Helen Kashap
Homecoming feels SSO fine

Broadway’s Heroes
The Phantom David Rogers sings their music of the night

Sylvia Chave and kids
Perfectly zany harmony

Queasy about the classics?
Maestro Sawa has the cure.

Intimate Sundays with the Symphony
inTune®
Volume 1 Issue 1

September, 2011

Welcome to the very first issue of inTune, the Magazine of the Saskatoon Symphony. In these pages we hope to tell you more about the interesting, and often exciting, events and initiatives planned by the Saskatoon Symphony Orchestra. It’s a chance to get to know one of Saskatoon’s great cultural attractions and creative forces, and to see how the musical experiences we have on offer can connect with your life and interests.

Some of Saskatoon’s finest musicians call us home. You may know them from the city’s classical music scene, but you may have seen them in a jazz setting, playing for musical theatre, or even in a rock band. The Saskatoon Symphony Orchestra is a happy mix of their talent, experience, incredible focus and brilliant artistry. They come from many walks of life. They are your neighbours, your teachers, and maybe even your dentist! It’s their love of great music and a passion to perform that brings them together. As a group, they leave us, the audience, in awe.

If you’re already a Symphony concert goer, welcome to our new program format. Inside, you’ll find concert listings for the next two months, plus concert notes prepared by our musicians and others connected to them. Future issues will contain musician profiles, SSO news, and other items of interest.

Please take note of the businesses and others supporting the SSO by entrusting us with their advertising messages. We hope you will support them and let them know you saw them at the SSO!

Enjoy the reading and the concerts!
MUSIC DIRECTOR  Maestro Victor Sawa

SASKATOON SYMPHONY ORCHESTRA

VIOLIN 1
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Chair generously sponsored by Darien Moore and Don Ching
Martha Kashap, Assistant Concertmaster
Mary Lou Day
Lillian Jen-Payzant
Joan Savage
Marcel van den Hurk
Simon Fanner
Maxim Pletnev

VIOLIN 2
Oxana Ossiptchouk, Principal
Chair generously sponsored in Anonymity
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Rosanne Daku
Karen Ogle
Sarah Tsai
Sophie McBean
Arthur Boan

CELLO
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Bernadette Wilson
Carman Rabuka
Joel MacDonald
Christina Bakanec
Scott McKnight

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Richard Carnegie, Principal
David Humphrey
David Grosse
Warren Hay
Dave Pyra (on leave)

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OBOE
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Peter Gravlin, Retired

Thank you to all our musicians and to our chair sponsors who support their work.

For information about the benefits of chair sponsorship, please contact Jill Reid at 306.665.4862 or email general.manager@saskatoonsymphony.org

Listing current at press time. Personnel varies by concert. The SSO gratefully acknowledges the support of additional musicians who perform with the orchestra when larger works are presented.
Contents

FEELING SSO FINE  12
Masters Series – September 10, 2011
Helen Kashap, piano
Maestro Victor Sawa, conductor

SKETCHING A SUNDAY AFTERNOON  18
Music for a Sunday Afternoon – September 18, 2011
Saskatoon Symphony Chamber Ensemble

BROADWAY HEROES  23
Conexus Pops Series – September 24, 2011
David Rogers, Baritone
Mark Payne, guest conductor
Open Mic After-Party
Deborah Buck, pianist/accompanist

SYLVIA’S STORIES IN MUSIC  28
Classics For Kids Series – October 2, 2011
Sylvia Chave, storyteller
Dr. Glen Gillis, conductor

CLASSICS FOR SKEPTICS  40
Masters Series – October 15, 2011
Maestro Victor Sawa, conductor

Also in this issue
Orchestra musicians and Chair sponsors  4
Welcome messages  9
Pre-concert talks  10
Symphony in schools  26
Board of Directors and Administration  30
SSO Book & Music Sale  32
Drop-off locations
Funding agencies and Corporate sponsors  33
Supporters circle  35
Music finds a new home  44
We think you should know  46
Group discounts  46

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In the next issue - available November 1

SPANISH FIRE  Masters Series
November 19, 2011
Canadian Guitar Quartet
Alexei Kornienko, guest conductor

CELEBRATING SEVENTY
Music for a Sunday Afternoon
November 6, 2011

MESSIAH  Holiday Series
December 7, 2011
Saskatoon Chamber Singers
Mary Jo Nelson, Heather Molloy,
Michael Harris, Jordie Hughton
Maestro Victor Sawa, conductor

HOLIDAY SPECIAL  Holiday Series
December 10, 2011
Guest artists TBA
Maestro Victor Sawa, conductor

SOUVENIRS FROM CHILDHOOD
Music for a Sunday Afternoon
January 15, 2012

CLASSICAL MYSTERY TOUR
A TRIBUTE TO THE BEATLES
Conexus Pops Series
January 21, 2012
Classical Mystery Tour, guest artists
Maestro Victor Sawa, conductor

PLUS SYMPHONY NEWS & MUSICIAN PROFILES

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or contact the SSO office. • Program advertising enquiries: Mike Covey, mike@mcmedia21.ca
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  Bells, Jill Reid, Hannah Summers. Printed in Canada. © Saskatoon Symphony and contributors.

PLEASE NOTE: All concert details subject to change without notice.
Welcome from the SSO!

Welcome to our 2011/12 season, especially if you are joining us for the first time.

Maestro Sawa and the musicians are eager to present a season featuring artists from our community and from the national and international music world. On offer is a rich program of Masters, Music for a Sunday Afternoon, Conexus Pops and Classics for Kids concerts. Each offers a different experience, from the thrill of large scale orchestral works at TCU Place, to intimate chamber ensembles at the Delta Bessborough.

The symphony has acquired an exciting new facility in Riversdale to bring the SSO under one roof—a necessary and bold move. We want to say welcome to our new neighbours as we continue to take steps to ensure the symphony is truly a part of our diverse and vibrant community.

Much of last season’s success is due to our subscribers, single-ticket purchasers, our volunteers, donors, funders and sponsors. Everyone at the SSO works hard so you can experience this wonderful music in your community and we are very grateful for your continued support. Please join us again this season at our many concerts and fundraising events, to help us build for the future, and, above all, to enjoy the music.

Jane Wollenberg, President
Saskatoon Symphony Society

From Maestro Vic

What an incredible ride you have given me, Saskatoon. What comes next? More fun and superb music that’s my guarantee.

Whether your taste is Brahms or the Beatles—or, like me, both, we have quite the season in store. First, exquisite pianist Helen Kashap returns home to perform Grieg’s masterful piano concerto. Then we launch our Sunday Afternoon series of intimate chamber ensemble performances.

The Conexus Pops series begins with Phantom star David Rogers’ Broadway Heroes. With David’s powerful voice and his humour, it’s a sure-fire hit. Then, zany Sylvia Chave is back by popular demand with musical tales for kids 3 to 8 years old.

If you’ve been avoiding classical music, our October Classics for Skeptics concert of short, smash hits from the masters will make you a believer, trust me. Don’t miss it or any of the great musical treats planned this season. Have fun and enjoy the music!

Maestro Victor Sawa, Music Director

From the Musicians

Thank you for joining us for this new and dynamic season!

Like you, we come from diverse backgrounds. Many of us are full-time professional musicians. We are also music or school teachers, visual artists, carpenters, dentists, farmers, pilots, students and more! We are part of your community and what we have in common with you is our shared interest and love of music.

We look forward to sharing our music with you in a fun and varied season that will appeal to all tastes. Whether you wear jeans or a tux, don a feather boa or a sparkly glove, enjoy chamber music at the Bess or are introducing classical music to your children at a Kids’ show, we want you to sit back, have fun, and enjoy the music!

Musicians of the Saskatoon Symphony

From the SSO!
Free Pre-Concert Talks Prior to Masters Series Concerts

Enhance Your Experience at the Symphony

ATTEND THE PRE CONCERT TALK

Relax, you don’t need to have a knowledge of music to enjoy Saskatoon Symphony Orchestra concerts! However, if you would like to find out more about the music being performed, join us for free talks before SSO Masters Series events.

Hosted by David Kaplan and friends, the pre-concert talks focus on the evening’s repertoire and the composers. Whether you are attending a classical music concert for the first time, or are in the audience on a regular basis, you will find the sessions relaxed and informative. They begin at 6:55 pm and conclude by 7:20 pm, in time for you to take your seat in the theatre.

Pre-concert talks are held in the TCU Place Green Room. Follow the signs or check for directions from an usher or at the SSO kiosk in the lobby. Occasionally, the location may vary, but signage will keep you informed.

DAVID L. KAPLAN, CM., PH.D. OC

Since 1960 David Kaplan has made varied and exceptional contributions to Saskatchewan’s musical life. Professor Emeritus, and former head of the University of Saskatchewan’s Department of Music, he conducted the Saskatoon Symphony from 1963–1969 and from 1970–1971, founded the Saskatchewan Music Council, and chaired the Canadian Music Centre’s Prairie Regional Council. He has arranged or composed pieces for woodwinds, including a series of 50 solos for school use in 1985.

Dr. Kaplan devotes much of his time to his community. The Saskatoon Klezmer Band, Zmarim, was formed in 1985 after some informal “kibitzing” at a Bar Mitzvah. He has organized events such as the Festival of Faith for Multi-Faith Saskatoon, as well as the musical activities for the annual Holocaust Memorial and Remembrance Day services.

In 2010, former international students Xiaoping “Bob” Xu and Ling Chen, of China, donated a $1 million scholarship fund to the U of S Music Department in Dr. Kaplan’s name.

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October 29, 2011
Third Avenue United Church at 7:30pm
Purcell – ‘King Arthur’, a semi-opera with libretto by John Dryden

amatiquartet.usask.ca
Helen Kashap piano

Hailed as an “exciting pianist, full of energy and spirit”, Helen Kashap is a graduate of the Interlochen Arts Academy, Michigan. She was the first prize winner of the 2007 WMTA MidWestern USA Piano Competition and has garnered top prizes in competitions such as the Canadian Music Competition, the Kinsmen Concerto Competition, the International Interlochen Arts Festival Concerto Competition, the Saskatchewan Concerto Competition, and The Trustee Conservatory competition. She is the recipient of McGill’s prestigious Schulich Scholarship, a $30,000 Lawrence Trustee Scholarship (Lawrence Music Conservatory, Wisconsin), the Lubka and Kolella Piano Prizes (McGill), a $30,000 Presidential Award (Interlochen), and the Centennial Arts Scholarship (Sask. Arts Board).

Helen has appeared in Canada, the United States, France and Spain, most recently performing in recital at the Gijon International Keyboard Festival. Other notable performances include a public master-class for the legendary Menahem Pressler, a 2009 appearance with the SSO in a performance of Stephen Chatman’s ‘Tara’s Dream’ for piano and orchestra, a live national broadcast via Interlochen Public Radio of Alberto Ginastera’s ‘Danzas Argentinas’, a public lecture-recital on the early piano sonatas of Alexander Scriabin at McGill’s Schulich School of Music in 2010, and a solo recital at the Interlochen Arts Festival.

Kashap has attended the Banff Summer Music Program as a student of Robert McDonald, the Orford Arts Academy, and the Toronto Summer Music Festival. Currently a student of Sara Laimon, Kashap has worked with a number of today’s leading piano pedagogues, including Marc Durand, John O’Conor, Robert McDonald, Julian Martin, Andre Laplante, Menahem Pressler, Olga Kern, and James Anagnoson.

Artist website: www.helenkashap.com

Victor Sawa conductor

Victor Sawa is a triple threat of talent, experience and personal dynamism in the orchestral world. Music Director of the Saskatoon Symphony Orchestra, he holds similar positions with orchestras in Sudbury and Regina.

Maestro Sawa was previously Resident Conductor with the Calgary Philharmonic Orchestra (1993–1997). Music Director with the North Bay Symphony, the Guelph Youth Orchestra and the Kitchener-Waterloo Orchestra. He also served as Principal Clarinet with the Kitchener-Waterloo Symphony. He has been a guest conductor for orchestras across the country.

Victor has been recipient of many awards and honours, including three Canada Council awards for Conducting, a Grand Prix du Disque—Best Chamber Music Recording (Canadian Chamber Ensemble), a Grammy award (with the New England Ragtime Ensemble), and the Tanglewood Festival award for Outstanding Musician.

A Montreal native, Sawa holds a Bachelor of Music with Distinction from McGill University and an Honours Masters of Music Performance from the New England Conservatory of Music. He is also a graduate of the Pierre Monteux School for Advanced Conductors.

Godfrey Ridout 1918–1984

FALL FAIR

As a child, Godfrey Ridout regularly attended Toronto Symphony Orchestra concerts. He credited his early exposure to music for his successful musical career.

Ridout’s classical compositions are so accessible perhaps because of his work in popular music; he composed radio-drama scores, film scores, and orchestral arrangements of popular music.
husband had written for her. The similarities between Schumann’s and Grieg’s piano concertos are often noted. Both are written in the key of A minor, and both begin with an orchestral chord followed by a virtuosic flourish in the piano.

Of course, there are differences as well. Grieg was a nationalistic composer who strove to create music that reflected the character and temperament of his homeland. Indeed, composing in a one-room cabin on the banks of a fjord, with a glacier behind him, it is no wonder that sonorities reflecting the Scandinavian landscape and its people found their way into his work. The first notes of this Piano Concerto are typical of a Norwegian folk song, and the last movement has similarities to a Norwegian folk dance.

Grieg’s Piano Concerto met with both critical and popular acclaim. Composer and pianist Franz Liszt, when he first played through this piece, jumped up from the piano and strode around the room, singing the melody at the top of his voice. He then said to Grieg, “You carry on, my friend; you have the real stuff in you. And don’t ever let them frighten you!”

Grieg’s Piano Concerto has found its place in history. Not only does it delight concertgoers, but its themes have been used in many ads, television shows, and movies.

Johannes Brahms 1833–1897
SYMPHONY NO. 2
Composing a symphony was a titanic undertaking for Brahms. He felt the weight of others’ expectations, especially because of the comparisons made between himself and Beethoven. Brahms wrote, “I shall never finish a symphony. You have no idea how it feels to hear behind you the tramp of a giant like Beethoven.” Compounding his struggle was an article written by Schumann who, amazed by the young Brahms, said he would become a musical genius – an expectation Brahms feared he would fail to meet.

Brahms worked hard at learning his craft. He spent a year only studying Bach’s compositions. He destroyed some of his own works so they would never be played. He carefully chose which pieces to publish.

At last, after fifteen years of labour and at 43 years of age, Brahms completed his First Symphony. It met with some success; emboldened, Brahms composed Symphony No. 2 in a few months the next year (1877), while he was on holiday in Pörtschach, a small village in the Austrian countryside. Of his experience composing at Pörtschach he wrote to his friend, the critic Eduard Hanslick, “So many melodies fly about, one must be careful not to step on them.”

The premier performance of Symphony No. 2 was an unqualified success. So much so that the audience demanded (and received) a repeat performance of the joyous third movement.

Compared to the dark and sombre mood of Symphony No. 1, Symphony No. 2 is full of light. To Eduard Hanslick, Brahms wrote, “It’ll sound so cheerful and lovely that you will think I wrote it specially for you or even your young lady.” But the light is not without its shadows. Though every movement is in a major key (those typically used for happier music), the melodies are often haunted with harmonies drawn from darker, minor keys. Brahms wrote: “I would have to confess that I am... a severely melancholic person, that black wings are constantly flapping above us... It casts the necessary shadow on this serene symphony.” Yet by the third and fourth movements all darkness is lifted, and the trombones that brought clouds into the first movement bring a triumphant conclusion to the fourth.

Because of its beautiful melodies this might be, by some, the most loved of all Brahms’ symphonies.

Program notes prepared by Joan Savage, member, Violin 1 section, Saskatoon Symphony.

© 2011 Joan Savage
**2011-2012 SEASON**

**Rodgers & Hammerstein’s**

**A Grand Night for Singing**

Music by RICHARD RODGERS  
Lyrics by OSCAR HAMMERSTEIN II  
Musical Arrangements by FRED WELLS  
Conceived by WALTER BOBBIE  
Orchestration by MICHAEL GIBSON & JONATHAN TUNICK

Directed by James Hawn  
Produced by Peter England  
Over 30 songs by R&H, a musical about romance!

**Oct 7 & 8, 8pm  Oct 9, 2:30pm**
Castle Theatre, Aden Bowman Collegiate, Saskatoon  
Tickets: McNally Robinson 306-955-3599

**Oct 21, 8pm  Oct 23, 2:30pm**
Station Arts Centre, Rosthern  
Tickets: Station Arts Centre 306-232-5332


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**Broadway Bash IX**

*Directed by Meghan McDonald*

Broadway musicals come together in a night of outstanding song and dance performances from a variety of shows, both familiar and lesser known, presented by a cast of all ages. This will be a perfect night of musical theatre for Broadway enthusiasts and newcomers alike!

Auditions: Fall 2011  
Show dates: January 27-29, 2012

---

**The Producers**

*Directed by Ron Knoll*

Outrageous, hilarious, a teeny bit offensive, off the wall, and the winner of a record 12 Tony Awards. You will find yourself holding your sides with laughter as Max Bialystock and Leo Bloom sing and dance their way through the greatest show biz scam there ever was!

Auditions: early 2012  
Show dates: late June/early July 2012

www.saskatoonsummerplayers.ca
Sketching a Sunday Afternoon

Saskatoon Symphony Chamber Ensemble

MacMillan  
Two Sketches for Strings *(based on French Canadian Airs)*  
*Notre Seigneur en pauvre*  
*A Saint Malo*

J. C. Bach  
String Quartet in B♭ Major, B. 60 *(arranged as oboe quartet)*  
*Allegro*  
*Rondeau: Grazioso*

**Sir Ernest MacMillan**  
1893–1973  
**TWO SKETCHES FOR STRINGS**  
*(based on French Canadian Airs)*

A giant figure in the history of musical life in Canada, Sir Ernest MacMillan was influential in the founding stages of many major musical organizations in this country. He conducted the Toronto Symphony Orchestra (1931–56) and The Toronto Mendelssohn Choir, was dean of the Faculty of Music at the University of Toronto, principal of the Toronto Conservatory of Music, president of the music licensing agency CAPAC and was a charter member of the Canada Council for the Arts and served two terms on its board. He was also a co-founder and first president of the Canadian Music Centre. His expansive career as a conductor, composer, organist, pianist, educator, writer and administrator earned him a knighthood, bestowed by King George V in 1935 for "services to music in Canada". He was named a Companion of the Order of Canada in 1970.

Although MacMillan himself felt his strength lay more in conducting than composing he made a considerable contribution to Canadian music through his compositions. He was very interested in recording and preserving traditional songs of the First Nations people, and also early Canadian folksongs. He based his Sketches for Strings on two early French Canadian folksongs, “Notre Seigneur en pauvre”, and “A Saint Malo”. It was written for the Hart House String Quartet and premiered in Quebec in 1927. MacMillan’s style is strongly influenced by the English school, such as Vaughan Williams and Delius—composers who also captured their country’s spirit using early folksongs. The flavour of early Canada is very evident in the evocative Two Sketches.

**Johann Christian Bach**  
1735–1782  
**STRING QUARTET IN B♭ MAJOR, B. 60** *(arranged as oboe quartet)*

Johann Christian was born in Leipzig in 1735, the youngest son and 11th of the 13 living children of Johann Sebastian Bach. He began his musical studies with his father, and upon his father’s death he continued his studies with his older brother C. P. E. Bach. In 1754 the young J. C. moved to Milan, Italy, where he established himself as a composer and was appointed second organist at the great Cathedral of Milan. His reputation grew as a composer of Italian opera which led to an invitation to London in 1762. Like Handel 50 years before him, he enjoyed royal patronage, and was a contributor to the musical life of London. He has often been referred to as "the London Bach". Together with a colleague, Carl Abel, he established a London concert series which spanned two decades. He died in London in 1782 on New Year’s Day. J. C. Bach was only 15 years old when his father died, and therefore his music looks forward to the Classical era rather than back at the Baroque style of his father. His music embodies the melodic “Galant” style of the period with its elegance and grace. There is a move away from the church to the concert hall in its emotional expression and the

Enjoy a coffee and tea service during intermission at this event.
conscious featuring of virtuoso instruments. The Quartet in B♭ Major, B.60, indicates either flute, oboe or violin as the lead voice. The first movement is in standard Sonata-Allegro form, and the second movement suggests a minuet with two trios.

**Johannes Brahms** 1833–1897

**SERENADE NO. 1 IN D MAJOR, OP. 11 (arranged by Chris Nex)**

One of the great German Romantic composers, pianists and conductors, Johannes Brahms was born in Hamburg into a poor family. He began piano lessons at age 7, and during his teen years helped support his family by playing in dance halls and taverns throughout Hamburg. He also began composing at a very young age, but destroyed much of his early work. His tendency towards intense self-criticism was to follow him through his life. In 1853, while on a concert tour Brahms met Joseph Joachim who was to become a great colleague and collaborator throughout Brahms’ career.

In 1857, Brahms took a post in Detmold, and was to spend a part of the next three years there. This is where the inspiration for his two serenades took hold (also Serenade No. 2 in A Major, Op. 16). Brahms was looking for a way to express himself beyond the piano, and this Op. 11 is his first purely orchestral work entirely independent of the piano. Brahms’ compositional style is always rooted in tradition and carries on the line established by Bach through Beethoven. Like Joachim and Schumann he strove to express rich romantic feeling within a classical structure. In this way he diverged from other great composers of the time, Wagner and Liszt, who wanted to forge new paths and abandon some of the old classical structures.

The Serenade No. 1, Op. 11 has gone through several different versions. It first appeared as a wind and string octet in four movements, and then, in 1858, as a nonet for five winds and four strings in six movements. Upon the urging of Joachim the instrumentation was expanded to full orchestra and, with Joachim conducting, was premiered in that form in 1860 in Hanover. Today we have a version for ten instruments. The mood is relaxed and cheerful like the other D Major works of Brahms—his second symphony, and the violin concerto.

Program notes prepared by Margaret Wilson, principal clarinet, Saskatoon Symphony.

© 2011 Margaret Wilson
Deborah Buck is at the piano with the songs—and there’s an open mic waiting for some talent or guts. Come, unleash your inner Elphaba or strut your Henry Higgins. The cast of Saskatoon Summer Players production “It’s a Grand Night for Singing” are bringing a number from their show and there might even be von Trapp in the house!

It all happens at The Ivy, 301 Ontario Avenue (at 24th St.), close to TCU Place. There’s good parking close by, too.

Your $5 admission includes a visit to the The Ivy’s complimentary appsies table; there’s a cash bar and menu service is available. Tickets are limited. Buy yours in advance at the SSO Office, 408-20th St. W. or at the SSO kiosk at the concert, or after the concert at The Ivy.

Deborah Buck
Pianist/Accompanist

Saskatoon’s Deborah Buck has worked as a music director for fifteen years for theatre companies such as Persephone, Globe, the Shakespeare on the Saskatchewan Festival, Danny Schur Productions Winnipeg, Vancouver’s Blackbird Theatre, Rosebud Theatre and the Station Arts Centre Rosthorn. She is the recipient of two SATA’s (Saskatoon Area Theatre Awards) for her 2009/10 Body of Work, and for the 2008 productions Beauty and the Beast and Buddy: The Buddy Holly Story. She can’t wait to help you unleash your inner Elphaba, Maria, Professor Higgins or Jean Valjean at the SSO’s first-ever Broadway-themed After-Party at The Ivy on September 24!
**ACT ONE**
- This Is The Moment
- Song and Dance Man
- Leading Men Medley . . .
- Al Jolson Medley . . .
- Leading Ladies Medley . . .
- Time for a Love Song
- Marry Me
- Get Me To the Church On Time
- Sara Lee
- The Impossible Dream

**intermission**

**ACT TWO**
- Rodgers & Hammerstein Entr’acte
- Oh, What A Beautiful Mornin’
- The Surrey with A Fringe on Top
- If I Were A Rich Man
- Russian Composers
- Phantom of the Opera
- All I Ask of You
- Joseph’s Coat / Any Dream Will Do
- Gus, the Theatre Cat
- Angel of Music
- Music of the Night
- Give My Regards to Broadway

**David Rogers** baritone

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*, originally presented by Drayton Entertainment, 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 Ste 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 Petrucchio/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 Word 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.’

*Broadway Heroes* has played in many venues across Canada including the Drayton Festival Theatre, the Sudbury Theatre Centre, Theatre Aquarius, The Charlottetown Festival, Huron Country Playhouse, The King’s Wharf Theatre, The Red Barn Theatre, Lighthouse Festival, the Living Arts Center, The Imperial Theatre, Sarnia, the Centre in the Square, Kitchener, and most recently with the National Academy Orchestra in Hamilton as part of the Brott Festival.

**Mark Payne** guest conductor

Mark Payne is a sought-after pianist, vocal coach, and conductor from London, Ontario, where he is the music director and head coach for the opera program at University of Western Ontario. In addition, he is chorus master, repetitur, and pianist for Orchestra London.

Mark appears regularly on stage as a solo pianist, orchestral keyboardist, and plays regularly as a member of ‘Triofus’ (along with fellow colleagues Robert Riseling, and David Haward). Other engagements include work with The San Francisco Opera, Calgary Opera, The Stratford Festival, The Windsor Symphony, Pacific Opera Victoria and The Kitchener-Waterloo Symphony. Most recently, Mark was the featured soloist for Gubaidulina’s *Concerto for Piano and String Orchestra*, with Orchestra London. He is also the Music Director for the Starbright Summer Festival.

Tickets for the Broadway Open Mic after party available at the SSO desk in the lobby tonight or in advance from the SSO office. Limited number, $5 each.

**Broadway Heroes Open Mic After-Party at The Ivy. See page 23.**
The Saskatoon Symphony Orchestra is bringing music to life in school communities by providing exciting, live music experiences that complement the curriculum. They also inspire and motivate students to reach their full potential.

The “Symphony in Schools” program travels to schools to present performances annually. The performances by members of the Saskatoon Symphony’s Chamber Ensemble (our “core” of 10 full-time professional musicians) are designed to develop student’s understanding and appreciation of symphonic music. Each concert presents musical concepts and ideas aligned with music education standards prescribed by the Saskatchewan Department of Learning Arts Curriculum framework. As a bonus, the program consists of themes that lend themselves to integration with other curriculum areas such as language arts and social studies.

Master Classes are ideal for grades 9-12. These sessions provide an opportunity for high school students to hear and connect with Saskatoon Symphony musicians or visiting guest artists. Sectionals offer students the opportunity to participate in individual instrument sections and work on concepts and issues to be determined by the teacher.

Invite the Saskatoon Symphony to be part of your school community. Email Lenora Bells, Arts Education Consultant at lenora.bells@saskatoonsymphony.org, call the SSO office at 665-6414, or visit saskatoonsymphony.org for more information.
Sylvia’s Stories in Music
TCU Place, Centennial Hall, 2:30 pm

Sylvia Chave storyteller
Dr. Glen Gillis conductor

Maurice Ravel *Ma mère l’oye* (Mother Goose Suite – arranged by Willard Elliot)

Camille Saint-Saëns *Carnival of the Animals*

Come to the Culture Days Carnival, with an instrument petting zoo (yes, you can touch the instruments), face painting (assisted by U of S music students), colouring and a chance to talk to musicians

Kids, come for the carnival, starting at 2 pm.

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**Sylvia Chave** storyteller

Sylvia Chave is the most exuberant and engaging act in Canadian children’s music today. She is the original Canadian Gypsy, brilliantly coloured in many ways, from her sparkling personality, to her eclectic costumes, her hilarious antics, and her amazing voice. Everything she sings, writes or creates on stage, comes from her unique perspective on the world. Her show, *Singing with Sylvia*, is for singing loud, laughing hard, getting scared (but just a little), and even learning a crazy new language. Sylvia’s offbeat characters and unbridled love of performing weave with a special magic that creates an amazing rapport with children. She can be a beautiful princess or a nasty witch, a crocodile or a bratty little girl who just doesn’t want to go to bed.

Sylvia’s performing career began in 1990 with the birth of Prairie Patch, a children’s duo she formed with partner Clare Pattison. They performed across Saskatchewan, Alberta and Manitoba, delighting children and adults alike, and Sylvia began her journey as a songwriter and storyteller. She moved to Saskatchewan after obtaining an English degree from Lakehead University in Thunder Bay. As she raised her family she ran a daycare, was a librarian and a teacher’s assistant. As her children grew older she began to follow her dream to perform, first with Prairie Patch and now, on her own. She lives in Delisle, and now that her family has grown, she is able to perform much more all over the country.

Sylvia Chave appears frequently at The Refinery in Saskatoon and in schools and libraries across the province and the country. In March 2011 she appeared in several Saskatchewan centres as part of the OSAC Junior Concerts Program, and also made her debut at the Saskatoon Symphony as narrator for Classics for Kids’ *Peter and the Wolf*.

---

**Dr. Glen Gillis** conductor

Glen H. Gillis, Associate Professor of Music at the University of Saskatchewan, is active as a conductor, teacher, and performer on- and off-campus. He spent five years as Director of Bands at Cameron University in Lawton, Oklahoma. He also regularly appeared as guest conductor for the Lawton Philharmonic. At the U of S, Dr. Gillis has taught conducting, studio saxophone, music education courses, and directed the Wind Orchestra. Among the hallmarks of that orchestra, was its 2006 performance at the University of North Texas and at the prestigious Texas Music Educators Association Conference. From 2004–2009, the orchestra released three CDs of new and contemporary wind symphony repertoire.

Dr. Gillis has provided numerous clinics, adjudicated music festivals, and guest-conducted at several venues. In 2005 he created the North Saskatchewan Wind Symphony. He has written articles for National Music Journals on conducting, woodwind pedagogy, and music education and presented papers at international music conferences.

Dr. Gillis is also a Conn-Selmer Artist and Clinician, and continues to be active in saxophone performance, performing at international conferences and as a guest soloist with orchestras and wind ensembles in Canada. As a member of SOCAN, his diverse musical career spans over three decades in the realms of classical and jazz. In 2009 he released *SaxSpectrum* through the MSR Classics label (MS1328) performing and displaying many of his compositions and commissioned works. Recently international music magazines such as American Music Guide, BBC Music Magazine, and Gramophone gave stellar reviews of his CD.

Dr. Gillis earned a Bachelor of Music in Music Education degree from the University of Saskatchewan, a Master of Music in Music Education degree from Northwestern University, and a Ph.D. from the University of Missouri-Columbia.
**Book & Music Sale**

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Masters Series  October 15, 2011

Classics for Skeptics
TCU Place, Sid Buckwold Theatre, 7:30 pm

Maestro Victor Sawa conductor

Rossini  Overture to The Barber of Seville
Debussy  Clair de lune
Sibelius  Karelia Suite, Op. 11: I. Intermezzo, III. March
Saint-Saëns  Samson et Dalila: Bacchanale

intermission

Smetana  The Bartered Bride: Dance of the Comedians
Mendelssohn  A Midsummer Night’s Dream, Op. 61: Wedding March
Pachelbel  Canon
Tchaikovsky  Overture to Romeo and Juliet: Fantasy

Pre-Concert Talk Join Dr. David Kaplan to learn about the music in tonight’s repertoire. TCU Place Green Room, 6:55 to 7:20 pm. Free with ticket to the concert.

Stop at the Symphony lobby kiosk to purchase SSO swag!

Maestro Victor Sawa  conductor

See p. 13 for complete bio.

Gioachino Antonio Rossini 1792–1868

OVERTURE TO THE BARBER OF SEVILLE

Gioachino Antonio Rossini was born in Pesaro, Italy, the only child of Giuseppe, the town trumpeter. Rossini’s most famous opera, The Barber of Seville, was first produced in 1816. While the first performance was a disaster, the second take of the comic opera became an overwhelming success. The story line is based on Rosina, who is being wooed by the count, who wants her to fall in love with him—not his money—so he is in disguise. He asks Figaro, a former servant of his, to assist in the deception.

Gioachino Rossini’s overtures are classical favourites of orchestras around the world because of their grandeur, lively drama and fun sense of humour. Rossini was a colourful character, much like those that appear in his operas. He actually combined a career in music with selling liquor, and later working as a blacksmith’s apprentice.

Rossini, a master of the melody, reveals a feeling of premonition and excitement of the Barber of Seville's two main characters, Rosina and Lindoro. Throughout this overture, listeners will be familiar with many of Rossini's spirited motifs. Fellow composer Georges Bizet noted: “Rossini is the greatest of them all, because, like Mozart, he has all the virtues: elevation, style, and, in a word—the motif… which is very mistakenly called the ‘idea.’” These motifs are passed from strings, woodwinds, strong brass and percussion throughout the overture. The Barber of Seville, along with a few other selections in tonight’s program have gained renewed fame through Bugs Bunny and Looney Tunes.

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If a composer could say what he had to say in words, he would not bother trying to say it in music.”
- Gustav Mahler

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The music of Debussy, a French Impressionist composer and critic, represents the transition from late-romantic music to 20th century Modernism. It is noted for its subtle melodies and straightforward harmonies. ‘Clair de lune’ (‘Moonlight’, from the Suite Bergamasque), one of the composer’s major works, illustrates both of these traits, while presenting the listener with a stillness found in space, stars, and the moon. Chords that appear from the silence in the music are linked together by slurs and lingering notes. As the music progresses a crescendo is reached, but instead of hearing a crashing climax, there is a quiet group of octaves.

Debussy’s music has been used countless times in film and television and ‘Clair de lune’ is especially popular. In Casino Royale (1967), Sir James Bond, (David Niven), sets aside time in his day (and during world crisis) to play ‘Clair de lune’ on a grand piano in his mansion’s music room.

Claire Debussy 1862–1918

CLAIR DE LUNE
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Jan Sibelius 1865–1957

KARELIA SUITE, OP. 11
In 1893 Sibelius was invited to write music for a patriotic historical pageant to be presented by students of Helsinki University in Viborg, Karelia. This province lies in the south-eastern corner of Finland, and was loved by Sibelius. This jubilant selection is played on Independence Day in Finland. The Intermezzo, which is in 2/4 time, begins low down in the orchestra, and rises and falls. The other two parts of the suite include a Ballade, representing a king being entertained by a minstrel, and the third movement, the Alla Marcia, is an exciting march depicting a castle siege.

Camille Saint-Saëns 1835–1921

SAMSON ET DALILAH: BACCHANALE
Gifted from childhood, French composer Camille Saint-Saëns had an exceptional memory. At his debut piano recital at age 11, he offered to play any Beethoven sonata without music. In order to promote new music by French composers, he founded the Société Nationale de Musique in 1871. His compositions are often brilliant in their effects. The composer wrote piano, cello, and violon concerto and three symphonies (including the ‘Organ’ Symphony, 1886); his tone poem Danse Macabre (1874) and the suite Carnival of the Animals (1886) are widely known. Of his 13 operas, Samson et Dalilah (1877) had the greatest success. In the Biblical story (Judges 16), the Philistines gathered in Gaza to celebrate a pagan sacrificial ritual. As was their custom, they paraded their prized enemy prisoner, Samson, into the temple to entertain the jeering crowds. In Saint-Saëns’ 1876 operatic rendition, the famous scene of the Bacchanale occurs during this ritual as the Philistines celebrate their victory.

Bedřich Smetana 1824–1884

THE BARTERED BRIDE, DANCE OF THE COMEDIANS
Smetana was a Czech composer who is regarded as the father of Czech music. The festive opera, The Bartered Bride, is set in nineteenth century Bohemia, moves along at a fair pace and includes dances in each of the three acts. Smetana’s orchestral writing was always colourful and folksy—especially this, his most famous musical theme, Act III’s Dance of the Comedians. This dance, known as ‘skočná’ is a rapid Slavic folk-dance in 2/4 time. In the opera, it is danced by a circus troupe.

Felix Mendelssohn 1809–1847

A MIDSUMMER NIGHT’S DREAM, OP 61, WEDDING MARCH
Jakob Ludwig Felix Mendelssohn Bartholdy, was a German composer, pianist, organist and conductor of the early Romantic period. One of his best known pieces, “Wedding March” in C Major, was written in 1842 from his suite of incidental music (Op. 61) to Shakespeare’s play A Midsummer Night’s Dream.

Mendelssohn’s “Wedding March” was first used at a wedding when Dorothy Carew wed Tom Daniel at St Peter’s Church, Tiverton, England, on 2 June 1847. However, it did not become popular at weddings until it was selected by Victoria, the Princess Royal, for her marriage to Prince Frederick William of Prussia in 1858. The bride was the daughter of Queen Victoria, who loved Mendelssohn’s music and for whom Mendelssohn often played while on his visits to Britain.

Johann Pachelbel 1653–1706

CANON IN D MAJOR
Johann Pachelbel was a composer, performer and educator during the Baroque period. He began his professional career as an organist. This immensely popular canon, Pachelbel’s most famous work, is likely the most widely used, recorded, and recognizable instrumental work of all time.

Peter Ilyich Tchaikovsky 1840–1893

OVERTURE TO ROMEO AND JULIET
Pyotr Ilyich Tchaikovsky was a Russian composer of the Romantic era. In 1869 he was an up-and-coming composer and a professor of music at the Moscow Conservatory. He met Mily Balakirev, who suggested an orchestral piece based on Shakespeare’s Romeo and Juliet. The work could be thought of as being symbolic of the warring Capulets and Montagues.

Program notes prepared by Lenora Bells, Arts Education Consultant, Saskatoon Symphony. © 2011 Lenora Bells
Music finds a new home

If you have been down 20th Street lately, you may have noticed the big red, former grocery store at Avenue D has become a hive of activity. That's not surprising—it's where music has found a new home. It’s going to get even busier.

After searching for an appropriate and affordable space for the past three years, in the spring the Symphony signed a long-term lease with the owners of the building and began a conversion of the property (located at 408 20th St. W.) during the summer. Since then, carpenters, painters and others, volunteer and paid, have been transforming the facility into areas comfortable for ensemble rehearsals, meetings, volunteer activities, Book and Music Sale materials processing, and the offices of the orchestra.

Directing the project—and providing much of the labour, too—is local artist, designer and self-described “co-creator,” Odette Nicholson, already known for her work on Saskatoon’s local jazz venue, The Bassment.

Despite budget challenges (there was no budget) and difficulty finding volunteers during Saskatoon’s vacation season, Odette has persevered and the results are quite amazing. The building is still a work in progress, but what a difference she has made in a short time and with few resources!

Through Odette’s vision and creativity (and sweat!), and a bold move by the Symphony, music has a NEW home in Riversdale. It’s the start of a new adventure. We’ll keep you up to date in inTune, but hope you’ll stop in and visit when you’re in the neighbourhood.

---

Odette Nicholson on designing the Symphony’s new home…

My job as an Artist is primarily to bring ideas. As a designer, I work to fulfill the needs of my client providing a concept and site-specific implementation. I believe the new street-front location is a window of opportunity for the SSO and Saskatoon’s cultural scene. Co-creating and community-building—for me, there is no better reason to go to work in the morning!

Combining sense of purpose and inventiveness underscores the venue as multifunction/user friendly and un-institutional. The front room shelving is part book sale storage, while the books add colour, pattern and most importantly, acoustic balance to the large front room. The space was recently painted, so we added colourful accents throughout, including the bathrooms! The front room’s blocked boxes illustrate the catch-phrase ‘Music House’.

There was initiative for reuse and recycle. The tall curved bookcases came from Habitat for Humanity Restore. What we could not find or reasonably purchase, we built from scratch—the simple designs of the white modular book units from local lumberyard spruce and a window light-box made from downspouts and rope lights.

The building has both natural and fluorescent lighting required for the musician’s practice; we introduced pendants, and low lamps for secondary lighting ambience—a style that can turn the front room into performance space at the flick of a switch.

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Interior of the front area of the new SSO facility as work continues.
Coming to the Symphony?

A SCENT-FREE ENVIRONMENT
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ARRIVING LATE
Latecomers will be seated by the ushers at an appropriate break in the concert, determined by the conductor. Often, the Symphony shares the venue with other bookings, so parking may take longer than planned. Please keep this in mind when planning your evening.

WHEN TO APPLAUD
"Whenever you feel the urge to applaud, go ahead," says Maestro Sawa. "If you love the orchestra and the music, don't be afraid to stand up and cheer, just like you're at a Riders game. Well, whatever!"

TURN OFF THAT PHONE
Maestro Sawa says he has problems conducting cell phone ringtones and beeps from digital watches and pagers. "They so seldom are in the right tempo," he says. So please be polite and turn them to silent or completely off. Relax, and enjoy the concert.

WHAT TO WEAR
First time concert goers mention their surprise at the variety of dress in the audience—from jeans to evening wear, you’ll see it all. The Conexus Pops Series concerts are opportunities to dress according to theme, especially the annual Oscar® music night. Whatever you choose to wear, be comfortable and have fun.

Group discounts
Group discounts on Symphony tickets are available for groups of 20 or more. The Saskatoon Symphony also offers an inexpensive student rate for our Masters Series and Music for a Sunday Afternoon concerts. We can help make your group’s symphony experience an extraordinary one. For more information, email Mary Ann Therrien at groupsales@saskatoonsymphony.org.

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