathedral, London. He attended The King's School, Canterbury from where he won the Organ Scholarship to Bristol University. During postgraduate study at London University, Ian was Organ



Scholar at St. Paul's Cathedral for two years. Ian holds degrees in musicology and education, with organ diplomas from Trinity College of Music and The Royal College of Organists in London.

In 1980, Ian moved to Canada following his appointment as Director of Music at Toronto's Grace Church on-the-Hill and Choral Director at Upper Canada College. Currently, alongside his recital and concert appearances, Ian is Adjunct Professor of Music at Laurentian University and since 1989 has been Artistic Director of the Stratford Concert Choir. He is Founder and Conductor of the Stratford Youth Orchestra. Since winning 1st Prize in The Syracuse International Organ Playing Competition in 1986, Ian Sadler has devoted himself almost entirely to the concert platform, dividing his time between presenting organ recitals and conducting choral concerts. He has presented recitals in Sweden, Austria, Germany, Czech Republic, Italy, Hungary, Denmark, France and England. In Canada, he has commissioned and given premiers of many Canadian works. In addition to being featured in many CBC radio broadcasts, Ian has recorded a number of CDs winning a Juno in 1999, most recently producing a Mozart Anniversary Celebration CD. Ian's credits include playing at these venues: Kitchener-Waterloo Symphony, Toronto Symphony, Hamilton Philharmonic and recitals in the great English Cathedrals of Coventry, Lincoln, Edinburgh, Gloucester, and York Minster. With his choir, the Cathedral Singers of Ontario, he has visited Edinburgh, Exeter, Wells, Canterbury, Winchester, Notre Dame Cathedral in Paris, York Minster and St. Paul's Cathedral in London England, Salisbury Cathedral, Great Malvern Priory and Coventry Cathedral, Gloucester, Lichfield Cathedral and Tewkesbury Abbey.



Joshua Pride has been active in theatre in North Bay for several years with Dreamcoat Fantasy Theatre, TOROS and in the secondary school Sears Festival with St Joseph-Scollard Hall. Currently, in addition to singing lessons with Karen Schiavone-Fava and performing with the North Bay Choral Society, Josh is also working in French for a future production of "Notre Dame de Paris". He salutes his father and mother for their examples and support in music and theater and credits his grandfather with the inspiration for a perfect Quebecois accent.

The Orchestra ...

1st Violin

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Lanny James
Aliana Kim
Mary Kozak
Christina Masotti
Leisha Sharko
Janet Zimbalatti

2nd Violin

Jennifer Hedican
Liam Calhoun
Metro Kozak
Renate Kozak
Kai Santala
Bourton Scott
Ben Young-Steinberg

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Marty Rocca

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Michel Ducharme
Caleb Smith

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Lauren Arthurs

Oboe

Nigel Robbins
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Michelle Taylor
Anne-Marie Mayhew
Dante Gentile

Bassoon

Mary Thornton
Pam Brotherston

Alto Saxophone

Kevin McTiernan

French Horn

Lynne Smythe-Barons
Geoff Sinclair

Trumpet

Chris Mark
Anna Myers

Trombone

Melanie Grillanda
Mike Armstrong
Joel Hollingsworth

Tuba

Scott Barons

Percussion

Matthew Whitehead
Mark de Sousa
Nancy Hughes

Piano

Suzanne
Charette-Hajnal

Additional Players during Carol Singalong

Adam Arthurs
Colleen Kenny
Emily Reeve
Katelyn Zen
Sullivan Scott
Aiden Kehoe
Ben Stephenson
Ben Reeve

In Memoriam...

Cynthia Johnston
French Horn

The Program ...

A Christmas Festival . . . by Leroy Anderson

Fantasia on Greensleeves . . . by Ralph Vaughan Williams

Organ Concerto for Organ No. 4 by George Frederick Handel
Soloist Ian Sadler, Organ

The Hockey Sweater by Roch Carrier
Narrator Joshua Pride

Includes the

Theme from Hockey Night in Canada by Dorothy Claman
Brass Quintet and Ian Sadler, Organ

Toccata "The Russian Merry-go-Round" by Georgi Mushel
Soloist Ian Sadler, Organ

Waltz from "The Sleeping Beauty" by Peter Ilyich Tchaikovsky



Snowdrift by John Burge

A Christmas Suite, arranged by Ian Sadler, Soloist Ian Sadler

A Canadian Brass Christmas by Luther Henderson,
arr. for orchestra by Calvin Custer

Pastorale and Chorale from "The Christmas Oratorio"
. by J.S. Bach
NBSO Community Choir Rehearsal Conductor Robert Palangio

Sleigh Ride by Leroy Anderson
NBSO Community Choir Rehearsal Conductor Robert Palangio
Christmas Carols arranged by David Willcocks

Santa, with his sack of candy canes,
will meet young admirers on the stage after the performance.

Program Notes ...

Leroy Anderson's A Christmas Festival is a setting of your Christmas favourites arranged as only this popular composer can. Enjoy.

Ralph Vaughan Williams (1872-1958) wrote his Fantasia on Greensleeves based on a folk song that dates to the 1500's and which was even used by Shakespeare. Shortly after the American Civil War, William Chatterton Dix used the melody for his Christmas carol, What Child is This?

George Frederick Handel (1685-1759) was described as the greatest organist of his time, but was 49 before he wrote major works for the organ. His Organ Concerto No. 4 dates from 1735 and is an arrangement of his oratorio "Il Trionfo del Tempo e del Disinganno".

"**The Hockey Sweater**" was published by Quebec author **Roch Carrier** in 1979, and is a story of heartbreak and the conflict between the Canadiens and the Toronto Maple Leafs. A scene from the story is on the back of the Canadian five-dollar bill. It is accompanied by Dorothy Claman's Hockey Night in Canada theme - she wrote it in 1968 and it has been used ever since.

The toccata "**The Russian Merry-go-Round** by **Georgi Mushel (1909-1989)** is one of the few published works for organ by Russian composers. His compositions include an opera, a ballet, a cantata, three symphonies, six piano concerti, chamber music, songs, organ preludes, and a suite on Uzbek themes.

Peter Ilyich Tchaikovsky (1840-1893) wrote the music to the 1890 ballet production of the popular fairy-tale Sleeping Beauty, choreographed by Marius Petipa. The waltz is one of the best-known melodies from it.

John Burge (b. 1961, in Dryden, Ontario) teaches in the School of Music at Queen's University in Kingston. His tone poem Snowdrift has been performed by many of Canada's orchestras and was even performed in Russia in December of 2002.

A Christmas Suite was arranged by **Ian Sadler** and allows him a chance to demonstrate his skill on a number of Christmas tunes.

More than any one person, **Jazz and Broadway legend Luther Henderson** has helped define the Jazz sound of the Canadian Brass, arranging over 130 pieces for the ensemble. A Canadian Brass Christmas includes Ding Dong! Merrily on High, I Saw Three Ships, The Huron Carol, Here We Come A-Wassailing.

Johann Sebastian Bach (1685-1750) wrote the **Christmas Oratorio** in 1734 for the days between Christmas and Epiphany, telling different parts of the Christmas story. The Pastorale and Chorale remind us of the shepherds.

What would a North Bay Symphony Christmas concert be without **Sleigh Ride, by Leroy Anderson?** Let's see who has the cameo role and gets to crack the whip tonight.

David Willcocks (b. 1919) is best known as music director at King's College in Cambridge. We finish with his settings of some of our favourite Christmas carols.

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Community Christmas Sing-along

The North Bay Symphony and the Davedi Club are hosting a Christmas Sing-along on Sunday, December 10th starting at 2pm at the Davedi Club on Airport Road.

There is no admission charge; just come on out and have a good time, joining in your all-time favorite Christmas songs (popular and traditional). If you are a musician, bring your instrument and a music stand (music will be provided). If you are a singer, come and sing with your friends. Encourage your friends and family to come and sing.

Rob Palangio will be leading the Sing-along with singers from the Davedi Club Men's choir and the Symphony Community Choir. If you play a guitar, brass, string, woodwind or percussion instrument, bring it along! If you like to sing at home, in the community or in the shower, come on out. Some refreshments and goodies will be provided. There will be a silver collection for the Food Bank.

Pass the word around to your family and friends...hope to see you there!

About the Artist . . .

JOHN CRAWFORD

John bought his first camera in 1949 and has been an avid photographer ever since. In 2002, he was invited to serve as Chair of the 109th Toronto International Salon of Photography. The Salon receives the patronage of major photographic organizations such as PSA, FIAP and CAPA, and that year the event drew 1656 entries from 416 photographers in 39 countries.

John's photographic success stems from his ability to portray his subjects in clear and simple terms that portray the essential kernel of their nature and character.

His subjects are sometimes presented seriously, sometimes whimsically, sometimes with a strong emotional element, but always with a clarity of concept that shows the complete story. If you study his photographs carefully, you will find proof positive that a picture is indeed worth a thousand words.

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Tenor

Henry Foisy
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Mike Johnson
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Music Director,
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Orchestra



Matthew Jones,
Music Director,
Timmins Symphony
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The Program ...

Water Music Suite for Orchestra by George Frideric Handel,
arr. Sir Hamilton Harty
Allegro - Andante-espressivo - Allegro deciso

Suite in A Minor for Recorder and Orchestra by Georg Phillip Telemann
Soloist: Matthew Jones, Recorder
Ouverture: Lento - Bewegt - Lento
Les Plaisirs: Presto
Air à l'Italien - Largo, gratieusement
Minuet: Moderato
Réjouissance: Presto
Passepied: Allegro
Polonaise: Moderato
Abschluss: Lento

Capriol Suite for full Orchestra by Peter Warlock
Basse-Danse: Allegro moderato
Pavane: Allegretto, ma un poco lento
Tordion: Allegretto con moto
Bransles: Presto
Pieds-in-l'Air: Andantino tranquillo
Mattachins: Allegro con brio

Concerto in C for Recorder and Orchestra, RV443 by Antonio Vivaldi
Soloist: Matthew Jones, Recorder
Allegro - Largo - Allegro molto

Intermission

Prelude to Die Meistersinger von Nurnberg by Richard Wagner

Symphony No. 8 by Antonin Dvorak
2nd movement: Adagio
3rd movement: Allegretto grazioso

Dance of the Hours from La Gioconda by Amilcare Ponchielli

The Orchestra ...

1st Violin

Valerie Selander Voisey
- Concert Master
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Bass

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Flute

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Oboe

Nigel Robbins
Maggie Keller

Clarinet

Scott Harrison
Anne-Marie Mayhew

Bassoon

Mary Thornton
Pam Brotherston

Alto Saxophone

Kevin McTiernan

French Horn

Lynne Smythe-Barons
Geoff Sinclair

Trumpet

Chris Mark
Tracy Sinucane
Samanth Sloat

Trombone

Joel Hollingsworth
Melanie Grillanda
Mike Armstrong

Tuba

Scott Barons

Percussion

Matthew Whitehead
Suzanne Charette
Mark de Sousa
Nancy Hughes



Program Notes ...

The *Water Music Suite* by *George Frideric Handel* (1685-1759) was first played April 17, 1717. The Daily Courant reported: "At about 8, the King took Water at Whitehall in an open Barge ... and went up the [Thames] River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 instruments of all sorts, who play'd all the Way from Lambeth the finest Symphonies, compos'd express for this Occasion, by Mr. Handel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning."

Georg Phillip Telemann (1681-1767), a contemporary of Bach and Handel, was the son of a Lutheran minister. He showed exceptional musical ability and after studying in Leipzig eventually settled in Hamburg, with musical responsibility for the five principal churches of the city. As a composer, Telemann was prolific, providing an enormous body of work, both sacred and secular. His *Suite in A Minor Recorder and Orchestra* is an example of the refreshing lightness of touch that Telemann brought to the music of the period and shows recorder virtuosity across a range of dance music.

Peter Warlock is the pseudonym of *Peter Heseltine* (1894-1930). He was fascinated by early English songs and dances and loosely based the dances in *Capriol Suite* on ancient tunes drawn from a treatise on dance published in 1589. He loved dance - he was known to suddenly indulge in extravagant displays of acrobatic dancing in all places and on all occasions, including Charing Cross train station.

The *Concerto in C for Recorder and Orchestra*, RV443 by *Antonio Vivaldi* (1678-1741) completes the early music first half of our concert. Vivaldi, known as the Red Priest, was the musical director of the Ospedale della Pietà. Often termed an "orphanage", this Ospedale was in fact a home for the female offspring of noblemen and their numerous dalliances with their mistresses. The furnishings bordered on the opulent, the young ladies were well looked-after, and the musical standards were among the highest in Venice.

Richard Wagner (1813-1883) was first interested in theatre, but after hearing Beethoven's 7th and 9th symphonies as a teenager was inspired to take composition lessons for his 'musical dramas'. His name is synonymous with large German opera. Tonight we listen to the **Prelude** to what is known as the German national opera, *Die Meistersinger von Nurnberg*, or the Mastersingers of Nuremberg.

The *Symphony No. 8* in G major by *Antonin Dvorak* (1841-1904) was written from August to November 1889 in Vysoka, Bohemia. It is cheery and draws its inspiration from the Bohemian folk music that Dvorak loved so much. We hear the second and third movements tonight.


Amilcare Ponchielli (1834-1886) was an Italian composer, mainly of operas. *La Gioconda* is the only one now regularly performed. We know *The Dance of the Hours* best from Walt Disney's *Fantasia*.




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YOUTH WORKSHOPS

"Sections of the Orchestra"



To introduce young people and their parents to classical music, two workshops will be offered during our 2006/2007 season. Each workshop will use excerpts from an upcoming concert to highlight the orchestra sections: brass, woodwind, strings, and percussion.



The workshops will be presented by the Symphony's new Music Director and Conductor, North Bay's Thomas Jones.



THE CATHERINE AND MAXWELL MEIGHEN FOUNDATION

The Jones Boys...

Matthew Jones, our soloist, was raised in Deep River, Ontario. He graduated from Wilfrid Laurier University in 1995 with a performance degree in 'cello. Matthew performs regularly as a cellist in many orchestras and chamber groups, but his first instrument is the recorder, an instrument he began playing at the age of seven. Matthew has been the featured soloist of the Kitchener/Waterloo Chamber Players and the Wilfrid Laurier Symphony among others and has had engagements with the twentieth century series NUMUS..

Matthew is currently Music Director of the Timmins Symphony Orchestra and enjoys the challenges of working with orchestral repertoire in community orchestras. He studied conducting in the United States at the Conductor's Institute at Hartt University and has played and conducted the majority of his concerto performances on recorder. Matthew was the associate conductor of the Georgian Bay Symphony, the assistant conductor to the Kitchener/Waterloo Senior Youth Orchestra, and guest conductor for the Kitchener/Waterloo Community Orchestra. Matthew has also conducted the Wilfrid Laurier Symphony for a variety of concerts. Matthew has adjudicated festivals across Ontario, most recently the Guelph Kiwanis Music Festival.



It's a privilege to have both of the Jones Boys in this concert, Matthew Jones, Timmins Symphony Orchestra, and our own Thomas Jones, North Bay Symphony. We wish they were brothers or cousins even once or twice removed, but they are not related! However they are both great musicians and musical leaders, enriching our lives in Northern Ontario.



Thomas Jones, our conductor, was born in Sudbury, Ontario. He now lives in North Bay with his family and is the Music Director of the North Bay Symphony Orchestra. His principal instrument is the double bass.

He began his string training with Dr. Metro Kozak and completed the music performance program at Cambrian College. Thomas has also received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music from Northwestern University in Chicago, Illinois. He has played numerous concerts in both the United States and Canada as a soloist, chamber and orchestral musician on the double bass. He has received many scholarships and awards including a two-year graduate fellowship with the Civic Orchestra of Chicago to train with principal members of the Chicago Symphony Orchestra; this enabled him to work with many of the world's finest conductors.

Thomas Jones has been teaching in the North Bay area for approximately five years. He now maintains a private studio and also provides leadership with the Symphony Strings School. He is active in coaching and conducting other ensembles outside the North Bay area. Many of Thomas' students have won top awards and scholarships in the Kiwanis Festival and Royal College of Music examinations.

Thomas Jones is not related to Matthew Jones, the soloist tonight, except in the musical sense. They are both energetic, dedicated and entertaining stars in two symphonies of Northern Ontario.

Feb 2007

Janet Zimbalatti • A passion for music

TRACY GOVIER

For Janet Zimbalatti, retirement has given her the time to continue to pursue one of the passions of her life.

Janet was born and raised in England where she was lucky enough to have individual music lessons in school. Her teacher, Alfred De Reyghere was from Belgium. Janet played chamber music first at school and then later in the Liverpool University Orchestra and the Liverpool Mozart Players.

Seeking adventure, Janet decided to move to Canada in 1966. First arriving in Toronto, it was there that Janet met the Director of the Children's Aid Society. It was not long before she was hired to work for the society in North Bay. This began a long career involving children, literacy and teaching.



Janet Zimbalatti

The Symphony in North Bay 40 years ago but stopped for 14 years while her children were young. Janet is currently the Symphony President, a board member and a musician. "Being the President, I get to look at all sides of the Symphony," Janet explains. "I see first-

hand the huge number of volunteer hours. The dedication of the musicians and administrators, and all the hard work of the people who help with fundraisers and at the actual concerts." Janet explains, "Our mission is to entertain, enrich and educate the

community in the performance of classical music." She continues, "Part of the education component is starting the Symphony String School. The rationale being to bring new string players to the Symphony and then in turn involve their families. This will help the Or-

chestra continue banking in the long term." Janet goes on to explain "Apart from the Strings, there are three other families in the orchestra, the Brass, Woodwind and Percussion." Her eyes light up with pride and enthusiasm as she continues, "It is so much fun to play with all the families. That is what has made the experience worth doing for 30 years." Janet is also quick to point out that she is an amateur musician, never a professional. "I just play for the love of it." Janet's husband is Italian and she laughs as she tells how much she

loves playing and singing with friends and family at the Davedi club. The North Bay Symphony performances usually have 60 musicians on stage, one third come from North Bay, one third from the surrounding communities and the remaining third are imported semi professional musicians. "We are always looking for people to volunteer to help the Symphony and also for capable players." Janet says. Anyone interested can contact the Symphony at 494 7744 or email nbsso@capitolcentre.ca

The North Bay Symphony performs its regular season of five performances. This season so far we have been privileged to attend the Toronto Symphony Orchestra, the Youth performance and the Christmas performance with Ian Sadler, arguably one of the great

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Ed Peck
NUGGET

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It was in North Bay that she met her husband, Benito, at Empire Bowling, and they raised their four children. Janet moved on to a long and successful career as a teacher and was Vice Principal at Marshall Park School before retiring.

Janet first played in

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Janet first played in

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organists of our time. Coming in January we welcome Mathew Jones, the Music director of the Timmins Orchestra who will be playing his first instrument, the recorder. Finally in April the season will culminate with Gio Aria (Georgia Fumanti), the stunningly beautiful cross-over soprano who is about to take the international music scent by storm.

It is easy to see from Janet's sparkling eyes and big smile that her passion for music will continue to grow throughout her retirement years.

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*giorgia
fumanti*

Soprano

Thomas Jones
Conductor

Sat., April 14, 8 pm
Capitol Centre

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Giorgia Fumanti

Giorgia Fumanti grew up in Aulla, a city north of Tuscany that stands at the crossroads of Italian history. For Giorgia, Aulla was a small town that bred big ambitions. Her parents hoped Giorgia might become a lawyer or go into the family mercantile business. But it was not to be. Beginning in childhood, when her grandmother would sing her lullabies, music pierced Giorgia's heart.

However, it wasn't until her mid-teens, when she was invited to join the church choir that she had any inkling she could sing. She enrolled in the highly esteemed Conservatorio di Parma Arrigo Boito, gaining much from the rigorous classical training.

In 2002, she met artist manager Maurice Velenosi who immediately picked up on Giorgia's potential. He offered to take her on, but with a catch: she would have to relocate to Velenosi's home turf of Montreal.

In 2004, she recorded her debut independent CD, *Like a Dream*, an album that featured Giorgia's take on the music of Vangelis. Within a year, major labels were courting her, with Angel Records ultimately signing her. From there, Giorgia began the painstaking process of choosing songs and recording *From My Heart* her newest CD, released last month. She's already mapping out a world tour following the CD release, hoping her music will touch as many as possible.

With her recent stellar performances while on tour in South East Asia with the great José Carreras, this lovely Italian crossover soprano has truly arrived on the world stage. She was selected by the National Hockey League to sing the Canadian National Anthem at its All-Star Game in Dallas on January 24th. "It is a huge honour for me, and one that bears witness to my integration into this country that has so warmly embraced me."

"When I was a child," Giorgia says, "people asked me what I wanted to do. I said I wanted to be a missionary. Now my dream is to be a missionary through my music and share with people all the emotions that music makes me feel."



The Program ...

Overture to Orpheus in the Underworld by Jacques Offenbach and Carl Binder

Pavane in F-sharp minor, Op. 50 by Gabriel Fauré

Our Love from C'erà una volta il West (Once Upon a Time in the West)
by Ennio Morricone

Soloist: Giorgia Fumanti, Soprano

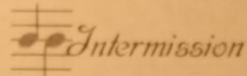
Cinema Paradiso by Ennio Morricone

Soloist: Giorgia Fumanti, Soprano

April Showers by Louis Silvers, arr. by Timothy Broege

Somewhere from West Side Story by Leonard Bernstein, lyrics by Stephen Sondheim

Soloist: Giorgia Fumanti, Soprano



Frühlingsstimmen or 'Voices of Spring' by Johann Strauss II

A Rose Among the Thorns from *The Mission* by Ennio Morricone

Soloist: Giorgia Fumanti, Soprano

Adagio in G minor by Tomaso Giovanni Albinoni and Remo Giazotto,
arr. Giorgia Fumanti

Soloist: Giorgia Fumanti, Soprano

Ave Maria by J.S. Bach and Charles-François Gounod, arr. Craig Leon

Soloist: Giorgia Fumanti, Soprano

Introduction and Finale from Romeo and Juliet

by Pyotr Ilyich Tchaikovsky, arr. Muller

Il mare calmo della sera or *The Calm Sea of the Evening* by Gian Pietro Felisatti

Soloist: Giorgia Fumanti, Soprano

You Raise Me Up by Rolf Lovland, lyrics by Brendan Graham, arr.

Soloist: Giorgia Fumanti, Soprano

The Orchestra ...

1st Violin

Christian Robinson
Mike Arthurs
Barry Greib
Kay Heuer
Lanny James
Aliana Kim
Mary Kozak
Christina Masotti
Janet Zimbalatti

2nd Violin

Jennifer Hedican
Liam Calhoun
Diane Cole
Metro Kozak
Patrick Madden
Amanda Penner
Dorothy Robidoux
Bourton Scott

Viola

Donald Clysdale
Betty Lorimer
Marty Rocca

Cello

Jordan Wyshniowsky
Meagan Ballantyne
Paul Best
Rosalyn Heuer
John Kesik
Jill Kulchar
Jonathan Poenn

Bass

Mark Clout
Michel Ducharme
Roger Finlay
Caleb Smith
Mark Swain

Flute

Linda Bertrand
Lauren Arthurs
Jeremy Sroga

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Anne-Marie Mayhew

Bassoon

Mary Thornton
Pam Brotherston

French Horn

Lynne Smythe-Barons
Geoff Sinclair

Trumpet

Chris Mark
Tracy Finucane

Trombone

Joel Hollingsworth
Melanie Grillanda
Mike Armstrong

Percussion

Matthew Whitehead
Nancy Hughes
Jennifer Witmer

Piano

Lee Houghton



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BA, NOAA BAFA

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Program Notes ...

Spring - a time to celebrate. Yes, there is rain, but also love, passion, a bella diva and a lot of fun. Jacques Offenbach's (1819-1880) Orpheus in the Underworld is a highly disrespectful version of the classic legend of Orpheus's pursuit of his wife Eurydice, who is carried off to Hades by Pluto. It ends with the celebrated "Can-Can". The overture is by the Austrian composer Carl Binder (1816-1860), who found a pirated copy of the Orpheus piano/vocal score, and created the overture for his company's production of the work.

The Pavane in F-sharp minor is by the French composer Gabriel Fauré (1845-1924) and dates from 1887. Obtaining its rhythm from the slow processional Spanish court dance of the same name, it evokes a cool, haunting, elegance. Fauré's pupils Ravel and Debussy went on to write pavaues of their own.

Louis Silvers (1889-1954) wrote the music to April Showers as part of the 1921 Broadway musical Bombo, where it was performed by Al Jolson. The lyrics were by B.G. De Sylva. Silvers worked with Al Jolson many times - in fact, Silvers scored the music for the first talking picture, The Jazz Singer in (1927).

Johann Strauss II (1825 -1899) made the Viennese waltz famous. The son of composer Johann Strauss I, and brother of composers Josef Strauss and Eduard Strauss, he wrote Frühlingsstimmen or 'Voices of Spring' in 1882. Pyotr Ilyich Tchaikovsky (1840-1893) was deeply inspired by Shakespeare. He wrote Romeo and Juliet at the age of 28, when he had just emerged from his infatuation with a Belgian soprano named Désirée Artôt. The piece ends in four bars of abrupt chords, proclaiming the death of the star-crossed lovers.

Westerns were only a tiny part of Ennio Morricone's (b. 1928) output, but they created a lasting demand for his work. He has scored over 400 movies, averaging over one a month. Our Love is from C'erà una volta il West (Once Upon a Time in the West), the last Western made by the Italian director Sergio Leone. Morricone wrote the music to the film Cinema Paradiso, directed by Giuseppe Tornatore. This film recounts three periods in the life of a famous film director who returns to the village of his birth in Sicily after 30 years. Morricone received an Oscar nomination for his score to the 1986 film The Mission, with A Rose Among the Thorns.

West Side Story with music by Leonard Bernstein (1918-1990) and lyrics by Stephen Sondheim is also based on Romeo and Juliet, but set between rival gangs in New York. In Act 2, Maria sings Somewhere, imagining the rival gangs could live in peace.

Adagio in G minor is a piece arranged in 1958 by Remo Giazzi based on the bass line and six bars of melody of a Sonata in G minor, composed by the Venetian opera and orchestral composer Tomaso Giovanni Albinoni (1671-1751), which were found amongst the ruins of the old Saxon State Library, Dresden, firebombed during World War II.

The French composer Charles-François Gounod (1818 -1893) was best known for his operas Faust and for his Roméo et Juliette. He also wrote a lot of religious music, including a musical setting of Ave Maria based on the first prelude from Book I of the Well-Tempered Clavier by J.S. Bach.

Il mare calmo della sera or The Calm Sea of the Evening was composed by Gian Pietro Felisatti in 1994 for the Andrea Bocelli winner at the San Remo Festival. Il Mare Calmo Della Sera is now known around the world.

The Norwegian composer Rolf Løvland (b. 1955) formed the celtic group Secret Garden. He's most recognised for composing the 2001 song You Raise Me Up, with lyrics are by Brendan Graham.

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Featured Artists' Bios ...



Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas has received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Rostropovich, and has been a featured soloist in both the U.S. and Canada.

Thomas maintains a large private studio and directs the Symphony String School in North Bay. Mr. Jones is currently the music director for the North Bay Symphony Orchestra and music professor at Nipissing University. He is also a very active performer of solo, chamber and orchestral music and is in demand as an adjudicator and clinician. Thomas has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Professional cellist and strings teacher **Jordan Wyshniowsky** has returned to his hometown of North Bay to work with Thomas Jones in the Symphony

String School. Mr. Wyshniowsky began his cello training in the music program at Cambrian College under the guidance of former North Bay Symphony conductor Dr. Metro Kozak. While in college he performed in the Sudbury Youth Orchestra as well as various chamber groups doing numerous concerts and events in and around Sudbury. Upon graduation from college he received an entrance scholarship into the University of Ottawa music program.

During his time at the university he studied cello with National Arts Centre Orchestra principal cellist Amanda Forsyth as well as NACO cellist Margaret Munro-Tobolowska.

Mr. Wyshniowsky played in the University orchestra as well as serving as orchestra manager during his last two years in the program. He has done numerous performances in Ottawa both in and outside of the university in addition to teaching stringed instruments including his first instrument, the guitar.



Violinist **Christian Robison** completed his undergraduate performance degree at the University of Toronto, in the studio of Mark Skazinetsky. Functioning as Concertmaster of the university orchestra, Christian has earned praise from audiences and critics alike for his energetic, vibrant performances on violin and viola. He has been a member of the National Academy Orchestra, Canada's foremost training orchestra for young

musicians for 3 seasons, under the direction of Boris Brott.

His chamber music activities have seen him perform in feature concerts at many of Canada's premier festivals, including the Guelph Spring Festival and Festival of the Sound, and the Banff Summer Arts Festival, collaborating with artists such as Edgar Meyer, Marc Durand, Rob McCosh, and Gary Kulesha. Along with his colleagues in Toronto's noted young Downtown Quartet, Christian spent summer 2003 at Stanford University at the invitation of the St. Lawrence String Quartet, in residence at the Stanford Chamber Music Festival. Christian is a recipient of the Felix Galimir Award, the University of Toronto's highest award for chamber music performance.

Christian is also a tireless advocate for new music, working closely with composers and having been involved in numerous premiers of pieces by both emerging and established composers, including John Weinzweig, Gary Kulesha, Roger Bergs, and Robert Lemay. His new music performances have been broadcast nationally on CBC Radio 2 and Espace Musique, and his collaborations include work with Earshot Concerts at the Music Gallery, as well as with Soundstreams Canada for CBC Toronto at the Glenn Gould Studio.

At the age of 24, Christian was appointed Concertmaster of the Sudbury Symphony Orchestra, a position he still holds, and in addition has recently been appointed Concertmaster of the North Bay Symphony Orchestra. Upcoming projects include a recital tour of Northern Ontario in the summer of 2007, as well as being a featured concerto soloist with the SSO in their 2007-2008 season.

Christian performs exclusively on an instrument completed in 1993 by Masa Inokuchi of Toronto.



Nigel Robbins was part of Sudbury's musical community beginning in 1965, when he joined the Philharmonic Society as a student oboist. He was a member of the

National Youth Orchestra in the 1970 & 1971 seasons, and worked with Metro Kozak to form the current Sudbury Symphony Orchestra in 1975. Nigel left Sudbury in 1978 to pursue business interests based on his science background, but returned home to the north in 1998 to be closer to family, and to pursue new business interests. He plays with the North Bay and Timmins orchestras, and appears as occasional soloist throughout northern Ontario with a variety of musical groups. Nigel has recently become known in the American double-reed community for his English Horn playing, including the 2005 premier of a new work in Pennsylvania at a national convention. Although music remains his passion, he owns a Sudbury research and development consultancy company. He performs on an oboe d'amore by T W Howarth (England), an oboe made for him by his friend Thomas Hiniker (USA) and a Loree Royal English horn (France). His oboe d'amore and English horn bocals are made by Thomas Hiniker, with both of these instruments voiced by John Symer.

The Orchestra ...

1st Violin

Christian Robinson
Caren Abramoff
Mike Arthurs
Barry Greib
Jennifer Hedican
Kay Heuer
Lanny James
Mark Johnston
Cristina Masotti
Natalie Wong

2nd Violin

Janet Zimbalatti
Patricia Yoonsun Ahn
Liam Calhoun
Norm Critchley
Aliana Kim
Amélie Côté
Ben Young-Steinberg

Viola

Donald Clysdale
Betty Lorimer
Brenna Smith
Carol Zimbalatti

Cello

Jordan Wyshniowsky
Meagan Ballantyne
Paul Best
Rosalyn Heuer
John Kesik
Benjamin Kim
Jill Kulchar
Jonathan Poenn

Bass

Mark Clout
Roger Finlay
Caleb Smith

Flute

Linda Bertrand
Amanda Silk

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Anne-Marie Mayhew

Bassoon

Mary Thornton
Pam Brotherston

French Horn

Lynne
Smythe-Barons
Ian Kivell
Ainee Paquette
Geoff Sinclair

Trumpet

Tracy Finucane
Timothy Lacroix

Trombone

Charlotte Leonard
Melanie Grillanda
Graeme Brown

Tuba

Scott Barons

Percussion

Matthew Whitehead
Suzanne
Charette-Hajnal
Nancy Hughes
Warren Kenny



Program Notes ...

March to the Scaffold is the fourth movement of the *Symphonie Fantastique* by Hector Berlioz. Written in 1830, the early Romantic period, it tells the story of "an artist gifted with a lively imagination" who has "poisoned himself with opium" in the "depths of despair" because of "hopeless love," for the Irish actress Harriet Smithson, whom he had seen as Ophelia in *Hamlet* three years before. The movement describes a dream, in which the artist is executed for killing the love of his life. He eventually met her and married her in 1833.

In the Fading Light of Autumn by Ralph Ford is a tone poem representing the beauty and serenity of the early autumn evenings in the western provinces of Canada. A number of tranquil effects are enhanced with the addition of wind and percussion instruments.

Nancy Telfer is a Canadian composer now living in Bracebridge who received her formal education at the University of Western Ontario. She now works full-time as a composer, and since 1979, has composed more than 300 works. She composed **Northern Skies** last year for Nigel Robbins, and it was premiered in Sudbury with Nigel on Oboe d'Amore with a string quartet. She expanded the orchestration for tonight's orchestral premier.

The German composer Richard Strauss (1864 - 1949) was well known for his art songs, which he wrote throughout his long career. **Allerseelen (All Souls' Day)** is one of the great favourites. We know All Souls' Day Eve, or All Hallows Eve, as Halloween. Of his compositions, he is best known for his symphonic tone poems and his operas.

Funeral March of a Marionette by Charles Gounod (1818-93) was originally written as one of the movements of a never completed *Suite Burlesque*. Two of the members of the Marionette troupe have had a duel and one of them has been killed. This is the procession to the cemetery. You may recognize it from Alfred Hitchcock who used the melody.

Wolfgang Amadeus Mozart (1756-91) wrote the opera "**Don Giovanni**" in the short space of six weeks in 1787. The overture was composed in a single evening. It tells of the adventures of the licentious Don Giovanni and his punishment by the statue which came alive and sent him to the underworld.

The Cello Concerto No.1 in C Major by Joseph Haydn was composed around 1761-1765 for longtime friend Joseph Weigl, then the principal cellist of Esterházy Orchestra. The work was presumed lost until 1961, when a copy of the score was discovered in Prague. We will listen to the opening Moderato movement, with soloist Jordan Wyshniowsky.

A Night on Bald Mountain, as we know it, is the 1886 fantasy for orchestra by Nikolay Rimsky-Korsakov based on Modest Mussorgsky's themes from an 1867 work. Mussorgsky made a witches' sabbath the theme of the original tone poem, completed on (St. John's Eve, 1867. "Bald" in the title means "barren of trees" - the title is often translated as *Night on Bare Mountain*.

The Program...

March to the Scaffold from *Symphonie Fantastique* by Hector Berlioz

In the Fading Light of Autumn by Ralph Ford

Northern Skies by Nancy Telfer

Soloist: Nigel Robbins, Oboe d'Amore

I. The open sky... - Very slowly, tentatively - Very quickly

II. Aurora borealis... - Slowly

III. The passionate sky... - Flowing

Funeral March of a Marionette by Charles Gounod



Intermission

Overture to *Don Giovanni* by Wolfgang Amadeus Mozart

Concerto for Violincello in C Major by Joseph Haydn

Soloist: Jordan Wyshniowsky, Violincello

1st Movement - Moderato

All Soul's Day by Richard Strauss

Night on Bald Mountain by Modest Mussorgsky, Orchestrated by
Nikolai Rimsky-Korsakov



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... many thanks!

The North Bay Symphony Society is a non-profit, charitable organization, administered by a volunteer Board of Directors. Our mission is to enrich, entertain and educate the community through the performance of music. A wealth of volunteer help assists us in carrying out the **North Bay Symphony Orchestra**, a community-based orchestra whose membership is made up of musicians from all walks of life. Our members are primarily amateur and semi-professional musicians supplemented with assistance from professionals from our local community and throughout Northeastern Ontario. **We welcome expressions of interest from new members at any time.** Please call Janet Zimbalatti at 840-5157.

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We wish to thank the generous and unwavering support of our subscribers, donors, members and volunteers who continue to make the NBSO a leading musical organization in North Bay, Ontario.



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Featured Artists' Bios ...



Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas has received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Rostropovich, and has been a featured soloist in both the U.S. and Canada.

Thomas maintains a large private studio and directs the Symphony String School in North Bay. Mr. Jones is currently the music director for the North Bay Symphony Orchestra and music professor at Nipissing University. He is also a very active performer of solo, chamber and orchestral music and is in demand as an adjudicator and clinician. Thomas has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Violinist *Christian Robison* completed his undergraduate performance degree at the University of Toronto. Functioning as Concertmaster of the university orchestra, Christian has earned praise from audiences and critics alike for his energetic, vibrant performances on violin and viola. He has been a member of the National Academy Orchestra, under the direction of Boris Brott.

His chamber music activities have seen him perform in feature concerts at many of Canada's premier festivals.

Christian is also a tireless advocate for new music, working closely with composers and having been involved in numerous premiers of pieces by both emerging and established composers. His new music performances have been broadcast nationally on CBC Radio 2 and Espace Musique, and his collaborations include work with Earshot Concerts at the Music Gallery, as well as with Soundstreams Canada for CBC Toronto at the Glenn Gould Studio.

At the age of 24, Christian was appointed Concertmaster of the Sudbury Symphony Orchestra, a position he still holds, and in addition has recently been appointed Concertmaster of the North Bay Symphony Orchestra. Upcoming projects include a recital tour of Northern Ontario in the summer of 2007, as well as being a featured concerto soloist with the SSO in their 2007-2008 season.

Christian performs exclusively on an instrument completed in 1993 by Masa Inokuchi of Toronto.



Denise Cracknell enthusiastically started to learn violin at age 4, and played with the North Bay Symphony when she was living in Marten River! She studied under Metro Kozak from Sudbury and two years ago won a scholarship to the Glenn Gould School of Music, a school founded in 1997 to provide talented students with the skills and attributes necessary for professional success. She now studies under Atis Bankas. At the School she plays with the orchestra and has recently started teaching, using the pedagogy she

is learning. It's a busy and stressful life. We are so glad she has time to play another movement of Tchaikovsky's violin concerto with the North Bay Symphony Orchestra, building on a successful appearance with us and with the Sudbury Symphony two years ago. Welcome home to a committed musician and good friend. This good friend is a wonderful soloist tonight and is also going to play as a first violin in the second half, reminding us of a time she was a regular member of our orchestra.



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Jennifer Hedican
Kay Heuer
Lanny James
Cristina Masotti
Geoffrey McCausland
Natalie Wong

2nd Violin

Norm Critchley
Adam Arthurs
Leah Bachelder
Liam Calhoun
Aliana Kim
Amanda Penner
Nathan Smith
Ben Young-Steinberg
Janet Zimbalatti

Viola

Donald Clysdale
Bronwyn Arthurs
Betty Lorimer
Brenna Smith
Carol Zimbalatti

Cello

Jordan Wyshniowsky
Meagan Ballantyne
Paul Best
Rosalyn Heuer
John Kesik
Benjamin Kim
Jill Kulchar

Bass

Mark Clout
Michel Ducharme
Roger Finlay
Caleb Smith
Mark Swain

Flute

Linda Bertrand
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Murielle O'Donnell
Carol O'Shaughnessy
Liz Parsons
Yumi Pedoe
Cristine Piche
Rena Pincivero
Carol-Anne Savoie
Pat Stamp
Juliana Stennett
Gloria Wigelius
Rosalind Zimbalatti

Alto

Crystal Archambault
Janice Brownlee
Grace Chapman
Judy DiProfio
Beth Dunne
Bernice Fawcett
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Pat Wyshniowsky

Tenor

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A special thanks to Rev. Richard White, the staff and parishioners of St. Brice's Church for the use of their facilities for choir rehearsals.

The Program...

March of the Nutcracker and Trepak from the Nutcracker Ballet, by Peter Ilyich Tchaikovsky

*Polonaise from Christmas Eve Suite
by Nicolay Rimsky-Korsakov*

Russian Christmas Music by Alfred Reed

*Violin Concerto in D by Peter Ilyich Tchaikovsky
Soloist: Denise Cracknell, Violin
1st Movement - Allegro Moderato*

INTERMISSION

Good King Wenceslas, arr. Arthur Harris

Silent Night, arr. Arthur Harris

Sleigh Ride by Leroy Anderson

*How the Grinch Stole Christmas,
Lyrics by Dr. Seuss, Music by Albert Hague*

Toy Symphony by Joseph Haydn

Christmas Carols arranged by David Willcocks

O Come all Ye Faithful

Hark! The Herald Angels Sing

*Hallelujah Chorus from The Messiah,
by Georg Friderick Handel*

Program Notes ...

The first half of tonight's concert has a Russian theme. **The Nutcracker** by Peter Ilyich Tchaikovsky, composed in 1891-92, has become perhaps the most popular Christmas ballet. We will play the March of the Nutcracker, and Trepak, a Russian dance.

Christmas Eve is an opera by Nikolai Rimsky-Korsakov. Composed between 1894 and 1895, Rimsky-Korsakov based his opera on a short story, "Christmas Eve", from Nikolay Gogol's *Evenings on a Farm Near Dikanka*. We will play the **Polonaise** from Act 3.

Russian Christmas Music was written by Alfred Reed in 1944. He was commissioned to write a piece of "Russian music" for a concert in Denver, Colorado. The concert's aim was to improve Soviet-American relations, and due to a mixup, Reed was assigned to write a new piece a mere sixteen days before the concert.

The Violin Concerto in D major, Op. 35 by Peter Ilyich Tchaikovsky is one of the best known of all violin concertos and is also considered to be among the most technically difficult works for violin. The piece was written in 1878 in on the shores of Lake Geneva where Tchaikovsky had gone to recover from the depression brought on by his disastrous marriage. The premiere was delayed until 1881 because the original soloist considered it too difficult to play.

Good King Wenceslas is a popular Christmas carol about the historical Saint Wenceslaus I, Duke of Bohemia (907-935). The tune is to "Tempus Adest Floridum" ("It is time for flowering"), a 13th-century spring carol, first published in the Swedish/Finnish *Piae Cantiones*, 1582. The lyrics are by Rev. John Mason Neale (1818-1866).

The original lyrics of the "**Silent Night**" ("Stille Nacht") were written in German by the priest Father Josef Mohr and the melody was composed by the Austrian headmaster Franz X. Gruber and was first performed in the Nicola-Kirche (Church of St. Nicholas) in

Oberndorf, Austria on December 25, 1818.

Leroy Anderson's **Sleigh Ride** has become a North Bay Symphony Christmas tradition. Who will get the cameo role of the whip crack this year?

How the Grinch Stole Christmas! is one of the best-known children's books by Dr. Seuss. The December 1966 cartoon version was directed by Chuck Jones with music by Albert Hague. Boris Karloff was one of the narrators. We will include "You're a Mean one, Mr Grinch", "He Carves the Roast Beast" and "Welcome Christmas".

Joseph Haydn's (Leopold Mozart's or Edmund Angerer's) **Toy Symphony** is a musical work with parts for toy instruments and is popularly played at Christmas. It is formally known as *Cassation in G for Orchestra and Toys*.

Sir **David Willcocks** is a renowned British choral conductor, organist, and composer. Born in Cornwall in 1919, he began his musical training as a chorister at Westminster Abbey. From 1957 to 1974 he was Director of Music at King's College, Cambridge. He is known for his choral arrangements of Christmas carols, most of which were originally written for King's College Christmas concerts. We will play **O Come All Ye Faithful** and **Hark! The Herald Angels Sing**.

The Messiah, George Frideric Handel's most famous work, was composed in the summer of 1741 and premiered in Dublin on the 13 April 1742. In many parts of the world, it is the accepted practice for the audience to stand during the **Hallelujah Chorus**. Tradition has it that as the first notes rang out, King George II rose. It is lost to history the exact reason why the King stood at that point, but the most popular explanations include:

- He was so moved by the performance that he rose to his feet.
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About the Artists

Catherine Brassard - Acrylic & Watercolour Painter

A North Bay resident for over 19 years, Catherine Brassard works with acrylic, watercolour, pen and ink, lithography, etching, and oil pastel. Her mastery of painting comes from 10 years of arts training, extensive travel, and a keen eye for beauty. "Textures of the earth, plants and rocks, colours of the sky and flowers; the knowledge that God makes such beauty, strength and variety inspires my work."

Catherine has been an arts educator, has led in the painting of several Carousel horses, and has been President of North Bay's Whitewater Gallery.

Luci Fischer - Acrylic & Watercolour Painter

Born in Czechoslovakia, Luci has been interested in art since she was a little girl and was encouraged and guided in her art by her mother.

During the late 1990's in Kitchener, Luci put her artistic talents into refurbishing furniture, painting, pottery and anything else that could use an artistic touch. She moved to the house as she raised her children. In 2004, Luci moved back to North Bay with her daughters and now paints at her home in Rutledge. She has recently had an art exhibition at the W.K.P. Kennedy Gallery in North Bay. "The peacefulness is very calming when I paint."

Bruce Hummel - Photographer

Bruce's photographic interests are very eclectic. Photography has been a part of Bruce's life since his early teens when he discovered pre-1950 cameras in his grandmother's attic. Over the past ten years, the colours of fall and the movement of water and mist have become of special interest to Bruce. The prominence of water is evident in many of his landscapes.

Bruce has exhibited at Art in Public Spaces at the Capitol Centre and has exhibited and sold his photographs at a number of different Arts and Crafts shows each year in the North Bay area.

Bruce served on the Board of Directors of the North Bay and Area Arts Council, co-chaired the Arts Council's Photography Contest in 2004. His photographs grace the walls of businesses, offices and homes in Toronto, Kitchener, the Muskokas, Sudbury and North Bay.

Terryl Ryan – Handweaver/Designer

Terryl is an Honours graduate of Canadore College, Crafts & Design, with a major in production handweaving, and an additional year in textile screen printing. Terryl also attended the Sheridan School of Crafts & Design furniture course, and Seneca College Visual Arts Instructor textiles program.

The Shakers are a major influence on Terryl's work. She admires their commitment to making well-designed, functional objects that are also beautiful. And Terryl's rustic home in Field is perfect for inspiration and for showcasing Terryl's room-size rag rugs, woven blankets, quilts, handmade soap, and handwoven baskets. She continues to upgrade her skills by participating in workshops with instructors from around the world. She has been teaching on a regular basis since 1978, at College and municipal level, as well as privately and in her home studio. She offers workshops in basketry, floor loom weaving, quilting, and has taught the twig furniture classes through Canadore's Artsperience program for many years.

Terryl hosts two Artisan Show and Sale week-ends in August and November in her home, inviting local artisans to participate.

Nancy Slack – Fused Glass Artist

Nancy Slack's glass work is a celebration of light, colour and the dichotomic properties of the medium. Nancy discovered art glass in Portland, Oregon, where she studied with several established glass artists and took classes at the internationally-renowned Bullseye Glass Company. The opportunity for learning increased after a move to Callander, Ontario, and led to the extensive periods of study and experimentation she now enjoys.

Functionality is key to most of Nancy's work. Her bowls, plates, platters and other serving dishes are works of art that are meant to be used. She also enjoys making her own moulds and patterns so that every piece is as unique as the glass itself. Nancy has been working in the medium for five years. She has an in-home studio where she creates her kiln-fused glass and teaches others.

Pat Stamp – Potter & Sculptor

Pat Stamp works from her studio, Ash Creek Pottery, which overlooks a flower filled garden and lively duck pond on the edge of the woods near Callander, Ontario. Pat takes a keen interest in ceramic history and is proud to work in such an ancient craft. Her work is a mix of pottery that is meant to be used daily in the preparation and serving of food. Since Pat has always loved to cook, she particularly enjoys making pieces that her customers will use and enjoy for many years. She also produces one of a kind decorative pieces, folklore-inspired sculpture and garden art. The work is often touched with whimsy or by historical influences.

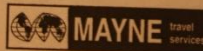
A graduate of the Crafts and Design Program at Canadore College, Pat trained to be a production potter but in recent years has moved away from doing repetitive work. Pat has taught pottery courses and workshops across northeastern Ontario and as far away as Newfoundland. Pat's functional work is ovenproof, dishwasher safe, microwave-proof and safe for all foods. No toxic chemicals are used in any of her glazes.



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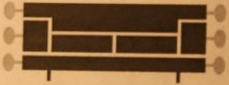
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2008

Romanza
L'ARTE DEL TENORE

Saturday February 23, 2008 @ 8:00 pm

Tickets: Regular \$30.00, Subscriber \$21.00, Youth \$10.00, Child \$5.00
(No eyeGO, Senior or Balcony prices for this performance)

The Perfect Valentine's Day Gift!

The Capitol Centre and the North Bay Symphony are pleased to offer you the finest and most romantic Valentine's Day gift you could possibly give your sweetheart. These three real-life friends, Philip Grant, Todd Jang and Fredrik Robert, are classically trained young tenors charged with vitality, talent and were born to entertain. Together they will charm you with their down-to-earth manner, their hysterical sense of humour and their undeniably incredible voices. This show is for lovers of all ages.

Sponsors: Northern Honda, RBC Financial Group, Freedom 55 Financial, Investors Group, Transcanada, Catherine and Maxwell Meighan Foundation, Ontario Arts Council, Sofa Communications, Inn on the Bay, Cogeco North Bay News, The Nugget, EZ Rock, Rose Family Fund, George Lunan Foundation, Cecil's Eatery and Beer Society.

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IG Investors Group Presents...

Celebrating the Masters

an evening with Heather Schmidt

Saturday, February 16, 2008 at 8:00 PM
North Bay - Capitol Centre



07.08 SEASON
474-4747



The Orchestra ...

1st Violin

Christian Robinson
Mike Arthurs
Karen Axworthy
Barry Greib
Kay Heuer
Lanny James
Katarina Kin
Cristina Masotti
Tomasz Milczarek

2nd Violin

Norm Crichtley
Liam Calhoun
Aliana Kim
Louise Martin
Amanda Penner
Leisha Sharko
Ben Young-Steinberg
Janet Zimbalatti

Viola

Donald Clysdale
Betty Lorimer
Brenna Smith
Carol Zimbalatti

Cello

Jordan Wyshniowsky
Meagan Ballantyne
Paul Best
Rosalyn Heuer
John Kesik
Benjamin Kim
Jill Kulchar
Jonathan Poenn
Dick van Raadshooven
Christina Scala

Bass

Mark Clout
Roger Finlay
Calum MacLeod
Mark Swain

Flute

Kelly McGown
Amanda Silk

Oboe

Nigel Robbins
Maggie Keller

Clarinet

Michelle Taylor
Anne-Marie Mayhew

Bassoon

Mary Thornton
Pam Brotherston

French Horn

Lynne Smythe-Barons
Geoff Sinclair

Trumpet

Tracy Finucane
Christa Lowry

Trombone

Charlotte Leonard
Melanie Grillanda

Percussion

Matthew Whitehead
Nancy Hughes

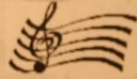
The Program...

Overture to the Abduction from the Seraglio
by Wolfgang Amadeus Mozart



Concerto for Piano and Orchestra No. 21
by Wolfgang Amadeus Mozart
Soloist: Heather Schmidt
Allegro maestoso
Andante
Allegro vivace assai

Nebula by Heather Schmidt
Soloist: Heather Schmidt



Intermission



Symphony No. 5 by Ludwig van Beethoven
Allegro con brio
Andante con moto
Allegro
Allegro - Presto



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Program Notes ...

Vienna was besieged by the Turks in 1682-1683, and 100 years later, the rescue of fair maidens caught by the Turks was still a popular theme. The *Abduction from the Seraglio*, an opera with music by Mozart and story by Johann Gottlieb Stephanie, was premiered in July 1782 in Vienna. The fair maiden's name was Konstanze and the hero who rescued her was Belmonte. The evil Turk Selim Bassa recaptured them and then in the Finale released them because of their love for each other. None of this really matters- it is fun, light music.

Mozart wrote his Piano Concerto No. 21 in C Major, K.467 a few years later, in 1785, when he was at the height of his creative powers and premiered it himself in the Burgtheater in Vienna. The opening movement is in a march-like tempo, followed by a soaring andante over pizzicato strings, and a final lilting rondo. The second movement andante made the concerto famous when it was used as the theme for the 1967 movie *Elvira Madigan*, a tragic love story between Elvira, a circus tight-rope walker and her Swedish cavalry officer lover Count Sparre. Cry in the second movement, and have fun in the other two.

Our soloist Heather Schmidt is also an accomplished composer, and wrote *Nebula* for the 2006 Esther Honens International Piano Competition. *Nebula* is the name for a cloudlike mass of dust and gas -- a phenomenon in the universe that provides the environment from which stars are created. *Nebula* seemed to be a fitting title for this musical composition because it captures the essence of the music -- both the spacious, timeless quality of the opening, as well as the continual transformations and building energy that imply something powerful such as the birth of a star.

So much has been written about Ludwig van Beethoven's *Symphony No. 5* in C minor, with good reason. Four years in the writing, it was first performed in Vienna in 1808 and is one of the most famous symphonies ever written. The opening 'da-da-da DUH' theme was used by the BBC in World War II since it is the Morse code for V for Victory. Sometimes it is described as Fate knocking at the door. What I enjoy is that the theme comes from a different section of the orchestra each time, and the order in which it comes keeps changing. The second movement starts with a lyrical viola and cello melody and is a set of variations on two themes. The third movement *Scherzo* is famous as a double-bass audition piece. Listen for them. The triumphant and exhilarating finale begins without interruption after the *Scherzo* and then speeds up into the final *Presto*.

Featured Artists' Bios ...



Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas has received a Bachelor of Music in Performance

from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Rostropovich, and has been a featured soloist in both the U.S. and Canada.

Thomas maintains a large private studio and directs the Symphony String School in North Bay. Mr. Jones is currently the music director for the North Bay Symphony Orchestra and music professor at Nipissing University. He is also a very active performer of solo, chamber and orchestral music and is in demand as an adjudicator and clinician. Thomas has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Violinist **Christian Robinson** completed his undergraduate performance degree at the University of Toronto. Functioning as Concertmaster of the university orchestra, Christian has earned praise from audiences and critics alike for his energetic, vibrant performances on violin and viola. He has been a member of the National Academy Orchestra, under the direction of Boris Brott.

His chamber music activities have seen him perform in feature concerts at many of Canada's premier festivals.

Christian is also a tireless advocate for new music, working closely with composers and having been involved in numerous premiers of pieces by both emerging and established composers. His new music performances have been broadcast nationally on CBC Radio 2 and Espace Musique, and his collaborations include work with Earshot Concerts at the Music Gallery, as well as with Soundstreams Canada for CBC Toronto at the Glenn Gould Studio.

At the age of 24, Christian was appointed Concertmaster of the Sudbury Symphony Orchestra, a position he still holds, and in addition has recently been appointed Concertmaster of the North Bay Symphony Orchestra. Upcoming projects include a recital tour of Northern Ontario in the summer of 2007, as well as being a featured concerto soloist with the SSO in their 2007-2008 season.

Christian performs exclusively on an instrument completed in 1993 by Masa Inokuchi of Toronto.

Special Guest Artist ...

Heather Schmidt, composer and pianist, is recognized as one of the most talented, exciting and versatile musicians of her generation. She has received international acclaim through performances, broadcasts, commissions and awards in Canada, the United States, France, Germany, Switzerland, Poland, the Czech Republic, England, Finland, Iceland, Russia, Cyprus, Mexico, Brazil, and the British West Indies. As a pianist, she has performed countless solo and chamber recitals and she has appeared as soloist with numerous orchestras. As a composer, Dr. Schmidt has had over forty commissions in the past decade alone, and there have been hundreds of performances of her works.

Originally from Calgary, Alberta, Dr. Schmidt is currently based in Toronto. She began piano lessons at age four and composing at the age of five. Following her formative studies at the Academy of Music at Mount Royal in Calgary, she received her Bachelor of Music and Master of Music degrees from Indiana University with double majors in composition and piano performance. At the age of 21, she became the



youngest student to ever receive a Doctor of Music degree in composition from this institution. She also completed two years of professional studies in piano and composition at Juilliard in New York City, studying with Yoheved Kaplinsky and Milton Babbitt.

Heather Schmidt
(www.heatherschmit.com)

is represented by
Michael Dufresne, President
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A Sneak Peek at 08.09

Thomas Jones, Music Director

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Goes to the Movies!*

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NORTH BAY
SYMPHONY AND
RBC PRESENT



Tunes & Tales...

Fantasies are brought to life with narration
by local Shaw Festival star,

Blair Williams

Saturday, April 12, 2008 at 8:00 PM

North Bay - Capitol Centre



07.08 SEASON
474-4747



STRINGS *Alive!*

A concert of *Dynamic Chamber Music*

Thomas Jones, Double bass
Jordan Wyshniowsky, cello
Mary Kozak, violin
Metro Kozak, violin and viola
Yoo Young Park, piano

Thursday, June 5, 2008
7.30 p.m.

Empire Living Centre Ballroom
McIntyre Street West, North Bay

Tickets \$10.00 at the door

Information and advance tickets: **494-7744**



Not Just for Dads

A Northern Strings Orchestral Interlude
on Father's Day

*Featuring the combined strings of the North Bay Symphony
and New Liskeard Community Orchestras, directed by Thomas Jones*

Sunday, June 15, 2008
1:30 p.m.

Davedi Club, Airport Road, North Bay

Tickets \$12.00 at the door

~ with tea and sweets for the tough guys!! ~

Information and advance tickets: **494-7744**

~ A North Bay Symphony fundraiser ~

THE ORCHESTRA . . .

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Mike Arthurs
Jennifer Hedican
Kay Heuer
Lanny James
Cristina Masotti
Leisha Sharko

2ND VIOLIN

Louise Martin
Leah Bachelder
Liam Calhoun
Aliana Kim
Rita Moyer
Amanda Penner
Nathan Smith
Ben Young-Steinberg
Janet Zimbalatti

VIOLA

Donald Clysdale
Betty Lorimer
Brenna Smith
Carol Zimbalatti

CELLO

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Ainee Paquette
Geoff Sinclair

TRUMPET

Tracy Finucane
Ira Zingraff

TROMBONE

Melanie Grillanda
Joel Hollingsworth

TUBA

Scott Barons

PERCUSSION

Matthew Whitehead
Mark de Sousa
Nancy Hughes
Jarrad Perron

THE PROGRAM...

HARRY POTTER AND THE CHAMBER OF SECRETS

By John Williams, arr. by Bob Cerulli

ON THE STEPPES OF CENTRAL ASIA

By Alexander Borodin

CARMEN SUITE NO. 1 By George Bizet

No. 1 Prelude – Andante moderato

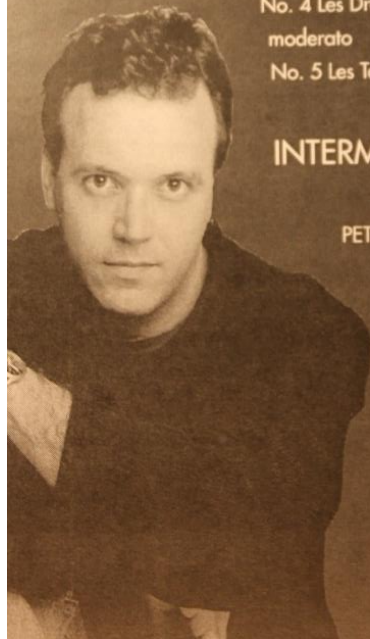
No. 1a Aragonaise – Allegro vivace

No. 2 Intermezzo – Andantino quasi Allegretto

No. 3 Sequedille – Allegretto

No. 4 Les Dragon d'Alcala – Allegro moderato

No. 5 Les Toreadors – Allegro giocoso



INTERMISSION

PETER AND THE WOLF

By Sergei Prokofiev, Op. 27

A MUSICAL TALE FOR
CHILDREN

Narrator – Blair Williams

PROGRAM NOTES:

J.K. Rowling's Harry Potter series has become part of our culture, since the first book came out in 1997. We will start this program of Tunes and Tales with music for the 2002 movie based on the second book Harry Potter and the Chamber of Secrets (1998). John Williams' score uses all the main themes from the first movie, plus introduces a wealth of new material for the new characters. We start with the theme for Fawkes, the Phoenix, and move to the 'Comedic March' for Gilderoy Lockhart, the incompetent but self-promoting teacher of the Dark Arts. Next, we are introduced to Dobby the House Elf followed by Moaning Myrtle. The suite ends with the very sad scene where the tears of Fawkes the Phoenix heal Harry after his fight with the giant snake.

On the Steppes of Central Asia was written in 1880 by Alexander Borodin (1833-1887) and depicts an interaction of Russians and Easterners in the steppe lands of the Caucasus. A caravan of Central Asians is crossing the desert under the protection of Russian troops. The opening theme, representing the Russians, is heard first; then we hear the haunting strains of an ornamented eastern melody on English horn, representing the Easterners. These two melodies eventually are combined. In between is heard a "traveling" theme in pizzicato that represents the plodding hoofs of the horses and camels. At the end only the Russian theme is heard. Borodin had a 'day-job' as a research chemist, and called himself a 'Sunday composer'. We know him best for his music being used as the basis of the movie Kismet.

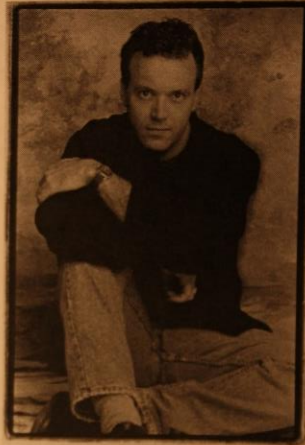
George Bizet (1838-1875) was always frail, and died a month after his opera Carmen was premiered. The story is set in Seville, Spain, about 1830, and concerns Carmen, a beautiful gypsy with a fiery temper. Free with her love, she woos the corporal Don José, an inexperienced soldier. Their relationship leads to his rejection of his former love, mutiny against his superior, a criminal life, and ultimately, out of jealousy, the murder of Carmen. Although he is briefly happy with Carmen, he falls into madness when she turns from him to the bullfighter Escamillo. Carmen Suite No. 1 was put together after Bizet's death by Ernest Guiraud, with themes from the opera. The Prelude with tremolo strings foreshadows the grim, tragic ending but is followed by the Aragonaise, a lively Spanish dance. The Intermezzo is a nocturne initially for flute over harp arpeggios. The Séguedille is Carmen's seductive song about meeting with Don Jose at a notorious tavern if he will release her from arrest. Les Dragons d'Alcala is a little march for Don Jose's military platoon. Finally comes the well-known march Les Toréadors that accompanies the procession to the bullring in the final act.

Peter and the Wolf is a composition by Sergei Prokofiev (1891-1953) written in 1936 after his return to the Soviet Union. It is a children's story (with both music and text by Prokofiev), spoken by a narrator accompanied by the orchestra, and was written for his son who wanted to learn the story of the wolf without having to read it again. Each character in the story has a particular instrument and a musical theme. The bird is the flute, the duck the oboe, the cat the clarinet, Grandfather is the bassoon, the wolf is the horn section, the hunters are the timpani and bass drum, and Peter is the strings. The names of the animals only appeared in the 1946 Walt Disney version.

SPECIAL GUEST ARTIST

Blair Williams

In addition to over 20 roles at the Shaw Festival, Blair Williams' theatre credits include: Banquo in *Macbeth*, *Gaslight*, *Hay Fever* and *Sherlock Holmes* (Theatre Calgary); *Mercutio* in *Romeo and Juliet* (Shakespeare works); *Edward Voysey* in *The Voysey Inheritance* and *Mike Connor* in *Philadelphia Story* (Walnut Street Theatre, Philadelphia); *A Christmas Carol* (The Grand Theatre); *The Soldier Dreams* and *Closer* (Canadian Stage Company). He has also appeared on the stages of Theatre New Brunswick, Skylight Theatre, Arbour Festival, Perth Theatre Projects, *Buddies in Bad Times* Theatre, and The Everyman Theatre Company (Liverpool, England).



His film credits include *American Psycho*, *Sparky's Shoes*, and *Lovely Boys* for the Canadian Film Centre. He has been seen on several television series including *Street Legal*, *Kids in the Hall*, *Material World*, *ENG*, *F/X - The Series*, and *Manchester Prep*.

Blair is a native of North Bay, Ontario, and a graduate of the National Theatre School.



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Welcome Home, Blair!

Born and raised in North Bay, Blair is thrilled to be appearing with the North Bay Symphony, and pleased to be returning to the Capitol Centre, where he last appeared more than twenty years ago in Unicorn Theatre's final season, performing in *Cat on a Hot Tin Roof*, *The Guardsman* and *Total Eclipse*. Blair has performed Stravinsky's *A Soldier's Tale* for three seasons with the Niagara International Chamber Music Festival, as well as collaborating a number of times with the internationally celebrated baroque orchestra Tafelmusik in the narrative concerts *Chariots of Fire*; *King Arthur*; *The Grand Tour*, and *A Baroque Adventure: The Quest for Arundo Donax* - the recording of which won a Juno Award for Best Children's Album of the Year.

(over)

... Welcome Home, Blair.

Blair's theatre credits include: Banquo in Macbeth at Theatre Calgary; Mercutio in Romeo and Juliet for Shakespeareworks; Edward Voysey in The Voysey Inheritance and Mike Connor in Philadelphia Story at Philadelphia's Walnut Street Theatre; Mickey in Mojo for Theatrefront; Gaslight, Hay Fever and Sherlock Holmes at Theatre Calgary; The Mystery of Irma Vep, Theatre Aquarius; Love and Anger, Prairie Theatre Exchange; A Christmas Carol at The Grand Theatre, London; The Soldier Dreams with Da Da Kamera; Closer at the Canadian Stage Company; The Weir at Geva Theatre (Rochester, New York) and Trigorin in Alumnae Theatre's production of The Seagull. He has also played the stages of Theatre New Brunswick; Buddies in Bad Times; The Arbour Festival; Skylight Theatre; Perth Theatre Projects; The Meadow Brook Theatre in Detroit; The Getty Centre in Los Angeles and the Everyman Theatre in Liverpool, England.

Most recently, Mr. Williams appeared as MacDuff in the co-production of MacBeth at the National Arts Centre and the Citadel Theatre in Edmonton.

Blair has been a member of the internationally renowned Shaw Festival since 1988, where he appeared most recently as the Earl of Warwick in Jackie Maxwell's celebrated production of St. Joan. Other favourite productions there include Too True To Be Good; Journey's End; Candida; The Doctor's Dilemma; John Bull's Other Island and The Madras House - among more than twenty others.

He is currently in rehearsal at the Shaw Festival for this summer's world premier of The Stepmother and will direct Ferenc Molnar's The President. Blair is a graduate of the National Theatre School of Canada.

He dedicates this performance to his parents, who have always encouraged his imagination.

THE NORTH BAY SYMPHONY
PRESENTS



tso
Toronto Symphony Orchestra

Alain Trudel, Conductor • Nora Shulman, Flute

Tues., Sept. 9, 2008, 7:30 pm
Capitol Centre, North Bay
\$38



THE NORTH BAY SYMPHONY

08.09 SEASON

TORONTO SYMPHONY ORCHESTRA

Tuesday, Sept. 9, 2008 at 7:30 PM.

CELEBRATING EXCELLENCE

Saturday, Oct. 25, 2008 at 7:30 PM.

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A CHRISTMAS NIGHT".

Saturday, Dec. 13, 2008 at 7:30 PM.

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Saturday, Feb. 14, 2009 at 7:30 PM.

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Saturday, April 25, 2009 at 7:30 PM.

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**TSO in
North Bay**

Alain Trudel, conductor
Nora Shulman, flute
Toronto Symphony Orchestra

Capitol Centre, North Bay
Tuesday, September 9, 2008 at 7:30 p.m.

dear friends



On behalf of City Council and the citizens of North Bay, I am delighted to extend a very warm welcome to the Toronto Symphony Orchestra—"Canada's foremost symphonic ensemble."

The Toronto Symphony Orchestra, under the music direction of Peter Oundjian, performs more than 100 concerts each year with the world's finest artists. We are honoured and extremely fortunate to have them perform in North Bay, and for the opportunity to experience beautiful music and exceptional performances from such talented musicians. They are truly an inspiration to music lovers of all ages.

I would also like to extend special thanks to the organizers and all the volunteers, and especially to the Ontario Trillium Foundation and the Ontario Arts Council, whose grants have helped make this extraordinary tour to North Bay possible.

Best wishes for a successful concert, and I hope that all of you enjoy this most memorable evening.

Victor A. Fedeli, MAYOR OF NORTH BAY



It is my pleasure to extend greetings and a warm welcome to the people of North Bay attending this performance by the Toronto Symphony Orchestra (TSO).

Music is a powerful art that transcends language and speaks directly to the soul, bridging cultural, ethnic, and social divides. It is one of the greatest expressions of the human spirit that touches our hearts and enriches our lives.

From our community to yours, we are pleased to share the TSO, one of our city's valued cultural treasures. Tonight's audience will be treated to a spectacular performance, as some of the most creative and talented musicians bring beautiful music to you.

On behalf of Toronto City Council, I congratulate the Toronto Symphony Orchestra on another outstanding performance and successful tour. To everyone, I offer my best wishes for an entertaining and memorable evening.

Mayor David Miller, CITY OF TORONTO



TSO in North Bay

Tuesday, September 9, 2008 at 7:30 pm

Alain Trudel | Conductor
Nora Shulman | Flute
Toronto Symphony Orchestra

ALAIN TRUDEL
Rhea (TSO Commission and World Première)

GIOVANNI BATTISTA PERGOLESÌ
Flute Concerto in G major
I. Spiritoso II. Adagio III. Allegro spiritoso
Nora Shulman, flute

IGOR STRAVINSKY
Pulcinella Suite (1949 rev.)
I. Serfonia II. Serenata III. Scherzino IV. Tarantella
V. Toccata VI. Gavotta VII. Vivo VIII. Minuetto - Finale

INTERMISSION

ANTONÍN DVOŘÁK
Symphony No. 8 in G Major, Op. 88
I. Allegro con brio II. Adagio
III. Allegretto grazioso IV. Allegro ma non troppo

Rhea was commissioned by Andrea Lough Alexander to celebrate her 70th birthday, which took place on September 10, 2007. Mrs. Alexander has been a key member of the Toronto Symphony Volunteer Committee for over forty years.



TIPPET-RICHARDSON
CONCERT SEASON

The North Bay Symphony Presents
Platypus Theatre's

*A Flicker of Light
On A Christmas Night*

Featuring - Peter Duschenes

Saturday, December 13, 2008 at 7:30 PM
North Bay - Capital Centre

a Production of



Thomas Jones
- Music Director

08.09 SEASON
4 7 4 - 4 7 4 7



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 AS THE BOYS SHOP
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ALDO
 le XIVA
BEN MOSS
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 SHEEN ALL ECLIPSE
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On behalf of the North Bay Symphony, we would like to thank the **Ontario Arts Council** for their sponsorship.

The North Bay
Symphony

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Concertmaster:Christian Robinson
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Brass Section Coordinator:Lynne Smythe
Percussion Section Coordinator:Matthew Whitehead
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Our Ushers Tonight... Annie McGee, Nancy Avery, July O'Malley, Gladys Butler, Marie Robbins, May Seguin, Judy Elston, Tony Elliott, Virginia Elliott, Sister Marion, Amanda Smith, Elaine Kilroy, Caitland Armstrong.

MANY THANKS!

.....

The North Bay Symphony Society is a non-profit, charitable organization, administered by a volunteer Board of Directors. Our mission is to enrich, entertain and educate the community through the performance of music. A wealth of volunteer help assists us in carrying out the **North Bay Symphony Orchestra**, a community-based orchestra whose membership is made up of musicians from all walks of life. Our members are primarily amateur and semi-professional musicians supplemented with assistance from professionals from our local community and throughout Northeastern Ontario. **We welcome expressions of interest from new members at any time. Please call Janet Zimbalatti at 840-5157.**

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We wish to thank the generous and unwavering support of our subscribers, donors, sponsors, members and volunteers who continue to make the NBSO a leading musical organization in North Bay, Ontario.

BEHIND EVERY SUCCESS... THERE ARE PARTNERS!

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THE PROGRAM

PLATYPUS THEATRE

Tchailkovsky:	Nutcracker (Danse russe Trépak)
Vivaldi:	Autumn (Adagio Molto)
arr. Wagler:	Frosty the Snowman
Traditional:	The Twelve Days of Christmas
Vivaldi:	Winter (1st & 2nd movements)
Prokofiev:	Troika
Anderson:	Sleigh Ride
Traditional:	Silent Night
Traditional:	Hanukkah Song
Bizet:	Farandole
PDQ Bach:	Throw the Yule Log On, Uncle John
arr. Wagler :	O Christmas Tree
arr. Wagler:	Jingle Bells Hootenanny
Vaughn Williams:	Greensleeves
Traditional:	O Come All Ye Faithful
Jessel:	Parade of the Wooden Soldiers
arr. Wagler:	We Three Kings
arr. Wagler:	Wassailing Song
arr. Wagler:	You're A Mean One!
arr. Simeone:	'Twas the Night Before Christmas
arr. Wagler:	Huron Carol
arr. Hayman:	Carol of the Bells
arr. Wagler:	Joy to the World Finale

THE ORCHESTRA

1ST VIOLIN

Christian Robinson
Mike Arthurs
Barry Greib
Jennifer Hedican
Kay Heuer
Micheline Kinsella
Amanda Penner

2ND VIOLIN

Norm Critchley
Adam Arthurs
Leah Bachelder
Juleann Chadbourn
Emily Chadbourn
Lanny James
Rita Moyer
Nathan Smith
Monique Yerkie
Janet Zimbalatti
Louise Martin

VIOLA

Donald Clysdale
Liam Calhoun
Betty Lorimer
Brenna Smith
Carol Zimbalatti

CELLO

Jordan Wyshniowsky
Paul Best
Rosalynn Heuer
John Kesik
Jill Kulchar
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Cristina Scala
Ben Stevenson

BASS

Roger Finlay
Mark Clout
Michel Ducharme
Caleb Smith
Mark Swain

FLUTE/PICCOLO

Amanda Silk
Jeremy Sroga

OBOE

Nigel Robbins
Maggie Keller

CLARINET

Michelle Taylor
Anne-Marie Mayhew

BASSOON

Mary Thornton
Pam Brotherston

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Lynne Smythe
Geoff Sinclair
Ainee Paquette
Elizabeth Dutton

TRUMPET

Chris Mark
Tracy Finucane

TROMBONE

Charlotte Leonard
Melanie Grillanda
Adam Herzog

PERCUSSION


Scott Bingle
Ian Gibson
Nancy Hughes
Suzanne Charette

PROGRAM NOTES

The Platypus Theatre program "*A Flicker of Light On a Christmas Night*" uses a story to explore classical music and the ideas behind that music. We all know about Christmas trees and Christmas presents, mistletoe and Christmas dinners, and we may be familiar with other celebrations such as Hanukkah. But where do all these traditions come from? Why do we decorate evergreen trees at Christmas? What is the story behind Hanukkah? Why do winter holidays include the giving of gifts? And why all that feasting? There's a story behind all these traditions. "*A Flicker of Light On Christmas Night*" explores the origins and the music associated with some of our best-loved holiday traditions from Christmas trees to dreidels, from Santa Claus to Scrooge.

THE STORY

What are winter holidays about? Nina, Jeremy and Anika, three school-age children certainly can't agree. "They're about religion, of course!" "No, they're not! They're about eating great food and having fun." "No, no, no! Winter holidays are about getting presents." An irreconcilable difference of opinions ... or is it? Enter a stranger who takes them on a fantastic journey through winter traditions around the globe and an exploration of some of the world's greatest holiday music.

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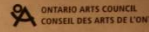
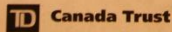


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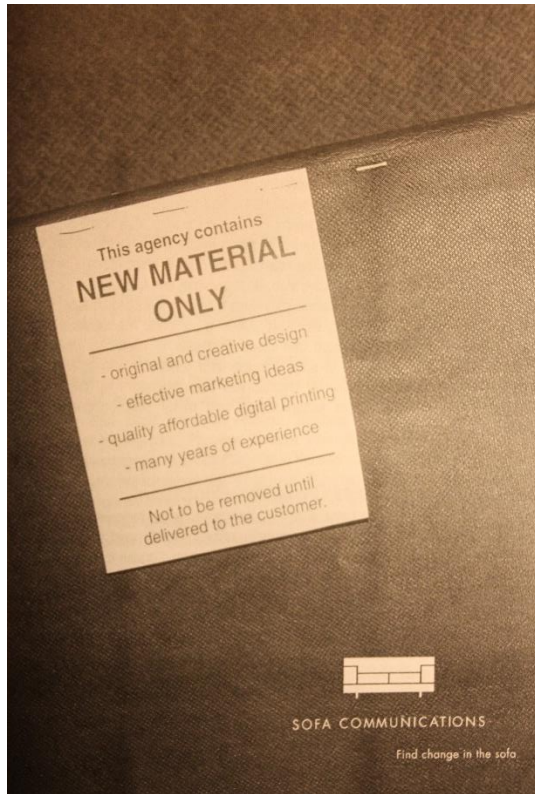
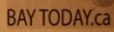
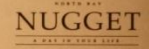
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NORTH BAY SYMPHONY: OUR MUSICAL LEADERS BIOS



Thomas Jones

Thomas was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas has received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Rostropovich, and has been a featured soloist in both the U.S. and Canada. Thomas maintains a large private studio and directs the Symphony String School in North Bay. Mr. Jones is currently the music director for the North Bay Symphony Orchestra and music professor at Nipissing University. He is also a very active performer of solo, chamber and orchestral music and is in demand as an adjudicator and clinician. Thomas has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Violinist Christian Robinson

Christian completed his undergraduate performance degree at the University of Toronto. Functioning as Concert master of the university orchestra, Christian has earned praise from audiences and critics alike for his energetic, vibrant performances on violin and viola. He has been a member of the National Academy Orchestra, under the direction of Boris Brott. His chamber music activities have seen him perform in feature concerts at many of Canada's premier festivals. Christian is also a tireless advocate for new music, working closely with composers and having been involved in numerous premieres of pieces by both emerging and established composers. His new music performances have been broadcast nationally on CBC Radio 2 and Espace Musique, and his collaborations include work with Earshot Concerts at the Music Gallery, as well as with Soundstreams Canada for CBC Toronto at the Glenn Gould Studio.

At the age of 24, Christian was appointed Concert-master of the Sudbury Symphony Orchestra, a position he still holds, and in addition has recently been appointed Concertmaster of the North Bay Symphony Orchestra. Upcoming projects include a recital tour of Northern Ontario in the summer of 2007, as well as being a featured concerto soloist with the SSO in their 2007-2008 season. Christian performs exclusively on an instrument completed in 1993 by Masa Inokuchi of Toronto.

BIOGRAPHIES: PLATYPUS THEATRE

PLATYPUS THEATRE

Since 1989 Canada's Platypus Theatre has been a trailblazer in creating programs for children that bring classical music to life in an intelligent, entertaining and interactive way.

Critics, educators, musicians, parents and children have lauded the company's performances for their creativity, originality

and high standards of execution. Platypus' seven original programs have been seen by over half a million spectators in Canada, the United States and on six tours to Southeast Asia. After nearly 400 concerts with more than 50 orchestras

worldwide Platypus Theatre has gained an unparalleled reputation for excellence in music education. In 2006, in collaboration with TV Ontario and the Toronto Symphony Orchestra, Platypus Theatre created

a television adaptation of their ever-popular, "How the Gimquat Found Her Song", which was broadcast three times on TVO and garnered the Award of Excellence at the 2007 Accolade Television Awards and a nomination for Best Children's Program at the prestigious 2008 Banff Television Festival. "Gimquat" is now available on DVD from www.platypustheatre.com. Platypus Theatre was also the subject of a nationally broadcast documentary made by CTV (CKCO Kitchener) in 1991 and of a PBS television full-performance broadcast on UNC-TV in North Carolina in 2000. In Addition to "Gimquat" the company has six other original productions to its credit: Emily Saves the Orchestra, Rhythm in Your Rubbish, Bach to the Future, Song of the Forest, Charlotte and the Music-Maker and A Flicker of Light on a Christmas Night.

"Their genius lies in an instant yet profound connection with children and that elixir for children's souls, minds and imaginations - music." --**Hamilton Spectator**

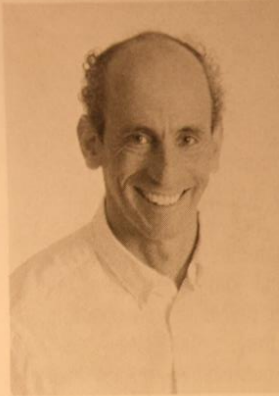
"Enchanting!"

"...brisk and lively, and there is never a dull moment in this show."

"...an enjoyable exercise in music appreciation -- a learning experience for the kids, and a refresher for the adults"

"...captivated the imagination of young and old." -- **Regina Leader-Post**

Platypus Theatre would love to hear from you! Please contact them through their website: www.platypustheatre.com



**PETER DUSCHENES - ARTISTIC
DIRECTOR, WRITER & ACTOR**

Co-founder and Artistic Director of Platypus Theatre, Peter Duschenes has been widely praised for his innovation in presenting symphonic music to young audiences. His ability to bring the concert stage to life by combining theatre and music has led to numerous commissions with orchestras from coast to coast. An award winning playwright, Peter's writing credits include all seven of Platypus' symphony plays as well as the one-act play, *Lost River*, which was the 1991 winner of the Theatre BC's Canadian National Playwriting competition. As an actor Peter has performed with companies across

Canada and the United States appearing most recently as Richard in Shakespeare's *Richard II* at Quantum Theatre in Pittsburgh and as Louis Ironson in *Angels In America* at the Centaur Theatre in Montreal. Peter received his MFA in theatre from the California Institute of the Arts in 1988 and now lives in Ottawa with his wife, Sarah and their two children; Magda and Theo.

TREVOR P. WAGLER - ARRANGER

Canadian composer & arranger Trevor P. Wagler first discovered he had an affinity for arranging music when he was a teenager, and was asked to transcribe Top 40 songs for his high school band. Having played piano since the age of eight, and French horn since his grade seven music class, music seemed to be a natural career choice. After high school, Trevor received a Bachelor's degree in music composition and a Master's degree in French horn performance. Since then, Trevor has donned many hats in the musical community, meeting an increasing demand for new compositions and arrangements, as well as performing regularly with several Canadian orchestras as a freelance French horn player, all while running a successful arts academy (Renaissance School of the Arts) and a music publishing company (Flamingo Soup Music Publishing). He currently teaches orchestration at Wilfrid Laurier University, and is the conductor of several local ensembles. On Sundays, he's also the organist at his church. Trevor studied composition with Canadian composers Peter Hatch, Glenn Buhr and Melissa Hui. A self-taught arranger, the consistently high quality and creative flair of his orchestral arrangements have earned him a reputation as "Canada's next Howard Cable." His work has been performed throughout Canada and the world by many world-class orchestras, largely due to the wide-reaching appeal of Platypus Theatre's productions. Trevor has also written arrangements for the Canadian Chamber Ensemble, Licorice Allsorts clarinet quartet, the UWO Convocation Brass and Canadian trumpet sensation Guy Few. His arrangements can periodically be heard nation-wide on CBC radio. Trevor resides in scenic Waterloo, Ontario with his wife, flutist Wendy Wagler, and their new daughter Nina.

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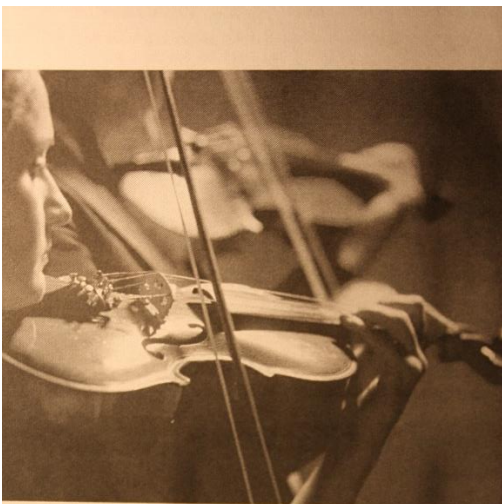
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A FLICKER OF LIGHT ON A CHRISTMAS NIGHT

Created by:

Christopher Sharpe and Peter Duschenes

Musical direction:

Daniel Warren and Trevor Wagler

Performers:

Peter Duschenes

Carollers - "The Occasional Chorale":

Cheryl Gould, Sheila O'Brien, Micheline Dunn, George Honsberger,
Richard Levesque, Don Haslam, Ken Sutton

Actors:

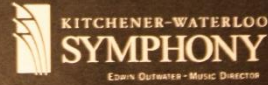
Nikolai Polarski - played by Peter Duschenes

Nina - played by Elizabeth Celentano

Anika - played by Alexandra Black

Jeremy - played by Andrew Palangio

A production of:



THE NORTH BAY SYMPHONY COMMUNITY CHOIR 2008
(In Memoriam - Dr. Ronald Laing)

SOPRANO

Rose Andress
Rose Boaro
Allison Bell
Velma Bonary
Doris Clouthier
Claudette Depencier
Fleurette Drouin
Vivianne Frankish
Dora Grannary
Cora Hudebine
Diane Jamieson
Mary Kelly
Beth Lindsay
Jean Mitchell
Carol O'Shaughnessy
Liz Parsons
Carol-Anne Savoie

Pat Stamp
Julie Stennett
Katrina Violette
Gloria Wigelius
Rosalind Zimbalatti

ALTO

Janice Brownlee
Judy DiProffio
Beth Dunne
Bernice Fawcett
Irene Francis
Sandy Haslam
Margaret Merta
Janis Reed
Brenda Smith
Ann Staines
Mary Lee Stennett

Lesley Taylor
Sonya Tessier

TENOR

Rene Larouche
Gord Parsons

BASS

Ed Francis
Gerry Gagnon
Ken Soutar
Lloyd Stamp
John Stennett
Will Stennett
Ken Soutar
Jean Tessier

Rehearsal conductor: Rob Palangio

Accompanist: Stephen Simard

Administrative assistants: Carol O'Shaughnessy & Cora Hudebine

A Special Thanks to Rev. Richard White, the staff and parishioners of St. Brice's Church for the use of their facilities for choir rehearsals.




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From The Heart

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Sat., Feb. 14, 7:30 pm

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the award-winning films with
live orchestra accompaniment
from



North Bay Symphony
Short Film Competition

"FROM THE HEART" - SHORT FILM COMPETITION

"From the Heart" is a short-film competition that will be occurring in the North Bay area in Feb., 2009. It is a unique opportunity for the North Bay Symphony to bring an innovative multi-media symphony experience to its audience and to commission a unique film-making challenge for area film artists. Three short pieces of recorded symphonic music have been selected by the Symphony's Music Director, Thomas Jones. Film-makers in the North Bay area were invited to submit expressions of interest to create a film based on one of these pieces. The submissions were screened by a panel made up of representatives of the WKP Kennedy Gallery, North Bay Film Society, Canadore College, and the North Bay Symphony.

Six film-makers at-large and 2 Canadore student film-makers have been commissioned to create a 4-6 minute silent film based on one of the 3 pieces of music. A local advisory panel has critiqued the first-cut submissions in Nov. 2008 and film-makers will complete their edits and submit their films by Dec. 22, 2008. A jury will select a winning film for each piece of music, and a grand prize winner from these 3 winners. The winners will be announced at the Symphony's Feb. 14, 2009 concert. The North Bay Symphony will perform each piece of music live on Feb. 14 while the winning film for each piece is screened. The films will be subsequently screened on Feb. 15/16 at the North Bay Film Festival. Each commissioned film-maker has received a \$100 commission fee, and will be eligible for \$700 in prize money for winning their music category and the grand prize.




From The Heart

SHORT-FILM FESTIVAL

Feb 6 -15, 2009

Feb 6: 4.30-5.30 Capitol Centre, North Bay
Workshop: Making Independent Film
with Partners: Energy, Rewards and Issues

Feb 14 7.30 p.m. Capitol Centre
"From the Heart" Concert and Film Awards

Feb. 15 3.00 p.m. Galaxy Theatre, North Bay Mall
Celebration of From the Heart Short Films
Film Festival screening of all entries to
"From the Heart" competition
Limited seating.
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ABOUT THE ARTISTS

JANA BROGAN

Jana's childhood was spent, quite happily, in the country where she was allowed to wander and roam to her heart's content... a gypsy child from the very beginning. Her early years in the country instilled in Jana a deep love of field and forest and the beauty that exists within nature. She has spent a great part of her life exploring the natural world, both at home in Canada and abroad, and her experiences have had a dramatic impact on her outlook and her artwork. Jana is an artist who works in a variety of mediums. Her greatest passion is designing and creating one-of-a-kind jewelry pieces. No two are ever the same. Jana's inspiration is the world around her; earth, tree, stone, sea. This is evident in her work.

Jana has had the great fortune to study with several talented artists and teachers. Keith Campbell, Jane Agnew and Peter Sloan have all influenced her style. Most recently, Jana had the opportunity to study jewelry fabrication in Canada and in Holland with Carla Krutzen, the founder of the Breston Academie Scheveningen, an international academy for metal design. It was here she had the opportunity to take part in a titanium workshop with Frank van Zwicht.

In October 2006, Jana showed her work in "Open," an exposition at the Orangerie Galerie, Amstel Park Amsterdam. After many years of city dwelling, Jana has moved her family and her studio back to the meandering trails and forests of the country. On a property in Nipissing Village nestled beneath lofty white pines, you will find Jana, working happily away in her Studio in the Grove.

RACHEL ROBITAILLE

Rachel is a self-taught Canadian artist who grew up in the Tri-Towns and now makes her home in North Bay. She discovered very early in life an enjoyment and inner peace when pursuing solitary endeavours, whether it be hunting specimens to add to her insect collection, perusing botanical books, or being creative with scissors and paper. The idea that she possessed the capacity to change mould and create fascinated Rachel. Her work is greatly influenced by the flow, shapes, textures and colours surrounding her. Glass and beads ignite her. When at creative play, the world does not exist and time is suspended; Rachel is inspired (in spirit) and everything in her world is as it should be. The suspended mixed-media sculptures and wall tapestries allow her infinite expression using all the elements her heart desires. Every creation is a wonderful adventure and voyage into the limitless realm of possibilities. Every creation is imbued with the life force and love which guide the blooming of our universe. Every object's purpose is simple... to evoke wonder and pleasure. Rachel gives thanks for this abundance in her life. *"The world of reality has its limits; the world of imagination is boundless."* Jean-Jacques Rousseau

EDNA SCOTT

A realistic painter, Edna's work closely reflects the feelings she has for nature and her surroundings. Her ability to portray these feelings result in unique pieces of work. Edna has been the recipient of numerous awards, and her watercolours are now part of many private and public collections. Along with landscapes, her favorite subjects are historic sites, birds and animals. Her most recent collection is of carousel horses. Each of the five major carvers are represented along with some of the most uniquely carved and prized menagerie figures. Edna has been collecting carousel horses for about 20 years and has a collection of ten horses and animals, some of which are represented in this new collection of paintings. Born in northern Ontario, Edna now lives in a country setting near North Bay.

PETER SLOAN

Graduating from O.C.A. in 1979, Peter Sloan is an award-winning jeweller, sculptor and a teacher of both. His imaginative and unusual jewelry is influenced by the natural world and has been described as "small intricate sculpture". His designs are unique and there is a story behind all of his pieces. The variety of his jewelry displays a wide range of expression and exploration. *"I am not afraid to push a piece to the limit to see where it goes and they often take on a life of their own, dictating the direction and look of the final outcome."* Mankind's spiritual relationship with the earth and the art of primitive cultures has always held a mysterious fascination with him. In some of his more recent work in clay and plaster, he creates and invents icons in celebration of man's relationship with nature. Peter teaches jewelry casting and clay sculpture at Canadore College in North Bay, Ontario. He welcomes the challenge of a commission and has made many wedding rings and various other unique and interesting objects. *"I enjoy working in different mediums such as gold, silver, bronze, plaster, clay and wax, and feel that developing skills and techniques in one helps in a wide variety of ways in working with others."*

CATHERINE BRASSARD

A North Bay resident for over 19 years, Catherine Brassard works with acrylic, watercolour, pen and ink, lithography, etching, and oil pastel. Her mastery of painting comes from 10 years of arts training, extensive travel, and a keene eye for beauty. *"Texture of the earth, plants and rocks; colours of the sky and flowers; the knowledge that God makes such beauty, strength and variety inspires my work."* Catherine has been an arts educator, has led in the painting of several Carousel horses, and has been President of North Bay's Whitewater Gallery.

LUCI FISCHER

Born in Czechoslovakia, Luci has been interested in art since she was a little girl and was encouraged and guided in her art by her mother. During the late 1990's in Kitchener, Luci put her artistic talents into refurbishing furniture, sewing, pottery and anything else that could use an artistic touch around the house as she raised her children. In 2004, Luci moved back to North Bay with her daughters and now paints at her home in Rutherglen. She has recently had an art exhibition at the W.K.P. Kennedy Gallery in North Bay. *"The peacefulness is very calming when I paint."*

TERRYL RYAN

Terryl is an Honours graduate of Canadore College, Crafts & Design, with a major production hand weaving, and an additional year in textile screen printing. Terryl also attended the Sheridan School of Crafts & Design furniture course, and Seneca College Visual Arts Instructor textiles program. The Shakers are a major influence in Terryl's work. She admires their commitment to making well-designed, functional objects that are also beautiful. And Terryl's rustic home in Field is perfect for inspiration and for showcasing Terryl's room-size rag rugs, woven blankets, quilts, handmade soap, and handwoven baskets. She continues to upgrade her skills by participating in workshops with instructors from around the world. She has been teaching on a regular basis since 1978, at Canadore and municipal level, as well as privately and in her home studio. She offers workshops in basketry, floor loom weaving, quilting, and has taught the twig furniture classes through Canadore's Artsperience program for many years.

CONGRATULATIONS! TO OUR OCTOBER 2008 RAFFLE WINNERS

The Oct. 25 Artonmain raffle winner was Marg Moore of North Bay.
 The Oct 24 Handmade quilt raffle winner was Karen Anderson of North Bay -
Many thanks to Bill Taylor for his generous donation and wonderful creative work.



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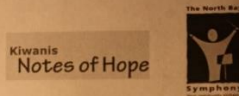
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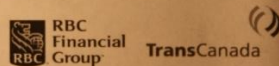
EARLY LEARNING: "DANCING & DREAMING"

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GRADE 4: "INSTRUMENTS OF THE ORCHESTRA"

Music education has been considerably impacted by cutbacks in education funding. The North Bay Symphony supplies musicians who provide a lively, three-day, in-class musical experience for Grade Four students in the North Bay region. The program, designed by teachers for teachers, aligns closely with the learning expectations of the Ontario Grade Four Curriculum in Science of Sound, Orchestral Music and Non-Fiction Reading and Writing. Our wonderful musicians will be in at least 30 Grade Four classes in the Near North District School Board and the Nipissing-Parry Sound Catholic District School Board this year.



GRADE 5: "RHYTHM IN USE"

The new Grade 5 unit called Rhythm in Use is offered in local schools. A talented music teacher visits each participating classroom for two visits. On the first visit the students find a steady beat, conduct 4/4 time and learn to read quarter notes and rests from a staff while using percussion instruments to play an accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation and poetry. These varying rhythms are notated using quarter notes, half notes, whole notes and eighth notes and are spoken and played over a steady beat. The session ends with the students consolidating all their new learning to perform a challenging rhythm with jars and spoons.



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THE GIFT OF MUSIC PROGRAM



As a non-profit charitable arts organization The North Bay Symphony is acutely aware of the tireless contributions made by volunteers across our community.

Volunteers need recognition and support. Although we are not in a position to show our appreciation financially, we can offer these volunteers a wonderful relaxing evening of music.

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From the Heart

*Music Inspired by Films,
Films Inspired by Music*

Saturday, Feb. 14th, 2009
7:30 PM at The Capitol Centre

Thomas Jones
- Music Director

474-4747
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The North Bay
Symphony

THE PROGRAM

Where Do I Begin from Love Story

by Francis Lai, arr. Marty Gold

Titanic

by James Horner, arr. John Moss

Sounds from Hollywood

by David Raskin, Maurice Jarre, Johnny Mandel, arr. Marty Gold

Up Where We Belong from An Officer and a Gentleman

by Buffy Sainte-Marie and Jack Nietzsche, arr. Chuck Sayre

Through the Eyes of Love from Ice Castles

by Marvin Hamlisch, arr. Phillip Fink

On Golden Pond from On Golden Pond

by Dave Grusin, arr. Bob Lowden

Tara from Gone With the Wind

by Max Steiner, arr. Frank Campbell-Watson

Over the Rainbow from The Wizard of Oz

by Harold Arlen, arr. Chuck Sayre

INTERMISSION

Mars from The Planets

by Gustav Holst

Film: Honourable Mention "de Clarembault" by Susan Adams

Nimrod from Enigma Variations

by Edward Elgar

Film: Winner "Li'l Devil", by Andrew Van Schie

Meditation from Thaïs

by Jules Massenet

Film: Winner "Forever Memories", by Addison Wylie and John Semple

Mars from The Planets

by Gustav Holst

Film: Grand Prize Winner "Push", by Lieann Koivukoski and Maria Hayes

THE ORCHESTRA

1ST VIOLIN

Christian Robinson
Karen Axworthy
Mike Arthurs
Michelina Kinsella
Cristina Masotti
Amanda Penner
Leisha Sharko
Melissa Schaak

2ND VIOLIN

Jennifer Hedican
Adam Arthurs
Leah Bachelder
Lanny James
Louise Martin
Rita Moyer
Nathan Smith
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale
Liam Calhoun
Betty Lorimer
Brenna Smith
Carol Zimbalatti

CELLO

Jordan Wyshniowsky
Paul Best
Debbie Charette
Rosalynn Heuer
John Kesik
Jill Kulchar
Jonathan Poenn
Christina Scala

BASS

Roger Finlay
Mark Clout
Michel Ducharme
Caleb Smith
Mark Swain

FLUTE/PICCOLO

Amanda Silk
Lynda Bertrand
Jeremy Sroga

OBOE

Nigel Robbins
Maggie Keller

CLARINET

Neil Kennedy
Lisa Callahan
Anne-Marie Mayhew

BASS CLARINET

Clara Ryan

BASSOON

Mary Thornton
Pam Brotherston
Matthew Walsh

FRENCH HORN

Lynne Smythe
Aimee Paquette
Geoff Sinclair
Hayley Burgess

TRUMPET

Chris Mark
Tracy Finucane
Janis Herzog

TROMBONE

Charlotte Leonard
Blair McNally
Adam Herzog

TENOR TUBA

John Dunscombe

TUBA

Natisha Guillemette

PERCUSSION

Matthew Whitehead
Scott Bingle
Suzanne Charette-
Hajnal
Nancy Hughes
Michelle Denny

PROGRAM NOTES

Love and movies seem to go together, especially on this Valentine's Day. There are many types of love, and the movies seem to have explored almost all of them.

We will start with *Where Do I Begin* from the 1970 film *Love Story*, with book and film written by Erich Segal. This tear-jerking tragedy is considered one of the most romantic of all time. We could tell them where to begin, but they seem to prefer finding out for themselves.

The 1997 movie *Titanic* is about ill-fated love. Rose (Kate Winslet), 101 years old, talks in 1996 about her love for Jack (Leonardo DiCaprio) on the 1912 voyage. Members of different social classes, it was not to be, and ends with his sacrifice for her.

Sounds from Hollywood features three sounds and three movies. *Laura* by David Raskin has over 400 known recordings. The 1944 movie directed by Otto Preminger is based on Vera Caspary's *Laura*, a popular 1943 detective novel. *Somewhere, My Love* or *Lara's Theme* is from the 1965 movie *Dr. Zhivago* (five Oscars, including Best Score). It tells the story of a man torn between love for two women, set primarily against the backdrop of the Russian Revolution and Russian Civil War of 1918-1920. *The Shadow of Your Smile* is the love theme from the 1965 movie *The Sandpiper* and won the Academy Award for Best Original Song.

Up Where We Belong from the 1982 movie *An Officer and a Gentleman* is about love of country, but the movie also has the undemanding but giving love between Zack Mayo and Paula. The song by Jack Nitzsche and Buffy Sainte-Marie (music), Will Jennings (lyrics) won the Oscar for Best Original Song.

Through the Eyes of Love is from the 1978 film *Ice Castles*. Alexis rediscovers her love for her childhood sweetheart, Nick, after a terrible accident that takes her sight and threatens to destroy her dreams.

On Golden Pond is a 1981 American drama film which explores the love of a couple in the twilight years of a long marriage and the special bond forged by Norman and the young boy, Billy. Henry Fonda and Katherine Hepburn were perfect in the roles, and won the best actor and actress Oscars. The film also won the best adapted screenplay Oscar, and had seven other Oscar nominees.

Tara from the 1939 movie *Gone With the Wind* expresses the love of the land. Based on Margaret Mitchell's 1937 novel, there is also the turbulent love between Scarlett O'Hara (Vivien Leigh) and Rhett Butler (Clark Gable). The movie won ten Oscars.

Over the Rainbow by Harold Arlen and lyrics by E.Y. Harburg, was written for the 1939 movie *The Wizard of Oz*, and became Judy Garland's signature song, showing a love and hope for a bright new world "over the rainbow." It expresses the childlike faith that a door will magically open to a place where "troubles melt like lemon-drops". Surely everyone knows Dorothy, her dog Toto, the Scarecrow, Tin Man, Cowardly Lion, The Good Witch, Bad Witch and the Wizard, from Frank Baum's 1900 children's novel.

FILMS INSPIRED BY MUSIC:

A local collaboration between creative film makers and the musicians of this orchestra.

The four films we are showing today are winners of our *From the Heart* competition and have been selected by well-known film judges from outside this community, from seven excellent entries.

Each film maker has interpreted orchestral music in unique, contemporary and local ways. The varied music selected for their films was composed many years ago, in a different world order by Edward Elgar - *Nimrod from Enigma Variations*, Jules Massenet - *Meditation from Thaïs*, Gustav Holst - *Mars from The Planets*

These films may entertain you... and that is wonderful, they may interest and move you emotionally and we hope they have this affect on you, they may even provoke you to a personal response which you would like to discuss with us at the Symphony (Janet at 840-5157).

This is part of what creative art hopes to inspire.

A great deal of hard work has gone into film creation and music rehearsal for this project, which is unique among community orchestras in Ontario. The technical challenges have been ferocious and the music will be recorded tonight and dubbed on DVDs for a performance at:

The North Bay Film Society, Sunday at 3 p.m. at the Galaxy Theatre at the North Bay Mall. Free admission.

You can watch more about this project in a forthcoming Cogeco documentary.

Many thanks to our Masters of Ceremonies for this competition, Jason Stapley (Investors Group) and Tami Price-Fry (The Empire). We are honoured to have Barbara Taylor, President of Canadore College to present the awards.

From The Heart



Short Film Festival Feb. 6-15, 2009

Feb 6, 4:00 - 5:30 p.m.

Capitol Centre, North Bay

Workshop: Making Independent Film with Partners:
Energy, Rewards and Issues

Filmmaker and musician workshop and dialogue
Guests: Mike Large and Matt Fish from
"Music and Film in Motion"

FREE

Feb. 14, 7.30 p.m.

Capitol Centre

"From the Heart" Concert & Film Awards

Adults \$30.00, Youth \$10.00, Child \$5.00

Feb. 15, 3.00 p.m.

Galaxy Theatre, North Bay Mall

Celebration of From the Heart Short Films

Film Festival screening of entries to the

"From the Heart" short film competition

Limited seating.

Contact info@northbayfilm.com

FREE

FILMMAKER BIOGRAPHIES

SUSAN ADAMS

FILM: "DE CLÉRAMBAULT"

Susan Adams has been writing screenplays and making short films since 2004. Her first short film, "Tom", won the Audience Choice Award at the All Canadian Film Festival in North Bay in 2005. The screenplay for "Tom" was a finalist in the Northern Ontario Film and Music Awards. Susan won the 2008 Northern Ontario Film and Music Awards in the screenplay category for "The Devil's Kitchen", a black humoured fairy tale guaranteed to scare children. Susan is currently working on a feature length screenplay, a novel, and a collection of short stories.

MARLA J. HAYES

FILM: "PUSH"

Marla is a screenwriter with her sights set on Hollywood. PUSH is her first produced short script and her first time producing. Her feature-length scripts have won best screenplay at MFM in 2005 and placed as quarter or semi-finalists in other competitions. She has written two TV movies under MCTV's grant program. She has also worked behind the camera with Pair of Ducks Productions to bring two local short films to the large screen - one titled THAT WAS EASY which placed third at Cinefest 2008. Her latest one-act play was workshopped at Gateway Theatre Guild in January 2009.

LIEANN KOIVUKOSKI

FILM: "PUSH"

Lieann moved to North Bay in 2006 from Ottawa where she began to explore video and production. Starting with event videos, she took many climbing and bouldering videos that were posted on websites for climbing enthusiasts to use as guides to climbing destinations around Ottawa/Gatineau. In 2005, she began work on a documentary entitled "The Stigma of HIV", an educational video about people living with the disease in the National Capitol (2009). In 2008, she began working at the Near North Mobile Media Lab as Technical Coordinator.

ANDREW VAN SCHIE

FILM: "LI'L DEVIL"

Andrew presently works and lives in North Bay. His work in video is mainly dealing with the everyday things we do and take for granted, but don't pay attention to anymore. They make the viewer witness and think about a simple event they have all experienced before.

ADDISON WYLIE & JOHN SEMPLE

FILM: "FOREVER MEMORIES"

Addison and John first met on Facebook and talked to each other during the summer break before entering Canadore. They met face-to-face in class at the College. Since that first meeting they've collaborated on many projects together. At this young age who knows where they're going to be in 10 years.

SERENADE TO SPRING

A Fundraiser for the
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Musicians of the
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**Thomas Jones (Music Director)
Mary Thornton (woodwind)**

Thurs., Mar. 5

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Lemon Sorbet
Rack of Lamb with fine herbs and a roasted garlic and rosemary jus
Ontario Maple Crème Brulee

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A Tale of Two Symphonies

THE NBSO & TIMMINS SYMPHONY
TOGETHER ON ONE STAGE

7:30 PM, Saturday

April 25, 2009

The Capitol Centre



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THE NORTH BAY SYMPHONY SOCIETY

THE PROGRAM

FIRST HALF CONDUCTED BY MATTHEW JONES

Slavonic Dance Op. 46, No. 2
by Antonin Dvořák

Oiseau de Givre
by Robert Lemay,
Soloist Yoko Hirota, piano

Slavonic Dance Op. 46, No. 8
by Antonin Dvořák

INTERMISSION

SECOND HALF CONDUCTED BY THOMAS JONES

Symphony Nr. 2 in D Major
by Johannes Brahms

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi Andantino)

Allegro con spirito

THE ORCHESTRA

1ST VIOLIN

Christian Robinson
Katherine Armstrong
Mike Arthurs
Sally Bidwell
Natalie Boudreau
Angela Garwood
Kay Heuer
Anne Mallows
Cristina Masotti
Geoff McCausland
Leisha Sharko

2ND VIOLIN

Jennifer Hedican
Ariane Alexander
Audrey Grant
Lanny James
Rita Moyer
Gwen Snook
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale
Liam Calhoun
Josee Gagnon
Betty Lorimer
Heather Miree
Carol Zimbalatti

CELLO

Jordan Wyshniowsky
Paul Best
Zacharie Fogel

Rosalynn Heuer
Matthew Jones
Nick Kanya-Forstner
John Kesik
Jill Kulchar
Josee McDonald
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FLUTE

Daniele Jones
Eric Ciccone
Jeremy Sroga

PICCOLO

Jeremy Sroga

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Maggie Keller

CLARINET

Peter Colbert
Alison Jamieson
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Clara Ryan

BASSOON

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Pam Brotherston
Mary Thornton

FRENCH HORN

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Michael Kean
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George Freundlich
Adam Herzog
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Brian Scott

TUBA

Antoine Guenette

PERCUSSION

Matthew Whitehead
Scott Bingle
Michelle Denny
Nancy Hughes

PROGRAM NOTES

ANTONIN DVOŘÁK - SLAVONIC DANCES NO. 2 AND NO. 8, OP. 46

Prior to the publication of the *Slavonic Dances, Op. 46*, Antonin Dvořák (1841-1904) was a relatively unknown composer. Johannes Brahms got to know him, and referred him to his own publisher, Fritz Simrock. Unsure how to begin, Dvořák used Brahms's *Hungarian Dances* as a model — but only as a model. While Brahms used actual Hungarian folk melodies, Dvořák only used the characteristic rhythms of Slavic folk music: the melodies are entirely his own. Opus 46, No. 2 is a Dumka - a type of instrumental music involving sudden changes from melancholy to exuberance. Opus 46, No. 8 is a Furiant, a rapid and fiery Bohemian dance in 2/4 and 3/4 time, with frequently shifting accents

ROBERT LEMAY - OISEAU DE GIVRE

Robert Lemay wrote his piano concerto "*Oiseau de givre*" (*Bird of Frost*) in 2005 for the gifted Japanese-Canadian pianist and contemporary music specialist, Yoko Hirota, and the Sudbury Symphony Orchestra (SSO). The concerto owes its inspiration to a poem of the same title by the Canadian poet, novelist and playwright Anne Hébert (1916-2000). The work explores the colours and the possibilities of the orchestra in a constant dialogue between the piano and the orchestra. About the piece, Lemay comments: "*I was particularly struck by these two lines from the poem: 'Bird of frost with broken voice, like glass.' These lines gave me instantly the colour that I wanted to have for the piece. The 'colour' of broken glass is present throughout.*"

Ne cherche plus ton visage égaré
Dans des villes étrangères
Ne reste plus que larmes de gel
Oiseau de givre à la voix cassée
Comme une vitre

Anne Hébert
Oiseau de givre
Oeuvre poétique, Les Éditions du Boréal,
Montréal 1992

Search your lost face no longer
In foreign cities
Nothing left but icy tears
Bird of frost with broken voice
Like glass

Anne Hébert
Oiseau de givre
(translation: Pauline Farrugia)

BRAHMS - SYMPHONY NO. 2

Johannes Brahms (1833 –1897), composer and pianist, was one of the leading musicians of the Romantic period. Born in Hamburg, Brahms spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. In his lifetime, Brahms composed for piano, for chamber ensembles, for symphony orchestra, and for voice and chorus. An accomplished pianist, he gave the first performance of many of his own works. Brahms, an uncompromising perfectionist, destroyed many works and left some unpublished.

Brahms was a lifelong friend of Johann Strauss II though they were very different as composers. Perhaps the greatest tribute that Brahms could pay to Strauss was his remark that he would have given anything to have written *The Blue Danube* waltz.

The Symphony No. 2 in D, Op. 73 was composed in the summer of 1877 during a visit to the Austrian Alps. The cheerfulness of the Symphony has been likened to the pastoral mood of Ludwig van Beethoven's Sixth Symphony.

YOKO HIROTA, PIANIST - BIOGRAPHY



Having been praised by the press as "precise and keenly projective" and demonstrating "the highest level of proficiency," Japanese-Canadian pianist Yoko Hirota is considered one of the leading interpreters of contemporary piano repertory of her generation.

Born in Japan, Ms. Hirota began piano lessons at age four. She received a Bachelor of Music and a Master of Music in piano performance at the State University of New York at Buffalo. Ms. Hirota pursued her commitment to contemporary piano literature with the prominent Canadian pianist and pedagogue, Louis-Philippe Pelletier, at McGill University. She received a doctorate in piano performance in 1999. She also studied with renowned interpreters of contemporary piano music such as Gabor Csalog at the Bartók Music Conservatory in Hungary, Herbert Henck in

Germany, and Florent Boffard, former pianist with L'Ensemble InterContemporain in France. Ms. Hirota's awards reflect her excellence in the interpretation of contemporary music: the 1996 Clara Liechtenstein Piano Competition (Montreal) Special Mention Prize, winner of the SUNY/Buffalo's Baird Concerto Competition, and semi-finalist at the Nutley Symphony Orchestra's concerto competition.

Ms. Hirota has performed across North America. Most recently, she was the featured soloist with the Sudbury Symphony Orchestra, and performed the world premiere of "Oiseau de givre," a work for piano and orchestra composed for her by the Canadian composer, Robert Lemay. She performs this work tonight.

Ms. Hirota is also highly regarded for her contemporary chamber ensemble skills. She is a regular guest of the Silver Birch Concerts in Ontario and has performed in numerous concert series, including the Domaine Forget International Music Festival in Quebec, the Many-One Concert Series in New York City, and the Ottawa International Chamber Music Festival.

Ms. Hirota is a passionate educator and is currently Associate Professor of Piano and Chair of the Department of Music at Laurentian University in Sudbury. She is also co-founder and co-artistic director of the 5-Penny New Music Concerts.

Agent for Yoko Hirota: Dr. Michael Dufresne
MICHAEL GERARD MANAGEMENT GROUP
Email: mgerard@sympatico.ca; Web Site: www.mgm.ca

ROBERT LEMAY, COMPOSER - BIOGRAPHY

Robert Lemay has composed many works and is a recipient of grants and awards from numerous foundations and arts councils in Canada, Luxembourg, Belgium, Argentina and Poland. He is the composer of "Oiseau de Givre" on tonight's programme.

Lemay holds a doctorate degree in composition from the Université de Montréal where he studied under Michel Longtin, and a master's degree from Université Laval under François Morel. He also studied at the State University of New York at Buffalo, and has worked with David Felder and taken part in seminars with Brian Ferneyhough, Louis Andriessen, and Donald Erb. In France, he worked with François Rossé in Bordeaux and Georges Aspergis at the ATEM in Paris.

Presently, Robert Lemay teaches at Laurentian University in Sudbury, Ontario. He is the Composer-in-Residence of the Sudbury Symphony Orchestra, and also the President and the Co-artistic director of the 5-Penny New Music Concerts in Sudbury.

TIMMINS SYMPHONY ORCHESTRA - BIOGRAPHY

Working together for the joy, benefits and love of music



The North Bay Symphony is proud to welcome members of the Timmins Symphony for this performance.

The Timmins Symphony was established more than 20 years ago and is a lively leading presence on the Timmins music and music education scene, through concerts and a well attended music school. Their mission for the orchestra in Timmins: "We create quality symphonic and choral music and educate musicians of all ages through our symphony orchestra, music school, choir and performance programs in our northern community. As a community supported organization we value accessibility, inclusivity and fiscal responsibility."

This year the orchestra has a main stage season of 5 concerts, a visit by the Toronto Symphony Orchestra, a series of 2 children's concerts and several chamber concerts featuring local professional players.

You can get a feel for the charisma of the people in this organization from their vision: *Working together for the joy, benefits and love of music.*

MATTHEW JONES - BIOGRAPHY

Music Director of the Timmins Symphony Orchestra



Matthew Jones was raised in Deep River, Ontario. He graduated from Wilfrid Laurier University in 1995 with a performance degree in cello. Matthew performs regularly as a cellist in many orchestras and chamber groups, but his first instrument is the recorder, an instrument he began playing at the age of seven. Matthew has been the featured soloist of the Kitchener/Waterloo Chamber Players and the Wilfrid Laurier Symphony among others. Matthew studied conducting in the United States at the Conductor's Institute at Hartt University and has played and conducted the majority of his concerto performances on recorder. Matthew was the associate conductor of the Georgian Bay Symphony, the assistant conductor to the Kitchener/Waterloo Senior Youth Orchestra, and guest conductor for the Kitchener/Waterloo Community Orchestra. Matthew has also conducted the Wilfrid Laurier Symphony for a variety of concerts. He has performed recorder with Jan Overduin, organist, since 1992 in the duo JUST PIPES. In December of 1997, their first CD was released and has been heard on CBC radio 1 and 2 and several classical stations nationally. JUST PIPES has been recorded live to tape by CBC radio 2 for broadcast in Ontario.

Matthew has been the featured soloist with the Kitchener/Waterloo Symphony and has had engagements with the twentieth century series NUMUS. Matthew has adjudicated festivals across Ontario, most recently the Guelph Kiwanis Music Festival. Matthew is the Music Director and Conductor of the Timmins Symphony Orchestra. He also teaches cello and recorder lessons.

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JONATHAN POENN, CELLIST - BIOGRAPHY



Jonathan Poenn is 18 years old and grew up in Little Current, Manitoulin Island. He started playing piano at age 3 and began studying the cello at age 8. Since 2003 he has travelled from Little Current to Sudbury to study cello with Metro Kozak and piano with Charlene Biggs. He is a past member of the Sudbury Youth Orchestra and began playing in the North Bay Symphony Orchestra in 2005.

Jonathan is currently in first year Music at the University of Ottawa, where he studies cello with Paul Marleyn. In his spare time, he enjoys sailing, canoeing and snowboarding.

THE ORCHESTRA

1ST VIOLIN

Christian Robinson
Mike Arthurs
Denise Cracknell
Valerie Gordon
Kay Heuer
Sylvia Medveduke
Bisan Sepanji
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Louise Martin
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Jordan Wyshniowsky
Paul Best
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Jill Kulchar
Benjamin Stephenson
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BASS

Roger Finlay
Mark Clout
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Amanda Silk
Meredith Clark

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Nigel Robbins
Maggie Keller

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TUBA

Michael Medeiros

PERCUSSION

Matthew Whitehead
Scott Bingle
Nancy Hughes

THE NORTH BAY SYMPHONY SOCIETY

THE PROGRAM

Tragic Overture, Op. 81
by Johannes Brahms

Visions of Joy
by Jeffrey Ryan

Concerto for Cello and Orchestra No. 2 in D
by Joseph Haydn

SOLOIST: JONATHAN POENN, CELLO

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INTERMISSION

Symphony Nr. 3 "Rhenish" in E flat Major
by Robert Schumann

Lebhaft (Lively)

Scherzo

Nicht schnell (Not fast)

Feierlich (Stately)

Lebhaft (Lively)

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.....

The North Bay Symphony Society is a non-profit, charitable organization, administered by a volunteer Board of Directors. Our mission is to enrich, entertain and educate the community through the performance of music. A wealth of volunteer help assists us in carrying out the **North Bay Symphony Orchestra**, a community-based membership of musicians with varied professions and interests. Most musicians are amateur or semi-professional with assistance as required from professionals in our community and throughout Northeastern Ontario. **If interested please phone Janet Zimbalatti at 705-840-5157. We welcome new members at any time.**

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We thank the generous and unwavering support of our subscribers, donors, sponsors, members and volunteers who continue to make the NBSO a leading musical organization.

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In 2008, as a part of OPG's Corporate Citizenship Program, Central Hydro Plant Group supported approximately 40 charitable and non-profit initiatives in locations in or near our hydroelectric facilities. Along with the Rapport Singers, these include: the new North Bay Regional Health Facility, Crime Stoppers, Food Banks, High School Graduation Awards, minor sports teams, provincial high school athletic competitions, Regional Science Fairs, high school robotics and water festivals to name a few.

Paul Lafontaine (left), Asset Manager of North Bay's Ontario Power Generation branch presents a major sponsorship cheque to David Melhorn-Boe, Artistic Director of the Rapport Singers of North Bay.



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The North Bay Symphony is a community orchestra. It provides entertainment in our community. It is involved in outreach programs to educate and enrich young people in the area. Please honour us with your donation toward one of our projects (Gift of Music, Grade 4 & Grade 5 Orchestra Unit, Capacity Development or Youth Concerts) or toward ongoing expenses such as music purchase, rehearsal and concert costs, musicians travel, or wider advertising costs.

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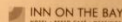
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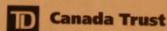
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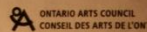
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THE NORTH BAY SYMPHONY 2010 UPCOMING EVENTS

Broadway Heroes - David Rogers in Concert

SAT., FEB. 20 2010, 7:30PM

Who said men have a hard time expressing their feelings? This salute to the men of the musical theatre will surely prove them wrong. David Rogers is one of Canada's leading musical theatre talents. We know him best as the Phantom of the Opera. His one-man show "Broadway Heroes - The Great Leading Men", has played to critical acclaim and is now being presented with symphony orchestras. It will be at times passionate, other times funny and always entertaining.

An Evening in Vienna

SAT., APRIL 10 2010, 7:30PM

Our final concert will be An Evening in Vienna, with beauty and flash of Viennese Waltzes, Polkas, and Marches. Johann Strauss II is famous as the Waltz King of Vienna, and we feature his music along with that of his family. And how do we say farewell to our patrons at the end of the season? With Joseph Haydn's 'Farewell Symphony' of course! Don't miss the ending - the audience and orchestra are sure to have a great time with the theatrics at the end of the piece.

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OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones — *Musical Director & Conductor*

Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago. Throughout his studies and professional career, Thomas has collaborated with principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Mstislav Rostropovich, and has been a featured soloist in both Canada and the United States.

Thomas maintains a large private studio and directs the Symphony String School in North Bay. He is currently the music director for the North Bay Symphony Orchestra and music professor at both Nipissing University and Laurentian University. He is also a very active performer of solo, chamber and orchestral music and is in demand as an adjudicator and clinician. Thomas has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Christian Robinson — *Concertmaster*

Now in his third season as concertmaster of the North Bay Symphony Orchestra, violinist Christian Robinson is one of the busiest violinists north of Toronto. He has earned praise from audiences and critics alike for his vibrant and energetic performances. His chamber music activities include concerts at many of Canada's premier festivals, including the Guelph Spring Festival, Festival

of the Sound, Colours of Music, and the Banff Summer Arts Festival, collaborating with artists such as Edgar Meyer, Marc Durand, Rob McCosh and Gary Kulesha.

In 2003, Christian co-founded the Silver Birch String Quartet, one of Ontario's most active young quartets performing concerts throughout the country. His chamber music performances with the Silver Birch String Quartet and other groups have been broadcast on CBC Radio 2 and Espace Musique. He recently co-produced the Silver Birch String Quartet's first commercial recording on Montreal's Effendi record label (FND086 "SILVERBIRCH") in collaboration with the acclaimed young jazz-pianist John Roney. The CD has received five-star reviews in both the Montreal Gazette and the Vancouver Sun and was recently nominated for an ADISQ award in Quebec.

BIOGRAPHIES



David Melhorn-Boe -
Artistic Director / Baritone Soloist

David Melhorn-Boe studied music, folklore and education in Ontario and Newfoundland. He has performed internationally and has taught music in elementary and secondary schools and universities in Toronto, Sudbury and North Bay. He currently teaches children and adults privately in voice, piano, organ, theory and composition in a wide range of musical styles. He is Minister of Music at Trinity United Church and national Chair of Music United, the United Church of Canada's organization for musicians. He is in demand as a festival adjudicator as well as a guest artist, teacher and clinician for workshops in performance, composition and music education.



Jennifer Baxter - Collaborative Pianist

Jennifer Baxter, collaborative pianist, is a passionate teacher, accompanist and performer. Born and raised in rural southern Ontario, she completed an Associate diploma in Piano Performance from the Royal Conservatory of Music under the training of Suzanne Hughes. Jennifer is an active member of the Ontario Registered Music Teachers Association and a certified Music for Young Children teacher. She currently offers a variety of classes for early childhood music and instructs private piano students in preparation for festivals, recitals and examinations. Jennifer is in demand as a church organist and actively serves as a worship leader at South Shore Evangelical Missionary Church.



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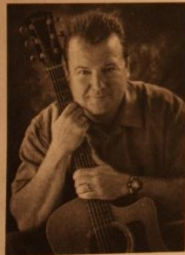
BIOGRAPHIES



Fiona Pangos - Soprano Soloist

Fiona Pangos is originally from North Bay and attained a Bachelor of Music Performance honours degree from the University of Waterloo. Her instructors included Steven Henrikson, Patricia Willington and Ron Bemrich. In 2006 she attended Nipissing University to complete a Bachelor of Education degree and is currently a music teacher for a local school board.

Throughout high school and university, Fiona performed in various pop and jazz ensembles. She has sung in classical performances as a soloist and as a choir member for many groups including Rapport singers. Fiona currently teaches private vocal lessons at Brava Music Studios in North Bay.



Jeff Wiseman - Tenor Soloist

Jeff Wiseman graduated from the University of Toronto's Operatic Performance Program with an honours degree. In 1995 he released his first CD, *First Time Out*. After touring Canada and Scotland, he settled in Sudbury to raise his family. In 2007 he began touring again and played to appreciative audiences throughout Ontario. In October 2008 he released his second CD, *Silver Eyes*, to a full house in Sudbury. Not only does Jeff have a beautiful voice but he also plays piano and guitar. He gives private

voice lessons at Laurentian University and Marymount College. He also directs the Sudbury Chamber Singers and the Sudbury Firefighters Choir. His flexible work schedule allows him the opportunity to tour.



Who tooted?
NorthBaySymphony.org

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Mike Arthurs
Karen Axworthy
Andrea Hansen
Kay Heuer
Sylvia Medveduke
Leisha Sharko
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Jordan Wyshniowsky
Debbie Charette
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Lanny James
Louise Martin
Rita Moyer
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Nathan Smith
Monique Yerkie
Janet Zimbalatti

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Mark Clout
Caleb Smith
Mark Swain

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Paul Sanvidotti
Janis Herzog

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Brad Dickson
Blair McNally
Adam Herzog

FLUTE/ PICCOLO

Amanda Silk
Meredith Clark

TUBA

Jennifer Stephen

VIOLA

Donald Clysdale
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Jane Russell
Brenna Smith
Carol Zimbalatti

OBOE

Nigel Robbins
Maggie Keller

PERCUSSION

Matthew Whitehead
Scott Bingle
Nancy Hughes

CLARINET

Michelle Taylor
Anne-Marie Mayhew

KEYBOARD

Jennifer Baxter -
(Rapport Collaborative Pianist)
Nancy Hughes

BASS CLARINET

Clara Ryan

BASSOON

THE PROGRAM

- **NUTCRACKER SUITE, OP. 71A** by Peter Ilyich Tchaikovsky
Overture / Dance of the Sugar Plum Fairy / Russian Dance Trepak
- **MASS NO. 2 IN G** by Franz Schubert
Soloists: Fiona Pangos (Soprano), Jeff Wiseman (Tenor),
David Melhorn-Boe (Baritone)
Kyrie / Gloria / Credo / Sanctus / Benedictus / Agnus Dei

INTERMISSION

- **A CHRISTMAS FESTIVAL**, by Leroy Anderson
- **QUIET EVE**, by Frederick Schipizky

Rapport Singers with Conductor David Melhorn-Boe

- **CHORALE PRELUDE ON "SLEEPERS, WAKE!"** by J. S. Bach,
arranged by Ward Swingle
- **NOËL C'EST L'AMOUR**, by Norbert Glanzberg,
lyrics by Henri Contet, arr. André Bellefeuille
- **CAROL OF THE DRUM**, by Katherine Davis,
percussion, arr. David Melhorn-Boe

- **CHRISTMAS CAROLS**, arr. David Willcocks
O Come, All Ye Faithful
God Rest You Merry, Gentlemen
Hark! The Herald Angels Sing
- **JINGLE BELLS**, arr. David Willcocks
- **THE BEST CHRISTMAS OF ALL**, from "Mrs. Santa Claus"
by Jerry Herman, arr. Robert Wendel, orchestration by Larry Blank

PROGRAM NOTES

The "**Nutcracker Suite**" was written and presented by **Peter Ilyich Tchaikovsky** (1840–1893) in 1892, even before the ballet was first presented. It is also well-known from being in the Walt Disney movie *Fantasia*.

Franz Schubert (1797–1828) wrote the "**Mass No. 2 in G Major**" in less than a week, in March 1815. Although originally scored for strings, organ and voice, a set of parts was found in 1980 in Klosterneuburg near Vienna, with the expanded instrumentation that we hear tonight.

"**A Christmas Festival**" dates from 1952, written by the American composer **Leroy Anderson** (1908–1975). He is best known for his light concert pieces, many of which were introduced by the Boston Pops Orchestra conducted by Arthur Fiedler.

"**Quiet Eve**" was written by the Vancouver composer **Frederick Schipizky** in 1987, and commissioned by the CBC. With words in English, it is based on the **Franz Gruber** hymn "**Silent Night**."

"**Sleepers, Wake**" was originally from the 1731 cantata BWV 140 "**Wachet auf**" by J.S. Bach (1685–1750). The main chorale was arranged by the American **Ward Swingle** (b. 1927) in Paris for the Swingle Singers.

"**Noël c'est l'Amour**" was written by **Norbert Glanzberg** (1910–2001), with words by Henri Contet (1904–1998) and was originally sung by the Spanish tenor Luis Mariano. It is arranged by André Bellefeuille.

"**Carol of the Drum**" or "**The Little Drummer Boy**" was written in 1941 by the American composer **Katherine Davis** (1892–1980). The lyrics tell the story of a poor young boy who, unable to afford a gift for the infant Jesus, plays his drum for the newborn baby.

Sir David Willcocks (b. 1919), is a British choral conductor, organist, and composer. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. He is particularly known for his widely-used choral arrangements of **Christmas Carols**, most of which were originally written for the Service of Nine Lessons and Carols at King's College.

We hear "**Jingle Bells**" tonight as arranged in 1991 by **Sir David Willcocks**. It was originally written by **James Lord Pierpont** (1822–1893) and copyrighted under the title "**One Horse Open Sleigh**" on September 16, 1857. Despite being inextricably connected to Christmas, it is not specifically a Christmas song. It is one of many "joyful songs" written in New England during the late 19th century.

"**The Best Christmas of All**" is from the CBS 1996 television musical *Mrs. Santa Claus* starring Angela Lansbury as the wife of Santa Claus. The musical score for *Mrs. Santa Claus* was written by **Jerry Herman** (b. 1931), who is a Broadway composer of such hit musicals as *Hello, Dolly!*, *Mame* and *La Cage aux Folles*.

RAPPORT SINGERS OF NORTH BAY

ARTISTIC DIRECTOR: David Melhorn-Boe

COLLABORATIVE PIANIST: Jennifer Baxter

SOPRANO: Micheline Fleming / Dunn Margaret Fleming /
Mette Hovaas / Françoise Michaud

TENOR: John Henderson / George Honsberger / Derek Stott

ALTO: Sylvia Bell / Judy DiProffio / Karen Gooch /
Rosalynn Heuer / Betty Lorimer

BASS: Rick Calhoun / Larry Dyke / Bruce Fleming /
David Houle / Joby Otterspoor

Rapport Singers of North Bay was formed in 1995. Since then the group has toured various centres in northern Ontario and Quebec and has also performed at many local community events, festivals, fundraisers, nursing homes, private functions and its own concert series.

Rapport Singers is a mixed choir dedicated to high standards of excellence in choral artistry and music education. The choir strives to promote the understanding and appreciation of choral music through a wide variety of compositions. The choir's repertoire is eclectic ranging from classical and popular to folk and jazz and is drawn from the vast history of music and from all regions around the world.

Rapport Singers has collaborated with many performing and visual artists, both locally and nationally. We are proud to welcome and to foster the development of young musicians as guest artists in our concerts. We are pleased to welcome new members in all sections, especially sopranos and tenors.



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assistant director
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THE ART ON MAIN COLLECTION

ABOUT THE ARTISTS

TOM GRAINGER – VISUAL ARTIST/POET

A Northern Ontario visual artist and poet, my work explores the ever-changing phenomenon of human relationships. Digital imagery, photography and sculpture provide the visual medium to explore our familial, spiritual and environmental experience in terms of their impact on contemporary life.

My fascination with creating the illusion of reality with pencil and paper began as a boy. I studied colour, design, typography, serigraphy, life drawing, painting (water colour & acrylic) and photography while taking Graphic Design in college. In university, colour, design, life drawing, three-dimensional work, and painting (water colour & oil) were the focus of my studies. But the discovery of the computer as a medium for creative expression has thus far provided me the greatest degree of artistic satisfaction – since then digital art has become the focus of my two-dimensional work.

I also look to nature when sculpting, not only for inspiration but also as a medium. Much of my three-dimensional works are done in wood, a natural consequence of my many years as a woodworker/cabinetmaker.

LINDA MUIR – PHOTOGRAPHER

One of Art on Main's newest members, Linda Muir was born and raised in North Bay where she attended Chippewa Secondary School. After school she worked as a clerk at Canadian Forces Base North Bay and was later employed at BDO Dunwoody and Transport Canada. She has been retired for 11 years. Today Linda is a wife, mother, grandmother, cancer survivor and photographer. Ironically, it was a bout of cancer that turned Linda's life to photography. Her husband Dave bought her a digital camera as a distraction during her illness. Linda then brought the same determination to learning photography that she did to beating cancer. Once bitten by the shutter bug she was hooked.

Linda is entirely self-taught. Not content to simply snap a few photographs, she began to learn and discover the intricacies of Photoshop which led to learning the graphic tablet. Through trial and error and many frustrating hours Linda has developed her own unique style of digital painting – turning what was once a satisfying and therapeutic hobby into a career. Her favourite subjects are children at play and North Bay landmarks. Her photographs do more than just record an image or a moment. The rich textures and subtle tones give a sense of time suspended, of days gone by and special moments caught and saved forever.

ROSEMARY THOMAS



Born in North Dakota and raised in Los Angeles, CA, Rosemary Thomas and her husband, Dave, immigrated to Comanda in 1979. There they built a home in the woods, embraced a simple lifestyle and live off the grid for 25 years. To this day, though now living in North Bay, Rosemary still makes all her thrown pieces on a kick wheel, enjoying the simplicity and quiet of the ancient process.

Rosemary was inspired to take up pottery by her daughter, Tracy, who has a Fine Arts degree and who Rosemary describes as a "very fine potter." After apprenticing with Tony Oorschot at Rockcliffe Pottery, Rosemary began her formal pottery education at Canadore College in North Bay in the mid 1990s. Her main focus was functional pottery with an emphasis on detailed underglazing techniques. From 2004 to 2008, she also served as Studio Technician.

Rosemary has participated in many shows including the juried Muskoka Outdoor Show and the Artists' Garden Show in Callander, which she attends annually. She receives inspiration from her daughter and from Japanese potters. Stepping lightly on the earth is important to her and this philosophy is reflected in her work. Rosemary's work can be found at Art On Main in North Bay or at www.artonmain.ca.

MICHAEL MATHIEU – WOOD ARTIST (Chosen October 24th)

As a young boy growing up in North Bay Michael was allowed a lot of freedom to explore the world around him. He would spend hours walking through the woods around his home. For more than 25 years, he has developed a love of woodworking, building tables, shelves and rustic furniture. Michael's passion for wood and exploring the great outdoors has led him to carving burls into unique freeform bowls and vessels.

What is a burl? A burl is a rounded outgrowth on a tree trunk or branch that is filled with small knots and swirls. These rare tree burls are unique in colour, shape and size, and therefore his finished pieces are all one-of-a-kind. Michael says, "Finding a great burl is like finding a diamond in the rough." Most of his burls are harvested locally from dead or damaged trees, and unwanted wood that logging companies leave behind. For Michael, true inspiration is found in the shape of the burl and the area from which it grew. In his work, you will see a rustic, organic edge to remind us of the wild spaces from which it came.

Michael is a self-taught artist who takes an intuitive, spontaneous approach to his craft. Each burl presents a new challenge, and he loves working with the irregular shape of the burl revealing intricate patterns and unexpected beauty within. His goal is to create art that reveals the soul of the tree. The warmth and beauty of each piece will draw you in to explore it further

ART ON MAIN – DOWNTOWN ARTISTS' COLLECTIVE
Gallery Hours: 9:30 a.m. – 4:30 p.m. Monday – Saturday
Location: 143 Main Street West, North Bay, ON P1B 2T6
Phone: 705-840-1753
Email: artonmain@ontera.net

THE GIFT OF MUSIC PROGRAM

As a non-profit charitable organization, the North Bay Symphony is acutely aware of the tireless contributions made by volunteers across our community.

Volunteers need recognition and support. Although we are not in a position to show our appreciation financially, we can offer these volunteers a wonderful relaxing evening of music.

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Kiwanis
Notes of Hope



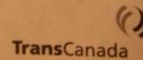
GRADE 4 "INSTRUMENTS OF THE ORCHESTRA"

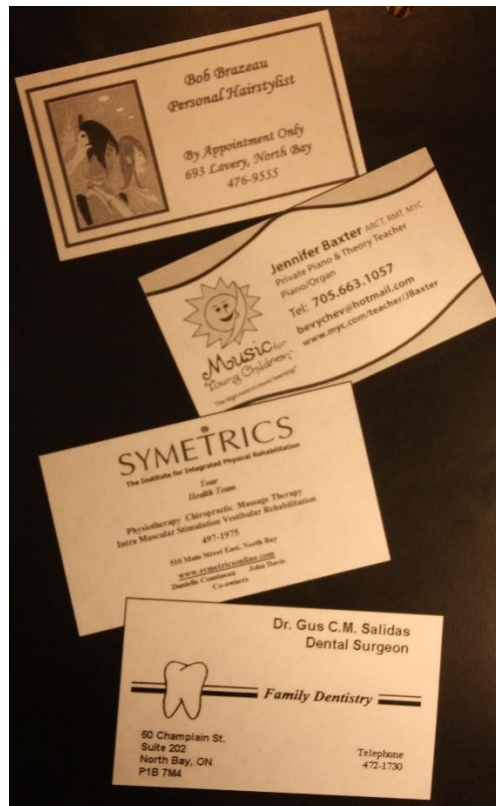
Music education has been considerably impacted by cutbacks in education funding. The North Bay Symphony supplies musicians who provide a lively, three-day, in-class musical experience for grade four students in the North Bay region. The program, designed by teachers for teachers, aligns closely with the learning expectations of the Ontario Grade Four Curriculum in Science of Sound, Orchestral Music and Non-Fiction Reading and Writing. Our wonderful musicians will be in at least 30 grade four classes in the Near North District School Board and the Nipissing-Parry Sound Catholic District School Board this year.



GRADE 5 "RHYTHM IN USE"

The new grade five unit called Rhythm in Use is offered in local schools. A talented music teacher visits each participating classroom for two visits. On the first visit the students find a steady beat, conduct 4/4 time and learn to read quarter notes and rests from a staff while using percussion instruments to play an accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation and poetry. These varying rhythms are notated using eighth notes, quarter notes, half notes and whole notes and are spoken and played by performing with a steady beat. The session ends with the students consolidating their new learning to perform a challenging rhythm with jars and spoons.





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North Bay Symphony String School

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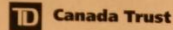
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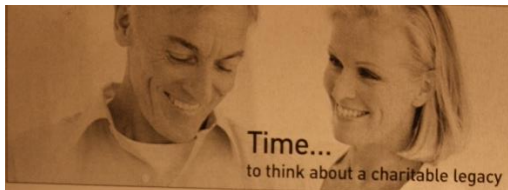
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AND **JG** Investors Group PRESENT

Broadway Heroes

With special guest
David Rogers

Saturday, Feb. 20th, 7:30 P.M.
at the Capitol Centre

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SUMMER STRINGS RETREAT

August 23-27, 2010
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Director: Thomas Jones
Music Director,
North Bay Symphony

Info: 705-840-1549



THE NORTH BAY SYMPHONY 2010 UPCOMING EVENTS

An Evening in Vienna

SAT., APRIL 10, 2010, 7:30PM

Our final concert will be An Evening in Vienna, with beauty and flash of Viennese Waltzes, Polkas, and Marches. Johann Strauss II is famous as the Waltz King of Vienna, and we feature his music along with that of his family. And how do we say farewell to our patrons at the end of the season? With Joseph Haydn's 'Farewell Symphony' of course! Don't miss the ending - the audience and orchestra are sure to have a great time with the theatrics at the end of the piece.

Divertimento and Delights

TUES., MARCH 02, 2010
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HAITI RELIEF CONCERT

THE PROGRAM

This is the Moment – Music by Frank Wildhorn

Song and Dance Man

Overture / Leading Men Medley

Al Jolson Medley

Rock-a-Bye My Baby

Tonight at Eight / Tonight

Girl Medley

Time for Love Song

On the Street Where You Live – Music by Frederick Lowe

Sara Lee

Impossible Dream

INTERMISSION

Rogers Medley

If I Were a Rich Man

Tschaikovsky (and Other Russians)

Phantom of the Opera

All I Ask of You

Joseph Medley

Gus, the Theatre Cat

Music of the Night

Give My Regards to Broadway

* – arranged by Mark Camilleri unless otherwise noted

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Michael Arthurs
Andrea Hansen
Kay Heuer
Micheline Kinsella
Geoffrey McCausland
Sylvia Medveduke
Leisha Sharko

2ND VIOLIN

Adam Arthurs
Leah Bachelder
Norm Critchley
Angela Garwood
Lanny James
Rita Moyer
Mike Phillips
Nathan Smith
Monique Yerkie
Carol Zimbalatti
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VIOLA

Donald Clysdale
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Brenna Smith

CELLO

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Paul Best
Debbie Charette
Rosalyann Heuer
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Brenda Quenneville
Benjamin Stephenson

BASS

Roger Finlay
Mark Clout
Caleb Smith
Mark Swain

FLUTE/ PICCOLO

Amanda Silk
Meredith Clark

OBOE

Nigel Robbins
Maggie Keller

CLARINET

Neil Kennedy
Anne-Marie Mayhew

BASS CLARINET

Clara Ryan

BASSOON

Mary Thornton
Pam Brotherston

SAXOPHONE

Chip Kean
Brian Overholt

FRENCH HORN

Lynne Smythe
Geoff Sinclair
Aimee Paquette

TRUMPET

Ted Clark
Janis Herzog

TROMBONE

Charlotte Leonard
Blair McNally
Adam Herzog

TUBA

Scott Barons

PERCUSSION

Matthew Whitehead
David Armstrong
Nancy Hughes

KEYBOARD

Jennifer Baxter

GUITAR

Brian McDowell

ELECTRIC BASS

Ryan Rodgers

PROGRAM NOTES

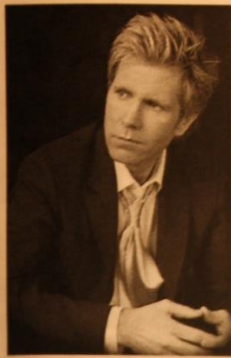
A SALUTE TO THE GREAT LEADING MEN

Created and performed by David Rogers

Who said that men have a hard time expressing their feelings? This concert, salute to the men in Broadway musical theatre, will surely prove them wrong.

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With all your classic Broadway favourites, you will take a journey through song and laughter that will leave you breathless as you dare to dream *The Impossible Dream* and relive *The Music of the Night*.



DAVID ROGERS

is one of Canada's leading musical theatre talents. He has starred in major productions ranging from Broadway revues to mega-musicals and from operetta to rock opera. His one-man show, *Broadway Heroes—The Great Leading Men*, has played many theatre venues across Canada to critical acclaim and is now being presented with symphony orchestras. David has also appeared as a soloist with the orchestras of Toronto, Edmonton, Nova Scotia, Kitchener, Hamilton, Sault Sainte Marie, Kingston, New Haven, Florida, and the National Arts Centre in Ottawa.

Leading theatre roles include both **Raoul** and the **Phantom** in *The Phantom of the Opera* (Toronto/National Tour), **Captain Walker** in *The Who's Tommy* (Elgin Theatre), Cinderella's **Prince** in *Into the Woods* (Winter Garden Theatre), **Bobby** in *Company* (St. Lawrence Centre), **Gus the Theatre Cat** in *Cats* (Massey Hall), **Che** in *Evita* (Drayton Entertainment, Neptune Theatre) as well as **Petruccio/Fred** in *Kiss me Kate*, **Curly** in *Oklahoma*, **Lancelot** in *Camelot*, **Joseph** in *Joseph and the Amazing Technicolor Dreamcoat*, **El Gallo** in *The Fantasticks*, **Georg** in *She Loves Me*, **Sam** in *Romance/Romance*, **Captain Corcoran** in *H.M.S. Pinafore* and **Tony** in *West Side Story*. He also starred in the original Canadian production of *The Music of Andrew Lloyd Webber* and was hand-picked by John Kander and Fred Ebb to star in the Canadian premiere of *The World Goes 'Round*. David has produced several benefit concerts and events and continues to be involved with charities such as the Actor's Fund of Canada and the Canadian Cancer Society. David can be heard as **Christian** on the Canadian cast recording of *Cyrano* by Rick and Michael Fox and also has two solo CD's, *Broadway Bachelor* and *Time for a Love Song*.

David's one man show, *Broadway Heroes—The Great Leading Men*, has played in many venues across Canada including Drayton Festival Theatre, Sudbury Theatre Centre, Theatre Aquarius, Charlottetown Festival, Huron Country Playhouse, King's Wharf Theatre, Red Barn Theatre, Lighthouse Festival, Living Arts Center, Imperial Theatre in Sarnia and Centre in the Square in Kitchener.

THE
NORTH BAY SYMPHONY
PRESENTS

*An Evening
in Vienna*

The beauty and flash of Viennese Waltzes, Polkas, and Marches, featuring the music of Johann Strauss II, the Strauss family, and Joseph Haydn.

Saturday, April 10th 2010
7:30 p.m. The Capitol Centre



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THE PROGRAM

Overture to The Gypsy Baron by Johann Strauss II

Blue Danube Waltz by Johann Strauss II

Roses from the South by Johann Strauss II

Thunder and Lightning Polka by Johann Strauss II

INTERMISSION

Furioso Polka by Johann Strauss II

Emperor Waltz by Johann Strauss II

Symphony No. 45 (Farewell Symphony) by Joseph Haydn

Allegro assai

Adagio

Minuet

Presto – Adagio



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Gateway Strings
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Ruth Morden

TRUMPET

Chris Mark
Janis Herzog

TROMBONE

Brad Dickson
Blair McNally
Adam Herzog

PERCUSSION

Matthew Whitehead
Nancy Hughes
Tim Clarke

PROGRAM NOTES

Vienna fascinates today, but in the 1800's it was renowned for its frivolity, for its dances, balls and parties. Vienna is perhaps best known for the dances of the Strauss family. Johann Strauss I (1804–1849), was the head of the Strauss 'dynasty'. His most famous piece is probably the Radetzky March.

His son Johann Strauss II (1825–1899) composed over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet, and became known as the Waltz King. A real rivalry grew between him and his father, aided by the press and their marketeers, until his father's death in 1849.

The operetta *Gypsy Baron* shows the frivolity of the time and has been popular since it was first performed in 1885. It is the story of the marriage of a landowner (returned from exile) and a gypsy girl who is revealed as the daughter of a Turkish Pasha, and the rightful owner of a hidden treasure. It involves a fortune-telling Romany Queen, an absurdly self-important Mayor, a rascally Commissioner, a Military Governor, a band of Gypsies and a troop of Hussars. This is all delightful nonsense.

The Blue Danube Waltz was written in 1867, originally with chorus, and became popular only when the chorus was dropped. If you are truly in love, the Danube is blue.

Roses from the South, first performed in 1880, is rather pensive but the final moments of the piece are utter joy and sparkling with Strauss happier tunes. Vienna is actually north of North Bay, and during the winter, roses from the south were a special treat.

The Thunder and Lightning Polka, from 1868, is fun, fast and not too terribly serious.

The Furioso-Polka, written in 1861, is furious to be sure, but good naturedly so, its swift pacing and hurried manner serves Strauss' deft sense of humour well. The instrumentation is colourful, featuring many cymbal clashes and cartoon-like pratfalls from the winds. Indeed it's easy to imagine cartoon characters in a chase or a cat-and-mouse game of hide and seek.

The Emperor Waltz or Kaiser-Walzer, composed by Johann Strauss II in 1889, was intended for the visit of Austrian Kaiser Franz Josef to the German Kaiser Wilhelm II. The diplomatic title 'Kaiser-Walzer' could allude to either monarch and thus satisfy the vanity of both rulers. It was first performed in Berlin on 21 October 1889.

Written in 1772, Joseph Haydn's Farewell Symphony is as close to a labour dispute as he could get. His patron, Prince Nikolaus Esterházy and the court orchestra were at the Prince's summer palace in Eszterhaza. The stay there had been longer than expected and most of the musicians had been forced to leave their wives back at home in Eisenstadt. In the last movement of the symphony, Haydn subtly hinted to his patron that perhaps he might like to allow the musicians to return home: during the final adagio each musician stops playing and leaves in turn, so that at the end, there are just two muted violins left. The court returned to Eisenstadt the day following the performance.

THE NORTH BAY SYMPHONY 2010 UPCOMING EVENTS

GATEWAY STRINGS SUMMER CONCERT

SUN., JUNE 13, 2010

Algonquin S.S., 555 Algonquin Ave., North Bay
Information: 840-1549

ANNUAL SYMPHONY GARDEN TOUR

SAT., JULY 10, 2010

10 AM - 4 PM

Various private gardens in North Bay open for viewing, along with Symphony musicians and local artists.
Tickets on sale May 20 at select retailers.
Information: 495-3228

SUMMER STRINGS RETREAT

MON., AUG 23 TO FRI., AUG. 27

Intensive 5-day resident programme to develop string playing skills in ensembles.
Samuel de Champlain Park, Mattawa.
Information: 840-1549

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The North Bay Symphony Presents



tso Toronto
Symphony
Orchestra
Peter Oundjian | Music Director



Adrian Anantawan
Violin

Jeffrey Beecher
TSO Principal Double Bass



September 14, 2010
7:30 pm
Capitol Centre



tso Toronto
Symphony
Orchestra
Peter Oundjian, Music Director



TSO in North Bay

Peter Oundjian, conductor
Adrian Anantawan, violin
Jeffrey Beecher, double bass
Toronto Symphony Orchestra

Capitol Centre
Tuesday, September 14, 2010 at 7:30 p.m.

about the programme

It is with great pleasure that the Toronto Symphony Orchestra performs for the people of North Bay this evening. Our Northern Residency is always one of the highlights of our season.

2010 marks the sixth consecutive year that the Orchestra has toured communities of Northern Ontario, presenting both evening performances and daytime educational concerts. With stops this year in North Bay and Timmins, we are delighted that the Orchestra's tour will connect over 10,000 adults and young people with live orchestral music.

Tonight's concert opens with Sibelius's thrilling *Finlandia*, one of the composer's most recognizable works. Most of the piece consists of rousing and turbulent music, evoking the struggle of the Finnish people in their quest for a national identity. Towards the end, the serenely melodic *Finlandia Hymn* is heard. Later reworked into a stand-alone piece, this hymn is one of the most important national songs of Finland.

Rossini's famous Overture to *William Tell* follows, a much loved tone poem that begins with a description of a Swiss dawn, followed by a gathering storm and its passing, and ending with a valiant trumpet fanfare evoking images of galloping horses and heroic riders.

Bottesini's *Gran duo concertante* for Violin and Double Bass features solo performances from TSO Principal Double Bass Jeffrey Beecher and guest artist Adrian Anantawan, who was a violin student of mine at Yale University. Bottesini's work was originally written for two double basses and orchestra, but was edited soon after to be performed by a double bass and violin. This is a wonderful opportunity to showcase two string instruments from opposite ends of the musical clefs.

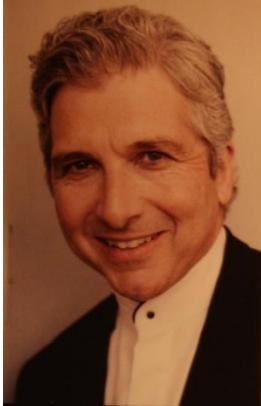
Next on the programme is *Torque*, an exciting new work written specifically for the TSO's Northern Residency by the Lead Composer of our Advisory Group, Gary Kulesha. *Torque* is a short, energetic work cast as a *perpetuum mobile*, and the music is always in motion, even in quieter passages.

Tonight's programme concludes with the one of the great Romantic symphonies of all time, Brahms's Third Symphony. An uncompromising perfectionist, Brahms destroyed many of his works and left others unpublished — his Third Symphony was written in the summer of 1883, nearly six years after he completed his Second Symphony. This magnificent work has become one of the staples of the modern concert repertoire.

On behalf of the Toronto Symphony Orchestra, I thank you for welcoming us to North Bay and allowing us the opportunity to share these musical experiences. I hope that you will find the evening enjoyable.

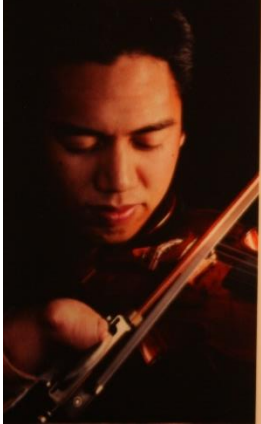
Peter Oundjian
MUSIC DIRECTOR
TORONTO SYMPHONY ORCHESTRA

BMO  Financial Group
Conductors' Podium



Peter Oundjian CONDUCTOR

A dynamic presence in the orchestral world, Peter Oundjian continues to make his mark as one of the most exciting faces on the conducting scene today. His strong bond with Toronto musicians and audiences continues through his seventh season as Music Director of the Toronto Symphony Orchestra. In addition to his post in Toronto, Peter Oundjian continues to serve as Principal Guest Conductor of the Detroit Symphony Orchestra. Born in Toronto, Peter Oundjian was the first violinist of the renowned Tokyo String Quartet for 14 years and is now in his 30th year as a visiting professor at the Yale School of Music. He and his wife Nadine have two children, Lara and Peter.



Adrian Anantawan VIOLIN

Canadian violinist Adrian Anantawan completed his Bachelor degree at the renowned Curtis Institute, and his Masters at Yale University, studying under Peter Oundjian. He has performed as a soloist with the major Canadian orchestras, and has worked with Pinchas Zukerman and Itzhak Perlman. Mr. Anantawan is a key supporter of the disabled arts, as he was born without a right hand. He is a national spokesperson for the War Amps of Canada, and his proudest moments have included performances for the late Christopher Reeves and Pope John Paul II. He recently performed at the 2010 Winter Olympics with the Vancouver Symphony.



Jeffrey Beecher DOUBLE BASS

Jeffrey Beecher pursues a varied musical career as an energetic performer and educator. Currently Principal Bassist with the TSO, he has performed with the Royal Concertgebouw Orchestra, Philadelphia Orchestra, Minnesota Orchestra, Detroit Symphony, and the Orchestra of St. Luke's. A regular member of Yo-Yo Ma's Silk Road Ensemble, Mr. Beecher tours frequently with the Ensemble, performing in the major venues of North America, Europe, and Asia. He has participated as a mentor along with other members of the Silk Road Ensemble in the Weill Institute Professional Training Workshops at Carnegie Hall. He appears on the Silk Road Ensemble's most recent album, *Off the Map*.



THE
NORTH BAY SYMPHONY
PRESENTS

*Cheers
for Us!*

The North Bay Symphony creates an atmosphere of youth and fun (with a hint of Halloween). In addition to presenting the talented winners of our bi-annual Young Performers Competition (solo vocal, viola and violin) we have fun with Leroy Anderson, drama with Georges Bizet's "Carmen Suite" and shivers with Modeste Moussorgsky's "Night On Bald Mountain".

Saturday, Oct. 23rd 2010
7:30 p.m.
The Capitol Centre



474-4747
NORTHBAYSYPHONY.ORG



Buy Request: A Musical Popularity Contest

A lighthearted look at North Bay audience musical preferences

We've taken a guess!

We think you will love the pieces we've listed below.

Your turn!

Mail or email your other favorites to us. Or tell us at the concerts in Oct and Dec. We'll add the favorites to the list.

What happens next?

After December 13 we will compile a complete list of your favorites and our suggestions.

We will ask you to bid on the pieces you would like to hear played by the NBSO in April 2012. You'll be able to buy your request by bidding often!

Bids costing \$5.00 each will be accepted on line, by mail and at concerts from February 26 until April 2011. We'll play the most popular pieces from the list in April 2012..... a concert of audience favorites, a musical popularity contest.

Our list:		
	Bach	Double Concerto for 2 Violins
	Barber	Adagio
	Beethoven	Romance No. 1
	Bernstein	West Side Story
	Bottesini	Concerto #2
	Chabrier	Espana
	Chopin	Polonaise
	Copland	Fanfare for the Common Man
	Copland	Hoedown (Rodeo)
	Debussy	Claire de lune
	Dvorak	"New World" - Largo
	Dvorak	Humoresque
	Gounod	Faust
	Grofe	On the Trail (Grand Canyon)
	Handel	Water Music - Overture
	Haydn	"Surprise" Symphony - Andante

Our list: Cont.		
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	Khachaturian	Sabre Dance
	Lehar	Merry Widow Waltz
	Lloyd-Webber	Phantom of the Opera
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	Mozart	Horn Concerto
	Pachelbel	Canon
	Ponchielli	Dance of the Hours from La Gioconda
	Respighi	Pines of Rome Movement #4
	Rimsky-Korsakov	Capriccio espagnol
	Satie	Gymnopedie #3
	Schubert	"Unfinished" Symphony - Allegro moderato
	Tchaikovsky	1812 Overture
	Verdi	Grand March from Aida
	Vivaldi	Concerto for 4 Violins
	Wagner	Tannhauser
	Williams	Imperial March (Star Wars)

THE PROGRAM

Fall Fair by Godfrey Ridout

Concert for Violin and Orchestra No. 7 in G by Charles de Bériot

Soloist: Adam Arthurs violin

Allegro maestoso

Concerto for Viola and Orchestra by Franz Hoffmeister

Soloist: Liam Calhoun viola

Allegro

Waltzing Cat by Leroy Anderson

Plink, Plank, Plunk by Leroy Anderson

Ah fors e lui from La Traviata by Giuseppe Verdi

Soloist: Jennifer Krabbe soprano

INTERMISSION

Night on Bald Mountain by Modest Mussorgsky,

orchestrated by Nikolai Rimsky-Korsakov

Danse Macabre, Op. 40 by Charles-Camille Saint-Saëns

Carmen Suite No. 1 by Georges Bizet

Prelude

Aragonaise

Intermezzo

Seguedille

Les dragons d'Alcala

Les Toreadors

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Adam Arthurs
Mike Arthurs
Andrea Hansen
Jennifer Hedican
Kay Heuer
Geoff McCausland
Leisha Sharko

2ND VIOLIN

Louise Martin
Eugenie Beaudry
Lanny James
Rita Moyer
Vijanti Murphy
Mike Phillips
Susan Phillips
Jane Russell
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale
Liam Calhoun
Carol Zimbalatti
Betty Lorimer

CELLO

Jordan Wyshniowsky
Paul Best
Debbie Charette
Rosalynn Heuer
Alexandra Lee
Christina Scala

BASS

Roger Finlay
Nancy Hughes
Caleb Smith
Mark Swain

PICCOLO

Christian Paquette

FLUTE

Amanda Silk
Meredith Clark

OBOE

Joel Verkaik
Alison Fogtmann

CLARINET

Michelle Taylor
Neil Kennedy

BASSOON

Mary Thornton
Pam Brotherston

FRENCH HORN

Lynne Smythe
Geoff Sinclair
Aimee Paquette
Maggie Turgeon

TRUMPET

Kayla Krasner
Paul Sanvidotti

TROMBONE

Charlotte Leonard
Joel Green
Barnaby Kerekes

TUBA

Dan Turner

PERCUSSION

Matthew Whitehead
Suzanne Charette-Hajnal
June de Sousa
Dwayne Ellis
Nancy Hughes
Mary Kennedy
Fran Martin-Winchester

PROGRAM NOTES

Godfrey Ridout (1918–1984) was a Toronto based Canadian composer, conductor, music educator and writer. He liked fun in music and could not easily resist concluding a work with a “good tune.” Fall Fair dates from 1961.

Charles Auguste de Bériot (1802–1870) was a Belgian violinist and head of the Brussels Conservatory and pioneered violin technique and the Romantic composing style. With failing eyes, he retired in 1852 and was completely blind by 1858. Of his 10 violin concertos, number 7 in G major Op.76 is one of the most popular.

Franz Anton Hoffmeister (1754–1812) was a German composer and music publisher. Born in Rottenburg am Neckar, he went to Vienna to study law. However, he decided on a career in music and by the 1780s he had become one of the city's most popular composers. Hoffmeister composed at least eight operas, over 50 symphonies, numerous concertos including an often-played viola concerto, which we hear tonight, a large amount of string chamber music, piano music, and several song collections.

Leroy Anderson (1908–1975) was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra. In 1942 he joined the U.S. Army and was assigned to Iceland as a translator and interpreter. In 1945 he was assigned to the Pentagon as Chief of the Scandinavian Desk of Military Intelligence. The Waltzing Cat dates from 1950. From 1952 to 1961, Anderson's 1951 Plink, Plank, Plunk! for pizzicato strings was used as the theme for the CBS panel show I've Got A Secret.

Giuseppe Fortunino Francesco Verdi (1813–1901) was one of the most influential opera composers of the 19th century. “La traviata” means literally The Woman Gone Astray, or perhaps more figuratively, The Fallen Woman. Violetta wonders if Alfredo could actually be the one in her life (Ah, fors'è lui Perhaps he is the one). But she concludes that she needs freedom to live her life.

This close to Hallowe'en, we have a Witches' Sabbath with Night on Bald Mountain. **Modest Petrovich Mussorgsky** (1839–1881) was an innovator of Russian music in the Romantic period and strove to achieve a uniquely Russian musical identity. He started piano lessons at age 6 but at age 13 he entered the Cadet School of the Guards. This brutal school was likely where he began his eventual path to alcoholism. The Rimsky-Korsakov edition of the work premiered in 1886 and has become a concert favorite.

Danse Macabre is the classic Hallowe'en piece composed by the French Romantic composer, **Charles-Camille Saint-Saëns** (1835–1921). The clock strikes 12 midnight and Death appears to call forth the dead from their graves to do their dance of death for him while he plays his fiddle represented by a solo violin. His skeletons dance for him until the rooster crows at dawn, when they must return to their graves until the next year. The solo violin tunes the E-string to an E flat to enhance the macabre sound.

Georges Bizet (1838–1875) was a French composer and pianist of the Romantic era and is best known for the opera Carmen. The opera opened to very bad reviews and three months later at age 36, Bizet died of a heart attack, never knowing how popular Carmen would become. Set in Seville, Spain about 1830, Carmen is a beautiful Gypsy with a fiery temper and free with her love. The first Carmen suite for orchestra consists of the prelude and entr'actes (music between the acts in the opera).

YOUNG PERFORMERS BIOGRAPHIES



Liam Calhoun – Viola

Liam Calhoun, 18, is currently pursuing an Honours Bachelor of Music in viola performance studying with Christine Vlajk of the Penderecki String Quartet at Wilfrid Laurier University. After beginning with fiddle lessons at Chad's School of Fiddle and Stepdance in North Bay at the age of 7 with Chad Wolfe, he switched to classical violin lessons at age 12, studying with Thomas Jones. Upon deciding to undergo a post-secondary education in music, at age 16 Liam turned from the violin to the viola. He has studied with artists including Metro Kozak, the Penderecki String Quartet and Roger Chase. He has been an active orchestral musician since joining the North Bay Symphony at age 14, and currently plays in the Wilfrid Laurier Symphony Orchestra under direction of Paul Pulford. Liam has participated in a number of Kiwanis Festivals in North Bay, winning the strings Highest Mark in 2005 and the strings All-Around award in 2008. He also participated in Quartetfest 2010 at Wilfrid Laurier University. Liam received an entrance scholarship upon admission to the Faculty of Music at Wilfrid Laurier and holds a place on the Dean's Honour Roll. He hopes to continue his studies at a graduate level following completion of his undergraduate degree. Liam continuously expands his musical horizons as both a performer and listener and also enjoys maintaining a healthy lifestyle.

YOUNG PERFORMERS BIOGRAPHIES



Adam Arthurs – Violin

Adam is a grade ten student at Chippewa Secondary School. He started playing the violin at age 5 and studied with Thomas Jones since the age 8. He is the youngest fulltime member of the North Bay Symphony Orchestra and a founding member of the AHHA String Quartet. He has spent the last four summers studying at the Interlochen Center for the Arts in Michigan. Outside school, Adam is a competitive canoeist with the North Bay Canoe Club and competes with the Chippewa Secondary School in Cross Country Running and Skiing. Music, sports and art occupy the majority of his non-academic life. In the future, he would like to pursue Life Sciences at university as well as continuing his violin studies and performance interests.

YOUNG PERFORMERS BIOGRAPHIES



Jennifer Krabbe – *Soprano*

Jennifer Krabbe is a young soprano who grew up in North Bay. She started singing in the Brava Music Studios' Children's choir, led by Carole Richardson and began taking singing lessons with Tammy Rogers-Card shortly thereafter. While performing with local musical theatre companies TOROS and Dreamcoat Fantasy Theatre, she recognized her love for being on stage. Although she began her performance career in musical theatre productions, including *Les Misérables*, *Beauty and the Beast*, *Cats*, and *the Music Man*, Jennifer soon realized that her passion was for opera. She has since performed in scenes from *Fidelio*, *La Bohème*, *Pelléas et Mélisande* and *Il viaggio a Reims* and recently performed as Oberto in a Halifax production of Handel's *Alcina*. Jennifer graduated from the University of Western Ontario in the spring of 2010 with a Bachelor of Music degree in Voice Performance, having studied with baritone Dr. Todd Wieczorek. She currently attends the Glenn Gould School in Toronto in the Artist Diploma Program, where she studies with soprano Monica Whicher. Jennifer is thrilled and honoured with the opportunity to perform with her hometown symphony.

THE NORTH BAY SYMPHONY
AND  Freedom 55 Financial PRESENT

Christmas Snowman

NBSO's special guest is "the Snowman" *, appearing in Raymond Briggs' Christmas story with live music featuring boy soprano Michael Denomme. John Hewitt narrates a dramatic musical version of "Twas the Night Before Christmas" and the orchestra celebrates Christmas with music by Leroy Anderson, R. Vaughan Williams and Evelyn Stroobach.

*The Snowman by Raymond Briggs by arrangement with TV Cartoons Ltd 2010.
© Snowman Enterprises Ltd 1982, 2010. www.thesnowman.co.uk

Sat., Dec. 11th 2010
7:30 p.m.
The Capitol Centre



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TRILLIUM
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BECOME A NORTH BAY SYMPHONY DONOR!

The North Bay Symphony is a community orchestra. It provides entertainment in our community. It is involved in outreach programs to educate and enrich young people in the area. Please honour us with your donation toward one of our projects (Gift of Music, Grade 4 & Grade 5 Orchestra Unit, Capacity Development or Youth Concerts) or toward ongoing expenses such as music purchase, rehearsal and concert costs, musicians' travel or wider advertising costs.

Consider making a tax deductible donation to the Orchestra

Overture — Up to \$99

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Concerto — \$250 to \$499

Symphony — \$500 and over

Another way to donate is to become a Chair Sponsor. For a tax deductible donation of \$250 you will support a player or an instrument of your choice. Recognize a musical volunteers' dedication and help offset some of the costs involved in presenting a symphony concert.

For more information, or to make a donation please contact

The North Bay Symphony, 150 Main Street East, North Bay, Ontario P1B 1A8

Phone: 705-494-7744

Email: info@northbaysymphony.org

Online: www.northbaysymphony.org

THANK YOU TO OUR CHAIR SPONSORS

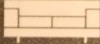
Ken & Helen Whitehead



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THE NORTH BAY SYMPHONY 2010 / 2011
UPCOMING EVENTS

CHRISTMAS SNOWMAN

SAT., DEC. 11, 2010

7:30 PM AT THE CAPITOL CENTRE

Christmas concerts are always special with the North Bay Symphony's seasonal music. Our special guest this year is the "Snowman", appearing in Raymond Briggs' famous movie. The orchestra and a boy soprano will perform Howard Blake's music to accompany a showing of this internationally popular Christmas movie.

* The Snowman by Raymond Briggs by arrangement with TV Cartoons Ltd 2010. © Snowman Enterprises Ltd 1982, 2010. www.thesnowman.co.uk

THE HEART'S JEWEL

SAT., FEB. 26, 2011

7:30 PM AT THE CAPITOL CENTRE

Famous Canadian violinist Erika Raum will play Mendelssohn's gem, the beautiful and romantic Violin Concerto in E minor. This concert of romantic masterworks includes Beethoven's Symphony #6, and the Pastorale, which is well known from Walt Disney's "Fantasia".

* AKAM Artists Management Inc.

**A EUROPEAN TOUR OF
RESONANT CLASSICS**

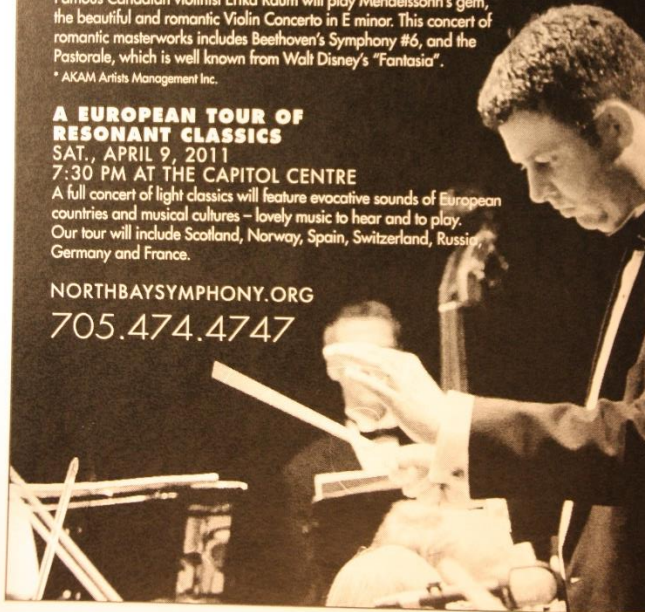
SAT., APRIL 9, 2011

7:30 PM AT THE CAPITOL CENTRE

A full concert of light classics will feature evocative sounds of European countries and musical cultures - lovely music to hear and to play. Our tour will include Scotland, Norway, Spain, Switzerland, Russia, Germany and France.

NORTHBAYSYPHONY.ORG

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EARLY LEARNING "DANCING & DREAMING"

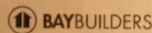
A Symphony musician presents well played instrumental music in a friendly and interactive workshop for groups of preschool children and their care givers. The workshop lasts about 15 minutes with opportunities for the children to ask questions and get close to the instrument after the workshop. The workshop is fun and high energy in a toddler and preschooler kind of way! We teach children the name of an instrument and its parts, keep the beat, identify high and low notes and respond to the music by dancing and dreaming.

ONTARIO BEST START PROGRAM



GRADE 4 "INSTRUMENTS OF THE ORCHESTRA"

Music education has been considerably impacted by cutbacks in education funding. The North Bay Symphony supplies musicians who provide a lively, three-day, in-class musical experience for grade four students in the North Bay region. The program, designed by teachers for teachers, aligns closely with the learning expectations of the Ontario Grade Four Curriculum in Science of Sound, Orchestral Music and Non-Fiction Reading and Writing. Our wonderful musicians will be in at least 30 grade four classes in the Near North District School Board and the Nipissing-Parry Sound Catholic District School Board this year.



GRADE 5 "RHYTHM IN USE"

The grade five unit called Rhythm in Use is offered in local schools. A talented music teacher visits each participating classroom for two visits. On the first visit the students find a steady beat, conduct 4/4 time and learn to read quarter notes and rests from a staff while using percussion instruments to play an accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation and poetry. These varying rhythms are notated using eighth notes, quarter notes, half notes and whole notes and are spoken and played by performing with a steady beat. The session ends with the students consolidating their new learning to perform a challenging rhythm with jars and spoons.



TransCanada

OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones — Musical Director & Conductor

Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Metislav Rostropovich and has been a featured double bass soloist in both Canada and the United States.

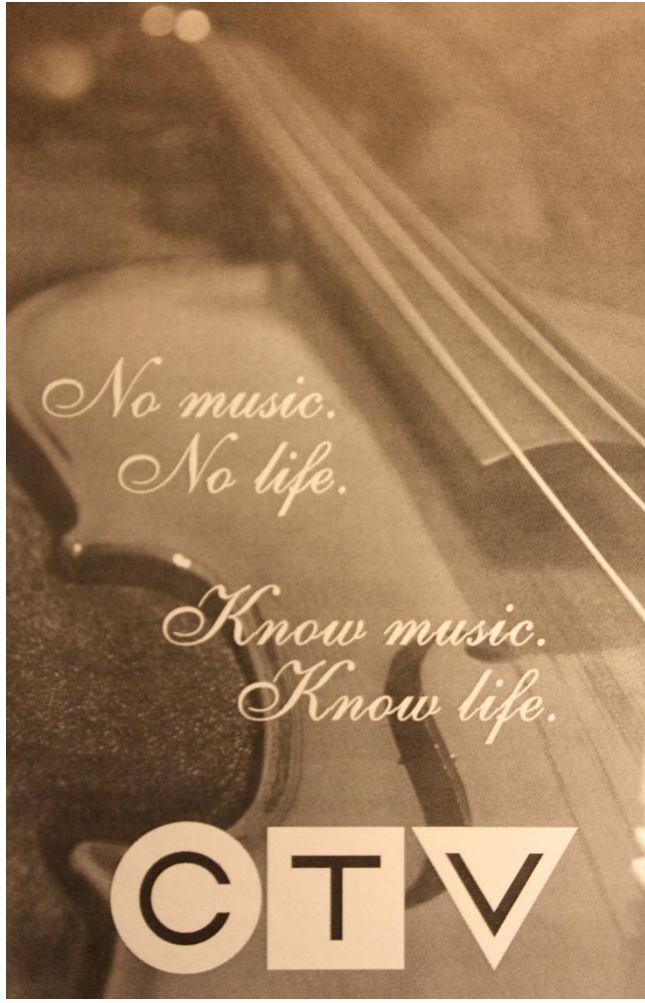
Thomas maintains a large private studio and directs the Symphony String School in North Bay. He is currently the music director for the North Bay Symphony Orchestra and Gateway Strings. Thomas is a music professor at both Nipissing University and Laurentian University and a very active performer of solo, chamber and orchestral music. He is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Christian Robinson — Concertmaster

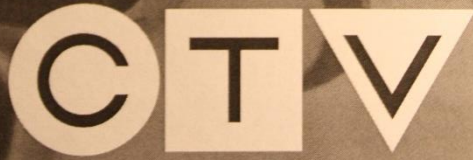
Now entering his 4th season as NBSO Concertmaster, violinist Christian Robinson continues to earn praise from audiences and critics alike for his vibrant and energetic performances. He has performed chamber music at many of Canada's premier festivals, including the Guelph Spring Festival, Festival of the Sound, the

Banff Summer Arts Festival, QuartetFest, and the Ottawa International Jazz Festival. In 2004 he co-founded the Silver Birch String Quartet, which continues to be one of Canada's most active young quartets, with concerts throughout the country. He co-produced the SBSO's first commercial recording on Montreal's Effendi record label in collaboration with the acclaimed young jazz-pianist John Roney. The recording was nominated for both a 2010 JUNO Award and a Felix Award in the province of Quebec. His chamber music performances with the SBSO and with other groups are frequently broadcast nationally on CBC Radio 2 and Espace Musique. Christian is a tireless advocate for new music. He has been involved in numerous premieres of pieces by both emerging and established composers, including John Weinzweig, Gary Kulesha, Roger Bergs and Robert Lemay. His contemporary music collaborations include work with Earshot Concerts at the Music Gallery Toronto, as well as with Soundstreams Canada for CBC at the Glenn Gould Studio. In 2010 he gave the world-premiere performance of Et une porte d'ombre se referme, a violin concerto commissioned for him from Robert Lemay through the Ontario Arts Council and the Sudbury Symphony Orchestra. Christian performs exclusively on an instrument completed in 1993 by Masa Inokuchi of Toronto.



*No music.
No life.*

*Know music.
Know life.*



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We've taken a guess!

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	Beethoven	Romance No. 1
	Bernstein	West Side Story
	Bottesini	Concerto #2
	Chabrier	Espana
	Chopin	Polonaise
	Copland	Fanfare for the Common Man
	Copland	Hoedown (Rodeo)
	Debussy	Claire de Lune
	Dvorak	"New World" - Largo
	Dvorak	Humoresque
	Gounod	Faust
	Grofe	On the Trail (Grand Canyon)
	Handel	Water Music - Overture
	Haydn	"Surprise" Symphony - Andante

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	Joplin	The Entertainer (The Sting)
	Khachaturian	Sabre Dance
	Lehar	Merry Widow Waltz
	Lloyd-Webber	Phantom of the Opera
	Mozart	Adagio - Serenade
	Mozart	Horn Concerto
	Pachelbel	Canon
	Ponchielli	Dance of the Hours from La Gioconda
	Respighi	Pines of Rome Movement #4
	Rimsky-Korsakov	Capriccio espagnol
	Satie	Gymnopedie #3
	Schubert	"Unfinished" Symphony - Allegro moderato
	Tchaikovsky	1812 Overture
	Verdi	Grand March from Aida
	Vivaldi	Concerto for 4 Violins
	Wagner	Tannhauser
	Williams	Imperial March (Star Wars)

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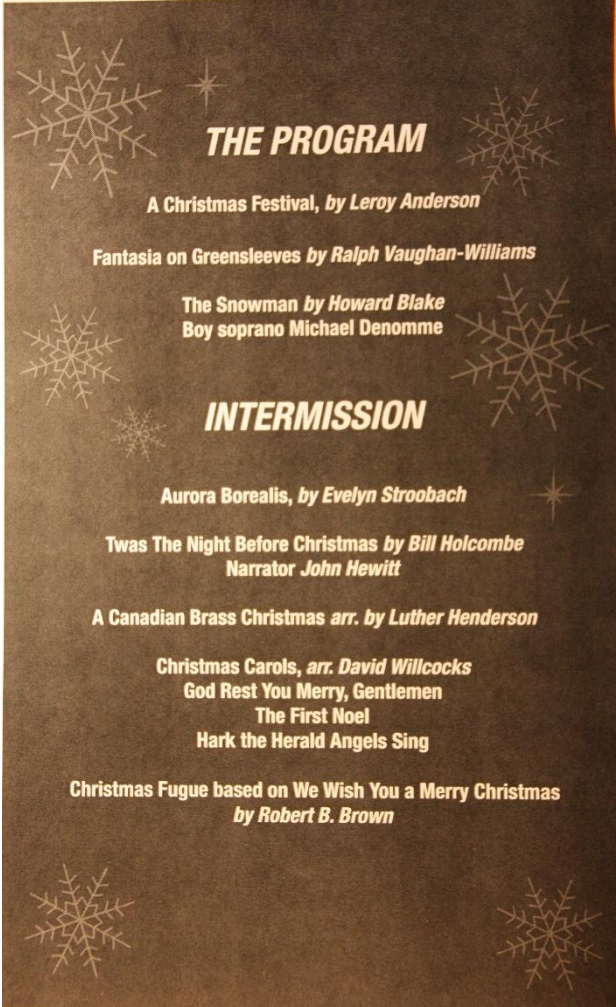


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THE PROGRAM

A Christmas Festival, by Leroy Anderson

Fantasia on Greensleeves by Ralph Vaughan-Williams

The Snowman by Howard Blake
Boy soprano Michael Denomme

INTERMISSION

Aurora Borealis, by Evelyn Stroobach

'Twas The Night Before Christmas by Bill Holcombe
Narrator John Hewitt

A Canadian Brass Christmas arr. by Luther Henderson

Christmas Carols, arr. David Willcocks

God Rest You Merry, Gentlemen

The First Noel

Hark the Herald Angels Sing

Christmas Fugue based on We Wish You a Merry Christmas
by Robert B. Brown

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Adam Arthurs
Mike Arthurs
Andrea Hansen
Kay Heuer
Geoff McCauslan
Alma Thrift

2ND VIOLIN

Janet Zimbalatti
Eugenie Beaudry
Angela Garwood
Lanny James
Aidan Kehoe
Rita Moyer
Vijanti Murphy
Mike Phillips
Susan Phillips
Emily Reeve
Emma Vachon-Tweny
Monique Yerkie
Katelyn Zen

VIOLA

Donald Clysdale
Jane Russell
Nathan Smith
Carol Zimbalatti

CELLO

Jordan Wyshniowsky
Paul Best
Debbie Charette
Rosalynn Heuer
Jill Kulchar
Alexandra Lee
Ben Stephenson

BASS

Roger Finlay
Nancy Hughes
Caleb Smith
Mark Swain

PICCOLO

Jeremy Sroga

FLUTE

Amanda Silk
Meredith Clark

OBOE / ENGLISH HORN

Nigel Robbins
Maggie Keller

CLARINET / BASS CLARINET

Michelle Taylor
Shauna McDonald
Juan Olivares

BASSOON

Mary Thornton
Pam Brotherston

FRENCH HORN

Lynne Smythe
Geoff Sinclair
Charlie Andrews
Maggie Turgeon

TRUMPET

Allison Denomme
Kayla Krasner
Joelle Nadeau

TROMBONE

Darren Denomme
Charlotte Leonard
Wilfred Lee

TUBA

Dan Turner

PERCUSSION

Matthew Whitehead
June de Sousa
Dwayne Ellis
Nancy Hughes
Fran Martin-Winchester

PROGRAM NOTES

A Christmas Festival dates from 1952, written by the American composer Leroy Anderson (1908–1975). He is best known for his light concert pieces, many of which were introduced by the Boston Pops Orchestra conducted by Arthur Fiedler.

Ralph Vaughan Williams (1872–1958) wrote his **Fantasia on Greensleeves** based on a folk song that dates to the 1500s and which was even used by Shakespeare. Shortly after the American Civil War, William Chatterton Dix used the melody for his Christmas carol, *What Child is This?*

British pianist, conductor and composer **Howard Blake** wrote **The Snowman** in 1982 for an animated film on BBC Channel 4. With the song *Walking in the Air*, it has been popular ever since, in a concert version and in a stage version. The movie was nominated for an Oscar when it first appeared. We hear the music along with the original movie this evening.

Composer **Evelyn Stroobach** lives in Ottawa. Her compositions have been performed internationally and have been aired on CBC radio; Evelyn has scored for film and won awards. **Aurora Borealis** dates from 1995 and evokes the beauty but coldness of the northern lights.

Twas the Night Before Christmas is a setting of the **Clement Clarke Moore** (1779–1863) poem for narrator and orchestra. The music was written by American composer, arranger, jazz musician and flute player, **Wilford L. (Bill) Holcombe** (1925–2010). He had a very active career, including playing with Tommy Dorsey. The original poem from 1823 is largely responsible for our perception of Santa Claus, including his physical appearance, the night of his visit, his mode of transportation, the number and names of his reindeer, and the tradition that he brings toys to children.

More than any one person, Jazz and Broadway legend Luther Henderson has helped define the Jazz sound of the Canadian Brass, arranging over 130 pieces for the ensemble.

A Canadian Brass Christmas includes *Ding Dong! Merrily on High, I Saw Three Ships, The Huron Carol, Here We Come A-Wassailing*.

Sir David Willcocks (b. 1919), is a British choral conductor, organist, and composer. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. He is particularly known for his widely-used choral arrangements of **Christmas Carols**, most of which were originally written for the Service of Nine Lessons and Carols at King's College. When he celebrated his 90th birthday last December, an amazing number of tributes poured in from his former choristers for these carol arrangements.

The Christmas Fugue based on **We Wish You a Merry Christmas** by **Robert B. Brown** was written in 1962 and is in the contrapuntal or fugue style – all the sections of the orchestra come in with the melody at overlapping times up to the grand finale – we do wish you a Merry Christmas.



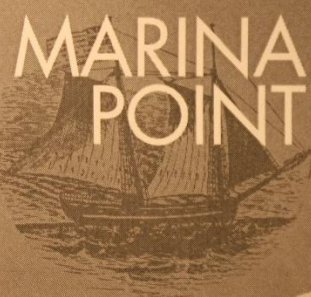
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BY AUTUMNWOOD

BIOGRAPHIES FOR CHRISTMAS SNOWMAN



Michael Denomme – *Soprano*

Eleven year old Michael Denomme is a Grade Six student at Mother St. Bride school in North Bay. Michael is the oldest child of Allison and Darren Denomme.

Despite his young age Michael has already enjoyed a rich musical life. He is a member of his school choir at Mother St. Bride and a percussionist in the MSB concert band.

Lee Houghten started Michael's piano interest over six years ago until her departure from North Bay two years later. Michael then met his new piano teacher Christine Fortin who brought him on many magical musical experiences over the last four years. Michael's piano performances have earned him many Kiwanis Festival awards and trophies including "Highest Mark Grade 2 Piano" in 2009, "Highest Mark Grade 3 Piano", "Highest Mark Popular Piano", and "Best All Around Junior Piano" awards in 2010.

Michael's love of singing encouraged him to audition for "The Next Star", a YTV talent show. Michael's talent and enthusiasm brought him to the final 33 out of over 2000 youth in Toronto. Michael began singing with Fiona Pangos this past summer and currently with Robert Palangio. Michael continues to take pleasure in singing with his guitar on a daily basis.

When not involved in music Michael can be found at the CFB North Bay Aquatic Centre where he is a proud member of the CT-33 Thunderbird Swim Team. Michael is also a loving and helpful big brother to Sam and Myles.



John Hewitt – *Narrator*

John Hewitt played trumpet with the North Bay Symphony for several years, then dedicated his energy to acting. In his performance tonight, he combines his music ensemble and thespian gifts. With typical enthusiasm, John writes the following for all of us: "I am very honoured and excited to be a part of the Symphony's Christmas concert this year! It has been a few years since I've had the pleasure of playing with such a wonderful group of talented instrumentalists. For

the past eleven years, I have had the pleasure of performing with such local groups as Dreamcoat Fantasy Theater, Nipissing Stage Company, North Bay Choral Society and the Gateway Theater Guild. I hope you will enjoy this classic poem that has been set to some favourite Christmas melodies!"



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**Sept., 2011:
"Silver Birches- Golden Music"**

A special concert in an intimate setting featuring the Juno-nominated Silver Birch String Quartet and the string sections of the North Bay Symphony Orchestra...violin, viola, cello and double bass.

**October, 2011:
"NBSO and Oh Boy! The Oboe!"**

A welcome home to Erin Brophay. Erin is the Principal Oboe for the Saskatoon Symphony. Enjoy Erin's mastery of this very special instrument. Colorful, complex and above all, passionately emotional, the North Bay Symphony Orchestra plays a symphonic masterpiece, the fifth symphony, by another northerner, the Russian Piotr Tchaikovsky.

**December 10, 2011:
"Bah! Humbug! A Spirited Christmas"**

Music for the "true north" spirit of Christmas, with our special partner, the North Bay Community Choir, under the direction of Robert Palangio. The second half of the concert features an expanded North Bay Symphony with returning players from Christmases past, and the Youth Orchestra and Gateway Strings - our Christmas in the future.


**February 18, 2012:
NBSO and PLATYPUS THEATRE
"How the Gimquat Found Her Song"**



Ottawa's Peter Deschenes returns to the Symphony stage with another amazing award-winning show for the whole family by the famous Platypus Theatre, with music by the North Bay Symphony.

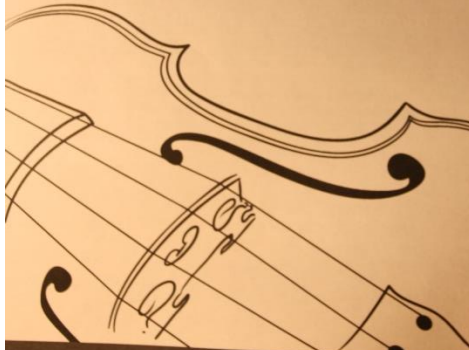
**April 14, 2012:
"By Request"**

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ABOUT THE ARTISTS

INGRID BAJEWSKY – Glass Artist, Bad Dog Glassworks

Ingrid Bajewsky is a self-taught lampworker (glass bead maker). Winding molten glass around a metal mandrel, she uses layers of colour and texture to create the unique character and design of each bead.

Like other lampworkers, she fashions many of her beads out of 'soft glass' rods, but her creative and curious nature has prompted her to try other types of glass as well. Her unique line of eco-friendly beads, made from waste shards of stained glass and even recycled bottle glass, reflects her commitment to protecting the environment.

Each bead is a wearable work of art. Ingrid's jewelry designs range from casual to 'conversation piece' but all are rooted in the desire to highlight the bead as a work of art.

PAT STAMP – Potter

A graduate of Canadore College's Crafts and Design Program, Pat Stamp has been working in clay since 1975. Her pottery is a mix of functional domestic ware and one-of-a-kind sculpture for home and garden.

In 1978, Pat established her studio, Ash Creek Pottery, in a renovated barn at her home in Callander, Ontario. Since that time, her work has made its way around the world.

To learn more about Pat and her work visit www.ashcreekpottery.com

CAROLE DAVIDSON – Metal Artist

In many ways, artistic expression has always been in Carole Davidson's life. Self-taught, Carole found creative outlets while raising her family. As soon as the kids left for school, the desire to explore the arts in depth emerged. An opportunity not wasted.

Little did she know that moving from acrylics to metal would be swift. Finding the artistic soul in copper, brass aluminium and silver solder was easy. Finding the process to release that soul is exciting and challenging.

Thanks to the encouragement and generosity of the North Bay artistic community, Carole's work has been shown in the Kennedy Gallery, White Water Gallery, and now Art on Main. Carole has opened in Galleries in Ottawa, Guelph and St. Thomas. Her work can be seen in private collections in Canada, United States and Great Britain.


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North Bay Nugget: Published on December 22, 2010

CRITCHLEY, Norman - Passed peacefully at home on Tuesday December 21, 2010 in his 82nd year. Dear husband of Betty (Elizabeth Polrolniczak). Loving father of Mark (Jennifer Paches) of Vancouver, Gregory (predeceased in 1978), David (Mary Jo Moran) also of Vancouver and John (Tina Cooper) of Toronto. Survived by his sister Erma Hill (Robin) of North Bay and many nieces and nephews. He is the son of Ina (Plummer) and George Critchley. Norm was born in Monteith and raised in Swastika. In 1954 he started the North Bay architectural firm of Critchley and Delean which later became Critchley, Delean, Trussler, Evans, Bertrand from which he retired in 2007. Norm was a fellow of the Royal Architectural Institute of Canada (FRAIC), past member of the Architectural Council of Ontario, the Design Council of Canada and a past president of the North Bay Chamber of Commerce. He was a founding member of the North Bay Symphony Orchestra and played violin with them for over 30 years. Over the years he loved golfing, duck hunting, fishing, playing bridge, travel, and especially enjoying time at the cottage on the French River. Norm deeply appreciated and valued the strong friendships he made throughout his lifetime. Friends may call at the MARTYN FUNERAL HOME on Monday December 27th from 2-4 and 7-9 pm. The funeral service will be held at Holy Name Church on Tuesday at 11 am. Interment at St. Mary's Cemetery to follow.

2011 – 35th Anniversary

THE NORTH BAY SYMPHONY
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The Heart's Jewel

Featuring violinist
Erika Raum

Photo by Margaret Malandrucolo

Famous Canadian violinist Erika Raum will play Mendelssohn's gem, the beautiful and romantic Violin Concerto in E minor. This concert of romantic masterworks includes Beethoven's Symphony #6, the Pastorale, which is well known from Walt Disney's "Fantasia".

Erika Raum is managed by AKAM Artists Management Inc.

 Saturday, February 26th 2011
7:30 p.m. at The Capitol Centre

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THE PROGRAM

Overture to Coriolan, Op. 62 by Ludwig van Beethoven

Concerto for Violin and Orchestra Op. 64 by Felix Mendelssohn

Soloist: Erika Raum violin

Allegro molto appassionato

Andante

Allegretto non troppo – Finale: Allegro molto vivace.

INTERMISSION

Symphony No. 6 "Pastorale" in F Major, Op. 68
by Ludwig van Beethoven

Allegro ma non troppo

Andante molto mosso

Allegro

Allegro

Allegretto

NORTH BAY SYMPHONY ORCHESTRA

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Emma Vachon-Tweny
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VIOLA

Donald Clysdale
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Jane Russell
Carol Zimbalatti

CELLO

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Paul Best
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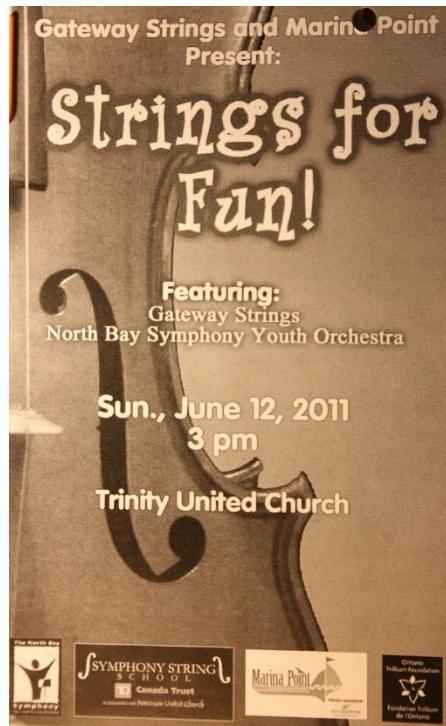
PROGRAM NOTES

Ludwig van Beethoven (1770–1827) was a German composer and pianist. He is one of the most famous and influential composers of all time. Born in Bonn, Germany he moved to Vienna in his early twenties and settled there. His hearing began to deteriorate in the late 1790s, yet he continued to compose, conduct, and perform, even after becoming completely deaf. He wrote the *Overture to Coriolan* in 1807 to Heinrich Joseph von Collin's 1804 tragedy. The structure and themes of the overture follow the play very generally. The main C minor theme represents Coriolanus' resolve and war-like tendencies (he is about to invade Rome), while the more tender E-flat major theme represents the pleadings of his mother to desist. Coriolanus eventually gives in to tenderness, but since he cannot turn back having led an army of his former enemies to Rome's gates, he kills himself.

Felix Mendelssohn (1809–1847) was a German composer, pianist, organist and conductor of the early Romantic period. He is now among the most popular composers of the Romantic era. He wrote much of this concerto in 1838, the summer after he got married, but polished it until its first performance in 1845. This is one of the major romantic violin concertos. It starts differently from previous works, as the solo violin starts the initial theme. There are the standard three movements, fast–slow–fast, but they are all linked with each movement immediately following the previous one. Listen for the bassoon connecting the first and the second movements. Not being a violinist, Mendelssohn worked with his violinist friend Ferdinand David seeking technical and compositional advice. This violin concerto was the first of many to have been composed with the input of a professional violinist. The result is a delight.

Beethoven wrote his **Symphony No. 6 in F major, Op. 68** in 1808 and it was first performed in Vienna in December that year. Beethoven was a lover of nature who spent a great deal of his time on walks in the country and in the Vienna Woods. The symphony has five movements, not the normal four, and Beethoven gave them titles to suggest the feeling he wanted to give. The first movement is called "*Awakening of cheerful feelings upon arrival in the country*" and is placid and cheerful. Next is "*Scene at the brook*", beautiful and serene with the theme imitating flowing water, and bird calls later in the movement. It is followed by "*Happy gathering of country folk*", involving dancing and reveling. The movement ends abruptly when the country folk notice that raindrops are starting to fall. Next "*Thunderstorm; Storm*", depicts a violent thunderstorm, starting with just a few drops of rain and building to a great climax. There is, of course, thunder, as well as lightning, high winds, and sheets of rain. The storm eventually spends itself, with an occasional peal of thunder still heard in the distance and a rainbow. The symphony ends with "*Shepherds' song; cheerful and thankful feelings after the storm*".

I have always known the symphony as 'Little Horses', after it was included in the 1940 movie *Fantasia*. Walt Disney's animators set pictures to a concert of music with Leopold Stokowski conducting the Philadelphia Orchestra. Enjoy the music as you will.



Gateway Strings

With members spanning six decades in age, Gateway Strings combines adult students from North Bay, adult string players from Temiskaming, the North Bay Symphony Youth Orchestra, and members of the North Bay Symphony Orchestra. Maestro Thomas Jones pursues his educational career with this intergenerational group which serves as a gateway to North Bay's symphony orchestra.

Gateway Strings rassemble des étudiants adultes d'instruments à cordes de North Bay, ainsi que des musiciens de Temiskaming, l'Orchestre Symphonique des Jeunes de North Bay et certains membres de l'Orchestre Symphonique de North Bay. Maestro Thomas Jones poursuit sa vocation d'éducation auprès de ces musiciens en herbe qui pourraient servir de musiciens nourriciers à l'Orchestre Symphonique de North Bay.

North Bay Symphony Youth Orchestra L'Orchestre Symphonique des Jeunes

The North Bay Symphony Youth Orchestra, under the direction of Maestro Thomas Jones is a new and exciting opportunity for young string players. The orchestra is centred on a positive learning environment, which strives for excellence within each of its musicians. The orchestra includes young musicians ranging from 8 to 18 years of age. The NBSYO was honoured to perform with the Toronto Male Welsh Choir in the spring of 2009. In May of 2010, the NBSYO staged four school concerts, continuing the tradition of entertaining over 700 elementary school students in the North Bay area each year.

Sous la direction de Maestro Thomas Jones, l'Orchestre Symphonique des Jeunes de North Bay se voit comme une occasion nouvelle et excitante pour les jeunes musiciens à cordes de parfaire leur éducation musicale. Ces jeunes se développent dans un environnement éducatif très positif qui vise l'excellence chez chacun de ses musiciens. L'orchestre se compose de jeunes musiciens âgés de huit ans à dix-huit ans. L'Orchestre Symphonique des Jeunes a fait voir ses mérites en présentant avec la chorale "Male Welsh Choir" de Toronto au printemps 2009. Dernièrement, l'orchestre a présenté quatre concerts à plus de sept cents étudiants de la région de North Bay, de la première année à la huitième année.

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Monique Yerkie

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Eugenie Beaudry
Caryn Colman
Parise Ethier
Kay Heuer
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Lanny James
Aiden Kehoe
Mike Phillips
Linda Ward
Katelyn Zen

Viola / Alto

Don Clysdale
Emily Reeve
Carol Zimbalatti

Cello / Violoncelle

Jordan Wyshniowsky
Sandra Franks
Emma-Rose Kehoe
Marasia Phillips
Ben Reeve
Ben Stephenson

Bass / Contrebasse

Nancy Hughes
Caleb Smith
Mark Swain

● Programme

Gateway Strings

Works by

Edvard Grieg
Felix Mendelssohn
Cesar Franck
Wolfgang Amadeus Mozart
J.S. Bach

AHHA Quartet / Quatuor AHHA

Mike Arthurs, First violin
Adam Arthurs, Second Violin
Kay Heuer, Viola
Jordan Wyshniowsky, Guest Cellist

String Quartet Opus 20 #4, Allegro.....Joseph Haydn

Soloists

Juleann Chadbourn, violin

Vocalise.....Sergei Rochmaninoff

Caleb Smith, double bass
Accompanist, Nancy Hughes

Concerto #2, Allegro.....Giovanni Bottesini

Members of the North Bay Symphony Youth Orchestra / Orchestre Symphonique des Jeunes de North Bay

España Cani.....Pascual Marquina

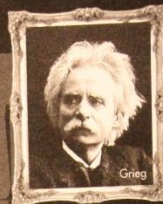
THE NORTH BAY SYMPHONY

PRESENTS

A European Tour of Resonant Classics



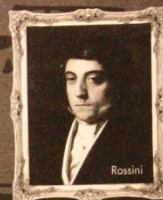
Mendelssohn



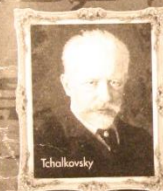
Grieg



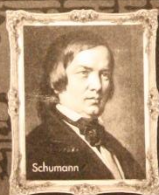
Bizet



Rossini



Tchaikovsky



Schumann



Beethoven



Fauré

A full concert of light classics will feature evocative sounds of European countries and musical cultures – lovely music to hear and to play. Our tour will include Scotland, Norway, Spain, Switzerland, Russia, Germany and France.



Saturday, April 9th 2011
7:30 p.m. at The Capitol Centre

705-474-4747
NORTHBAYSYPHONY.ORG



THE NORTH BAY SYMPHONY 2011 / 2012
UPCOMING EVENTS

Pancake Breakfast Fundraiser Sun., April 10, 8 am to 11 am
Centre Culturel Les Compagnons, 327 Dudley Ave., North Bay
Cost: Adults \$7.50, children 10 and under \$3.50
Information: 705-494-7744

Gateway Strings Spring Concert Sun., June 12, 3 pm
Trinity United Church, North Bay
Cost: Adults \$10, children under 12 \$5
Information: 705-494-7744

Summer Strings Retreat (school) Aug., 28 - Sept., 2, 2011
Canadian Ecology Centre, Mattawa
Information: 705-494-7744



North Bay Choral Society presents

COUNTIN DOWN THE TOP 20

With radio personality, Mitch Belanger

Fri. / Sat. May 13 & 14, 2011

7:30pm

West Ferris Secondary School

25% of ticket sales being donated to North Bay's
Sandy Foster and "Hope2Kenya"

Tickets \$20, available in April from choir members,
Gulliver's Quality Books & Toys or Bryan @ 705-497-9585

THE PROGRAM

Egmont Overture, Op. 84, by Ludwig van Beethoven

Peer Gynt Suite No. 1, Op. 46, by Edvard Grieg

Morning Mood

Aase's Death

Anitra's Dance

In the Hall of the Mountain King

Bolero, by Maurice Ravel

INTERMISSION

The Hebrides (Fingal's Cave) Overture, Op. 64,
by Felix Mendelssohn

Pavane in F-sharp minor, Op. 50, by Gabriel Fauré

Marche Slave, Op. 31, by Pyotr Ilyich Tchaikovsky

Overture to William Tell – Finale,
by Gioachino Rossini

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Adam Arthurs
Mike Arthurs
Angela Garwood
Andrea Hansen
Kay Heuer
Cristina Masotti
Geoff McCausland
Leisha Sharko

2ND VIOLIN

Janet Zimbalatti
Ariane Alexander
Eugenie Beaudry
Jennifer Hedican
Lanny James
Rita Moyer
Mike Phillips
Susan Phillips
Linda Ward
Monique Yerkie
Katelyn Zen
Rebecca Jones

VIOLA

Donald Clysdale
Louise Martin
Jane Russell

CELLO

Jordan Wyshniowsky
Paul Best
Rosalynn Heuer
Jill Kulchar

Christina Scala
Benjamin Stephenson
Dick Van Raadshooven

BASS

Caleb Smith
Roger Finlay
Nancy Hughes

PICCOLO

Jeremy Sroga

FLUTE

Amanda Silk
Meredith Clark

OBOE / OBOE D'AMORE / ENGLISH HORN

Nigel Robbins
Maggie Keller
Jordan Rydzik

CLARINET / BASS CLARINET

Michelle Taylor
Terry Storr
Anne-Marie Dubois-
Mayhew

BASSOON

Mary Thornton
Pam Brotherston

SAXOPHONE

Neil Kennedy
Tyler Harrison

FRENCH HORN

Lynne Smythe
Geoff Sinclair
Mikhailo Babiak
Aimee Paquette

TRUMPET

Kayla Krasner
Christa Lowry
Laurie Reed

TROMBONE

Nick Mahon
Brad Dickson
Wilfred Lee

TUBA

Dan Turner

PERCUSSION

Matthew Whitehead
Suzanne Charette
June de Sousa
Dwayne Ellis
Billy Kervin
Fran Martin-Winchester

PROGRAM NOTES

Tonight we are taking a tour through Europe by visiting many countries through music. What makes it even more interesting is that all of the composers we are featuring tonight were touring as well, writing music for countries other than their own.

Ludwig van Beethoven (1770 – 1827) was a German composer living in Vienna, Austria. In 1809, he was still outraged after Napoleon Bonaparte crowned himself emperor in 1804, and wrote incidental music to Goethe's 1787 play *Egmont*, celebrating the heroism of the 16th century Dutch nobleman, the Count of Egmont, resisting the French. In the music, Beethoven exalts the heroic sacrifice of a man who took a valiant stand against oppression.

The Norwegian **Edvard Grieg** (1843 – 1907) wrote the incidental music to Henryk Ibsen's play *Peer Gynt* in 1875, and extracted his Suite No. 1 in 1888. In this suite, Peer Gynt is the traveler, and celebrates the mountains with the serene Morning Mood. He returns in time for his mother Aase's Death, and is off again on his travels. He enjoys Anitra's Dance in Morocco in the tent of her Bedouin chief father, and then returns to Norway. In the Hall of the Mountain King, he has the chance of marrying the Troll King's daughter if he will become a troll, but he declines.

The French composer **Joseph-Maurice Ravel** (1875 – 1937) started *Bolero* as a transcription of Albeniz's piano pieces "Iberia", but changed his mind and decided to write a completely new piece based on the Spanish dance called a bolero. Ravel went to the piano and played a melody with an insistent quality with one finger. His plan was to repeat it a number of times without any development, gradually increasing the size of the orchestra and maintaining the rhythm of the dance.

In 1829, the German composer **Felix Mendelssohn** (1809 – 1847) visited Scotland and was inspired to write *The Hebrides Overture* by the weird echoes in Fingal's Cave, a giant sea cave on Staffa Island in the Inner Hebrides Islands of Scotland. The cave is full of hexagonal lava basalt columns, and the cave's Gaelic name, Uamh-Binn, means "cave of melody."

Gabriel Urbain Fauré (1845 – 1924) was a French composer, organist, pianist and teacher. His *Pavane in F-sharp minor* from 1887 takes its rhythm from the slow processional Spanish court dance of the same name.

The Russian **Pyotr Ilyich Tchaikovsky** (1840 – 1893) wrote *Marche Slave* to support the Serbians in their 1876 revolt against the Turks. With Serbian folk songs, the music shows their suffering under the Turks and then more optimism for revolt. The Russians come to help, and it finishes with "God Save the Tsar" prophesying the triumph of the Slavonic people over tyranny.

William Tell was the last opera written by the Italian **Gioachino Rossini** (1792 – 1869) in 1829. This is not a tour to the American West and the Lone Ranger as we expect from our associations with a TV show, but takes place in 13th century Switzerland. A Swiss patriot Arnold falls in love with the daughter of the Austrian tyrant ruling Switzerland. William Tell helps out, and later is recognized and forced to shoot an apple from his son's head. Another arrow kills the Austrian tyrant, the Swiss gain liberty and there is a happy ending.

Near NORTH VOICES
 Dr. Adam Adler, Artistic Director
 Present

Untraveled Worlds

Eclectic treasures to stir the spirit and warm the soul

Sunday, April 17, 7:30 p.m.
 St. Andrews United Church, 399 Cassells St., North Bay
 Tickets \$20 adults, \$10 university/college students, available at the door

For additional information, contact Dr. Adam Adler, adama@nipissingu.ca, (705)474-3450, ext.4432

GATEWAY THEATRE GUILD PRESENTS

TALKING WITH

WRITTEN BY JANE MARTIN

DIRECTED BY KRISTIN SHEPHERD AND THE WOMEN OF GTG
 MAY 5-7, 12-14 AT 8 PM ÉCOLE PUBLIQUE ODYSÉE
 BOX OFFICE: 705-358-1425 \$18 ADVANCE - \$20 DOOR
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IN MEMORIAM

JAMES S. JAMIESON, MD. FRCPS



Jim loved music, a love that spanned his 97 years. For more than three quarters of a century, his study and the practice of his beloved violin and later in life the viola were very much a part of his daily life. Although busy in medical practice and with a young family to raise, Jim dedicated his precious weekly afternoon off to violin lessons and spent time most evenings practising his favoured stringed companion.

In 1983, Jim joined the North Bay Symphony. For twenty years he treasured the camaraderie and challenge the Symphony afforded him. It was one of the great joys of his life. When his hearing failed and he was no longer able to play, Jim donated one of his violins to the Symphony for use by young players.

Along with his love of music, Jim loved to reminisce. Tales of youthful days spent down by the brook with his brothers and fly-fishing with college friends on New Brunswick's Restigouche River were favourites. He happily regaled us with his exploits on the hockey rink and ball diamond, more than once boasting of that day he almost made a triple play. Interesting cases and characters came to life when he shared his wartime experiences as a medical officer in Labrador's native villages.

Jim's greatest legacy was as one of the dedicated pioneer physician specialists in the Ontario Northland. After a decade of specialty medical training in Ophthalmology and Otorhinolaryngology at Montreal's Royal Victoria Hospital and Harvard University, he did not accept one of a host of prestigious faculty positions but rather chose to enter private practice first in Kirkland Lake, ON and later in North Bay. Jim believed in the Ontario North and spent the next fifty years tending in his gentle, compassionate way to the hundreds of communities in his care.

And when there was talk of establishing a university in North Bay, the origin of Nipissing University, he was one of the first on board, serving on their board of governors and being the first president of the Nipissing Alumni Association. He was very proud of the university's success.

Above all, Jim's greatest pride and devotion was to his family. The unselfish love and support he gave to his wife of 59 years, Jessie, and his three daughters can never be measured.

By his own words, Dr. James Jamieson lived a wonderful life, spent caring deeply for his community. He loved and supported the North Bay Symphony and was honoured to be a part of such a wonderful musical ensemble.

IN MEMORIAM

NORM CRITCHLEY



Norm Critchley was a family man, a good friend, an acclaimed and prolific architect, a musician and a community treasure.

Norm was born in Monteith and raised in Swastika. That community must have been an inspiring one; many of Norm's later colleagues and several eminent musicians came from the Kirkland Lake area in those times. Norm took violin lessons, played in local dance bands, studied hard and learned to love the outdoors.

After university, he brought his energy and community-mindedness to North Bay. In 1956 he started the North Bay architectural firm of Critchley and Delean which later became Critchley, Delean, Trussler, Evans, Bertrand from which he retired in 2007. Between 1956 and 2007 the firm worked on 2,320 projects from residential, commercial, institutional to educational buildings.

Norm was a fellow of the Royal Architectural Institute of Canada, past member of the Architectural Council of Ontario, the Design Council of Canada and a past president of the North Bay Chamber of Commerce. In these voluntary positions he made a major contribution to the art and business of architecture nationally, provincially and locally.

He met Betty (Polrolniczak), again in Kirkland Lake, and started the partnership of a long marriage with sons Mark, Gregory (who predeceased him), David and John. His friends heard many proud stories of them and learned of his love for his home in North Bay and his cottage on the French River. But he loved to travel as well... whether for golf, fishing, duck hunting or in search of violins.

He was a founding member of the North Bay Symphony Orchestra, played violin with the orchestra for 33 years, and enjoyed playing in string quartets and trios. He was the concert master for many years, a Board member, a fundraiser, a donor, an advisor, a facilitator, a problem-solver, an encourager because, as Betty says, "He never heard a piece of classical music he didn't like". While often making fellow musicians feel good with his chuckle and his insistence on quality performance, he made important contributions with his direct opinions and get-to-it actions.

Norm deeply appreciated and valued the strong friendships he made throughout his lifetime in all the interest groups he joined. It was this personal energy and enjoyment, together with his expertise, which made him a community leader.

When he had the honor of becoming a member of the College of Fellows of the Royal Architectural Institute of Canada in 2005, his biography stated, "His legacy... is astounding. He has perhaps been involved in more schools in Northern Ontario than any other architect... his symphony in bricks." We also recognize him for building a symphony in music in North Bay.

THE NORTH BAY SYMPHONY
PRESENTS

Silver & Gold
Featuring
Silver Birch
String Quartet



The Silver Birch Quartet's rich playing evokes America at the turn of the century in Dvorak's String Quartet in F. Listen to the golden sounds of NBSO violins, violas, cellos and double basses in pieces by Tchaikovsky, Barber and Vaughan Williams played with our friends from the Silver Birch String Quartet.



Saturday, September 17th 2011
7:30 p.m. at The Capitol Centre

705-474-4747
NORTHBAYSYPHONY.ORG



CELEBRATING PAST,
PRESENT AND FUTURE



Silver Birch String Quartet

Biography

Named after the trees inhabiting the area around their home, Sudbury's JUNO-nominated Silver Birch String Quartet is one of Canada's most exciting and innovative young quartets, earning the admiration of audiences and critics for their vibrant performances. In addition to extensive activities throughout Northern Ontario, the SBSQ has been featured in concerts and has given masterclasses at QuartetFest at Wilfrid Laurier University, the Kitchener-Waterloo Chamber Music Society, Laurentian University, the Ottawa International Jazz Festival, the Banff Centre for the Arts, and the Stanford University Summer Chamber Music Festival. The quartet has collaborated in concert with some of Canada's finest chamber musicians, including octets with the Penderecki String Quartet, quintets with renowned Canadian virtuoso Scott St. John, pianist Peter Longworth, and conductor Joel Sachs (Julliard School), as well as receiving prestigious grants from the Ontario Arts Council and the Canada Council for the Arts.

The 2009 season alone saw the SBSQ undertake a multi-city cycle of the complete string quartets of Felix Mendelssohn (in celebration of the 200th anniversary of the birth of the composer), performed in their entirety for the first time in 3 Northern Ontario cities. Strongly committed to Canadian music of our time, the quartet's extensive repertoire includes music by numerous contemporary Canadian composers, both established and emerging. The quartet particularly prides itself on its innovative programming, presenting interdisciplinary concerts bridging the gap between traditional classical chamber music and other genres in an effort to introduce new audiences to the world of chamber music.

Past projects include tango collaborations with such artists as Argentine tango dancers Roxanna and Fabian Belmonte, and Quartetto Gelato accordionist Alexander Sevastian, as well as narration projects involving CBC Radio host Dan Lessard. The quartet's long association with Montreal-based jazz pianist John Roney resulted in their first album "SILVERBIRCH" on Montreal's Effendi record label, which earned critical acclaim, including a 5-star review in both the Montreal Gazette and the Vancouver Sun, praising the album's "... transcendent ease" and "... joyous and energetic" performances, as well as a 2010 JUNO nomination, and 2 Félix Awards in the province of Quebec. The album was also named one of the Top 10 Albums of the year by the Montreal Gazette, and has received frequent airplay on CBC Radio 2 and Espace Musique.

"... played with effortless precision, unequivocal virtuosity, and refined elegance. All-in-all a stunning performance that, by completely avoiding the potential for saccharine often inherent in "jazz meets classical" ventures, suggests new possibilities for merging the two genres with greater success."

- allaboutjazz.com



THE PROGRAM

Fantasia on a Theme by Thomas Tallis
by Ralph Vaughan Williams

String Quartet No. 12 "American" in F Major, Op. 96
by Antonin Dvorak
Silver Birch String Quartet
Allegro ma non troppo
Lento
Molto vivace
Finale: Vivace, ma non troppo

INTERMISSION

String Quartet in D Major, Op. 20, No. 4, by Franz Joseph Haydn
Silver Birch String Quartet
III: Menuet alla Zingarese
IV: Presto e scherzando

Serenade for Strings, Op. 48 by Piotr Illich Tchaikovsky
Pezzo in forma di sonatina: Andante non troppo — Allegro moderato
Valse: Moderato — Tempo di valse
Élégie: Larghetto elegiaco
Finale (Tema russo): Andante — Allegro con spirito

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Adam Arthurs
Mike Arthurs
Angela Garwood
Andrea Hansen
Kay Heuer
Geoff McCausland
Leisha Sharko
John Young

2ND VIOLIN

Nick Ross
Heather Garbutt
Jennifer Hedican
Rebecca Jones
Rita Moyer
Mike Phillips
Susan Phillips
Emma Vachon-Tweeny
Linda Ward
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale
Louise Martin
Jane Russell
Carol Zimbalatti

CELLO

Jordan Wyshniowsky
Meagan Ballantyne
Paul Best
Sandra Franks
Rosalynn Heuer
Jill Kulchar
Alexandra Lee
Christina Scala

BASS

Roger Finlay
Nancy Hughes
Mark Swain
Peggy Tong-Bennett

PROGRAM NOTES

Ralph Vaughan Williams (1872 – 1958) wrote the **Fantasia on a Theme by Thomas Tallis** in 1910 based on the English composer Thomas Tallis (1505 – 1585). Tallis was one of the best known composers of the Tudor period, and composed a lot of church music. Vaughan Williams was well known for collecting and saving English folk songs, and also did anthologies of church music. This fantasia is based on the Tallis **Third Mode Melody** of 1567, and is scored for a three part string orchestra with Orchestra I – a full size string orchestra, Orchestra II – a single desk from each section and a string quartet.

Czech composer **Antonin Dvorak** (1841 – 1904) wrote his **String Quartet No. 12 “American”** the summer of 1893 in Spillville, Iowa, while in the United States for three years (1892 – 1895) as director of the National Conservatory of Music in New York City. He had come to the US to learn more of “American” music. He wrote his Symphony No. 9 (“New World”) the same year, and his Cello Concerto was written the following year.

In the second movement, a listener may detect the sad longing of an African American spiritual, a sentiment with which the homesick Dvorak sympathized. The third movement imitates the song of a scarlet tanager, and in the final movement, the composition strongly suggests the presence of a railway or train.

Franz Joseph Haydn (1732 – 1809) was an Austrian composer of the Classical period, often called the “Father of the Symphony” and “Father of the String Quartet”. He spent much of his career as a court musician for the wealthy Esterházy family on their remote estate in what is now western Hungary. Isolated from other composers and trends in music until the later part of his long life, he was, as he put it, “forced to become original”. He was also a close friend of Mozart and a teacher of Ludwig van Beethoven in his later years.

The six string quartets opus 20 were written in 1772, at a time when Haydn was influenced by new philosophical and political ideas that were sweeping Europe. The Opus 20 No. 4 has been the most popular. One major change was that the third movement, usually a minuet, is replaced by a frenetic gypsy air titled “alla zingarese”, full of offbeat rhythms. The fourth movement continues the gypsy style and is sheer fun for the listener and the players.

Russian romantic composer **Pyotr Ilyich Tchaikovsky** (1840 – 1893) wrote some of the most popular music of the classical repertoire, including symphonies, ballets, operas, instrumental music, chamber music and songs. Never personally secure, his life was an emotional roller-coaster. He wrote his **Serenade for Strings, Op. 48** in 1880. The first movement was intended to be based on Mozart’s classical style with a slow introduction, marked “sempre marcatisimo”. This introduction is restated at the end of the movement, and then reappears, transformed, in the coda of the fourth movement, tying the entire work together.

THE NORTH BAY SYMPHONY ORCHESTRA

FIRST FIVE YEARS

The Symphony is proud to offer these recollections of our early years by veteran woodwind performer and teacher, Neil Kennedy.

Thirty-five years. It is hard to believe that the NBSO has been around that long. When the president asked if I would talk about the first five years, I wasn't certain I would be able to remember that much about them, but as I pondered, a few things came back which I will share with you today.

I believe it was at the end of August, maybe early September 1977 that North Bay's community musician Dr. Robert Ryker put the word out that there would be auditions to form a new symphony in town. Dr. Ryker had come to North Bay as part of a government plan to place musicians in smaller communities to help expand their artistic base. A group known as The Northern Musical Arts Association was instrumental in acquiring North Bay's community musician and I know that long-time member of the NBSO Norm Critchley worked endlessly and provided start-up capital for this project to succeed.

I remember sitting on the steps of the old teacher's college downtown, (next to the legion). This was before the building was enclosed for the corrections ministry. It was there that I met Mary Thornton (who has given 35 years of dedicated playing to the orchestra) and her student Lynda Bertrand (who followed in Mary's footsteps teaching music at Northern and is now a vice principal at Widdifield). For my audition I played the first of Stravinsky's Three Pieces, an unaccompanied work for clarinet. Having done that, Dr. Ryker requested I play the remaining two pieces even though I protested that they were not prepared. The North Bay

Symphony was an incomplete ensemble. There were too few of every instrument, but we persevered. I remember playing all the oboe parts on clarinet in order to have the parts covered. We did play a few concert outings that year. I don't recall the repertoire but I remember that the level was beyond our fledgling group and instrumentation. The one concert I do remember was played in Sturgeon Falls. It was a wet, cold Saturday night. Who would have thought that the Stanley Cup playoffs would be happening then? We arrived at Franco Cite and the school was locked. After an hour of searching, a custodian let us into the school. Nothing was set up in the gymnasium. I asked Dr. Ryker how many audience chairs to set up and, he being an eternal optimist and having a passion for doing things on a big scale, said 500 because that's how many programs he had printed. We set up 200 chairs. The orchestra went on stage at about five to seven. At about 8:00 Dr. Ryker joined us to lead us in the concert. He had been waiting for an audience to show up. There was a grand total of seven people in that audience, five of whom we had brought to the concert with us. Attached are all the names of players from 1977-1981, as printed in the programmes. I recall many of them from those early years. Dr. Ryker had grand visions for our ensemble but his grandeur overspent the budgets and in 1979 Stephan van Heerden came on board as Music Director and Advisor. He encouraged and expanded the ensemble, and worked to generate interest in the symphony by doing outreach in the community – workshops in schools, playing in old age homes. He was a good and professional leader who did encourage students to participate in the group.

In 1980, John Beaton, fresh out of school from London, picked up the baton. Local featured artists were used to add variety to the symphony programs. I remember playing the second movement of the Mozart Clarinet Concerto and Brian McDowell playing Vivaldi's Concerto in D Major for guitar and strings at a concert at Chippewa Secondary School.

I remember paying a fee of \$20.00 to play with the symphony – I can't remember if that was a month or year. Money and funding was always a concern as grants were few and far between. One of the best fund raisers we had was A Strauss to Swing Soiree held at Pinewood Motor Inn on April 4, 1981. There was a dinner and dancing to swing music played by a 15 piece dance band. The performers were all members of the orchestra. Dinner began with the full orchestra playing Strauss waltzes. The dance band played until midnight and then there were more Strauss waltzes. I believe it was the Daughters of the Order of the Eastern Star who helped sponsor this event. Norm's wife, Betty worked tirelessly supporting this gala. I have fond memories of working for hours with Norm Critchley, preparing folders filled with three hours of music for the dance band, playing

rehearsals and the gig. It was hard work but it was fun. As with many of the symphony's undertakings, this was a huge success and became an annual event for three or four years.

The early years were a struggle. The venues for our concerts were school auditoriums and churches. We had a loyal following of music appreciators. They were very generous, attending the concerts of a symphony that was going through growing pains. The work was done by many tireless volunteers, but I have to say, in my opinion, the one individual who stood out at this time as the true maintainer of this dream was Norm Critchley. We owe him the credit for sustaining the foundation of the North Bay Symphony Orchestra we have today.

CONDUCTORS, PLAYERS, SOLOISTS & STAGE MANAGERS 1977-1981

Nancy Anello
John Beaton
Donna Bernachi
Sandra Bernachi
Joe Bertrand
Linda Bertrand
Mary Lou Boissoneault
Tim Clarke
Connie Cole
Norm Critchley
Bruno Cuksts
Blake Dawdy
Kelly Davidson
Al Davis
Bill Ellam
Bill Ellam Junior
Fraser Farlinger
Max Ferguson
Hector Gray
Brenda Geden
Barry Greib

Janice Hamblin
Lynn Horsley
Lanny James
Jim Jamieson
Kara Kalfe
Marj Keenan
Linda Kennedy
Neil Kennedy
Christina Kowalchuk
Bessie Lucas
Jean Pierre Magny
Deanna MacKinnon
Briam Mc Dowell
Arnold Maizen
Karen Marchand
Leila McClenaghan
John McIntyre
Jim McIntyre
Audrey Mc Lean
Nancy McLeod
Deborah McMillan

Nancy Moynan
Wiley Muise
Jim Murray
Joy Notte
Michelle O'Kane
Anne Marie Perron
Patrice Perron
Darlen Raaflaub
Vivien Rogers
Robert Ryker
Larry Robichaud
James Sharp
Michael Sharp
Tony Snyder
Water Sokoluk
Norm Stickland
John Tait
Sandy Tenger
Andrew Thompson
Mary Thornton
Sylvia Vallee
Stephen Van Heerden

THE NORTH BAY SYMPHONY
AND  Scotiabank™ PRESENT

O The boe!

Erin Brophy plays Mozart's Oboe Concerto with clarity and panache; welcome back, Erin!

We feature another woodwind instrument in Mozart's Magic Flute Overture. The brass section has powerful ensembles and lyrical solos in Tchaikovsky's dramatic Fifth Symphony: colourful, complex and, above all, passionately emotional.

Saturday, October 22nd 2011
7:30 p.m. at The Capitol Centre

705-474-4747
NORTHBAYSYPHONY.ORG



PROGRAM NOTES

Welcome to the North Bay Symphony Orchestra 35th season, where we celebrate past, present and future.

John Estacio (b. 1966) is originally from Newmarket, Ontario and has had a number of awards for his orchestral and operatic works. **Frenergy**, or frenetic energy, was premiered in 1988 in Edmonton, and received its Carnegie Hall premiere last season with the Toronto Symphony. The piece starts with a thunderous introduction by the percussion and the melodies are passed around in an almost frantic style, always a bit on the edge, until it ends with the full orchestra and pounding percussion.

Wolfgang Amadeus Mozart (1756 – 1791) wrote the opera **Die Zauberflöte** or **The Magic Flute** near the end of his short but incredibly productive life, and conducted the premiere himself on 30 September 1791, although he had fallen ill in Prague several weeks before. It was an immediate success, but Mozart died of this illness in December that year. The opera has many Masonic elements, and the story advocates enlightened rule through reason, wisdom and nature, portraying the education of humanity from chaos through superstition to enlightenment. This was during the first years of the French Revolution and its popularity showed support for more enlightened rule, seen as the future of the world.

In **Mozart's Oboe Concerto in C Major, K. 314**, we welcome back **Erin Brophay**, who played oboe with the NBSO in our early years. The concerto was written in 1777 when Mozart was 21 and is one of the more important oboe concertos. Mozart re-wrote it in 1778 for flute in D major, when he was rushed to complete a commission, and the oboe version was lost for many years, found only in 1920 in Salzburg. It is noted he did not get paid for the flute version, since it was a copy of the original oboe work.

Pyotr Ilyich Tchaikovsky (1840 – 1893) wrote his **Symphony No. 5 in E minor, Op. 64** in 1888. The main theme is heard in all four movements. It starts in the first movements with a funereal character but progresses to a triumphant march in the fourth movement. Tchaikovsky's notebook indicates the topic of the symphony is Providence, progressing from resignation before fate to optimism. The work has become one of his most popular works. It was very popular during World War II, with many new recordings of the work. One of the most notable performances was by the Leningrad Radio Symphony Orchestra during the siege of Leningrad. On the night of October 20, 1941 they played Tchaikovsky's Symphony No. 5 at the city's Philharmonic Hall and it was broadcast live to London. As the second movement began, bombs started to fall nearby, but the orchestra continued playing until the final note.

Erin Brophey's Biography

Erin Brophey is currently the Principal Oboe of the Saskatoon Symphony Orchestra.

Previously, Erin held the position of section oboe and English horn with the Thunder Bay Symphony Orchestra for eight seasons. Erin is also an active freelance musician, and has performed with many Canadian orchestras, including the Kitchener-Waterloo Symphony Orchestra, the Winnipeg Symphony Orchestra, the Toronto Symphony Orchestra, Symphony Nova Scotia, the Regina Symphony Orchestra, the Windsor Symphony Orchestra, the Charlottetown Festival Orchestra and the Elora Festival Orchestra. Erin has also performed with several chamber music groups including Mélange, La salade trio, Festival Winds, Lake Winds Octet and the Bremen String Quartet.



In 2000, Erin received her Honours Bachelor of Music from Wilfrid Laurier University where she studied with James Mason. She completed her Master of Music degree at Carnegie Mellon University in Pittsburgh, Pennsylvania under the tutelage of Cynthia Koleda de Almeida in 2002.

Erin Brophey is on the Faculty at the University of Saskatchewan and is the Woodwind Coach for the Saskatoon Youth Orchestra. She also teaches at the Inter-Provincial Music Camp in Parry Sound, and the International Music Camp in North Dakota. She is an Artist-Educator in the Community Arts and Heritage Education Project in Thunder Bay, and has designed several projects and workshops for primary school classroom music instruction that she has delivered throughout Northwestern Ontario. A graduate of Chippewa Secondary School, Erin played in the North Bay Symphony for 5 years while she was in high school. She credits her formative training in her hometown orchestra for inspiring her to pursue a career in classical music.

THE PROGRAM

Frenergy by John Estacio

**Overture to the Opera "Magic Flute" by
Wolfgang Amadeus Mozart**

**Concerto in C Major for Oboe and Orchestra, KV 314 by
Wolfgang Amadeus Mozart**
Soloist – Erin Brophay (oboe)
Allegro aperto
Adagio non troppo
Rondo - Allegretto

INTERMISSION

Symphony No. 5 in E minor, Op. 64 by Piotr Illich Tchaikovsky
Andante
Andante cantabile, con alcuna licenza
Valse – Allegro moderato
Finale – Andante maestoso

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Mike Arthurs
Angela Garwood
Andrea Hansen
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Eugenie Beaudry
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Rebecca Jones
Aiden Kehoe
Brigitte Kelling
Rita Moyer
Mike Phillips
Susan Phillips
Linda Ward
Monique Yerkie
Janet Zimbalatti

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Jane Russell
Emma Vachon-Tweeny
Carol Zimbalatti

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Meagan Ballantyne
Rosalynn Heuer
Jill Kulchar
Alexandra Lee
Louise Mortimer

BASS

Roger Finlay
Nancy Hughes
Mark Swain
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
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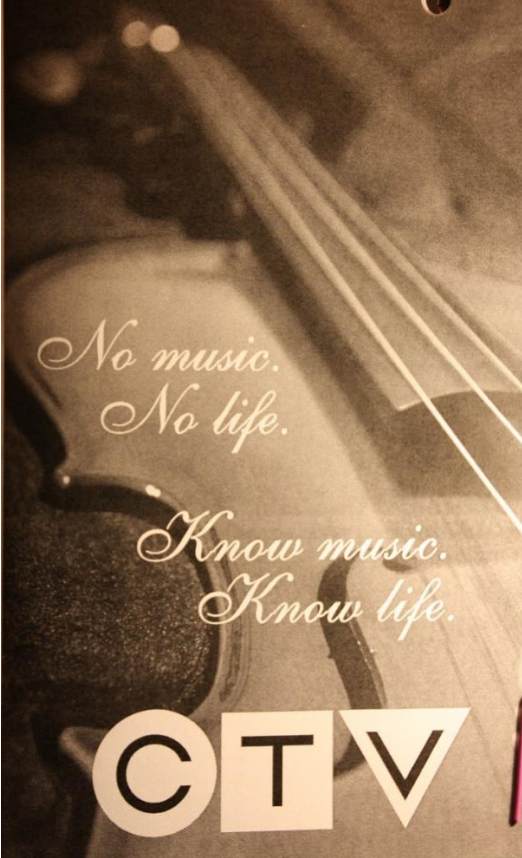
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Dr. Patrick O'Shea, Conductor,
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7:30 p.m., St. John's Anglican Church

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FEATURED BIOGRAPHY

Rob Palangio — Born and raised in North Bay, Robert (Rob) Palangio began his musical education with the Sisters of St. Joseph here in North Bay. He studied organ and choral music at St. Michael's Choir School in Toronto and obtained his ARCT in Organ pedagogy at the Royal Conservatory of Music. He continues to be an active member of the Royal Canadian College of Organists and the Conference of Roman Catholic Cathedral Musicians (U.S.A.).

Robert and his late wife, Paula have three children: Kara resides in British Columbia and is a firefighter with the forestry service; Meghan in London Ontario is just completing a degree in Speech Language Pathology; and Andrew, studying theatre and business administration at the University of Ottawa.



Besides operating a local bookkeeping business, Robert is second vice-president for the Capitol Centre Board of Directors, Treasurer for the North Bay Symphony Society and Secretary-Treasurer for North Bay's Roman Catholic Cemeteries including All Saints Mausoleum. He is a member of the management team for WipWare Inc (operated by his brother, Tom) and is the Corporate Treasurer for the Eastview Group of Companies. In his spare time (!), he conducts rehearsals for the North Bay Symphony Community Choir and enjoys playing a two-manual, 65 stop Johannus Sweelinck organ, which he recently acquired from Holland.

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*Thanks to all of you who voted. Here are the top ranked pieces,
your programme for the concert on April 14 2012.*

*Watch for many of the other listed pieces appearing
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Bedrich Smetana - The Moldau from Ma Vlast

Antonio Vivaldi - Concerto for 4 Violins, L'Estro Armonico, Op. 3 No. 10
Soloists: Christian Robinson, Geoff McCausland,
Michael Arthurs, Adam Arthurs

Max Bruch - Kol Nidrei for double bass and orchestra
Soloist: Tom Jones
Guest conductor: Dick Van Raadshooven

Justin Hayward - Nights in White Satin

John Williams - Star Wars

Mozart - Horn Concerto No. 3, 1st Movement
Soloist: Lynne Smythe

George Gershwin - Medley from "Porgy and Bess"

Scott Joplin - The Entertainer

Andrew Lloyd Webber - Phantom of the Opera

J.S. Bach - Concerto for Two violins in D minor 1st Movement
Soloists: Christian Robinson, Geoff McCausland

THE PROGRAM

Christmas Festival by Leroy Anderson

Waltz from the Sleeping Beauty by Piotr Illich Tchaikovsky

Nutcracker Suite #1 by Piotr Illich Tchaikovsky

I. Miniature Overture - Allegro giusto

II. Danses caractéristiques

a. Marche – Tempo di marcia vivo

b. Dance of the Sugar-Plum Fairy – Andante non troppo

c. Russian Dance (Trepak) – Molto vivace

d. Arabian Dance – Allegretto

e. Chinese Dance – Allegro moderato

f. Reed-Flutes – Moderato assai

III. Waltz of the Flowers

INTERMISSION

Pastoral Symphony and Chorale from The Christmas Oratorio by J.S. Bach

Fantasy on "Sleepers, Wake" by J.S. Bach

Throw the Yule Log On, Uncle John by P.D.Q. Bach - Occasional Chorale

Sleigh Ride by Leroy Anderson

The Christmas Song (Chestnuts Roasting on an Open Fire) by Mel Torme

Carols arranged by David Willcocks

God Rest You Merry, Gentlemen

O Come, All Ye Faithful

Unto Us Is Born A Son

Hark! The Herald Angels Sing

Hallelujah Chorus from Messiah by Georg Friedrich Handel

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Christian Robinson
Adam Arthurs
Mike Arthurs
Vedran Curic
Andrea Hansen
Kay Heuer
Geoff McCausland

2ND VIOLIN

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* Leah Bachelder
* Julia Brown
* Erin Caswell
* Parise Ethier
Jennifer Hedican
Aiden Kehoe
Brigitte Kelling
* William Mitchell
Rita Moyer
* Vijanti Murphy
Susan Phillips
Anne Prevost
Linda Ward
Monique Yerkie
Katelyn Zen
Janet Zimbalatti

VIOLA

Donald Clysdale
Louise Martin
Emily Reeve
Jane Russell
Carol Zimbalatti

CELLO

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Meagan Ballantyne
Rosalynn Heuer
* Emma Kehoe
Jill Kulchar
* Suzanne Landry
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BASS

Roger Finlay
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PROGRAM NOTES

A Christmas Festival dates from 1952, written by the American composer Leroy Anderson (1908–1975). He is best known for his light concert pieces, many of which were introduced by the Boston Pops Orchestra conducted by Arthur Fiedler.

Sleeping Beauty by the Brothers Grimm is a classic fairytale involving a beautiful princess, enchantment, and a handsome prince. The **Peter Ilyich Tchaikovsky** (1840–1893) ballet was written in 1890, and the Waltz is from the celebrations for Princess Aurora's sixteenth birthday, just before she pricks her finger and the entire kingdom sleeps for one hundred years.

The Nutcracker Suite was written and presented by **Tchaikovsky** in 1892, even before the ballet was first presented. The suite had immediate success, while it took many years for the ballet to achieve today's popularity. It is also well-known from being in the Walt Disney movie *Fantasia*.

The Christmas Oratorio by Johann Sebastian Bach (1685–1750) was written for the Christmas season of 1734. The next performance was not until 17 December 1857 in Berlin. The Pastoral Symphony heard this evening refers to the Shepherds.

Sleepers, Wake was originally from the 1731 cantata **Wachet auf** by J.S. Bach. The main chorale was arranged by the American **Ward Swingle** (b. 1927) in Paris for the Swingle Singers.

P.D.Q. Bach is the fictional composer invention of Peter Schickele (b. 1935), a music satirist and composer. He often parodies styles and instruments. In **Throw the Yule Log On, Uncle John** each section of the choir has different words for the chorus.

Leroy Anderson had the original idea for **Sleigh Ride** during a heat wave in July 1946; he finished the work in February 1948. The orchestral version was first recorded in 1949 by Arthur Fiedler and The Boston Pops Orchestra.

The Christmas Song (Chestnuts Roasting on an Open Fire) by Mel Tormé (1925–1999) was written in forty minutes during the blistering hot summer of 1944, in an effort to "stay cool by thinking cool".

Sir David Willcocks (b. 1919), is a British choral conductor, organist, and composer. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. He is particularly known for his widely-used choral arrangements of **Christmas Carols**, most of which were originally written for the Service of Nine Lessons and Carols at King's College.


Messiah, by George Frideric Handel (1685–1759) was composed in the summer of 1741 and premiered in Dublin on the 13 April 1742. In many parts of the world, it is the accepted practice for the audience to stand during the **Hallelujah Chorus**. Tradition has it that as the first notes rang out, King George II rose. It is lost to history the exact reason why the King stood at that point, but the most popular explanations include:

- He was so moved by the performance that he rose to his feet.
- His gout acted up at that precise moment and he rose to relieve himself.
- After an hour of musical performance, he needed to stretch his legs.



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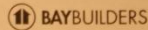
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EARLY LEARNING "TINY TUNE STARS"

Tiny Tune Stars is a four-lesson unit presented in parent drop-in centres. Parents and caregivers, with their children, share the joy of music while learning about beat, rhythm, pitch and tempos. Through the use of classical music, nursery rhymes, and various musical styles, movement and musical interpretation through movement are encouraged in a fun environment. Literacy and numeracy are incorporated along with the introduction of the participants to the musical instruments of a symphony orchestra.

GRADE 4 "INSTRUMENTS OF THE ORCHESTRA"

Music education has been considerably impacted by cutbacks in education funding. The North Bay Symphony supplies musicians who provide a lively, three-day, in-class musical experience for grade four students in the North Bay region. The program, designed by teachers for teachers, aligns closely with the learning expectations of the Ontario Grade Four Curriculum in Science of Sound, Orchestral Music and Non-Fiction Reading and Writing. Our wonderful musicians will be in at least 30 grade four classes in the Near North District School Board and the Nipissing-Parry Sound Catholic District School Board this year.



GRADE 5 "RHYTHM IN USE"

The grade five unit called Rhythm in Use is offered in local schools. A talented music teacher visits each participating classroom for two visits. On the first visit the students find a steady beat, conduct 4/4 time and learn to read quarter notes and rests from a staff while using percussion instruments to play an accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation and poetry. These varying rhythms are notated using eighth notes, quarter notes, half notes and whole notes and are spoken and played by performing with a steady beat. The session ends with the students consolidating their new learning to perform a challenging rhythm with jars and spoons.

OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones – *Musical Director & Conductor*

Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Mstislav Rostropovich and has been a featured double bass soloist in both

Canada and the United States. Mr. Jones maintains a large private studio and directs the Symphony String School in North Bay. He is currently the music director for the North Bay Symphony Orchestra, Gateway Strings, NBSO Youth Orchestra and director for the Summer String Retreat. Thomas is a music professor at both Nipissing University and Laurentian University and a very active performer of solo, chamber and orchestral music. He is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Christian Robinson – *Concertmaster*

Now entering his 5th season as NBSO Concertmaster, violinist Christian Robinson continues to earn praise from audiences and critics alike for his vibrant and energetic performances. His chamber music activities have seen him perform in feature concerts at many of Canada's premier festivals, including the Guelph Spring Festival, Festival of the Sound, the Banff Summer Arts

Festival, QuartetFest, and the Ottawa International Jazz Festival. In 2004 he co-founded the Silver Birch String Quartet, which continues to be one of Canada's most active young quartets, with concerts throughout the country. He also co-produced the SBSQ's first commercial recording on Montreal's Effendi record label in collaboration with the acclaimed young jazz-pianist John Roney, which was nominated for both a 2010 JUNO Award, and a Felix Award in the province of Quebec. His chamber music performances with the SBSQ and in other configurations are frequently broadcast nationally on CBC Radio 2, and Espace Musique. Christian is a tireless advocate for new music, having been involved in numerous premieres of pieces by both emerging and established composers, including John Weinzweig, Gary Kulesha, Roger Bergs, and Robert Lemay. His contemporary music collaborations include work with Earshot Concerts at the Music Gallery Toronto, as well as with Soundstreams Canada for CBC at the Glenn Gould Studio. In 2010, he gave the world-premiere performance of *Et une porte d'ombre se referme*, a violin concerto commissioned for him from Robert Lemay through the Ontario Arts Council and the Sudbury Symphony Orchestra. Christian performs exclusively on an instrument completed in 1993 by Masa Inokuchi of Toronto.

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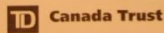
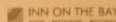
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Nature's Songs

Featuring
Platypus Theatre's
**How the Gimquat
Found Her Song**



It's a cold February day when a musical wizard meets the sad and songless Gimquat bird.

Soon the two are off on a tumble through time in search of the missing music: an adventure that takes them from monasteries to Mozart and from rap to Ravel, with music from the North Bay Symphony Orchestra.

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Saturday **18** February
The Capitol Centre • 7:30 pm

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PLATYPUS THEATRE¹³

Since 1989 Canada's Platypus Theatre has been a trailblazer in creating programs for children that bring classical music to life in an intelligent, entertaining and interactive way. Critics, educators, musicians, parents and children have lauded the company's performances for their creativity, originality and high standards of execution.

Platypus' seven original programs have been seen by over half a million spectators in Canada, the United States, on seven tours to Southeast Asia and most recently, in Australia. After nearly 500 concerts with more than 65 orchestras worldwide Platypus Theatre has gained an unparalleled reputation for excellence in music education.

In 2006, in collaboration with TV Ontario, Trace Pictures and the Toronto Symphony Orchestra, Platypus Theatre created a television adaptation of their ever-popular, "How the Gimquat Found Her Song". The film was broadcast six times on TVO and won an Award of Excellence at the 2007 Accolade Television Awards and Best Children's Program at the prestigious 2008 Banff World Television Festival. The film is now on DVD and available at www.platypustheatre.com and at the concerts.



Platypus Theatre was also the subject of a nationally broadcast documentary made by CTV (CKCO Kitchener) in 1991 and of a PBS television full-performance broadcast in 2000.

In Addition to "How the Gimquat Found Her Song" the company's programs include: "Emily Saves the Orchestra", "Rhythm in Your Rubbish", "Bach to the Future", "Song of the Forest", "Charlotte and the Music-Maker" and "A Flicker of Light on a Christmas Night".

FEATURED BIOGRAPHY

Peter Duschenes - Artistic Director, Actor & Writer



Co-founder and Artistic Director of Platypus Theatre, Peter Duschenes has been widely praised for his innovation in presenting symphonic music to young audiences. His ability to bring the concert stage to life by combining theatre and music has led to commissions with orchestras from coast to coast.

An award winning playwright, Peter's writing credits include all seven of Platypus' symphony plays, the television adaptation of "How the Gimquat Found Her Song" and the one-act play, "Lost River", which was the 1991 winner of the Theatre BC's Canadian National Playwriting competition. As an actor and director Peter has worked with companies across Canada and the United States most recently directing the world premier of the stage adaptation of Arto Paasilinna's "The Holing Miller" for Quantum Theatre in Pittsburgh, PA.

Among his favourite stage roles are Richard in Shakespeare's "Richard II" also for Quantum Theatre and Louis Ironson in "Angels In America" at the Centaur Theatre in Montreal. Peter received his MFA in theatre from the California Institute of the Arts in 1988 and now lives in Ottawa with his wife, Sarah and their two children; Magda and Theo.

THE PROGRAM

How the Gimquat Found Her Song – Platypus Theatre
A concert for actors and orchestra

Excerpts from:

Carmen Suite (Les Toreadors and Prelude) by George Bizet
The Four Seasons (Spring - 1st Movement) by Antonio Vivaldi
Sad Dance by Mario Duschenes
Jiminy Cricket by Mario Duschenes
Awakening by Mario Duschenes
Footsteps by Mario Duschenes
Gregorian Chant Anonymous
Tordion Anonymous
Suite No. 2 (Badinerie) by Johann Sebastian Bach
Chorale by Johann Sebastian Bach
Marriage of Figaro (Overture) by Wolfgang Amadeus Mozart
Symphony No. 5 (1st movement) by Beethoven
Symphony No. 4 (4th movement) by Piotr Illich Tchaikovsky
Prelude a l'apres-midi d'un faune by Claude Debussy

INTERMISSION

Peer Gynt Suite No. 1, Op. 46, Edvard Grieg
Morning Mood

Vocalise, Op. 34, No. 14 by Sergei Rachmaninoff

Overture to the Opera The Thieving Magpie by Gioachino Rossini

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Mike Arthurs
Angela Garwood
Andrea Hansen
Kay Heuer
Geoff McCausland
John Young

CELLO

Jordan Wyshniowsky
Meagan Ballantyne
Sandra Franks
Rosalynn Heuer
Jill Kulchar
Alexandra Lee
Christina Scala

FRENCH HORN

Lynne Smythe
Geoff Sinclair
Gilles Thibodeau
Aimée Paquette

2ND VIOLIN

Nick Ross
Jennifer Hedican
Rebecca Jones
Aiden Kehoe
Brigette Kelling
Rita Moyer
Linda Ward
Monique Yerkie
Katelyn Zen
Janet Zimbalatti

BASS

Peggy Tong-Bennett
Nancy Hughes
Mark Swain

TRUMPET

Christa Lowry
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Maggie Keller

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Matthew Whitehead
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June de Sousa
Dwayne Ellis
Billy Kervin

BASSOON

Mary Thornton
Pam Brotherston

CLARINET / BASS CLARINET

Nicholas Tremblay
Krystal Morrison

PROGRAM NOTES

The first half of the program this evening is the concert for actors and orchestra **How the Gimquat Found Her Song**, developed by **Platypus Theatre**. What is a bird if she has no song? It's a warm spring day when Griffie the Great – the magical musical wizard – meets the sad and songless Gimquat bird. Soon they are off on a tumble through time in search of the missing music – an adventure that takes them from monasteries to Mozart and from rap to Ravel, until a magical surprise to finish the performance.

We featured another Platypus Theatre production a few years ago, when the NBSO performed **A Flicker of Light on a Christmas Night**. Tonight will be just as special and exciting.

The Norwegian **Edvard Grieg** (1843 – 1907) wrote the incidental music to Henryk Ibsen's play **Peer Gynt** in 1875, and extracted his Suite No. 1 in 1888. Peer Gynt is the traveller and in this scene "**Morning Mood**" celebrates nature with the sunrise. The majestic nature of the mountains of Norway comes dreamily to mind. However the piece was written for a Moroccan desert sunrise in the play, with Peer Gynt in a grove of palm and acacia trees protecting himself from a group of apes with a broken-off branch.

Vocalise, Op. 34, No. 14 is a song by Sergei Rachmaninoff (1873 – 1943), published in 1912 as the last of his Fourteen Songs, Op. 34. It was originally written for voice (soprano or tenor) with piano accompaniment and contains no words, but was sung using any one vowel of the singer's choosing. Rachmaninoff later wrote it for orchestra, which is the version heard tonight. The lovely but sad melody reminds us of nature's songs. Rachmaninoff was a composer, pianist and conductor. Influenced by Tchaikovsky and Rimsky-Korsakov, he wrote in the lush romantic style. A member of the minor aristocracy, he lost the family estates after the Russian Revolution; he escaped to Finland and then in late 1918 to the United States where he lived until his death in 1943.

The Thieving Magpie (La gazza ladra), is an opera written by the Italian composer **Gioachino Rossini** (1792 – 1869), and first performed 31 May 1817. The overture was apparently written 30 May 1817. It was reported that the producer had to lock Rossini in a room the day before the first performance in order to write the overture. Rossini then threw each sheet out of the window to his copyists, who wrote out the full orchestral parts. Here we have not just the songs of nature from the magpie, but we also have a situation where nature affects us. The opera has many familiar elements – the beautiful servant girl in love with the young hero returning from the wars, his mother not approving of the relationship, the Mayor making improper advances to the heroine, and the heroine sentenced to death for stealing the silver spoons, but all works out in the end. The Magpie did it!

FEATURED BIOGRAPHY

Danielle Desormeaux - Actor



Danielle Desormeaux has been a part of the Platypus Theatre touring company since 1998. Film and television credits include: "How the Gimquat Found Her Song" (Award of Excellence at the 2007 Accolade Television Awards, Best Children's Program at the 2008 Banff World Television Festival), the Oscar-winning "Affliction" (dir. Paul Schrader), "Stardon" (dir. Denis Arcand), "The War of 1812, Big Sugar" (dir. Brian McKenna).

Stage credits include: "The Comedy of Errors" (dir. Peter Hinton NAC/Centaur), "Romeo and Juliet" (dir. Jean Asselin), "National Capital/e Nationale" (dir. Robert Lepage - NAC), "The Anger In Ernest and Ernestine" (dir. Alain Goulem), "The Tempest" (dir. D.D. Kugler), "The Brazilian" (dir. Micheline Chevrier).

Danielle Desormeaux's work in improvisation and clown has lead to the creation of new theatre and independent film works including "Rhythm In Your Rubbish" for Platypus Theatre, the critically acclaimed "Umlouït" ,and "MöcShplat" (clown-gibberish versions of Shakespeare's Hamlet and Macbeth) and "Les aventures de Matante et Madame". When left to her own devices, Ms. Desormeaux can be found jamming with her pals and cooking up a storm at her home in Montreal.

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Lynne Smith

Lynne Smythe is a musician, teacher and clinician residing in North Bay. Originally from London, Ontario, Lynne started piano lessons at the young age of 3. She later started voice lessons and auditioned for and was a member of the world renowned Amabile Youth Singers for twelve years. After deciding that French Horn was the instrument of calling, Lynne attended the University of Western Ontario where she completed her Bachelor of Music (Honours) Performance.

Lynne has been principal French Horn for the North Bay Symphony since 2002 and is a contracted musician for the Sudbury Symphony. Lynne has performed with the Concert Players Orchestra, Clarion Symphony, International Symphony and Orchestra London. Lynne auditioned for and won a placement in the Band of the Ceremonial Guard (Ottawa) where she completed her Basic Training (Canadian Military) and was a musician on Parliament Hill.

Currently, Lynne teaches at Widdifield Secondary School (instrumental and vocal music) and has been the vocal/musical director for the Near North District School Board's summer program TOROS. She is a clinician for MusicFest Canada (NOMFest All Star Band) and can be found onstage in local musical theatre productions.



Adam Arthurs

Adam Arthurs is a student at Chippewa Secondary School. He has been studying violin with Thomas Jones for twelve years. Adam has been a regular member of the North Bay Symphony Orchestra for the last five years and has performed as a soloist with the orchestra on two occasions.

Adam has also furthered his musical studies by having spent four summers at the Interlochen Center for the Arts in Michigan, along with being one of the founding members of the AHHA String Quartet in North Bay. Outside of his musical studies, Adam is also a dedicated sprint canoeist, and has just returned from an Ontario Team training camp located in Ocala, Florida.

Additionally, Adam also owns a cake decorating business and continues to enjoy learning diverse topics relating to culture and the arts.



Geoff McCausland

Geoff McCausland grew up in Saint John, New Brunswick, where he started violin with his father. From there he went on to McGill where he was granted a BMus in Violin Performance, studying with Jonathan Crow and Andrew Dawes.

A great deal of Geoff's education has come from his time at the Domaine Forget Summer Institute in Quebec, where he spent 8 summers studying with such teachers as Gwen Thomson, Regis Pasquier, Yehonatan Berick and many others. Geoff is a member of the Silver Birch String Quartet, through which he has collaborated with such notable artists as Peter Longworth, Joel Sachs, Joseph Petric, and the Penderecki String Quartet. As an advocate of New Music, he has worked extensively with Robert Lemay, Yoko Hirota and 5-Penny New Music Concerts. Geoff is the Principal 2nd Violin of the Sudbury Symphony, and has played with the North Bay Symphony since 2007.

Dick van Raadshooven

Dick holds a Bachelor of Music and a Bachelor of Education degree from the University of Western Ontario. He taught for five years at Cambrian College in the Post Secondary Music Program and the Suzuki Cello Program.

He has also taught music for twenty-eight years at various secondary schools in the Sudbury area, including bands and string programs. Dick started the string program at Marymount Academy many years ago, and has enjoyed many successes over the years in competition and performance.



Michael Arthurs

Michael Arthurs is a Hamilton-born emergency physician in North Bay. He has performed in many local theatre productions including major roles in "Closer Than Ever", "Our Country's Good" and "Of Mice and Men". He has been performing solo and chamber music concerts, as well as being a member of the North Bay Symphony for over ten years.

Michael is one of the founding members of the AHHA String Quartet with Adam, his son, and Kay and Rosalyn Heuer. He is a regular member of the Interlochen Summer Chamber Program and has just returned from a concert tour with the World Doctors' Orchestra in South Africa.

One of his greatest pleasures is to be able to perform orchestra and chamber music with family.



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THE PROGRAM

The Moldau from Ma Vlast by Bedrich Smetana

Concerto for Horn and Orchestra No. 3, K. 447 by Wolfgang Amadeus Mozart

**Soloist: Lynne Smythe, French horn
1st movement – Allegro**

Kol Nidrei, Op. 47 by Max Bruch

**Soloist: Thomas Jones, double bass
Guest Conductor: Dick van Raadshooven**

Concerto for Two Violins in D minor, BWV 1043 by J.S. Bach

**Soloists: Christian Robinson, Geoff McCausland
1st movement - Vivace**

Concerto for Four Violins, Op. 3 No. 10 by Antonio Vivaldi

**Soloists: Christian Robinson, Geoff McCausland, Michael Arthurs, Adam Arthurs
Allegro
Largo
Larghetto
Allegro**

INTERMISSION

Imperial March from Star Wars by John Williams

**Selections from The Phantom of the Opera by Andrew Lloyd Webber,
arr. Calvin Custer**

The Entertainer by Scott Joplin

Nights in White Satin by Justin Hayward, arr. Mike Townend

Porgy and Bess Medley by George Gershwin, arr. John Whitney

NORTH BAY SYMPHONY ORCHESTRA

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Andrea Hansen
Kay Heuer
Cristina Masotti
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Mary Thornton

CLARINET

Michelle Taylor
Doug Banwell

PROGRAM NOTES

The nationalistic Czech composer Bedrich Smetana (1824 – 1884) describes in the tone poem **The Moldau** the different stages of the river, from the two springs (listen to the two flutes), through woods and meadows, past a farmer's wedding, past the mermaids playing in the moonlight, through the St. John Rapids, past Prague and on to where it disappears into the Elbe River.

Wolfgang Amadeus Mozart (1756 – 1791) wrote four **Horn Concertos** for his friend Joseph Leutgeb. The Third, which we hear this evening, was written between 1784 and 1787 in Vienna.

The Protestant German composer Max Christian Friedrich Bruch (1838 – 1920) became interested in the Jewish Kol Nidrei theme for Yom Kippur or Day of Atonement and wrote this **Adagio for Violoncello**, tonight heard as a virtuoso piece for the double bass.

Johann Sebastian Bach (1685 – 1750) was a German composer, organist, harpsichordist, violist, and violinist of the Baroque Period. His **Concerto for 2 Violins, Strings and Continuo in D Minor, BWV 1043** is considered among the best examples of this ornamented style.

Antonio Lucio Vivaldi (1678 – 1741) was an Italian Baroque composer born in Venice, best known for his instrumental concertos. Many of his compositions were written for the female music ensemble of the Ospedale della Pietà, a home for abandoned children where Vivaldi worked from 1703 to 1715 and from 1723 to 1740. Many of them were the illegitimate offspring of local nobility, and the home was well funded. **Opus 3 or L'Estro Armonico** dates from 1711.

John Williams (b. 1932) has composed some of the most recognizable film scores in the history of motion pictures, including the Star Wars saga, Jaws, Superman, the Indiana Jones films, E.T. the Extra-Terrestrial, Hook, Jurassic Park, Schindler's List, Home Alone and the first three Harry Potter films. The **Imperial March or Darth Vader Theme** is from The Empire Strikes Back.

The English composer Andrew Lloyd Webber is best known for musical theatre, including 13 musicals. **The Phantom of the Opera** opened in London in 1986, and on Broadway in 1988 and has total worldwide box office receipts of over \$5.1 billion.

Scott Joplin (ca. 1867-1868? – 1917) was an American composer and pianist from rural Texas, later dubbed "The King of Ragtime". Joplin's music was rediscovered and returned to popularity in the early 1970s when several of his compositions, including **The Entertainer**, from 1902, were included in the 1973 movie The Sting. The main theme came from a slave call from the plantations of the South.

The Moody Blues are an English rock band from 1964. As of 2012 they remain active with one member from the original band from 1964 and two more from the 1967 lineup. **Nights in White Satin** is a 1967 single, written by band member Justin Hayward when he was 19, a tale of a yearning love from afar.

The American composer and pianist George Gershwin (1898 – 1937) wrote both popular and classical music. His 1935 opera **Porgy and Bess** deals with early 1920s African-American life in the fictitious Catfish Row in South Carolina. It had mixed success, and was finally accepted as legitimate opera in the 1970s.

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Chloe Weston—Piano



Caleb Smith—Double Bass




Meagan Ballantyne—Cello

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FEATURED ARTIST BIOGRAPHY



Chloe Weston

Chloe Weston began studying piano in her home town of North Bay, Ontario with beloved school teacher, Heather Gardner. Miss Weston then continued study with Christine Fortin. While studying with Mrs. Fortin, Chloe competed regularly in Kiwanis Music Festivals, as a soloist and in duets, to great success. She then studied with Elsa Tafel, with whom she also began her education in Music Theory and Music History. Chloe's thorough and enjoyable musical education in North Bay prepared and inspired her to continue her studies in a university setting.

Miss Weston graduated with a Bachelor Degree in Piano Performance at the University of Western Ontario in April 2012. While at the Don Wright Faculty of Music at Western, Chloe studied with the world-renowned pianist and pedagogue, Leslie Kinton, of the piano duo Anagnoson & Kinton. Chloe's experience participating in chamber groups, and in collaboration with various solo instrumentalists has broadened her horizons as a solo pianist and has inspired her to seek further collaborative opportunities. She is currently pursuing an Artist's Diploma in Piano at the University of Western Ontario with Dr. Kinton and plans to continue her education at the Master's and Doctoral levels.

In May 2012, the North Bay Symphony Orchestra presented Miss Weston with an amazing opportunity in the Young Performer's Competition, which has brought her here today. This special occasion is the beginning of a promising career for young pianist, Chloe Weston.

FEATURED ARTIST BIOGRAPHY



Meagan Ballantyne

Meagan Ballantyne is originally from the Nipissing area, having spent most of her life living in the rural outskirts of Sundridge. Currently in her 7th year of playing cello, Meagan is working on her 3rd full season with the North Bay Symphony Orchestra. In addition to playing with North Bay, she has also played two full seasons with the Oakville Symphony Orchestra while, at the same time, studying Audio Engineering in Mississauga. Besides playing as part of an orchestra, Meagan has had the opportunity to be part of a wide range of musical productions which have varied in both style and scope. These have included performing as a member of an established band at the Charles .W. Stockey Center in Parry Sound, accompaniment to various artists at the Canadian Music Week Festival in Toronto and as part of the string section for world music artist "Sajjad" at the Betty Oliphant Theater in Toronto. In addition to performing, Meagan has a keen interest in the world of recording and has played cello on more than a dozen songs in various studios throughout the GTA, including Metalworks Studios in Mississauga and Soundhouse Studios in Burlington with producer John Jamison.

Currently happy to be living closer to her Northern roots, Meagan has recently enjoyed contributing to the musical community of North Bay by playing in trios around the city with other Symphony musicians as a part of the Orchestras season launch. She hopes to continue participating in such events as a way of creating awareness for what local musicians have to offer.

THE PROGRAM

Canadian Folk Song Overture by Stephen Brown

Cello Concerto No. 1 in C Major by Franz Joseph Haydn
Soloist: Meagan Ballantyne, cello
1st Movement – Moderato

Clair de Lune by Claude Debussy

A Carmen Fantasy by Frank Proto
Soloist: Caleb Smith, double bass
Prelude and Aragonaise

Piano Concerto No. 20, in D minor, K. 466 by Wolfgang Amadeus Mozart
Soloist: Chloe Weston, piano
1st Movement Allegro

INTERMISSION

Symphony No. 41 in C major, K. 551 by Wolfgang Amadeus Mozart

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto allegro

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PROGRAM NOTES

We start this evening's performance with the **Canadian Folk song Overture** by British Columbia composer **Stephen Brown**. He was born in the UK, but moved with his family to Canada in 1952. After years as a struggling musician, he attended the Royal Conservatory of Music in Toronto as an adult, and is now the Department Head of Theory and Composition at the Victoria Conservatory of Music in B.C. This overture was written in 1989 – see how many songs you recognize.

The Austrian composer **Franz Joseph Haydn** (1732 – 1809) was one of the most prolific and prominent composers of the Classical period. He is often called the "Father of the Symphony" and "Father of the String Quartet". His **Cello Concerto No. 1** was written around 1761-65 for longtime friend Joseph Franz Weigl, then the principal cellist of Prince Nicolaus's Esterházy Orchestra. The work was thought lost until 1961, when a copy of the score was found at the Prague National Museum. Since then it has become a staple of the cello repertoire.

We continue reaching for the stars with **Claude Achille Debussy's Clair de Lune**. **Debussy** (1862 – 1918) wrote this for solo piano as part of his Suite "Bergamasque". This piece was also very high on the 'By Request' list from last year, and we are very happy to play it now.

The American composer and bassist **Frank Proto** was born in 1941, in Brooklyn, New York. A graduate of the Manhattan School of Music and a self-taught composer, he has played and composed for a wide range of ensembles and worked as a double bassist and composer-in-residence with the Cincinnati Symphony Orchestra from 1966 to 1997. **Carmen Fantasy** was written in 1991 using several of the popular arias from Bizet's opera.

The **Piano Concerto No. 20** in D minor, K. 466, was written by **Wolfgang Amadeus Mozart** (1756 – 1791) in 1785. The first performance took place at the *Mehlgrube Casino* in Vienna on February 11, 1785, with the composer as the soloist. A few days after the first performance, the composer's father, Leopold, visiting in Vienna, wrote to his daughter Nannerl about her brother's recent success: "[I heard] an excellent new piano concerto by Wolfgang, on which the copyist was still at work when we got there, and your brother didn't even have time to play through the rondo because he had to oversee the copying operation." This evening, we hear the first movement, Allegro.

Mozart completed his **Symphony No. 41 in C major, K. 551** on 10 August 1788, and it was the last symphony he composed. It is known as the **Jupiter** Symphony, but the name likely comes not from Mozart but from impresario Johann Peter Salomon from an early arrangement for piano. The final movement fugue includes five themes, one of which is a four-note plainsong chant known at least as far back as the sixteenth century, and was very popular with Mozart. Listen for it!

FEATURED ARTIST BIOGRAPHY



Caleb Smith

Caleb Smith is a native of North Bay, Ontario. Though he began his musical journey early at the age of 6 playing the violin, by the age of 12 he had decided he had grown out of the seemingly small instrument and it was time for a change. At that time, he started to study the double bass under the direction of Thomas Jones while, for the time, leaving the violin behind. During his time in North Bay, he gained experience playing in the North Bay Symphony Orchestra, the Sudbury Symphony Orchestra, and the Northern Ontario Youth Orchestra, as well as being a violin teacher with the North Bay Symphony String School.

Since his time in North Bay, he has moved to Montreal where he takes lessons under Ali Yazdanfar at the Schulich School of Music at McGill University. He also performs in the McGill Symphony Orchestra. He is now in his second year of the 4-year Bachelor of Performance Music with a minor in Music Education.

He is not exactly sure what the future holds but is certain that music will always stay a large part of his career.

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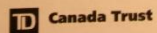
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PROGRAM NOTES

A **Christmas Festival** dates from 1952, written by the American composer **Leroy Anderson** (1908–1975). He is best known for his light concert pieces, many of which were introduced by the Boston Pops Orchestra conducted by Arthur Fiedler.

Walking in the Air is a song written by **Howard Blake** for the 1982 animated film *The Snowman*. In the second part of the story, the boy and the snowman fly to the North Pole, and "Walking in the Air" is the theme for the journey.

A **Child's Christmas in Wales**, a poem by the Welsh writer **Dylan Thomas** (1914 – 1953) was first published in 1950, but dates from earlier Christmas radio broadcasts. The story is an anecdotal retelling of a Christmas from the view of a young child and is a romanticized version of Christmases past, portraying a nostalgic and simpler time. The accompaniment for it was written in 1984 by Ontario composer **Nancy Telfer** (born 1950).

The **Nutcracker Suite** was written and presented by **Tchaikovsky** in 1892, even before the ballet was first presented. The suite had immediate success, while it took many years for the ballet to achieve today's popularity. It is also well-known from being in the Walt Disney movie *Fantasia*.

In the **Bleak Midwinter** is a Christmas carol based on a poem by the English poet **Christina Rossetti** written before 1872 and published posthumously in 1904. It became a Christmas carol after it appeared in *The English Hymnal* in 1906 with a setting by English composer **Gustav Holst** (1874 – 1934).

François Morel (born 1926) is a Canadian composer, pianist, conductor, and music educator. He has had his works premiered by the CBC Symphony Orchestra, the Montreal Symphony Orchestra, and the Philadelphia Orchestra. Now retired, he taught analyses, composition and orchestration at the Faculty of Music of Laval University between 1979 and 1997. His **Paraphrase sur des airs de Noël** work was premiered in 1978 by the Montreal Symphony Orchestra.

Leroy Anderson had the original idea for **Sleigh Ride** during a heat wave in July 1946; he finished the work in February 1948. The orchestral version was first recorded in 1949 by Arthur Fiedler and The Boston Pops Orchestra.

Sir David Willcocks (b. 1919), is a British choral conductor, organist, and composer. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. He is particularly known for his widely-used choral arrangements of **Christmas Carols**, most of which were originally written for the Service of Nine Lessons and Carols at King's College.

Auld Lang Syne is a Scots poem written by **Robert Burns** in 1788 and set to the tune of a traditional folk; its traditional use being to celebrate the start of the New Year at the stroke of midnight.

THE PROGRAM

A Christmas Festival by Leroy Anderson

Walking in the Air from The Snowman by William Blake

A Child's Christmas in Wales, text by Dylan Thomas, music by Nancy Telfer
Narrator: Rod Carley

INTERMISSION

Nutcracker Suite #1 by Piotr Illich Tchaikovsky
Marche – Tempo di marcia vivo
Russian Dance (Trepak) – Molto vivace

In the Bleak Mid-Winter by Gustav Holst

Paraphrase sur des airs de Noël by François Morel

Sleigh Ride by Leroy Anderson

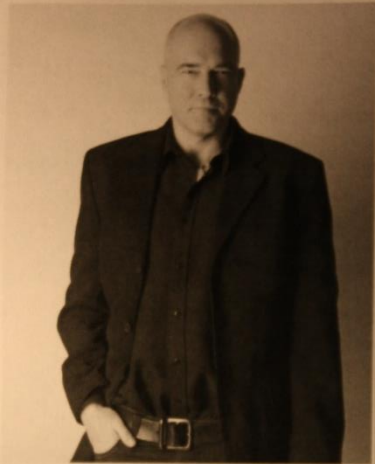
Carols arranged by David Willcocks
God Rest You Merry, Gentlemen
O Come, All Ye Faithful
Hark! The Herald Angels Sing

Auld Lang Syne lyrics by Robert Burns, arr. Brendan Elliget

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FEATURED ARTIST BIOGRAPHY



Rod Carley

Rod is currently Coordinator for Canadore College's Theatre Arts program and teaches Acting Shakespeare, Contemporary Scene Study, Text Analysis, Theatre History, Speech, and Self-producing. He is Artistic Director of Rep 21 and a part-time English professor with Nipissing University.

He was the 2009 winner of TV Ontario's Big Ideas /Best Lecturer Competition for the province of Ontario.

Rod has directed and produced over 100 productions to date ranging from the classics to the development of new Canadian work. He was the first recipient of the Stratford Festival's Jean Gascon Director's Award; he also received a Tyrone Guthrie Award. He was nominated for the Ontario Arts Council's K.M. Hunter Artist Award for Theatre in 2011, the inaugural John Hirsch Director's Award and was short-listed for the Pauline McGibbon Award.

Recent directing credits include *Can You See Me Yet?*, *The Donnellys* and *Macbeth* for Rep 21, the Ontario premiere of Martin McDonagh's *The Lieutenant of Inishmore* and the Canadian premiere of *Talking to Terrorists*.

Rod was the founding Artistic Director of the Nipissing Stage Company in North Bay (1999 to 2005) and directed 25 productions including co-author/director for the musicals *Train Town* and *Wanted* and dramaturge/director for *Indian Heart*.



Rod directed and produced the Northern Ontario premiere of Lee MacDougall's *HIGH LIFE* which represented Northern Ontario at the 2002 Theatre Ontario Festival.

Rod has a particular passion for the works of Shakespeare, having adapted and directed fifteen of his works: *Macbeth*, *Henry V*, *The Tempest*, *The Othello Project* (DORA Award Nomination for Outstanding Direction), *Coriolanus*, *Julius Caesar*, *Hamlet*, *King Lear*, *Twelfth Night*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *All's Well That Ends Well* and *As You Like It*.

Some of Rod's stage acting credits include four seasons with the Highlands Summer Festival, *Night of the Living Dead*, *The Four Musketeers*, *The Three Musketeers* (J2 Productions), *The Foreigner*, *Waiting for Godot* (Winner – Best Production – 2010 Theatre Ontario Festival), *The Laramie Project*, *Elizabeth Rex* and *The Othello Project*.



(GTG), *Popcorn*, *The Sugar Witch* (Rep 21), *The Tempest and Wanted* (NSC).
 Elsewhere: *Coriolanus*, *Julius Caesar* (WST), *Romeo and Juliet* (Kawartha Summer Festival). More recently: benefit reading for *Proud* and Fifth Stanza reader of *A Christmas Carol* for numerous charities.



He starred in his self-written, one man, Newfoundland-inspired play *Witless* and wrote, co-directed and acted in his new work *SLAM* (both funded by Ontario Arts Council Northern Arts Project Grants). He is currently adapting *Witless* into a novel.



Recent film and TV work includes *Algonquin*, *Hard Rock Medical*, *A Dark Truth*, *Harold and Lorna*, and *The Savage Tales of Summer Vale*.

Rod has been a guest speaker for Centennial College, Sault College, the Ontario University and Colleges Library Association, and Colleges Ontario as well as serving as Master of Ceremonies for the Colleges Ontario Premier Awards in Toronto.


Rod will be part of Trinity United Church's "Tales 'round the Stove" fund-raiser for the Gathering Place on Wednesday December 19th.

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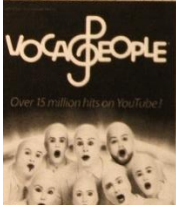
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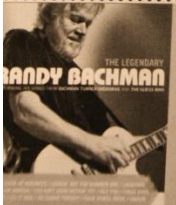
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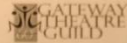
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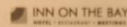
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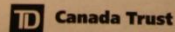

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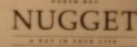
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2013

THE NORTH BAY SYMPHONY
AND  PRESENT

A musical adventure on the Silk Road, voyaging as far as the Orient with George Gao performing the Crouching Tiger Concerto by Tan Dun, inspired by the award winning film "Crouching Tiger Hidden Dragon".

A former member of China's National Orchestra who immigrated to Canada to further his career, George is a renowned virtuoso of the erhu, a two stringed Chinese violin. Continue our journey through the middle of the Silk Road, with Borodin's In the Steppes of Central Asia, then on to the European end, with César Franck's Symphony in D minor.



ALONG THE SILK ROAD

Featuring Erhu Artist
George Gao

Saturday **16** February
The Capitol Centre • 7:30 pm

 705.474.4747 
NORTHBAYSYPHONY.ORG 

PROGRAM NOTES

On the Steppes of Central Asia was written in 1880 by Alexander Borodin (1833 – 1887) and depicts an interaction of Russians and Easterners along the Silk Road in the steppe lands of the Caucasus. A caravan of Central Asians is crossing the desert under the protection of Russian troops. The opening theme, representing the Russians, is heard first; then we hear the haunting strains of an ornamented eastern melody on English horn, representing the Easterners. These two melodies eventually are combined. In between is heard a “travelling” theme in pizzicato that represents the plodding hoofs of the horses and camels. At the end, only the Russian theme is heard. Borodin had a ‘day-job’ as a research chemist, and called himself a ‘Sunday composer’. We know him best for his music being used as the basis of the movie *Kismet*.

The **Crouching Tiger Concerto for Erhu and Orchestra** was written in 2003 by Tan Dun (b. 1957), based on the 2000 version for cello, premiered by Yo Yo Ma. It is written for strings, piccolo, alto flute and percussion. Tan Dun wrote the Oscar-winning music originally for the 2000 movie *Crouching Tiger, Hidden Dragon*, full of martial arts and a western-style love story with metaphysical meaning. As a child, Tan Dun was fascinated by traditional Chinese music, frowned on in the Cultural Revolution, and was sent to plant rice on a commune. He escaped by joining a Beijing opera touring group after a ferry accident created job openings, studied classical music in Beijing and in 1980 moved to New York City to take his doctorate where he was exposed to modern influences. His music is a mixture of styles, neither western nor completely eastern. Most recently, his music was part of the medal presentations at the 2008 Beijing Olympics.

Hold onto your seats, as we move along the Silk Road. After the first 10 seconds or so of introduction comes the fast and furious **Gallop** by Yao-Xing Chen (b. 1941). The solo instrument is again the erhu, which is a kind of lute or violin with two strings. The earliest versions date from about 1500 years ago, but it reached its final form roughly the same time the western violin reached its final form, in the 17th and 18th centuries. The bow is always between the two strings, and one string is played with one side of the bow's horse hair, and the other string with the other side. The body of the instrument is typically made of ebony or sandalwood and snake skin. The erhu sounds similar to the human voice, and can imitate many natural sounds such as birds and horses.

César Franck (1822 – 1890) was a composer, pianist, organist, and music teacher who worked in Paris during his adult life. He was born in Liege, now in Belgium, and his father pushed him as a child prodigy. He fell in love with Félicité Desmousseaux, but his father disapproved and forbid him from marrying her. When he was 25, he could legally marry her, and did so on 22 February 1848, the month of the Paris revolt. To get to the church, the party had to climb over the barricades set up by the revolutionaries. In 1858 he became organist at Sainte-Clotilde and was appointed a professor at the Paris Conservatoire in 1872. His *Symphony in D-Minor* (1888) was first performed only a year before his death. There was controversy around it since a symphony was considered German, not French, and the Franco-Prussian War (1870-1874) was not that long before. To look a bit different, it has three movements, not the traditional four.

THE PROGRAM

On the Steppes of Central Asia by Alexander Borodin

Crouching Tiger Concerto for Erhu by Tan Dun

Soloist: George Gao, Chinese erhu

Crouching Tiger, Hidden Dragon

Through the Bamboo forest

Silk Road: Encounters

Eternal Vow

Farwell

Galloping Horses by Yao-Xing Chen arr. Yang Cun-Lin

Soloist: George Gao, Chinese erhu

INTERMISSION

Symphony in D minor by César Franck

Lento; Allegro ma non troppo.

Allegretto

Finale: Allegro non troppo

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Angela Garwood
Andrea Hansen
Kay Heuer
Geoff McCausland
Olga Rykov

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Rebecca Jones
Aidan Kehoe
Rita Moyer
Anne Prevost
Linda Ward
Monique Yerkie
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Aimee Paquette

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Adam More

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Scott Barons

PERCUSSION

Matthew Whitehead
Mark de Sousa
Dwayne Ellis
Ian Gibson
Billy Kervin

HARP

Pat Johnston

FEATURED ARTIST BIOGRAPHY



George Gao

Hailed as one of the most exciting, innovative and respected erhu masters today, the Gemini Award-nominated erhu master George Gao began studying the erhu at the age of six. A few years later, he won First Prize at the Shanghai Junior Instrumental Soloist Competition and a Silver Medal at the China National Junior Instrumental Soloist Contest in 1982. In 1985, he swept the three highest prizes of the Beijing China National Invitational erhu Competition. In 1999, He won a Recognition Award for his appearance at the 13th World Festival for Young Students in Pyongyang, North Korea.

George studied at the Shanghai Conservatory of Music and the Royal Conservatory of Music in Toronto.

After winning the first prize in the Beijing National Erhu Competition, George launched a truly international performing career. He toured the US, Canada, France, Germany, Denmark, Japan, Taiwan, Hong Kong and China extensively and featured as a soloist with the Toronto Symphony Orchestra, Bamberg Symphony Orchestra, Aalborg Symphony Orchestra, Shanghai Symphony Orchestra, Hong Kong Chinese Orchestra, Taiwan National Chinese Orchestra, National Arts Center Symphony Orchestra, Winnipeg Symphony Orchestra, Edmonton Symphony Orchestra and I Musici etc.

continue to next page

George Gao has also performed many recitals, including appearances at the Glenn Gould Studio, the Royal Conservatory of Music (Toronto), City Hall Concert Hall (Hong Kong), and the National Concert Hall (Taipei). Billions of people around the world have watched him on CCTV, China's most watched TV station.

George is a hot session player - his erhu performances are frequently recorded by many world renowned composers, film, and record producers.

George is featured in the soundtrack for the popular science fiction television program *Earth: Final Conflict*, which has been nominated for an Emmy Award for Outstanding Main Title Theme Music.

An enthusiast of many musical styles, George organized the Beijing rock band Red Maple Leaf and the pop group Snowman. In Toronto, he collaborated with many world music artists including Jesse Cook, Donald Quan, Ron Korb and joined many world music ensembles such as Bowfire, Silk Orchestra, George Gao Ensemble and Memento. He has pioneered the development of new music for the erhu, fusing traditional Chinese music with jazz, Western classical music, New Age, and other ethnic music from different world cultures.

As a composer, George has composed music for many films and documentaries. He co-composed with Brian Keane for Bill Moyer Productions/Lenon Documentary's 3-part documentary film "Becoming American: the Chinese Experience". In 2006, George Gao co-composed and recorded the sound tracks for the Oscar winning short documentary "The Blood of Yingzhou District". In 2010, "The Warriors of Qiugang", another short documentary which George Gao has co-composed and recorded, was also nominated for an Oscar. George is also a songwriter who has a few hit songs in China. He has written many erhu works including "Capriccio for Erhu", which was designated as compulsory work for the final round of the 2002 International Dragon Cup Erhu Competition; and "Erhu Capriccio No. 2 - Mongolian Fantasy", which was designated as compulsory work for the final round of the 2008 Shanghai Spring Festival International Erhu Competition and 2011 Taipei Chinese Instrumental Competition for Erhu.

George is a guest professor of China Conservatory of Music, Shanghai Conservatory of Music, National Taiwan University of Arts, Zao Zhuang University, Jiang Xi University of Science and Technology in China, and Ogaki Women's College in Japan. George Gao is also the guest concert master of the Hong Kong Chinese Orchestra.

THE NORTH BAY SYMPHONY
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VIVA L'ITALIA

WITH TENOR MICHAEL CIUFFO

Our April concert welcomes the Italian spring, musically described by Vivaldi in the movement "Spring" from "The Four Seasons" featuring NBSO soloist Christian Robinson.


Joining the Symphony will be Italian tenor Michael Ciuffo - young, handsome, gorgeous voice - singing arias from Italian opera and popular Italian songs including works by Bellini, Rossini, Puccini, Capua and Denza. Bravo!



Saturday **13** April
The Capitol Centre • 7:30 pm



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THE PROGRAM

Ancient Airs and Dances Suite No. 1 by Ottorino Respighi
Balletto, "Il Conte Orlando"
Gagliarda
Villanella
Passo mezzo e mascherada

Concerto No. 1 in E major, Op. 8, RV 269, "La primavera" (Spring) by Antonio Vivaldi
Soloist: Christian Robinson, violin
Allegro
Largo e pianissimo sempre
Allegro Pastorale

Adagio in G minor by Tomaso Albinoni, arranged by Remo Giazotto

Gia' il sole dal gange from L'honestà negli amori by Alessandro Scarlatti
Soloist: Michael Ciuffo, tenor

INTERMISSION

Overture to William Tell – Finale, by Gioachino Rossini

La serenata by Sir Paolo Tosti
Soloist: Michael Ciuffo, tenor

O sole mio by Eduardo di Capua, lyrics by Giovanni Capurro
Soloist: Michael Ciuffo, tenor

O surdato 'nnammurato by Enrico Cannio, lyrics by Aniello Califano
Soloist: Michael Ciuffo, tenor

Indigo Blue by Chris Bilton, Michael Ciuffo, David Martin
Soloist: Michael Ciuffo, tenor

Caruso by Lucio Dalla
Soloist: Michael Ciuffo, tenor

Santa Lucia luntana by Giovanni Gaeta (E. A. Mario)
Soloist: Michael Ciuffo, tenor

Funiculi, Funicula by Luigi Denza, lyrics by Peppino Turco
Soloist: Michael Ciuffo, tenor

Tu, ca nun chiagne by Ernesto De Curtis
Soloist: Michael Ciuffo, tenor

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Mike Arthurs
Heather Garbutt
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Doreen Bryer

PROGRAM NOTES

Ottorino Respighi (1879–1936) was a scholar of Italian music of the 16th, 17th and 18th centuries, and published editions of the music of Monteverdi and Antonio Vivaldi. His Suite #1 of Ancient Airs and Dances is based on lute pieces, one of which is by Vincenzo Galilei (father of Galileo Galilei).

The *Le quattro stagioni* (Four Seasons) is a set of four violin concertos by Venetian composer Antonio Vivaldi (1678–1741). Each concerto has the sounds of a different season. In this concert, listen to *La primavera* (Spring), and the sound of bird songs. Vivaldi wrote many concertos for the female music ensemble of the Ospedale della Pietà, a home for nobles' illegitimate daughters. His music passed out of fashion, until a twentieth-century revival.

The Adagio in G minor for violin, strings and organ continuo is by Remo Giazotto (1910–1998) and is purportedly based on a few measures of music by the Venetian Tomaso Albinoni (1671–1751). Giazotto originally said he only arranged the Adagio, but later said he composed it, and the 'fragment' was never produced.

Born in Sicily, Alessandro Scarlatti (1660–1725) was especially famous for his operas and chamber cantatas. He is considered the founder of the Neapolitan school of opera. *Già il sole dal Gange* (The Sun Over the Ganges) is from the opera *L'onestà negli amori* (Honesty in Love), written when he was 19 years old.

Guillaume Tell (William Tell) is the last opera written by the Italian Gioachino Rossini (1792–1869) and is set in 13th century Switzerland. We know the Overture as the Lone Ranger theme. In the opera, a Swiss patriot, Arnold, falls in love with the daughter of the Austrian tyrant ruling Switzerland. William Tell helps out, and later is recognized and forced to shoot an apple from his son's head. Another arrow kills the Austrian tyrant; the Swiss gain liberty.

Sir Paolo Tosti (1846–1916) was an Italian from Ortona who lived many years in England, and was knighted by King Edward VII in 1908. He was known for his 'salon-music', including *La Serenata* (The Serenade).

From Naples, Eduardo di Capua (1865–1917) wrote the music for the Neapolitan language song *O Sole Mio* with lyrics by Giovanni Capurro. In English, it means My Sunshine, a term of endearment. We also know it as *It's Now or Never*, sung by Elvis Presley.

O surdato 'nnammurato (The Soldier in Love) is written in the Neapolitan language by Enrico Cannio (1874–1949), who spent his whole life in Naples, and describes the sadness of a soldier who is fighting at the front during World War I, and who pines for his beloved. The words are by Aniello Califano (1870–1919), author of many Neapolitan songs.

The Italian singer-songwriter Lucio Dalla (1943–2012) wrote *Caruso* in 1986 as a tribute to the great tenor Enrico Caruso, who died in 1921.

Santa Lucia Luntana is a Neapolitan song written by Giovanni Gaeta (1884–1961), who published under the name E. A. Mario. He composed and wrote the lyrics to more than 2,000 works in Italian and Neapolitan. In *Santa Lucia Far Away*, a man who left his beloved Naples to seek his fortune now sings of Santa Lucia (an area on the bay of Naples) with longing.

Funiculi, Funiculà is a famous Neapolitan song written by Italian journalist Peppino Turco and set to music by Italian composer Luigi Denza (1846–1922), to commemorate the opening of the first funicular cable car on Mount Vesuvius. The 1880 cable car was later destroyed by the eruption of Vesuvius in 1944.

Born and educated in Naples, Ernesto De Curtis (1875–1937) wrote over 100 songs, many with words by his poet brother Giambattista De Curtis. *Tu, Ca Nun Chiagne!* Translates loosely as *You Who Don't Cry!*

Program Notes by Don Clysdale

FEATURED ARTIST BIOGRAPHY



Michael Ciufo

Michael Ciufo (choo-foe) is quickly becoming one of Canada's greatest singing treasures. Michael's expanding repertoire includes timeless gems from Broadway and film, with crowd-pleasing current hits, while maintaining the integrity of his classical roots. His career has included performances across the globe, especially an unforgettable performance at the Pantheon in Rome, Italy. It was this performance Michael describes as his "a-ha moment," when he knew with great certainty his life's work was in music.

A Canadian-Italian, his career began at an early age, studying the piano at the age of six. Over the years, he also added guitar and percussion to his playing skill set. Committed to masterfully developing his talents, he studied at the Glenn Gould School of Music at the Royal Conservatory of Music in Toronto.

His sophomore album release of *Momento* (October 18, 2011), debuted at #15 on the Canadian Classical charts. Produced by Chris Bilton, the album includes classical selections, newly written songs, covers, and some of Michael's own songwriting.

continue to next page

Michael's busy performance schedule includes a newly-developed solo show, as well as operatic roles and recital performances. Michael's versatility has led him to collaborations with a wide range of artists in many genres such as pop, jazz, and even hip hop.



In recent years, Michael has performed as a lead vocalist in such notable events as: lead tenor for Pinchas Zukerman and The National Arts Centre's Summer Music Institute in Ottawa (June 2011 & 2012); sold-out Mississauga Living Arts Centre performances in 2009 & 2011; a 2008 nationally-broadcast concert in Pisticci, Italy, in honour of the late Johnny Lombardi; the title role in the concert premiere of *Hamlet*, a new opera written by Toronto-born composer Mark Richards, both in Toronto and in Stratford, Ontario, for the Stratford Summer Music Soirees; "Diego" in the Canadian Premier of Schubert's "Die Freunde von Salamanka" with Opera in Concert (March 2012); "Alfredo" in the Summer Opera Lyric Theatre's production of Verdi's *La Traviata* (August 2011); and Handel's "Messiah" with the Leicester Symphony Orchestra in the UK. (December 2010).

Giving back is an important part of Michael's artistic philosophy and he is deeply committed to several charities including the Canadian Cancer Society; Wellspring, an important support network for cancer patients and their families; Credit Valley Hospital; and Mississauga's United Way.

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Music education has been considerably impacted by cutbacks in education funding. The North Bay Symphony supplies musicians who bring a variety of instruments into the region's classrooms and provide an inspiring, three-day, in-class musical experience for Grade 4 students. This music unit, designed by music educators, aligns closely with the learning expectations of the Ontario Grade Four Curriculum in Science of Sound, and the Music Curriculum. Our wonderful musicians will be in about 30 Grade Four classes in the Near North District School Board and the Nipissing-Parry Sound Catholic District School Board this year.



GRADE 5 "RHYTHM IN USE"

The Grade Five unit is also offered in local schools. A talented Symphony music teacher makes two visits to each participating classroom. Many of the expectations from the Ontario Grade 5 Music Curriculum are covered. On the first visit the students find a steady beat, conduct 4/4 time and learn to read note value. Then they are ready to have fun adding a percussion accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation, and poetry. The session ends with the students consolidating their new learning playing a challenging rhythm using jars and spoons. Teachers and students love this lively and creative program.

OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones – Musical Director & Conductor

Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman,




Mstislav Rostropovich and has been a featured double bass soloist in both Canada and the United States. Mr. Jones maintains a large private studio and directs the Symphony String School in North Bay. He is currently the music director for the North Bay Symphony Orchestra and instructor for the Summer String Retreat. Thomas is a music professor at Laurentian University and a very active performer of solo, chamber and orchestral music. He is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Christian Robinson – Concertmaster

Sudbury-based violinist Christian Robinson has an extremely active career as a chamber musician and orchestral leader. His chamber music activities have seen him perform in feature concerts at many of Canada's premier festivals, including the Festival of the Sound, the Banff Summer Arts Festival, QuartetFest, the Ottawa International Jazz Festival, Music by the Sea, and the Stanford

University Summer Chamber Music Festival. In 2004 he cofounded the Silver Birch String Quartet, which continues to be one of Canada's most active young quartets, with concerts throughout the country. He co-produced the SBSQ's first commercial recording on Montreal's Effendi record label in collaboration with the acclaimed jazz-pianist John Roney, which was nominated for both a JUNO Award, and 2 Felix Awards in the province of Quebec. His chamber music performances with the SBSQ and in other configurations are frequently broadcast nationally on CBC Radio 2, and Espace Musique. His contemporary music collaborations include work with Earshot Concerts at the Music Gallery Toronto, Soundstreams Canada for CBC at the Glenn Gould Studio, and Sudbury's 5-Penny New Music Concerts. He serves as Concertmaster for the Sudbury and North Bay Symphony Orchestras and in 2010 gave the world-premiere performance of Et une porte d'ombre se referme, a violin concerto commissioned by the Sudbury Symphony Orchestra for him from Robert Lemay through a grant from the Ontario Arts Council. Christian performs exclusively on an instrument completed in 1993 by Masa Inokuchi of Toronto.

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240 Fee Street North Bay, ON P1B 8G5

PROGRAM NOTES

Tonight's Winter Festival is about enjoying winter. We start with some favourite figure skating music, and then progress into the festival enjoying winter.

The Sleeping Beauty Waltz by **Pyotr Ilyich Tchaikovsky** (1840 – 1893) is a favourite in figure skating, and is from the ballet with the same name, first performed in 1890. The waltz is by the town's folk as they celebrate the princess's 16th birthday, just before she receives the spindle. Not only is the music beautiful, but there is also the appeal of sleeping through 100 winters.

Ennio Morricone (b. 1928) has written music for more than 500 motion pictures and television series, as well as contemporary classical works. **Gabriel's Oboe** is the main theme for the 1986 film **The Mission**. Set in the 1750s in South America, the oboe melody which captivated the Guarani Indian tribe is also a favourite in figure skating.

The French composer **Émile Waldteufel** (1837 – 1915) was world famous in the late 1800s for his dances. Waldteufel's music can be distinguished from Johann Strauss II's waltzes and polkas in that he used subtle harmonies and gentle phrases, unlike Strauss's more robust approach, but his waltzes fell out of favor as the age of Impressionism came to Paris.

Roch Carrier Hockey Sweater Raffle!

- One-of-a-kind
- Signed for the North Bay Symphony by our Dec., 2013 concert guest, Canadian literary icon Roch Carrier



Cost: \$2.00 3 for \$5.00

SEE IT IN THE LOBBY TONIGHT!

The Skaters' Waltz from 1882 depicts the skaters in the Bois de Boulogne in Paris. There is the initial slow introduction or poise of the skaters, followed by swirling graceful scenes, with bells added to complete the winter imagery.

Vancouver-born composer and pianist **Dolores Claman** (b. 1927) submitted her **Hockey Night in Canada** in 1968 as part of a CBC contest to have a new theme for Saturday Night Hockey, apparently without ever seeing a hockey game. Famous for many years on CBC television, the theme's rights were sold to CTV in 2004 when contract negotiations broke down. It has been called Canada's second national anthem.

The book **The Hockey Sweater** by **Roch Carrier** is part of the Canadian psyche, and in fact, the five-dollar bill has a scene from it on the back. Published in 1979, the book describes growing up in 1946 in rural Quebec, where everyone was a Montreal Canadiens fan, especially of number 9, Maurice Richard. I have to admit that growing up in North Bay in the 1950s and 1960s, I was a fan of the hated Maple Leafs, but was also partial to the Chicago Black Hawks when Ken Wharram lived two houses down Chippewa Street from us. When Roch's hockey sweater needed replacement and his mother ordered a new one from Eatons in Toronto, things went dreadfully wrong.

The Toronto Symphony Orchestra, along with the NAC and Calgary Philharmonic, commissioned an orchestral adaptation of the book for its 2011-12 season and first played



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it in May 2102, and we are pleased to be the fourth orchestra to play the work. **Abigail Richardson-Schulte** (b. 1976) is now the composer in residence with the Hamilton Philharmonic. Born in Oxford, England, she moved to Canada at the age of five, and after studying composition in Calgary, received her doctorate from the University of Toronto. The piece is a lot of fun to play and to hear, with the orchestra cheering and jeering as well as playing.

The Nutcracker ballet by Tchaikovsky is part of the Christmas tradition, with the Nutcracker in the form of a toy soldier and a mouse king. Tonight we listen to the March and the Waltz of the Flowers. These are from the suite selected by Tchaikovsky for publication in March 1892 even before the first performance of the ballet in December later that year – an early advertising trailer.

A Christmas Festival dates from 1952, written by the American composer **Leroy Anderson** (1908–1975). Including **Joy To the World, Deck the Halls, God Rest Ye Merry Gentlemen, Good King Wenceslas, Hark! The Herald Angels Sing, Silent Night, Jingle Bells** and **Adeste Fideles**, this is the work against which all other Christmas medleys are judged.

Leroy Anderson had the original idea for **Sleigh Ride** during a heat wave in July 1946; he finished the work in February 1948. The orchestral version was first recorded in 1949 by Arthur Fiedler and The Boston Pops Orchestra. Trumpeters love the horse's neigh, and also listen for the percussion whip crack on the wood blocks near the end.



THE GIFT OF MUSIC PROGRAM

As a non-profit charitable organization, the North Bay Symphony is acutely aware of the tireless contributions made by volunteers across our community.

Volunteers need recognition and support. Although we are not in a position to show our appreciation financially, we can offer these volunteers a wonderful relaxing evening of music.

Partners in the Gift of Music Program sponsor up to 50 seats at our season concerts. The North Bay Symphony matches the sponsor's gift with an equal number of seats. These seats are donated to a cross-section of volunteers selected by the Sponsors.



THE PROGRAM

Sleeping Beauty Waltz by Pyotr Ilyich Tchaikovsky

Gabriel's Oboe by Ennio Morricone

Skater's Waltz by Émile Waldteufel

Hockey Night in Canada by Dolores Claman

The Hockey Sweater by Abigail Richardson-Schulte
Music for the book The Hockey Sweater by Roch Carrier
Narrated by Roch Carrier

INTERMISSION

Nutcracker Suite No. 1, Op. 71a by Pyotr Ilyich Tchaikovsky

March

Waltz of the Flowers

Christmas Festival by Leroy Anderson

Sleigh Ride by Leroy Anderson

***Deck the Halls, Traditional**

Christmas Carols arr. David Willcocks

**O Come, All Ye Faithful*

**Hark! The Herald Angels Sing*

***Auld Lang Syne by Robert Burns**

**Performed by Occasional Singers*

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Michael Arthurs
Heather Garbutt
Andrea Hansen
Kay Heuer
Geoff McCausland
Olga Rykov
Kirsten Waymann

2ND VIOLIN

Nick Ross
Leah Bachelder
Jennifer Hedican
Louise Martin
Rita Moyer
Mike Phillips
Vijanti Ramlogan Murphy
Nathan Smith
Ian Wassink
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale
Brigette Kelling
Jane Russell
Carol Zimbalatti

CELLO

Jordan Wyshniowsky
Meagan Ballantyne
Debbie Charette
Sandra Franks
Rosalynn Heuer

CELLO CON'T

Emma Kehoe
Jill Kulchar
Suzanne Landry
Alexandra Lee
Christina Scala

BASS

Roger Finlay
Nancy Hughes
Sean Patterson
Mark Swain
Peggy Tong-Bennett

FLUTE/PICCOLO

Rachel Gibson
Mor Shargall

OBOE/ENGLISH HORN

Heather MacDonald
Victoria Hong

CLARINET

Michelle Taylor
Juan Olivares

BASSOON

Pam Brotherston
Mary Thornton

FRENCH HORN

Geoff Sinclair
Hayley Burgess
Lynne Smythe
Aimée Garbutt

TRUMPET

Allison Denomme
Janis Herzog
Samantha Sloat

TROMBONE

Charlotte Leonard
Neal Bennett
Blair McNally

TUBA

Scott Barons

PERCUSSION

Matthew Whitehead
June de Sousa
Ian Gibson
Billy Kervin
John Kervin

OCCASIONAL SINGERS

Cheryl Gould
Sheila O'Brien
Micheline Dunn
Lilliane Danielson
John Henderson
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Artistic Coach:
Robert Palangio

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Your generous gift plays an integral part in bringing great orchestral music and music education programs to life right here in our community. Thank you for playing your part today.

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The North Bay



Symphony

Inspiring Communities Through Music

THE MUSIC, THE PEOPLE

Think of our orchestra as an iceberg at this Winter Festival concert! Brrrr! The tip of the iceberg is the music tonight; it's our joy and inspiration, our relaxation and stimulation. The 87.5% of the iceberg which is under the water consists of intertwined service roles which keep us afloat: artistic, organizational, financial, educational, fundraising, marketing and governance. We are so fortunate at the North Bay Symphony to have a large group of people we thank for their hard work.

Moving on...

Tonight we'd like to thank two important members who have made a huge contribution to our Symphony over the last decade in intertwined service roles.

Thank you, Don Clysdale. We are so glad you will continue to lead the viola section in the orchestra. You are retiring from our Board after 10 years, leaving a huge influence on the artistic committee and the quality of music presented by the North Bay Symphony. Your systems (and the practical work you have done within them) are about examining concert repertoire, deciding on musician personnel and preparing music and program information. They are very, very useful. They integrate effort, improve communications and result in significant cost efficiencies.

Thank you, Paul Baker. You have been hugely significant in our operations and our growth. As our Marketing Director for 11 years, you have changed us: how the North Bay Symphony reaches out to its audience; how we relate to long-term sponsors and granting bodies; how we work with other arts organizations in the community; how we think about presenting the music we love; how we think of fundraising and education as outreach within a view of the organization as a whole. Your day to day work has involved dealing with all the details in this growth culture.

FACS Paul Baker

Before NBSO: Paul worked at Fiberglass Ontario in Toronto, was a Marketing Analysis Manager at Owen Corning OH, and Director of Corporate Marketing at Ontario Northland. In 1998 Paul made North Bay his home and joined NBSO looking for a challenge in the not-for-profit field... a way to make a creative difference with a worthy cause.



NBSO Years: As Marketing Director, Paul mentioned these highlights: building partnerships with sponsors so they get the recognition they deserve and NBSO benefits from their involvement; applying for grants and reporting to foundations who return year after year; creating marketing systems where so many things have to happen and nudging them so the steps become second nature and "instinctual" for the organization; influencing the presentation of music to appeal to a wider audience and working with other community arts organizations. A great example of these last 2 points was a concert called "From the Heart". Local filmmakers competed to have their films shown during specific music played by NBSO to the delight of the audience. Paul coordinated contacts with Canadore College, North Bay Film Club, Music and Film in Motion Sudbury, Ontario Arts Council, Toronto International Film Festival, WKP Kennedy Gallery, Near North Mobile Media Lab as well as the film makers involved....oh, and NBSO.

Beyond NBSO: Here are some of the other community projects Paul has been part of: Past President Kiwanis and Chair of Kiwanis Music Festival, North Bay Area Arts Council, cofounder, producer and advisor to theatre group Sunset Players, singer with Near North Voices and musician in the Joy Band. His lifelong interests in graphic design and fine art photography have led him to create a new project: **Paul Baker Photography** <https://picasaweb.google.com/nearnorthphotos>. We wish him the best as he focuses on travel, music, art and volunteering with NBSO.

Pssst! There is only one flaw in the man; he plays a trombone, a slide whistle with delusions of grandeur.

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FACS Don Clysdale

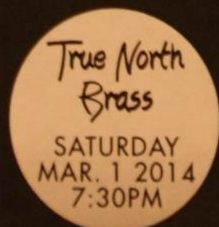
Before NBSO: Don returned to his native North Bay (Callander) in 2002 after a career in high tech with Bell-Northern Research/Nortel. He started playing viola at Chippewa SS, but also played wherever he was working, including Waterloo, Ottawa Symphony, Vienna, Henley Symphony in England, Symphony New Brunswick and Bad Gotesburg in Germany




NBSO years: Don has been on the NBSO Board for 10 years, including several as Vice President, and Chair of Artistic Committee. He saw jobs which needed doing, asked if it was OK to do them, and was never told no. He has spent hours and hours as librarian, personnel manager, writer of player newsletters and rehearsal schedules, writer of program notes, program order and list of players for each concert. Don is famous for his databases and systems... tracking musicians, tracking music, tracking costs, inventorying the music library digitally, lending and borrowing music from other orchestras. He has refined systems to have the artistic season planned well in advance to streamline costs and grant applications.

Continuing with NBSO and beyond: Here are other community projects Don is involved in, besides continuing to play viola with NBSO and in chamber groups. He is a pillar of Knox United in Callander, lay worship leader, treasurer, travelogue presenter of many of his overseas trips, chef of Knox's annual Indian dinner. For 5 years he was on Callander's Sustainable Community Committee with a major focus on water quality, and is on the Callander Museum Board. He published Callander's definitive history "Callander Now & Then" in conjunction with Callander's 125 Anniversary. (The book is available at Gulliver's, the Callander Museum and from the trunk of Don's car 705-752-2335.) Spending less time on the orchestra will allow more time for kayaking, canoeing, cross-country skiing. And family is always most important.


Pssst! There is only one flaw in the man; he plays a viola like Beethoven, Dvorak and Mozart, great composers who must have been the butt of bad viola jokes. What do a viola and a lawsuit have in common? Everyone is happy when the case is closed.



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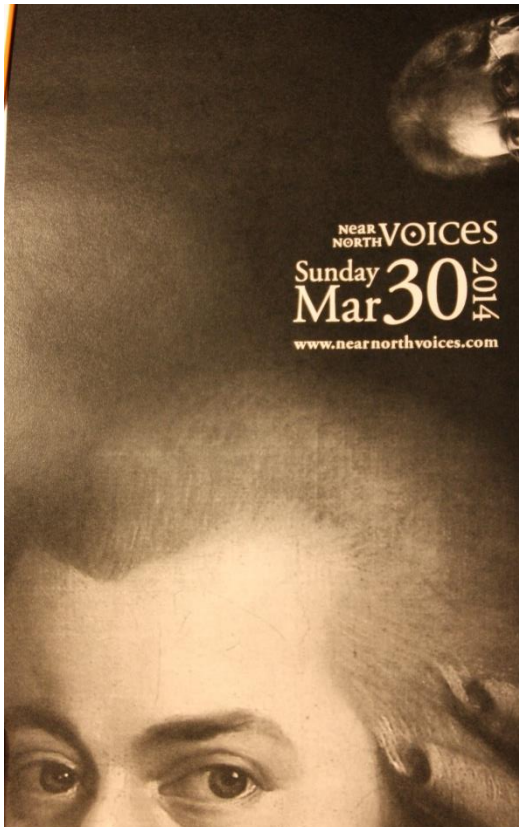
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



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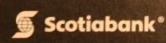
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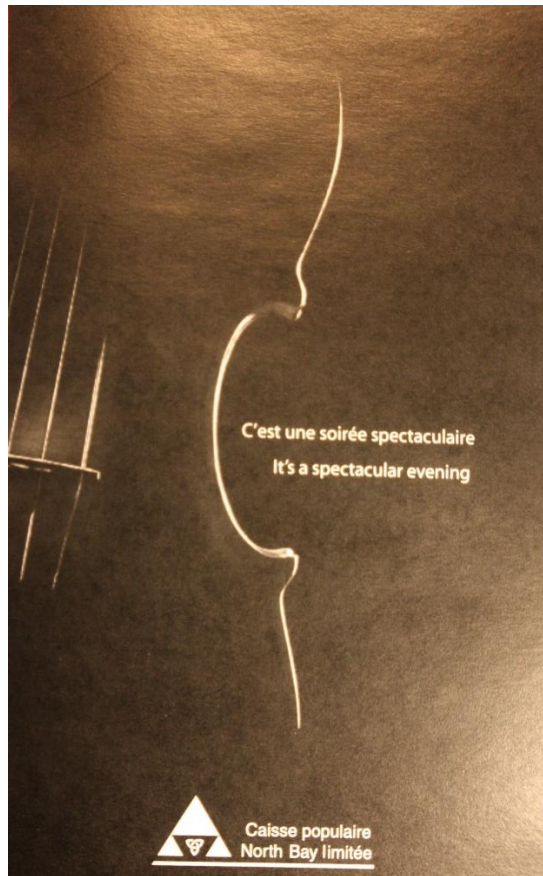
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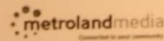
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True North Brass has released four critically acclaimed CD recordings, been featured on CBC Television's Opening Night program, is heard frequently on CBC Radio, and has collaborated on other recording projects with the Elmer Iseler Singers, Rick Fox and Lori Cullen.



Stuart Loughton, 1st Trumpet / Barton Woomert, 2nd Trumpet
Joan Watson, French Horn / Alastair Kay, Trombone / Scott Irvine, Tuba

True North Brass was featured at the International Brass Symposium in Atlanta, Georgia in March 2000, and performed at the 2008 International Trumpet Guild Conference in Banff, Alberta. They accompanied Prime Minister Jean Chrétien's 1998 trade mission to China, performing recitals in Beijing and Wuhan and directing masterclasses at the Beijing Conservatory.

The quintet has also performed masterclasses and recitals at the Boston and New England Conservatories and toured British Columbia, Ontario, Tennessee, New York, Connecticut, Virginia, Texas, New Hampshire, Idaho, Pennsylvania, Michigan, Alabama, Florida and West Virginia. True North Brass has appeared at the Ottawa Chamber Music Festival on three occasions, most recently in 2008. Recent performances of the quintet include concerts in Birmingham, Michigan, West Liberty, West Virginia, at the Westben Summer Music Festival, and at the Four Seasons Centre for the Performing Arts in Toronto. In 2008-09, True North Brass were Artists in Residence at the University of Western Ontario, and in the summer of 2009 they were in residence at Music by the Sea in Bamfield, British Columbia.

The members of True North Brass are Yamaha Artists associated with Yamaha Music Canada. Richard Paul Concert Artists manage True North Brass.

For more information, please visit <http://www.truenorthbrass.com/>

THE PROGRAM

Strong & Free by J. Scott Irvine

Don't Get Around Much Anymore by Duke Ellington, arr. Alastair Kay

Tango from Three Miniatures by Jim McGrath

Danse Villageoise by Claude Champagne

Czardas by Vittorio Monti arr. Alastair Kay

Soloist: Alastair Kay, trombone

Aubade by J. Scott Irvine

Soloist: Stuart Laughton, trumpet

Fantasia on Two Newfoundland Songs by Jim McGrath

INTERMISSION

True North Fanfare

March of the Priests by Wolfgang Amadeus Mozart

La Rose Nuptiale by Calixa Lavallee, arr. Howard Cable

Greensleeves, Traditional, arr. Alastair Kay

Londonderry Air, Traditional, arr. Alastair Kay

Clarinet Polka, Traditional, arr. J. Scott Irvine

Soloist: J. Scott Irvine, tuba

Thunder & Lightning Polka by Johann Strauss II

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Olga Rykov
Michael Arthurs
Heather Garbutt
Andrea Hansen
Kay Heuer
Cristina Masotti
Geoff McCausland

2ND VIOLIN

Nick Ross
Mary-Jo Aultman
Leah Bachelder
Jennifer Hedican
Philip Kashap
Rita Moyer
Mike Phillips
Anne Prevost
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale
Brigette Kelling
Jane Russell
Carol Zimbalatti

CELLO

Jordan Wyshniowsky
Meagan Ballantyne
Debbie Charette
Sandra Franks
Rosalynn Heuer
Emma Kehoe
Jill Kulchar
Dick van Raadshooven

BASS

Peggy Tong-Bennett
Brittany Goldsborough
Nancy Hughes
Sean Patterson
Mark Swain

PICCOLO

Karly Schofield

FLUTE

Amanda Silk
Mary Kennedy

OBOE

Heather MacDonald
Angela Schleihaut

CLARINET

Neil Kennedy
Juan Olivares

BASSOON

Sheba Thibideau
Mary Thornton

FRENCH HORN

Lynne Smythe
Diane Doig
Gilles Thibodeau
Geoff Sinclair

TRUMPET

Allison Denomme
Janis Herzog
Laurie Reed

TROMBONE

Charlotte Leonard
Darren Denomme
Adam Herzog

TUBA

Scott Barons

PERCUSSION

Matthew Whitehead
Dwayne Ellis
Billy Kervin
Adrian Pan

KEYBOARD

Chris Mogan

PROGRAM NOTES

The True North Brass start off this evening with *Strong & Free*, an overture by their tubist **J. Scott Irvine** (b. 1953), who is a Toronto based composer and arranger. You may know him as the principal tuba since 1984 of the Canadian Opera Company orchestra or as a co-founder in 1997 of the True North Brass. I heard him as the tuba player who was the expressive voice of the elephant on *The Elephant Show* with Sharon, Lois and Bram. *Strong & Free* is a reflection of our country, majestic at times, exciting and rhythmic and expressive, and always beautiful.

"Duke" Ellington's (1899 –1974) *Don't Get Around Much Anymore* was originally called "Never No Lament" and was first recorded by Ellington in 1940 as a big-band instrumental. Bob Russell's lyrics and the new title were added in 1942.

Toronto-based composer **Jim McGrath** is best known for his film and television work with various recording artists and also with symphony orchestras. He has written concert pieces as well, including the *Three Miniatures* which were recorded by the True North Brass. Tonight we hear the seductive *Tango* from these miniatures.

Montreal-based composer **Claude Champagne** (1891 –1965) studied violin and piano before going to Paris in 1921. On his return in 1928, he was associated with the Montreal Conservatoire and was a professor at the McGill Conservatory. His *Danse Villageoise* is exciting and rhythmic, strongly based on the Quebec fiddle tradition, and was composed in 1929 after his return to Canada.

Czardas by Italian composer **Vittorio Monti** (1868 – 1922) is full of gypsy emotion and excitement. Written in 1904, it was originally a show-off piece composed for violin, mandolin or piano. If it is such a virtuoso piece on violin, how could it ever be played on a trombone?

An aubade is defined as a song or instrumental composition concerning, accompanying, or evoking daybreak. Typically, it was about lovers separating at dawn, and was sung by troubadours in Europe in the Middle Ages, sometimes from a door or window to a sleeping woman. This *Aubade* is written by **J. Scott Irvine** for trumpet and orchestra.

Jim McGrath wrote his *Fantasia on Two Newfoundland Songs* in 2004. The first song, *She's Like the Swallow*, was collected in 1930 in Dunville, Placentia Bay. Before that, it was only known by oral tradition, and is a love song in the English tradition, rather than a typical outport song. The second folk song, *The Ryans and The Pittmans* or *We'll Rant and We'll Roar* as it is known from the first line of the chorus, tells of the romantic entanglements of a sailor named Bob Pittman, and his desire to sail home to finally marry his "sweet Biddy". He seems to have other loves in every outport in and around Placentia Bay, Newfoundland. The song was first printed in *Old Songs of Newfoundland* in 1912.

The True North Brass start the second half of this concert with their True North Fanfare, stirring and patriotic.

March of the Priests is from the opera *The Magic Flute* or *Zauber Flöte* by **Wolfgang Amadeus Mozart** (1756 – 1791). In the final months of his life, Mozart wrote Masonic music, including *The Magic Flute* and his Little Masonic Cantata. Mozart conducted the premiere of *Magic Flute* on September 30, 1791, and from November 20th he was bedridden until his death December 5th, 1791.

The opera was not only Masonic in character, but encouraged enlightenment philosophy. Remember that this was the time of the French Revolution. The second act starts with Sarastro leading the council of priests of Isis and Osiris in this *March of the Priests*. I remember as a young child hearing my Father playing Sarastro's arias on his old 78 RPM records. This is beautiful music.

Calixa Lavallée, (1842 – 1891) was a French-Canadian-American musician who composed the music for *O Canada*. At the age of fifteen, he moved from Montreal to the U.S. and lived in Rhode Island where he enlisted in the Union army during the American Civil War. During and after the Civil War, he traveled between Canada and the US with his music career. To celebrate St. Jean-Baptiste Day in 1880, the Lieutenant Governor of Québec commissioned Lavallée to compose *O Canada* to a patriotic poem by Adolphe-Basile Routhier. Lavallée died in Boston in 1891, but his remains were returned to Montréal and reinterred in 1933. Tonight, we hear his *Bridal Rose Overture*, or *La Rose Nuptiale*.

Greensleeves is a traditional English folk song and tune from the late 1500s. It is often attributed to Henry VIII, written for Anne Boleyn before they were married, but is considered more Elizabethan. There is a sexual connotation in the title, as "green sleeves" was a reference to grass stains on a woman's dress. It was also used as a Christmas carol, especially known as *What Child Is This?*, written in 1865 by William Chatterton Dix.

The traditional Irish tune *Londonderry Air* was first published as a very old *Air from County Derry* in the 1855 book *The Ancient Music of Ireland*. The tune was first called "Londonderry Air" in 1894 when Katherine Tynan Hinkson set the words of her "Irish Love Song" to it. However, it is as *Danny Boy*, "Oh, Danny Boy, the pipes, the pipes are calling", that we know it best. These lyrics were written by English lawyer Frederick Edward Weatherly in 1910, and set to the tune in 1913.

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The *Clarinet Polka* is a popular musical composition from the end of the 19th century. There are various claims as to the composer, but usually it is just marked 'Traditional'. Played on the clarinet, it is tricky and moves right along. On the tuba, it might be even faster, as in this version, arranged by our soloist **J. Scott Irvine**.

To recover from the Clarinet Polka played on the tuba, the next music is **Johann Strauss II's** (1825 – 1899) *Thunder and Lightning Polka*. Johann Strauss II was known as "The Waltz King" in Vienna, but his over 400 compositions include polkas, marches, quadrilles, and other dance music. His father Johann Strauss I was almost as famous for his dance music, and his two brothers Eduard and Josef were also dance music composers. Vienna is still famous for its Ball Season, but in the 1800s it glittered.

THE NORTH BAY SYMPHONY AND
CAISSE POPULAIRE
NORTH BAY PRESENT

RAUMS
& BRAHMS

We welcome violinist Erika Raum back to our stage for this Masterworks program. The concert starts with a composition by Erika's mother Elizabeth Raum, "Halifax Harbour", composed when she was principal oboist with the Atlantic Symphony. Then Erika Raum takes the stage playing the Violin Concerto in D major, Op. 35 by Pyotr Ilyich Tchaikovsky... wonderful melodies and technical fireworks. We finish the concert with Johannes Brahms Symphony #4 - full, rich, and romantic.

Saturday, April 12th

The Capitol Centre • 7:30 pm



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NORTHBAYSYPHONY.ORG 



PROGRAM NOTES

Halifax Harbour was written by **Elizabeth Raum** in 2008 and updated in 2013 for large orchestra. It was commissioned by Dr. Jane Gordon in memory of her late husband, Dr. John James MacDonald, known as JJ. He was a stamp aficionado who told the history of Nova Scotia and the surrounding area through postage stamps.

The first movement, *Sunrise on the Harbour*, is inspired by the sounds of the incoming waves, the cries of the seagulls, and the misty colouring of the sky as the sun shines over the water. Underlying all is the rolling surge of waves depicted by the cellos and bassoons.

One thing interesting about this evening's concert is that we have two *passacaglias* hidden in it. From seventeenth-century Spain, these were variations in three-quarter time based on a usually serious bass pattern, for 'passing' down a 'calle' or street.


Ancient Peoples is a *passacaglia* of eight measures which represents Nova Scotia itself, and between the repetitions of the *passacaglia* theme are various tunes which were influenced or derived from the music of the Acadians, the Micmacs, French and English, and the sea shanties of the sailors who sailed in and out of the harbour. This moves into a fugue section containing tunes such as *What Shall We Do With a Drunken Sailor*, *Farewell to Nova Scotia*, and *Tout Passe*. It ends with the ghosts of the Ancient People fading back into the past.

Tall Ships with billowing sails and traditional rigging have gathered in Halifax Harbour for centuries, and are part of its history as well as its beauty.

JJ is inspired by John James MacDonald's love for Bach. The many threads of counterpoint illustrate his scholarship and humanity. There is a stormy interlude indicative of the trials and tribulations all must endure, followed by a statement of *Tout Passe*, the Acadian folk song meaning everything passes on, and finally, the movement concludes with the sunrise of a new day.

Peter Ilyich Tchaikovsky (1840 – 1893), whose works included symphonies, concertos, operas, ballets and chamber music, was the first Russian composer whose music made a lasting impression internationally. Although very musical at an early age, his family educated him to be a civil servant, but after graduating from law he entered the new Saint Petersburg Conservatory, from which he graduated in 1865. He worked to reconcile the formal Western-oriented teaching he received there with Russian music whose principles of melody, harmony and other fundamentals were quite different.

Tchaikovsky lived as a bachelor most of his life and "had clear homosexual tendencies". Russia now has anti-gay laws. Imagine 140 years ago! By the end of 1876, Tchaikovsky had fallen in love with Iosif Kotek, an excellent violinist and former student from the Moscow Conservatory. To hide his tendencies, in 1877 at the age of 37, he wedded a former student, Antonina Miliukova. The marriage was a disaster and the couple lived together for only two and a half months before Tchaikovsky left, overwrought emotionally and suffering from an acute writer's block. He went to Switzerland to recover, was joined by Iosif Kotek, and in a month wrote his **Violin Concerto in D major, Op. 35**. One of the best known of all violin concertos, it is also considered to be among the most technically difficult works for the violin.

The critics hated  and could not accept the emotion, melodies and colourful orchestration. Eduard Hanslick wrote that "the violin was not played but beaten black and blue", as well as labeling the last movement "odorously Russian". He much preferred the calm structure of Brahms, heard next. Today we love both aspects of Romanticism – structure and emotion.

Composer and pianist **Johannes Brahms (1833 –1897)** was born in Hamburg into a musical family, and spent most of his career in Vienna. He was very popular and influential during his lifetime, and even then was known as one of the three 'Bs', Bach, Beethoven and Brahms, the most famous composers. A musical innovator, he was also a traditionalist who resisted the more modern 'New School' of Liszt, Wagner and Berlioz. He was close to Robert and Clara Schumann, and was an early supporter of Dvorak and helped him in his career. He was also the first major composer recorded, in 1889, on an early Thomas Edison device.

Brahms began working on his **Symphony No. 4**, the last of his symphonies, while on holiday in 1884 in the mountains of Austria, and completed it in 1885. The first movement of the symphony starts with a lovely theme in the violins, based on a two-note pattern. However, the really interesting counter melody theme is in the lower strings, which you should listen to as well. The second movement is based on the French-horns playing in a Phrygian mode. This is another scale, different from major or minor, with unexpected intervals. The third movement was actually written last and is fun and fast. Listen for the triangle. The last movement is a rare example of a symphonic passacaglia, based on a theme from a Bach cantata. The symphony is rich in allusions, including various Beethoven compositions.

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ERIKA RAUM, violin



Known for her "lively temperament, energetic individuality and warm and communicative tone" (Muzsika, Budapest), violinist Erika Raum continues developing a following here in her native country and internationally. Playing professionally since the age of twelve, Ms. Raum quickly rose through the ranks by taking first place at the 1992 Joseph Szigeti International Violin Competition in Budapest as well as the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Sweden, Austria, Germany, England, Italy and France. She has appeared as guest artist with orchestras including the Budapest Radio Orchestra, the Szombathely Symphony Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra.

A distinguished musician abroad, Erika also performs frequently throughout her homeland with orchestral appearances in cities such as Toronto, Calgary, Vancouver, Ottawa, Victoria, Halifax, Laval and Edmonton. Both a recitalist and chamber musician, some of her recent international highlights include the Beethoven Festival in Warsaw, the BargeMusic Festival in New York, and the Seattle Chamber Music Festival and most recently, the Festival Pablo Casals de Prades, France and the Clandeboye Festival, Ireland. Past invitations include the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. Her performances are often heard on an array of radio networks like CBC across Canada and the NPR in the USA. Among her many performances this season, Erika will perform as soloist with the North Bay Symphony Orchestra and in recital for the Canadian Music Centre. In addition, as a member of the ARC Ensemble (Artists of the Royal Conservatory), she will tour throughout Ontario, British Columbia and to the US.

ARC Ensemble is a chamber group specializing in the rediscovery of great 20th century composers and their music, with an emphasis on those whose lives were interrupted or even lost during the Holocaust. So far, they have released two CDs on the RCA Red Seal label, both of which were nominated for Grammy Awards. The Strad Magazine even gave Erika special mention for her performance noting that she had them "hanging on to her every note". Erika's other recordings include a partnership with internationally renowned pianist Anton Kuerti for a world premiere recording of Carl Czerny's piano and violin works on the CBC Musica Viva label. She also recorded the Brahms Horn Trio and premiered Pantheon, a piece by esteemed composer (and mother!), Elizabeth Raum, on the Arktos label. Most recently, Erika completed a recording of the complete violin and piano works of Krystof Penderecki with pianist Lydia Wong to be released later this season.

Erika is a graduate of the University of Toronto where she studied with late Professor Lorand Fenyves and was awarded the prestigious Eaton Scholarship upon her graduation. She is also a recipient of The Canada Council for the Arts - Career Development Grant. Ms. Raum is currently on the faculties of The Glenn Gould School of The Royal Conservatory and the University of Toronto. She lives in Toronto with her husband, distinguished Canadian composer, Omar Daniel, their daughter Roslein, and triplets Eero, Oskar, and Roxanne.

ELIZABETH RAUM, composer



Elizabeth Raum's works have been heard throughout North America, Europe, South America, China, Japan, and Russia, and have been broadcast extensively on the CBC. She has also written for film and video and has won numerous awards for the her scores in this genre. She has been commissioned by such prestigious organizations as the Winnipeg Ballet, the Calgary Philharmonic, Symphony Nova Scotia, the Nexus Percussion Ensemble, the Ottawa International Chamber Music Festival, and the St. Lawrence String Quartet. Raum is featured on a number of commercial CDs including "how bodies leave ecstatic marks, from which her "Dark Thoughts" was the winning entry for Best Classical Composition for the 2008 Western Music Award.

In 2004, Raum was awarded an Honourary Doctorate in Humane Letters from Mt. St. Vincent University in Halifax and in November, 2010, she was given the Saskatchewan Order of Merit. She was also awarded the Canadian Composer Award from the Canadian Band Association in 2013. She is also included in the New Grove's Dictionary of Music and Musicians, the New Grove's Dictionary of Opera, and the New Grove's Dictionary of Women Composers as well as numerous other publications.

THE PROGRAM

Halifax Harbour by Elizabeth Raum

Sunrise on the Harbour - Andante
Ancient Peoples - Andante
Tall Ships - Allegretto
"J J" - Andante

Concerto for Violin and Orchestra, Op. 35 by Pyotr Ilyich Tchaikovsky

Soloist: Erika Raum (violin)

Allegro moderato
Canzonetta - Andante
Finale - Allegro vivacissimo

INTERMISSION

Symphony No. 4, Op. 98 by Johannes Brahms

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Michael Arthurs
Heather Garbutt
Angela Garwood
Andrea Hansen
Kay Heuer
Metro Kozak
Geoff McCausland
Olga Rykov
Kirsten Wayman

2ND VIOLIN

Nick Ross
Mary-Jo Aultman
Jennifer Hedican
Martha Kashap
Phillip Kashap
Aiden Kehoe
Richard Mascall
Rita Moyer
Mike Phillips
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale
Brigette Kelling
Jane Russell
Nathan Smith

CELLO

Jordan Wyshniowsky
Meagan Ballantyne
Rosalynn Heuer
Jill Kuichar
Alexandra Lee
Dick van Raadshooven

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Roger Finlay
Nancy Hughes
Sean Patterson
Peggy Tong-Bennett

FLUTE/PICCOLO

Mary Kennedy
Mor Shargall

OBOE

Elizabeth Raum
Heather MacDonald

CLARINET

Carla Perrotta
Juan Olivares

BASSOON

Sheba Thibideau
Mary Thornton

CONTRABASSOON

Graham Martin

FRENCH HORN

Lynne Smythe
Geoff Sinclair
Gilles Thibodeau
Hayley Burgess

TRUMPET

Allison Denomme
Janis Herzog

TROMBONE

Charlotte Leonard
Darren Denomme
Richard Raum

PERCUSSION

Matthew Whitehead
Dwayne Ellis
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Saturday, May 10th

The Capitol Centre • 3:30 pm



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PROGRAM NOTES

A Fifth of Beethoven is disco music recorded and adapted by Walter Murphy from the first movement of Beethoven's Fifth Symphony. The "Fifth" in the song's title refers not only to the symphony, but also to a fifth of a gallon of hard liquor. It reached number 1 on the Billboard Hot 100, and in 1977 was included in the soundtrack to the dance film *Saturday Night Fever*. John Travolta as disco king Tony Manero, temporarily forgets the reality of his life: a dead-end job, clashes with his unsupportive and squabbling parents, racial tensions in the local community, and his associations with a gang of macho friends.

Grease is a 1971 musical by Jim Jacobs (b. 1942) and Warren Casey (1935 – 1988), first performed in Chicago. The musical, named for the 1950s United States working-class youth subculture known as greasers, is set in 1959 at fictional Rydell High School, and follows ten working-class teenagers as they navigate the complexities of love. The score attempts to recreate the sounds of early 1950's rock and roll. In its record-breaking original Broadway production, *Grease* was a raunchy, raw, aggressive, vulgar show. Subsequent productions sanitized it and tamed it down. The show tackles such social issues as teenage pregnancy and gang violence; its themes include love, friendship, teenage rebellion, sexual exploration during adolescence, and class conflict. Today, we hear *Born to Hand Jive*, *Summer Nights*, *Greased Lightnin'*, *Beauty School Dropout* and *We Go Together*.

James Bond movies are one of the longest continually-running film series in history, having been in on-going production from 1962 (*Dr. No*) to the present (*Skyfall*, 2012), with two more in planning. There have been 25 James Bond films, six James Bonds and many Bond girls. Even Queen Elizabeth II was featured in the James Bond short *Happy and Glorious* before "her" parachute jump into the opening of the 2012 London Olympics. Tonight, we hear the main *James Bond Theme*, *For Your Eyes Only*, *Live and Let Die* and *Goldfinger*.

PROGRAM NOTES CON'T

The series of **Mission Impossible** movies starring Tom Cruise which began in 1996 are actually based on the 1966 to 1973 CBS television series. The mission head receives instructions on a recording, followed by the theme music. The opening scenes acquired a ritualistic feel, befitting the "quasi-official" aura the program sought for the clandestine operations. Each title sequence started with a fuse being lit and as the fuse burned across the screen, clips from scenes in the current episode were shown, followed by a tape recorder, "Good morning, Mr. Phelps. Your mission, Jim, should you decide to accept it, is ...". At the end of the instructions, "This tape will self-destruct in five seconds. Good luck, Jim." The main theme was composed by Argentine composer, pianist and conductor Lalo Schiffrin and is noted for being in 5/4 time. About the unusual timing, Schiffrin declared that "things are in 2/4 or 4/4 because people dance with two legs. I did it for people from outer space who have five legs."

The 1975 Steven Spielberg film **Jaws** is based on Peter Benchley's 1974 book of a great white shark terrorizing a summer beach resort. We hear the *Main Title* theme as the shark moves into the area, followed by *The First Victim (Chrissie's Death)*, *Out to Sea* and then the *Epilogue* after the shark was overcome. The throbbing theme by **John Williams** was used so effectively to tell us the shark was nearby but not seen. Apparently, there were problems with the mechanical shark and they had to use the music for many of the scenes when they couldn't get the shark to work.

PROGRAM NOTES CON'T

George Lucas's *Star Wars* is an epic series with the forces of good battling the forces of evil. The second of the series to be released (fifth in the timeline of the six main films) was *The Empire Strikes Back*, set three years after *Star Wars*. The Galactic Empire, under the leadership of the villainous Darth Vader, is in pursuit of Luke Skywalker and the small band of Luke's friends—Han Solo, Princess Leia Organa, and others. When Vader captures Luke's friends, Luke must decide whether to complete his training under Jedi Master Yoda and become a full Jedi Knight or to confront Vader and save his comrades. We hear the main *Star Wars* theme, *May the Force be With You*, *Han Solo and the Princess*, *Yoda's Theme* and *The Imperial March (Darth Vader's Theme)*.

J.R.R. Tolkien's (1892 – 1973) series *The Hobbit* and *The Lord of the Rings* are part of his epic creation of Middle Earth, where there was the struggle between good and evil. From Peter Jackson's 2002 movie *The Two Towers*, with music by **Howard Shore**, we hear *Forth Eorlingas* as the knights of Rohan ride to war, *Evenstar (or Arwen)*, *Rohan*, *The March of the Ents*, *Isengard Unleashed*, *Breath of Life* where Arwen revives Aragorn, and finish with *Gollum's Song*. If you don't know the characters, all I can do is give my sympathy, and urge you to read the books and watch the movies.

Pirates of the Caribbean: The Curse of the Black Pearl is a 2003 American fantasy swashbuckler film based on the *Pirates of the Caribbean* ride at Disney theme parks. The story follows blacksmith Will Turner (Orlando Bloom) and pirate Captain Jack Sparrow (Johnny Depp) as they rescue the kidnapped Elizabeth Swann (Keira Knightley) from the cursed crew of the *Black Pearl*. There were sequels in 2006, 2007 and 2011, with a fifth film, *Dead Men Tell No Tales*, set for possible release in 2016. In the music by German composer Klaus Badelt (1967), we hear *Fog Bound*, *The Medallion Calls*, *To the Pirates Cave*, *The Black Pearl*, *One Last Shot* and *He's a Pirate*.

THE PROGRAM

A Fifth of Beethoven by Walter Murphy, arr. James Burden

Grease by Warren Casey and Jim Jacobs, arr. Calvin Custer

Themes from 007 arr. Calvin Custer

Mission Impossible by Lalo Schiffrin, arr. Calvin Custer

Jaws by John Williams, arr. John Cavacas

The Empire Strikes Back by John Williams, arr. John C. Whitney

Lord of the Rings: The Two Towers by Howard Shore,
arr. Jerry Brubaker

Pirates of the Caribbean by Klaus Badelt, arr. Ted Ricketts

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Olga Rykov
Geoff McCauslan
Kirsten Waymann
Cristina Masotti
Stéphanie Caplette
Lotta Lundsén

2ND VIOLIN

Nick Ross
Jennifer Hedican
Janet Zimbalatti
Rita Moyer
Mike Phillips
Susan Phillips
Monique Yerkie
Vijanti Ramlogan Murphy

VIOLA

Don Clysdale
Carol Zimbalatti
Jane Russell
Brigette Kelling
Nathan Smith

CELLO

Jordan Wyshniowsky
Rosalynn Heuer
Meaghan Ballantyne
Jill Kulchar

CELLO CON'T

Alexandra Lee
Dick Van Raadshooven
Emma Kehoe

BASS

Roger Finlay
Mark Swain
Peggy Tong-Bennett
Nancy Hughes

FLUTE/PICCOLO

Mary Kennedy
Karen Richards
Mor Shargall

OBOE

Heather MacDonald

CLARINET/ BASS CLARINET

Neil Kennedy
Carla Perrotta
Mary Thornton

BASSOON

Pam Brotherston
Mary Thornton

FRENCH HORN

Gilles Thibodeau
Geoff Sinclair
Diane Doig
Jonathan Astley

TRUMPET

Allison Denomme
Janis Herzog
Laurie Reed

TROMBONE

Charlotte Leonard
Darren Denomme
Adam Herzog

TUBA

Michael Guillemette

PERCUSSION


Matthew Whitehead
Billy Kervin
Adrian Pan
Dwayne Ellis
June de Sousa
John Kervin

KEYBOARD

June de Sousa

BASS GUITAR

John Kervin

THE NORTH BAY SYMPHONY AND
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STARS
OF THE
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Saturday, October 25th
The Capitol Centre • 7:30 pm

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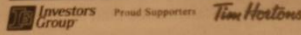


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Greco's	Oak Bay Golf Course	YMCA
	Orlando Men's Wear	

PROGRAM NOTES

Godfrey Ridout (1918 – 1984) was a fourth-generation Torontonian, and after first teaching at the Toronto Conservatory of Music, later renamed the Royal Conservatory of Music, taught at the University of Toronto from 1948 to 1982. He was a prolific composer, and although his music may be described as "old-fashioned", he liked a good tune and preferred craftsmanship over showiness. His **Festal Overture** from 1939 was one of his earliest pieces, and was inspired by a poem by Walt Whitman.

Jean Sibelius (1865 –1957) was a Finnish composer of the late Romantic period. His music is closely associated with the Finnish national identity. He composed extensively until the mid-1920s when he was sixty, but produced no large scale works for the remaining thirty years of his life. Although he is reputed to have stopped composing, he in fact attempted to continue writing, including abortive efforts to compose an eighth symphony. Always self-critical, when he was eighty he burned many works in 1945 in his dining room fireplace and an unknown number of works were lost. His only concerto, the **Violin Concerto in D minor, Op. 47**, was written in 1904. The premiere went poorly, with very little rehearsal time to learn the extraordinary technical demands of the work, but after extensive revisions, the 1905 version was much more successful.



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Ludwig van Beethoven (1770 – 1827) wrote a set of incidental music for the play *Egmont* by Goethe, premiered in June 1810. We hear the overture this evening. The Count of Egmont was a 16th century Dutch nobleman, who was condemned to death for taking a stand against oppression. This was written during the years of the Napoleonic Empire, and Beethoven had already furiously scratched out Napoleon's name in the dedication to his Eroica Symphony upon hearing he was crowned emperor. This work has come to be used as a protest against oppression.


Giovanni Battista Viotti (1755 – 1824) was a famed Italian violin virtuoso, composer and opera company director in both Paris and London. He was born in the Piedmont area of Italy, then part of the Kingdom of Sardinia, and after studies in Turin, moved to Paris in 1782. He was a sensation at Versailles, but after the French Revolution, his former royal connections became a dangerous liability, and he moved to London in 1792. Accused of Jacobite sympathies, he was ordered from England, and went to Hamburg, returning to England later and becoming an English citizen. He played a 1709 Stradivarius violin, which became known as the Viotti Stradivarius, now at the Royal Academy of Music. Viotti's most notable compositions are his twenty-nine violin

concertos, in particular, **No. 22 in A minor**, written in 1792.

Wolfgang Amadeus Mozart (1756 – 1791) was a prolific and influential composer of the Classical era, and composed over 600 works, including symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence on subsequent Western art music is profound. As a child prodigy, he traveled around Europe as his parents tried to earn a little money. His late twenties were a period of great financial success, and he lived the appropriate life style.

However, in 1786, with the Austro-Turkish War, general prosperity and the ability of the aristocracy to support musicians dropped, and he could no longer support this lifestyle, borrowing money wherever he could. His **Symphony No. 40 in G minor, KV. 550**, was written in a great period of productivity in a few weeks. Completed 25 July 1788, he finished the 39th on 26 June and the 41st on 10 August, the same summer. It is one of only two minor key symphonies he wrote. Many will recognize the symphony from the Waldo de los Rios 1971 pop arrangement which reached the Top 10 charts.

Near NORTH VOICES
North Bay's University-Community Choir



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Piano Duo and
Percussion Ensemble

Canadian Premiere
featuring
Ian Gibson, Percussionist

**Concerto for
Marimba,
Percussion and
Choir**
by Gene Koshinski

Saturday, January 31, 2015 at 7:30 p.m.
St. Andrew's United Church
399 Cassells St., North Bay

Near North Voices' 8th season begins on Wednesday, September 10, 2014 at Nipissing University, F210 off the front lobby. Welcome and registration begins at 6:00 p.m., rehearsal starts at 7:00.

Membership is open to students, staff and faculty at Nipissing University and Canadore College, and to members of the North Bay community. High school students are welcome! Music reading and some previous choral experience are helpful but not required.

THE PROGRAM

Festal Overture by Godfrey Ridout

Violin Concerto, Op. 47, by Jean Sibelius

Soloist: Adam Arthurs (violin)

1st Movement: Allegro Moderato

Egmont Overture, Op. 84, by Ludwig van Beethoven

Violin Concerto No. 22 in A minor by Giovanni Battista Viotti

Soloist: Alec Gibson (violin)

1st Movement: Moderato

INTERMISSION

Symphony No. 40, K. 550, by Wolfgang Amadeus Mozart

Allegro molto

Andante

Menuetto – Allegretto

Allegro assai

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Olga Rykov
Adam Arthurs
Michael Arthurs
Heather Garbutt
Kay Heuer
Martha Kashap
Philip Kashap
Cristina Masotti

2ND VIOLIN

Nick Ross
Mary-Jo Aultman
Andrea Hansen
Jennifer Hedican
Rita Moyer
Mike Phillips
Susan Phillips
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale
Anne Prévost
Jane Russell
Carol Zimbalatti

CELLO

Jordan Wyshniowsky
Meagan Ballantyne
Rosalynn Heuer
Jill Kulchar
Alexandra Lee
Benjamin Reeve

BASS

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Nancy Hughes
Sean Patterson
Mark Swain
Peggy Tong-Bennett

FLUTE/PICCOLO

Mary Kennedy
Karen Richards

OBOE/ENGLISH HORN

Heather Macdonald
Angela Schleichauf

CLARINET

Terry Storr
Neil Kennedy

BASSOON

Elliott MacDonald
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Gilles Thibodeau
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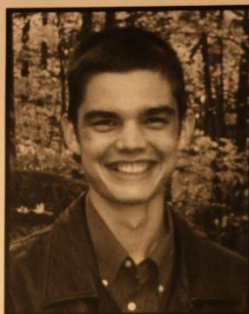
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Billy Kervin
Mark de Sousa

KEYBOARD

June de Sousa

ALEC GIBSON, violin



**First Place, 2014 NBSO
Young Performer's Competition**

Alec Gibson is 16 years old and has been playing violin for 11 years. All of his training comes from the Huntsville Suzuki School of Music, most recently with Philip Kashap.

For the last few years, Alec has been playing all around Muskoka with his pianist brother, Gregory. Their performances have included Music At Noon concerts in Huntsville, a benefit concert for the Concert Association of Huntsville, regular gigs on the Segwun Steamship, and numerous weddings and other special events.

Alec has also provided music for the Huntsville Community Theatre production of The Spitfire Grill and was part of the pit orchestra for the Huntsville Rotary Club and Huntsville Festival of the Arts production of Guys and Dolls. Alec is currently studying music at the ARCT level and received an Honorable Mention last spring at the Grade 10 Kiwanis Festival Provincial finals in Lindsay, while in the midst of concert productions with the Almaguin Choral Society!

At the moment, Alec is in Grade 11 at Huntsville High School. He loves Nordic skiing and is interested in biology.

ADAM ARTHURS, violin



**Second Place, 2014 NBSO
Young Performer's Competition**

Native to North Bay, Adam Arthurs began playing the violin at the age of four. Through his years of playing the violin, he has studied under Thomas Jones and Christian Robinson. In addition, he has had the opportunity of attending Interlochen Centre for the Arts for four summers. Adam has been a musician with the North Bay Symphony Orchestra for the past seven years and is also one of the founding members of the AHHA String Quartet.

Aside from the violin, Adam has been a coach at the North Bay Canoe Club for the past four years and has competed and placed at canoe-kayak national championships. Currently, Adam is studying Biomedical Sciences at the University of Guelph. He wishes to pursue a career in medicine while staying active as a musician.

Violinist helped kids, leaves behind 'legacy'

By Stephanie Johnson

ALMAGUIN – As child prodigy on the violin, Andrea Hansen (Jorgensen) first debuted her remarkable talent across radio waves when she was just four years old.

Since then she has played with performers like Glen Gould and George Burns, with the world-renowned Montreal Symphony and the Toronto Symphony Orchestra, but more than that, she shared her love of music with many hundreds of children in remote parts of northern Canada through Strings Across The Sky.

Hansen died on December 3 at Huntsville Memorial Hospital at the age of 76.

Born in Kenora, Ontario to Finnish parents, Hansen was a marvel on the violin, performing her first radio broadcast when she was just four. At eight years old, Hansen debuted in Toronto Massey Hall.

Hansen continued her musical studies in Sarnia and Toronto, and received a full scholarship from the Kiwanis Festival, the CNE Music Competition and the Royal Conservatory of Music.

For 15 years Hansen and her older sister, Florence, played together as The Hansen Sisters, as part of a nightclub act. In 1967 the duo took their final bow and Hansen returned to her classical

that Hansen met businessman and amateur fiddler Frank Hansen (no relation). Intrigued by the coincidence of sharing the same last name, Frank billeted Andrea in his home during the tour.

At his kitchen table Frank told Andrea about his dream to keep fiddling alive in the north. It was there the two co-founded Strings Across The Sky.

Since 1988, Strings Across The Sky, a not-for-profit organization, has been working with youth in High Arctic, First Nation and Métis communities throughout the country teaching them how to play violin and how to fiddle.

In 2003, Hansen began a similar program geared towards stimulating a passion for learning for aboriginal children in less remote northern communities.

Since 2004, Strings Across The Sky has provided many local children the opportunity to participate in its program during the annual Festival of the Sound in Parry Sound.

In recent years Hansen brought the program with her talents to the Indian Friendship Centre in North Bay.

Hansen's niece and Strings Across The Sky executive director Deb Misener Jones said her aunt died in her sleep after going into the hospital on November 30.



SUBMITTED PHOTO


THE VIOLINIST: Andrea Hansen co-founded Strings Across the Sky which taught High Arctic, First Nation and Métis children how to play the violin and fiddle. Andrea passed away Dec. 3.

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One Hour Matinee at 1:00 pm

WINTER FESTIVAL
at 7:30pm


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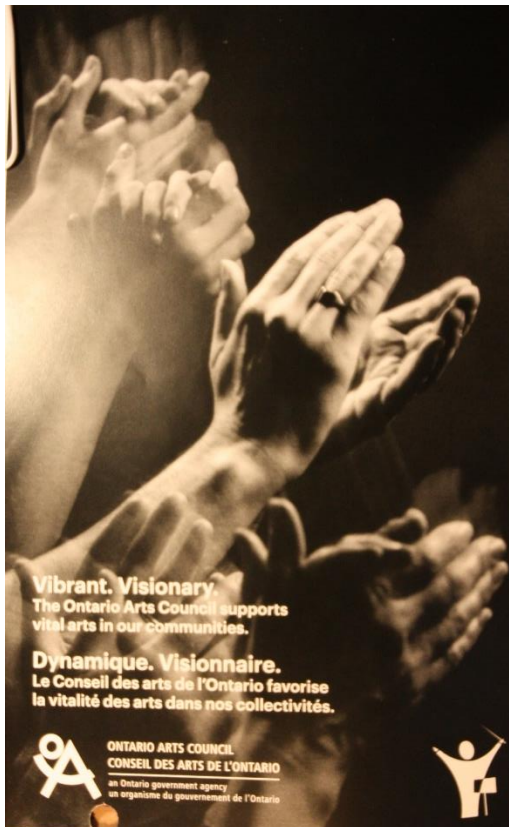
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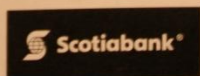
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*The North Bay Symphony Society is a non-profit, charitable organization, administered by a volunteer Board of Directors. Our mission is to enrich, entertain and educate the community through the performance of music. A wealth of volunteer help assists us in carrying out the *North Bay Symphony Orchestra*, a community-based membership of musicians with varied professions and interests. Most musicians are amateur or semi-professional with assistance as required from professionals in our community and throughout Northeastern Ontario. *If interested please phone the symphony office at 704-494-7744. We welcome new volunteers at any time.**

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We thank the generous and unwavering support of our subscribers, donors, sponsors, members and volunteers who continue to make the NBSO a leading musical organization.

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
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GRADE 5 "RHYTHM IN USE"

The Grade Five unit is also offered in local schools. A talented Symphony music teacher makes two visits to each participating classroom. Many of the expectations from the Ontario Grade 5 Music Curriculum are covered. On the first visit the students find a steady beat, conduct 4/4 time and learn to read note value. Then they are ready to have fun adding a percussion accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation, and poetry. The session ends with the students consolidating their new learning playing a challenging rhythm using jars and spoons. Teachers and students love this lively and creative program.


TransCanada

OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones – Musical Director & Conductor

Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as

Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Rostropovich, and has been a featured soloist in both the U.S. and Canada.

Thomas maintains a large private studio and directs the Symphony String School in North Bay. He is an advocate for excellence in string teaching and has a passion for sharing music with children. Mr. Jones has helped create the innovative new program called Little Fiddles. A highly successful musical preschool which incorporates violin and piano studies with early literacy.

In addition to his duties as music director of the North Bay Symphony Orchestra Thomas is a very active performer of solo, chamber and orchestral music. He serves as principal bass with the Sudbury Symphony Orchestra and is a music professor at Laurentian University. Jones is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.

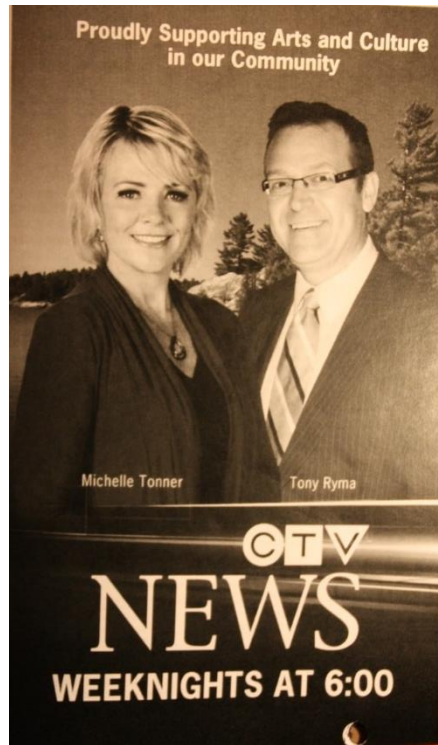


Christian Robinson – Concertmaster

Violinist Christian Robinson has an extremely active career as a chamber musician and orchestral leader. Having been awarded the prestigious Felix Galimir Award for Chamber Music during his time at the University of Toronto, his chamber music activities have seen him perform in feature concerts at many of Canada's premier festivals, including the Festival of the Sound, the Banff Summer

Arts Festival, QuartetFest, the Ottawa International Jazz Festival, Music by the Sea, and the Stanford University Summer Chamber Music Festival. In 2004 he co-founded the Silver Birch String Quartet, which continues to be one of Canada's most active young quartets, with concerts throughout Canada and the United States. He co-produced the SBSQ's first commercial recording on Montreal's Effendi record label in collaboration with the acclaimed jazz-pianist John Roney, which was nominated for both a JUNO Award, and 2 Felix Awards in the province of Quebec. As a recipient of awards from both the Ontario Arts Council and the Canada Arts Council, his chamber music performances with the SBSQ and in other configurations are frequently broadcast nationally on CBC Radio 2, and Espace Musique. In 2010, he gave the world-premiere performance of *Et une porte d'ombre se referme*, a violin concerto commissioned by the Sudbury Symphony Orchestra for him from Robert Lemay through a grant from the Ontario Arts Council. He currently serves as Concertmaster for the Sudbury and North Bay Symphony Orchestras, and has acted as guest Concertmaster for the Regina Symphony Orchestra. Christian performs exclusively on an instrument completed in 1993 by Masa Inokuchi of Toronto.





PROGRAM NOTES

The **Nutcracker** ballet by **Tchaikovsky** is part of the Christmas tradition, with the Nutcracker in the form of a toy soldier and a mouse king. In March 1892, even before the first performance of the ballet in December later that year, Tchaikovsky selected a number of the favourite melodies to form a suite. Marketing was alive and well even then. We will hear Trepak, an exciting Ukrainian dance. During the reading of Snow, we also hear the March.

The book **Snow** by **Joan Clark** is a delightful read for Christmas. Imagine it! Snow falls all day. Snow falls all week. Snow falls all month! Sammy's world is a blanket of white. As he clambers up the heaps and mountains of snow, he imagines what might lie beneath -- whales and seals, a black bear and her cubs, or could there be elves mining rubies and emeralds? Finally, the weather turns warm and the snow begins to melt, and Sammy finds a green surprise.

The book reading is interspersed with music fitting the story. **Let It Snow** is a song written in July 1945 by lyricist **Sammy Cahn** (1913 – 1993) and composer **Jules Styne** (1905 – 1994). It was written in Hollywood, California during one of the hottest days on record. First recorded in 1945 it became a popular hit, reaching No. 1 the following year.



NORTH BAY NEWS

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The Four Seasons is a set of four violin concertos by **Antonio Vivaldi** (1678 – 1741). Composed in 1725, the sounds in each concerto are varied and resemble the respective season. In **Winter**, listen for the pizzicato notes from the high strings, which sound like icy rain dripping off the eaves or off bare trees. Later, in **Spring**, listen to the birds.

In the Bleak Midwinter is a Christmas carol based on a poem by the English poet **Christina Rossetti** written before 1872 and published posthumously in 1904. It became a Christmas carol after it appeared in *The English Hymnal* in 1906 with a setting by English composer **Gustav Holst** (1874 – 1934).

What lies under the snow? In Norway, under the big mountains, there are trolls. The Norwegian **Edvard Grieg** (1843 – 1907) wrote of what happened to Peer Gynt in his travels. He was offered much of the troll kingdom if he would marry the daughter of the troll mountain king. **In the Hall of the Mountain King** from his 1888 **Suite No. 1**, Grieg describes the dances that take place in the mountain caves. By the way, Peer Gynt declined to marry the daughter, but managed to escape to have more adventures.

Snowdrift is a tone poem by **John Burge** (b. 1961, in Dryden, Ontario), a teacher in the School of Music at Queen's University in Kingston. His tone poem has been performed by many of Canada's orchestras and was even performed in *Ru* in December of 2002. To show the whiteness, it only has "white" keys, with no sharps or flats anywhere.

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Haydn's Toy Symphony was long thought to be the work of Joseph Haydn, but some now claim it was written by **Leopold Mozart**. Since he borrowed so much music, another theory is that it is a set of tunes from Berchtesgaden, which was renowned for the toy factories there. Whatever the source, it is fun and is a three movement work for toys - a trumpet, ratchet, nightingale, cuckoo and drum.

A Christmas Festival dates from 1952, written by the American composer **Leroy Anderson** (1908–1975). Including *Joy To the World*, *Deck the Halls*, *God Rest Ye Merry Gentlemen*, *Good King Wenceslas*, *Hark! The Herald Angels Sing*, *Silent Night*, *Jingle Bells* and *Adeste Fideles*, this is the work against which all other Christmas medleys are judged.

O Come, O Come Emmanuel was originally written in Latin text in the 12th Century, and we don't know the author of the words or the composer of the music. It is, however believed that the melody was of French origin and added to the text a hundred years later. We hear it now in an arrangement by NBSO bass player **Roger Finlay**, originally done for the Lasalle S.S. Orchestra in Sudbury. Picture monks in an abbey singing with the orchestra joining in. But is someone playing the Huron Carol instead?

Leroy Anderson had the original idea for **Sleigh Ride** during a heat wave in July 1946; he finished the work in February 1948. The orchestral version was first recorded in 1949 by Arthur Fiedler and The Boston Pops Orchestra. Trumpeters love the horse's neigh, and also listen for the percussion whip crack on the wood blocks near the end.

Sir David Willcocks (b. 1919), is a British choral conductor, organist, and composer. Born in Newquay in Cornwall, he began his musical training as a chorister at Westminster Abbey from 1929 to 1934. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. He is particularly known for his widely-used choral arrangements of **Christmas Carols**, most of which were originally written for the Service of Nine Lessons and Carols at King's College.

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FAMILY CHRISTMAS MATINEE PROGRAM

Christmas Festival by Leroy Anderson

Snow by Joan Clark
Emily Hawton, narrator

Let It Snow by Jules Styne, arr. Charles Sayre

Concerto No. 4 in F minor, Op. 8, RV 297,
"L'inverno" (Winter) by Antonio Vivaldi
Soloist: Christian Robinson, violin

Nutcracker Suite No. 1, Op. 71a by Pyotr Ilyich Tchaikovsky
March

In the Bleak Mid-Winter by Gustav Holst, arr. Robert W. Smith

Peer Gynt Suite No. 1, Op. 46 by Edvard Grieg
Hall of the Mountain King

Concerto No. 1 in E major, Op. 8, RV 269,
"La primavera" (Spring) by Antonio Vivaldi

Nutcracker Suite No. 1, Op. 71a by Pyotr Ilyich Tchaikovsky
Trepak

Sleigh Ride by Leroy Anderson

Holiday Sing-Along arr. Audrey Snyder and John Moss

WINTER FESTIVAL PROGRAM

Nutcracker Suite No. 1, Op. 71a by Pyotr Ilyich Tchaikovsky
Trepak

Snow by Joan Clark
Emily Hawton, narrator

Let It Snow by Jules Styne, arr. Charles Sayre

Concerto No. 4 in F minor, Op. 8, RV 297,
"L'inverno" (Winter) by Antonio Vivaldi
Soloist: Christian Robinson, violin

Nutcracker Suite No. 1, Op. 71a by Pyotr Ilyich Tchaikovsky
March

In the Bleak Mid-Winter by Gustav Holst, arr. Robert W. Smith

Peer Gynt Suite No. 1, Op. 46 by Edvard Grieg
Hall of the Mountain King

Concerto No. 1 in E major, Op. 8, RV 269,
"La primavera" (Spring) by Antonio Vivaldi

Snowdrift by John Burge

Haydn's Toy Symphony, attributed to Leopold Mozart
Allegro
Minuet
Allegro Moderato

INTERMISSION

Christmas Festival by Leroy Anderson

O Come, O Come, Emmanuel, traditional, arr. by Roger Finlay

Sleigh Ride by Leroy Anderson

Holiday Sing-Along arr. Audrey Snyder and John Moss

Christmas Carols arr. David Willcocks, with the Occasional Singers
O Come, All Ye Faithful
Hark the Herald Angels Sing

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson
Olga Rykov
Michael Arthurs
Heather Garbutt
Angela Garwood
Kay Heuer
Cristina Masotti
Geoff McCausland

2ND VIOLIN

Nick Ross
Leah Bachelder
Jennifer Hedican
Aidan Kehoe
Rita Moyer
Mike Phillips
Nathan Smith
Monique Yerkie
Vijanti Murphy

VIOLA

Donald Clysdale
Anne Prévost
Jane Russell
Carol Zimbalatti
Janet Zimbalatti

CELLO

Jordan Wyshniowsky
Meagan Ballantyne
Sandra Franks
Rosalynn Heuer
Jill Kulchar
Suzanne Landry
Alexandra Lee
Benjamin Reeve

BASS

Roger Finlay
Nancy Hughes
Peggy Tong-Bennett
Mark Swain
Sean Patterson

FLUTE/PICCOLO

Amanda Silk
Mor Shargall

OBOE/ENGLISH HORN

Heather Macdonald
Angela Schleichauf

CLARINET

Carla Perrotta
Juan Olivares

BASSOON

Elliott MacDonald
Mary Thornton

FRENCH HORN

Gilles Thibodeau
Geoff Sinclair
Jonathan Astley
Maggie Niro

TRUMPET

Allison Denomme
Janis Herzog
Samantha Sloat

TROMBONE

Charlotte Leonard
Neal Bennett
Wilfrid Lee

TUBA

Scott Barons

TIMPANI

Matt Whitehead

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Dwayne Ellis
Billy Kervin
Mark de Sousa

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June de Sousa

Occasional Chorale, facilitated by Robert Palangio

Cheryl Gould, Sheila O'Brien, Elizabeth Henderson, Peggy Millar, Leslie Taylor,
Karen Gooch, John Henderson, Rick Calhoun, Ken Sutton and Don Haslam.

Emily Hawton's NBSO Biography



Emily Hawton is a senior student at Widdfield Secondary School and is passionate about the arts. She will graduate in 2015 with her Specialist High Skills Major in Arts and Culture as well as a double major in dance and drama. Emily enjoys taking leadership opportunities within her school and was recently granted the position of Student Senator for Widdfield. She has held a spot on Student Council and Link Crew for two years and promotes enthusiasm towards these groups in every way she can. In her spare time she pursues many extra-curriculars, such as dance, musical theory and vocals.

Emily has competed in various vocal and dance competitions, such as Kiwanis and Dancefest, receiving many outstanding and highest-score awards. Emily took interest in the performing arts around age 6, when she became involved with Dreamcoat Fantasy Theatre. From there, her opportunities skyrocketed. She has played leading roles in productions such as, Alice in Wonderland, Footloose, Anything Goes, and most recently, Pippin. In 2008, Emily was cast as Louisa in the Mirvish Production of The Sound of Music. She performed in the original cast for 8 months. Emily hopes to attend college next fall and receive her BFA in Musical Theatre. She would like to thank the North Bay Symphony Orchestra for this opportunity and wish everybody a safe and happy holiday.

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Snow is written by Joan Clark and illustrated by Kady MacDonald Denton. Published in 2006 it has received several honours: short-listed for the Ruth and Sylvia Schwartz Award and the CLA Amelia Frances Howard-Gibbon Illustrator's Award, long-listed for the SYRCA Shining Willow Award, commended as the Bank Street College Children's Library Best Children's Books of the Year, and winner of the Elizabeth Mrazik-Cleaver Picture Book Award (2006).

Author **Joan Clark** is one of Canada's most distinguished writers. She was born in Liverpool, Nova Scotia, grew up in Sydney Mines and in Sussex, New Brunswick, and lived for twenty years in Alberta. There, she began her literary career as a children's author and, with Edna Alford, founded Dandelion, Alberta's first literary magazine. Since the mid-1980s, she has made her home in St. John's, Newfoundland. Among her many awards is the Marian Engel Award (1991) for a body of adult fiction and the Vicky Metcalf Award (1999) for a body of children's fiction. In 2010 she was made a Member of the Order of Canada.

Kady MacDonald Denton is one of Canada's most highly regarded children's book illustrators. Her work has received several awards, including the Governor General's Award for English Language Children's Illustration (1998). Denton was born in Winnipeg and raised in Toronto. She studied at the University of Toronto, the Banff School of Fine Arts, and the Chelsea School of Art. She lives in Peterborough, Ontario.

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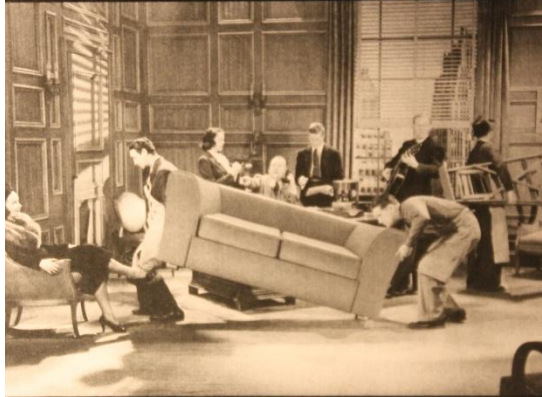
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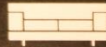
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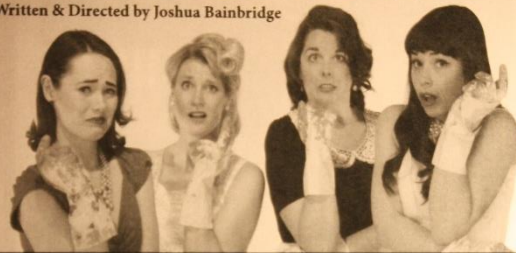
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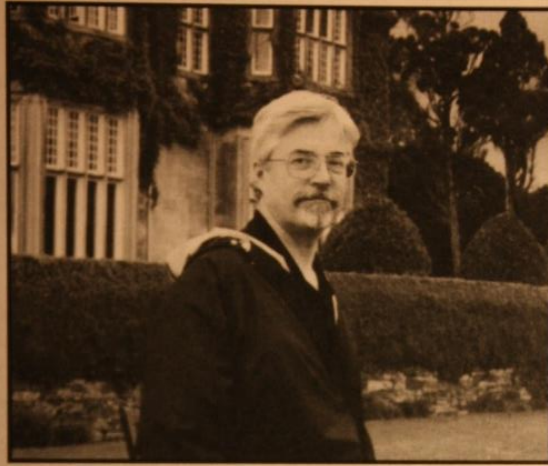
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Doug Franks • 1946–2014



We recognise and celebrate Doug's contribution to music. A lifelong appreciation of music in many genres and of his wife's cello playing in particular led Doug to join the Board of the North Bay Symphony. In keeping with this quote attached to his email communications "Michelangelo in his 87th year "Ancora Imparo" (I am still learning)" Doug listened, asked perspicacious questions, volunteered for unfamiliar fundraising and organisational work for the Symphony and cheered musical aspirations and achievements.

He is fondly remembered by former colleagues and students at Nipissing University as a member of the Faculty of the Schulich School of Education who made a significant contribution to the field of mathematics education and educational research. Shortly before his retirement he was involved in a capacity building collaborative action research project with the Elementary Teachers' Federation of Ontario and published papers in the Journal of Collaborative Research. Those of us who knew him on the NBSO board are witnesses to his skills and interest in collaboration. Doug was a member of the Taoist Tai Chi Society of North Bay

Doug was a loving and devoted best friend and husband to Sandra, and wonderful father to Aaron (Rebecca) of Kingston and Jennifer (Zoltan) of Toronto and grandfather to Oliver, Gil, Ruby and Magda.

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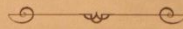
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Johannes Brahms

"Hallelujah" (1984)
Leonard Cohen

"Bring Him Home" from *Les Miserables* (1985)
Alain Boublil and Claude-Michel Schönberg

"The Prayer" (1998)
David Foster and Carole Bayer Sager



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PROGRAM NOTES

The American composer **Aaron Copland** (1900 –1990) is best known to the public for the works he wrote in the 1930s and 1940s in a deliberately accessible style, of which the best known is the ballet *Rodeo* or **The Courting at Burnt Ranch**. It ends with a **Hoe-Down**, dance music originally played at the end of the day when workers could put their hoes down. It became a dance competition, as dancers tried to outdo the previous dancers. We hear parts of *Bonaparte's Retreat*, *McLeod's Reel* and the Irish theme *Gilderoy* before a return to the *Rodeo* theme and the climactic kiss between the Cowgirl and the Roper.

Fire and Blood for solo violin and orchestra by American composer **Michael Daugherty** (b. 1954) was inspired by Diego Rivera's Detroit Industry Murals and Frida Kahlo's paintings. It was commissioned by the Detroit Symphony Orchestra while Michael Daugherty was composer in residence, and was first performed in May 2003. Tonight we hear the first movement, **Volcano**.

Andrea Hansen was a child prodigy and at the age of seven was introduced to violinist Fritz Kreisler. This was one of her inspirations to play, along with memories of her grandfather in Finland, who was a cobbler as well as a violinist. **The Cobbler's Violin** tells his story.

The Austrian-born violinist and composer **Friedrich "Fritz" Kreisler** (1875 –1962), regarded as one of the greatest violinists of all time, was known for his sweet tone and expressive phrasing. He split his time between Europe and the US, and took US citizenship in 1943. His **Caprice Viennois** was Kreisler's own favourite among his tributes to his native city. It is beautifully constructed in four sections, with the nostalgic slow waltz theme appearing twice.

For the World Premiere of **Nipissing – Big Water** by **Richard Mascal**, the following is his description of the music and how he came to create it:

"When I came to North Bay back in April 2014 to begin this voyage of discovery concerning Lake Nipissing, its people, culture and history etc., the first thing that caught my attention was the presence of the Manitou Islands clearly visible out on the ice. As I began to research them I quickly learned that they were 'steeped in local native legend'...I knew I was on the right track! The next day I went to Nipissing First Nations to meet with elder, Rebecca McLeod and learned that prior to 1903 these islands had originally been one large island with a curious perfectly round lake at the centre (formed by the volcanic pipe!). Its geologic history certainly afforded them a significance dating back millions of years, but its geographic location in the middle of Lake Nipissing caused it to be the preferred site for human settlements in recent millennia. Traditionally whoever controlled the island (Manitoulin it was called) controlled the lake, which was a rich fishing ground, renowned for its abundant pickerel. When Samuel de Champlain arrived in 1615 he was welcomed by the Nipissing First Nations community and feasted on Manitou Island. (Indeed there is evidence that aboriginal peoples had been dwelling on the island for millennia prior to the coming of the Europeans.) Some years later in the 1670s a terrible atrocity took place on the island: Iroquois warriors appeared during hunting season while all the men were away and killed all the women and children and burned their village. Thereafter, the grief-stricken Nipissing warriors concluded that the island was cursed and that no one could any longer live upon its land.

Later that day, back in April, I learned from Don Clysdale the reason for the submerging of the island. Evidently in the late nineteenth century there was a movement afoot to create a marine link at the site of the traditional portage at what is now North Bay: the Georgian Bay Ship Canal. The French River was dammed in 1903 in order to raise the lake level and make it more navigable for

larger-sized ships. Don points out that had this canal been built back around the turn of the last century North Bay may well have grown into a much more significant urban centre, but that the advent of WWI diverted interest away from this project in favour of expanding the Welland Canal in southern Ontario. In the meantime the shores upon which Samuel de Champlain landed to greet the native population, an event which in many ways marked the beginning of 'Upper Canada' and therefore Canada as we know it today, now reside beneath the waters of the lake. All that remains visible today are five sections of high ground that still poke through the surface of the water. The year 2015, therefore, marks the 400th anniversary of the arrival of Champlain and his men at Manitou Island, a most significant event in Canadian history!

The final point from that trip back in April was made at our brunch in town with Andrea Hansen et al. You had already given me the assignment of incorporating 'an anthemic tune' into the proposed larger orchestral work, and to create a free-standing version of the theme itself. Andrea pointedly asked during our lunch, 'what key is the tune in?' I said 'C minor', at which she scoffed saying that D major would be much better! I said that alas the tune was using a minor pentatonic scale and that D major would not be possible. I can't imagine how I didn't think of it straight off, but during my car ride home shortly thereafter I realized that B minor would work really well!...just 'up the octave' for the violin. (I had imagined that the lowest note in the melody would be played on the open G string of the violin – B minor wouldn't work as then it would be an F#! – but up the octave it actually works very nicely!)

And so began the final genesis of this piece. We already had the framework of the initial proposal we had pitched to the arts councils etc. Certain elements though were still unclear. The idea had been to start the piece as though 'in the forest', and that a call to ceremony would lead to a call and response texture that culminated in the playing of the 'anthemic tune'.

Thereafter I had imagined would be a 'fantasia' based on the earlier material. This formal model has evolved into the following:

The piece has five mini-movements, or sections that are to be played continuously (attacca) I - Forest Rituals II - Incantations III - Celebration Song IV - Out on the Water V - Awakening

I ask the cellos and violas (and basses) to tune their C string down to B! This is symbolic of the former lower water level. It enables these players to sound a low pedal B through the opening B minor pentatonic aleatoric section depicting the sounds of the forest, as well as glissandi of natural harmonics etc. over a B fundamental. In the final movement, the B's will be symbolically returned to C! The first movement is indeed what I have come to call 'forest music', a device I've used previously in some of my native orchestral works...aleatoric figures throughout the orchestra as well as the use of the evocative 'rainstick'...which really sounds like 'wind in the trees' more than actual rain! This section has also come to feature various soloists, in particular the concertmaster (our friend, Christian!). The brief second section is a 'call to ceremony' that introduces the 'Celebration Song'. Then programmatically the participants in the ritual strike out onto the water in their canoes. The music takes on a mercurial energy as though passing swiftly over the open waters. This leads directly to the emergence of the final section which symbolizes a transcendental moment of 'spiritual awakening' out on the water as a result of the sacred rituals. Musically at this point there is a sudden modulation which leads to a majestic C major peroration. C major, the key of enlightenment in the European tradition, is appropriate as the low strings will retune their B string up a semitone, symbolic of the new lake level. So in a sense the entire work is symbolic of the integration of the former era with the current, the native population with the immigrants, the 'coming full circle' since that fateful first arrival of Champlain (and Etienne Brule two years earlier which had prepared the way.) As forecast the piece should last about 12-13 minutes."

Andrea Hansen shows her Finnish heritage in the **Sisu Polka**. Sisu is a unique Finnish concept. It can be roughly translated into English as strength of will, determination, perseverance, and acting rationally in the face of adversity. Sisu is not momentary courage, but the ability to sustain that courage, although it cannot be fully translated. It defines the Finnish people and their character.

Boil 'em Cabbage Down is a traditional fiddle tune often used to learn how to fiddle, arranged here by **Andrea Hansen**. The song originated with African slaves from Niger in the American south, having a breakfast of cabbage soup and hoecakes, small cornmeal cakes that were fired in the fire on the back of a hoe. There are many verses, but the chorus is:

*Boil them cabbage down, down.
Turn them hoecakes 'round, 'round.
The only song that I can sing is
Boil them cabbage down.*

The **Pingo Push** by **Andrea Hansen** is a reminder of the Mackenzie Delta. A pingo, or hydrolaccolith, is a mound of earth-covered ice found in the Arctic and subarctic that can reach up to 70 metres (230 ft) in height and up to 600 m (2,000 ft) in diameter. They are essentially formed by ground ice which develops during the winter months as temperatures fall. Tuktoyaktuk in the Mackenzie Delta has 1350 pingos, with some protected in the Pingo National Landmark.

Amazing Grace is a Christian hymn with words written by the English poet and clergyman John Newton (1725–1807), published in 1779. The message is that forgiveness and redemption are possible regardless of sins committed and that the soul can be delivered from despair through the mercy of God. He had been involved in the Atlantic slave trade until he was thirty. It is usually sung to the tune **New Britain** with composer unknown. The arranger Ruy Luedeke was born in New York City is a clarinetist as well as composer, and played clarinet with the Toronto Symphony from 1981 to 2010.

Frank Hansen (no relation to Andrea) was born in Aklavik, Northwest Territories and, in his boyhood, fiddling was a big thing there, brought to the North in the 19th century by Scottish whalers, sealers and Hudson's Bay Company workers. Then, with the advent of radio, television and the internet, fiddling almost died out. However, Frank had a dream that one day fiddling would return to the Mackenzie River Delta. In 1987, **Andrea Hansen** visited the Mackenzie River Delta with the TSO, fell in love with the north and its children and decided to give back what she had been given in her own childhood, the gift of music. Andrea and Frank worked together, co-founding Strings Across the Sky and it wasn't long before Frank's dream was realized: fiddling returned to the delta. **Frank's Delta Dream** tells of this.

The **Orange Blossom Special** was a luxury passenger train between New York and Miami and started in 1925 to entice the wealthy of New York to come to Florida and invest there. One night, **Erwin Rouse** and a friend sneaked onto the train at 3:00am and were so impressed with the luxury he wrote a fiddle tune about the train that night. It is now one of the most popular bluegrass fiddle tunes and has been referred to as the fiddle player's national anthem.

VOYAGE OF THE VIOLIN PROGRAM

Opening performance, *Poplar Singers Drum Ensemble*

"Hoe-Down" from *Rodeo* by **Aaron Copland**

Voyage of the Violin

Narrator: Deb Jones

Fire and Blood by **Michael Daugherty**

1st Movement – Volcano

Soloist: Olga Rykov, *violin*

The Cobbler's Violin* by **Andrea Hansen**

Caprice Viennois by **Fritz Kreisler**, orchestrated by **Clark McAlister**

Soloist: Olga Rykov, *violin*

INTERMISSION

Nipissing – Big Water by **Richard Mascal** **WORLD PREMIERE**

- I: Forest Ritual
- II: Incantations
- III: Celebration Song
- IV: Out on the Water
- V: Awakening

Sisu Polka* by **Andrea Hansen**

Boil 'em Cabbage Down* traditional, arr. by **Andrea Hansen**

Pingo Push* by **Andrea Hansen**

Amazing Grace* arr. by **Raymond Luedeke**

Frank's Delta Dream* by **Andrea Hansen**

Orange Blossom Special* by **Ervin T. Rouse**

**Soloists: Students from the Indian Friendship Centre*

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson,
Concertmaster
Olga Rykov,
Assoc. Concertmaster
Mike Arthurs
Heather Garbutt
Kay Heuer
Martha Kashap
Cristina Masotti
Nathan Smith

2ND VIOLIN

Nick Ross*
Leah Bachelder
Denise Deschenes
Jennifer Hedican
Philip Kashap
Rita Moyer
Mike Phillips
Monique Yerkie

VIOLA

Don Clysdale*
Anne Prévost
Jane Russell
Carol Zimbalatti
Janet Zimbalatti

CELLO

Jordan Wyshniowsky*
Meaghan Ballantyne
Debbie Charrette
Sandra Franks
Rosalynn Heuer
Jill Kulchar
Suzanne Landry
Alexandra Lee

BASS

Peggy Tong-Bennett*
Nancy Hughes
Sean Patterson
Mark Swain

FLUTE/PICCOLO

Amanda Silk*
Mary Kennedy

OBOE/ENGLISH HORN

Heather Macdonald*
Vivien Kong

CLARINET

Neil Kennedy*
Krystal Morrison

BASSOON

Elliott MacDonald*
Mary Thornton

FRENCH HORN

Geoff Sinclair*
Lynne Smythe
Jason Austin

TRUMPET

Allison Denomme*
Janis Herzog
Samantha Sloat

TROMBONE

Charlotte Leonard*
Darren Denomme

TUBA

Scott Barons*

TIMPANI

Matt Whitehead*
Billy Kervin

PERCUSSION

Matt Whitehead*
Dwayne Ellis
Mark deSousa
Billy Kervin

KEYBOARD

Marilyn Sutherland

* Principal

Olga Rykov, violin



Olga Rykov combines teaching with an active performing career. In 2012, Olga joined the NBSO and built a teaching studio at the Symphony String School. She was appointed Associate concertmaster in 2014. In January 2013 Olga worked with Andrea Hansen to launch the Strings Across the Sky program at the North Bay Indian Friendship Centre.

Olga started violin lessons at six years of age in Minsk, Belarus. In 2001, she moved to Canada, where she continued her music education at Canterbury High School in Ottawa. After becoming concertmaster for the National Youth Orchestra of Canada, and touring Western Canada with the orchestra, Olga completed her Bachelor of Performance program in 2012 at McGill

University's Schulich School of Music in the performance program for orchestral instruments (violin). Olga continued her studies for four years with Jonathan Crow (concert master of the Toronto Symphony Orchestra). Jonathan Crow writes: "She is a wonderful player and musician, but additionally has always been interested in teaching... involved with helping young musicians and interacting with other players in a community setting." Olga Rykov is a dedicated and responsible artist and coach committed to perfecting skill and expression in all her students and in her own performance.

Debra Jones, guitar and narrator

Deb has been singing for as long as she can remember, and playing guitar since her teen years in Toronto. She grew up in the musical Hansen family and often tagged along with her mom Florence and Aunt Andrea Hansen to their gigs, including large CBC stage shows and television tapings with George Burns. By osmosis, she got first hand performance experience and for many years has been a seasoned entertainer and talented musician in her own right. Under her professional name, Deb Misener Jones, she is an accomplished guitarist, singer, yodeler, and skilled performer on the Swiss Bells. She performs family entertainment shows throughout North America.



After graduating from the University of Guelph, Deb embarked on a very diverse, musical journey which included television appearances on SCTV with John Candy and CBC series *Wind at my Back*. She has performed at Roy Thomson Hall, state fairs, festivals and on cruise ships. In recent years, Deb has won some awards including Toronto Finalist for Canada's *Got Talent* and First Place at the Northern Ontario County Singing Contest in North Bay.

In 2008, she joined *Strings Across the Sky (SATS)*, co-founded by her Aunt Andrea, to teach fiddle and guitar to indigenous children and youth across Canada. She met her husband Doug through teaching the program and they live on Shawanaga First Nation near Parry Sound. With a love for music and a passion to continue this remarkable program, Deb now works as the Executive Director of SATS, committed to keeping her Aunt's legacy alive.

*Dr. Michael DeGagné, Nipissing University President,
special guest*



Dr. Michael DeGagné is Nipissing University's seventh President and Vice-Chancellor. He brings 30 years of public sector leadership experience to Nipissing University. His academic credentials include a PhD in Educational Administration from Michigan State University, and a Master of Laws degree from York University's Osgoode Hall.

Most recently, Dr. DeGagné was the Executive Director of the Aboriginal Healing Foundation, working to address the legacy of the residential school system. Dr. DeGagné is past Chairman of the Child Welfare League of Canada and is currently a member of the Board of Directors of the Mental Health Commission of Canada. He is a recipient of the Order of Ontario and the Order of Canada for his work in the Aboriginal community.

In Memory of Andrea Hansen (1937–2014)



Andrea with her Order of Canada Medal, 1999

Andrea Hansen was very special person who made an incredible impact on Canada's cultural community and the many, many people who knew her. The NBSO was thrilled to have her join our violin section beginning December, 2009 and she will be greatly missed by our audiences and musicians alike. Andrea has been a member of the Canada Council and she has received many awards including the Canada 125 Commemorative Medal, Golden Jubilee Medal, The Order of Ontario, Lifetime Achievement Award from the Toronto Musicians Association, Lifetime Achievement Award with Aboriginal Awards and she was also appointed to the Order of Canada in 1999.

Andrea's performance career is long and varied. She retired as a full time violinist in 1999 from the Toronto Symphony Orchestra and before that with the Montreal Symphony. Prior to her classical career, she enjoyed a memorable entertainment career, working with performers like Glenn Gould, Arthur Godfrey and Guy Lombardo, as well as 15 years with her sister Florence in The Hansen Sisters. Born to Finnish parents in Kenora Ontario, Andrea was a child prodigy. She performed her first radio broadcast at the age of 4. By the age of 8 Andrea debuted in Toronto's Massey Hall. Introduced to violinist Fritz Kreisler at the age of seven, she was inspired by this great musician and by the musical gift passed on to her by her grandfather in Finland, a gifted cobbler and violinist.

It was the Toronto Symphony's Canadian Odyssey tour to the Western Arctic in 1987 that would change her life once again. Touched by a young Inuvik girl who asked her, "Will we ever see you again?", Andrea was struck with an idea that quickly developed into Strings Across the Sky (SATS). She co-founded this not-for-profit organization in 1988 to inspire a passion for learning through the violin and the art of fiddling. Through SATS, she directed her considerable talent, energy, and skill to delivering over 400 donated fiddles to Northern communities and teaching youngsters how to play them. More recently, Andrea launched a similar program intended to stimulate a passion for learning amongst aboriginal children in more southern located northern communities, including North Bay at the Indian Friendship Centre in 2013.

At the request of the family

**ANDREA HANSEN
JORGENSEN**

of Doe Lake
August 17, 1938 - December 3, 2014



Suddenly at Huntsville District Memorial Hospital on Wednesday, December 3, 2014. Andrea Hansen Jorgensen, beloved wife and best friend of the late Ken Jorgensen, was in her 77th year.

Dear mother of Laurie Loucas (John) of Lindsay.

Loving sister of Peter Hansen (Wendy) of Fort Erie and Florence Hansen Jucker (Walter) of Kitchener.

Andrea will be fondly remembered by her many nieces, nephews, other relatives, dear friends and especially by Debra Jones (Doug Pawis).

Andrea, an accomplished and renowned musician, founder of Strings Across The Sky, a former member of the Montreal Symphony, a retired member of the Toronto Symphony, a Member of the Order of Canada and Member of the Order of Ontario, she touched many lives through her music and selfless dedication.

May her memory live on as she plays in heaven.

The family will receive visitors at the **Opatovsky Funeral Home-Dempster Chapel**, 210 Ontario Street in Burk's Falls on Friday December 12, 2014 from 7 to 9 p.m. and on Saturday December 13, 2014 from 11 a.m. until the time of service.

A service to celebrate the life of Andrea Hansen Jorgensen will be conducted in the chapel commencing at 1:00 p.m. on Saturday December 13, 2014.

If desired, memorial donations to Strings Across The Sky (www.stringsacrossthesky.com) would be sincerely appreciated by the family. Online condolences may be made at www.opatovskyfuneralhome.com

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Directed by Arndt Von Holtzendorff



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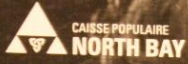
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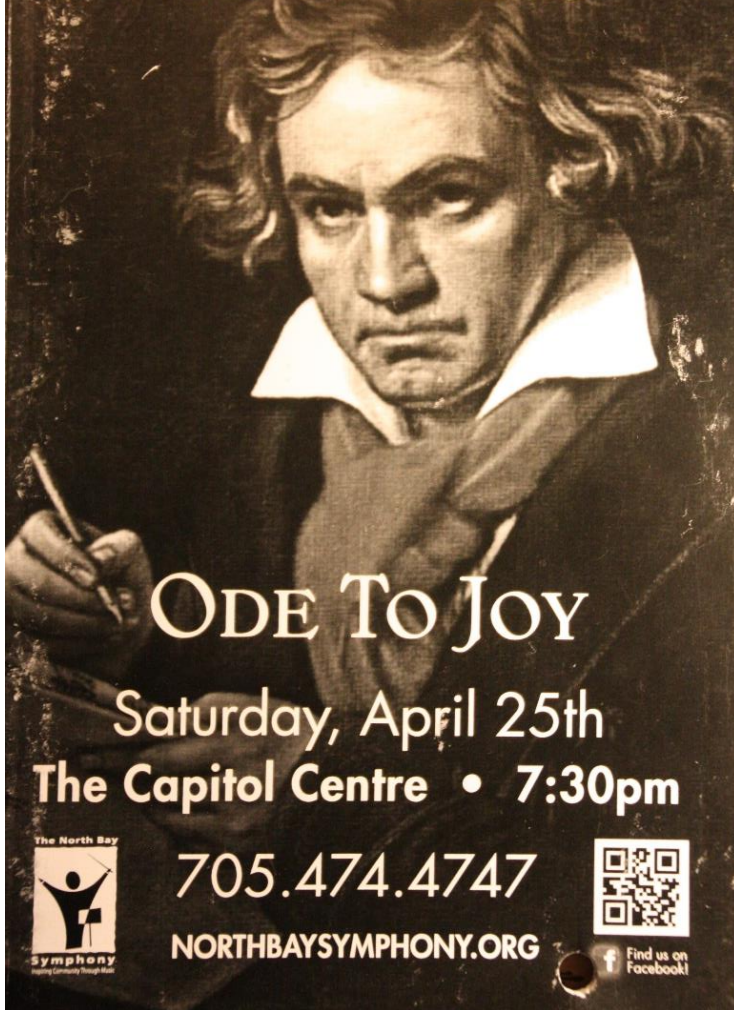
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PROGRAM NOTES

The English composer **Ralph Vaughan Williams** (1872 –1958) wrote symphonies, chamber music, opera, choral music, and film scores and was also a collector of English folk music and songs. At the Royal College of Music, he was a fellow student with Leopold Stokowski and Gustav Holst, and later studied with Max Bruch and Maurice Ravel. In World War I, he started as a stretcher bearer private and ended up as an officer in the artillery, where exposure to gunfire started a hearing loss that resulted in severe deafness in his old age.

In 1909, he wrote the incidental music for a production of Aristophanes' **The Wasps** at Trinity College, Cambridge and later arranged parts of the music into an orchestral suite, of which we hear the overture this evening. Except for the opening buzzing, the piece has little to do with wasps or with ancient Greece.

In 1904 Vaughan Williams began to discover English folk songs and carols. They were becoming extinct because the oral tradition was being lost, due to an increase in literacy and the availability of printed music in rural areas. He travelled the countryside, transcribing and preserving many of them.

In the same year, he published his **Songs of Travel**, a song cycle for baritone voice based on a collection of poems by Robert Louis Stevenson with the same name. They were originally written for voice and piano. Vaughan Williams orchestrated the **Vagabond**, and the other two we hear this evening were orchestrated by his assistant Roy Douglas. In **The Vagabond**, we are introduced to the traveler, with heavy "marching" chords in the orchestra that depict a rough journey through the English countryside. In **Let Beauty Awake** we hear long vocal lines.

Whither Must I Wander has a "big tune" to recall happy days of the past and to remind us that while the world is renewed each spring, our traveler cannot bring back his past.

The German composer and pianist **Ludwig van Beethoven** (1770 – 1827) spent his first 22 years in Bonn and then moved to Vienna for the rest of his life. One of the most famous and influential of all composers, he was a major figure in the transition from Classical to Romantic music. His best-known compositions include 9 symphonies, 5 concertos for piano, 32 piano sonatas, and 16 string quartets. He also composed other chamber music, choral works and songs. His music ranges from the sublime to the ridiculous, from the **Ninth Symphony** to the song "Esel aller Esel", politely translated as "Donkey of all Donkeys", written for an acquaintance he didn't really like. His complete works are sold as an 86-CD set.

In about 1800 his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf. He continued to compose and many of his most admired works come from this period. His communication was finally through conversation books, many of which survived. Beethoven gave up conducting and performing in public after a failed attempt in 1811 to perform his own Piano Concerto No. 5 (the "Emperor"), and never performed in public again until he conducted the Ninth Symphony in 1824. A commission spurred Beethoven to finish the Ninth Symphony, which was first performed, along with the *Missa Solemnis*, on 7 May 1824, to great acclaim at the Kärntnertortheater. A second performance of it May 24, 1824, was his last public performance.

He was totally deaf. At the end of the premiere, he had to be turned around to see the tumultuous applause of the audience because he could hear neither it nor the orchestra. The whole audience acclaimed him through standing ovations five times; there were handkerchiefs in the air, hats, raised hands, so that Beethoven, who could not hear the applause, could at least see the ovation gestures.

The symphony was the first example of a major composer using voices in a symphony. The four vocal soloists and chorus only appear in the final movement. The words were taken from the "Ode to Joy", a poem written by Friedrich Schiller in 1785 and revised in 1803.

To me, the symphony represents the search for the perfect sound. Beethoven never heard the symphony, other than in his head. Ideas are started and developed and then disappear. He does this all within a formally structured symphony.

The first movement seems to start from the tuning of the orchestra. The themes start, reach a full crescendo fortissimo, and then pull back as if he was not sure of the melody, and then start up again. Beethoven liked it, but thought he would keep on checking for the perfect sound.

In the second scherzo movement, he tried a more popular dance tune for the perfect sound. It is taken through development, exposition and recapitulations, but it seems as if he was stuck in the piece and cannot get out of it. It ends very abruptly, as he just ended it with eight quick notes and a final chord, then went on to try something else.

In the third movement, Beethoven tried for an absolutely beautiful melody to be the perfect sound. It starts off aching slowly, and then the melody is given to the second violins and violas, before reverting to the original theme. After further experimentation, it seems as if Beethoven realized that lovely as it was, it was not what he was searching for.

The fourth movement starts very loudly with the brass to state that something different will be tried instead. He tried out a bass and cello theme briefly, and then went back and checked the themes of the first and second movements. No, he liked the new direction he was going. The winds start the Ode to Joy theme, interspersed with basses and celli.

He then gave the full theme to the basses and celli, pianissimo. He liked it. Next, he checked it, by having the violas play it. Satisfied with that, Beethoven added the upper strings, and later the full winds and brass.

Something was still not quite right to him, and after the brass "something different is coming" warning, he introduced the baritone who interrupts with "O friends, no more of these sounds. Let us have something even better." With four soloists and then a full choir on top of the full symphony orchestra, he brought back the massed sound of the first movement, the rushing triplets of the second and the achingly beautiful slow parts of the third movement. Beethoven had the perfect sound, as they sang of joy and universal brotherhood.

The text of the fourth movement is largely taken from Schiller's "Ode to Joy", with a few additional introductory words written specifically by Beethoven (shown in italics). The text without repeats is shown below, with a translation into English (with thanks to Wikipedia). It is too bad that Beethoven never heard it, other than in his imagination.

*O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen,
und freudenvollere.
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.

*Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!
Joy!*

Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
heavenly being, your sanctuary!
Your magic brings together
what fashion has sternly divided.
All men shall become brothers,
wherever your gentle wings hover.

Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them slink away
from this gathering in tears!

Every creature drinks in joy
at nature's breast;
Good and Bad alike
follow her trail of roses.
She gives us kisses and wine,
a true friend, even in death;
Even the worm was given desire,
and the cherub stands before God.

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.

Gladly, just as His suns hurtle
through the glorious universe,
So you, brothers, should run your course,
joyfully, like a conquering hero.
Be embraced, you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
must dwell a loving father.
Do you bow down before Him, you millions?
Do you sense your Creator, o world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.

NBSO will be inducted into the *North Bay Musicians and Entertainers Hall of Recognition*. You're invited to help us celebrate:

June 5, 2015 • 5:30pm Cocktails • 6:30pm Dinner
Clarion Resort Pinewood Park \$30 per person

For tickets, call Don Brose: 705-472-0961

Notes: the June 5th, 2015 date of the induction ceremony into the North Bay Musicians and Entertainers Hall of Recognition, as referenced above.

ODE TO JOY PROGRAM

Overture to "The Wasps" by Ralph Vaughan Williams

Songs of Travel by Ralph Vaughan Williams

The Vagabond
Let Beauty Awake
Whither Must I Wander?

Soloist: Dion Mazerolle, baritone

INTERMISSION

Symphony No. 9 "Choral" by Ludwig van Beethoven

i. Allegro ma non troppo, un poco maestoso
ii. Scherzo: Molto vivace – Presto
iii. Adagio molto e cantabile
iv. Presto – Allegro ma non troppo – Allegro assai – Presto –
Allegro molto assai – Alla marcia – Allegro assai vivace –
Andante maestoso – Allegro energico – Prestissimo

Soloists: Leslie Fagan, soprano
Maria Soulls, contralto
James McLean, tenor
Dion Mazerolle, baritone

Choir: Occasional Singers, directed by Robert Palangio

NORTH BAY SYMPHONY ORCHESTRA

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Ring Petersen

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Neil Kennedy*
Carla Perrotta

BASSOON

Elliott MacDonald*
Mary Thornton

CONTRABASSOON

Graham Martin
French Horn
Gilles Thibodeau*
Geoff Sinclair
Jonathan Astley
Lynne Smythe

TRUMPET

Allison Denomme*
Janis Herzog

TROMBONE

Mikolaj Debowski*
Darren Denomme
Brad Dickson

TIMPANI

Matt Whitehead*

PERCUSSION

Dwayne Ellis
Mark de Sousa
Billy Kervin

KEYBOARD

Marilyn Sutherland

* Principal

Leslie Fagan, soprano



Having performed under the batons of such noted conductors as Hans Graf, Sir David Willcocks, Jukka Pekke Saraste, Kent Tritle, Heinz Ferlisch, Victor Borge and Elmer Isler, Ms. Fagan has delighted audiences and critics alike at Royal Albert Hall, Carnegie Hall, Lincoln Center, Bordeaux Opera House, Roy Thomson Hall and Massey Hall.

Highlights of Ms. Fagan's past engagements include: a solo concert of music of Stravinsky and Debussy with the Bordeaux Aquitaine Symphonie Nationale, France; Bach's *Weinachts Oratorium* in Stuttgart, Germany; Handel's *Messiah* at the Royal Albert Hall in London, England; Tafelmusik Orchestra and Choir in Toronto, Ontario; an engagement as guest soloist at the International

Choral Festival in Gouda, Netherlands. In the spring of 2009, Leslie premiered 5 Mendelssohn Lieder at Steinway Hall in New York with the Clarion Music Society. The previous season marked Ms. Fagan's official Carnegie Hall debut and her Lincoln Center debut. She was invited by both the Oratorio Society of New York under the direction of Kent Tritle and Music Sacra under the baton of Richard Westenburg to sing their performances of Handel's *Messiah* at Carnegie Hall in December. Leslie made her Lincoln Center Debut in May singing *Carmina Burana* with Music Sacra and the world premier of Alessandro Cadario's *Cantata for Revival*.

Ms. Fagan can be heard frequently on CBC radio and has appeared on CBC television and both BBC radio and television and NPR. Leslie Fagan's recordings include her debut solo album "le miroir de mon amour" and "A Song for all Seasons" with The Toronto Children's Chorus.

Maria Soulis, contralto



Toronto-born Maria Soulis enjoys an exciting career in both Canada and Europe. She began her European career as a principal artist with the Regensburg Opera in Germany, later performing the roles of Carmen, Adalgisa, Rosina, Nicklausse, Dido, and La Pêrichole, in theatres throughout Germany, France, and the United Kingdom.

A familiar artist on many European stages, Ms. Soulis enjoyed the opportunity to celebrate her Greek heritage when she appeared as soloist in Theodorakis's ballet *Zorba* in Metz, Toulon and Nice.

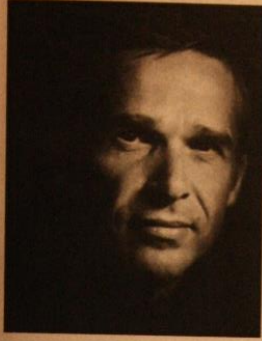
In Canada, Maria has appeared as a soloist in Bach's *Christmas Oratorio*, (Kingston Symphony and Windsor Symphony), Dvorak's *Requiem* (Kitchener-Waterloo Symphony), Mendelssohn's *Elijah* (Chorus Niagara) and portrayed Cornelia in a semi-staged

performance of Handel's *Giulio Cesare in Egitto* with Ottawa's Thirteen Strings.

An avid recitalist, Ms. Soulis has an extensive song repertoire that spans the English, French, Spanish and German languages, and recently formed the Maria Soulis Trio with guitarist William Beauvais and violinist Julian Knight, performing "From Greece to Granada - Pathways in Song" in Toronto.

Recent concert performances for Maria include *St. John Passion* with Thirteen Strings as well as a concert of Vivaldi's significant and sacred motets with Aradia Ensemble, to be recorded and released on CD by Naxos.

James McLean, tenor



James McLean's singing encompasses a wide repertoire, from baroque to contemporary music, in opera, concert and in recital. He has sung with major Canadian organizations including the Toronto Symphony, Toronto Mendelssohn Choir, Ottawa Choral Society and Calgary Philharmonic.

In 1985, James launched his European career and made Germany his home for over 20 years. He was first lyric tenor of the opera houses in, Nurnberg and Essen while performing throughout Germany and Europe.

James was Associate Professor at the Folkwang University, Essen and presently teaches at Wilfrid Laurier University. He has given Master Classes on song interpretation in Canada, Germany and Italy.

Dion Mazerolle, baritone



Baritone Dion Mazerolle has earned a reputation in Canada, the United States, and Europe as an interpretive artist of the highest rank. An alumnus of Atelier Lyrique de L'Opera de Montreal, Dion has collaborated with internationally renowned conductors and stage directors, noted for his musical finesse and powerful stage presence in a wide range of opera and concert settings.

Career highlights for Mr. Mazerolle include the roles of the Priest and Father Stanislav in the North American premiere of *And the Rat Laughed* by Israeli composer Ella Milch-Sheriff (in Hebrew), Count Almaviva in Mozart's *Le nozze di Figaro*, and the title role in Rossini's *Il barbiere di Siviglia*. He has appeared as Dulcamara in

Donizetti's *L'elisir d'amore* in an extensive tour of Eastern Canada with Jeunesses Musicales Canada and as *The Four Villains* in Offenbach's *Les contes d'Hoffmann* for a 28-show tour of Europe.

The 2014/15 season includes the role of Sciarrone in Opera Lyra Ottawa's *Tosca*, followed by Herisson in Chabrier's comic opera *L'Etoile* with Societe d'art lyrique du Royaume. Dion looks forward to singing *The Four Villains* in *Les Contes d'Hoffmann* with Opera-Theatre de Rimouski in June, and *Messiah* with the Festival International de Musique Baroque de Lameque (Ivars Taurins, conductor) in his home province of New Brunswick this summer.

OCCASIONAL SINGERS, APRIL 2015

SOPRANO

Lynn Desjardins
Marg Fleming
Cheryl Gould
Elizabeth Henderson
Peggy Millar
Sheila O'Brien
Claudette Yungwirth

ALTO

Micheline Dunn
Karen Gooch
Katherine Kennedy
Suzanne Landry
Christina Moyer
Rita Moyer
Lisa Shea
Lesley Taylor

TENOR

John Henderson
Pat McCarthy
Chris Clarke
Raymond Gauthier
Ken Smith
Derek Stott

BASS

Rick Calhoun
Luc Desjardins
Don Haslam
Bob Jackson
Mike McVeigh
Ken Sutton

DIRECTOR

Robert Palangio

LINGUIST

Rita Moyer

ACCOMPANIST

Stephen Simard

I have always loved encouraging people to sing, maintaining that "if you're too busy to sing, you are too busy"! So I began to facilitate the Occasional Singers; a group of individuals who gather "once in a while" to provide choral music at various events, sometimes getting together for no particular reason...just for the fun of it. The Chorus numbers have ranged in size from six to thirty members, depending on requirements. I can tell you however, that this April 2015 edition of the Occasional Singers mounted a huge endeavour with 17, two hour rehearsals commencing in mid-January for twenty-nine singers. Thank you to St. Peter the Apostle Church on Airport Road for the use of their facilities! Most of the members, including myself, were faced with the challenge of learning a new language. Engaging the services of an experienced Linguist, Rita Moyer (who also is a member of the orchestra) paid off immensely. Rita came out each week to drill us in the correct pronunciation of the German text. It didn't take her long to install herself permanently in the alto section! Thanks, Rita for your knowledge and professional assistance. One of the most important contributions to any rehearsal is a (very patient and competent) musician who can pound out the various parts over and over again. Stephen Simard was cheerfully present each and every week as rehearsal accompanist. Thank you, Stephen! This presentation of Beethoven's Ninth Symphony, in particularly the choral movement, is a first in the musical history of North Bay! These twenty-nine singers can be proud of the job which they have done as they carry that banner with them. It was a thrill for me to watch everyone grow and become so engaged. Bravo! And thank you! – *Robert Palangio, Director*

THE NORTH BAY SYMPHONY
PRESENTS

PETER
and the
WOLF

Saturday, May 9th
The Capitol Centre • 2:30pm



705.474.4747

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Saturday, October 17, 2015 at 7:30pm



A SPARKLING SEASON
Saturday, December 12, 2015 at 7:30pm



INSPIRATIONS (MATINEE)
Sunday, February 21, 2016 at 2:30pm



LAST NIGHT OF THE PROMS
Saturday, April 23, 2016 at 7:30pm

2 CONCERT FAMILY MATINEE SERIES



FAMILY CHRISTMAS
Saturday, December 12, 2015 at 1:00pm



WHISTLE A CELTIC TUNE
Saturday, May 14, 2016 at 2:30pm

PROGRAM NOTES

Only one of the two pieces played this afternoon was written about this area, but both of them could have been.

Anishinaabe First Nation mythology is rich in stories. The local Nipissings are part of the Anishinaabe, and besides being the travellers and traders in the area, were the spiritual leaders and story tellers, centred on the Manitou Islands in Lake Nipissing. They would have known the Nanabush character, who shows up in many of their stories, as a trickster, as a teacher of the people and animals, and also as the explanation of many of the local geographical features.

Nanabush is a shape-shifter, and is often in the shape of a rabbit. He was sent by Gitchi Manitou to teach the Ojibwe, including the Nipissings, to name all the plants and animals, as well as inventing fishing and rock paintings. His mother was Anishinaabe-kwe and his father a spirit. Being half spirit he had amazing abilities. But being half human, he had the virtues and flaws that people have and often could not control his human wants and needs.

At the Samuel de Champlain museum near Mattawa, the guides tell the story of how Nanabush created the stepping stones in Trout Lake. He had promised he would get rid of a fearsome monster, but the fearsome monster chased him to the edge of Trout Lake. The stepping stones suddenly appeared so he was not trapped.

As he ran across the steps, the monster followed him, but when the monster was a fair distance from the shore, the stones started to sink under the monster and it was drowned. Nanabush had defeated the monster, as promised.

Richard Mascal (1972 -) was intrigued by these stories. In 2009, he composed his *Nanabush and the Giant Beaver* as the first of possibly many Nanabush compositions. The narrator tells the story of how the Giant Beaver tried to dam Lake Superior but was foiled by Nanabush. At the end, all is well. The Thirty Thousand Islands of Georgian Bay were formed from the remnants of the dam, and normal sized beavers had learned how to make their dams.

Richard is well known to North Bay Symphony audiences from our February 2015 concert, where his *Nipissing Big Water* received its world premiere. He grew up in the Toronto area, and now lives close to Georgian Bay in Leith, near Owen Sound.

Peter and the Wolf, Op. 67 by Sergei Prokofiev (1891 – 1953) was not written for our area, but was written about the forests with wolves of Russia, which are very similar to our forests which also have wolves.

Prokofiev was born in the eastern Ukraine and studied in St. Petersburg, and built his reputation as a composer and pianist. During WW1, he enrolled again at the conservatory and studied organ to avoid conscription into the army. After the Russian revolution in 1917, he emigrated to western Europe and the US. This went well until the Depression of the 1930s, when there were few composing commissions for him, and he returned to Russia.

In 1936, Prokofiev was commissioned by Natalya Sats, director of the Central Children's Theatre in Moscow, to write a new musical symphony for children. The intent was to cultivate "musical tastes in children from the first years of school". She worked closely with him on it, and narrated its first performance in the Moscow Theatre for Children, held on 5 May, which proved a huge success and effectively launched the work. A year after the premiere, the US ambassador attended one of her shows, and as a result she was arrested and sent to a Siberian gulag for five years, only allowed back to Moscow in 1958. The forest was not the only dangerous place in Russia at the time.

Prokofiev was intrigued by the commission, and composed *Peter and the Wolf* in just four days in 1936. Each character in the story has a particular instrument and a musical theme. The bird is played by the flute, the cat by the clarinet, the duck by the oboe, Grandfather by the bassoon, hunters by the woodwinds with gunshots on timpani and the bass drum, Peter by the string instruments (violin, viola, cello, and bass), and the wolf by the French horns. Of course, there is a happy ending, with Peter catching the wolf and the hunters who showed up just as the wolf was caught, taking him to the zoo.

PETER AND THE WOLF PROGRAM

Nanabush and the Giant Beaver
by Richard Mascal

Blair Williams, narrator
Silver Birch String Quartet with NBSO percussion

Peter and the Wolf, Op. 67
by Sergei Prokofiev

Blair Williams, narrator

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson,
Concertmaster
Olga Rykov, *Associate*
Concertmaster
Kay Heuer

2ND VIOLIN

Nick Ross*
Denise Deschenes
Janet Zimbalatti

VIOLA

Don Clysdale*
Jane Russell
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Meagan Ballantyne
Alexandra Lee

BASS

Nancy Hughes
Sean Patterson
Mark Swain

FLUTE

Mor Shargall*

OBOE

Heather Macdonald*

CLARINET

Neil Kennedy*

BASSOON

Elliott MacDonald*

FRENCH HORN

Geoff Sinclair*
Jonathan Astley
Olivier Brisson

TRUMPET

Allison Denomme*

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Darren Denomme*

TIMPANI

Matt Whitehead*

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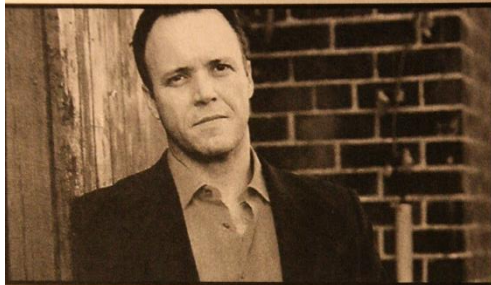
Billy Kervin

*Principal

SILVER BIRCH STRING QUARTET

Christan Robinson, *violin*
Nick Ross, *guest violin*
Jane Russell, *viola*
Alexandra Lee, *cello*

Blair Williams, narrator



BLAIR WILLIAMS (Narrator) Blair is happy to return to the story of Peter And The Wolf and explore The Legend of Nanabush with the North Bay Symphony Orchestra. Most recently Blair toured Australia with the internationally acclaimed chamber orchestra Tafelmusik in the narrative concert House of Dreams; played William Gillette in The Game's Afoot at Vertigo Theatre (Calgary) and Frank in Educating Rita for the Thousand Islands Playhouse. Other credits include: over thirty productions with the Shaw Festival; Flesh and Other Fragments Of Love (Tarragon); Pig (Buddies in Bad Times). Blair has also played the Segal Centre; Soulpepper; Theatre Calgary; Citadel Theatre; Canadian Stage; The Walnut Street Theatre, Philadelphia; Geva Theatre, Rochester, and the Everyman Theatre, Liverpool, England. As Director: A Lovely Sunday For Creve Coeur, Peace In Our Time, The Millionairess, Ways Of The Heart, The President (Shaw); Pericles (Dalhousie University); A Fond Husband and Love For Love (George Brown); The Play's The Thing (Segal Centre); Rope (Vertigo Theatre). Upcoming: Blair is currently directing Light Up The Sky at the Shaw Festival.

Blair is proud to be a native of North Bay, Ontario and is grateful for the grounding in the Arts that this city gave him. He is a graduate of the National Theatre School.

Silver Birch String Quartet

Named after the trees inhabiting the area around their home, Sudbury's JUNO-nominated Silver Birch String Quartet is one of Canada's most exciting and innovative young quartets, earning the admiration of audiences and critics for their vibrant performances. Appointed String Quartet-in-Residence at Laurentian University, their extensive performing and educational activities have taken them across North America, including performances and masterclasses at QuartetFest at Wilfrid Laurier University, the Kitchener-Waterloo Chamber Music Society, 5-Penny New Music Concerts, the Ottawa International Jazz Festival, the Banff Centre for the Arts, the Stanford University Summer Chamber Music Festival, and Music by the Sea. The quartet has also received prestigious grants from FACTOR, the Ontario Arts Council and the Canada Council for the Arts. Strongly committed to Canadian music of our time, the quartet's extensive repertoire includes music by numerous contemporary Canadian composers, both established and emerging. The quartet's long association with Montreal-based jazz pianist John Roney resulted in their first album "SILVERBIRCH" on Montreal's Effendi record label, which earned a 2010 JUNO nomination and 2 Félix Awards in the province of Quebec. The album was also named one of the Top 10 Albums of the year by the Montreal Gazette, and has received frequent airplay on CBC Radio 2 and Espace Musique.

**THE NORTH BAY SYMPHONY
AND  PRESENTS**



**Saturday, Oct. 17th
The Capitol Centre • 7:30pm**



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PROGRAM NOTES

Our evening starts with the exotic and sensual piece **Alhambra**, inspired by the Alhambra palace and fortress complex in Granada, Spain. It was originally constructed as a small fortress in 889 and then largely ignored until its ruins were renovated and rebuilt in the mid-11th century and then converted into a royal palace in 1333. After being allowed to fall into disrepair again for centuries, Alhambra was rediscovered in the 19th century by European scholars and travelers as part of the romantic movement.

Rainflower / Kitchen Party is in the tradition of kitchen party fiddling music from the East Coast of Canada, but here there is everything from jig to reggae.

ArtsCan Circle sends teams of volunteer musicians and artists to remote Northern communities to link creative artists with Indigenous youth at risk (artscancircle.ca). Josie Kaminawaish is an Elder Chris met in Mishkeegogamang, Ontario. Josie takes students from the community school out to the bush each spring to teach them traditional skills including hunting, trapping and lodging, and is a true inspiration, both for the students and for this piece, **Josie**.

Emerald Swing is a fiddle/Gypsy-swing mash-up. Bass player Drew performs a fun scat in this tune. Our favourite part is having the symphony musicians shouting "Hey" in unison.

The **Road to Kfarmishki** led Chris McKhool and his father in June 2010 to their roots in the village of Kfarmishki, Lebanon, in the Bekaa Valley. They discovered the abandoned stone house where his grandfather grew up.

Monti's Revenge is inspired by the famous piece by Vittorio Monti called Csárdás. Despite being written by an Italian composer, Csárdás became one of the most famous "Hungarian" pieces of all time, performed by countless Gypsy orchestras and was the inspiration for this song.

Luna was written as a tribute to Luna, the famous killer whale in the Nootka Sound near Vancouver Island. The Mowachaht / Muchalaht First Nation believed him to be a reincarnation of their late chief Ambrose Maquinna, who said that after he passed away he would come back as a killer whale to bring them traditional teachings. Four days after his death, Luna showed up. This song goes out to the spirit of this beautiful whale.

A Place to Call Home is a song of hope dedicated to people around the world who have been displaced from their homes by war, political oppression and disaster. Rather than the full orchestra, it is accompanied by only the string principals.

Al Vuelo or "Flight" is written in the flamenco "bulerias" tradition. The solo guitar starts the music, but soon passes it to the violin, before taking the melody back and passing it to the bass solo and then to the violin again.

Some 180 kilometres southeast of mainland Nova Scotia in the Atlantic Ocean, **Sable Island** is literally a sandbar that somehow manages to withstand the ravages of the ocean. Legend has it that five hundred years ago there was a shipwreck on Sable Island and all the people perished but the horses survived. To this day there are over three hundred wild horses still running free.

Violinist Chris McKhool wrote **Will You Marry Me** as a proposal to his (now) wife. The orchestra was not available on the day, but she said 'yes' anyway! Now their house is full of toys for their young child, and it was such a pleasure for me to meet Chris and his wife Catherine in their home.

Palmas Sinfonia is centred around a funky rhythm guitar break with the percussive hand clapping known in flamenco music as palmas. The song starts on a chorus using a classic rumba flamenca diatonic minor chord progression and then has a major lift in the verse.

Auyittuq Sunrise is a joyful and welcoming song of Auyittuq (Ow-you-eet-took) National Park on southern Baffin Island in the eastern Arctic with its wide-open skies, the highest peaks of the Canadian Shield, and streams running with glacial water from the still retreating Penny Ice Cap. Auyittuq is an Inuktitut word meaning "land that never melts" – hopefully it never does.

Program notes written by Donald Clysdale.

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson,
Concertmaster
Mike Arthurs
Heather Garbutt
Kay Heuer
Katarina Kin
Nick Ross

2ND VIOLIN

Olga Rykov
*Principal 2nd Violin &
Assoc. Concertmaster*
Leah Bachelder
Jennifer Hedican
Martha Kashap
Phillip Kashap
Rita Moyer
Susan Phillips
Monique Yerkie
Janet Zimbalatti

VIOLA

Don Clysdale*
Anne Prévost
Jane Russell
Carol Zimbalatti

CELLO

Jordan Wyszniowsky*
Debbie Charrette
Rosalynn Heuer
Jill Kulchar
Alexandra Lee
Brenda Quenneville

BASS

Roger Finlay*
Nancy Hughes
Sean Patterson
Mark Swain

FLUTE/PICCOLO

Amanda Silk*
Holly Reynolds

OBOE

Heather Macdonald*

CLARINET

Carla Perrotta*

BASSOON

Elliott MacDonald*
Mary Thornton

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Lynne Smythe
Linda Langdon

TRUMPET

Allison Denomme*
Janis Herzog

TROMBONE

Charlotte Leonard*
Dave Wilks
Darren Denomme

TUBA

Scott Barons*

PERCUSSION

Matt Whitehead*
Tim Clarke
Dwayne Ellis
Amanda Mongeon

* **Principal**

SULTANS OF STRING

Chris McKhool, violin
Kevin Laliberté, guitar
Drew Birston, bass
Rosendo Chendy Leon, percussion

SYMPHONY OF WORLD MUSIC PROGRAM

Alhambra by Chris McKhool and Kevin Laliberté

Rainflower / Kitchen Party by Chris McKhool and Kevin Laliberté

Josie by Chris McKhool and Kevin Laliberté

Emerald Swing by Chris McKhool and Kevin Laliberté

Road to Kfarmishki by Chris McKhool and Kevin Laliberté

Monti's Revenge by Chris McKhool and Kevin Laliberté

Luna by Chris McKhool and Kevin Laliberté

INTERMISSION

A Place to Call Home by Kevin Laliberté

Al Vuelo by Chris McKhool and Kevin Laliberté

Sable Island by Chris McKhool and Kevin Laliberté

Will You Marry Me? by Chris McKhool

Palmas Sinfonia by Eddie Paton

Auyiuttuq Sunrise by Chris McKhool and Kevin Laliberté



SULTANS OF STRING, GUEST ARTISTS

JUNO Award nominees Sultans of String thrill their audiences with their global sonic tapestry of Spanish Flamenco, Arabic folk, Cuban rhythms, and Gypsy-jazz, celebrating musical fusion and human creativity with warmth and virtuosity. Fiery violin dances with rumba-flamenco guitar while bass lays down unstoppable grooves. Acoustic strings meet with electronic wizardry to create layers and depth of sound, while world rhythms excite audiences to their feet with the irresistible need to dance.

Sultans of String have been riding a wave of success, hitting #1 on world/jazz music charts in North America, and earning eight Canadian Folk Music Award nominations, winning Instrumental and World Group of the Year. They also took home the 2014 SiriusXM Award for World Group, and 1st place in the International Songwriting Competition out of 15,000 entries! The band has been recorded live for broadcast on BBC TV, SiriusXM in Washington DC, CTV's CanadaAM, CBC's Canada Live, and Kentucky's WoodSongs, and has topped campus/community radio charts in Argentina, Australia, Belgium, Colombia, France, Germany, Italy, Poland, Spain, The Netherlands, U.S. and U.K.

When violinist and Queen's Diamond Jubilee Medal recipient Chris McKhool (Jesse Cook, Pavlo) first heard founding guitarist Kevin Laliberté's (Jesse Cook) rumba rhythm, their musical synergy created Sultans of String's signature sound — the intimate and playful relationship between violin and guitar. Amazing musical friends include bassist Drew Birston (Chantal Kreviazuk), Cuban percussionist Chendy Leon (Alex Cuba), Eddie Paton, and special guests such as the Chieftains' Paddy Moloney, folk-pop darlings Dala, and sitar virtuoso Anwar Khurshid (Oscar winning Life of Pi).


This Canadian string super-group performs as a duo to quintet, bringing their unique blend of global music to audiences around the world including Celtic Connections Festival (UK), Birdland Jazz Club in NYC, Canada's National Arts Centre, and Folk Alliance in Memphis, TN. They were recently named Official Cultural Ambassadors by the City of Toronto with special performances in Toronto and New York.

THE NORTH BAY SYMPHONY
PRESENTS



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Many thanks to our ushers tonight...

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The North Bay Symphony Society is a non-profit, charitable organization, administered by a volunteer Board of Directors. Our mission is to enrich, entertain and educate the community through the performance of music. A wealth of volunteer help assists us in carrying out the North Bay Symphony Orchestra, a community-based membership of musicians with varied professions and interests. Most musicians are amateur or semi-professional with assistance as required from professionals in our community and throughout Northeastern Ontario. *If interested please phone the symphony office at 704-494-7744. We welcome new volunteers at any time.*

For all of us, the symphony is a labour of love and we are aware of the commitment and dedication that makes the NBSO so special. We thank the generous and unwavering support of our subscribers, donors, sponsors, members and volunteers who continue to make the NBSO a leading musical organization.



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Senta Blackburn
Marianne Buck
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Marie Ferriss
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Anonymous
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Margaret Green
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Debbie & Bob Hudson
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Suzanne Landry
Chris Lee
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The Grade Five unit is offered in local schools. A talented Symphony music teacher makes two visits to each participating classroom. Many of the expectations from the Ontario Grade 5 Music Curriculum are covered. On the first visit the students find a steady beat, conduct 4/4 time and learn to read note value. Then they are ready to have fun adding a percussion accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation, and poetry. The session ends with the students consolidating their new learning playing a challenging rhythm using jars and spoons. Teachers and students love this lively and creative program.

TransCanada

Symphony String School

The String School began in 2006 and continues to inspire students of all ages and all abilities. Teachers are members of the North Bay Symphony and are dedicated to providing instruction of the proper techniques in a nurturing and enriching environment. Jordan Wyshniowsky, Olga Rykov, and Kay Heuer teach violin, viola, cello, and guitar. Thomas Jones, NBSO Music Director, is director of the String School. Students also have the opportunity to participate in ensembles and work hard to achieve the high standards set by the school. The first level of attainment earns a T-shirt and membership into the White String Squad. The more advanced students earn a T-shirt and membership into the Black String Squad, which is often seen performing throughout the community – including in the lobby at NBSO concerts.

What instrument have you always wanted to play? Violin? Viola? Cello? Guitar? We have many adults in the school. If you want more information about the NBSO String School for yourself or your child or grandchild, please call 705-494-7744 or go to: northbaysymphony.org

Canada Trust

North Bay Symphony Youth Orchestra

The NBSO is thrilled to announce the re-formation of the NBSYO. With the decline in music education in the schools, participation in the Youth Orchestra also declined and it folded several years ago. The String School was formed to bridge that gap and after 9 years we have reached a point where we have enough children performing at a high level to re-form the Youth Orchestra. Rehearsals began in January, 2015 and the first Youth Orchestra concert was presented in early June. These 6-16 year olds will present inspiring performances in this season: June 12, 2016 and with the North Bay Symphony on December 12, 2015.

Thank you Capitol Centre
for your valued partnership.

OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones – Musical Director & Conductor

Thomas Jones was born in Sudbury, Ontario where he began his string training with Dr. Metro Kozak. Thomas received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, Rostropovich, and has been a featured soloist in both the U.S. and Canada.

Thomas maintains a large private studio and directs the Symphony String School in North Bay. He is an advocate for excellence in string teaching and has a passion for sharing music with children. Mr. Jones has helped create the innovative new program called Little Fiddles. A highly successful musical preschool which incorporates violin and piano studies with early literacy.

In addition to his duties as music director of the North Bay Symphony Orchestra Thomas is a very active performer of solo, chamber and orchestral music. He serves as principal bass with the Sudbury Symphony Orchestra and is a music professor at Laurentian University. Jones is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.




Christian Robinson – Concertmaster

Violinist Christian Robinson has an extremely active career as a chamber musician and orchestral leader. Having been awarded the prestigious Felix Galimir Award for Chamber Music during his studies at the University of Toronto, his solo and chamber music activities have seen him perform in feature concerts at many of Canada's premier festivals and concert presenters. He co-founded the JUNO and Félix-nominated Silver Birch String Quartet, which continues to be one of Canada's most active string quartets, with concerts throughout Canada and the United States, as well as a residency at Laurentian University in Sudbury ON. A recipient of multiple grants from the Ontario Arts Council and the Canada Council for the Arts, his chamber music performances with the SBSQ and in other configurations are frequently broadcast nationally on CBC Radio 2, and ICI Radio-Canada.

Christian is a finalist for the 2016 K.M. Hunter Artist Award (administered through the Ontario Arts Council), and is a recipient of major project funding from the Canada Council for the Arts for his contemporary music for solo violin project in the Windsor/Detroit area throughout the 2015-2016 season.

Currently serving as Concertmaster for the Sudbury Symphony Orchestra and the North Bay Symphony Orchestra, he has been regularly heard as concerto soloist with both of these ensembles in standard and newly commissioned repertoire.

Christian performs on an instrument completed in 1993 by Masa Inokuchi of Toronto.




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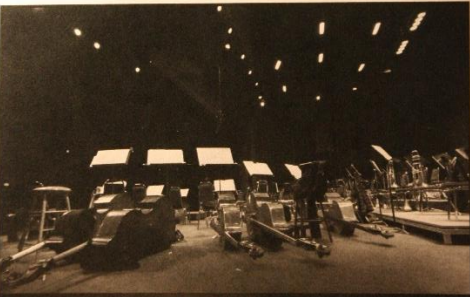


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PROGRAM NOTES

Koleda is an ancient pre-Christian Slavic winter ritual/festival. It was later incorporated into Christmas and now generally refers to the tradition of strolling, singing, and having fun on Christmas Eve. **Clifford Crawley** (b. 1929) is a composer and former professor at Queens University in Kingston, Ontario, and is known for over eighty published works. His **Koleda: A Christmas Overture** dates from 1980.

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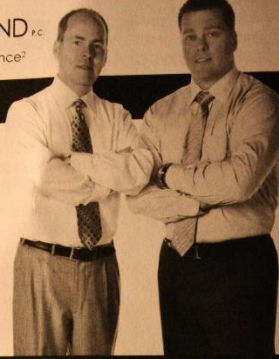


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George Frederick Handel (1685 – 1759) was a German-born composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. Born the same year as Johann Sebastian Bach and Domenico Scarlatti, Handel is regarded as one of the greatest composers of the Baroque era, with works such as *Water Music*, *Music for the Royal Fireworks* and *Messiah* remaining steadfastly popular. The aria **Rejoice Greatly, O Daughter of Zion** is sung in anticipation of the Messiah.

The Ukrainian composer, choral conductor, and teacher **Mykola Dmytrovych Leontovych** (1877 –1921) composed *Shchedryk* or **Carol of the Bells** in 1904. He was active in Ukrainian nationalism when the independent Ukraine was set up after the 1917 Russian revolution, and was assassinated by a Soviet agent in 1921.

A Christmas Festival dates from 1952, written by the American composer **Leroy Anderson** (1908–1975). Including *Joy To the World*, *Deck the Halls*, *God Rest Ye Merry Gentlemen*, *Good King Wenceslas*, *Hark! The Herald Angels Sing*, *Silent Night*, *Jingle Bells* and *Adeste Fideles*, this is the work against which all other Christmas medleys are judged.

James Lord Pierpont (1822 - 1893) was a New England born songwriter, arranger, organist, and composer, best known for writing and composing **Jingle Bells** in 1857, originally entitled *He Was Born in Boston, Massachusetts*, and died in Winter Haven, Florida. His composition "Jingle Bells" has become synonymous with the Christmas holiday and is one of the most performed and most recognizable songs in the world. This version, arranged by Robert W. Smith, includes many extras, including John Philip Sousa

music, and even a brief reference to the Hallelujah Chorus.

Leroy Anderson had the original idea for **Sleigh Ride** during a heat wave in July 1946; he finished the work in February 1948. The orchestral version was first recorded in 1949 by Arthur Fiedler and The Boston Pops Orchestra. Trumpeters love the horse's neigh, and also listen for the percussion whip crack on the wood blocks near the end.

The Christmas Song (Chestnuts Roasting on an Open Fire) by Mel Tormé (1925–1999) was written in forty minutes during the blistering hot summer of 1944, in an effort to "stay cool by thinking cool". One of the most remembered versions of it was sung by Frank Sinatra, who was born 100 years ago today.

The Austrian primary school teacher and church organist **Franz Xaver Gruber** (1787 – 1863) is best known for composing the music to **Stille Nacht** or **Silent Night**, first sung Christmas Eve 1818. The church organ was broken so the first performance was sung to a guitar accompaniment. In later years, Gruber composed additional arrangements of the carol for organ and for organ with orchestra.

Sir David Willcocks (1919 – 2015), is a British choral conductor, organist, and composer. Born in Newquay in Cornwall, he began his musical training as a chorister at Westminster Abbey from 1929 to 1934. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. He is particularly known for his widely-used choral arrangements of Christmas Carols, most of which were originally written for the Service of Nine Lessons and Carols at King's College. He died

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in September 2015 at age 95 and is considered the most influential choirmaster of his generation, spending 17 years as director of music at King's College, Cambridge, and 38 years in charge of the Bach Choir. He earned an immediate MC during his war service in Normandy, where he reportedly played a piano on the beaches on D-Day to keep up the morale of the soldiers around him.

We Wish You a Merry Christmas is a traditional English carol from the West Country of England, first published in 1935. It was sung by wassailers looking for Christmas Eve treats from the wealthier homes. Today, we hear it arranged as a fugue, with the theme stated by different sections of the orchestra at different times, and then all coming together for a grand finale.


Auld Lang Syne is a Scottish poem written by **Robert Burns** in 1788 and set to the tune of a traditional folk song. Its traditional use is to celebrate the start of the New Year at the stroke of midnight.

Shinichi Suzuki (1898 –1998) was a Japanese musician, philosopher, and educator and the inventor of the international Suzuki method of music education. Before his time, it was rare for children to be formally taught classical instruments from an early age and even more rare for children to be accepted by a music teacher without an audition or entrance examination. After spending his childhood working in his father's violin factory, he began to teach himself how to play the violin in 1916, and later taught on the basis that learning music should be as simple as learning a child's mother tongue.



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FAMILY CHRISTMAS MATINEE PROGRAM

The Nutcracker Suite, Op. 71a, by Pyotr Ilyich Tchaikovsky
Miniature Overture
Russian Dance (Trepak)
Waltz of the Flowers

'Twas the Night before Christmas by David Ott
Mike Monaghan, *narrator*

Christmas Festival by Leroy Anderson

Sleigh Ride by Leroy Anderson

The Christmas Song by Mel Torme, arr. Lowden

Christmas Carols, arr. David Willcocks
O Come All Ye Faithful
Hark! The Herald Angels Sing

We Wish You a Merry Christmas arr. Robert B. Brown

Auld Lang Syne by Robert Burns, arr. Brendan Elliget

Suzuki Arrangements, Traditional, arr. Shin'ichi Suzuki
Allegro
Long, Long Ago
Go Tell Aunt Rhody
Lightly Row
Twinkle, Twinkle, Little Star

A SPARKLING SEASON PROGRAM

Koleda: A Christmas Overture by Clifford Crawley

The Nutcracker Suite, Op. 71a, by Pyotr Ilyich Tchaikovsky

I. Miniature Overture

II. Danses caractéristiques

a. Marche

b. Dance of the Sugar Plum Fairy

c. Russian Dance (Trepak)

III. Waltz of the Flowers

d. Arabian Dance

e. Chinese Dance

f. Reed-Flutes

'Twas the Night before Christmas by David Ott – Mike Monaghan, *narrator*

Rejoice Greatly by Georg Friedrich Händel – Stephanie Brill, *soprano*

O Holy Night by Adolphe Adam – Stephanie Brill, *soprano*

INTERMISSION

Christmas Festival by Leroy Anderson

Carol of the Bells by Mikola Dmitrovich Leontovich, arr. Wilhousky/Hayman

Sleigh Ride by Leroy Anderson

Silent Night by Franz Gruber – Stephanie Brill, *soprano*

The Christmas Song by Mel Torme, arr. Lowden

Christmas Carols, arr. David Willcocks

O Come All Ye Faithful

Hark! The Herald Angels Sing

We Wish You a Merry Christmas arr. Robert B. Brown

Auld Lang Syne by Robert Burns, arr. Brendan Elliget

Suzuki Arrangements, Traditional, arr. Shin'ichi Suzuki

Allegro

Long, Long Ago

Go Tell Aunt Rhody

Lightly Row

Twinkle, Twinkle, Little Star



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Olga Rykov
*Principal 2nd Violin &
Assoc. Concertmaster*
Leah Bachelder
Douglas Brierley
Jennifer Hedican
Cristina Masotti
Rita Moyer
Monique Yerkie
Janet Zimbalatti

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Caitlin Boyle
Anne Prévost
Carol Zimbalatti

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Debbie Charrette
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Henning Helms
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Jill Kulchár
Brenda Quenneville
Benjamin Reeve
Greg Weeks

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Nancy Hughes
Sean Patterson
Mark Swain

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Holly Reynolds

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Rachel Gibson*
Amanda Silk

OBOE/ENGLISH

HORN
Heather Macdonald*
Elizabeth Eccleston

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Carla Perrotta*
Omar Ho

BASS CLARINET

Mary Thornton

BASSOON

Elliott MacDonald*
Mary Thornton

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
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Linda Langdon

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Allison Denomme*
Janis Herzog
Samantha Sloat

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Robert Palangio

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Ben Reeve, cello
Kristen Elliott, violin
Jackson Peake, violin
Owen Jones, violin
Sarah Park, violin
Charissa Peake, violin
Jen Stewart, violin
Isabella Fischer, violin
Caitie Blumsom, cello
Kenna Tisseur, cello

Beatrice Lloyd, cello
Jillian Weiggers, violin
Mackenzie Jones, violin
Anna Jarvis, violin
Clara Jarvis, violin
Ethan Elsey, violin
Briana Poitras, violin
Dominique Daniels, violin
Sayen Moreno, viola
Ryan Weiggers, cello

Students playing Suzuki pieces

Adeolu Agboola, violin
Omabola Agboola, violin
Hayden Murphy, violin
Karly Saile, violin
Kennedy Bond, violin
Zephrine McCrea, violin
Klarissa Srigley, violin
Carlie Popp, violin
Chloe Popp, violin
AnnaLisa Martel, cello
Seyi Agboola, cello
Natalie Wong, cello
Zoe Jackson, cello
Vesper Cartmill-McCrea, cello
Soren Gibson, cello

Harrison Bond, cello
Esther Colborne, violin
Jared Johnson, violin
Griffen Zylstra, violin
Anna Zimbalatti, violin
Lily Robinson, violin
Wesley Forest, cello
Raine Bradley, violin
Izzy Popp, violin
Hannah Helms, violin

Names appear in the order the students enter the stage.



STEPHANIE BRILL – SOPRANO

Stephanie Brill has had an active career in the domains of opera, oratorio and recital. She made her debut at L'Opéra de Montréal in 1999 with the role of Frasquita (Carmen) as a member of the Atelier lyrique of L'Opéra de Montréal. After two years with the Atelier lyrique, she joined the Young Artist Program of Florida Grand Opera for one year. She has performed many roles, including First Neice (Peter Grimes, L'Opéra de Montréal),

Woglinda (Das Rheingold, L'Opéra de Montréal), both Poussette and Javotte in Manon (Florida Grand Opera and L'Opéra de Montreal), Madame Herz (Der Schauspieldirektor, Mozart), Laetitia in Menotti's The Old Maid and the Thief, and both Adina and Gianetta in Elisir d'Amore by Donizetti, Blanche de la Force (Dialogues des Carmélites, Poulenc), Hanna Glawari (Die Lustige Witwe, Lehar) and the Erste Dame (Die Zauberflöte, Mozart).

Versatile as well in both oratorio and recital, she has performed with Les Grands Ballets Canadiens, singing Stravinsky's Les Noces, as well as Poulenc's Gloria. Other oratorio performances include Brahms' Ein Deutsches Requiem and Handel's Messiah. Over the past few years she participated in several concerts with Southminster Music in Ottawa for Community and Charity.

After stepping away from the music world for a few years to pursue other things, she is excited to be returning and joining the NBSO for this Christmas concert.

MIKE MONAGHAN – NARRATOR

Mike is the host of "Monaghan in the Morning with Carleigh Bodrug" on North Bay's Biggest Variety 106.3 The Moose. A North Bay native and Graduate of Scollard Hall and Canadore College he has spent 26 years working in radio markets across Canada including Ottawa and Calgary. He has been nominated for, and won, several awards for his work in broadcasting.



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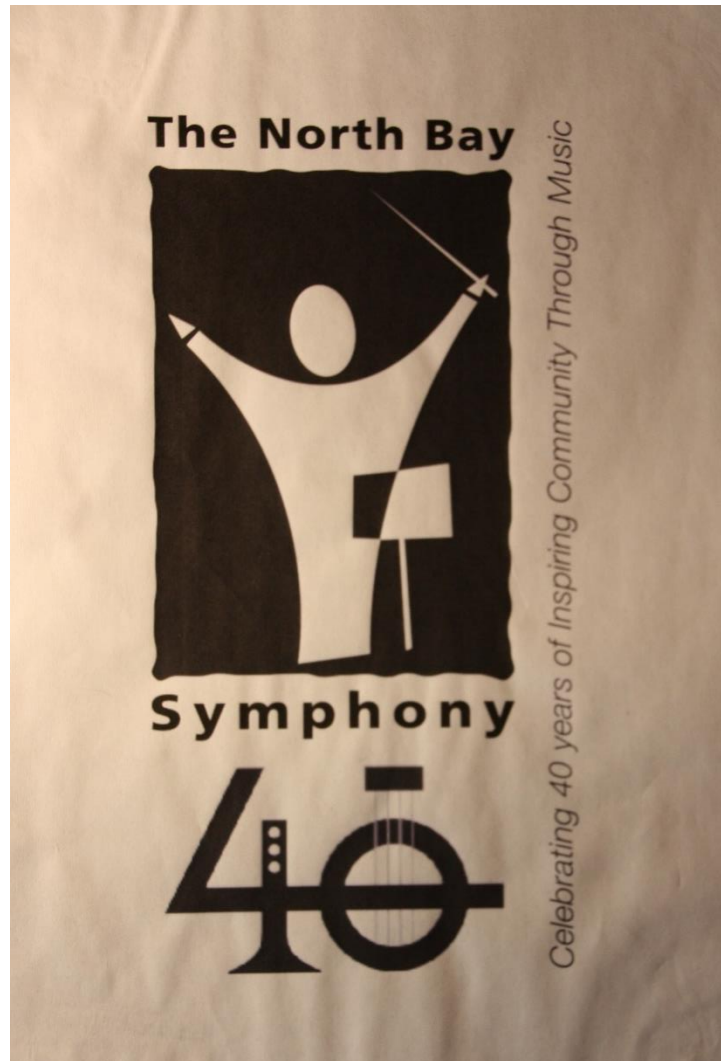
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PROGRAM NOTES

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PROGRAM NOTES

Today's concert is all about music inspired by art and art inspired by music, beginning with descriptions of Pablo Picasso's art. Next, Sir Edward Elgar describes his friends through music. Finally, we have four stories from the *Arabian Nights*, in Rimsky-Korsakov's tone poem *Scheherazade*.

Harry Stewart Somers, (1925 – 1999) was one of the most influential and innovative contemporary Canadian composers of the past century. Discovering classical music only in his teens, he studied piano and then started studying composition at age 18. He devoted himself full time to composing from age 25, and with influences ranging from Gregorian chant to Baroque counterpoint to atonalism, his enormous output included operas, orchestral works, works for soloist and orchestra, chamber music, ballets, piano works, voice works and film, television and theatre music.

His **Picasso Suite** from 1964 was composed for a television documentary on the long and eventful life of Pablo Picasso. His musical descriptions show his sense of fun with many of Picasso's drawings. Each movement represents a period or trend in Picasso's art. We hear of his life in Paris, cubism, his neo-classical period and his murals. This suite was awarded a Juno Award in 1997 for the best classical composition.

The English composer **Sir Edward William Elgar** (1857 – 1934) also composed a wide variety of music, including orchestral works, concerti, choral works and the nationalistic

Pomp and Circumstance marches. He started composing his **Enigma Variations** one evening in 1898 after a tiring day of teaching, as he sat down at the piano and played a melody. When wife Alice liked it, he started improvising variations on it in styles to describe the character or some incident in the life of some of his friends. This evolved into the full composition we hear today.

The Enigma or puzzle at one level was to guess the subject for each of the variations and the incidents portrayed. Elgar dedicated the piece to 'my friends pictured within' and in the score each variation is prefaced with the initials, name or nickname of the friend depicted. As was common with painted portraits of the time, Elgar's musical portraits depict their subjects at two levels. Each movement conveys a general impression of its subject's personality. In addition, many of them contain a musical reference to a specific characteristic or event, such as a laugh, a habit of speech or a memorable conversation. He considered a variation for Arthur Sullivan of Gilbert and Sullivan fame, but could not make the style required fit in with the piece. Musicologists look for a deeper meaning of the enigma, but none has been agreed on.

Variation I, 'C.A.E.' is for his wife, Caroline Alice Elgar. Variation VI, 'Ysobel', describes a viola student of his, Isobel Fitton, in her string crossing exercises. Variation IX, 'Nimrod', is named after his good friend Augustus Jaeger, a music editor at the London publisher Novello and Co. Nimrod was the Old Testament 'mighty hunter', and 'Jaeger' is the German word for hunter. Variation XI is for George Robertson Sinclair, the organist at Hereford Cathedral, but actually describes how his great bulldog Dan fell down a steep bank into the River Wye, paddled upstream to a landing place and happily barked on

INSPIRATIONS PROGRAM

Picasso Suite by **Harry Somers** (selections)

1. Paris
4. Cubism
5. Neo-Classic
7. Mural - Temple of Peace

Variations on an Original Theme (Enigma Variations), Op. 36, by **Edward Elgar**

- Theme (Enigma: Andante)
Variation I (L'istesso tempo) 'C.A.E.'
Variation II (Allegro) 'H.D.S-P.'
Variation III (Allegretto) 'R.B.T.'
Variation IV (Allegro di molto) 'W.M.B.'
Variation V (Moderato) 'R.P.A.'
Variation VI (Andantino) 'Ysobel'
Variation VII (Presto) 'Troyte'
Variation VIII (Allegretto) 'W.N.'
Variation IX (Adagio) 'Nimrod'
Variation X (Intermezzo: Allegretto) 'Dorabella'
Variation XI (Allegro di molto) 'G.R.S.'
Variation XII (Andante) 'B.G.N.'
Variation XIII (Romanza: Moderato) ' * * * '
Variation XIV (Finale: Allegro) 'E.D.U.'

INTERMISSION

Scheherazade, Op. 35, by **Nikolai Rimsky-Korsakov**

- The Sea and Sinbad's Ship
The Legend of the Kalendar Prince
The Young Prince and The Young Princess
Festival at Baghdad. The Sea. Ship Breaks against a Cliff Surmounted
by a Bronze Horseman

Christian Robinson, *violin*

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Alexandra Lee
Brenda Quenneville
Dick van Raadshooven

BASS

Roger Finlay*
Nancy Hughes
Sean Patterson
Mark Swain
Arianna Verbree

PICCOLO

Mor Shargall

FLUTE

Holly Reynolds*
Mary Kennedy

OBOE

Liz Eccleston*
Angela Schleihauf

ENGLISH HORN

Angela Schleihauf

CLARINET

Carla Perrotta*
Neil Kennedy

BASSOON

Elliott MacDonald*
Mary Thornton

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Lynne Smythe
Linda Langdon

TRUMPET

Allison Denomme*
Janis Herzog
Samantha Sloat

TROMBONE

Charlotte Leonard*
Dave Wilkes
Darren Denomme

TUBA

Scott Barons

PERCUSSION

Matt Whitehead*
Amanda Mongeon
Dwayne Ellis
Tim Clarke

HARP

Teresa
Suen-Campbell

KEYBOARD

Marilyn Sutherland

* **Principal**

Holly Carr, *artist*



Holly has gained national acclaim for her unique style of silk painting and public installations. Holly has exhibited her work throughout Canada and designed for theatre. In recent years Holly has branched out into performance art, working with numerous musicians and performers including a cross-Canada tour with Stuart McLean and the Vinyl Café, as well as performances with world renowned violinist Min Lee in Singapore, The National Art Center Orchestra in Ottawa, the Winnipeg Symphony Orchestra as well as her

own production with Symphony Nova Scotia where she produced a 32 foot live painting during the performance. Holly has recently performed with the TSYO at Roy Thompson Hall in Toronto and the Orchestre symphonique de Laval. In the fall of 2013 Holly had a large installation on view at the Acadia University Art Gallery, entitled "A Light in the Forest"; and is presently working on a book related to the installation. Holly's work can be found in numerous public and private collections.

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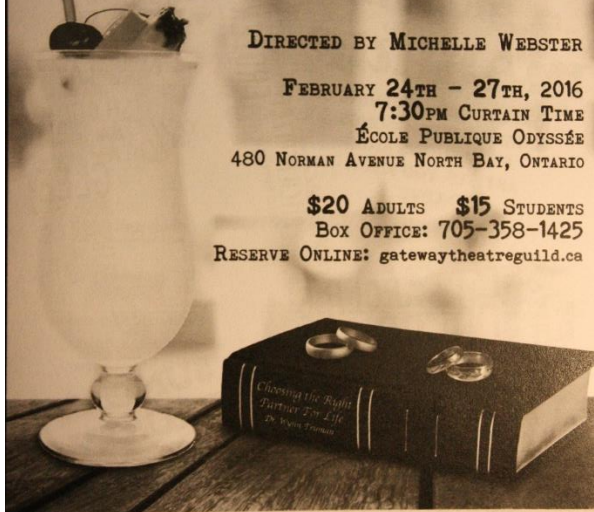
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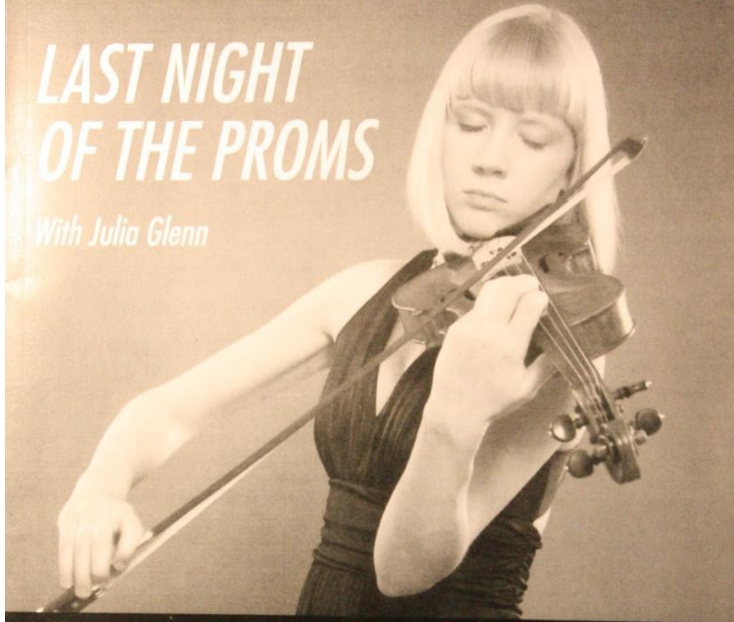
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NORTH BAY** **PRESENT**

*LAST NIGHT
OF THE PROMS*

With Julia Glenn



**Saturday, April 23rd
The Capitol Centre • 7:30 pm**



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NORTHBAYSYPHONY.ORG 



PROGRAM NOTES

Our **Last Night at the Proms** concert is modelled after the Proms concerts in London, England, and is full of wonderful light classics, audience participation and patriotic merriment, while including the wonderful music of two fine Canadian composers. Starting in 1895, **The Proms**, more formally known as **The BBC Proms**, or **The Henry Wood Promenade Concerts presented by the BBC**, is an eight-week summer season of daily orchestral classical music concerts held annually, mostly in the Royal Albert Hall central London. The term promenade concert originally referred to outdoor concerts in London's pleasure gardens, where the audience was free to stroll around while the orchestra was playing. The Last Night at the Proms has many pieces played every year, and which we are including tonight as well.

O Canada was originally commissioned by Lieutenant Governor of Quebec Théodore Robitaille for the 1880 Saint-Jean-Baptiste Day ceremony. **Calixa Lavallée** (1842 – 1891) composed the music and French words were written by the poet and judge Sir Adolphe-Basile Routhier. Various English versions have been written, with the current words from 1980. I was on Parliament Hill July 1st, 1980 when after Royal Assent it became our official national anthem.

The Czech composer **Antonín Dvorák** (1841 – 1904) frequently used the folk music of Moravia and Bohemia in his music. His *Carnival Overture* dates from 1891 and was the second in a trilogy of concert overtures, originally titled Nature, Life and Love. Later he changed the names to In Nature's Realm, Carnival and Othello. In Dvorák's own program

notes for the *Carnival Overture*, he wrote: "A wanderer reaches the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangour of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes."

Erik Satie (1866 –1925) was a French composer and pianist and part of the early 20th century Parisian avant-garde. An eccentric, Satie was introduced as a "gymnopedist" in 1887, shortly before writing his most famous compositions, the *Gymnopédies*, published in Paris starting in 1888, originally as piano works and then later orchestrated. They may refer to a dance or parade of the students in an ancient Greek school or gymnasium.

The English composer **Ralph Vaughan Williams** (1872 –1958) wrote symphonies, chamber music, opera, choral music, and film scores. He was a collector of English folk music and song, and travelled the countryside, transcribing and preserving many of them, as they were being lost due to an increase in literacy and the availability of printed music in rural areas. After service in WW I as a stretcher bearer and later directing artillery, he produced his orchestral version of *Lark Ascending* in 1921, after a 1914 version for violin and piano, based on the poem by the English poet George Meredith about the song of the skylark.

Dvorák's Slavonic Dances were written in 1878 and were inspired by Brahms's Hungarian Dances. However, where Brahms made use of actual Hungarian folk melodies, Dvorák only made use of the characteristic rhythms of Slavic folk music; the melodies are entirely his own. The Dumka has sudden changes from melancholy to exuberance. The Furiant is a rapid and fiery Bohemian dance in 2/4 and 3/4 time, with frequently shifting accents.

Franz von Suppé (1819 –1895) was an Austrian composer of light operas and was born in Split, then in the Kingdom of Dalmatia in the Austro-Hungarian Empire, and now part of Croatia. He is remembered for his four dozen operettas. His *Leichte Kavallerie (Light Cavalry)* operetta in two acts was first performed in the Cartheater, Vienna, on 21 March 1866. Set in a 19th-century Austrian village, several love intrigues and the discovery of a father-daughter relationship are accompanied by the arrival of a regiment of hussars.

Camille Saint-Saëns (1835 –1921) was a French composer, organist, conductor and pianist of the Romantic era. A musical prodigy, he was admitted to the Paris Conservatoire at the age of 13. His *Introduction and Rondo Capriccioso* for violin and orchestra was written in 1863 for the Spanish virtuoso violinist Pablo de Sarasate.

Michael Conway Baker (b. 1937) has lived in Canada since 1958 and has written over 200 film, television and video music scores that owe much of their distinctive and award winning success to his extensive background in writing concert music. He wrote *Celebration Canada* for the Canadian pavilion at the Korean Expo, August to November 1993, starting with *O Canada*, and then continuing with different music to represent different parts of Canada.

Written in 1923, the *English Folk Song Suite* is one of Ralph Vaughan Williams's most famous works for military band. It was published in 1924 and was arranged for full orchestra by Vaughan Williams's student Gordon Jacob, with the word "English" at the beginning of the title. The suite consists of three movements, a march is called Seventeen Come Sunday, an intermezzo subtitled My Bonny Boy and a final march based on four folk songs from Somerset.

John Philip Sousa (1854–1932) was an American composer and conductor of the late Romantic era, known primarily for American military and patriotic marches, and is known as “The March King”. **The Liberty Bell** is one of his best known marches, and was written for his operetta *The Devil’s Deputy*, which is unfinished as financing for the show fell through. *Liberty Bell* is a favourite to be played at US presidential inaugurations.

Rule, Britannia! is a British patriotic song, originating from the poem *Rule, Britannia* by James Thomson and set to music by **Thomas Arne** in 1740. **Sir Henry Joseph Wood** (1869–1944) was the original conductor of the London Proms for almost half a century from their start in 1895 until his death. He composed the work for which he is most celebrated, *Fantasia on British Sea Songs*, for a Proms concert in 1905, celebrating the centenary of the Battle of Trafalgar, and including Arne’s *Rule, Britannia!*.

The **Pomp and Circumstance Marches** are a series of marches for orchestra composed by the English composer **Sir Edward Elgar** (1857–1934). March No. 1 had its premiere in Liverpool on 19 October 1901, with Elgar conducting the Liverpool Orchestral Society, and became a staple at the Proms concerts. The middle section contains the tune known as *Land of Hope and Glory*.

God Save the Queen (or **God Save the King** with a male sovereign) is the British national anthem, also used in some British territories. It was the official Canadian national anthem until 1980 when it was formally replaced by *O Canada*. The author of the tune is unknown, but a 1619 source attributes it to John Bull.

Program notes written by Don Clysdale.

LAST NIGHT OF THE PROMS PROGRAM

O Canada by **Calixa Lavallée**

Carnival Overture, Op. 92 by **Antonín Dvořák**

Gymnopedie by **Erik Satie**

The Lark Ascending by **Ralph Vaughan Williams**

Soloist: Julia Glenn, violin

Slavonic Dances Op. 46 by **Antonín Dvořák**

No. 2 in E minor (*Dumka*)

No. 8 in G minor (*Furiant*)

INTERMISSION

Light Cavalry Overture by **Franz von Suppé**

Introduction et rondo capriccioso, Op. 28 by **Camille Saint Saëns**

Soloist: Julia Glenn, violin

Celebration Canada by **Michael Conway Baker**

English Folk Song Suite by **Ralph Vaughan Williams**

Liberty Bell by **John Philip Sousa**

Rule, Britannia! from **Fantasia on British Sea Songs** by **Henry J. Wood**

Pomp and Circumstance March No. 1 (Land of Hope and Glory) by **Sir Edward Elgar**

God Save the Queen, Traditional

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Christian Robinson,
Concertmaster
Mike Arthurs
Heather Garbutt
Kay Heuer
Katarina Kin
Cristina Masotti
Nick Ross

CELLO

Jordan Wyshniowsky*
Debbie Charette
Drew Comstock
Henning Helms
Rosalynn Heuer
Jill Kulchar
Dick van Raadshooven
Patricia Sung

BASSOON

Elliott MacDonald*
Mary Thornton

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Lynne Smythe
Linda Langdon

2ND VIOLIN

Geoff McCausland*
Jennifer Hedican
Rita Moyer
Sebastian Sallans
Kirsten Waymann
Monique Yerkie
Janet Zimbalatti

BASS

Roger Finlay*
Nancy Hughes
Sean Patterson
Mark Swain

TRUMPET

Matthew Ross*
Janis Herzog
Samantha Sloat

FLUTE/PICCOLO

Mary Kennedy*
Holly Reynolds
Amanda Silk

TROMBONE

Charlotte Leonard*
Dave Wilks
Darren Denomme

VIOLA

Don Clysdale*
Anne Prévost
Jane Russell
Nathan Smith
Carol Zimbalatti

OBOE/ENGLISH HORN

Patricia Morehead*
Heather Macdonald
Elizabeth Eccleston

TUBA

Charlotte Miller

CLARINET

Carla Perrotta*
Neil Kennedy

PERCUSSION

Matt Whitehead*
Tim Clarke
Amanda Mongeon
Steve Nikiforuk

KEYBOARD

Marilyn Sutherland

* Principal

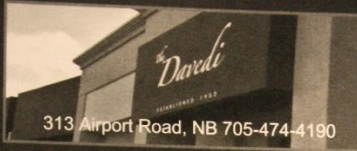
Julia Glenn, violin



Violinist Julia Glenn, hailed as “gripping” by the New York Times, travels internationally as a performer, scholar, teacher, and lecturer. She has been described as a gifted player displaying “wonderful panache and accuracy” and “energy and a gorgeous tone;” her playing has also been lauded as “fully focused and betraying not one whit of insecurity” (Boston Musical Intelligencer). She has performed extensively as a soloist and chamber musician throughout the US, Asia, and Europe.

Julia is currently a doctoral student at the Juilliard School. In 2013 she obtained her master’s from New England Conservatory, and in 2012 her bachelor’s in linguistics magna cum laude from Harvard University. At Harvard, she served as concertmaster for the Harvard-Radcliffe Orchestra and as Artist-in-Residence at Pforzheimer House.

A devoted solo and chamber musician, Julia has concertized widely in China and the U.S. Recent highlights include a debut at Carnegie Hall’s Weill Hall, a solo appearance in the Juilliard School’s Peter Jay Sharp Theater, return engagements at the Beijing Recital Hall, television and radio broadcasts in China and the U.S., collaborations with musicians such as Roger Tapping and Yo-Yo Ma, and multiple concerto appearances with Harvard, NEC, and Boston-based orchestras. Julia plays a Vuillaume on generous loan to her from Ms. Rhonda Rider.



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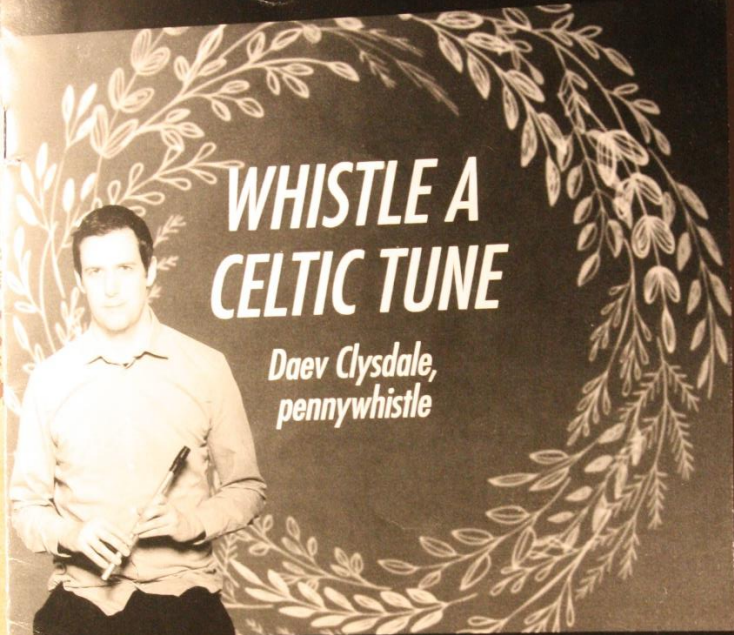
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**WHISTLE A
CELTIC TUNE**

*Daev Clysdale,
pennywhistle*

**Saturday, May 14th
The Capitol Centre • 2:30 pm**



705.474.4747

NORTHBAYSYPHONY.ORG 



PROGRAM NOTES

This afternoon's music is full of Irish dances, or dances that wished they were Irish, including the world premiere of a new suite of Irish music with jigs, hornpipes and reels, for tin whistle and orchestra. By the way, pennywhistle, tin whistle, Irish whistle – these are all different names for the same thing.

The English composer **Gustav Holst** (1874 – 1934) wrote the **St. Paul's Suite** for string orchestra in 1912 for the St. Paul's Girls' School in west London, where Holst was Director of Music from 1905 to 1934, as thanks for them creating a sound-proof studio for him. Holst wrote many compositions, including operas, ballets, choral hymns, and songs, but is perhaps best known for *The Planets*. This suite is full of dance music, starting with a jig and ending with the Dargason, an English 16th century country dance tune. Today, we hear the jig.

The **Lord of the Dance** was very popular after its 1996 debut in Dublin, with its lively Irish music. Choreographed by Michael Flatley, the music was written by the Irish composer **Ronan Hardiman** (b. 1962). This afternoon's performance uses the music as arranged by Larry Moore. Micheal Flatley first starred in *Riverdance*, but left because he wanted more creative control. The result was the show from which we hear the music today.

James Horner (1953 –2015) wrote the music for the 1997 movie **Titanic**. Rose (Kate Winslet), 101 years old, talks in 1996 about her love for Jack (Leonardo DiCaprio) on the 1912 voyage. Members of different social classes, it was not to be, and ends with his sacrifice for her. Here, we hear the happier pennywhistle tunes.

Next, we hear the **Pennywhistle Jig** from **The Molly Maguires** by the American composer, conductor and arranger **Enrico Nicola "Henry" Mancini** (1924 – 1994), best remembered for his film and television scores. After service in the US Army in World War II, Henry Mancini composed popular music until his death. My favourite is still *The Pink Panther*. **The Molly Maguires** is a 1970 American film set in late 19th century Pennsylvania, and tells the story of an undercover detective sent to a coal mining community to expose a secret society of Irish-American miners battling exploitation at the hand of the owners. *The Pennywhistle Jig*, is very Irish, with happy music set in an environment of sadness and oppression.

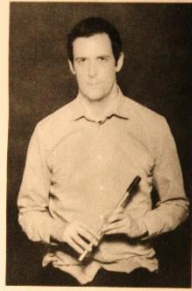
Ottawa-born **Daev Clysdale** (b. 1981) currently lives in Toronto, where he is very active in the Celtic and Irish music scene. His **New Irish Dance Music for Tin Whistle and Orchestra** is a new symphonic suite in three movements, jigs, hornpipes and reels, and was written for this afternoon's performance. These are original tunes that would fit in with traditional music. Daev's idea was to bring in the traditional sounds, forms and rhythms while exploring the full timbres and harmonic possibilities of a modern symphony orchestra. Each movement has two tunes, with a theme that crosses the

movements. The first jig, the second hornpipe and the first reel are all melodically linked. The jig is a traditional or double jig in 6/8. The hornpipe is in a swung 4/4, with the rhythm somewhere straight eighths and triplets. The reel is in cut time, or 2/2. The violin solo makes its appearance in all three movements, and there is a swung viola solo in the hornpipe. The final reels highlight the solo tin whistle.

The American composer **Leroy Anderson** (1908 –1975), known for short, light concert pieces, originally studied at Harvard, working towards a PhD in German and Scandinavian languages. At the same time he was working as organist and choir director and leading the Harvard University Band, before coming to the attention of Arthur Fiedler of Boston Pops Orchestra fame. This afternoon, we hear three movements from his Irish Suite from 1947. **The Irish Washerwoman** is a familiar traditional Irish jig gradually increasing in tempo until being played very fast and then coming to a sudden stop. Anderson's next movement is based on the Irish patriotic song **The Minstrel Boy** by Thomas Moore (1779–1852), set to the melody of *The Moreen*, an old Irish air. It was in remembrance of a number of his friends who had participated in (and were killed during) the Irish Rebellion of 1798. **The Girl I Left Behind Me** is another long-standing popular folk tune and song, dated to the late 18th or early 19th century.

Program notes written by Don Clysdale.

Daev Clysdale, *tin whistle*



David "Daev" Clysdale is a composer, teacher, and multi-instrumentalist (tin whistle, flute, accordion, piano) from Ottawa. Growing up in a musical household, he quickly demonstrated a talent for playing piano as well as for composing melodies of his own. As a teenager he developed a strong passion for Irish traditional music, and began teaching himself to play the tin whistle. Since then he has devoted himself to learning Irish music at the highest level, playing with musicians in Canada, the United States and Ireland, and twice competing in the All-Ireland finals.

From 2000 to 2004, Daev attended the music program at Carleton University, where he became well versed in music theory, musical composition, and ethnomusicology. He studied classical clarinet for three years, but in his final year he set up a new program to focus specifically on playing Irish music, becoming the first in Canada to graduate with a performance degree in the tin whistle. He now resides in Toronto, where he is busy playing for local sessions and dances, as well as touring regularly with the band Rant Maggie Rant. Daev is also in demand as a teacher of lessons and workshops.

WHISTLE A CELTIC TUNE PROGRAM

St. Paul's Suite, Op. 29, No. 2 by Gustav Holst

Jig: Vivace

Lord of the Dance Selections by Ronan Hardiman, arr. Larry Moore

Titanic by James Horner, arr. John Moss

Pennywhistle Jig (from The Molly Maguires) by Henry Mancini

Soloist: Daev Clysdale, tin whistle

New Irish Dance Music for Tin Whistle and Orchestra

by **Daev Clysdale** (World Premiere)

Soloist: Daev Clysdale, tin whistle

Jigs

Hornpipes

Reels

Irish Suite Selections by Leroy Anderson

The Irish Washerwoman

The Minstrel Boy

The Girl I Left Behind Me

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Nick Ross,
Acting Concertmaster
Kay Heuer
Katarina Kin
Cristina Masotti
Sebastian Sallans
Phoebe Tsang

2ND VIOLIN

Jennifer Hedican*
Ethan Balakrishnan
Rita Moyer
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale*
Anne Prévost
Jane Russell

CELLO

Jordan Wyshniowsky*
Rosalynn Heuer
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BASS

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Nancy Hughes
Sean Patterson

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Amanda Silk*
Mary Kennedy

CLARINET/BASS

CLARINET

Carla Perrotta*
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BASSOON

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Steve Nikiforuk

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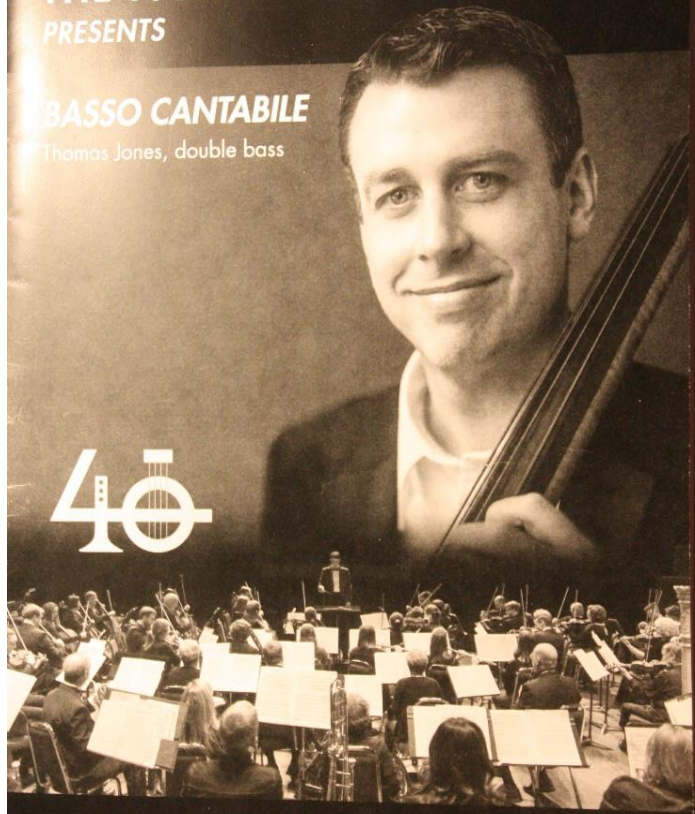
* Principal

THE NORTH BAY SYMPHONY

PRESENTS

BASSO CANTABILE

Thomas Jones, double bass



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Saturday, October 22nd
The Capitol Centre • 7:30 pm

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PROGRAM NOTES

This concert is an Italian extravaganza which tells a story of the double bass and how it develops a voice among the great operatic music of the 19th century.

We open with **Capriccio Sinfonico** by Giacomo Puccini (1858 –1924), one of the most famous Italian operatic composers, known for La Bohème, Tosca and Madame Butterfly, as well as many others. Born in Lucca in Tuscany, near Pisa, into a family which had provided the local *maestro di capelle* since 1740, he had a musical education and for his thesis composition for the Milan Conservatory in 1883 wrote the **Capriccio Sinfonico**. Although it is a minor masterpiece, Puccini was reluctant to publish it, perhaps because it contained musical materials that were so valuable that he wanted to preserve them for more important uses later.

Giovanni Bottesini (1821 –1889) was an Italian Romantic composer, conductor, and a double bass virtuoso. Initially trained on the violin, he wanted to attend the Milan conservatory, but needed a scholarship, and the only two available were for double bass or bassoon. In a few weeks, he worked up an audition piece on the double bass and won a scholarship. He was chosen by Verdi to conduct the first performance of Aida, which took place at Cairo on 27 December 1871. When conducting opera, Bottesini would frequently bring his double bass on stage during the intermission to play fantasies on the evening's opera.

Tonight we hear Bottesini's *Fantasia sulla "La Sonnambula"*, or Fantasy on "The Sleepwalker", one of four fantasies he wrote based on Vincenzo Bellini's operas. Bellini (1801 – 1835) was a highly influential Italian operatic composer who died unfortunately young. Next we hear the first of Bottesini's three elegies for double bass and orchestra, *Elegy No. 1 in D major*.

Giuseppe Martucci (1856 – 1909) was an Italian composer, conductor, pianist and teacher. As a composer and teacher he was influential in reviving Italian interest in non-operatic music. As a conductor he helped to introduce Wagner's operas to Italy and also gave important early concerts of English music there. He was rare among Italian composers in that he composed no operas. Tonight we hear his *Notturmo No. 1* or Nocturne No. 1 from his Opus 70.

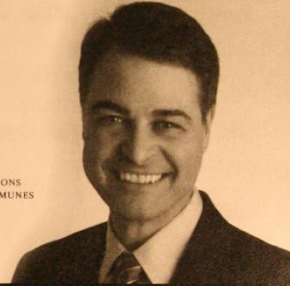
Niccolò Paganini (1782 –1840) was an Italian violinist, violist, guitarist, and composer, the most celebrated violin virtuoso of his time. Paganini composed his own works to play exclusively in his concerts, all of which profoundly influenced the evolution of violin technique. We hear the double bass version of his *Moses Fantasy, Variations for the fourth string* on a theme from *Moses in Egypt*, by Gioachino Rossini, another famous Italian operatic composer.

The second half of tonight's concert continues the Italian theme, with the *Symphony No. 4 "Italian"* by the German composer **Felix Mendelssohn** (1809 – 1847). He did a tour of Europe from 1829 to 1831, and was inspired by the colours and atmosphere of Italy. He wrote sketches for the symphony while travelling, but only finished it after his return. The first performance was in London in 1833 at a London Philharmonic Society concert. The joyful first movement is followed by an impression of a religious procession that the composer has seen in Naples. The third movement is a minuet featuring French horns and bassoons in the middle section, while the final movement (which is in the minor key throughout) includes lively dance figures from the Roman saltarello and the Neapolitan tarantella.

Program notes written by Don Clysdale.

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Capriccio Sinfonico by **Giocomo Puccini**

Fantasy on "La Sonnambula" by **Giovanni Bottesini**

Soloist: Thomas Jones, double bass

Elegy in D major by **Giovanni Bottesini**

Soloist: Thomas Jones, double bass

Notturmo Opus 70, No. 1 by **Giuseppe Martucci**

Moses Fantasy Variations for One String by **Nicolai Paganini**

Soloist: Thomas Jones, double bass

INTERMISSION

Symphony No. 4 in A Major, Op. 90 "Italian" by **Felix Mendelssohn**

Allegro vivace

Andante con moto

Con moto moderato

Presto and Finale: Saltarello

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Concertmaster
Mike Arthurs
Heather Garbutt
Kay Heuer
Katarina Kin
Cristina Masotti
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Nick Ross*
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Matthew Mifflin
Rita Moyer
Mike Phillips
Susan Phillips
Monique Yerkie
Janet Zimbalatti

VIOLA

Don Clysdale*
Chantale Gaudet-Rice
Anne Prévost
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Debbie Charrette
Henning Helms
Rosalynn Heuer
Jill Kulchar
Suzanne Landry
Dick van Raadshooven

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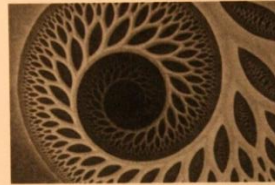
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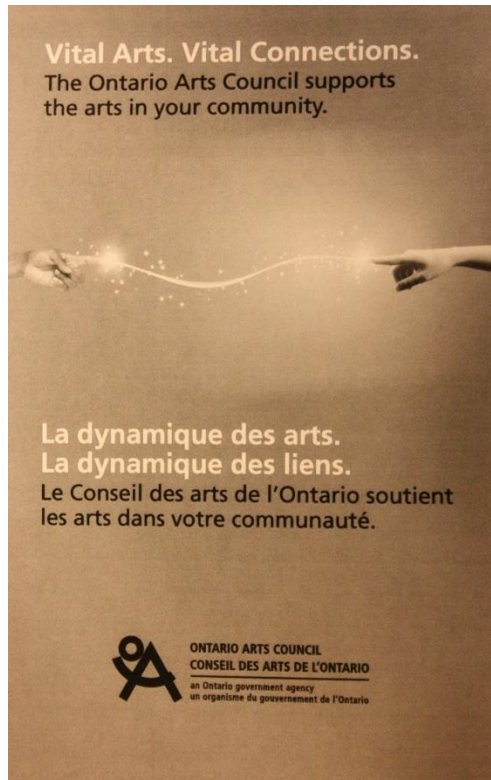
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OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones – Musical Director & Conductor

Thomas Jones has an extremely active career as both a conductor and double bassist. He received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, and Rostropovich.

Thomas maintains a large private studio and directs the Symphony String School in North Bay. He is an advocate for excellence in string teaching and has a passion for sharing music with children. Mr. Jones has helped create the innovative new program called Little Fiddles. A highly successful musical preschool which incorporates violin and piano studies with early literacy.

In addition to his duties as music director of the North Bay Symphony Orchestra Thomas is a very active performer of solo, chamber and orchestral music. His solo appearances have been enthusiastically received by audiences throughout Ontario and across Canada. He serves as principal bass with the Sudbury Symphony Orchestra and is a music professor at Laurentian University. Jones is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Calvin Cheng – Concertmaster

Prior to accepting the position of Concertmaster of the North Bay Symphony, Calvin Cheng was a section violinist in the Winnipeg Symphony Orchestra during the 2015/2016 season.

Calvin received his Artist Diploma in Violin Performance from The Glenn Gould School of The Royal Conservatory of Music, where he studied under Paul Kantor and Barry Shiffman and was the recipient of both The

John Bruce Duncan Scholarship and The Stephen Staryk Violin Scholarship. He has also completed one year of the Master of Music program in Violin Performance at Indiana University, where he studied under Mark Kaplan. Calvin earned his Bachelor of Music in Violin Performance from the University of Toronto, where he studied under Annalee Patipatanakoon and Mark Skazinetsky and was awarded the John Moskalyk Memorial Prize, the Monica Ryckman Scholarship, and the John Dan Scholarship.

In July 2014 Calvin played violin in a violin-cello duo, and performed in Taipei, Taiwan, at the Chinese Culture University. In 2013 he participated in the BrittenPears Young Artist Programme with full scholarship and performed as a section violinist in the BrittenPears Orchestra at the Aldeburgh Festival in Aldeburgh, UK. In August 2013 he was an active participant at the Mozarteum International Summer Academy in Salzburg, Austria, studying with Kurt Sassmannshaus.

Calvin has played in masterclasses and lessons for violinists such as Donald Weilerstein, Miriam Fried, Yehonatan Berick, Soovin Kim, Mimi Zweig, Mark Fewer, Jacques Israelievitch, and the St. Lawrence String Quartet. From 2012 to 2014, he was a section violinist in the Royal Conservatory Orchestra, and had been Assistant Concertmaster, as well as Principal Second Violin. In 2011, he was Concertmaster of the University of Toronto Opera Orchestra and he won first place at the Kiwanis Music Festival of Greater Toronto for the String Trophy Class.

Calvin was born in Taipei, Taiwan, and moved to Toronto, Canada with his family at the age of 6, the same year he started playing the violin.

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PROGRAM NOTES

The **Nutcracker Suite** was written and presented by **Piotr Ilyich Tchaikovsky** (1840 – 1893) in 1892, even before the ballet was first presented. The suite had immediate success, while it took many years for the ballet to achieve today's popularity as part of many Christmas concerts. The suite is also well-known from being in the Walt Disney movie *Fantasia*. Tonight we hear the March and Trepak, an energetic Russian dance.


The Blizzard (or The Snow Storm) is a short story Aleksandr Pushkin wrote in 1830. In 1811, a seventeen-year-old girl, Marya Gavrilovna, fell in love with a young officer, Vladimir Nikolayevich. They decided to elope, but there was a terrible blizzard on the way to the church. **Georgi Vasilyevich Sviridov** (1915 – 1998) was a Russian composer in the Romantic style who lived during the Stalin era, and his suite *The Blizzard*, written in 1975, is based on the Pushkin story and is very popular in Russia. We hear the Troika sleigh ride during the blizzard on the way to the church, a waltz, a romance, and then the winter road theme as they go off into the blizzard for their honeymoon.

Christopher Tyler Nickel (b. 1978) graduated from University of British Columbia with a degree in composing and has done a very large range of compositions since, from full symphony orchestra works to film and TV scores, to video game music. **Christmas Dreams** was commissioned by the Sinfonia Orchestra of the North Shore and was premiered December 2006 in North Vancouver.



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The American professor of music, violist and composer **Andrew Hamilton Dabczynski** (b. 1954) is known for his work on teaching and learning fiddle music in contemporary America. His **A Dickens Christmas Carol Suite** intersperses classic English carols with the timeless Charles Dickens story from 1843 of Scrooge and how he came to understand the meaning of Christmas.

Paul Lavender is an American composer, music educator and arranger, and has contributed more than 1,200 arrangements and compositions to the educational and concert repertoire. The choral parts were arranged by Roger Emerson. In **Holiday Favourites**, we hear Let It Snow, Rudolph the Red-Nosed Reindeer, Jingle Bell Rock, Silver Bells, and Frosty the Snowman.

The French composer **Adolphe Charles Adam** (1803–1856) created many operas and ballets, but today is best known for his Christmas carol *Minuit, chrétiens* from 1844, which was translated into English in 1947 and is known as **O Holy Night**.

John Moss (1948–2010) was an American composer, arranger, music educator, and conductor. He arranged the music for this **Holiday Sing Along**, with the words arranged by Audrey Snyder. You will hear Deck the Halls, Jingle Bells, O Christmas Tree and We Wish You a Merry Christmas.

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Leroy Anderson had the original idea for **Sleigh Ride** during a heat wave in July 1946; he finished the work in February 1948. The orchestral version was first recorded in 1949 by Arthur Fiedler and The Boston Pops Orchestra. Trumpeters love the horse's neigh. Also, listen for the percussion whip crack on the wood blocks near the end.

In the **Trilogy for Christmas**, **Jerry Brubaker** (b. 1946) has new versions of The First Nowell, Good Christian Friends, Rejoice and Joy to the World! He served for 30 years in the United States Navy Band in Washington, DC as a French horn soloist and composer/arranger.

The Austrian primary school teacher and church organist **Franz Xaver Gruber** (1787–1863) is best known for composing the music to **Stille Nacht** or **Silent Night**, first sung Christmas Eve 1818. The church organ was broken so the first performance was sung to a guitar accompaniment. In later years, Gruber composed additional arrangements of the carol for organ and for organ with orchestra.

Sir David Willcocks (1919–2015), is a British choral conductor, organist, and composer. Born in Newquay in Cornwall, he began his musical training as a chorister at Westminster Abbey from 1929 to 1934. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. He is



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particularly known for his widely-used choral arrangements of **Christmas Carols**, most of which were originally written for the Service of Nine Lessons and Carols at King's College. He died in September 2015 at age 95 and is considered the most influential choirmaster of his generation, spending 17 years as director of music at King's College, Cambridge, and 38 years in charge of the Bach Choir. He earned an immediate MC during his war service in Normandy, where he reportedly played a piano on the beaches on D-Day to keep up the morale of the soldiers around him.

Auld Lang Syne is a Scottish poem written by **Robert Burns** in 1788 and set to the tune of a traditional folk song. Its traditional use is to celebrate the start of the New Year at the stroke of midnight.

George Frederick Handel (1685 – 1759) was a German-born composer who spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. Born the same year as Johann Sebastian Bach and Domenico Scarlatti, Handel is regarded as one of the greatest composers of the Baroque era, with works such as *Water Music*, *Music for the Royal Fireworks* and **Messiah** remaining steadfastly popular. Tonight we hear the **Hallelujah Chorus**, the final chorus of Part II, traditional for Christmas. In a quirky tradition, George II stood for it in the first performance, and ever since, audiences have stood during the performance of the Hallelujah chorus.

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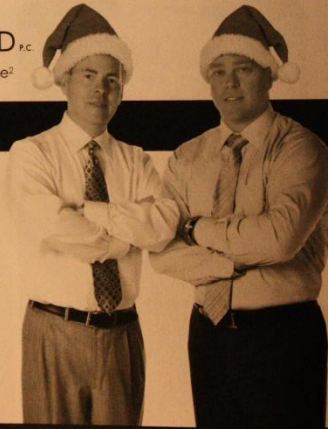
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The Nutcracker Suite, Op. 71a, by Pyotr Ilyich Tchaikovsky
Russian Dance (Trepak)
Marche

A Dickens Christmas Carol Suite by Andrew H. Dabczynski
Narrator: Giles Blunt

With the Occasional Singers:

Sleigh Ride by Leroy Anderson

A Holiday Sing Along, Arr. by John Moss and Audrey Snyder

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Russian Dance (Trepak)
Marche

Snowstorm (Blizzard) by Georgi Sviridov
Troika
Waltz
Romance
Winter Road

Christmas Dreams by Christopher Tyler Nickel

A Dickens Christmas Carol Suite by Andrew H. Dabczynski
Narrator: Giles Blunt

INTERMISSION

With the Occasional Singers:

Holiday Favourites, Arr. by Paul Lavender and Roger Emerson

O Holy Night by Adolphe Adam
Soloists: Peggy Millar, Raymond Gauthier

A Holiday Sing Along, Arr. by John Moss and Audrey Snyder

Sleigh Ride by Leroy Anderson

Trilogy for Christmas by Jerry Brubaker

Silent Night by Franz Gruber, Arr. by Arthur Harris

Christmas Carols, arr. David Willcocks

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Hallelujah Chorus from Messiah by Georg Friedrich Händel

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ALTO

Judy DiProffio
Karen Gooch
Katherine Kennedy
Belle Kizell
Suzanne Landry
Christina Moyer
Rita Moyer
Lesley Taylor

TENOR

Chuck Buttigieg
Mario Campiano
Paolo Dottori
Gerry Foster
Raymond Gauthier
John Henderson
Andrew Palangio
Lloyd Stamp

BASS

Bryan Boothe
Rick Calhoun
Luc Desjardins
Rob Farris
Don Haslam
Bob Jackson
Mike McVeigh
Ken Sutton

Robert Palangio,
Director

Stephen Simard,
Accompanist

The motto of the Occasional Singers is "If you're too busy to sing, you're too busy". They are simply a group of individuals who gather once in a while to provide choral music at various events, sometimes getting together for no particular reason... just for the fun of it. Many but not all of these individuals belong to other local choirs or music groups.

This year's edition of the Occasional Singers was expanded to thirty-seven members, three short of forty which we originally thought was a good number to celebrate the 40th year of the NBSO. It was a delight for me to work with them each Sunday afternoon for the past six weeks. I think we had a lot of fun doing this year's program, I know I did! Thanks to all of you for your enthusiastic dedication to Christmas Dreams with the North Bay Symphony Orchestra!

Robert Palangio, Director

Giles Blunt, *narrator*

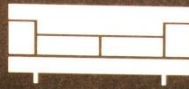
Giles Blunt is a poet, novelist and screenwriter born in Windsor, Ontario. He grew up in North Bay, Ontario, a town remarkably like the fictional Algonquin Bay of his John Cardinal novels. The Cardinal crime series has garnered the British Crime Writers' Silver Dagger, as well as the Crime Writers of Canada Arthur Ellis award for best novel (twice). They have been translated into a dozen languages and the first one, *Forty Words for Sorrow* is scheduled to air as a miniseries in January on CTV. Other books in the series will follow in successive seasons.



Blunt has also written four highly regarded standalone novels, including *Cold Eye* (filmed as *Les Couleurs du Diable*), and the political thriller *Breaking Lorca*, which the *Globe and Mail* called "a tour de force, sorrowing and direct, sharp as a knife blade, beautifully written—an unforgettable window into the human capacity for cruelty and courage"

He has also written for television, including the pilot for *Diamonds*, starring Nicholas Campbell, and episodes of *Night Heat*, *Street Legal*, and *Law and Order*.

His most recent book is the poetry collection *Vanishing Act*, published by Exile Editions in April. In 2014, he was awarded an honorary doctorate by Nipissing University. The *Globe and Mail* calls him "a master storyteller."



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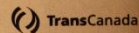
SYMPHONY IN THE SCHOOLS

A comprehensive in-classroom music education program focusing on the Ontario Curriculum fundamental elements of music: timbre, duration, pitch, dynamics, and texture/harmony. This new program is being introduced to the schools with the goal of having all six lessons (Grades 1 through 6) available by the end of this school year. An NBSO musician visits the classroom and engages students with a presentation and activities about that grade's core musical element. Teachers receive support through the accompanying Teacher Guide, which includes pre and post-visit student activities. While each lesson is designed to stand alone and by the nature of the music itself each lesson incorporates all musical elements, participating in all programs provides a strong musical foundation.



GRADE 5 "RHYTHM IN USE"

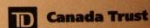
The Grade Five unit is offered in local schools. A talented Symphony music teacher makes two visits to each participating classroom. Many of the expectations from the Ontario Grade 5 Music Curriculum are covered. On the first visit the students find a steady beat, conduct 4/4 time and learn to read note value. Then they are ready to have fun adding a percussion accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation, and poetry. The session ends with the students consolidating their new learning playing a challenging rhythm using percussion instruments. Teachers and students love this lively and creative program.



Symphony String School

The String School began in 2006 and continues to inspire students of all ages and all abilities. Teachers are members of the North Bay Symphony and are dedicated to providing instruction of the proper techniques in a nurturing and enriching environment. Jordan Wyshniowsky, Calvin Cheng, and Kay Heuer teach violin, viola, cello, and guitar. Thomas Jones, NBSO Music Director, is director of the String School. Students also have the opportunity to participate in ensembles and work hard to achieve the high standards set by the school. The first level of attainment earns a T-shirt and membership into the White String Squad. The more advanced students earn a T-shirt and membership into the Black String Squad, which is often seen performing throughout the community – including in the lobby at NBSO concerts.

What instrument have you always wanted to play? Violin? Viola? Cello? Guitar? We have many adults in the school. If you want more information about the NBSO String School for yourself or your child or grandchild, please call 705-494-7744 or go to: northbaysymphony.org



North Bay Symphony Youth Orchestra

This dynamic group of 23 young string musicians ranging in age from 7 to 17 is back together and rehearsing on Mondays. We are delighted to welcome some new players who have worked hard in their String School lessons and are now able to begin playing with this larger group. Thomas Jones is the music director and an adult musician coaches each string section. There is a lot of learning going on! Performances this season are December 18, 2016 and in June, 2017.

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AND

A Canadian Choral Celebration

Featuring the
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Prima Donna Chorals
Written by and
Guest starring
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St. Andrew's United Church, 399 Cassells St., North Bay

Tickets will be available March

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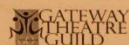
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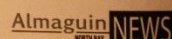
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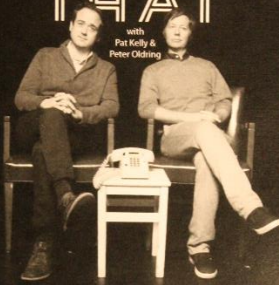
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2016 - 2017

take a peek

Friday, January 20, 2017 · 7:30 PM

THIS IS THAT

with Pat Kelly & Peter Orling



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The North Bay
Symphony
Inspiring Community Through Music

Symphony Storyteller

Sunday, February 26,
2017 at 2:30pm
MATINEE

ADULT \$43/\$28 • STUDENT \$12
CHILD - FREE with the purchase of
an Adult or Student ticket

Luc Martin, narrator & composer


Join the NBSO for a journey through some of history's most significant symphonic music as it reflected the social, political, and cultural times. Bach, Mozart, Beethoven, Brahms and more are featured alongside celebrated Ontario composer Luc Martin, who will narrate our travels and compose a world premiere piece to celebrate NBSO's 40th Anniversary.

40th Anniversary logo

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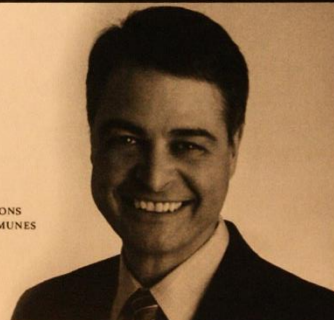


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***Congratulations to the North Bay
Symphony on your 40th anniversary!***
***Félicitation à l'occasion de votre
40ième anniversaire!***

2017

THE NORTH BAY SYMPHONY
AND **IG Investors Group** PRESENT

SYMPHONY STORYTELLER
Luc Martin, narrator & composer



40
Celebrating 40 Years of Inspiring Community Through Music



Sunday, February 26th
The Capitol Centre • 2:30 pm

NORTHBAYSYPHONY.ORG 



The North Bay
Symphony

PROGRAM NOTES

This concert is a tour through the history of western music, showing how hope keeps emerging from fear, and weaving a story about how Western music has impacted our planet.

We start in the 17th century in a time of peace and hope, with dance music by the German Baroque composer Johann Sebastian Bach (1685 –1750). The War of the Spanish Succession was over. Suites of dance music were very popular at the time, and Bach wrote four of these. The **Air** from his

Third Suite is particularly beautiful with the interweaving of the upper strings over a driving continuo bass. Much later, in the late 19th century, August Wilhelmj adapted the Air with the first violin part down an octave and played all on the G-string, and with a new name to the piece. Playing music all on one string was a popular virtuoso technique – remember Maestro Tom's double bass solo on one string on the October 2016 NBSO concert? The name **Air on the G-String** was also attached to the original music, which we play today in the proper range.

From the 18th century, we play music also written in a time of fear and unrealized hopes. Leopold Mozart had taken his family to England in 1763, trying to impress King George III and get a lucrative posting. His young prodigies, Wolfgang, age 8, and Nanelle, age 12, did play for the King, but not much money resulted. Leopold worked too hard teaching the children and as an impresario arranging concerts to earn money to help them live and return to the continent. Leopold then fell very sick, and was in danger of dying, potentially leaving the family penniless and stranded. Young **Wolfgang Mozart** was freed from his lessons, but could not even practice for fear of disturbing his sick father. He used his time to write a symphony, his first, what any normal worried eight-year-old would do. It was a symphony of hope in a time of personal fear.

Politics began to intrude on music. The French Revolution began in 1789, and Napoleon began to expand French territory. The German composer and pianist **Ludwig van Beethoven** (1770 – 1827) had spent his first 22 years in Bonn and then moved to Vienna for the rest of his life. He had enormous respect for Napoleon Buonaparte while Napoleon was First Consul, who he believed embodied the democratic and anti-monarchical ideals of the French Revolution. Beethoven's **Third Symphony**, first performed in 1805, was originally dedicated to him and its working title was **The Buonaparte Symphony**. When he was told in 1804 that Napoleon had declared himself emperor, Beethoven was deeply disillusioned and in a fit of rage removed the dedication, either ripping up the page or just crumpling it and throwing it on the floor, saying that Napoleon was just a mortal man and would trample people's rights underfoot. The symphony was renamed "**Eroica**", to the memory of a Heroic Man, for its first performance, 7 April 1805 in Vienna.

The **Tragic Overture** was written by **Johannes Brahms** (1833 – 1897) during the summer of 1880 as a concert overture, not as an overture to a larger piece of music. It premiered on 26 December 1880 in Vienna. Brahms chose the title to emphasize the tormented character of the piece, as opposed to the joy of a companion piece he wrote the same year, the **Academic Festival Overture**. Despite its name, the **Tragic Overture** does not follow any specific dramatic program. Brahms summed up the effective difference in character between the two overtures when he declared "one laughs while the other cries."

In the 20th century, terrible things also happened. **John Williams** (b. 1932) has composed some of the most popular and recognizable film scores in cinematic history, including **Jaws**, the **Star Wars** series, **Superman**, **E.T. the Extra-Terrestrial**, the **Indiana Jones** series, **Jurassic Park**, and the first three **Harry Potter** films. He also wrote the music for **Schindler's List**, a 1993 historical drama film, directed by Steven Spielberg. The film is based on the life of Oskar Schindler, an ethnic German

businessman who saved the lives of more than a thousand mostly Polish-Jewish refugees during the Holocaust by employing them in his factories. They lived in constant fear, especially in the segment where they were sent to Auschwitz, but with Schindler as their protector, they also lived in hope.

The Soviet composer **Dmitri Shostakovich** (1906 –1975) survived the Stalinist purges before the Second World War. Despite his world-wide fame, at one point he was so sure he would be arrested and taken to a gulag that he took to sleeping in the hall outside his apartment so his family would not be awakened by the police when they came for him. After attacks on his ballets by the Soviet newspaper Pravda, he was forced to withdraw his new Fourth Symphony, which was only premiered after Stalin's death. The composer's response to his denunciation was the Fifth Symphony of 1937, which was musically more conservative than his earlier works. Premiered on 21 November 1937 in Leningrad, it was a phenomenal success, and the ovation lasted over half an hour. How could he protest in the midst of such fear? Officially, it was an example of how he had been reformed by the party. In reality, it was a protest, making the audience realize from its beauty that something had to be seriously wrong, especially since the large movement we hear has echoes of the Russian Orthodox requiem mass.

We hope the 21st century will be better, but there is still a lot of fear, especially given recent events. The final work of this concert, **Towards Silver Linings**, is a new commissioned work designed to fit the theme of this concert. **Luc Martin** (b. 1975), born in Alexandria in Eastern Ontario, studied music composition at the University of Ottawa with Steven Gellman and John Armstrong, graduating with a Master's degree in music composition in 2004. He is currently based in Timmins, Ontario, and spends most of his free time working on various composition projects.

SYMPHONY STORYTELLER PROGRAM

Air "Air on the G String" from *Orchestral Suite No.3 in D Major, BWV 1068*
by Johann Sebastian Bach

Symphony No. 1 in E-flat major, K.16 by Wolfgang Amadeus Mozart

Molto Allegro
Andante
Presto

Allegro con Brio (1st movement) from *Symphony No. 3 "Eroica", Op.55* by
Ludwig van Beethoven

INTERMISSION

Tragic Overture, Op.81 by Johannes Brahms

Theme from *Schindler's List* by John Williams
Soloist: Calvin Cheng, *violin*

Largo (3rd movement) from *Symphony No. 5* by Dmitri Shostakovich

Towards Silver Linings by Luc Martin (World Premiere)

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Calvin Cheng,
Concertmaster
Mike Arthurs
Heather Garbutt
Kay Heuer
Katarina Kin
Cristina Masotti
Lyssa Pelton
Sebastian Sallans

2ND VIOLIN

Nick Ross*
Jeimmi Carrasco
Hovnatn Garabedian
Jennifer Hedican
Rita Moyer
Mike Phillips
Monique Yerkie
Janet Zimbalatti

3RD VIOLIN

Owen Jones
April Jarvis
Clara Jarvis
Vijanti Ramlogan Murphy
Sarah Park
Charissa Peake
Jackson Peake

VIOLA

Donald Clysdale*
Liam Calhoun
Anne Prévost
Carol Zimbalatti
Rosalind Zimbalatti

CELLO

Jordan Wyshniowsky*
Debbie Charette
Patricio Gutiérrez
Henning Helms
Rosalynd Heuer
Suzanne Landry
Brenda Quenneville
Shulamit Sarid

BASS

Roger Finlay*
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Mark Swain
Arianna Verbree

PICCOLO

Graham Finlay

FLUTE

Holly Reynolds*
Mary Kennedy

OBOE AND

ENGLISH HORN
Liz Eccleston*
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BASSOON AND CONTRABASSOON

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* Principal

Luc Martin, *narrator & composer*

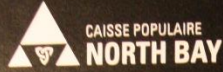
Luc Martin, born in Eastern Ontario to musical family, studied music composition at the University of Ottawa with Steven Gellman and John Armstrong. After graduating with a Master's degree in music composition in 2004, Luc devoted most of his time to composition and music teaching. While living in the Ottawa region, Luc's music was very well received. The Ottawa chamber music society programmed several of his works as part of the Ottawa Chamber Music Festival. Luc also produced several concerts of his music throughout his 10 year stay in the National Capital Region.



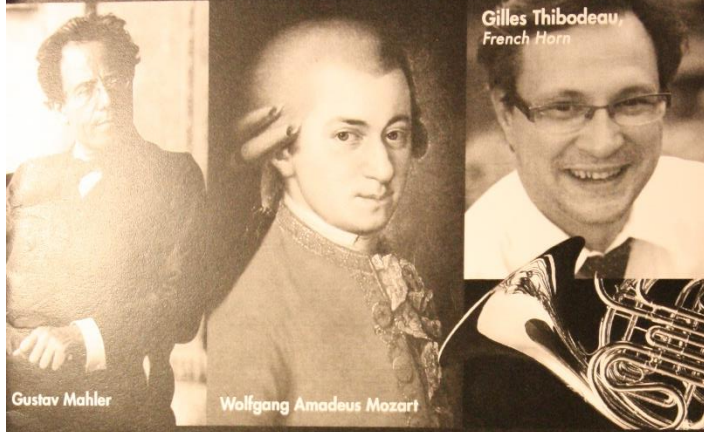
Luc's work is highly influenced by Prokofiev, Shostakovich, Poulenc, Ravel and Debussy. Although much of his music keeps what one might call a tonal color, his music communicates through the need of tension and release. He also makes use of non-traditional modes and scales coupled with chord succession techniques further playing with what might be considered tension and resolution. His music also plays on the ideas of expectations. When the listener expects a certain movement in the music and is not taken in that direction, the listener feels a rise of tension. The resolution comes when the listener is later taken towards what is expected.

Luc's music has been performed across Canada and the United-States by such artists as Jean Desmarais, Julian Armour, Denise Djokic, Renée-Paule Gauthier, Zacharie Fogal, Matthew Jones, Thomas Jones, the NOVO ensemble, the Timmins Symphony Orchestra and the Georgian Bay Symphony, just to name a few.

Luc presently lives in Timmins, Ontario with his wonderful wife and daughter. By day, Luc teaches music and art to young minds with hope that they might, like him, discover a passion for music and art. Late evenings are spent creating, writing and exploring new ways to communicate through music. Luc works closely with the Timmins Symphony Orchestra, not only as a contrabassist, but also as a composer.



Mozart & Mahler



Gustav Mahler

Wolfgang Amadeus Mozart

Gilles Thibodeau,
French Horn



Saturday, April 22nd, 2017
The Capitol Centre • 7:30 pm

NORTHBAYSYPHONY.ORG



Celebrating 40 Years of Inspiring Community Through Music

PROGRAM NOTES

The last concert of our 40th season encompasses everything the NBSO should be proud of: a wonderful Canadian work that our audience is anticipating with excitement, a concerto performed by one of our own long time musicians and the immense musical challenge of Mahler's Symphony No 1.

The North Bay Symphony played the world premiere of **Richard Mascal's Nipissing Big Water** in February of 2015, and we are bringing it back due to popular request. It is based on the history of Lake Nipissing, with its First Nation's traditions. The Manitou Islands, originally part of a string of volcanos across Lake Nipissing, were always sacred.

The piece has five mini-movements, or sections that are to be played without a break - I - Forest Rituals, II - Incantations, III - Celebration Song, IV - Out on the Water and V - Awakening.

The cellos and violas (and basses) need to tune their C strings down to B! This is symbolic of the former lower water level. It enables these players to sound a low pedal B through the opening B minor section depicting the sounds of the forest, as well as glissandi of natural harmonics. In the final movement, the B's will be

symbolically retuned upwards to C, reflecting the rise in the water level of the lake when the Chaudière Dam was built on the French River.

In February, we heard the NBSO play the first symphony of **Wolfgang Amadeus Mozart** (1756 -1791), written when he was eight years old. Now, we hear his **Horn Concerto No. 3** written when he was a mature adult, in his late twenties or early thirties between 1784 and 1787, while he was living in Vienna. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, of his more than 600 works. Imagine what he would have accomplished if he had lived past the age of thirty-five.

The concerto was written as a friendly gesture for the hornist Joseph Leutgeb, and his name is mentioned a few times in the score. The work is interesting in that in addition to the solo instrument and strings, Mozart included two clarinets and two bassoons, but no percussion.

Gustav Mahler (1860-1911) was born in Bohemia, now Czech Republic and died in Vienna. A leading conductor of his generation, as a Romantic composer he linked the 19th century German-Austrian tradition to early 20th century modernism. Mahler's works are generally designed for large orchestral forces, symphonic choruses and operatic soloists, and were frequently controversial when first performed. He was the conductor of the Metropolitan Opera, New York, 1908-09, sharing duties with Arturo Toscanini.

His **Symphony No. 1 in D major** was mainly composed between late 1887 and March 1888, though it incorporates music Mahler had composed for previous works. It was originally described as a tone poem, and went through a number of iterations before it was published in 1898, 10 years later, and is scored for a large orchestra consisting of approximately 100 musicians.

The first movement has always reminded me of mornings in the Austria Alps, from when we lived in Vienna and often visited the mountains. It starts with a slow sleepy drone, and then slowly wakes up. The full sunrise is glorious, and then it settles down to a day in the mountains. The second movement is a Ländler, a country dance which was a predecessor of the waltz, and is a village celebration. I always saw the third movement as the drunken soldiers' funeral march, starting with Frère Jacques on the double bass in the minor key. I found out recently it was actually based on a woodcut drawing of a huntsman's funeral, with all the animals attending in grotesque outfits. The last movement brings together themes from the first three movements, in an exciting finish. When it gets really quiet, listen for the violas to suddenly rip it apart. The symphony concludes with a celebratory fanfare.

Written by Donald Clysdale

MOZART & MAHLER PROGRAM

Nipissing – Big Water by Richard Mascal

Forest Ritual
Incantations
Celebration Song
Out on the Water
Awakening

Horn Concerto No. 3 in E-flat major, K. 447 by Wolfgang Amadeus Mozart

Allegro
Romanze – Larghetto
Allegro

Soloist: Gilles Thibodeau, *French horn*

INTERMISSION

Symphony No. 1 in D Major by Gustav Mahler

Langsam. Schleppend
Kräftig bewegt
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

NORTH BAY SYMPHONY ORCHESTRA

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Concertmaster
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Heather Garbutt
Angela Garwood
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Katarina Kin
Sebastian Sallans
Jimin Shin
Kirsten Waymann

2ND VIOLIN

Nick Ross*
Jeimmi Carrasco
Jennifer Hedican
David Lee
Geoff McCausland
Rita Moyer
Mike Phillips
Janet Zimbalatti

VIOLA

Donald Clysdale*
Liam Calhoun
Chantale Gaudet-Rice
Anne Prévost
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Brenton Chan
Patricio Gutiérrez
Henning Helms
Rosalynn Heuer
Jill Kulchar
Alexandra Lee

BASS

Roger Finlay*
Brittany Goldsborough
Nancy Hughes
Mark Swain
Arianna Verbree

PICCOLO & FLUTE

Graham Finlay*
Mary Kennedy
Holly Reynolds
Amanda Silk

OBOE &

ENGLISH HORN

Liz Eccleston*
Angela Schleihauf
Patricia Morehead

CLARINET & BASS

CLARINET

Carla Perrotta*
Neil Kennedy
Mary Thornton
Omar Ho

BASSOON &

CONTRABASSOON

Elliott MacDonald*
Mary Thornton
Jodi Merritt
Graham Martin

FRENCH HORN

Gilles Thibodeau*
Jenny MacDonald
Lynne Smythe
Josh Wood
Geoff Sinclair
Linda Langdon
Jay Austin

TRUMPET

Allison Denomme*
Janis Herzog
Michael Denomme
Christa Lowry

TROMBONE

Charlotte Leonard*
Dave Wilks
Darren Denomme

TUBA

Scott Barons

PERCUSSION

Matt Whitehead*
Tim Clarke
Dwayne Ellis
Amanda Mongeon
Andrew Palangio

HARP

Teresa Suen-Campbell

* Principal

Gilles Thibodeau, French horn

Based in Toronto, Gilles Thibodeau was born in Kapuskasing, where he discovered the horn at age 14. His passion for the instrument eventually led him to the University of Western Ontario, where he completed an undergraduate degree under the mindful guidance of Derek Conrod. This was followed by an artist diploma in orchestral performance at the Glenn Gould School of the Royal Conservatory of Music in Toronto with Christopher Gongos, as well as two summers with the National Youth Orchestra of Canada.



Over the years, he has either studied with or worked in masterclasses with many of the world's preeminent hornists, including William VerMeulen, James Sommerville, Barry Tuckwell, Christopher Leuba, Julie Landsman, Joan Watson, and Eugene Rittich.

Gilles is the Principal hornist for the Scarborough Philharmonic, the Sudbury Symphony, and of course, the North Bay Symphony. He performs frequently with many of Ontario's orchestras, from Windsor to Thunder Bay, his car having become a constant presence on our snowy highways. An accomplished teacher, orchestral performer and chamber musician, this is Gilles' second appearance as an orchestral soloist.

Outside of music, he is known to be a car buff and an avid fan of Formula1 and the Montreal Canadiens, and is an amateur badminton player and golfer.

Finally, Mr. Thibodeau would like to encourage everyone to urge local and provincial politicians to continue to fund music education generously in public schools, without which he, and many of his fellow musicians sharing the stage tonight, would have likely never discovered the wonderful world of instrumental music.

THE NORTH BAY SYMPHONY PRESENTS

Rising Stars



Michael Denomme, trumpet



Jamie Gooch, soprano



Saturday, October 21st, 2017

The Capitol Centre • 7:30 pm

NORTHBAYSYPHONY.ORG



The North Bay



Symphony

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The North Bay



NORTH BAY SYMPHONY

The Concerto

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PROGRAM NOTES

We start this evening's concert with **Wolfgang Amadeus Mozart** (1756 -1791), normally seen as the serious composer of over 600 works recognized as pinnacles of symphonic, concerto, chamber, operatic and choral music. This evening he is seen at his silliest, having fun. Even then, he cannot help but produce very beautiful music. He had received "an imperial command" to produce entertainment for eighty guests at a February 1786 luncheon at Schönbrunn Palace in Vienna. He created **Der Schauspieldirektor** or **The Impresario** as a comedy with music, "a parody on the vanity of singers". First, we hear the **Overture**, to set the stage for the play.

Two actresses are auditioned for a new play. They are both hired, and then argue over pay and who gets star billing, and compete by each singing a song, trying to outdo their rival. We next hear **Best of Jungling** or **Best Youth**, with Jamie Gooch singing the role of Mme Silberklang or Madame Silvertone. At the end of the play, it is agreed both actresses get high salaries and star billing.

Johann Nepomuk Hummel (1778 - 1837) was an Austrian composer and virtuoso pianist whose music reflects the transition from the classical to the romantic musical era. With early training from his orchestral conductor father, at the age of eight, he

was offered music lessons by Wolfgang Amadeus Mozart. Hummel was taught and housed by Mozart for two years free of charge and made his first concert appearance at the age of nine at one of Mozart's concerts. Later, in 1791 Joseph Haydn, who was in London at the same time as young Hummel, composed a sonata in A-flat major for Hummel, who gave its first performance in Haydn's presence, before both returned to Vienna. Young Ludwig van Beethoven arrived in Vienna at the same time and along with Hummel took lessons from Haydn, thus becoming Hummel's fellow student and a friend. Beethoven's arrival was said to have nearly destroyed Hummel's self-confidence, though he recovered without much harm. Hummel also made friends with Franz Schubert, who dedicated his last three piano sonatas to Hummel. Hummel wrote his **Concerto a Trombe Principale (Trumpet Concerto in E Major)** for Viennese trumpet virtuoso and inventor of the keyed trumpet, Anton Weidinger (as had Joseph Haydn). It was written in December 1803 and performed on New Year's Day 1804 to mark Hummel's entrance into the court orchestra of Nikolaus II, Prince Esterházy as Haydn's successor.

Was it really eleven years ago that we played Snowdrift by **John Burge** (b. 1961)? Tonight, we hear his 2001 piece **The Canadian Shield**. John Burge was born in Dryden and after performance and composition degrees is now a professor and associate director of the School of Music at Queen's University in Kingston. A lot of his music draws inspiration from a strictly Canadian perspective, growing up in Northern Ontario, and having a cottage in the Canadian Shield where it reaches

down towards Kingston. This music was originally composed for a May 2001 youth music festival in Kingston.

Ludwig van Beethoven (1770 –1827) was a crucial figure in the transition between the Classical and Romantic eras. Born in Bonn, Beethoven displayed his musical talents at an early age. At the age of 21 he moved to Vienna, where he began studying composition with Joseph Haydn along with Hummel and gained a reputation as a virtuoso pianist. He lived in Vienna until his death. By his late 20s his hearing began to deteriorate, and by the last decade of his life he was almost completely deaf. In 1811, he gave up conducting and performing in public but continued to compose; many of his most admired works come from these last 15 years of his life.

His **Symphony No. 7 in A major, Op. 92**, a symphony in four movements was composed between 1811 and 1812 and at its première, Beethoven was noted as remarking that it was one of his best works. The second movement, Allegretto, was the most popular movement and had to be encored. The work was premiered with Beethoven himself conducting in Vienna on 8 December 1813 at a charity concert for soldiers wounded in the Battle of Hanau. The work is known for its use of rhythmic devices suggestive of a dance, such as dotted rhythm and repeated rhythmic figures.

RISING STARS PROGRAM

Overture to *Der Schauspieldirektor* by Wolfgang Amadeus Mozart

"Bester Jungling" from *Der Schauspieldirektor* by
Wolfgang Amadeus Mozart

Soloist: Jamie Gooch, *soprano*

First Movement - *Allegro con spirito* from *Trumpet Concerto in E flat* by
Johann Nepomuk Hummel

Soloist: Michael Denomme, *trumpet*

The Canadian Shield by John Burge

INTERMISSION

Symphony No. 7 by Ludwig van Beethoven

Poco sostenuto – Vivace

Allegretto

Presto

Allegro con brio

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Calvin Cheng,
Concertmaster
Mike Arthurs
Jeimmi Carrasco
Terri Croft
Heather Garbutt
Kay Heuer
Katarina Kin
Eros Tang

2ND VIOLIN

Sebastian Sallans*
Emily Chung
Jennifer Hedican
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Mike Phillips
Jimin Shin
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale*
Jacob Clewell
Anne Prévost
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Henning Helms
Rosalynn Heuer
Jill Kulchar
Dick van Raadshooven

BASS

Roger Finlay*
Nancy Hughes
Sean Patterson
Mark Swain

FLUTE

Graham Finlay*
Mary Kennedy

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Liz Eccleston*
Patricia Morehead

CLARINET

Carla Perrotta*
Christopher Todd

BASSOON

Elliott MacDonald*
Jodi Merritt

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Lynne Smythe
Linda Langdon

TRUMPET

Allison Denomme*
Janis Herzog

TROMBONE

Darren Denomme*
Trish Lewis

TUBA

Eric Probst

PERCUSSION

Matt Whitehead*
Michael Denomme
Dwayne Ellis
Andrew Palangio

* Principal



Jamie Gooch, *soprano*

Jamie Gooch is an Ottawa hailing coloratura soprano who has just completed her third year of vocal studies in the Music – Performance program at Cambrian College. She began singing later than most, officially taking formal lessons at age 16, but since starting at Cambrian in 2014, has found a deep passion for classical performance. Jamie is proficient in 11 different orchestral instruments including the flute, clarinet, trumpet, and baritone saxophone and has played with the Glebe Collegiate band in 2009, and the Rideau High School band from 2011-2013, both in Ottawa. Jamie's music teacher, Erik Kristjansson, is who she considers to be her biggest influence, as he helped her discover her talents and nurture them over the 2 years she spent at Rideau High. Her family are her biggest supporters as they have come to as many performances as possible and encouraged her endlessly. Jamie competed in the 2016 and 2017 Sudbury Kiwanis Music Festival and won six gold medals, two diamond, the Top Performer award for 2016, and the Sudbury Opera Guild Award for 2016 and 2017. In September of 2017, she started her Bachelor of Music at the University of Prince Edward Island. Jamie's greatest ambition is to perform all over the world and to teach and spread a love of classical music to any and all.



Michael Denomme, *trumpet*

Michael Denomme is a recent graduate of St. Joseph Scollard Hall Secondary School having received his Ontario Scholar designation in of June 2017. While at Scollard, he was heavily involved in the music and drama programs. Michael has decided to delay his entrance into post-secondary education in order to continue his music education in piano and theory under the direction of Elsa Tafel in North Bay and Charlene Biggs in Sudbury.

Michael has always been a lover of brass instruments. He began on the French Horn at a young age and later transitioned to trumpet. He has been fortunate to have a mentor and instructor for this instrument very close at hand as his mother, Allison Denomme, Principal Trumpet for the North Bay Symphony Orchestra, is an accomplished trumpeter and music educator.

Michael was the winner of numerous Kiwanis Music Festival awards and Royal Conservatory Certifications for piano while studying with piano teacher Christine Fortin. In addition to his studies in music, Michael is working to inspire the next generation of musicians while teaching both brass and piano at Long and McQuade in North Bay. Michael is the collaborative pianist for the Rapport Singers of North Bay, and is now in his second year as a Student Choral Scholar in the Near North Voices choir, for whom he composed and premiered a fanfare to celebrate Canada's 150th anniversary. He is presently studying conducting and pedagogy with Dr. Adam Adler, and will be conducting Near North Voices this year. He also is a fill in organist in many area churches.

When Michael is not hard at work with his musical projects he is an active member of the CT-33 Thunderbirds swim club as their Team Captain as well as a lifeguard and swim instructor at the 22-Wing Base pool.

The North Bay Symphony
 Inspiring Community Through Music

Canadian Celebration Youth Art Competition Winners

Local students were invited to create a piece of art inspired by one of tonight's concert pieces: John Burge's "The Canadian Shield". Winning and Honourable Mention artwork will be displayed on the big screen over the orchestra during the performance.

Grades 2 to 5

1st Place: **Jacob Thorne**
E.T. Carmichael, Gr. 3

2nd Place: **Abigail Ferreira**
E.T. Carmichael, Gr. 3

3rd Place: **Amelia Hicks**
E.T. Carmichael, Gr. 3

Honourable Mention

Cole Ashford, Gr. 2
 Olivia Behe, Gr. 4
 Lucas Campbell, Gr. 3
 Rone Davel, Gr. 2
 Dylan lahtail, Gr. 8
 Alina Kleinboeck, Gr. 3
 Tyler Langley, Gr. 4
 Madison Linkie, Gr. 6
 Mallory Masse, Gr. 2

Grades 6 to 8

1st Place: **Lyric Arcand**
Mother St. Bride, Gr. 8

2nd Place: **Payge Rossetti**
E.T. Carmichael, Gr. 6

3rd Place: **Natalia MacFarland**
E.T. Carmichael, Gr. 6

Ashton Mattias, Gr. 3
 Alex Nadeau, Gr. 4
 Kathryn Park, Gr. 4
 Chloe Phillips-Demers, Gr. 3
 Emma Ross, Gr. 4
 Ryan Shore, Gr. 4
 Kayleigh White-Corbeil, Gr. 4
 Wyatt Laframboise, Gr. 2

The competition was judged by three talented local artists:

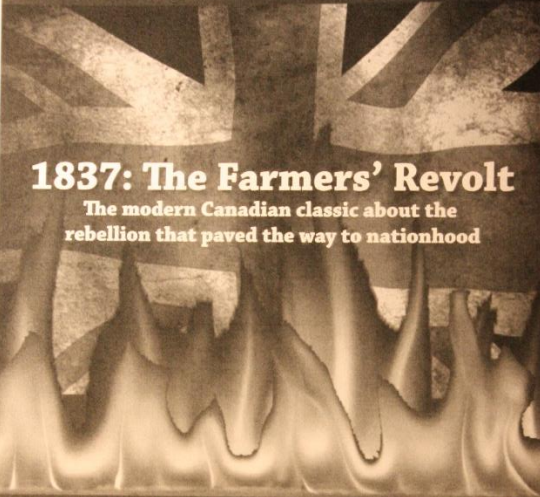
Claire Domitric paints, draws, and makes original prints inspired by nature, traveling, reading, and everyday experiences. While focused on her art practice, she continues to lead art classes and workshops, including classes at Photo Metro.

Sylvia Antinozzi is a self-taught multidisciplinary artist who works in sculpture, watercolour, oils, and acrylics. She has participated in many competitions and exhibitions, and inspires students of all ages in schools and in her home studio.

Helen Whitehead is a fine arts artist and art teacher in all media. Her work is influenced by her painting trips abroad, her studies under artists Herb Ariss and Jack Reid, and the landscape of the north.

Thank you to all students who participated by submitting your beautiful work, and to our judges who took great care in making such difficult decisions.

GATEWAY THEATRE GUILD Proudly Presents a play by Ric Salutin and Theatre Passe Muraille
 Directed by Rod Carley



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Silk Road Melody

An evening of Persian and Indian music, dance and poetry, woven into an exciting cultural tapestry as we follow the poetry of Sufi mystics along the Silk Road from Iraq through Turkey, through Afghanistan to India.

Saturday, Oct 28, 7:30 p.m.


Deepa Ghosh (Arzoo Dance Theatre), Kulkari Dance Arzoo
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Tickets available at the door or contact Gillen McLean, gillm@nipissingu.ca (705) 475-9570



NORTH BAY NIPISSING UNIVERSITY

NEAR VOICES
NORTH BAY'S UNIVERSITY COMMUNITY CHOIR



Near North Voices is pleased to welcome back tonight's concerto competition winner, Michael Denomme, as one of our three Student Choral Scholars for 2017-2018.

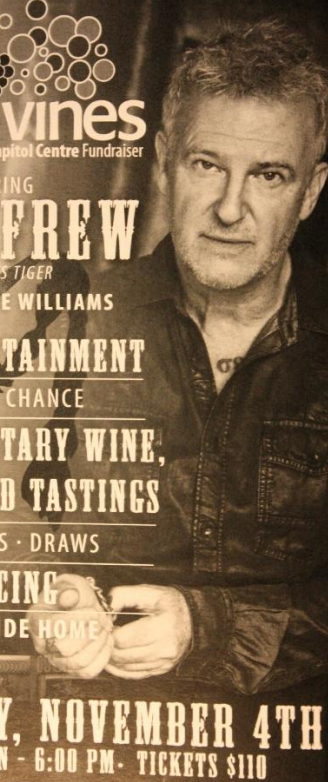
This season, Michael is studying conducting and choral pedagogy with Artistic Director Dr. Adam Adler, and he will be conducting the ensemble in our concert on February 3, 2018.

Near North Voices' **Student Choral Scholars** develop sight reading and aural skills, healthy vocal technique, and broad musical knowledge, while learning challenging historical and contemporary art ('classical') music and cultural repertoire from around the world. These key components of students' musicianship are particularly important for students seeking admission to university and college music programs.

Members of the public can support our Student Choral Scholarship programme. Tax receipts will be issued for donations \$20 and above. Donations can be made to:

Near North Voices c/o Nipissing University
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North Bay, ON P1B 8L7

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BEETHOVEN SEPTET

Saturday, November 25
2:30pm
St. Andrew's United Church



The North Bay



Symphony

Calvin Cheng, *violin*
Jonathan Garabedian, *violin*
Eros Tang, *viola*
Jordan Wyshniowsky, *cello*
Thomas Jones, *bass*
Carla Perrotta, *clarinet*
Elliott MacDonald, *bassoon*
Gilles Thibodeau, *French horn*

THE PROGRAM

Clarinet Quintet, Op.115
I. *Allegro*

Johannes Brahms
(1833 – 1897)

"Portrait of a Family" for Bassoon and String Quintet
I. *The Father (Allegro deciso)*
II. *The Mother (Andante cantabile)*
V. *The Baby Brother (Vivo spiritoso)*

Øyvind Westby
(b.1947)

Time

Calvin Cheng
(b. 1988)

INTERMISSION

Septet in E-flat major, Op.20

I. *Adagio – Allegro con brio*
II. *Adagio cantabile*
III. *Tempo di menuetto*
IV. *Trio Tema con variazioni: Andante*
V. *Scherzo: Allegro molto e vivace*
VI. *Andante con moto alla Marcia – Presto*

Ludwig van Beethoven
(1770 – 1827)

Thank you to St. Andrew's United Church for welcoming the NBSO
and our new Chamber Series.

Please join the musicians after the performance in the downstairs
reception hall. Thank you to the North Bay Symphony
Youth Orchestra families for providing the refreshments.
Donations to the NBS Youth Orchestra will be gratefully received.

MUSICIAN BIOGRAPHIES

Calvin Cheng, 1st violin. Second season as NBSO Concertmaster.

Calvin Cheng has enjoyed an international career performing in Taiwan as part of a violin-cello duo, the BrittenPears Orchestra in the UK, and the Mozarteum International Summer Academy in Austria. His music and academic skills earned him several prizes and scholarships while completing his degree in violin performance from the University of Toronto and an Artist Diploma from The Glenn Gould School. Calvin became Concertmaster of the NBSO last season and balances a busy schedule of teaching and performing.

Jonathan Garabedian, 2nd violin. Fifth season as NBSO violinist.

Jonathan gave his first solo recital at the age of 11 and went on to earn a bachelors degree from Wheaton College and a masters degree from DePaul University, both in violin performance. He is passionate to share his love of music with people of all ages and backgrounds. Jonathan has performed with orchestras and chamber ensembles throughout Canada, USA, Brazil, United Arab Emirates, Hungary, Ukraine, and Serbia, has given solo recitals across North America, and enjoys a busy teaching schedule.

Eros Tang, viola. First season as NBSO violinist.

Eros has been concertmaster of a number of orchestras in Toronto and was awarded the first prize at the Felix Galimir Chamber Music Competition as a member of the Chiron String Quartet. He earned ARCT Performance Certificates in violin and piano, an Artist Diploma from The Glenn Gould School, and Bachelor and Masters of Music degrees at the University of Toronto. Eros is Artistic Director and founding member of NewNote Music Ensemble, a versatile group of musicians performing eclectic repertoire to diverse audiences.

Jordan Wyshniowsky, cello. Eleventh season as NBSO Principal Cellist.

Jordan began his cello training in the music program at Cambrian College under the guidance of former NBSO conductor Dr. Metro Kozak and went on to study at University of Ottawa. He has done numerous performances in the Sudbury and Ottawa areas and continues to actively perform in North Bay and area. Jordan teaches stringed instruments, including his first instrument, the guitar, at the Symphony String School.

Thomas Jones, bass. Fifteenth season with NBSO, eleventh as Music Director.

Tom has an extremely active career as a conductor, double bassist, and teacher. He earned a bachelors degree from the Cleveland Institute of Music and a masters degree from Northwestern University in Chicago, both in performance. In addition to his duties as NBSO Music Director, Tom is a very active performer of solo, chamber, and orchestral music. He serves as principal bass with the Sudbury Symphony Orchestra, is a music professor at Laurentian

University, and is in demand as an adjudicator and clinician. He is an advocate for excellence in string teaching and maintains a large private studio, directs the NBSO Symphony String School, and helped create the innovative Little Fiddles program.

Elliott MacDonald, *bassoon*. Fourth season as NBSO Principal Bassoon.

Major Elliott MacDonald hails from Cape Breton and holds degrees in bassoon performance from Acadia University and The University of Western Ontario. He has performed with numerous orchestras across Ontario and has been a featured soloist with The Ottawa Valley Festival Orchestra and the prestigious Band of the Ceremonial Guard where he served as Principal Bassoon from 1999 to 2003. Elliott currently serves with the Canadian Armed Forces as Deputy Commanding Officer of the Governor General's Foot Guards in Ottawa.

Carla Perrotta, *clarinet*. Fourth season as NBSO Principal Clarinet.

Carla Perrotta-Pyrgos has performed with many orchestras in southern Ontario, including Principal Clarinet with the Kitchener-Waterloo Chamber Orchestra, where she has been a featured soloist. She maintains a busy schedule with the Licorice Allsorts Clarinet Quartet, teaching privately, as a sought-after clinician in the greater Toronto area, and as a recording artist for Somerset Entertainment. Carla holds a degree in clarinet performance from the University of Toronto and an Artist Diploma from The Glenn Gould School.

Gilles Thibodeau, *French horn*. Seventh season with NBSO, currently Principal.

Gilles Thibodeau was born in Kapuskasing and discovered the horn at age 14. He earned an undergraduate degree from the University of Western Ontario and an Artist Diploma from The Glenn Gould School. Gilles is Principal hornist for the Scarborough Philharmonic, the Sudbury Symphony, and here in North Bay. He performs frequently with many of Ontario's orchestras, from Windsor to Thunder Bay, and is an accomplished teacher and chamber musician.

*Celebrate the holidays
with the NBSO and the
Sultans of String!*

CHRISTMAS CARAVAN

Saturday, December 9

7:30pm

Capitol Centre

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CHRISTMAS CARAVAN

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Saturday, December 9th, 2017
The Capitol Centre • 7:30 pm

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The North Bay
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OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones – Musical Director & Conductor

Thomas Jones has an extremely active career as both a conductor and double bassist. He received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, and Rostropovich.

Thomas maintains a large private studio and directs the Symphony String School in North Bay. He is an advocate for excellence in string teaching and has a passion for sharing music with children. Thomas has helped create the innovative new program called Little Fiddles. A highly successful musical preschool which incorporates violin and piano studies with early literacy.

In addition to his duties as music director of the North Bay Symphony Orchestra Thomas is a very active performer of solo, chamber and orchestral music. His solo appearances have been enthusiastically received by audiences throughout Ontario and across Canada. He serves as principal bass with the Sudbury Symphony Orchestra and is a music professor at Laurentian University. Thomas is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Calvin Cheng – Concertmaster

Prior to accepting the position of Concertmaster of the North Bay Symphony, Calvin Cheng was a section violinist in the Winnipeg Symphony Orchestra during the 2015/2016 season.

Calvin received his Artist Diploma in Violin Performance from The Glenn Gould School of The Royal Conservatory of Music, where he studied under Paul Kantor and Barry Shiffman and was the recipient of both The John Bruce Duncan Scholarship and The Stephen Staryk Violin Scholarship. He has also completed one year of the Master of Music program in Violin Performance at Indiana University, where he studied under Mark Kaplan. Calvin earned his Bachelor of Music in Violin Performance from the University of Toronto, where he studied under Annalee Patipatanakoon and Mark Skazinetzky and was awarded the John Moskalyk Memorial Prize, the Monica Ryckman Scholarship, and the John Dan Scholarship.

In July 2014 Calvin played violin in a violin-cello duo, and performed in Taipei, Taiwan, at the Chinese Culture University. In 2013 he participated in the BrittenPears Young Artist Programme with full scholarship, and performed as a section violinist in the BrittenPears Orchestra at the Aldeburgh Festival in Aldeburgh, UK. In August 2013 he was an active participant at the Mozarteum International Summer Academy in Salzburg, Austria, studying with Kurt Sassmannshaus.

Calvin has played in masterclasses and lessons for violinists such as Donald Weilerstein, Miriam Fried, Yehonatan Berick, Soovin Kim, Mimi Zweig, Mark Fewer, Jacques Israelievitch, and the St. Lawrence String Quartet. From 2012 to 2014, he was a section violinist in the Royal Conservatory Orchestra, and had been Assistant Concertmaster, as well as Principal Second Violin. In 2011, he was Concertmaster of the University of Toronto Opera Orchestra and he won first place at the Kiwanis Music Festival of Greater Toronto for the String Trophy Class.

Calvin was born in Taipei, Taiwan, and moved to Toronto, Canada with his family at the age of 6, the same year he started playing the violin.

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For performance air dates, visit: yourtv.tv/northbay
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PROGRAM NOTES

What a Christmas Caravan! Not only is the music from around the world, but the music itself has been travelling and has changed most unexpectedly in these travels. But what else would we expect from the Sultans of String?

We start with **Carol of the Bells** by Ukrainian composer **Mykola Leontovych** in 1914 based on a Ukrainian folk chant called "Shchedryk". After some unexpected changes, and a brief reference to "God Rest Ye Merry, Gentlemen", we end up in **Al Vuelo** or "Flight", written in the flamenco "bulerias" tradition, before returning to the Carol of the Bells.

Feliz Navidad was written in 1970 by the Puerto Rican singer and songwriter José Feliciano. The English verse "I wanna wish you a Merry Christmas from the bottom of my heart", is familiar to all. Since we all like to sing it, the music changes into **Come On People Sing** by **Chris McKhool**.

The caravan comes to Ontario. The **Huron Carol** (or **Twás in the Moon of Wintertime**) is Canada's oldest Christmas song, written probably in 1642 by Jean de Brébeuf, a Jesuit missionary at Sainte-Marie among the Hurons which is in Midland on Georgian Bay. We probably know best the 1926 English words. In the archives, the Sultans found a direct transliteration of the original Huron-



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The traditional **Django Christmas** continues the caravan theme, with references to We Three Kings, O Christmas Tree, Channukah, and Deck the Halls, finishing with a Spanish guitar.

We all know the traditional English song Greensleeves, most likely not composed by Henry VIII for Anne Boleyn but rather Elizabethan. Tonight, **Turkish Greensleeves** sounds familiar but is decidedly different, with the constant glissandi or sliding by the strings and unexpected rhythms.

Niel Gow (1727-1807) was the most famous Scottish fiddler of the eighteenth century, living in Perthshire, north of Edinburgh. **Niel Gow's Lament** is normally acknowledged as in memory of his second wife, Margaret Urquhart, who died in 1805, but I have heard the scurrilous (and unconfirmed) story among Celtic musicians that it was really a lament for whiskey, when he had to stop drinking for health reasons. The caravan hops across the Irish Sea to the town of Mallow in county Cork and the traditional Irish song and polka **The Rakes of Mallow**, first published in 1742. The song is about the rakes or men of immoral character, from the town of Mallow, a town in County Cork. It may seem familiar from the fight scenes in the 1952 film *The Quiet Man* with John Wayne and Maureen O'Hara. **Chris McKhool's Rouge River Valley** ends the set. There

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are several Rouge Rivers, but I suspect this is the one that flows through the Toronto Zoo and then down to Lake Ontario east of Scarborough.

The Hallelujah Chorus is very popular for Christmas, but the caravan picked up Leonard Cohen's **Hallelujah** instead. Originally released in 1984, Cohen had written at least 80 different verses for it. Perhaps we know k.d. lang's version of it best, of the more than 300 versions known.

A Christmas Festival dates from 1952, written by the American composer **Leroy Anderson** (1908-1975). Including Joy to the World, Deck the Halls, God Rest Ye Merry Gentlemen, Good King Wenceslas, Hark! The Herald Angels Sing, Silent Night, Jingle Bells and Adeste Fideles, this is the work against which all other Christmas medleys are judged.

Stille Nacht or **Silent Night** from 1818 was written by Franz Xaver Gruber (1787 - 1863) near Salzburg in Austria. With many, many recordings of it, how could it have been left off the caravan?

The Christmas Caravan goes even further afield with **Flight of the Angels** by **Chris McKhool, Kevin Laliberté, Drew Birston and Rebecca Campbell**.

The Little Drummer Boy or **Carol of the Drum** was written by the American classical music composer and teacher **Katherine Kennicott Davis** (1892 - 1980) in 1941. It was first recorded in 1951 by the Trapp Family Singers of Sound of Music fame, and has been popular ever since. She had written over 600

compositions, most of which were for the choirs at her school, Wellesley College in Massachusetts.

Monti's Revenge is inspired by the famous piece by **Vittorio Monti** called **Csárdás**. Despite being written by an Italian composer, **Csárdás** became one of the most famous "Hungarian" pieces of all time, performed by countless Gypsy orchestras and was the inspiration for this song.

Jesu, Joy of Man's Desiring is the most common English title of a piece of music derived from the last movement of the cantata Herz und Mund und Tat und Leben, composed by **J.S. Bach** (1685 - 1750) in 1716. It is often performed at wedding ceremonies, as well as during Christian festive seasons like Christmas and Easter.

Jingle Bells by **James Lord Pierpont** (1822 - 1893) was written in 1857, and reminds us of sleigh rides in the cold winter weather. Somehow, after a Rumba-Flamenco flavoured Jingle Bells, the caravan ended up with **Auyuituq Sunrise** in Auyuituq National Park on southern Baffin Island in the eastern Arctic with its wide-open skies, the highest peaks of the Canadian Shield, and streams running with glacial water from the still retreating Penny Ice Cap.

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CHRISTMAS CARAVAN PROGRAM

The Little Swallow (Carol of the Bells) / Al Vuelo
by Mykola Leontovych / Chris McKhool and Kevin Laliberté
arr. McKhool, Laliberté; symphony arr. Rebecca Pellett

Feliz Navidad / Come On People Sing
by José Feliciano / Chris McKhool
arr. McKhool, Laliberté; symphony arr. Rebecca Pellett

Jésous Ahatonhia (Huron Carol)
melody traditional / words Jean de Brébeuf, new words McKhool
arr. McKhool, Laliberté; symphony arr. Rebecca Pellett

Christmastime is Here / A Django Christmas
by Vince Guaraldi / traditional / McKhool / Laliberté

Turkish Greensleeves
traditional, arr. McKhool, Laliberté; symphony arr. Kadir Okyay

Niel Gow's Lament / Rakes of Mallow / Rouge River Valley
by Neil Gow / traditional / Chris McKhool, Kevin Laliberté and
Anwar Khurshid; symphony arr. Rebecca Pellett

Hallelujah
by Leonard Cohen; arr. Sultans of String; symphony arr. by David Tanner

INTERMISSION

Christmas Festival
by Leroy Anderson

Stille Nacht
by Franz Gruber, band arr. Sultans of String, symphony arr. Chip Davis and
Calvin Custer

Flight of the Angels
by Chris McKhool, Kevin Laliberté, Drew Birston and Rebecca Campbell

Little Drummer Boy
by Katherine Kennicott Davis, arr. McKhool, Laliberté; symphony
arr. Rebecca Pellett

Monti's Revenge
by Chris McKhool and Kevin Laliberté; symphony arr. Rebecca Pellett

Jesu, Joy of Man's Desiring
by J.S. Bach, arr. by McKhool, Laliberté; symphony arr. Rebecca Pellett

Jingle Bells / Auyuittuq Sunrise
by James Pierpont / Chris McKhool and Kevin Laliberté,
arr. McKhool, Laliberté; symphony arr. Rebecca Pellett

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THE SULTANS

OF STRING

Chris McKhool, *violin*
Kevin Laliberté, *guitar*
Eddie Paton, *guitar*
Drew Birston, *bass*
Rosendo Chendy Leon,
percussion
Rebecca Campbell,
guest vocalist

The Sultans of String

Since forming 10 years ago, Sultans of String have hit #1 across Canada on Top 10 national radio charts, and received multiple awards and accolades, including 3 JUNO Award nominations, 1st place in the ISC (15,000 entries), and 2 Canadian Folk Music Awards out of 8 nominations.

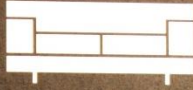


Bandleader and violinist Chris McKhool was recently awarded a Queen's Diamond Jubilee Medal for his work in creating community through music.

When McKhool (who has performed with Jesse Cook and Pavlo), first heard founding guitarist Kevin Laliberté's (Jesse Cook) rumba rhythm, their musical synergy created Sultans of String's signature sound – the intimate and playful relationship between violin and guitar. From this rich foundation, the dynamic duo grew, featuring such amazing musical friends bass master Drew Birston (Chantal Kreviazuk), jaw-dropping Cuban percussionist Rosendo Chendy Leon (Parachute Club, Alex Cuba), and guitarist Eddie Paton (Robert Michaels).

Sultans of String have been crisscrossing North America for the last several years. Equally at home in a concert series, folk or jazz club, or festival setting, they have been featured at many taste-making forums such as JUNOFest, legendary jazz club Birdland in NYC, the renowned Celtic Connections Festival in the UK, and California's hip music scene, including the San Jose Jazz Festival. They recently sold out Koerner Hall (Toronto's Carnegie Hall), and performed with Toronto, Vancouver, and Edmonton Symphony Orchestras. Sultans of String have performed live on BBC TV, Irish National Radio, and the internationally syndicated shows WoodSongs, and on SiriusXM in Washington DC.

With their 6th album, "Christmas Caravan," Sultans of String have expanded the traditional notion of Christmas music, injecting it with new-found energy and non-traditional sounds. Recorded and co-produced with JUNO Award winning engineer John 'Beetle' Bailey, this isn't your typical holiday album. You may recognize a few titles, but you've never experienced seasonal music quite like this before. "We wanted to make a real contribution to the Christmas repertoire, and hopefully create some new standards" says McKhool. "This is a seasonal album, but approached from the perspective of a world-music band. We explored diverse genres, from Quebecois fiddle tunes to collaborating with a traditional Turkish string ensemble, and jump around from the classic sounds of the Andrews Sisters, to a Himalayan sleigh ride, African roots music, Gypsy-jazz, rumba flamenco, ska, and the grandeur of the symphony." Christmas Caravan hit #6 on BILLBOARD World Music charts in the first week of its release.



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TransCanada

Symphony String School

The String School began in 2006 and continues to inspire students of all ages and all abilities. Teachers are members of the North Bay Symphony and are dedicated to providing instruction of the proper techniques in a nurturing and enriching environment. Jordan Wyshniowsky, Calvin Cheng, and Kay Heuer teach violin, viola, cello, and guitar. Thomas Jones, NBSO Music Director, is director of the String School. Students also have the opportunity to participate in ensembles and work hard to achieve the high standards set by the school. The first level of attainment earns a T-shirt and membership into the White String Squad. The more advanced students earn a T-shirt and membership into the Black String Squad, which is often seen performing throughout the community – including in the lobby at NBSO concerts.

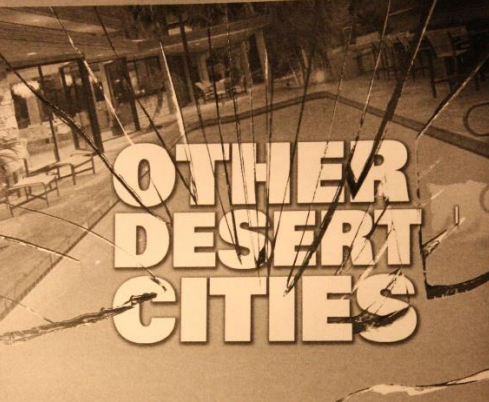
What instrument have you always wanted to play? Violin? Viola? Cello? Guitar? We have many adults in the school. If you want more information about the NBSO String School for yourself or your child or grandchild, please call 705-494-7744 or go to: northbaysymphony.org

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North Bay Symphony Youth Orchestra

This dynamic group of 24 young string musicians ranging in age from 7 to 17 is back together and rehearsing on Mondays. We are delighted to welcome some new players who have worked hard in their String School lessons and are now able to begin playing with this larger group. Thomas Jones is the music director and an adult musician coaches each string section. There is a lot of learning going on! Youth Orchestra musicians will perform with the NBSO on February 25, 2018.

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PROGRAM NOTES

Philip Arnold Heseltine (1894 – 1930), known by the pseudonym **Peter Warlock**, was a British composer and music critic. The Warlock name, which reflects Heseltine's interest in occult practices, was used for all his published musical works. He is best known as a composer of songs and other vocal music; he also achieved notoriety in his lifetime through his unconventional and often scandalous lifestyle. He died in his London flat of coal gas poisoning in 1930, probably by his own hand. Precocious, from a wealthy family, and interested in music, he had trouble establishing a career. He avoided WWI service through an exemption and then by moving to Ireland in 1916. The **Capriol Suite** is a set of dances composed in October 1926, and is considered one of his most popular works. According to the composer, it was based on tunes from a manual of Renaissance dances.

Jeffrey Ryan (b. 1962) is a Canadian composer currently based in Vancouver whose compositional style ranges from opera, art song, and choral music to chamber ensemble and orchestral works. He describes this work as follows:

"As a work commissioned to celebrate the year 2000, **And The Children Shall Lead** explores, in musical terms, some of the significant events and developments of the twentieth century. In narrowing down my choices, I realised that virtually

After the explosive ending of the second movement, the third movement, **The Long Dark Night**, is played by the student groups. This movement takes the form of a reflective meditation on what has been wrought. The student players are then joined by the orchestra for the fourth movement, **Double Helix**, which looks at medical advancement to suggest a kind of "looking within" in a search for answers, which eventually leads to the darkest places inside; then the search turns outward to the space beyond us. This becomes transformed into the final movement, **Prayer**, which opens by calling to the children; then the concertino strings join the orchestral strings in a prayer for the future, culminating in a joyful evocation of play from the student percussionists.

And The Children Shall Lead was commissioned by the Guelph Spring Festival with the assistance of the Canada Council Millennium Arts Fund. It received its première performance at the River Run Centre in Guelph, Ontario, on May 26, 2000, and was performed by the Kitchener-Waterloo Symphony, the Concorde Ensemble from the Suzuki String School of Guelph, and Grade 8 students from Mitchell Woods, Mary Phelan, Holy Rosary, Taylor Evans, and St. Michael's schools in Guelph, all conducted by Anthony Elliott."

Ludwig van Beethoven (1770 – 1827) first trained as a performer in Bonn (violin, viola and piano), and then moved to Vienna aged 21, where he was initially known as a virtuoso performer, and then moved into composition. The **F-major Romance**

which we hear tonight was written in 1798 when he was 28, but was not published until 1805. Note the trials of a composer, even one as capable as Beethoven. The **Romances** were published only after being initially refused by the distinguished firm of Breitkopf and Härtel, to which they had been offered.

Aaron Copland (1900 – 1990) was an American composer, composition teacher, writer, and later a conductor of his own and other American music, referred to by his peers and critics as "the Dean of American Composers." The open, slowly changing harmonies in much of his music are typical of what many people consider to be the sound of American music, evoking the vast American landscape and pioneer spirit. He is best known for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as "populist" and which the composer labeled his "vernacular" style including the ballet **Appalachian Spring** in 1944. His work before this, in the modernist style he learned in Europe, was found to be "financially contradictory" in the Depression years.

The ballet tells a simple story. A young farm couple ruminate on their lives before getting married and setting up house in the wilderness. An itinerant preacher delivers a sermon. An older pioneer woman oversees the events with sympathy and wisdom. The newlyweds muse on their future as night falls. The dance reveals the inner lives of the four principal characters – Wife, Husband, Pioneer Woman, and Preacher – and describes a future that won't be all sweetness and light but that they rise to face the challenges.

Written by Donald Clysdale

COMING TOGETHER PROGRAM

Capriol Suite by Peter Warlock

Basse-Danse, Allegro moderato
Pavane, Allegretto, ma un poco lento
Pieds-en-l'air, Andante tranquillo
Mattachins (Sword Dance), Allegro con brio

And the Children Shall Lead by Jeffrey Ryan

Coming Together
Advance
The Long Dark Night
Double Helix
Prayer

INTERMISSION

Romance in F Major, Op. 50 by Ludwig van Beethoven

Soloist: Calvin Cheng, *violin*

Appalachian Spring Suite by Aaron Copland

STUDENT MUSICIANS

INSTRUMENTALISTS (WARLOCK & RYAN)

1ST VIOLIN

Owen Jones
Sarah Park
Charissa Peake
Jackson Peake

2ND VIOLIN

Clara Jarvis
Laurel Herman
Astra Vainie-Mattila

VIOLA

Adeolu Agboola
Mackenzie Jones
Jillian Wieggers

CELLO

Beatrice Lloyd
Ryan Wieggers
Natalie Wong

PERCUSSIONISTS (RYAN)

Raine Bradley
Vesper Cartmill-McCrea
Esther Colborne
Maggie Colborne
Meredith Fawcett
Lila Koslowski
Asher Stephenson
Lily Robertson
Izzy Popp
Andy Whitehead

INSTRUMENTALISTS

(WARLOCK & PERCUSSIONISTS (RYAN))

2ND VIOLIN

Omabola Agboola
Kennedy Bond
Ella Jarvis
Thea Jarvis
Hayden Murphy
Carlie Popp
Chloe Popp
Klarissa Srigley

CELLO

Seyi Agboola
Harrison Bond
Rose Jarvis
Katie Park

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Calvin Cheng,
Concertmaster
Mike Arthurs
Jemmi Carrasco
Kay Heuer
Katarina Kin
Felipe Muñoz Garcia
Lyssa Pelton
Amy Spurr

2ND VIOLIN

Sebastian Sailans*
Jennifer Hedican
Matthew Mifflin
Rita Moyer
Vijanti Ramlogan Murphy
Jimin Shin
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale*
Carol Zimbalatti
Anne Prévost
Liam Calhoun

CELLO

Jordan Wyshniowsky*
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Nancy Hughes
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* Principal

North Bay Symphony and  Present

The Planets



Saturday, April 14th, 2018
The Capitol Centre • 7:30pm

NORTHBAYSYPHONY.ORG 



PROGRAM NOTES

The 1896 tone poem **Also Sprach Zarathustra** or **Thus Spake Zarathustra** by **Richard Strauss** (1864 – 1949) is today mostly remembered for the introductory **Sunrise Fanfare** which we know as the 2001 theme. Stanley Kubrick's movie **2001: A Space Odyssey** based on Arthur B. Clarke's novel was premiered in 1968, fifty years and twelve days ago tonight. When I saw it in my late teens, it was an amazing vision of what the world would be like in the unimaginably far distant future. At the time, George Orwell's vision of the future **1984** was still far off but possibly attainable. **2001** was so far off it might never be reached in our lifetime. Enjoy the fanfare as the start of our night of space travel. As an aside, HAL was the name of the renegade computer and if you add one to the numerical value of each of the letters, you get IBM. Everyone involved insists it was a coincidence.

The first **Star Wars** movie in 1977, created by **George Lucas** with music by **John Williams (1932 –)**, was so successful, there had to be a sequel. At last count, there are twelve **Star Wars** movies in the series. **John Williams** has written so much incredibly recognizable and beautiful movie music, that he is probably the major composer of our era. Not just Star Wars, but Jaws, Close Encounters of the Third Kind, Superman: The Movie, ET, Indiana Jones, the first two Home Alone films, the first two Jurassic Park films, Schindler's List and the first three Harry Potter movies, among many others. Tonight, we listen to the Main Title theme, the Imperial March (Darth Vader's Theme) and the Throne Room.

Earth March by the Quebec-born **Allan Crossman (1942 –)** is a view from space back to earth, and was composed between 1993 and 2007. In Allan Crossman's words for the premier in 2007: "This piece sets out to reflect the movements of the earth, as though, from orbit one can see and feel not only the vibrating turbulence, spinning, twirling of the planet itself but also the people in constant motion – from joyous dancing to dark turmoil. So the music is often driven and manic; but there are also quieter passages of reflection and poignancy, sometimes mixed with an undercurrent of intensity and unpredictability – in other words, our own range of experience. During the first sketches years ago, I imagined that we could home in on small segments of the

planet's surface and actually see migration, conflict, celebration, ... and here we are in 2007 – Google Earth. (Maybe that's a better title now...)"

Many of the war-like space themes we have heard so far had their origins in **The Planets** by the English composer **Gustav Holst** (1874 – 1934), which we hear next. This was first performed publicly 100 years ago, in 1918, although much of the music was written during the First World War 1914 – 1916 with the terrible battles. Holst had tried to enlist, but was rejected, likely because of neuritis in his right arm.

The movements have the planets in their astrological order, not the order of distance from the sun. The earth is not in the astrological charts, so there is no earth movement. Each planet is represented with a distinct character. **Mars, the Bringer of War** is in a very unsettling 5/4 march rhythm. The strings start 'col legno', using the wood, not the hair, of their bows, for a very quiet dry sound, but it soon grows to fortissimo. The trumpet calls and dissonance make battle music which would be very real to the listeners in 1918. When you compare this movement to the Star Wars suite and to the Earth March, you realize that both John Williams and Allan Crossman knew this music. In comparison, with **Venus, the Bringer of Peace**, the prevalent mood within the movement is of peaceful resignation and nostalgia. **Mercury, the Winged Messenger** is dominated by

uneven metres and rapid changes of theme, to represent the speedy flight of the messenger. **Jupiter, the Bringer of Jollity** is renowned for its happy but moving melodies. **Saturn, the Bringer of Old Age** has repeated chords representing the relentless approach of old age. **Uranus, the Magician**, which follows, has the magician who disappears in a whiff of smoke as the orchestral sound of the movement diminishes from *fff* to *ppp* in the space of a few bars. **Neptune, the Mystic**, represents the endless distances of space and concludes with voices gradually receding into nothingness, because further space was very poorly understood at the time.

The Planets will be accompanied by a visual presentation by Merlin Clayton and Michael Arthurs. Some of the images are of the planets and some are just astronomical images meant to open the imagination and to enhance the mood of the music. Photographic images are courtesy of Ronald Brecher (Guelph, ON), Michael Arthurs, Mahesh Yadav, Nasa, Space.com, Hubble Telescope and Amateur Astronomers.

Written by Donald Clysdale

THE PLANETS PROGRAM

Sunrise Fanfare from **Also Sprach Zarathustra** by **Richard Strauss**

Star Wars Suite (Excerpts) by **John Williams**

Main Title – Maestoso
The Imperial March (Darth Vader's Theme) – Ala Marcia
Throne room and End Title – Maestoso

Earth March by **Allan Crossman**

INTERMISSION

The Planets by **Gustav Holst**

Mars, the Bringer of War – Allegro
Venus, the Bringer of Peace – Adagio
Mercury, the Winged Messenger – Vivace
Jupiter, the Bringer of Jollity – Allegro giocoso
Saturn, the Bringer of Old Age – Adagio
Uranus, the Magician – Allegro
Neptune, the Mystic – Andante

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Concertmaster
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Jonathan Garabedian
Heather Garbutt
Felipe Muñoz Garcia
Kay Heuer
Katarina Kin
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Eros Tang

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Emily Chung
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Rita Moyer
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Jimin Shin
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VIOLA

Donald Clysdale*
Jacob Clewell
Joanna Millson
Clara Nguyen-Tran
Anne Prévost
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CELLO

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Brenton Chan
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Darren Denomme

HARP

Teresa Suen-Campbell*
Sebastian Gobbels

* Principal



The presentation of space imagery seen during the performance of Holst's "The Planets" was created by Merlin Clayton and Michael Arthers of the North Bay Astronomy Club.

Images taken by: Ron Brecher, Michael Arthurs, Mahesh Yadav, NASA, Space.com, Hubble Telescope, North Bay Astronomy Club, and amateur astronomers.

Thank you!

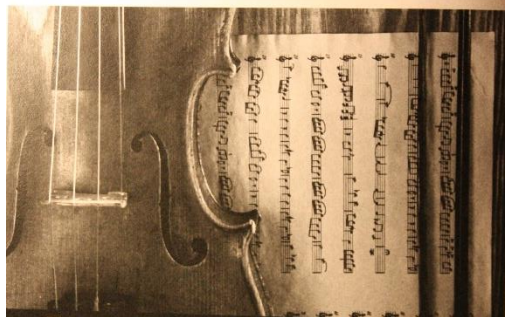


BEETHOVEN QUARTET

Saturday, May 26

2:30pm

St. Andrew's United Church



The strings take centre stage in this program, including Shostakovich's String Quartet No. 8 in C minor, a world premiere piece by NBSO oboist Patricia Morehead, and Beethoven's Quartet No. 14 in C-sharp minor.

Featuring violinists Calvin Cheng and Eros Tang, violist Jacob Clewell, and cellist Jordan Wyshniowsky.



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Beethoven Septet

Saturday, November 25, 2017 at 2:30pm

St. Andrew's United Church

Showcasing our winds, this program includes selections from the Clarinet Quintet in B-minor by Brahms, Aho's Quintet for Bassoon and String Quartet, a world premiere composition by our own Concertmaster Calvin Cheng, and Beethoven's incredible Septet in E-flat Major.



Beethoven Quartet

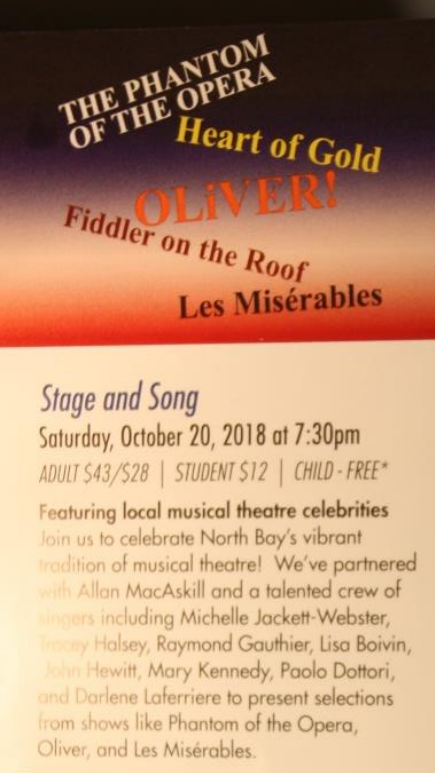
Saturday, May 26, 2018 at 2:30pm

St. Andrew's United Church

The strings take centre stage in this program, including Shostakovich's String Quartet No. 8 in C-minor, a world premiere piece by NBSO oboist Patricia Morehead, and Beethoven's String Quartet No. 14 in C-sharp minor.

Beethoven Quartet programme not available.

Stage and Song



**THE PHANTOM
OF THE OPERA**
Heart of Gold
OLIVER!
Fiddler on the Roof
Les Misérables

Stage and Song
Saturday, October 20, 2018 at 7:30pm
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John Hewitt, Mary Kennedy, Paolo Dottori,
and Darlene Laferriere to present selections
from shows like Phantom of the Opera,
Oliver, and Les Misérables.

October 20, 2018 program not available.

**SCHUBERT TROUT QUINTET
CHAMBER MUSIC MATINEE**

Saturday, Nov. 17, 2018

2:30pm

Calvin Presbyterian Church



Calvin Cheng, *violin*
Jacob Clewell, *viola*
Jordan Wyshniowsky, *cello*
Thomas Jones, *bass*
Sasha Bult-Ito, *piano*

Sasha Bult-Ito, *piano*. First appearance with NBSO.

Sasha has appeared as soloist with orchestras in the United States and Europe, making her solo debut at age 7 with the Fairbanks Symphony Orchestra in Alaska. Her recent performances include concerts at the Scotia Festival, Southeastern Piano Festival, John Perry Summer Academy, a concerto appearance with the Bruensis Virtuosi Orchestra at MusicFest Perugia, and in New York City's Carnegie Hall with her duo partner, Jacob Clewell. Sasha currently attends The Glenn Gould School in Toronto, where she studies on full scholarship with John Perry and David Louie.

THE PROGRAM

Piano Trio in B flat major, Op. 97, Ludwig van Beethoven
"Archduke" (1811) (1770 – 1827)
I. Allegro moderato
II. Scherzo (Allegro)

Sonata rhapsody for viola and piano (1962) Jean Coulthard
I. Dramatico a piacere (1908 – 2000)
II. Interlude in May
III. Allegro con brio

INTERMISSION

Piano Quintet in A major, D. 667, "Trout" (1819) Franz Schubert
I. Allegro vivace (1797 – 1828)
II. Andante
III. Scherzo: Presto
IV. Andantino – Allegretto
V. Allegro giusto

MUSICIAN BIOGRAPHIES

Calvin Cheng, 1st violin. Third season as NBSO Concertmaster.

Calvin Cheng has enjoyed an international career performing in Taiwan as part of a violin-cello duo, the BrittenPears Orchestra in the UK, and the Mozarteum International Summer Academy in Austria. His music and academic skills earned him several prizes and scholarships while completing his degree in violin performance from the University of Toronto and an Artist Diploma from The Glenn Gould School. Calvin became Concertmaster of the NBSO last season and balances a busy schedule of teaching and performing.

Jacob Clewell, viola. Third season as NBSO violist.

Jacob enjoys an international career as a chamber musician and soloist. Gold Medalist of the 2017 Vancouver International Music Competition, recent performances include chamber concerts at the Green Lake Festival of Music, Music by the Sea, and Pablo Casals Festival Prades, a solo debut in Chicago's Buntrock Hall, and first appearance in New York City's Carnegie Hall with his duo partner, Sasha Bult-Ito. Jacob has been principal violist of the Royal Conservatory Orchestra, and orchestras at the Marrowstone and Eastern Music Festivals. He holds diplomas from the Cornish College of the Arts, Stony Brook University, and The Glenn Gould School.

Jordan Wyshniowsky, cello. Thirteenth season as NBSO Principal Cellist.

Jordan began his cello training in the music program at Cambrian College under the guidance of former NBSO conductor Dr. Metro Kozak and went on to study at University of Ottawa. He has done numerous performances in the Sudbury and Ottawa areas and continues to actively perform in North Bay and area. Recent ventures include performances of works by Paul Dolden and Karen Tanaka and playing with Hidden Roots Collective. Jordan teaches stringed instruments, including his first instrument, the guitar, at the Symphony String School.

Thomas Jones, bass. Sixteenth season with NBSO, twelfth as Music Director.

Tom has an extremely active career as a conductor, double bassist, and teacher. He earned a bachelors degree from the Cleveland Institute of Music and a masters degree from Northwestern University in Chicago, both in performance. In addition to his duties as NBSO Music Director, Tom is a very active performer of solo, chamber, and orchestral music. He serves as principal bass with the Sudbury Symphony Orchestra, is a music professor at Laurentian University, and is in demand as an adjudicator and clinician. He is an advocate for excellence in string teaching and maintains a large private studio, directs the NBSO Symphony String School, and helped create the innovative Little Fiddles program.

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PHOTO BY: MARK RAYNES ROBERTS

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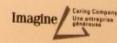
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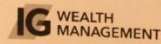


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OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones – Musical Director & Conductor

Thomas Jones has an extremely active career as both a conductor and double bassist. He received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, and Rostropovich.

Thomas maintains a large private studio and advocates for the benefits of high quality music education. His passion for sharing music with children has led to the creation of an innovative program called Little Fiddles. This unique musical preschool combines violin and piano study with early literacy.

In addition to his duties as music director of the North Bay Symphony Orchestra Thomas is a very active performer of solo, chamber and orchestral music. His solo appearances have been enthusiastically received by audiences throughout Ontario and across Canada. He has served for many years as principal bass with the Sudbury Symphony Orchestra and music professor at Laurentian University. Thomas is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Calvin Cheng – Concertmaster

Prior to accepting the position of Concertmaster of the North Bay Symphony, Calvin Cheng was a section violinist in the Winnipeg Symphony Orchestra during the 2015/2016 season.




Calvin received his Artist Diploma in Violin Performance from The Glenn Gould School of The Royal Conservatory of Music, where he studied under Paul Kantor and Barry Shiffman and was the recipient of both

The John Bruce Duncan Scholarship and The Stephen Staryk Violin Scholarship. He has also completed one year of the Master of Music program in Violin Performance at Indiana University, where he studied under Mark Kaplan. Calvin earned his Bachelor of Music in Violin Performance from the University of Toronto, where he studied under Annalee Patipatanakoon and Mark Skazinetzky and was awarded the John Moskalyk Memorial Prize, the Monica Ryckman Scholarship, and the John Dan Scholarship.

In July 2014 Calvin played violin in a violin-cello duo, and performed in Taipei, Taiwan, at the Chinese Culture University. In 2013 he participated in the BrittenPears Young Artist Programme with full scholarship, and performed as a section violinist in the BrittenPears Orchestra at the Aldeburgh Festival in Aldeburgh, UK. In August 2013 he was an active participant at the Mozarteum International Summer Academy in Salzburg, Austria, studying with Kurt Sassmannshaus.

Calvin has played in masterclasses and lessons for violinists such as Donald Weilerstein, Miriam Fried, Yehonatan Berick, Soovin Kim, Mimi Zweig, Mark Fewer, Jacques Israelievitch, and the St. Lawrence String Quartet. From 2012 to 2014, he was a section violinist in the Royal Conservatory Orchestra, and had been Assistant Concertmaster, as well as Principal Second Violin. In 2011, he was Concertmaster of the University of Toronto Opera Orchestra and he won first place at the Kiwanis Music Festival of Greater Toronto for the String Trophy Class.

Calvin was born in Taipei, Taiwan, and moved to Toronto, Canada with his family at the age of 6, the same year he started playing the violin.

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PROGRAM NOTES

The Nutcracker Suite was written and performed by **Piotr Ilyich Tchaikovsky** (1840 – 1893) in 1892, even before the full ballet. The suite had immediate success, while it took many years for the ballet to achieve today's popularity as part of many Christmas concerts. The suite is also well-known from being in the Walt Disney movie *Fantasia*. Tonight, we hear the entire suite.

Theodor Geisel (1904-1991), otherwise known as **Dr. Seuss**, wrote the Christmas children's book **How the Grinch Stole Christmas!** in 1957. It follows the Grinch, a grouchy, solitary creature who attempts to put an end to Christmas by stealing Christmas-themed items from the homes of the nearby town Whoville on Christmas Eve. Despite his efforts, Whoville's inhabitants still celebrate the holiday, so the Grinch returns everything that he stole and is the guest of honor at the Whos' Christmas dinner. There are several film versions of it, including the 1966 animated version with Boris Karloff and a 2000 film with Jim Carrey.

The music for tonight's performance of the Grinch is special, selected and arranged by the NBSO librarian **Geoff Sinclair**, and includes parts of Mahler's 4th and 6th symphonies, Berlioz' *Symphonie Fantastique*, Kodály's *Háry János Suite*, *Silent Night*, Bartók's *Concerto for Orchestra*, Hindemith's *Sinfonische Metamorphosen*, Prokofiev's *Lieutenant Kijé Symphonic Suite*, Tchaikovsky's *Nutcracker Suite*, Wagner's *Die Walküre* "Ride of the Valkyries", Mussorgsky's (arr. Ravel) *Pictures at an Exhibition* and *Joy to the World*.



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A Christmas Festival dates from 1952, written by the American composer **Leroy Anderson** (1908–1975). It includes Joy to the World, Deck the Halls, God Rest Ye Merry Gentlemen, Good King Wenceslas, Hark! The Herald Angels Sing, Silent Night, Jingle Bells and Adeste Fideles. This is the work against which all other Christmas medleys are judged.

John Rutter (b. 1945) is an English composer, conductor, editor, arranger and record producer, mainly of choral music. In 1981, Rutter founded his own choir, the Cambridge Singers. Tonight, we hear three of his **Christmas works**. His Christmas Bells dates from 1981. He wrote both the words and music for **Mary's Lullaby**. From the **Colours of Christmas** comes, "Blue for the robe of his mother so mild, gold for the precious gifts they brought to the child; Silver the starlight to shine through your sleep, and a rainbow for all the sweet dreams you will keep. These are the colors of Christmas: Let them shine all over the earth...".

Leroy Anderson had the original idea for **Sleigh Ride** during a heat wave in July 1946; he finished the work in February 1948. The orchestral version was first recorded in 1949 by Arthur Fiedler and The Boston Pops Orchestra. Trumpeters love the horse's neigh. Also listen for the percussion whip crack on the wood blocks near the end.

Deck the Hall is a traditional Christmas, yuletide, and New Years' carol. The melody is Welsh dating back to the sixteenth century, and belongs to a winter carol, "Nos Galan", while the English lyrics, written by the Scottish musician **Thomas Oliphant**, date to 1862. Tonight's version, arranged by **Chuck Bridwell**, starts with a classical setting of the carol, but the Fa-La-La chorus is side-tracked a few times into moments from Rossini's William

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Tell Overture, Beethoven's Fifth Symphony, Johann Strauss's The Blue Danube, and Tchaikovsky's 1812 Overture.

John Moss (1948 –2010) was an American composer, arranger, music educator and conductor. He arranged the music for this **Holiday Sing Along**, with the words arranged by **Audrey Snyder**. You will hear Deck the Halls, Jingle Bells, O Christmas Tree and We Wish You a Merry Christmas.

Sir David Willcocks (1919 – 2015), is a British choral conductor, organist, and composer. Born in Newquay in Cornwall, he began his musical training as a chorister at Westminster Abbey from 1929 to 1934. From 1957 to 1974 he held the post for which he is probably best known, Director of Music at King's College, Cambridge. He is particularly known for his widely-used choral arrangements of **Christmas Carols**, most of which were originally written for the Service of Nine Lessons and Carols at King's College. He died in September 2015 at age 95 and is considered the most influential choirmaster of his generation, spending 17 years as director of music at King's College, Cambridge, and 38 years in charge of the Bach Choir. In Normandy he reportedly played a piano on the beaches on D-Day to keep up the morale of the soldiers around him.

The words to the carol **Joy to the World** were written in 1719 by English writer Isaac Watts (1674 – 1748), with the music used most often nowadays from Lowell Mason in 1848 based on Antioch by **George Frederick Handel** (1659 – 1759). The version for tonight was arranged by NBSO librarian **Geoff Sinclair**.

Written by Donald Clysdale



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THE PROGRAM

Nutcracker Suite by Pyotr Il'yich Tchaikovsky

Ouverture miniature
Marche
Danse de la Fée Dragée (Sugar Plum Fairy)
Danse Russe Trepak
Danse Arabe
Danse Chinoise
Danse des Miriltons (Reed Flutes)
Valse des Fleurs

How the Grinch Stole Christmas by Dr. Seuss, music selected and arr. by Geoff Sinclair
Narrator: Giles Blunt

INTERMISSION

Christmas Festival by Leroy Anderson

With the Occasional Singers:

Christmas Bells by John Rutter

Mary's Lullaby by John Rutter

The Colours of Christmas by John Rutter

Sleigh Ride by Leroy Anderson

Various Themes on "Fa-La-La" arr. by Chuck Bridwell

A Holiday Sing Along, arr. by John Moss and Audrey Snyder

Christmas Carols, arr. David Willcocks

O Come All Ye Faithful
Hark! The Herald Angels Sing

Joy to the World by Isaac Watts, music by George Frederick Handel, arr. by Geoff Sinclair

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Calvin Cheng,
Concertmaster
Mike Arthurs
Heather Garbutt
Felipe Muñoz Garcia
Kay Heuer
Mike Phillips
Eros Tang
Leslie Townsend

2ND VIOLIN

Geoff McCausland*
Angela Garwood-Touw
Jennifer Hedican
Rita Moyer
Sarah Park
Susan Phillips
Monique Yerkie
Janet Zimbalatti

VIOLA

Donald Clysdale*
Julien Altmann
Jacob Clewell
Anna deGroot-Maggetti
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Kendra Gritanni
Chris Hwang
Jill Kulchar
Joshua Morris

BASS

Arianna Verbree*
Nancy Hughes
Caleb Smith
Mark Swain

FLUTE AND PICCOLO

Graham Finlay*
Mary Kennedy
Emily Phernambucq

OBOE AND

ENGLISH HORN
Brad Duffy*
Patricia Morehead

CLARINET AND

BASS CLARINET
Carla Perrotta*
Christopher Todd
Rebecca Danard

BASSOON

Elliott MacDonald*
Graham Martin

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Anne Marsden
Linda Langdon

TRUMPET

Allison Denomme*
Janis Herzog
Caroline Balogh

TROMBONE

Charlotte Leonard*
Darren Denomme
Trish Lewis

TUBA

Adrian Iserhoff

PERCUSSION

Matt Whitehead*
Derek Ou
Andrew Palangio
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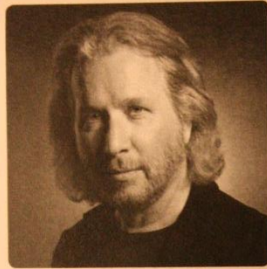
KEYBOARD

Marilyn Sutherland

HARP

Teresa Suen-Campbell

* *Principal*



Giles Blunt – narrator

Giles Blunt is a poet, novelist and screenwriter born in Windsor, Ontario. He grew up in North Bay, Ontario, a town remarkably like the fictional Algonquin Bay of his John Cardinal novels. The Cardinal crime series has garnered the British Crime Writers' Silver Dagger, as well as the Crime Writers of Canada Arthur Ellis award for best novel (twice). They have been translated into a dozen languages and filmed for TV. Filming for the Cardinal series resumes in January, 2019 in North Bay.

Blunt has also written four highly regarded standalone novels, including *Cold Eye* (filmed as *Les Couleurs du Diable*), and the political thriller *Breaking Lorca*, which the *Globe and Mail* called "a tour de force, sorrowing and direct, sharp as a knife blade, beautifully written—an unforgettable window into the human capacity for cruelty and courage".

He has also written for television, including the pilot for *Diamonds*, starring Nicholas Campbell, and episodes of *Night Heat*, *Street Legal*, and *Law and Order*. In 2014, he was awarded an honorary doctorate by Nipissing University. The *Globe and Mail* calls him "a master storyteller."

Occasional Singers

SOPRANO

- Rose Allan
- Joanna Allen
- Diane Davies
- Betty Farris
- Lynn Genier
- Cheryl Gould
- Janet Grise
- Sharon Lajeunesse
- Peggy Millar
- Sheila O'Brien
- Cristine Piche
- Rena Pincivero

ALTO

- Judy DiProffio
- Faye Jackson
- Katherine Kennedy
- Suzanne Landry
- Meg Parker
- Alicia Parnell
- Heather Pearce
- Lesley Taylor

BASS

- Rick Calhoun
- Rob Farris
- Don Haslam
- Bob Jackson

TENOR

- Rick Banting
- Mario Campiano
- Chris Clarke
- Mario Sylvestre

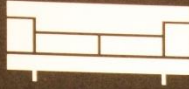
This year's edition of the Occasional Singers is made up of 28 individuals who have spent the last nine Sunday afternoons working together to bring tonight's audience some very fine sounds of Christmas. This year, we engaged the services of one of the "Occasional sopranos" Peggy Millar, to work with the choir each week. Peggy's unique approach to choir work was indeed a special experience for the Occasional Singers and we were delighted that she accepted our invitation to get the group ready. She is also the Artistic Director and Conductor of the Rapport Singers of North Bay as well as a member of the Canadian Military Wives Choir and the Brian Risk Band. A very busy musician!

Speaking of busy, the motto of the Occasional Singers is "if you're too busy to sing, you're too busy!" Most of the members of this group belong to other local choral groups but they love to sing so much that they find the time to come out to one more weekly rehearsal. I think everyone had a lot of fun preparing for this program and I thank each one of you for your enthusiastic commitment to How The Grinch Stole Christmas with the North Bay Symphony Orchestra!

Grinch Singers

Peggy Millar, Betty Farris, Rick Banting, Mario Campiano, & Bob Jackson

Robert Palangio, Director



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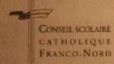
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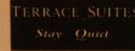
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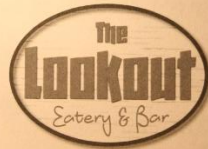


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The Grade Five unit is offered in local schools. A talented Symphony music teacher makes two visits to each participating classroom. Many of the expectations from the Ontario Grade 5 Music Curriculum are covered. On the first visit the students find a steady beat, conduct 4/4 time and learn to read note value. Then they are ready to have fun adding a percussion accompaniment to a piece of music. During the second visit the music teacher introduces the idea of rhythm in words, conversation, and poetry. The session ends with the students consolidating their new learning playing a challenging rhythm using percussion instruments. Teachers and students love this lively and creative program.

SYMPHONY STRING SCHOOL

The String School began in 2006 and continues to inspire students of all ages and all abilities. Teachers are members of the North Bay Symphony and are dedicated to providing instruction of the proper techniques in a nurturing and enriching environment. Jordan Wyshniowsky, Calvin Cheng, and Kay Heuer teach violin, viola, cello, and guitar. Students also have the opportunity to participate in ensembles and work hard to achieve the high standards set by the school. The first level of attainment earns a T-shirt and membership into the White String Squad. The more advanced students earn a T-shirt and membership into the Black String Squad, which can be seen performing out in the community – sometimes in the lobby at NBSO concerts.

What instrument have you always wanted to play? Violin? Viola? Cello? Guitar? We have many adults in the school. If you want more information about the NBSO String School for yourself or your child or grandchild, please call 705-494-7744 or email: stringschool@northbaysymphony.org

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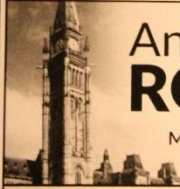
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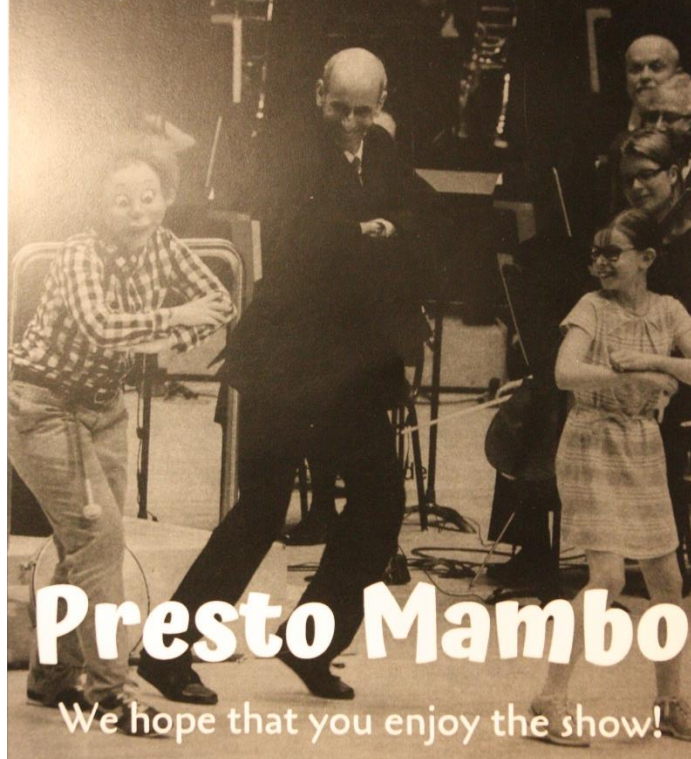


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Presto Mambo

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PROGRAM NOTES

Huapango is sometimes called the unofficial second national anthem of Mexico. It was written in 1941 by then 29-year-old **Jose Pablo Moncayo** (1912-1958), a composer and conductor from Guadalajara. Moncayo found his source material for the piece on a folk-song collecting trip to the villages of Veracruz, where he encountered a dance called huapango. The name for this dance comes from a corruption of the Nahuatl word huapanco, which means "on top of the wooden plank", or, more poetically, "on the dance floor". Folk huapangos show the rhythmic playfulness of much of Mexican folk music.

Sones de Mariachi for large orchestra was composed by Mexican composer **Blas Galindo** (1910 – 1993) and published in 1941. The work's title evokes the juicy melodies that are played by folk instrumental ensembles called mariachi, and is based on three pieces: Son de la Negra, The Vulture and The Four Real.

Alma Llanera (Soul of the Plains) is a Venezuelan song called a joropo, by Venezuelan composer **Pedro Elías Gutiérrez** (1870 – 1954) and lyricist Rafael Bolívar Coronado. It was originally part of a zarzuela, an entertainment with spoken words, music and dance. Alma Llanera has since come to be considered as Venezuela's unofficial second national anthem. Its hundredth anniversary was marked by its being declared Bien de Interés Cultural.

Tico-Tico no fubá (Sparrow in the Cornmeal) was written by the Brazilian **Zequinha de Abreu** (1880 – 1935) in 1917. Tico-Tico is played in various versions all over the world. Outside Brazil, the song reached its peak popularity in the 1940s, with successful recordings

by Ethel Smith, The Andrews Sisters, Carmen Miranda and others.

John Philip Sousa (1854 –1932) was an American composer and conductor of the late Romantic era, known primarily for American military and patriotic marches, and is known as “The March King”. The **Liberty Bell** is one of his best-known marches, and was written for his unfinished operetta *The Devil’s Deputy*, but financing for the show fell through. It is a favourite to be played at US presidential inaugurations.

A Pot-pourri or medley is a form often used in light, easy-going and popular types of music. In the **Pot-pourri Lavallois** you will hear the hornpipe *The Devil’s Dream*, then *Best Ever Reel*, and then *The Devil’s Dream* again.

Astor Pantaleón Piazzolla (1921 –1992) was an Argentine tango composer, bandoneon player, and arranger who revolutionized the traditional tango into a new style termed *nuevo tango*, incorporating elements from jazz and classical music. A virtuoso bandoneonist, he regularly performed his own compositions with a variety of ensembles. The bandoneon is a type of concertina (small accordion) particularly popular in Argentina and Uruguay. It is an essential instrument in most tango ensembles from the 1910s onwards. Piazzolla lived in New York City from age four to fifteen, before returning to Argentina, and was exposed to jazz and classical music which influenced his music. He also lived in France and Italy and composed more classical music. In his later years he tended to hold true to the original Tango, of which his 1982 **Oblivion** remains one of the most popular Tango pieces.

Alain Trudel shows a lot of rhythmic excitement in **Drum Magic**. We know him best from his appearances in North Bay conducting the Toronto Symphony. He has played with many orchestras as a trombone soloist, and well as being a conductor.

The Mardi Gras or Carnival Festival is celebrated the week before Lent in Catholic countries around the world. **La Mariposa** (The Butterfly) is a traditional Bolivian folk song and dance and is part of the Carnival processions. The song speaks of the ‘Morenada dance’ or Dance of the Black Slaves inspired by African slaves brought to work in the silver mines of Potosi in Bolivia, the major source of silver for the Spanish Empire for many years.

The Mexican composer, violinist and conductor **Silvestre Revueltas** (1899 – 1940) was outraged, along with many other intellectuals and artists, when on 19 August 1936, the Spanish poet Federico García Lorca was murdered by fascist militia forces in the Spanish Civil War. His **Homenaje a Federico García Lorca** (Homage to Federico García Lorca) was premiered in 1936 and in Spain in 1937. The absence of low woodwinds, violas, and cellos produces a sound meant to evoke a Mexican village band, or the sound of Indian music. **Duelo** (Affliction) evokes the Andalusian martinetes or flamenco songs sung by miners and prisoners awaiting sentence, with a hammer-and-anvil accompaniment.

La Bruja (The Witch) is a traditional Mexican song associated with November 1st, which we know as All Saints Day, when Mexican families visit the graves of loved ones, offer the departed favorite foods and drinks, and build temporary altars. The song has a hauntingly beautiful melody with lyrics that mix humor, terror and glee. The lyrics are rife with double meanings about a witch who may also be a seductress. The composer is unknown.

Danzas Cubanas is a set of three original dance-like movements celebrating the joy and energy of Afro-Cuban music, of which we hear the closing dance, a fast-paced mambo. It was written by **Robert Sheldon**, an American composer primarily of wind band music.

Ennio Morricone (b. 1928) has written music for more than 500 motion pictures and television series, as well as contemporary classical works. **Gabriel’s Oboe** is the main theme for the 1986 film **The Mission**. Set in the 1750s in South America, the oboe melody which captivated the Guarani Indian tribe is also a favourite of figure skaters.

Manuel de Falla (1876 –1946) was a Spanish composer, so important that his image appeared on Spain’s 1970 100-pesetas banknote. He wrote the music for the one-act opera *La vida breve* (Life is Short) in 1904 and 1905, but it was not performed until 1913. Popular from it is the Act 2 Interlude and Dance, which we hear as arranged by S. Chepelier as **Spanish Dance No. 1**. It was also arranged by Fritz Kreisler in 1926 for violin and piano under the title *Danse espagnole*.

Leonard Bernstein (1918 – 1990) was an American composer, conductor and pianist, long associated with the New York Philharmonic. One of his most popular works is the 1957 Broadway musical **West Side Story**, Shakespeare’s famous tragedy ‘*Romeo and Juliet*’ moved to a New York gang warfare setting. The **Mambo**, a fast-paced, Cuban-inspired dance, shows the high-energy of the musical.

Written by Donald Clysdale

THE PROGRAM

Huapango by José Pablo Moncayo

Sones de Mariachi by Blas Galindo

INTERMISSION

Platypus Theatre's "Presto Mambo!"

Alma Llanero by Pedro Elias Gutiérrez, arr. Vinicio Meza

Tico Tico no Fubá by Zequinha Abreu, arr. Alain Trudel

The Liberty Bell by John Philip Sousa, arr. Aubrey Winter

Pot-pourri Lavallois arr. Marc Bélanger

Oblivion by Astor Piazzolla, arr. Robert Longfield

Drum Magic by Alain Trudel

La Mariposa, Traditional, arr. Trevor P. Wagler

Duelo from "Homenaje a Federico Garcia Lorca" by Silvestre Revueltas

La Bruja, Traditional, arr. Trevor P. Wagler

Danzas Cubanas by Robert Sheldon

Gabriel's Oboe from "The Mission" by Ennio Morricone, arr. Mark McGurty

Spanish Dance No. 1 from the opera "La Vida Breve" by Manuel de Falla, arr. S. Chapellier

Mambo from "West Side Story" by Leonard Bernstein, arr. Maurice Peress

Co-commissioners of "Presto Mambo"

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Katarina Kin
Sebastian Sallans
Eros Tang

2ND VIOLIN

Lyssa Pelton*
Jennifer Hedican
Rita Moyer
Sarah Park
Jimin Shin
Janet Zimbalatti

VIOLA

Donald Clysdale*
Jacob Clewell
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Rosalynn Heuer
Jill Kulchar
Jonathan Poenn
Dick van Raadshooven

BASS

Arianna Verbree*
Nancy Hughes
Mark Swain

FLUTE AND

PICCOLO
Graham Finlay*
Mary Kennedy

OBOE AND

ENGLISH HORN
Brad Duffy*
Patricia Morehead

CLARINET AND

BASS CLARINET
Christopher Todd*
Omar Ho

BASSOON

Susan Durnin*
Graham Martin

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Anne Marsden
Linda Langdon

TRUMPET

Allison Denomme*
Janis Herzog
Caroline Balogh

TROMBONE

Charlotte Leonard*
Darren Denomme
Adam Herzog

TUBA

Adrian Iserhoff

PERCUSSION

Matt Whitehead*
Michael Denomme
Lorne Grossman
Andrew Palangio
Heather Reid

KEYBOARD

Marilyn Sutherland

* Principal



Peter Duschenes - *Writer, Director and Performer*

Thousands of young classical music fans have Peter to thank for introducing them to symphonic music. He co-founded the Platypus Theatre touring company in 1989 to make orchestral music accessible for youth, and more than half a million concert-goers have benefitted from his creativity. As an award-winning playwright, Peter's writing credits include - among others - all eight Platypus productions, the television adaptation of How the Gimquat Found Her Song which won Best Children's Program

at the prestigious Banff World Television Festival in 2008. In addition to his roles in Platypus shows, he has also acted and directed with companies across Canada and the United States and is a recent recipient of a Chalmer's Fellowship from the Ontario Arts Council. When Peter isn't busy helping the Gimquat find her song, he and his wife Sarah are helping their children, Magda and Theo, find their socks.



Danielle Desormeaux - *Actor*

Danielle is one of the more adaptable creatures in the Platypus Theatre touring company. You can see her as the Gimquat in How the Gimquat Found Her Song, as Corky in Bach to the Future, as Emily in Emily Saves the Orchestra and as a hobo in Rhythm in Your Rubbish, a production she helped create. She is a highly-accomplished actor who has worked extensively in theatre, in film, and also as several animated characters on TV. She is also an experienced improviser and clown, and

has written and created a number of critically-acclaimed works. Danielle has been a part of the Platypus touring company for 17 years but will never forget "the first time I heard a live orchestra playing on stage with me it literally took my breath away. I couldn't believe how powerful the sound was. Then I thought: Wow! Best job ever!"



Wendy Rockburn - *Stage Manager*

Want to know who and what goes where and when and how? Wendy's the one who has it well under control. Since 2005, Wendy has expertly juggled all of the details for Platypus Theatre productions, from monster's heads to lighting cues. Not only does she manage the Platypus touring company's stage, but she also works with theatres all over Eastern and Central Canada. And as often as possible, she jets off to far places to photograph the world, and has been known to skydive over the desert in

Namibia or outrace a gaucho in Argentina. Her favorite part about Platypus shows is watching the kids follow every turn in the story in rapt attention. And the climax of the Gimquat still makes her cry, even after all of these years. No wonder we're wild about Wendy!

Platypus Theatre

Since 1989, almost one million young audience members have been introduced to classical music through Platypus Theatre. After more than 500 performances with more than 60 orchestras worldwide, Platypus has established itself as one of North America's premiere music education theatre companies. Original and engaging storylines are presented in an intelligent and interactive way, with music always taking the lead role. Children laugh, sing and empathize with the characters while learning musical concepts, styles, and much more. In 2006, one of Platypus' most cherished productions How the Gimquat Found her Song was produced for TV and went on to win several awards including Best Children's Program at the prestigious Banff World Television Festival. In 1991, Platypus was the subject of a nationally broadcast documentary on CTV, followed by a PBS full-performance broadcast in 2000. During its 25th anniversary year, Platypus will premiere its eighth original production, Presto, Mambo!, in partnership with four orchestras across Canada. Other Platypus Productions include Emily Saves the Orchestra, Rhythm in your Rubbish, Bach to the Future, Charlotte and the Music-Maker, Flicker of Light on a Winter's Night, and Peter and the Wolf.

Presto, Mambo! (A Max's Musical Misadventure) Written and directed by Peter Duschenes Musical direction by Alain Trudel Artistic advisors: Lisa Griffiths and H el ene Ducharme Puppets and masks by Claude Rodrigue, Sandra Turgeon and Colin St-Cyr Duhamel Performers: Peter Duschenes, Danielle Desormeaux; Stage Manager: Wendy Rockburn. This production was co-commissioned by The National Arts Centre Orchestra, The Vancouver Symphony, the Edmonton Symphony and the Toronto Symphony. Platypus Theatre wants to hear about your concert experience. Use #PlatypusPrestoMambo or find us on Facebook, Twitter (@platypustheatre) or Instagram (@ platypustheatre) and keep us in the loop!

North Bay Symphony and



CAISSE POPULAIRE
ALLIANCE
NORTH BAY

Present

Symphonie Fantastique



FEATURING
DANIEL LICHTI

Saturday, April 13th, 2019
The Capitol Centre • 7:30 pm

NORTHBAYSYPHONY.ORG 

The North Bay



Symphony

PROGRAM NOTES

The concert this evening is fantastic in many ways. The music is all a fantasy of longing and what could have been.

The English composer **Sir Edward Elgar** (1857 –1934) wrote **Enfants d'un Rêve** or **Dream Children** in 1902, based on the essay "Dream-Children; A Reverie" by **Charles Lamb**, published in 1822. The writer imagines telling his 'little ones', called Alice and John, some tales of their great-grandmother, her house, and of his own courtship, first in hope and then in despair. At the end of the essay, the children mysteriously fade and disappear leaving the message "We are nothing; less than nothing, and dreams. We are only what might have been." Lamb, though a lifelong bachelor, longed for family life which he was incapable of attaining. In a strange fit of passion, he imagined all this in a dream-like state.

Ruth Fazal studied violin, piano and composition in her native England, before emigrating to Canada in the 1970s. In the year 2000, Ruth's life changed when she was given a copy of the book "I Never Saw Another Butterfly" containing the poetry and drawings of children who were held in the ghetto of Terezin (Theresienstadt) between 1941-1944. Of the more than 15,000 children that passed through there, fewer than 100 survived, and most were sent to Auschwitz, where they were killed. This resulted in the oratorio **Terezin**, and other compositions including **Jerusalem** from 2017, which we hear tonight

in its world premiere performance. It is truly about that might have been, for all those children. The text is a poem by **Yehuda Halevi** who lived in Spain 1075-1141. He finally arrived in Jerusalem but sadly died one year later.

The French composer, pianist, and conductor **Maurice Ravel** (1875 –1937) received a commission in 1932 from film director G.W. Pabst to write songs for a new movie about Don Quixote. Suffering from a cerebral-neurological disease, he was very late to submit his score, and Pabst fired him and had Jacques Ibert write the music. With help, Ravel finished the **Don Quichotte à Dulcinée** song cycle, his last composition, and it was first performed in 1934. We know the **Miguel de Cervantes** (1547 – 1616) hero Don Quixote, the aged knight gone mad from reading too many chivalric romances, and going off on adventures with Sancho Panza. The opening "Chanson Romanesque" dance rhythm alternates 6/8 and 3/4 bars, suggesting their stumbling gait on horseback. The "Chanson épique" gives the idea of medieval Christian liturgy, but the 5/4 metre gives an unusual urgency. The final "Chanson à boire" has a slightly tipsy Don Quixote reveling in flamenco.

Symphonie fantastique is an epic for a huge orchestra and the story is a self-portrait of its composer, Hector Berlioz (1803 –1869). It tells the story of an artist's self-destructive passion for a beautiful woman. The symphony describes his obsession and dreams, tantrums and moments of tenderness, and visions of suicide and murder, ecstasy and despair. Berlioz had seen Shakespeare's Hamlet with the Irish actress Harriet Smithson

as Ophelia, and fell desperately in love with her. He sent her tickets to an initial version of **Symphonie fantastique**, but she didn't come. After re-working it in Italy, he returned to Paris and sent her the best tickets to the new premiere in 1832. She came, realized the piece was inspired by her, and eventually married Berlioz. The marriage did not last, but they are buried together at the Montmartre Cemetery.

In the first movement, we are introduced to the Artist, with the theme or "idée fixe" thinking of his beloved. The music ranges from extreme tenderness to equally extreme rage, frustration and despair when others pay her attention, ending in a moment of complete frenzy and collapse. The second movement is a Ball, in which the Artist watches the dancers and tries to get his beloved's attention. In the third movement we have a gentle Scene in the Fields, but the Artist comes very close to a jealous rage when he sees her with someone else. In the fourth movement, the Artist knows his love is not returned, poisons himself with opium, and the dreams become more horrible. He imagines killing her in a fit of jealousy, and then being arrested, marched to the scaffold, and after a final thought of his beloved, is beheaded and his head bounces down the steps as the drums roll and the crowds roar. This is where things start to go really bad for the Artist. The final movement has his dream of a Witches Sabbath, as they were all waiting for him down below. There is the Dies Irae or funeral chant, the appearance of his beloved as a witch, and then the Witches Sabbath dance soon combined with the Dies Irae. This was 1832 and this type of music had never been heard before.

Written by Donald Clysdale

THE PROGRAM

Enfants d'un Rêve (Dream Children) by Edward Elgar, Op. 43

Andante
Allegro piacevole

Jerusalem by Ruth Fazal, text by Yehuda Halevi *World Premiere*

Soloist: Daniel Lichti (baritone)

Don Quichotte à Dulcinée by Maurice Ravel

Soloists: Daniel Lichti (baritone), Gilles Thibodeau (French horn)

INTERMISSION

Symphonie fantastique by Hector Berlioz

Reveries – Passions
A Ball – Waltz
In the Country
March to the Scaffold
A Witches' Sabbath

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Calvin Cheng,
Concertmaster
Mike Arthurs
Heather Garbutt
Angela Garwood-Touw
Kay Heuer
Russell Iceberg
Katarina Kin
Sebastian Sallans
Yu Kai Sun

2ND VIOLIN

Terri Croft*
Emily Chung
Jennifer Hedican
Rita Moyer
Jimin Shin
Leslie Townsend
Kirsten Waymann
Janet Zimbalatti

VIOLA

Donald Clysdale*
Julien Altman
Jacob Clewell
Anna deGroot-Maggetti
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Kendra Gritanni
Henning Helms
Rosalynn Heuer
Jill Kulchar
Jonathan Poenn

BASS

Arianna Verbree*
Brittany Goldsborough
Nancy Hughes
Caleb Smith
Mark Swain

FLUTE AND

PICCOLO
Graham Finlay*
Mary Kennedy

OBOE AND

ENGLISH HORN
Sara Spigott*
Patricia Morehead

CLARINET

Carla Perrotta*
Christopher Todd

BASSOON

Catherine Magowan*
Megan Morris
Susan Durnin
Graham Martin

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Anne Marsden
Linda Langdon

TRUMPET

AND CORNET
Allison Denomme*
Janis Herzog
Caroline Balogh
Marcel MacDonald

TROMBONE

Charlotte Leonard*
Dave Wilks
Darren Denomme

BARITONE

Claire Amiro

TUBA

Adrian Iserhoff

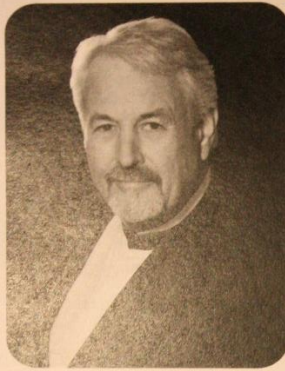
PERCUSSION

Matt Whitehead*
Lorne Grossman
Derek Ou
Andrew Palangio
Heather Reid

HARP

Teresa Suen-Campbell*
Kristan Toczo

* *Principal*



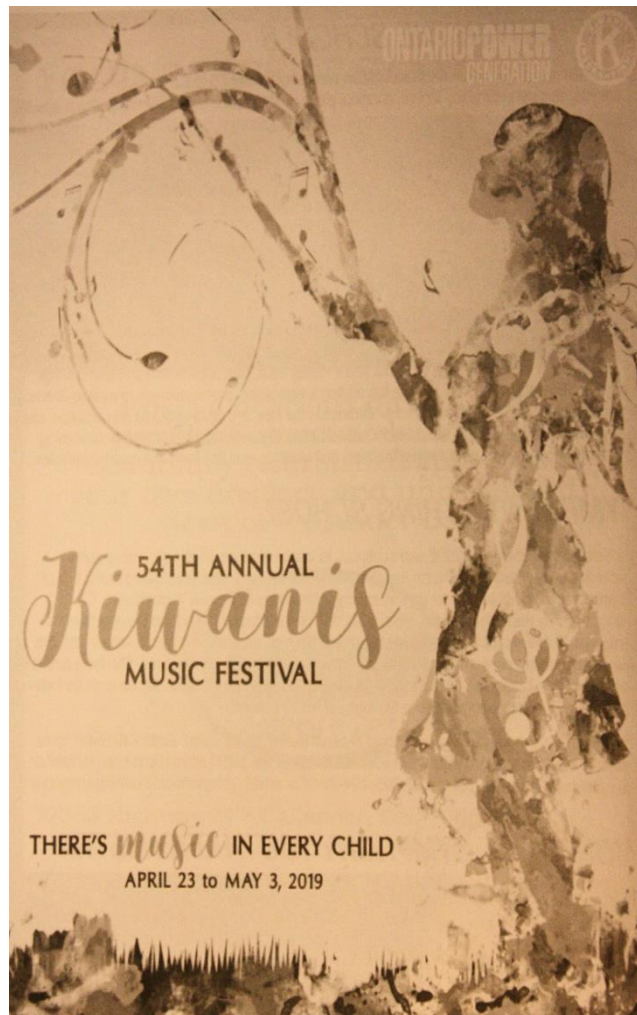
Daniel Lichti, Bass-Baritone

Acclaimed as one of Canada's finest concert and oratorio singers and hailed by critics for his "stentorian vocal prowess" and "enormous warmth and majesty", Daniel Lichti continues to enjoy an illustrious career, performing nationally & internationally as a soloist in oratorio and opera.

Last season's highlights include arecording of Ruth Fazal's new oratorio, *Ezekiel - Out of Exile* in Bratislava with the Slovak National Orchestra, Bach's *St. Matthew Passion* with Choeur Classique de Montreal and Sinfonia de Montreal under Louis Laviqueur, Bach's *Mass in B Minor* at Metropolitan United Church, Toronto under the direction of Dr. Patricia Wright, Brahms' *Ein deutsches Requiem* with the Guelph Chamber

Choir, Gerald Neufeld conducting. Mr. Lichti sang Schubert's *Winterreise* in St. Petersburg, Russia, with pianist Irina Chukovskaya and a recital at the Academie de Fourviere in Lyon, France.

Season highlights for 2018/19 include Mozart's *Marriage of Figaro* with the National Arts Centre Orchestra, the world premiere of *Jerusalem* by Ruth Fazal along with Ravel's *Don Quichotte à Dulcinée* with the North Bay Symphony Orchestra, a program of Bach Cantatas with Theatre of Early Music, Bach's *St. Matthew Passion* with the Grand Philharmonic Choir, and a return to the Academie de Fourviere in Lyon, France.





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 ARTISTIC DIRECTOR - PEGGY MILLAR
 ACCOMPANIST - SUE NICHOLSON
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**Star Light,
 Star Bright!**

Join us for an evening of song inspired by stars.

SATURDAY, APRIL 27, 2019
 7:00 PM - TRINITY UNITED CHURCH
 CORNER OF FERGUSON & MCINTYRE STREETS, NORTH BAY
 SILENT AUCTION - RECEPTION TO FOLLOW

TICKETS (AT THE DOOR) ADULTS-\$15 STUDENTS-\$10
 AGES 12 AND UNDER - FREE!

North Bay Grandmothers for Africa
 and
 Canadian Federation of University Women North Bay present

Toronto Welsh Male Voice Choir
 and
North Bay Symphony Youth Orchestra



Saturday, May 4, 2019
 7:30 p.m.

St. Andrew's Church
 399 Cassells St., North Bay
Please use Cassells Street entrance.

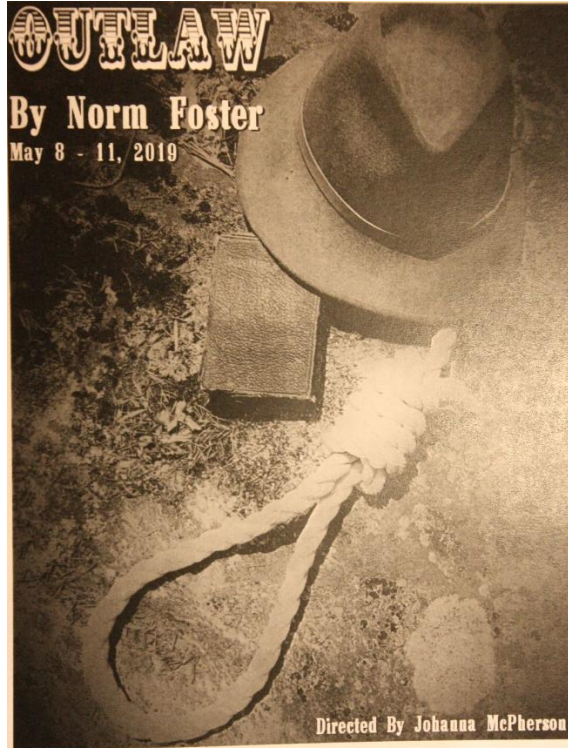
Tickets: \$25.00

Tickets available at **Creative Learning**
 181 Main Street W., North Bay and from members

Proceeds to
 CFUW scholarships and bursaries for students in the Nipissing region
 and
 the Stephen Lewis Foundation, Grandmothers Campaign



OUTLAW
 By Norm Foster
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Directed By Johanna McPherson

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CRESCENDO DINNER
 The North Bay
 Symphony Fundraiser



Sunday, May 26
 The Grande Event Centre
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Cocktails @ 5pm
 Dinner @ 5:30pm

Cash Bar • Silent Auction

Enjoy music from the Jazz Trio of
 Calvin Cheng, Brian McDowell,
 and Thomas Jones

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All proceeds support the NBSO
 and our music education programs.
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**QUARTET FOR THE
END OF TIME
CHAMBER MUSIC MATINEE**

Sunday, May. 12, 2019

2:30pm

Calvin Presbyterian Church



Calvin Cheng, *violin*
Christopher Hwang, *cello*
Carla Perrotta-Pyrgos, *clarinet*
Sijing Ye, *piano*

THE PROGRAM

Clarinet Sonata No. 2 in E-flat Major,
Op. 120, No. 2
i Allegro amabile

Johannes Brahms
(1833 - 1897)

Time Part 2
Calvin Cheng
(b.1988)

Piano Trio in B-flat Major, Op. 97
iii Andante cantabile ma però con moto.
Poco più adagio
iv Allegro moderato

Ludwig van Beethoven
(1770 - 1827)

INTERMISSION

Quatuor pour la fin du temps
i Liturgie de cristal
iv Intermède
v Louange à l'Éternité de Jésus
vii Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
viii Louange à l'Immortalité de Jésus

Olivier Messiaen
(1908 - 1992)

MUSICIAN BIOGRAPHIES

Calvin Cheng, 1st violin. Third season as NBSO Concertmaster.

Calvin Cheng has enjoyed an international career performing in Taiwan as part of a violin-cello duo, the BrittenPears Orchestra in the UK, and the Mozarteum International Summer Academy in Austria. His music and academic skills earned him several prizes and scholarships while completing his degree in violin performance from the University of Toronto and an Artist Diploma from The Glenn Gould School. Calvin became Concertmaster of the NBSO last season and balances a busy schedule of teaching and performing.

Christopher Hwang, cello. First season as NBSO cellist.

Christopher expresses his passion for music as a devoted recitalist, chamber musician, and collaborator. He received graduate degrees from Yale University and the New England Conservatory and is a frequently found giving cello masterclasses at the University of Toronto, where he earned his bachelor of music degree. Christopher has won several provincial and national prizes and in his continued pursuit of artistic excellence, he has performed internationally with music festivals in Pyeongchang, Banff, and Toronto.

Carla Perrotta-Pyrgos, clarinet. Sixth season as NBSO Principal Clarinet.

Originally from Waterloo, Ontario, Carla studied clarinet at the University of Toronto and the Glenn Gould School at the Royal Conservatory of Music. Carla maintains a full teaching studio in Toronto, and her active freelance career includes positions with the Kitchener-Waterloo Chamber Orchestra, Mississauga Symphony, Stratford Symphony, Ontario Philharmonic, Toronto Concert Orchestra, and the Licorice Allsorts Clarinet Quartet. This summer, Carla will perform a special commission by composer Frank Horvat at Clarinetfest in Knoxville, Tennessee.

Sijing Ye, piano. Debut performance with the NBSO

Born in Southern China, Sijing began studying piano at age six, was accepted to Curtis Institute of Music at 13, and went on to study at the Juilliard school and the Royal Conservatory of Music in Toronto. In 2016, she founded the Bellissimo Academy for Music and Arts (BAMA), as well as the "BAMA Concert Series." Sijing has given multiple recitals in many major music halls within the US, China, and Europe, and has won several international competitions, including the Steinway and Sons International Children and Youth Piano Competition, the Canadian Chopin Competition, and the Orchestra Toronto Concerto Competition Marta Hidy Prize, where she will return this June as a jury member.

The North Bay Symphony Presents

TALENT & MAGIC

CHARISSA & JACKSON PEAKE | SARAH PARK | ANNE MARIE MARSDEN



Saturday, October 19th, 2019
The Capitol Centre • 7:30 pm

NORTHBAYSYPHONY.ORG 



THE NORTH BAY SYMPHONY SOCIETY

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Directors Bonnie Roynon Nancy Hughes Jerry Ravensdale Mark Swain

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Concertmaster Calvin Cheng
Orchestra Personnel Manager Geoff Sinclair
Percussion Section Coordinator Matthew Whitehead
Programme Notes..... Don Clysdale
Marketing & Operations Coordinator Leanne Miners
Librarian..... Allison Denomme

Many thanks to our ushers...

Janet Comerford (volunteer coordinator), Tony Elliott, Virginia Elliott, Judy Elston, Cheryl Gould, Brenda Holbein, Dorothy Hone, Marlene Little, Mary Lou McKeen, Pat McVicars, Carol Miller, Mary Mills, Frank Pezzutto, Marie Robbins, Linda Steele, Carole Valade.

PROGRAM NOTES

Bohemian Rhapsody is a song written by **Freddie Mercury**, (1946 – 1991), the lead singer of the British rock band, Queen. Written for the band's 1975 album *A Night at the Opera*, it consists of several sections: an intro, a ballad segment, an operatic passage, a hard rock part and a reflective coda. Upon its release as a single, **Bohemian Rhapsody** topped the UK Singles Chart for nine weeks and eventually sold over six million copies.

The German composer **Richard Strauss** (1864 – 1949) was an eighteen-year old philosophy student in Munich in 1882–3 when he wrote his **Horn Concerto No. 1**. His father was a horn player and Richard grew up with the sound of the horn. As a conductor and composer of the late Romantic and early Modern Eras, he is known for his operas, tone poems, songs, chamber music, concertos and symphonies. He lived in Germany during the Second World War, and while never joining the Nazi party, had to co-exist with them to protect his Jewish daughter-in-law and his grandchildren who were considered Jewish.

The **Blue Danube Waltz** was composed in 1866 by the Austrian **Johann Strauss II** (1825–1899), known as The Waltz King. He composed over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. He was largely responsible for the popularity of the waltz in Vienna during the 19th century. It starts with a shimmering violin tremolo for the mist over the Danube in the morning, and goes through a set of dances for the various moods of the river, before the main theme is heard again in the coda.

Jean-Baptiste Accolay (1833 –1900) was a Belgian violin teacher, violinist, conductor, and composer of the romantic period. His best-known composition is his one-movement student **Concerto in A minor**, for violin and orchestra, written in 1868, which we hear this evening. Born in Brussels, Accolay studied the violin at the Royal Conservatory of Brussels and incidentally played the solo flugelhorn with the second cuirassier-regiment of Bruges. In 1860, he became a teacher of solfège, violin, viola and string quartets at the conservatory of Bruges until his death in 1900.

The Bach Double Violin concerto, or **Concerto for Two Violins in D minor, BWV 1043**, by **Johann Sebastian Bach** (1685 –1750) has been one of my favourite pieces of music since my childhood, when our 33 rpm LP copy was played many times. The concerto was likely written 1717 – 1723 but the version we use is from a 1730-1731 concert series in Leipzig, Germany. It is such lovely music that Bach also created a version of it for two harpsichords in 1739; he often re-used his music, because of the volume he had to create. He wrote so much music that the box set of complete JS Bach music has 159 CDs and DVDs.

Charles-François Gounod (1818 – 1893) was a French composer, best known for his Ave Maria, based on a work by Bach. He wrote 12 operas, symphonies, masses, and vocal works. While living in London, England, between 1871 and 1872, Gounod started to write a suite for piano called Suite burlesque. After completing this piece, Gounod abandoned the rest of the suite, but orchestrated the **Funeral March of a Marionette** movement in 1879. The basic story - the marionette has died in a duel and is broken, the funeral procession starts, the mourners take refreshments and then the march

continues and they return to the house. It is perhaps best known as the theme music for the 1955 – 1965 television program Alfred Hitchcock Presents.

It is a real pleasure to be able to perform **The Grave-digger's Waltz** by Matthew Donnelly (b. 1986). He moved to North Bay at a very young age and spent eighteen years in North Bay, taking up double bass in high school. He did a crash course in 2007 with our conductor Tom Jones, to prepare for entrance to the music program at Wilfred Laurier University, and graduated in 2010 in composition, while still keeping up the double bass. He describes the piece as follows:

"The mind can be a fragile thing. Take the case of a lonely grave-digger: caretaker of a small back-woods cemetery, and the victim of an annual degeneration of the psyche.

Once a year as the sun sets, he is led by a gathering band of shadows deep into the burying ground for a wild dance led by a ghostly woman. Years ago, at his first dance, she was beautiful. He can still remember her radiant features, glowing under the light of a full moon, only occasionally obscured by the clouds that would eventually distort her features. Every year, her beauty fades a little more; every year, her once graceful steps become more stilted and laboured. Still, he returns.

As the years pass, he can still feel the same shadows that hang from her frame begin to weigh on him as well. He once prayed for the dance to call him; now he prays that every dance will be his last. He knows his wife is waiting for him. She died more years ago than he can remember now; what he does remember is how beautifully she used to dance."

The Czech composer **Antonín Leopold Dvořák** (1841 – 1904) often used rhythms and characteristics of the folk music of Moravia and his native Bohemia. As a change from his symphonies, concerti, chamber music and masses, he wrote 5 suites in 1896-1897 in Bohemia after his return from the United States. In **The Noon Witch**, a mother warns her son that if he does not behave she will summon the Noon Witch to take him away. He does not behave, and the witch arrives at the stroke of noon. The witch, described as a horrible creature, demands the child. The mother, terrified that the witch has actually come, grabs her son, and the witch begins chasing them. Finally, the mother faints, grasping her child. Later that day, the father arrives home, and finds his wife passed out with the dead body of their son in her arms. The mother had accidentally smothered their son while protecting him from the witch. The story ends with the father's lament over the terrible event.

The French composer, organist conductor and pianist **Charles-Camille Saint-Saëns** (1835 –1921) was part of the Romantic era. He admired Liszt's symphonic poems, and wrote four of his own, the best known of which is **Danse Macabre** from 1874. The music starts with the harp striking 12 midnight on Hallowe'en evening. The devil appears as the solo violin, and calls the dead from their graves to dance for him. The dances become more energetic, with the xylophone representing the skeletons. Suddenly, it is dawn, and the oboe plays the rooster's crow at dawn, and the skeletons must return to their graves until the next year.

THE PROGRAM

Bohemian Rhapsody by **Freddie Mercury**

Horn Concerto No. 1 in E-flat major, Op. 11 by **Richard Strauss**

i. Allegro

Soloist: Anne Marie Marsden, French horn

Blue Danube Waltz, Op. 314 by **Johann Strauss II**

Concerto in A minor for Violin and Orchestra by **J.B. Accolay**

Allegro moderato

Soloist: Sarah Park, violin

Concerto for 2 Violins, BWV 1043 by **J.S. Bach**

i. Vivace

Soloists: Charissa and Jackson Peake, violins

INTERMISSION

Marche funèbre d'une marionnette by **Charles Gounod**

The Grave-digger's Waltz by **Matthew Donnelly**

The Noon Witch, Op.108 by **Antonín Dvořák**

Danse macabre, Op.40 by **Camille Saint-Saëns**

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Calvin Cheng,
Concertmaster
Heather Garbutt
Kay Heuer
Katarina Kin
Daisy Rho
Sebastian Sallans
Yu Kai Sun

2ND VIOLIN

Jimin Shin*
Gemma Donn
Madison Goddard
Jennifer Hedican
Owen Jones
Angela Garwood-Touw
Rita Moyer
Charissa Peake
Jackson Peake

VIOLA

Donald Clysdale*
Julien Altman
Jacob Clewell
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Debbie Charette
Kendra Gritanni
Henning Helms
Rosalynn Heuer
Jill Kulchar
Dick van Raadshooven

BASS

Arianna Verbree*
Nancy Hughes
Mark Swain

FLUTE AND

PICCOLO
Graham Finlay*
Mary Kennedy
Kristin Weiman

OBOE AND

ENGLISH HORN
Danielle Johannes*
Patricia Morehead

CLARINET AND

BASS CLARINET
Carla Perrotta*
Le Lu

BASSOON

Elliott MacDonald*
Megan Morris

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Anne Marie Marsden
Linda Langdon

TRUMPET

Allison Denomme*
Janis Herzog

TROMBONE

Charlotte Leonard*
Dave Wilks
Darren Denomme

PERCUSSION

Matt Whitehead*
Derek Ou
Andrew Palangio
Heather Reid

KEYBOARD

Marilyn Sutherland

* *Principal*

OUR SOLOISTS BIOGRAPHIES

Charissa & Jackson Peake – Violins

Charissa and Jackson are both in their eighth year of violin studies, currently under the tutelage of Thomas Jones. Jackson began playing violin in the pioneer year of the "Little Fiddles" program. He has participated several times in the Kiwanis festival, and has played with the local orchestra on a number of occasions. Charissa began her violin studies with the North Bay String School, under the teaching of Kay Heuer. Charissa has performed several concerts with the North Bay Symphony Orchestra and is also involved in the music team at her local church. Both Jackson and Charissa have been members of the North Bay Symphony Youth Orchestra since its 2015 re-inception, and have been involved in some of its associated community education and awareness events. Jackson and Charissa love 'all things musical' and particularly enjoy sharing the joy of music with fellow musicians and willing audiences.



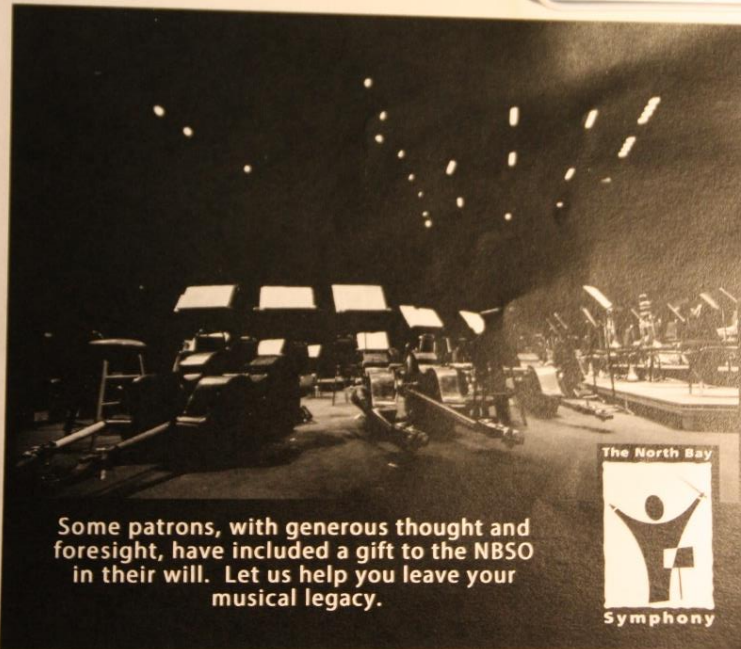
Sarah Park – Violin

Sarah began playing the violin at the age of three and studies under Musical Director and Conductor, Thomas Jones. She enjoys exploring both classical and contemporary music on the violin. Sarah is currently a first violinist in the North Bay Symphony Youth Orchestra and an occasional member of the North Bay Symphony. She is a multiple award winner at the North Bay Kiwanis Festival, including the Adjudicator's Choice Award in 2019. As she enjoys working with young children, she often demonstrates and coaches the violin at North Bay Symphony "Instrument Petting Zoos." Sarah attends Chippewa Secondary School and has developed a particular interest in language studies. Other interests include gymnastics, swimming, climbing, and dance.



Anne Marie Marsden – *French Horn*

Anne Marie is from Nottawa, Ontario, and has found herself in North Bay while she completes her Teaching Degree. She has a music degree from Wilfrid Laurier University, and she has played with several different community orchestras throughout her career, such as the Richmond Hill Philharmonic, the Kitchener / Waterloo Youth Orchestra, and the Huronia Symphony in Barrie. Anne Marie also spends her summers with the Band of the Ceremonial Guard, a military operation based in Ottawa that executes public duties on Parliament Hill and in the national capital region. Anne Marie is beyond grateful for this opportunity presented by the North Bay Symphony.



Some patrons, with generous thought and foresight, have included a gift to the NBSO in their will. Let us help you leave your musical legacy.



**MUSIC IN REMEMBRANCE
CHAMBER MUSIC MATINEE**

Sunday, Nov. 10, 2019

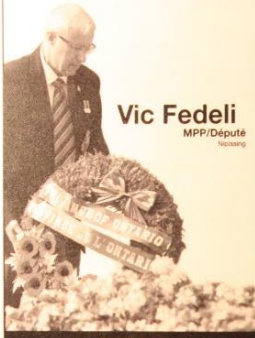
2:30pm

St. Andrew's United Church



Calvin Cheng, *violin*
Yung-Yu Lin, *violin*
Natalie Dyck, *viola*
Jordan Wyshniowsky, *cello*


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Symphony
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CHRISTMAS AT THE MOVIES
Saturday, December 7 @ 7:30pm
Capitol Centre

Sponsor  The North Bay 



Enjoy music from
Polar Express,
Miracle on 34th Street,
Home Alone, and more!
Featuring local singers:

Joshua Pride
Mary Kennedy
Raymond Gauthier
Micheline Pride
Dominique Ethier
Emma-Rose Smith
Maria Falconi

Adult: \$45 Student: \$12 (with I.D.) Child (12& under): FREE with purchase of an Adu or Stu ticket

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THE PROGRAM

<p>String Quartet No. 64 in D Major, Op. 76, No. 5 "Graveyard Quartet" (1798)</p> <p>I. Allegretto. II. Largo. Cantabile e mesto. III. Menuetto, Allegro. IV. Finale. Presto.</p>	<p>Franz Joseph Haydn (1732 – 1809)</p>
<i>INTERMISSION</i>	
<p>Time, part 3</p>	<p>Calvin Cheng (b. 1988)</p>
<p>String Quartet No. 13 in B-flat Minor, Op. 138 (1970)</p> <p>I. Adagio – Doppio movimento – Tempo primo</p>	<p>Dmitri Shostakovich (1906 – 1975)</p>

MUSICIAN BIOGRAPHIES

Calvin Cheng, 1st violin. Fourth season as NBSO Concertmaster.

Calvin Cheng has enjoyed an international career performing in Taiwan as part of a violin-cello duo, the BrittenPears Orchestra in the UK, and the Mozarteum International Summer Academy in Austria. His music and academic skills earned him several prizes and scholarships while completing his degree in violin performance from the University of Toronto and an Artist Diploma from The Glenn Gould School. Calvin is Concertmaster of the NBSO and balances a busy schedule of teaching and performing.

Yung-Yu Lin, 2nd violin. Debut performance with the NBSO.

Taiwanese violinist Yung-Yu Lin is a doctoral candidate pursuing a DMA degree at the University of Toronto's Faculty of Music. She earned her Master of Music degree in violin performance from Indiana University's Jacobs School of Music and Bachelor of Music degree from the National Taiwan Normal University. Yung-Yu has participated in international music festivals, including BrittenPears Young Artist Programme, and has won several awards. She teaches violin at the University of Toronto Schools.

Natalie Dyck, viola. Debut performance with the NBSO.

Natalie received her Bachelor of Music in viola performance from the Cleveland Institute of Music and her Master's of Music at The University of Toronto. She has played with the Erie Philharmonic Orchestra, The National Academy Orchestra of Canada, and the Thunder Bay Symphony Orchestra. She currently resides in Toronto where she has a private violin studio and plays regularly with chamber ensembles orchestras around the city.

Jordan Wyshniowsky, cello. Fourteenth season as NBSO Principal Cellist.

Jordan began his cello training in the music program at Cambrian College under the guidance of former NBSO conductor Dr. Metro Kozak and went on to study at University of Ottawa. He has done numerous performances in the Sudbury and Ottawa areas and continues to actively perform in North Bay and area. Recent ventures include performances of works by Paul Dolden and Karen Tanaka and playing with Hidden Roots Collective. Jordan teaches stringed instruments, including his first instrument, the guitar, at the Symphony String School.

The North Bay Symphony and **IG** WEALTH MANAGEMENT Present

CHRISTMAS AT THE MOVIES



Saturday, December 7th, 2019
The Capitol Centre • 7:30 pm

NORTHBAYSYPHONY.ORG 



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Many thanks to our ushers...

Janet Comerford (volunteer coordinator), Harrison Bond, Charles Darby, Diane Dietrich, Tony Elliott, Virginia Elliott, Cheryl Gould, Cathy Hogan, Brenda Holbien, Dorothy Hone, Mary Lou McKeen, Carol Miller, Mary Mills, Frank Pezzutto, Marie Robbins, Nancy Saunders, Linda Steele, and Carole Valade.

PROGRAM NOTES

We start our Christmas at the Movies concert with what else, a piece called **Christmas at the Movies**, arranged by Bob Krogstad. This features music from five classic holiday films, with the **Overture** from *Miracle on 34th Street*, **The Polar Express** from *The Polar Express*, **Somewhere in my Memory** from *Home Alone*, **Making Christmas** from *The Nightmare Before Christmas* and **Where Are You Christmas** from *How the Grinch Stole Christmas*.

Theodor Geisel (1904-1991), otherwise known as **Dr. Seuss**, wrote the Christmas children's book **How the Grinch Stole Christmas!** in 1957. It follows the Grinch, a grouchy, solitary creature who attempts to put an end to Christmas by stealing Christmas-themed items from the homes of the nearby town Whoville on Christmas Eve. Despite his efforts, Whoville's inhabitants still celebrate the holiday, so the Grinch returns everything that he stole and is the guest of honor at the Whos' Christmas dinner. Last year we had the whole story with some amazing music arranged by our Geoff Sinclair. This year from the 2000 film version, we start with a bluesy, nasty version of **You're a Mean One, Mister Grinch**, then move into the happier, more hopeful **Welcome Christmas** and **He Carves the Roast Beast**, with music by **James Horner** (1953 – 2015) and **Albert Hague** (1920 – 2001).

Grown-Up Christmas List is a Christmas song with music composed in 1990 by Canadian composer **David Walter Foster** (b. 1949) and lyrics by **Linda Thompson-Jenner** (b. 1950), who married Foster in 1991. It was later recorded by Amy Grant. When I first saw the

music, I thought of grown-up boy-toys such as boats, ATVs, Sea-Doos, and so on, but it is more serious, about what the world really needs.

The Polar Express is a 2004 American computer-animated adventure film based on the 1985 book by Chris Van Allsburg. Featuring human characters animated using live action animation the film tells the story of a young boy who, on Christmas Eve, sees a mysterious train bound for the North Pole stop outside his window and is invited aboard by its conductor. With music by Alan Silvestri (b. 1950), we hear **When Christmas Comes to Town** and then **Believe**.

We have probably all seen the 1965 movie **Sound of Music** with Julie Andrews and Christopher Plummer. It was based on a 1959 stage musical of the same name, with music by **Richard Rodgers** and lyrics by **Oscar Hammerstein II**. The medley we hear this evening was done by Robert Russell Bennett, the arranger of the original Broadway production. It includes many of our favourite songs, but also three songs from the stage version that were not included in the movie version, *How Can Love Survive*, *An Ordinary Couple* and *No Way to Stop It*. Can you spot them?

The musical *Cats* by English composer and theater impresario **Andrew Lloyd Webber** (b. 1948) is based on the 1939 poetry collection *Old Possum's Book of Practical Cats* by T. S. Eliot. It tells the story of a tribe of cats called the Jellicles and the night they make the "Jellicle choice", deciding which cat will ascend to the Heavside Layer and come back to a new life. It opened in the London West End in 1981 and on Broadway in 1982. From it

we hear the Overture, Jellicle Songs for Jellicle Cats, The Old Gumble Cat, Macavity the Mystery Cat, Skimbleshank: The Railway Cat and Memory.

A Christmas Festival dates from 1952, written by the American composer **Leroy Anderson** (1908–1975). It includes Joy to the World, Deck the Halls, God Rest Ye Merry Gentlemen, Good King Wenceslas, Hark! The Herald Angels Sing, Silent Night, Jingle Bells and Adeste Fideles. This is the work against which all other Christmas medleys are judged.

The Christmas Song (Chestnuts Roasting on an Open Fire) by Mel Tormé (1925–1999) was written in forty minutes during the blistering hot summer of 1944, in an effort to “stay cool by thinking cool”. One of the most remembered versions of it was sung by Frank Sinatra.

The French composer **Adolphe Charles Adam** (1803–1856) created many operas and ballets, but today is best known for his Christmas carol **Minuit, chrétiens** from 1844, which was translated into English in 1847 and is known as **O Holy Night** or **Cantique de Noël**.

Have Yourself a Merry Little Christmas is a song written by **Hugh Martin** (1914–2011) and **Ralph Blane** (1914–1995) for the 1944 musical **Meet Me in St. Louis**. In a scene set on Christmas Eve, Judy Garland’s character, Esther, sings the song to cheer up her five-year-old sister, Tootie (Margaret O’Brien). Always popular, it was especially so among US troops serving in World War II.

Silver Bells was composed by Jay Livingston (1915–2001) and Ray Evans (1915–2007) for Bob Hope in the 1951 film **The Lemon Drop Kid**. However, Bing Crosby’s version was released in October 1950. Whoever sings it, it is beautiful.

Christmas Hymn is from A Christmas Album, the seventh album and first Christmas album by Christian music singer Amy Grant, released in 1983. It was written by singer **Amy Grant** (b. 1960) and **Michael W. Smith** (b. 1957), both of whom are well known for contemporary Christian music.

The Ukrainian composer, choral conductor, and teacher **Mykola Dmytrovych Leontovych** (1877–1921) composed Shchedryk or **Carol of the Bells** in 1904. He was active in Ukrainian nationalism when the independent Ukraine was set up after the 1917 Russian revolution, and was assassinated by a Soviet agent in 1921. This sounds like a movie plot

Mary, Did You Know? is a Christmas song addressing Mary, mother of Jesus, with lyrics written in 1984 by **Mark Lowry** (b. 1958), and music written in 1991 by **Buddy Greene** (b. 1953). The song has gone on to become a modern Christmas classic. The lyrics evolved from a series of questions that Lowry scripted for a Christmas program at his church: “What was it like raising God?” “What did you know?” “What didn’t you know?”. None of the questions are answered in the song, but we are made to think.

THE PROGRAM

Christmas at the Movies arr. **Bob Krogstad**

Suite from **How the Grinch Stole Christmas** by **James Horner** and **Albert Hague**,
arr. by **Jerry Brubaker**

Grown-Up Christmas List by **David Foster** and **Linda Thompson Jenner**, arr. **Mark Hayes**
Soloist: **Mary Kennedy**

When Christmas Comes to Town from **Polar Express** by **Alan Silvestri**
Soloists: **Emma Rose Smith** and **Maria Falconi**

Believe from **Polar Express** by **Alan Silvestri**
Soloist **Josh Pride**

Sound of Music by **Richard Rogers** and **Oscar Hammerstein II**, arr. **Robert Russell Bennett**

Selections from **Cats** by **Andrew Lloyd Webber**, arr. **Bob Lowden**

INTERMISSION

Christmas Festival by **Leroy Anderson**

The Christmas Song by **Mel Torme**, arr. **Bob Lowden**

Cantique de Noel (O Holy Night) by **Adolphe Adam**
Soloist: **Raymond Gauthier**

Have Yourself a Merry Little Christmas from **Meet me in St Louis** by **Hugh Martin** and
Ralph Blane, arr. **Marty Gold Ralph**

Silver Bells by **Jay Livingston** and **Ray Evans**, arr. **Philip Gordon**

Christmas Hymn by **Amy Grant** and **Michael W. Smith**, arr. **Keith Christopher**
Soloist: **Micheline Pride**

Carol of the Bells by **Mikola Dmitrovich Leontovich**, arr. **Wilhousky/Hayman**

Mary Did You Know? by **Mark Lowry** and **Buddy Greene**, arr. **Don Hart**
Soloist: **Dominique Ethier**

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Calvin Cheng,
Concertmaster
Kay Heuer
David Lee
Charissa Peake
Daisy Rho
Yu Kai Sun
Erick Wawrzewicz

2ND VIOLIN

Jimin Shin *
Douglas Brierley
Jennifer Hedican
Owen Jones
Rita Moyer
Sarah Park
Jackson Peake
Janet Zimbalatti

VIOLA

Donald Clysdale *
Julien Altmann
Anna deGroot-Maggetti
Carol Zimbalatti

CELLO

Jordan Wyshniowsky *
Kendra Gritanni
Henning Helms
Rosalynn Heuer

BASS

Arianna Verbree*
Nancy Hughes
Mark Swain

FLUTE AND PICCOLO

Graham Finlay *
Mary Kennedy
Kristin Weiman

OBOE AND

ENGLISH HORN
Sara Spigott *
Patricia Morehead

CLARINET AND BASS CLARINET

Carla Perrotta *
Le Lu

BASSOON

Elliott MacDonald*
Megan Morris

FRENCH HORN

Gilles Thibodeau *
Geoff Sinclair
Anne Marsden
Linda Langdon

TRUMPET

Allison Denomme *
Janis Herzog
Michael Denomme

TROMBONE

Charlotte Leonard *
Darren Denomme
Haruka Yamaji

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Scott Barons

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Matt Whitehead *
Derek Ou
Andrew Palangio
Heather Reid

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Marilyn Sutherland

* *Principal*

OUR SOLOISTS BIOGRAPHIES

Dominique Ethier

Soprano Dominique Ethier is a Toros and Dreamcoat Alumni and can often be heard singing for local fundraisers and shows. She currently works as a Recreation Therapist at the North Bay Regional Health Centre where she shares her passion for music and singing with many patients everyday.

Maria Falconi

Maria began participating in local theatre productions at a young age and has studied voice with Fiona Spack for ten years. She has competed in the Kiwanis Festival of music for both voice and piano, and has sung with North Bay's 22 Wing Band. In her spare time, Maria loves to spend time with her friends and family, and is very thankful for all their support.

Raymond Gauthier

Raymond Gauthier has been involved with many productions in North Bay with both TOROS and Dreamcoat Fantasy Theatre. His love of singing started in his teens and has flourished ever since, and he is currently singing with The Near North Voices.

Mary Kennedy

Mary Kennedy was born and raised in North Bay and has been active in the local music and theatre scene since high school. She has been involved as a volunteer performer with the 22 Wing band, the North Bay Symphony Orchestra, Twilight Jazz Quartet, Dreamcoat Fantasy Theatre, and Toros for several years. Mary is so thankful to be in a community that has such strong support for the arts.

Micheline Pride

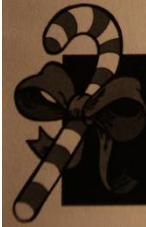
Micheline was born and raised in North Bay and has performed in local choirs and musical productions since she was a teenager. Her most memorable performances include Laurie in Oklahoma and Mary Magdalene in Jesus Christ Superstar, both with Dreamcoat Fantasy Theatre. She is the former director of the Summer Challenge program, the role her son has now.

Joshua Pride

Joshua was born and raised in North Bay where he actively participated in local musical theatre including Dreamcoat, TOROS and Summer Challenge. Since returning to North Bay, he has become a teacher and continues to lead Summer Challenge for the Nipissing-Parry Sound Catholic District School Board.

Emma-Rose Smith

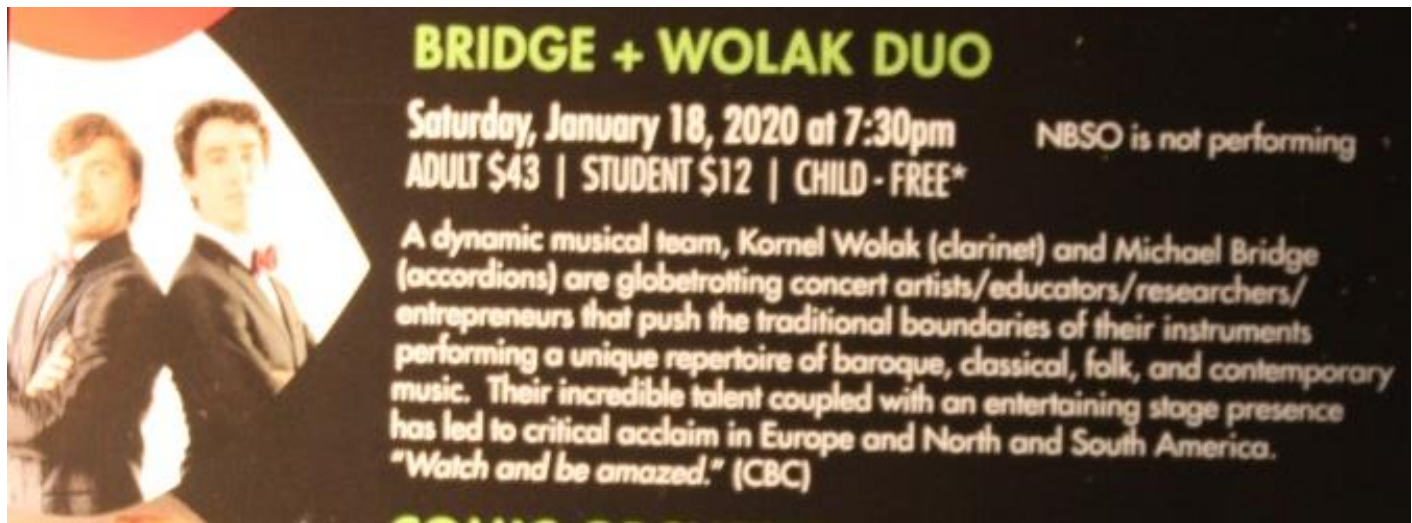
Emma-Rose has been involved in the world of performing arts ever since she could speak and she discovered musical theatre through the Dreamcoat Fantasy Theatre and Summer Challenge programs. Last year she played the leading role of Belle in "Beauty and the Beast." She is forever grateful for everyone who gave her opportunities to grow as an artist.



Wishing you a safe and happy holiday season!



2020



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Saturday, January 18, 2020 at 7:30pm
ADULT \$43 | STUDENT \$12 | CHILD - FREE*

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January 18th programme not available

The North Bay Symphony Presents

COMIC ORCHESTRA



Sunday, February 23rd, 2020
The Capitol Centre • 2:30 pm

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The North Bay



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Many thanks to our ushers...

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Vivian Elizabeth (Straughan) Pentland

Vivian was a dear friend and long-time subscriber and donor to the North Bay Symphony. Her commitment to the symphony, and what our orchestra brings to the community, also included a gift in her Will. With her leading gift, we have now established the "North Bay Symphony Fund" at the North Bay and Area Community Foundation, where the interest on her gift will support our performances and music education programs for generations to come.

She was raised in Auburn, Ontario and moved to North Bay where she became a well-

respected teacher and one of the first two female school principals. With her intellect and tenacity, she became a leader in education. She was a lifelong learner keeping a sharp mind reading the Globe, the Nugget, the Goderich paper and good literature, listening to the CBC and watching CNN, always keeping up with current events. Her lifelong hobby of singing led her to sing in choirs, to lead singalongs in the local nursing home, and even to take a singing vacation.

While working, her summers were devoted to getting her university degree and additional qualifications. After retirement her passion for travelling led her to many parts of the globe with great friends.

She was an excellent communicator, very thoughtful, smart, decisive, and caring and lent her talents to Emmanuel United Church in roles on Council, Committees and the Board of Trustees. She was a visionary and active participant with respect to the creation of Emmanuel Village and acted as board member and chairperson for many years.

She had a great memory and was a wonderful conversationalist whose stories were peppered with humour and intelligent incites. She was fun to be around.

She was respected and admired, a kind and caring friend who will be missed by all who knew her.

OUR MUSICAL LEADERS BIOGRAPHIES



Thomas Jones – Musical Director & Conductor

Thomas Jones has an extremely active career as both a conductor and double bassist. He received a Bachelor of Music in Performance from the Cleveland Institute of Music and a Master of Music in Performance from Northwestern University in Chicago, Illinois. Throughout his studies and professional career, Thomas has collaborated with Principal members of the Chicago Symphony Orchestra, Cleveland Orchestra, Toronto Symphony, Montreal Symphony, Berlin Philharmonic and many more. He has also worked with such celebrated conductors as Daniel Barenboim, Christoph Eschenbach, Pierre Boulez, Pinchas Zuckerman, and Rostropovich.

Thomas maintains a large private studio and advocates for the benefits of high quality music education. His passion for sharing music with children has led to the creation of an innovative program called Little Fiddles. This unique musical preschool combines violin and piano study with early literacy.

In addition to his duties as music director of the North Bay Symphony Orchestra Thomas is a very active performer of solo, chamber and orchestral music. His solo appearances have been enthusiastically received by audiences throughout Ontario and across Canada. He has served for many years as principal bass with the Sudbury Symphony Orchestra and music professor at Laurentian University. Thomas is in demand as an adjudicator and clinician and has been honoured by the Ontario government for outstanding career achievements and many contributions to the community and the province.



Calvin Cheng – Concertmaster

Prior to accepting the position of Concertmaster of the North Bay Symphony, Calvin Cheng was a section violinist in the Winnipeg Symphony Orchestra during the 2015/2016 season.

Calvin received his Artist Diploma in Violin Performance from The Glenn Gould School of The Royal Conservatory of Music, where he studied under Paul Kantor and Barry Shiffman and was the recipient of both The John Bruce Duncan Scholarship and The Stephen Staryk Violin Scholarship. He has also completed one year of the Master of Music program in Violin Performance at Indiana University, where he studied under Mark Kaplan. Calvin earned his Bachelor of Music in Violin Performance from the University of Toronto, where he studied under Annalee Patipatanakoon and Mark Skazinetsky and was awarded the John Moskalyk Memorial Prize, the Monica Ryckman Scholarship, and the John Dan Scholarship.

In July 2014 Calvin played violin in a violin-cello duo, and performed in Taipei, Taiwan, at the Chinese Culture University. In 2013 he participated in the BrittenPears Young Artist Programme with full scholarship, and performed as a section violinist in the BrittenPears Orchestra at the Aldeburgh Festival in Aldeburgh, UK. In August 2013 he was an active participant at the Mozarteum International Summer Academy in Salzburg, Austria, studying with Kurt Sassmannshaus.

Calvin has played in masterclasses and lessons for violinists such as Donald Weilerstein, Miriam Fried, Yehonatan Berick, Soovin Kim, Mimi Zweig, Mark Fewer, Jacques Israelievitch, and the St. Lawrence String Quartet. From 2012 to 2014, he was a section violinist in the Royal Conservatory Orchestra, and had been Assistant Concertmaster, as well as Principal Second Violin. In 2011, he was Concertmaster of the University of Toronto Opera Orchestra and he won first place at the Kiwanis Music Festival of Greater Toronto for the String Trophy Class.

Calvin was born in Taipei, Taiwan, and moved to Toronto, Canada with his family at the age of six, the same year he started playing the violin.

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Mrs. Vivian Pentland

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The North Bay Symphony is a community orchestra. We enrich our community by providing orchestra and chamber music concerts, outreach performances, volunteer musician development, and music education to people of all ages through in-school programs, Youth Orchestra, and the Symphony String School.

NBSO is honoured to accept donations that celebrate the life and accomplishments of community members. Please let us know if your gift is 'In Celebration' of a particular accomplishment or milestone, or 'In Memory', and include the name of the person being honoured.

Please consider making a tax-deductible donation to the Symphony today.

Virtuosi	\$1,000 and over	Pastorale	\$100 to \$249
Symphony	\$500 to \$999	Overture	Up to \$99
Concerto	\$250 to \$499		

Chair Sponsorship: A gift of \$250 or more directed to an orchestral chair recognizes the dedication of our musical volunteers and helps offset the cost involved in presenting concerts.

Legacy Circle: recognizing those patrons who, with generous thought and foresight, have included a gift to the NBSO in their Will. Patrons whose legacy gift has been realized will be recognized in perpetuity as a Legacy Benefactor.



North Bay Symphony Fund

With the leadership of Vivian Pentland's Legacy Gift, the North Bay Symphony has partnered with the North Bay and Area Community Foundation to steward the North Bay Symphony Fund. Through this fund, legacy gifts will continue to support the musical excellence and music education programs of the NBSO, inspiring our community for generations to come!

To discuss how to leave your musical legacy through the North Bay Symphony, please contact Robert Palangio, Treasurer, at 705.495.1128.

PROGRAM NOTES

This afternoon will be very entertaining, with a very talented musician having a lot of fun with beautiful music. Little bits of the music in the formal program order will keep popping up. Christopher Hall wrote the text for the show, with help from Luc Boily and Til Mette, and stage direction from Guillaume Chouinard.

Wolfgang Amadeus Mozart (1756 –1791) was born in Salzburg and showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, Mozart was engaged as a musician at the Salzburg court but grew restless and travelled in search of a better position. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his early death at the age of 35. The circumstances of his death have been much mythologized. Just before his death, he wrote his **Clarinet Concerto in A major, K. 622** in October 1791, originally for basset-horn, for the clarinetist and basset-horn player Anton Stadler. It was published posthumously a few months later in the clarinet version.

Garota de Ipanema (The Girl from Ipanema) is a Brazilian bossa nova and jazz song written in 1962 by Brazilian composer **Antônio Carlos Jobim** (1927 – 1994). It was a worldwide hit in the mid-1960s and won a Grammy for Record of the Year in 1965. Portuguese lyrics were by Vinícius de Moraes and English lyrics were written by Norman Gimbel.

So much has been written about **Ludwig van Beethoven's Symphony No. 5 in C minor**, with good reason. Four years in the writing, it was first performed in Vienna in 1808 and is one of the most famous symphonies ever written. The opening 'da-da-da DUH' theme was used by the BBC in World War II since it is the Morse code for V for Victory. Sometimes it is described as Fate knocking at the door. What I enjoy is that the theme comes from a different section of the orchestra each time, and the order in which it comes keeps changing.

A Stand Up Comic's Guide to the Orchestra, is a set of variations to highlight the entire orchestra, and is a new work by Montreal-born composer and performer **Anthony Rozankovic** (b. 1962). Starting on piano at age five, he ended up spending ten years at the Conservatoire de Musique du Québec in Montréal. With text by Christopher Hall and Luc Boily, the piece is dedicated to Christopher Hall. Each section of the orchestra has a chance to show off, and then it is the conductor's turn to show off. Tom starts his section in a nice 4/4, then 3/4, then 2/4. This is okay, but then it is 7/4 and then 11/8 time. Then it is 5/4, before a section in swing time, followed by a passionate and exciting ending.

Vienna fascinates today but in the 1800s it was renowned for its frivolity, dances, balls and parties. Vienna is perhaps best known for the dances of the Strauss family. **Johann Strauss I** (1804–1849) was the head of the Strauss dynasty. One of his more popular pieces is the **Radetzky March** (named after the Hungarian Field Marshall Joseph Radetzky von Radetz) and is played this afternoon.

Ridolfo Luigi Boccherini (1743 – 1805) was an Italian composer and cellist of the Classical era whose music retained a courtly style. He is best known for a **Minuet** from his **String Quintet in E, Op. 11, No. 5 (G 275)**, written in 1791 and published in 1795. He is also known for his cello concerto and chamber music including cello and guitar quintets.

Name that Tune – writing up program notes on these would give the people who read them before the concert too much of an advantage, so they will be a surprise to you too. Actually, most of the pieces you should recognize within a bar or two.

The start of the 18th century was a time of peace and hope, with dance music by the German Baroque composer **Johann Sebastian Bach** (1685 –1750). The **Air** from his **Third Suite** is particularly beautiful with the interweaving of the upper strings over a driving continuo bass. Much later, in the late 19th century, August Wilhelmj adapted the Air with the first violin part down an octave and played all on the G-string, and with a new name to the piece. Playing music all on one string was a popular virtuoso technique. The name **Air on the G-String** was also attached to the original music, which we play today in the proper range.

The **Martin Luther Variations** is based his hymn **Ein Feste Burg** or **A Mighty Fortress is Our God**, from Psalm 46. The original hymn was written sometime 1527 – 1529. Felix Mendelssohn (1809 – 1847) used this tune in his **Symphony No. 5 (Reformation Symphony)**, which was composed in 1830 in honour of the 300th anniversary of the Presentation of the Augsburg Confession. You may notice that the words of the hymn

have been significantly altered. In the music, **Anthony Rozankovic** added Klezmer, Jazz, Umpapa and Hip Hop. Klezmer is part of the musical tradition of the Jews of Eastern Europe, and has Gypsy influences. In the United States, it met jazz and evolved further.

Arioso literally means “airy” and in classical music it arose in the 16th century to refer to a particular style of singing and recitative. One of the most famous instrumental ariosos was composed by **Johann Sebastian Bach** (1685 –1750), and serves as the sinfonia of his cantata, **Ich steh mit einem Fuß im Grabe, BWV 156**. “I am standing with one foot in the grave” is a church cantata composed in Leipzig for the third Sunday after Epiphany and first performed on 23 January 1729.

This **Pot-Pourri** today is not a mixture of dried petals and spices, but is a musical medley, put together by **Anthony Rozankovic**. We hear things we have already heard today, including snippets of the Mozart Clarinet Concerto, Beethoven's 5th introduction and the Boccherini Minuet. But other things sneak in there, such as the Gnome from Moussorgsky's Pictures at an Exhibition, Rossini's William Tell (Lone Ranger), Stravinsky's Rite of Spring, Vivaldi's Summer from the Four Seasons, Gershwin's Rhapsody in Blue and Offenbach's Can Can. There are a few bars from the US National Anthem. The one I didn't know, the one the kids (age 40+) did know, was 99 Luftballons or 99 Red Balloons, a 1983 anti-war song by the “one-hit” wonder Nena.

THE PROGRAM

Clarinet Concerto in A Major, K. 622 by Wolfgang Amadeus Mozart

1st Movement Allegro (excerpt)

Soloist: Christopher Hall, clarinet

The Girl from Ipanema by Antônio Carlos Jobim

Symphony No. 5 in C minor, Op. 67 by Ludwig van Beethoven

1st Movement: Allegro con brio (excerpt)

A Stand Up Comic's Guide to the Orchestra, music by **Anthony Rozankovic**,
text by Christopher Hall and Luc Boily

Radetsky March by Johann Strauss Sr. (excerpt)

Minuet and Trio from String Quintet in E major, Op. 11, No. 5 (G 275), by Luigi Boccherini

INTERMISSION

Clarinet Concerto in A Major, K. 622 by Wolfgang Amadeus Mozart

2nd Movement: Adagio

Soloist: Christopher Hall, clarinet

Name that Tune by Composers

Air (Air on the G String) from Orchestral Suite No.3 in D Major, BWV 1068 by Johann Sebastian Bach

Martin Luther Variations by Anthony Rozankovic

Audience Questions

Arioso from Ich steh mit einem Fuß im Grabe, BWV 156 by Johann Sebastian Bach

Pot Pouri arranged by Anthony Rozankovic

Radetsky March by Johann Strauss Sr.

NORTH BAY SYMPHONY ORCHESTRA

1ST VIOLIN

Calvin Cheng,
Concertmaster
Heather Garbutt
Kay Heuer
Daisy Rho
Sebastian Sallans
Erick Wawrzewicz
Kirsten Waymann

2ND VIOLIN

Katarina Kin*
Yuchen Dai
Gemma Donn
Jennifer Hedican
Rita Moyer
Sarah Park
Janet Zimbalatti

VIOLA

Donald Clysdale*
Julien Altman
Carol Zimbalatti

CELLO

Jordan Wyshniowsky*
Debbie Charette
Kendra Gritanni
Henning Helms
Rosalynn Heuer

BASS

Arianna Verbree*
Nancy Hughes
Mark Swain

FLUTE AND

PICCOLO

Graham Finlay*
Mary Kennedy

OBOE AND

ENGLISH HORN

Danielle Johannes*
Patricia Morehead

CLARINET

Carla Perrotta*
Christopher Todd

BASSOON

Elliott MacDonald*
Megan Morris

FRENCH HORN

Gilles Thibodeau*
Geoff Sinclair
Anne Marsden
Linda Langdon

TRUMPET

Allison Denomme*
Janis Herzog

TROMBONE

Charlotte Leonard*
Darren Denomme
Haruka Yamaji

TUBA

Scott Barons*

PERCUSSION

Derek Ou*
Andrew Palangio
Louis Pino
Heather Reid

KEYBOARD

Philip Morehead

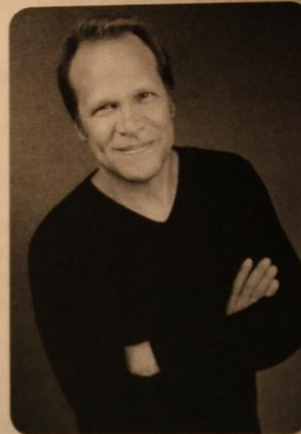
* *Principal*

CHRISTOPHER HALL – Clarinet/Comedian

Christopher is the former Principal Clarinet of the Orchestre Métropolitain in Montréal (Yannick Nézet-Seguin) who found work in the orchestra far too serious! So now, instead of joking around in orchestra, he performs as a stand-up comedian and does various television and radio shows in both English and French.

He has appeared in such prestigious Comedy festivals as the Just for Laughs, The Winnipeg Comedy Fest, and the Grand Rire in Quebec City. Christopher performed his "Comic Orchestra" show to rave reviews at the Just for Laughs festival in front of a crowd of 3,000. He has been the opening act for several prestigious North American comedians and was honoured to host Whoopi Goldberg's 2011 show in Quebec City. He has hosted travel shows for CTV, and won two Gémeaux awards (French Gemini award).

Christopher is fluent in English, French, German, and Italian. But whatever you do, DO NOT take this man seriously!



BRILLIANT BEETHOVEN
 Saturday, April 18 @ 7:30pm
 Capitol Centre

A Beethoven celebration not to be missed!

World-premiere performance of a composition inspired by Beethoven, Erin Brophey performing his lost oboe concerto as reconstructed by Cees Nieuwenhuizen, and his Eighth Symphony, all to celebrate the 250th anniversary of Beethoven's birth.



Sponsor:  **Caisse Alliance**

Adult: \$45
 Student (13+): \$15
 Child (12 & under): FREE with the purchase of an Adult or Student ticket

 **JOYFUL & BRIGHT**
 CHAMBER MUSIC MATINEE
 Sunday, May 24 @ 2:30pm
 St. Andrew's United Church

Enjoy a cheery concert of Bach, Mozart, and more!

Adult: \$30
 Student (13+): \$12
 Child (12 & under): FREE with the purchase of an Adult or Student ticket



Note: Concerts cancelled due to Covid-19 virus Pandemic.

March 2020



The Capitol Centre remains CLOSED to the public to protect everyone against the spread of COVID-19.

All shows and events normally scheduled through to April 30th have been MOVED or CANCELLED. Our Box Office staff are very busy working through lists of ticketholders to contact each one individually to provide information and discuss their redemption options.

The following Capitol Centre movies have been **cancelled**:

- Sunday Cinema: Little Women (originally scheduled Mar 22)
- Free Family Movie: Wonder Park (originally scheduled March 29)

The following live performance events are **now postponed or cancelled**:

- Thane Dunn's Elvis the Comeback King – postponed to May 30th
- Capitol Centre's Annual Children's Festival – cancelled
- The New Shanghai Circus – postponed to Sunday February 21, 2021
- Snowed in Comedy Tour – postponed, new date TBA
- Spring Sing – postponed, new date TBA
- **NB Symphony Orchestra, Brilliant Beethoven – cancelled**
- The Man in Black – postponed to August 10, 2020
- The Just for Laughs Roadshow Tour – postponed to April 26, 2021

All shows and events have been updated, as much as possible, on our website at capitolcentre.org. (Please note any ticket purchasing links for postponed shows are not active at this time.)

All ticketholders of the North Bay Symphony - Brilliant Beethoven show will be contacted by representatives from the North Bay Symphony.