



Strings Attached Orchestra

2017 Family & Friends Year End Concert

7:00 pm, Sunday, June 4th, 2017
Isabel Bader Theatre
Victoria University, Toronto



We fill our lives with music and we share it with others



www.stringsattachedorchestra.com

Strings Attached Orchestra 2018 Young Composer Initiative

*Do you know any young artists who compose music?
If so, please tell them about YCI 2018!!!*

WHAT?

The Young Composer Initiative is a contest open to composers ages 16 and under.

WHEN?

Now in it's 3rd year! YCI 2018 contest opens Oct. 2017.
Deadline for YCI 2018 submissions is March 1st, 2018.

WHY?

This outreach contest is a special way we can bring more music into the community and reach out to young artists all at the same time!

WHERE?

The talented winner of the YCI 2018 contest will have their composition played by SAO at the 2018 Family & Friends Year End Concert!

**For more details about the YCI
please visit our website at:**

www.stringsattachedorchestra.com/yci

Welcome to Tonight's Performance



We fill our lives with music and we share it with others.

The Strings Attached Orchestra (SAO) is a member driven, community string orchestra made up of over 35 adult amateur musicians devoted to bringing music into the lives of the musicians and community alike. Tonight's concert completes our third season.

Under the baton of Ric Giorgi, Strings Attached plays repertoire from the 17th century to the 21st, from classical music to popular hits, jazz and everything in between! Whether we learned to play a string instrument as a child or took it up as an adult, we share a love for playing music and a desire to keep growing musically. We rehearse weekly from September to June, and perform around Toronto for hospitals, community centres, retirement homes, schools, libraries, daycares ... and for our friends and family. Ask any of us and you'll hear how important being part of this group is to our members and how much richer it has made our lives – musically and beyond.

The Strings Attached Orchestra is a not-for-profit registered Canadian Charitable Organization. We are active in the amateur musician and orchestra communities and are a member of Orchestras Canada and CAM-MAC (Canadian Amateur Musicians – Musiciens Amateurs du Canada). We are strong believers in the importance of community orchestras and the positive impact we can make.

We are grateful for the opportunity to play and perform together, and we thank you for attending our concert. We hope you enjoy tonight's concert and we hope to see you again soon!

For more information about the Strings Attached Orchestra, if you'd like us to perform in your community, or if you'd like to make a donation to our orchestra, please contact us through our website at:

www.stringsattachedorchestra.com

or by email at info@stringsattachedorchestra.com.

The Strings Attached Orchestra is a Canadian Registered Charity. Registration No. 83585 3599 RR0001

SAO - Orchestra with a Mission



The 2016-17 season has been an exceptionally rewarding one artistically for both the audiences where we have performed and for the orchestra members. This fulfills the goals of the orchestra towards broadening the skills and knowledge of the players and towards bringing good music making to the various communities we have served and will continue to serve.

Two of the major goals of The Strings Attached Orchestra are to bring musicians together to help them grow musically and to bring joy to audiences who often have few opportunities to experience live musical performances. This season, we have expanded our efforts to reach these goals, adding more concerts featuring small ensembles from within the orchestra. This allows us to perform in venues too small to accommodate the entire orchestra, including: preschool classes, daycares and retirement social groups.

School concerts expand the horizons of the children who participate by providing them with the opportunity to discover the sound of string instruments during their early developmental years. As part of this effort we bring instruments into the classroom so that children can try them out. For our orchestra members, experiencing the sheer delight of children discovering the sound of string instruments is inspiring.

You can help us with our mission in a number of ways. Any feedback you can send us that can help promote our concerts or any leads you can suggest to groups, institutions or venues that would benefit from our performances are important to us and appreciated. Fundraising is simply a fact of life for arts organizations and makes possible the existence, continued development and the enhancement of what we do best - bringing enriching musical experiences to members of our community who would otherwise not have these. Any suggestions you might have that can lead us to potential sponsors or donors would be invaluable to us and enormously appreciated.

Upcoming Concerts

2017-18 Family and Friends Concert Series

Family & Friends Joint Concert with SAO and the Orangeville Show Chorus
– Sunday, November 26th, 2017 – Westminster United Church, Orangeville.

2017 Family & Friends Holiday Concert

– Sunday, December 10th, 2017 – Congregation B'nai Torah, North York.

2018 Family & Friends Annual Year End Concert

– Sunday, June 10th, 2018 – Isabel Bader Theatre, Toronto.

2017-18 Community Concert Series

Check our website at www.stringsattachedorchestra.com for our 2017-18 Community Concerts listings. Concerts will be listed as they become set.

Our 2016-17 Success Story

SAO is proud of our accomplishments in the 2016-17 season. This past season we played 4 full orchestra community concerts as well as 8 chamber group concerts.

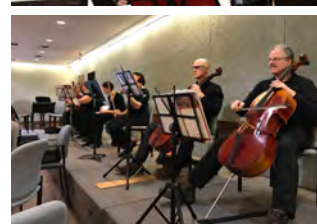
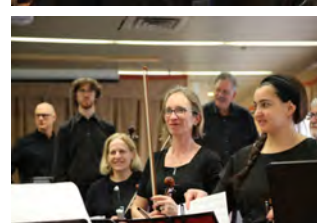
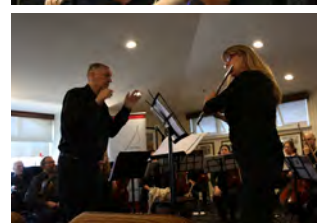
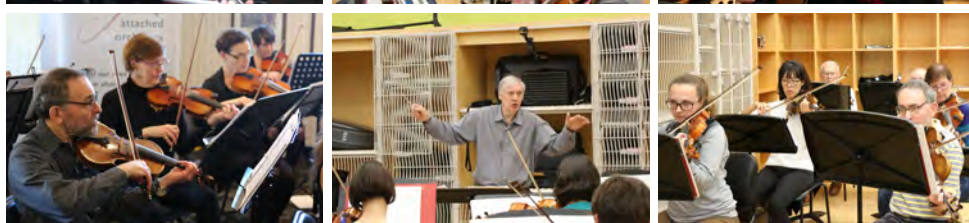
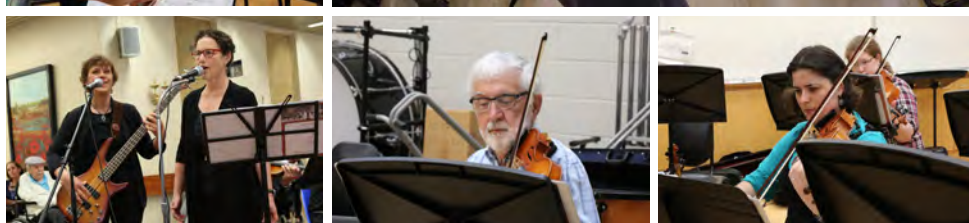
2016-17 Community and Chamber Group Concerts

SAO Jazz Ensemble at the North York Volunteers Dinner – November 2, 2016
Violin Solos and Jewish Folk Songs for the Sunshine Club – November 8, 2016
Violin Solos and Jewish Folk Songs for the Golden Girls Club – December 5, 2016
String Quartet for the Sunshine Club – December 6, 2016
Chamber Group Concert at Netivot Hatorah Day School – December 7, 2016
Chamber Group Concert at the Loving Care Centre – December 7, 2016
Chamber Group Concert at Ohr HaEmet Sephardic School – December 7, 2016
Community Concert at the Bernard Betel Centre – February 12, 2017
String Quartet for the Friendship Circle – February 22, 2017
Community Concert at the Kingsway Revera – March 19, 2017
Community Concert at the Terraces of Baycrest – April 2, 2017
Community Concert at Sunnybrook Health Sciences Centre – May 21, 2017

If you would like to help us continue to bring music into the community by sponsoring SAO in our 2017-18 season, please contact us at donations@stringsattachedorchestra.com.



SAO In Action



Congratulations to
Ruth Levenstein and the
Strings Attached Orchestra
on a wonderful third season.

Looking forward to the
2017-18 Season!

Linda Levenstein

Sally Rylett

*Videographer
Photographer
Editor*

documentary ♦ narrative ♦ events ♦ music videos

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KAPLAN  LAW

Congratulations to everyone
who made this year's
Strings Attached Orchestra
year-end concert a success!

Thank You to our Volunteers

SAO is a charitable organization that runs thanks to the extended efforts of some very dedicated volunteers. At this time the board of directors would like to thank those both within and outside of the orchestra who have worked hard to help us throughout the year.

SAO Board of Directors

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YCI 2017 Advertising Jennifer Ponton

Programme Book Designer Ruth Levenstein

The Strings Attached Orchestra would like to thank Ric Heidl and our Founding Sponsor George Heidl & Co.



Your continuing generosity helps us realize our goals of bringing music into the community!

A Special Huge Thanks
to our Volunteering Professional Photographers

Sally Rylett & Reza Salsany

Thank You for your photos of tonight's show!

**Ric Giorgi and
the Strings Attached Orchestra Cello Section**
would like to extend a special thanks to

Carey Domb

**for being such an awesome teacher
to our cello section members!**

Strings Attached Orchestra

would like to extend a thank you to the

Community Hebrew Academy of Toronto

It is a pleasure to rehearse in their music room and they have been very accommodating of our rehearsal times.

Thanks for helping us perfect the music
we bring into the community!

Our Conductor Writes

Most authors have the humility to write in their “Forward” text that all the faults in their work are theirs alone and the kudos belong to the people and factors they then list. With orchestras this is definitely the case and I’d like to explain two aspects of this. One is what you will see on stage and the other is what I’ve tried to reach for on behalf of the orchestra.

The first comes from an old musicians’ adage that the audience hears with its eyes. Most of what an audience sees is bows going either up or down, and the identical upping and downing of bows has been the ruling principal for most of the last century but it was not always thus and one of the side-effects of this was the creation of a group of musicians known as “orchestra refugees”, musicians who can’t take being part of a melting pot machine and who prefer the more independent possibilities of other musical philosophies. One of these is that as long as the sound is the same, players are encouraged to bow up or down as suits their sensibilities - and this is my philosophy with the SAO.

The second is“Ah, but a man’s reach should exceed his grasp, Or what’s a heaven for?” From a poem by Robert Browning, dictionary.com comments “.... suggesting that, to achieve anything worthwhile, a person should attempt even those things that may turn out to be impossible.” The great film critic Andrew Sarris had a slightly different slant on this ‘To reach the sublime we must risk the ridiculous.’ It’s been that kind of year for the SAO, but I think it’s been worth every challenge we’ve come up against and become a better orchestra for that struggle.

Any orchestra is a complex set of balances. Those balances pose questions such as “How challenging should the music be to satisfy the skilled players in the group without discouraging the less experienced players?” “How easy should the music be in order to allow less experienced players the enjoyment of playing without discouraging the skilled players?” “How much music can this mix of skill levels learn solidly enough to put on a performance for a retirement home or hospital in the beginning weeks of a season?” “How much of one style or period of music will satisfy those players who would like to play nothing but that type of music without turning off those who don’t like that type of music at all?” I could go on but I think this gives you an idea of what a special organization the SAO is.

The patience and perseverance shown by the group and the encouragement they show each other is one of the most rewarding aspects of working with the musicians you will hear perform tonight. The members’ are all at different stages of their careers, come from every walk of life, with vastly different backgrounds and life goals and have different expectations of their involvement in the orchestra. And yet, the common goal of performing for audiences who would otherwise not have a chance to hear the beauty of “western art music” and to bring to them the joy the members find in performing that music propels everything that happens in the group and resolves most of the questions the complex of balances and their questions pose.

I want to thank you, the supportive friends and families of the members, the sponsors of the SAO, the advertisers in this booklet and the recreation directors with the heart and wisdom to have the SAO perform for the people in their care. Most of all thank you to the members of the orchestra themselves for caring about the music itself and the effect it has on making everyone’s life better, more rewarding and even if slightly beyond our grasp, still worth the effort.

I also want to thank you our audience for your support of the orchestra and your vital role in the cultural life of our country. We do this for ourselves but equally, we do it for you.

Thank you all!

Ric Giorgi

Conductor and Music Director of the Strings Attached Orchestra

Do you play a string instrument?

Come play with the Strings Attached Orchestra next year!

If you play the violin, viola, cello, or bass, and are interested in joining a group, we invite you to contact us, and we look forward to hearing from you! Our season runs from September through June. New members are welcome to join at any time.

Email us at info@stringsattachedorchestra.com or contact us through our website at www.stringsattachedorchestra.com.

Ricardo (Ric) Giorgi

Ricardo (Ric) Giorgi is a busy Toronto jazz bassist, pianist, singer and the conductor and co-founder of the Strings Attached Orchestra. In 2014, Ric and a group of devoted string players decided to start the new Strings Attached Orchestra, with a vision of building a member driven and musically inspired community orchestra. Thanks to his ceaseless work and devotion, SAO has grown into the string orchestra you see before you today.

Ric's earliest musical training was in a choir run by nuns in a refugee camp in Northern Italy. In Canada, he started playing flute in high school and soon added the string bass and piano. He joined the Erindale Strings and worked his way through the University of Western Ontario Faculty of Music playing with the best musicians in London, Ontario.

Ric's conducting studies included programs at The Conductors Institute at the University of South Carolina Orchestra, the University of Tennessee Symphony Orchestra, and Orchestra Zlin Czech Republic. He conducted or co-conducted various levels of ensembles for the Scarborough and Toronto District School Board Music Camps, the Scarborough Schools Symphony Orchestra, and the Concert Orchestra, including gala performances at Roy Thompson Hall. He has conducted the Brampton Symphony Orchestra, the Timothy Eaton Memorial Orchestra, the Main Street United Church Festival Orchestra and orchestras assembled for corporate functions in and around Toronto and Buffalo, New York. He led the very successful Rainbow Gardens Jazz Orchestra from "basement band" status to international acclaim. After taking early retirement from the Toronto District School Board, where he was an Itinerant Strings Specialist for almost 20 years, he became the founding conductor of the Resa's Pieces Strings for four wonderfully successful seasons.

Ric has composed music for film and television and contributed to various CBC and CTV productions, including one episode from the program "The Earth" that won a Peabody Award for Science Education. He was commissioned to write the UNICEF Canada campaign song.

Ric says, "I love all music and I love helping others experience the joy that making it brings to both them and their audiences. Each week I get to stand before musically inspired adults who put aside work, family and other cares to join together to make beautiful music out of thin air. What could be more awesome than this? – Nothing, period."

Strings Attached Orchestra

Ric Giorgi, Music Director

Orchestra Members Performing in Tonight's Concert

1st Violin:

Kate Goodale
Chloe Choi
Lee Coplan
Ivan Lavine
Ruth MacLeod
Anne Simmonds
Russell Spencer

2nd Violin:

Dina Breslow
Jennifer Burak
Ruth Levenstein
Jack Martell
Bonnie Wasser
Erick Wawrzekiewicz
Jason Yim

Percussion:

Allen Orangi

Viola:

Rachel Craik
Claire Hibbert
Angella Hughes
Kristy Williams
Andrea Rush

Cello:

Ed Segalowitz
Niki Diamanti
Malcolm Noble
Len Silverberg
Danuta Wyant

Double Bass:

Anthony Damtsis

Electric Bass:

Astrid Foster

2016-17 Additional Orchestra Members

Gisela Argyle
John Bart
Rebecca Brown
Neil Dickson

John Donnelly
Victoria Ivantsiv
Susanne Frame
Edgar Mayne

Karen Nam
Jennifer Ponton
Michael Spagat
Rena Winegust

The members of the Strings Attached Orchestra would like to thank you for joining us for tonight's performance. We hope you enjoy the concert and we look forward to playing for you both tonight and in the future.

Concert Programme

Music From The King and I

Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960)
arr. Larry Moore

Air, Orchestral Suite #3, BWV 1068 2nd movement

Johann Sebastian Bach (1685-1750)

English Folk Song Suite

1. Seventeen Come Sunday 3. Folk Songs From Somerset

Ralph Vaughan Williams (1872-1958) arr. Stephen Bulla

All of Me

Seymour Simons (1896-1949) and Gerald Marks (1900-1997) arr. Ric Giorgi
vocal solo: Anne Simmonds

Concerto in Bb for two recorders, strings and continuo

Georg Philipp Telemann (1681-1767)
guest solo recorders: Janos Ungvary, Max Ungvary

Bolero

Maurice Ravel (1875-1937)

Intermission

During our 20 minute intermission, please join us for complimentary tea and coffee as well as a silent auction in the theatre lobby.

Viaggio Della Farfalle

Damiano Perrella (b. 2000)

Libertango

Astor Piazzolla (1921-1992) arr. James Kazik

Grave from Violin Concerto in G

Johann Benda (1713-1752)
solo viola: Rachel Craik

Brandenburg Concerto No. 4 3rd movement - Presto

Johann Sebastian Bach (1685-1750)
solo violin: Ruth Levenstein
guest solo recorders: Janos Ungvary, Max Ungvary

Selections from Phantom of The Opera

Andrew Lloyd Webber (b. 1948) arr. Larry Moore

Sweet Caroline

Neil Diamond (b. 1941) arr. Meaghan Clayton
vocal duet: Anne Simmonds, Astrid Foster

Absolutely no food or drink is permitted in the auditorium. Absolutely no smoking is permitted on the premises.

The use of a recording device is strictly forbidden and may constitute an infringement of Canadian copyright laws.

Out of respect for the performers, photographs may only be taken with no flash. Late comers will be seated at a suitable break in the performance.

Programme Notes

The King and I (1951) Richard Rodgers, Oscar Hammerstein II. Based on the 1944 novel by Margaret Landon “Anna and the King of Siam” it was the team’s 5th musical. An instant hit on Broadway running 1,246 performances it became a box office smash film and has been in almost constant production somewhere ever since.

Air (Early 18th century) Johann Sebastian Bach. The Orchestral Suite No. 3 in D (BWV 1068) is scored for trumpets, tympani, oboes, strings and basso continuo, but this 2nd movement is the only one performed only by the strings. In the 19th century it became a showstopper when violinists took to performing it on one string only (the G string) and hence its popular title “Air on the G String.”

English Folk Song Suite (1923) Ralph Vaughn Williams. Originally in 4 movements for military band, it was enormously popular throughout the Commonwealth (but why should they have all the fun?). Williams dropped one movement after the 1st performance and published it separately as “Sea Songs” (and the rest is history).

All of Me (1931) Gerald Marks and Seymour Simons. First performed on radio by Belle Baker, but recorded the same year by the incomparable Ruth Etting (if you don’t know of her or Connie Boswell get thee to YouTube when you get home), this has become one of the most recorded songs from the golden age of jazz standards.

Telemann Bb Concerto for 2 Recorders Georg Philipp Telemann. This is one of many concertos for 1, 2, 3 and 4 instruments Telemann wrote along with many symphonies, quartets, trios, cantatas and a host of other works. He wrote his first opera at the age of 12, secretly, because his parents didn’t want him involved in music. (How is it so many composers had the same problem?).

Bolero (1928) Joseph Maurice Ravel. Perhaps Ravel’s most famous work often used in film and TV scores. He was a leading impressionist, along with Debussy, although both rejected the label. He taught Ralph Vaughn Williams in 1907-8 and George Gershwin later. A Bolero is a slow Spanish or Cuban dance and Ravel’s is the best known.

Viaggio delle Farfalle (2017) Damiano Perrella. Literally “Voyage of the Butterflies” The composer is with us tonight and will share some of his thoughts on this piece, the winner of our Young Composers Initiative 2017.

Libertango (1974) Astor Piazzolla. This piece marked the break from the “Classical Tango” and to the “Tango Nuevo” and Piazzolla became its most important and prominent exponent. It has appeared in over 500 different recording releases.

Grave (1924) Samuel Dushkin (1891 - 1976) but attributed to Johann Georg Benda. This is a musical hoax. Dushkin and a number of other composers got a kick out of writing pieces that sounded as though from a much earlier period and delighted in having them passed of as by long gone composers who couldn’t refute the attribution. However, this doesn’t make the music any less magical.

Brandenburg Concerto No. 4 BWV 1049 (pre-1721) Johann Sebastian Bach. It’s amazing to think that Bach’s 6 Brandenburg Concertos were never performed in his lifetime and yet are considered the best orchestral compositions of the baroque era. Often performed with flutes we are very pleased to perform this movement in its original form with 2 recorders and violin.

Sweet Caroline (1969) Neil Diamond. As told by Mr. Diamond himself, it was written either (2007) for John F. Kennedy’s daughter Caroline (who was 11 at the time), or (2014) for Neil’s then wife Marsha though he needed a 3 syllable name to fit the music - take your pick. Either way it became a concert participation piece and platinum seller almost immediately.

The Young Composer Initiative

How do composers compose music? Mahler once said "I don't choose what I compose. It chooses me." – "Musical ideas pursue me to the point of torture. I cannot get rid of them...." said Haydn. – Tchaikovsky making a joke on being asked "How do you write?" answered "Sitting down". Most composers write because they can't not write but getting the music performed is a totally different story. So how does an unknown young composer get a break and get their music performed in public? Our solution – The Strings Attached Orchestra's Young Composers Initiative – now in its second year.

SAO hopes to encourage the writing of contemporary works for strings by young composers, to foster their development and careers and to spread knowledge of their work and talent broadly across Canadian society. The Young Composers Initiative is a project developed by SAO Conductor and Music Director Ricardo Giorgi to stimulate the writing of string orchestra music by composers 16 years of age and younger. This gives young Canadian composers the opportunity to have their music played by members of a string orchestra in a public concert. We hope to bring attention to the talent of these young people and to give their work an initial performance.

We are proud to announce that Damiano Perrella, a 16-year-old grade 11 student from Mississauga, is the winner of the Strings Attached Orchestra's Young Composers Initiative 2017. The adjudication panel cited Perrella's composition "Viaggio delle Farfalle" for its creative character, harmonic inventiveness and accessible playability by an amateur orchestra. We hope you enjoy Viaggio delle Farfalle's world premiere at tonight's concert.

SAO also wishes to recognize the talent and efforts of the other compositions submitted to the YCI. A notable composition by Pau Ilerbaig-Bajona won second place in the YCI 2017 competition. Pau's composition "Galactica" is cited for its intricacy and detail. Pau is a grade 8 student from Toronto. We hope to premiere Pau's piece in our 2017-18 Community Concert Series.

We are looking forward to running the Young Composer Initiative again in 2017-18. More information about YCI can be found on our website. Please direct email inquiries to:

yci@stringsattachedorchestra.com.

"Viaggio delle Farfalle" by Damiano Perrella



Damiano Perrella,
first place winner of YCI 2017

Damiano is sixteen years old and a grade 11 student at Port Credit Secondary School and is currently enrolled in the regional Sci-Tech program. Damiano began composing at the age of 11 under the direction of his violin teacher, Zachary Ebin. Damiano has been playing the violin for 9 years and is a student with Etobicoke Suzuki Music. Damiano is a member of the Mooredale Senior Orchestra and is also the concert master of his school's Symphony Orchestra. He has composed several pieces and has been featured twice in the repertoire of Arco Violini Ensemble. One of his compositions was featured as the finale of the Silent Voices Concert. Among his other hobbies and extracurriculars, Damiano likes to volunteer for his community and is a member of many school functions and councils.

Viaggio delle Farfalle, commentary by Damiano Perrella

I was inspired to compose Viaggio delle Farfalle during a stroll I took, during which I found a butterfly flying away. I was intrigued by the silence and gracefulness of the flight and I was immediately curious as to how I could translate this grace into music. Viaggio delle Farfalle, translated from Italian, means the voyage or flight of the butterflies. During this piece, I wanted to convey the emotions related with flight starting from a caterpillar. The piece starts with a sense of semi-freedom which then develops into a minor section when the butterfly is trapped in the cocoon, which is the inability to fly. Then, the piece continues with the breaking out of the cocoon and the slow deterioration of imprisonment. Then, close to the end of the piece, the butterfly becomes more and more free, finally ending with the most freedom and a sense of flying away. I wanted to make the piece about the butterfly and the defeats and victories that it had during its development. I was inspired by the beauty and perfection of a butterfly and its flight.

“Galactica” by Pau Ilerbaig-Bajona



Pau Ilerbaig-Bajona,
second place winner of YCI 2017

Pau Ilerbaig-Bajona is a grade 8 student at the University of Toronto Schools. He has been studying Piano for 4 years, and Cello for the last 2. In his spare time, he produces electronic music under the name Vyper. He has been producing electronic music for a year and a half. He also enjoys competing in long distance running with the University of Toronto Track Club.

Galactica, commentary by Pau Ilerbaig-Bajona

Galactica is about an intergalactic battle. At the beginning, the massive spaceships on both sides prepare for war. Everyone is getting ready, and everyone is nervous. Then, the battle begins. The ships battle it out, with no side being a clear victor. There is great loss and devastation. Finally, both sides return home, filled with the happiness of not having lost, but the dread of not having won, either, and of having lost so much.

I write electronic music as a hobby, but I had never written a piece for strings. Since I play the Cello at school, my music teacher challenged me to arrange one of my tracks for a string orchestra. At first, that's what I did, but afterwards I dropped the idea and instead wrote something original. It has been a fantastic learning experience!



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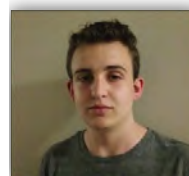
Ric Giorgi
and

the Strings Attached Orchestra
on another exceptional season of
community outreach for the love of music!

Thank You to our Guest Artists



Janos Ungvary, (recorder), is a professional recorder player and long-time advocate of historically informed performance practice as well as early childhood music education. He is currently a Music Specialist with the Toronto District School Board, Primary/Secondary Education. He has taught with the Royal Conservatory of Music, The Toronto Montessori Schools and the Sunnybrook School. He has performed to great acclaim in both Europe and North America and is sought after to lead workshops on early music performance practices. He says “My devotion to perform, teach and popularize the recorder through the music of the baroque, renaissance and medieval era is a combination of an academic passion and a scholastic responsibility.” His private teaching studio has expanded annually since 1981 specializing in preparing students for auditions and examinations. His work as a Chamber Music coach specializing in ensemble playing, ornamentation and style is well known in the music community. He is a past Chairperson of the American Recorder Society and Member of the Board of the Toronto Early Music Centre.



Max Ungvary, (recorder), is a grade 11 student at Lawrence Park Collegiate Institute. Max, who comes from a strong musical family, was pretty much born playing music. Presently he is working on his Royal Conservatory of Music Grade 8 exams for both cello and recorder. Max plays music regularly at his high school and in different churches. He is already an established orchestra player and a chamber musician and has made many appearances at the Kingsway Conservatory of Music. Max's biggest performance experience so far was playing a challenging recorder part in Noya's Fludde (Noah's Flood), a children's opera by Benjamin Britten. Presently Max is preparing a repertoire played on recorders for a school's Shakespeare play. It was a standard practice that all of Shakespeare's performances had music in the background, often played on recorders, to create a more dramatic or artistic mood and atmosphere. Some of his other hobbies include playing soccer and cooking.

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*Good luck this evening +
we wish you continued success!*



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Traverse Press Congratulations on another successful season!

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Strings Attached Orchestra
on a spectacular third season!

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"Where words fail, music speaks"
– Hans Christian Andersen

Play on, Strings Attached Orchestra!



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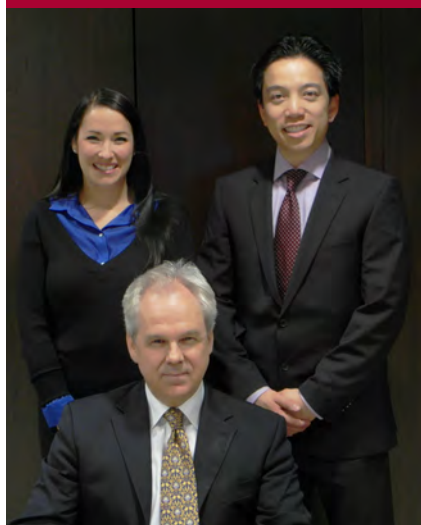


For more information contact us at

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**TORONTO REGION
READINGS 2017-2018**

Sept 17 John Kraus

Oct 22 Dallas Bergen

Nov 19 Jenny Crober

Jan 21 Eszter Horvath

Feb 18 Cheryl Chung

Mar 25 Ori Siegel

Apr 22 David Weaver

Jun 3 Erna Van Daele

Location

Christ Church Deer Park, 1570 Yonge St.
(2 blocks north of St. Clair Ave. at Heath St.)

Cost

CAMMAC members \$6, non-members \$10. This charge is to cover the cost of the hall rental and an honorarium for the conductor.

Time

All Readings start at 2:00 and finish at 4:30pm. Please come early to set up and be ready to start on time.

Instrumentalists: please bring your music stand!

Email enquiries to toronto@cammac.ca.

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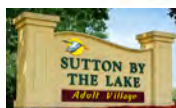
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