

Strings Attached Orchestra
9th Annual Season Finale Concert



7:30 pm Sunday, June 25th, 2023

Al Green Theatre

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

www.stringsattachedorchestra.com



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#SAOplays

Strings Attached Orchestra



Do you play
one of these?

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Attached Orchestra
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For You!

www.stringsattachedorchestra.com



The Strings Attached Orchestra

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

Rehearsals are Mondays evenings
September through June

email us at: info@stringsattachedorchestra.com

Musicians of all levels are welcome to join our community orchestra

Welcome to Tonight's Performance



Thank you for joining us for Strings Attached Orchestra's 9th annual Season Finale Concert! Whether you have been to our concerts before or are joining us for the first time, whether you are here in person or watching on Zoom, we are very happy to have you in our audience!

Our 2022-23 season has flown by. We returned to playing a full set of community concerts at retirement homes and a hospital, one of the most rewarding aspects for the orchestra. This Spring, we played three community concerts for enthusiastic audiences, adding to the four we played in the Fall. We have had many new members join us this year, and we are starting to approach pre-pandemic membership numbers. To round out the season we have been able to stage both our Holiday Family and Friends concert and this one in performance spaces that can accommodate full audiences.

We are grateful for the opportunity to play and perform together, and we thank you, our family and friends, for your ongoing support.

There are so many people to thank – members who have contributed in many ways – musically, financially and with the all the work that goes into running the orchestra and producing concerts, and our many very generous donors, advertisers in this program book, and others who have contributed time and expertise.

A very special thank you to Jonathan Wong, our Music Director and Conductor. He has challenged us with new music and coached us to produce the best sound possible, and he has given us detailed practice notes, tracks, tips and extended information to help us perform at our best.

Once again, this year, we are holding a Silent Auction – have a look at the items for sale (Blue Jays and theatre tickets! Handmade items! Electronics! And much more!) in person or online before the concert and during intermission. Bids close at the end of intermission, and all proceeds support the orchestra.

For more information about Strings Attached Orchestra, if you'd like us to perform in your community, if you know any amateur string players who are looking for a musical home (or if you are one yourself), 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.

Follow SAO on Twitter and Instagram @SAOrchTO or check out our concert postings through #SAOplays. Like us on Facebook at *Strings Attached Orchestra*.

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

SAO - Orchestra with a Mission

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



Strings Attached Orchestra (SAO) is a member-based group of dedicated amateur string musicians located in Toronto. 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. Music is not only special for ourselves, but sharing that music in a way that touches others and brings happiness to the world is an integral part of why this is so special for us. Ask any of our members and you will hear how important being part of this group is to them.

Under the baton of conductor and music director Jonathan Wong we play repertoire from a broad range of styles and periods, from the 17th century to the 21st, and from popular music to jazz and classics. The majority of our musical season focuses on performing live concerts in retirement homes, community centres, and schools. Where venues cannot accommodate our full orchestra, we send chamber groups. This is to fulfill our mission of bringing joy to audiences who have limited opportunities to experience live musical performances.

To help raise funds for these community concerts, our orchestra performs two concerts annually for you, our friends and family. This is also a time when we get to showcase what we have been working on to our audience and we are proud of the work we have put in and the growth our orchestra has experienced over the years.

We are strong believers in the importance of community orchestras and the positive impact they make. Strings Attached Orchestra is a member of Orchestras Canada, CAMMAC (Canadian Amateur Musicians – Musiciens Amateurs du Canada), and is a Canadian Registered Charity (Registration No. 83585 3599 RR0001).

Upcoming Concerts

Join Us for Our Friends & Family Concert Series

2023 Holiday Concert

- Afternoon, Sunday, December 17th, 2023

10th Annual Season Finale Concert

- Evening, Sunday, June 9th, 2024

2023-24 Community Concert Series

As part of our giving within the community, the majority of our concert season is devoted to performing for residents of retirement homes, hospitals, and other such venues where people would not normally have the opportunity to hear live orchestra music. In a typical year, we play 5–6 full orchestra concerts and 6–8 chamber concerts.

This year, with pandemic restrictions easing up, we were thrilled to be able to return to playing our community concerts in person. We continue to be ready to work with our communities in order to share our music with them. This past season we were able to perform 7 community concerts to enthusiastic audiences and we are thrilled to have more lined up for the 2023-24 season.

To get an idea of what we can do and to let us know of a venue that would appreciate a community concert, please

visit our website at: www.stringsattachedorchestra.com

or send us an email at: info@stringsattachedorchestra.com.

If you would like to help us continue to bring music into the community by sponsoring SAO in our 2022-23 season, please contact us at donations@stringsattachedorchestra.com.

Thank You to our Volunteers

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

**A special thank you to all of our volunteers!
We couldn't have done it without you!**

A special thank you to all the orchestra members whose collaborative efforts made this concert possible.

Thanks to our Silent Auction Donors

SAO would like to thank all those who donated items to tonight's silent auction. Fundraising is a necessary part of performing our charitable mission - and we truly appreciate all the help we have gotten.

Special thanks to Paul Collier for coordinating our digital auctioning!

SAO Board of Directors

President Ruth Levenstein
Vice President Bonnie Wasser
Treasurer Ivan Lavine
Secretary Jerry Loterman
Directors Andrea Pines
Claire Nunes-Vaz

Jonathan Wong

Conductor & Music Director



We are thrilled to have Jonathan Wong as part of the SAO family as our conductor and music director. Jonathan joined us this year in our 9th Season and this concert marks the end of his first season with Strings Attached Orchestra.

Jonathan is a Toronto-based conductor, keyboardist, clarinetist, singer, and educator. His wide-ranging work in concert, opera, and musical theatre contexts is unified by a love for music's communicative power and its ability

to build communities in inimitable ways.

This season Jonathan serves as Music Director and Conductor of the Strings Attached Orchestra, Artistic Director of the Serenata Singers, Conductor of the Toronto Chinese Orchestra, and Instructor of conducting at Tyndale University. He was twice a conducting fellow with the Denis Wick Canadian Wind Orchestra, Apprentice Conductor with Orchestra Toronto, and a recipient of the College Band Directors National Association Mike Moss Conducting Study Grant.

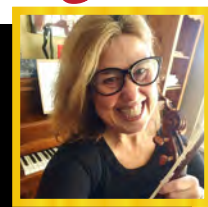
Jonathan's experience as an award-winning clarinetist includes solo, chamber, orchestral, and wind band playing. Career highlights include performing at Carnegie Hall as concertmaster of the Toronto Youth Wind Orchestra and a concerto performance with the University of Toronto Wind Ensemble as a winner of the University of Toronto Winds Concerto Competition. As a keyboardist, Jonathan plays both modern and historical instruments. He particularly enjoys collaborative and continuo work on piano, harpsichord, and organ.

Jonathan is fiercely committed to education in community, classroom, and private settings. In addition to teaching at Tyndale University, he teaches and coaches clarinet, piano, and voice, and he can be found leading sectionals, clinics, and masterclasses across the Greater Toronto Area and beyond. Engaging beyond the local community, he is a Research Fellow with the Institute of Composer Diversity, examining works for wind band by underrepresented composers, and is a volunteer editor of The Wind Repertory Project.

Jonathan holds an Advanced Certificate in Performance, Early Music (harpsichord) and a Bachelor of Music with Honours (music education, clarinet) from the University of Toronto.

Meet Our Members

SAO Season 9
2022-23



Andrea Pines
violin



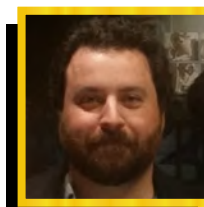
Andrea Rush
viola/cello



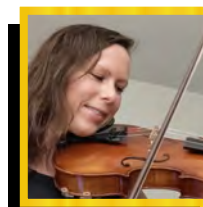
Bonnie Wasser
violin



Braden Hommy
violin



Christopher Petruccelli
viola/violin



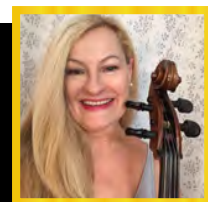
Claire Hibbert
viola



Claire Nunes-Vaz
cello



Claire Watson
violin



Danuta Wyatt
cello



Ed Segalowitz
cello



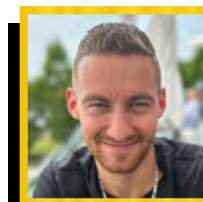
Elaine Liao
cello



Emily He
violin



Ethan Shapiro
bass



Gabriel Rouer
viola



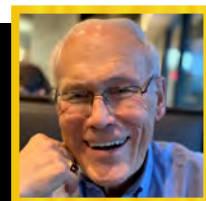
Gary Tom
violin



Jenna Lee
violin



Hélène Lussier
violin



Ivan Lavine
violin



Jerry Loterman
violin



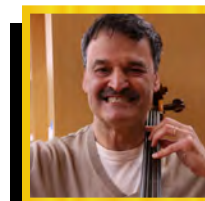
Jill Fraleigh
violin



Laurie Hayden
violin



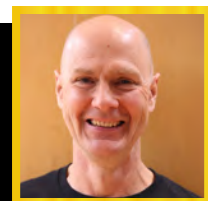
Lee Coplan
violin



Len Silverberg
cello



Linda Byron
violin



Malcolm Noble
cello



Marg Kerr
violin



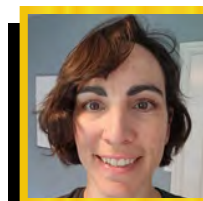
Matthew Poon
bass



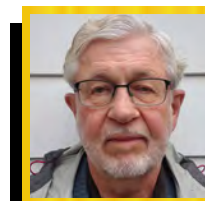
Morrison Brill
violin



Myriam Shechter
piano



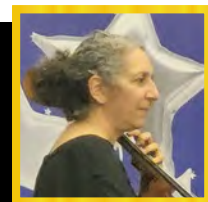
Nadia Romito
violin



Paul Collier
violin



Peter Grant
cello



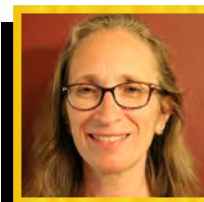
Rita Shahin
cello



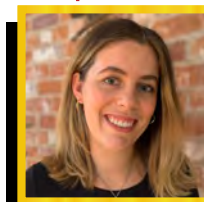
Rhonda Haznof
violin



Russell Spencer
violin



Ruth Levenstein
viola/cello/violin



Sarah Morgan
violin



Sofia Vendittelli
violin



Wilfred Ho
viola

Tonight's Guest Artists

Luca Ortolani, Oboe



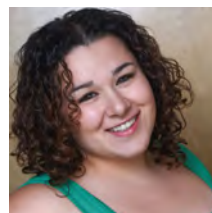
Canadian oboist Luca Ortolani has performed with ensembles including the Kentucky Symphony, National Youth Orchestra of Canada and l'Orchestre de la Francophonie. Luca has had the privilege of performing under the baton of several esteemed conductors, including Sascha Goetzel, Alexander Shelley, Christopher Larkin, Uri Mayer and Jean-Philippe Tremblay. His playing is heard on releases such as *Borealis* (2022) and *Ichmouratov; Overtures/Symphony* (2020).

Luca has been featured in several prominent chamber concert series, including the Next Generation Series with Concert Nova in Cincinnati, Ottawa Chamberfest, the University of Toronto New Music Festival and the Brandenburg Project in Toronto. Upcoming projects include a national tour with the National Youth Orchestra of Canada.

Throughout his musical journey, Luca has had the privilege of learning from some of the most respected oboists in the field, including Charles Hamann, Anna Petersen, Theodore Baskin and Louise Pellerin. He has earned several prestigious scholarships and awards, including the 2022 Louise Schaefer Wilshire Scholarship (offered by CCM) and the 2018 Anna Margaret Wallace and William Alexander McCoy Scholarship (offered by UofT). Luca won the the Vic Pomer Prize in 2022 in the NACO Bursary Competition, further acknowledging him as an exciting and emerging young performer.

Luca completed an undergraduate degree in oboe performance at the University of Toronto Faculty of Music, under the guidance of renowned oboist Sarah Jeffrey. Currently, he is pursuing a Master's degree at the University of Cincinnati College-Conservatory of Music studying with Titus Underwood.

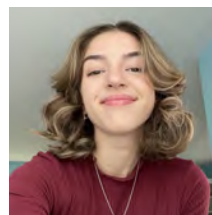
Callista Foti, Vocalist



Callista is a grade 12 arts student at Alexander Mackenzie High School. She has had the pleasure of taking part in various musicals throughout the years including *Spongebob the Musical* (Spongebob), *Something Rotten* (Portia), *Oliver!* (Nancy), *The Drowsy Chaperone* (Drowsy), *Into the Woods* (Lucinda), and original Canadian musicals such as *Super School* (Gwen) and *Red Letter Day the film* (Kelly).

Callista has participated in many competitions, including the OMFA Provincials and NATS (National Association of Teachers of Singing) for many years and has received several accolades in both classical and musical theatre including Most Promising Classical Singer twice in her lifetime. Most recently, Callista was a finalist at the DAN School of Musical Theatre Competition and received the Outstanding Musical Theatre Performance award at the Newmarket Festival. Callista continues to share her passion for the arts with young aspiring performers as a Glee Camp Counsellor and Specialized Arts Instructor for musical theatre with the City of Richmond Hill.

Diya Tirone, Vocalist



Diya Tirone is a grade 12 student at Alexander Mackenzie High School in the vocal arts program. She has an undying passion for singing and is pursuing the study of vocal jazz performance at the University of Toronto next year. Her credits include Fiona in *Shrek The Musical* (Mackenzie Music), Nancy in *Oliver* (Mackenzie Music), Maggie in *A Chorus Line* (Mackenzie Music) and Belle in *Beauty and the Beast* (M.L.P.S.). She would like to thank her family and friends for their immense support throughout her music journey. Diya is thrilled to perform "For Good" with the Strings Attached Orchestra and is so grateful for the opportunity to grow as a musician through this experience.

Diya would specifically like to thank Mr. Vuong for all his support and for providing her with this opportunity, along with a special thanks to Jonathan for coaching and welcoming her to perform "For Good". Lastly, Diya would like to thank Callista for the many performances they have done together over the years, thanks to her, she has definitely been changed for good.

Our Music Director Writes

Dear Guests,

Welcome to SAO's 9th annual Season Finale Concert! Tonight we explore the idea of the stories we tell and the music we play, and how they change over time. But a story is only alive when it's being told, and the same applies to music. With every retelling, a story is inevitably changed, as it travels over distance and time. How can composers and storytellers reconcile the old and the new?

Bookending tonight's program are works by two English composers working in the first half of the twentieth century: Peter Warlock and Ralph Vaughan Williams. Both were pioneers in exploring folksong and older musics as inspirations for their composing. In his Capriol Suite, Warlock dresses up dance tunes from the French Renaissance in his unique style, with sixteenth- and twentieth-century sounds both vying for attention. Meanwhile, Vaughan Williams used all original material in his Oboe Concerto, performed with pizzazz tonight by my dear friend Luca Ortolani. Nevertheless, the music is suffused with nostalgic elements of the folksongs Vaughan Williams studied so passionately, harkening back to older, simpler times with the pastoralism so prevalent in English music from the era.

In between, we'll enjoy tastes of two of the most successful works of the American musical theatre repertoire: Leonard Bernstein's *West Side Story* and Stephen Schwartz's *Wicked*. *West Side Story*, as I'm sure many of us know, was conceived as *Romeo and Juliet* set in the Upper West Side of Manhattan in the mid-1950s. Bernstein's music is colourful and dramatic, helping transform Shakespeare's story of "star-cross'd lovers" into a thrilling modern narrative in a manner parallel to Warlock's transformation of the dance tunes contemporaneous to Shakespeare's writing—in fact, the dance tunes Warlock used and *Romeo and Juliet* were first published less than a decade apart!

Wicked's genesis is a more complicated history, being based on a revisionist novel that itself is based on the classic *Wizard of Oz* story. We are delighted to be joined tonight by up-and-coming local stars Callista Foti and Diya Tirone in "For Good", a song recognizing how our life stories are inevitably changed by the people who pass through: "And now whatever way our stories end, I know you have rewritten mine by being my friend."

Thank you for being a friend of SAO! I am so glad you've decided to join us tonight. And we certainly hope to welcome you back for our big 10th anniversary next year!

Musically yours,

Jonathan Wong

Strings Attached Orchestra

Performing Tonight

Jonathan Wong, Music Director

Violin

Concertmaster

Linda Byron

Principal Second Violin

Lee Coplan

Morrison Brill

Paul Collier

Jill Fraleigh

Laurie Hayden

Rhonda Haznof

Emily He

Braden Hommy

Marg Kerr

Jenna Lee

Jerry Loterman

Hélène Lussier

Sarah Morgan

Andrea Pines

Gary Tom

Sofia Vendittelli

Bonnie Wasser

Claire Watson

Piano

Myriam Shechter

Oboe

Luca Ortolani

Viola

Principal Viola

Vena Lin

Wilfred Ho

Ruth Levenstein

Chris Petrucci

Gabriel Rouer

Cello

Principal Cello

Ed Segalowitz

Peter Grant

Elaine Liao

Malcolm Noble

Claire Nunes-Vaz

Len Silverberg

Double Bass

Matthew Poon

Ethan Shapiro

Percussion

Bobby Ho

Brett Lipson

Vocalists

Callista Foti

Diya Tirone

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 today and in the future.

Concert Programme

Capriol Suite

Basse-Danse • Pavane • Tordion • Bransles • Pieds-en-l'air • Mattachins

Peter Warlock (1894-1930)

Selections from West Side Story

Tonight • America • Somewhere

Leonard Bernstein (1918-1990) arr. R. Longfield, S. Bulla, J. Moss

For Good from Wicked

Stephen Schwartz (b. 1948)

Guest Artists: Callista Foti & Diya Tirone, Vocalists

Intermission

During our 20-minute intermission, please join us in the front of the theatre to view and bid on our silent auction items.

Concerto for Oboe and Strings

Rondo Pastorale • Minuet & Musette • Finale (Scherzo)

Ralph Vaughan Williams (1872-1958)

Guest Artist: Luca Ortolani, Oboe

For those at the Al Green Theatre

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.

For those attending online

We hope you enjoy this concert from the comfort of your homes. Please keep your microphone on mute so that everybody can enjoy the music.

Recording this zoom session is strictly forbidden and may constitute an infringement of Canadian copyright laws.

Programme Notes

Capriol Suite (1926)

Peter Warlock (1894 – 1930)

The Capriol Suite by English composer Peter Warlock is a perfect example of classical music's predilection for "rediscovering" and reimagining "ancient" and "folk" musics. The basic tunes of this six-movement suite come from Thoinot Arbeau's 1588 publication *Orchésographie*, a textbook on late sixteenth-century French Renaissance social dance.

Warlock selected tunes of contrasting moods and tempi, making for a well-balanced suite. He uses repetition while adding his own counter melodies, codas, reharmonizations, and other musical elements, drawing the listener sometimes back to the sixteenth century and other times into the twentieth century. The opening *Basse-Danse* is described by Arbeau as a stately dance for "modest matrons", with feet gliding over the floor. It had largely fallen out of fashion by Arbeau's day, replaced by pairs of slow and fast dances such as a *Pavane* and *Galliard*. The *Tordion* was originally a quicker concluding figure of the opening *basse-danse*. The fourth and longest movement using five of Arbeau's tunes for the *Bransles*, a rustic country round dance adopted by the courts. For the *Pieds-en-l'air*, Warlock takes a single phrase from Arbeau and crafts a sumptuous flowing melody, ending with Warlock's typical slow final cadence. The final *Mattachins* is a sword dance, and its music seems to start appropriately Elizabethan, but the sword fighting takes over the dance, and the final harmonic clashes remind us that Warlock was indeed a twentieth-century composer after all!

Selections from West Side Story (1957)

Leonard Bernstein (1918 – 1990)

Even for those not particularly inclined towards musical theatre, *West Side Story* needs little introduction. With a team including director and choreographer Jerome Robbins, composer Leonard Bernstein, lyricist Stephen Sondheim, and writer Arthur Laurents, in hindsight one thinks it was destined for success. Leaping off its inspiration from *Romeo and Juliet*, the show's exploration of deep social issues, personal and community tragedy, and musical development operatic in scope makes *West Side Story* ever-popular and ever-relevant, as evidenced by the Academy Award-winning 2021 film adaptation directed by Steven Spielberg.

"Tonight" finds the star-crossed lovers Tony and Maria on the fire escape outside Maria's apartment professing their love in perfect harmony, mirroring Shakespeare's classic balcony scene. With its complex cross-rhythms, bustling percussion, and biting satire on life in the United States versus Puerto Rico, "America" is one of the most recognizable songs from the show. "Somewhere" was originally sung by an off-stage soprano during a ballet sequence, but in the 1961 film version, Tony (Richard Beymer) and Maria (Natalie Wood) sing together after Maria receives news that Tony has killed her brother Bernardo. They hope that they may enjoy peace and love together "somehow, some day, somewhere!" Maria reprises the first few lines of the song at the show's (spoiler alert!) tragic ending, as Tony dies in her arms.

"For Good" from Wicked (2003)

Stephen Schwartz (b. 1948)

Wicked is Broadway's fourth-longest running show and second-highest grossing musical (behind *The Lion King*), with over 7500 performances at the Gershwin Theatre since its 2003 opening. The story is based on Gregory Maguire's 1995 novel *Wicked: The Life and Times of the Wicked Witch of the West*, a revisionist take on the characters and setting from L. Frank Baum's 1900 novel *The Wonderful Wizard of Oz*. Presented as a biography of Elphaba, who grows up to become the Wicked Witch of the West, the story explores the problem of evil, friendship, politics, discrimination, and more. In this song, near the end of the musical, Elphaba the Wicked Witch (originated by Idina Menzel) and Glinda the Good Witch (originated by Kristin Chenoweth) embrace before a final goodbye, sharing how they have been changed by their friendship. The lyrics play on the phrase "for good," meaning both "forever" and "for the better."

Concerto for Oboe and Strings (2009)

Ralph Vaughan Williams (1872 – 1958)

Ralph (rhyming with safe) Vaughan Williams was a leading figure in English orchestral music of the first half of the twentieth century. As one of Britain's best-known symphonists, his music was crucial in developing a unique English musical style in a time of national musical renaissance. His Oboe Concerto has become a core work of the oboe repertoire. Its virtuosic technical passages combined with demands for long lines and lyrical phrasing make it a worthy challenge for any oboist.

The work overall is infused with a pastoral lyricism reflecting Vaughan Williams' love for and work with English folksong, and this sense of melodicism beautifully complements the oboe's character. The opening *Rondo Pastorale* features overall gentle dynamics, simple harmonies, and alternately meditative or rhapsodic swirls from the oboe, evoking some distant serene expanse. In the second movement *Minuet & Musette*, the oboe imitates the drone of the musette, a Baroque-era instrument in the bagpipe family used in aristocratic circles as accompaniment for rustic, stereotypically lower-class dances. The bustling *Finale (Scherzo)* features frequent trills and other flitting ornaments recall birdsong as it jumps between dancing rhythms, singing lines, and contrapuntal turmoil. Many authors have commented on a sense of nostalgia in the work, and it is most heartfelt toward the end of the third movement; listen as the freneticism gradually melts away, the oboe and orchestra coming together for a brief but touching song of repose.

The concerto is also tied together by an element of cyclic form: listen for the first five notes from the orchestra at the start of the first movement, a pentatonic motif that closes each of the three movements, reminiscent of the modal and pentatonic melodies common to English folksong.

Celebrating 9 Musical Seasons of SAO

Strings Attached Orchestra (SAO) started in the summer of 2014 when a group of dedicated amateur musicians decided to create a new musical group that would allow them to play together with like-minded adults who were driven to practise, play and perform. Most importantly, the goal was to bring music into the community, focusing on the importance of bringing a smile to those who couldn't easily go out to hear an orchestra in concert. Out of these efforts, SAO was born - an orchestra which was created and run by its volunteer members. Our primary goal - We fill our lives with music and we share it with others!

Under the wise and inspiring musical direction of multi-talented conductor Ric Giorgi, SAO commenced with an initial group of 18 string players in September 2014, ranging from those who hadn't played in over 50 years to aspiring amateur musicians. They had one common denominator: a strong desire to play music together, and to excel. From 2014 to 2019, Ric encouraged, cajoled and coached SAO to grow from that fledgling group of 18 to an enthusiastic community orchestra of 42, confidently mastering pieces by Bach, Beethoven and the Beatles. During those 5 years, SAO was repeatedly invited to perform at Sunnybrook Warriors Hall, City of Toronto Castlview-Wychwood Towers, B'nai Torah Synagogue, Ontario Shores, The Granite Club and many other venues, and our repertoire continued to expand ... from Abba, to Gershwin, to Mozart to Vivaldi. Ric also shone the spotlight on the hidden talents of SAO members, and vocal soloists, flutists, and bass guitarists from among our membership graced the stage during our concerts. Ric's personal quote says it all... "I love all music, and I love helping others experience the joy that making it brings to both them, and the audience. Each week, I get to stand before musically inspired adults, who put aside work and family....to join together to make beautiful music out of thin air. What could be more awesome than that? Nothing, period!

In the summer of 2019, Ric Giorgi retired and it was time to turn the page and begin a new phase. Our young orchestra took the leap, interviewed and auditioned new conductor candidates and were thrilled to find Matthew

Poon. Matthew, a young conductor was well poised to take over the podium and bring SAO to its next stage, both literally and figuratively. After a great start to our 2019-20 season and Matthew's first community and holiday concerts with us, what none of us expected was that a global pandemic would hit our world and that our next stage would be digital. Matthew rose to the challenge of this forced new digital era and took us to wonderful new places, teaching us skills we never even knew we wanted! We learned how to rehearse on Zoom, taking turns in sectional breakout rooms and with the full orchestra playing to a clicktrack or metronome broadcast to everyone else from our phones or computers. We found headphones and phone and computer cameras and stands and tripods to put them on to record ourselves playing, and learned how to upload our videos to be assembled into full orchestra pieces. Matthew created the clicktracks playing all the parts and conducting by voice, counting us in and telling us when to slow down and take our bows off the string. He even made videos of himself conducting for us to practise to! During those long pandemic weeks, we really looked forward to Monday evenings to play "together" and have a chance to chat with each other before and after rehearsal began.

When we were allowed to gather again gradually in our 2021-22 season, we started rehearsing in person again, and although many of our orchestra members moved away from Toronto during the pandemic, we have been able to rebuild with many new players in our 2022-23 season. When Matthew completed his PhD and moved to the United States to teach music, first at Oberlin College in Ohio and now in a tenure track position at University of Wisconsin, it was time to bring a talented new Music Director and Conductor on board to take us to the next places on our musical journey. Jonathan Wong took on the challenge and stepped onto the podium in the fall of 2022, and has led us through our ninth season bringing us to this concert.

It's hard to believe, but next fall, we start Season 10! We look forward to the ongoing support of our family, friends, members, donors and audiences as we continue to fill our lives with music and share it with others.



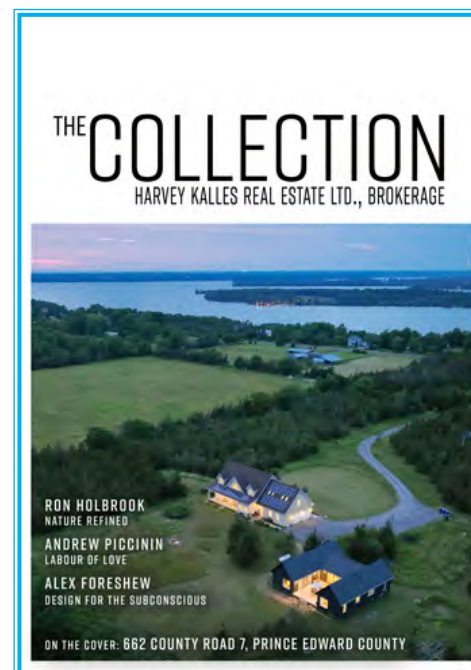
SAO In Action

Greetings from Friends of SAO

🎵 Best wishes to Jerry Loterman and the Strings Attached Orchestra - Jeanne & Irving Salit

🎵 To all the musicians of our favourite community orchestra, good luck and warm wishes for a wonderful concert! To the cellists, we know you will sound great and miss seeing all of you. - Daniel and Carey Domb

🎵 Congratulations to Ruth Levenstein on another wonderful season of SAO music - Daniel Levenstein



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is a registered charity devoted to creating opportunities for people of all ages to experience the joy of making music together in a supportive environment.

We offer monthly reading sessions for singers and instrumentalists to play through large-scale works with a professional conductor with no preparation required. The Toronto Region upcoming 2023-24 complete list of Readings will be online by September. To date the following have been confirmed:

Oct. 1, 2023 Mozart *Solemn Vespers*

Oct. 29, 2023 Beethoven *Symphony No. 5*

Nov. 19, 2023 Handel *Messiah*

Jan. 21, 2024 Faure *Requiem*

All Readings begin at 2:00pm sharp in Elliott Hall at Christ Church Deer Park, 1570 Yonge Street, and end at 4:30pm.

For further info on readings, please visit:

<https://cammac.ca/toronto/toronto-region-music-readings/>
or e-mail toronto@cammac.ca.





SAO's 9th Annual Silent Auction



Please have a look at our silent auction items
during our concert intermission.

Bidding can be done either in person at the auction or online
at our Bidding Owl SAO Silent Action Website:

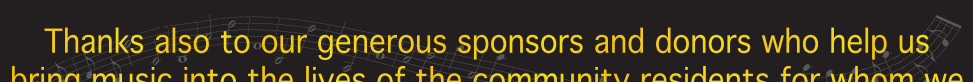
<https://www.biddingowl.com/StringsAttachedOrches>



All proceeds help our orchestra fund our Community Concert Series where we perform for residents of retirement homes, hospitals, and other such venues where people would not normally have the opportunity to hear live orchestra music.



Thank you for joining us in the audience tonight for
SAO's 9th Annual Season Finale Concert.



Thanks also to our generous sponsors and donors who help us bring music into the lives of the community residents for whom we perform our community concerts. We couldn't do it without you.