



OCMS Orchestra Presents

Joanna Ng
Conductor



musical jokes

Who said
Classical Music
can't be funny?

Saturday
June 21 2025
7:30pm

Trinity Anglican Church
79 Victoria St, Aurora





The Ontario Cross-Cultural Music Society (OCMS), formerly known as the Overseas Chinese Music Society (Ontario), is a registered charitable and non-profit organization that was founded in 1996. Originally established to provide musical education and performance opportunities within the Chinese-Canadian community, the organization expanded its vision in April 2009 to embrace multiculturalism and adopt its current name.

As a registered charitable and non-profit organization, OCMS is dedicated to fostering musical education, creating performance opportunities for various age groups, and supporting and participating in fundraising and charitable activities in the community to enrich our cultural landscape and strengthen community bonds.

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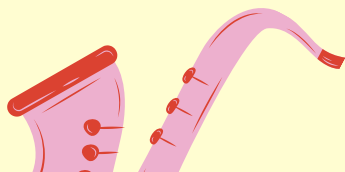
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Meet Joanna Ng

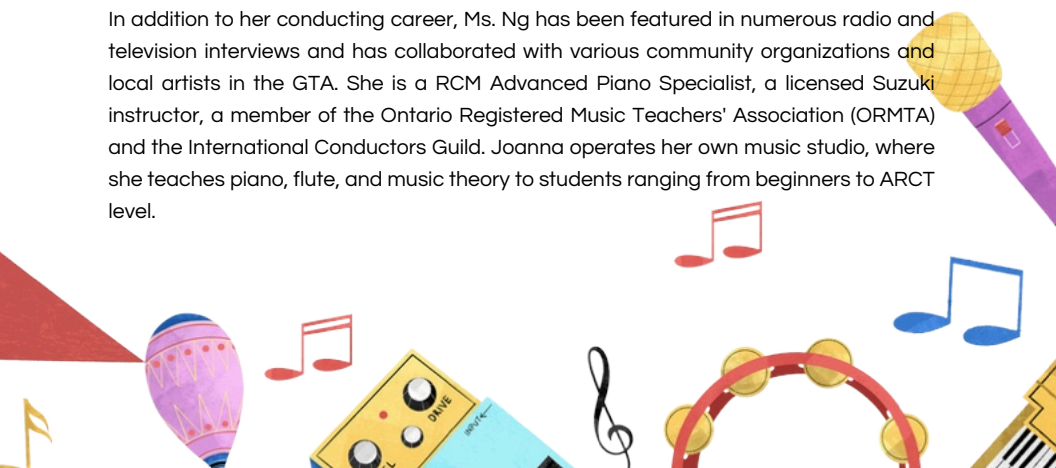
Music Director & Conductor

Joanna Ng holds a Master's degree in Orchestral Conducting from Northern Illinois University and a Bachelor's degree in Piano Performance from Queen's University. Originally trained as a pianist, she has extensive experience in solo performance and music accompaniment throughout Toronto, Vancouver, Kingston, DeKalb, IL, and Hong Kong. Ms. Ng was honored to receive a full scholarship for her Master's program under the mentorship of Dr. Lucia Matos. She further developed her skills while studying with Dr. Dale Lonis, former Dean of the University of Manitoba's Faculty of Music, and Robert Hanson, Music Director of the Elgin Symphony Orchestra, from 2010 to 2013.



Joanna has conducted various ensembles, including the Excelsior Music Group (2016–present), the Canadian Chinese Orchestra (2022-2024), the Northern Illinois University Philharmonic Orchestra, the Kishwaukee Symphony Orchestra, the Northwestern Wind Band, the Winnipeg Wind Ensemble, and the York University Wind Ensemble. She served as the Music Director for the University of Toronto Allegro Choir from 2013 to 2022 and currently holds the position of Music Director for the Ontario Cross-Cultural Music Society (OCMS) Symphony Orchestra and Choir.

In addition to her conducting career, Ms. Ng has been featured in numerous radio and television interviews and has collaborated with various community organizations and local artists in the GTA. She is a RCM Advanced Piano Specialist, a licensed Suzuki instructor, a member of the Ontario Registered Music Teachers' Association (ORMTA) and the International Conductors Guild. Joanna operates her own music studio, where she teaches piano, flute, and music theory to students ranging from beginners to ARCT level.



PROGRAM

20th Century Fox

A. Newman

Pink Panther

H. Mancini

Comedy Galop

D. Shostakovich

Mouthpiece

W. Mahorn

Soloist: John Qian / Hank Chu

The Symphonic

G. Gershwin

Arr. W. Barker

Typewriter Concerto

L. Anderson

Soloist: Mary Wei

Symphony No.45, IV (Farewell)

J. Haydn

INTERMISSION (15 MINS)

Pizzicato

L. Delibes

Pizzicato Polka

J. Strauss

Happy Birthday Variation

P. Heidrich

Looney Tunes Merrie Melodies

C.W. Stallings

Revenge of The Dust Bunnies

D. Adams

Toy Symphony

L. Mozart

Hungarian Rhapsody

F. Liszt

Mousepiece Mania

Ware S. Mahorn's "Mouthpiece Mania" features familiar melodies from well-known classical orchestral works, including Richard Strauss's Thus Spoke Zarathustra—famously used in the 1968 film 2001: A Space Odyssey— and Johann Strauss II's beloved waltz "The Blue Danube". This piece offers a fun and distinctive performance experience for both ensembles and audiences. It's especially ideal for bands whose horn players may have forgotten their instruments but still have their mouthpieces. Plus, it offers a quirky bonus: it helps save on valve oil by giving the instruments a break.



——— Johnny Tan, Clarinet

The Symphonic Gershwin

Born in 1898, American composer and pianist George Gershwin was a prominent figure in American music, particularly during the Jazz Age. His body of work spans a wide range of styles and genres, including orchestral music, jazz, solo piano pieces, musical theatre, and Broadway.

Warren Barker's arrangement, The Symphonic Gershwin showcases and seamlessly connects several of Gershwin's most iconic works. It begins with "An American in Paris", composed in 1928 after Gershwin's visit to Paris, where he was inspired to create a piece that captured the spirit of the Parisian experience. The arrangement then transitions into "Rhapsody in Blue", premiered in 1924, a groundbreaking orchestral work for solo piano, celebrated for its signature clarinet glissando opening and its fusion of jazz and classical elements. The piece concludes with "Cuban Overture", composed in 1932 following Gershwin's trip to Havana, Cuba. This vibrant work and instrumentation, featuring traditional instruments such as the claves and güiro, as well as as the authentic Cuban rhythms.



——— Johnny Tan, Clarinet

The Typewriter

During the 2020 lockdown, many of us traded bustling offices and busy cafés for the quiet solitude of home, typing away in isolation. But what if you took your keyboard—quite literally—in front of an orchestra?



Composed in 1950 by Leroy Anderson (1908–1975), “The Typewriter” is often described as a “concerto” in spirit. The soloist percussionist and a comedian, plays a real typewriter with precision and flair, requiring timing as exacting as any concert violinist. True to Anderson’s signature style, the piece is light, witty, and instantly charming—a favorite at pops concerts around the world. Interestingly, Anderson limits the performer to just two keys for clarity of sound and to avoid jamming.

No electricity required—just quick fingers, sense of rhythm, and dose of humor.

—— Catherine Lai, Flute

Symphony No.45, *Farewell*

In 1772, Franz Joseph Haydn was serving as music director for Prince Nikolaus Esterházy at a remote summer palace in Hungary. That year, the musicians in Haydn’s orchestra had been away from home much longer than expected and were growing restless, longing to return to their families. Sensitive to their frustration but careful not to confront the prince directly, Haydn devised a clever and diplomatic solution—through music.



He composed what became known as the “Farewell” Symphony, embedding a subtle message in its final movement, which is being performed this evening. As the music progresses, one by one, the musicians stop playing, extinguish their candles, and quietly leave the stage. By the end, only two muted violins remain, playing a duet, fading conclusion.

This theatrical gesture was not lost on Prince Esterházy. The message was received with grace. Shortly afterward, the musicians were granted permission to leave. The “Farewell” Symphony remains a brilliant example of how music can deliver the message, without words.

—— Kevin Leung, Violin

Pizzicato Polka & Pizzicati

Both Johann Strauss II's Pizzicato Polka (1869) and Léo Delibes' "Pizzicati" from Sylvia (1876) showcased the playful charm of plucked strings. Strauss composed it with his brother, Josef. It is a lighthearted dance written



Johann Strauss II



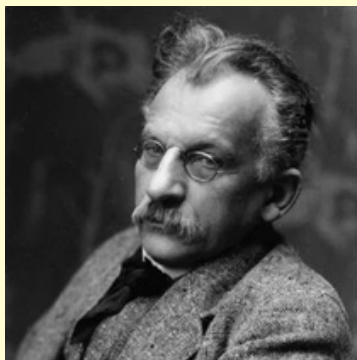
Léo Delibes

entirely for pizzicato strings, performed in festive or humorous contexts. In contrast, Delibes' "Pizzicati" is a ballet interlude, delicate and graceful, reflecting the elegance of French Romantic ballet. Though composed for different purposes, both works highlight how pizzicato technique can create a uniquely sparkling and whimsical sound.

—— Phil Chen, Violin

Happy Birthday Variation

"Happy Birthday Variations" by Peter Heidrich (b.1935) is an imaginative and humorous interpretation of the well-known birthday tune, transforming it through the musical styles of famous composers. With each variation, listeners experience a witty reinterpretation of the melody, sometimes grand and majestic, sometimes playful and jazzy. The piece showcases an exceptional range of musical styles, consisting of the



styles of your favorite composers such as Bach, Beethoven, and Mozart; and cultural styles like Hungarian, Viennese, and more. Various musical styles make it entertaining and educational, as audiences get a taste of different compositional techniques. Whether it's a solemn baroque rendition or a Jazzy dance, this composition is a delightful way to highlight the uniqueness of classical composers while keeping the audience engaged and amused, ensuring that audiences leave with smiles and admiration.

—— Austin Chan, Violin

The Toy Symphony

The Toy Symphony is a lighthearted and whimsical work from the Classical era, commonly attributed to Leopold Mozart (1719–1787), father of Wolfgang Amadeus Mozart. Though its authorship remains uncertain, it was likely composed around 1761 for social entertainment and remains a favorite at family concerts today.

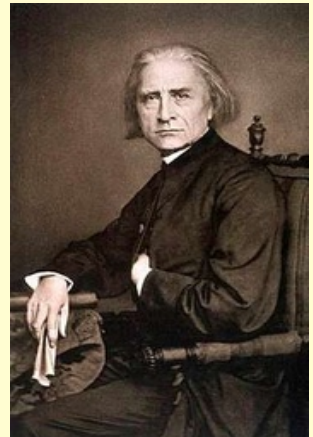


What makes this piece especially charming because of its use different toy instruments—bird whistles, cuckoo, ratchet, triangle, and small drums—that add playful effects to a classical ensemble. Aside from its fun nature, the music is elegantly crafted, reflecting the refinement of the Classical style. “The Toy Symphony” is a joyful reminder that music can be both sophisticated and entertaining—even in the 18th century, composers knew how to make audiences smile.

—— Catherine Lai, Flute

Hungarian Rhapsody No. 2

Hungarian Rhapsody No. 2 in C-sharp minor by Franz Liszt is a staple of classical animation forever linked to moments of hilarity and chaos. Liszt described No. 2 of his 19 Hungarian Rhapsodies published in 1851, as a “truly Hungarian work”.



The orchestral version by Karl Müller Berghaus enhances its dramatic embellishments, arranging a piece that shifts between breathtaking virtuosity and lighthearted charm. Its fame skyrocketed through its use in animated cartoons, most notably in “The Cat Concerto” (1947), a Tom and Jerry short that won an Academy Award. It was also used in “Rhapsody Rabbit” (1945), a Bugs Bunny Looney Tunes short, and in several other Looney Tunes cartoons. Liszt’s brilliance lies in his capability to harmonize elegance with extravagance, crafting a piece that remains a compelling and recognizable gem in classical music; whether performed in a grand concert hall or soundtracking a chaotic cartoon scene.

—— Austin Chan, Violin

Revenge of Dust Bunnies

Those of us who own a house know how much work it is to keep it clean - wiping, sweeping, mopping, vacuuming...an endless cycle. After hours of hard work and getting the satisfaction of having a clean space, you are shocked to find dust gathering on the surfaces the very next day! The dust bunnies have returned!

In this funny tune of *Revenge of the Dust Bunnies* by Dan Adams, you get to experience the humour in the idea that these common household dust has taken a supernatural role of being the “dust bunnies” that terrorize the humans living in the house. The clever and playful melodies and scary percussion take us through the story of how the villainous dust bunnies lurk in the corners of each room, ready to strike back! Will they win? Or will humans finally defeat them? Let’s find out...

—— Mary Wei, Percussion





Ontario
Cross-Cultural
Music Society

Symphony
Orchestra

Established in 1996 as the Overseas Chinese Music Society (Ontario) and rebranded in 2009 to reflect a broader multicultural vision, OCMS is dedicated to fostering musical education, creating performance opportunities, and supporting the community. As a registered charitable and non-profit organization, their mission is to enrich our cultural landscape and strengthen community bonds.



Violin I

Andrew Hsu**
Austin Chan
Michelle Suen
Milla Fu
Ng Wah Hei
Ryan Yan
Sally Wong
Simon Lau

Violin II

Kevin Leung*
Abena Araviinathan
Aldan Wong
Aurny Chan
Beverly Chow^
Brandon Wong^
Krrishay Shashwat
Phil Chen
Rehya Arumugam
Trinity Yuen

Viola

Eric Fahn*
Mary Wei

Cello

Bill Ng*
Dawn Lai
Lesley Kwok^
Lorrien Huang^

Double Bass

David Chan*
Matthew Poon+
Robert Yu+

Piano

Florence Yang

Flute

Ariana Rismati^
Betty Cheung
Catherine Lai
Hailey Lin^
Haley Ye^
Peter Chan+
Si Chen

Clarinet

Carina Chan*
Harry Hon
Johnny Tan
Xing Liu

Bassoon

Hoho Liu+
Mason Zhu+

Trumpet

Simon Leung*
Hank Chu
John Qian

French Horn

Chris Buchner+
Elke Eble+
Krystal Ding^

Percussion

Mary Wei*
Judy Ong+
Katie Fong
Kenny Fong

Tuba

Mike Liu+

Saxophone

Alvin Lui^
Charmaine Chan^
Elisha Lam^
Xing Liu

Oboe

Jasmine Go
Karissa Koo+

Trumpet

Hank Chu
John Qian

Piccolo

Peter Chan

Trombone

Eric Liu
Juergen Kalzar

** concertmaster

* section leader

+ guest musician

^ community project member



Andrew Hsu

Instrument: Violin

Andrew Hsu earned Bachelor and Master of Music degrees in violin performance (with High Honors) from the University of Illinois at Urbana-Champaign, studying under Prof. Sherban Lupu and members of the Pacifica Quartet. He has performed as a soloist, chamber musician, and orchestral player across the U.S., Hong Kong, and Canada. A former member of the Civic Orchestra of Chicago, Andrew worked with world-renowned conductors, participated in outreach through the MusiCorps program, and coached the Chicago Youth Symphony Orchestra. After returning to Hong Kong, he taught and performed with leading ensembles before relocating to Canada, where he currently teaches and serves as concertmaster of the OCMS Symphony Orchestra and Milton Philharmonic Orchestra.



Kevin Leung

Instrument: Violin

Being an active musician in both performing and teaching, Kevin is the Principal Second Violin of the OCMS Symphony Orchestra, Principal Second Violin of the York Symphony Orchestra, Principal Second Violin of the Milton Philharmonic Orchestra, and the First Violin of the Paskke String Quartet.

Kevin has over 20 years of teaching experience, with students of beginners to RCM ARCT levels. Kevin has also produced winners and finalists of the CMC National (The Canadian Music Competition), as well as provincial competitions.



Dr. Zechao Feng

Instrument: Bassoon / Clarinet / Saxophone

Dr. Zechao Feng is the former bassoonist with the National Centre for the Performing Arts Orchestra, and guest principal bassoonist with prestigious orchestras like the China Central Opera House Symphony and Wuhan Philharmonic. He holds a Konzertexamen, Germany's highest performance degree, showcasing his exceptional skill and dedication. Zechao is also winner of multiple major awards, including the top honor at the International Bassoon Ensemble Competition (France) and the inaugural Central Conservatory of Music Bassoon Solo Competition (China). He published bassoon quartets with China Records Corporation and audio demonstrations for the Central Conservatory's external music exams. As an accomplished educator, with students earning awards and securing positions in professional orchestras throughout China.



Carina Chan

Instrument: Clarinet / Piano

Carina Chan is the OCMS Assistant Choir Conductor and Principal Clarinetist with Ontario Cross-Cultural Music Society. She is a multitasking musician who has been actively teaching and performing music for over 10 years. She holds a Bachelor of Music Education from the University of Toronto, specializing in instrumental (Clarinet) and choral music. Carina offers musical lessons, such as piano, clarinet, guitar, voice, and music theory to students of all ages and levels (under RCM, ABRSM curriculum). As a Clarinetist, she performs often with Markham Winds (Bass Clarinetist), Toronto Youth Wind Orchestra, Governor of Horse Guards Band, and University of Toronto Wind Symphony. As a Choir Conductor, she leads the OCMS Choir and Children's Choir in seasonal concerts and annual performances, showcasing their talent and dedication to excellence.



Xing Sheng Liu

Instrument: Clarinet / Saxophone

Xing Sheng Liu studied saxophone at McGill University under Marie-Chantal Leclair and Louis Philippe Bonin. He participated in the McGill Wind Orchestra and Saxophone Quartet and attended master classes with professors such as Timothy McAllister and Marie-Bernadette Charrier. Currently, he's focusing on the clarinet. With a background in both classical and contemporary music, Xing continues to refine his skills and pursue musical growth across wind instruments.



Dia Tam

Instrument: French Horn

Born in Hong Kong, China, and immigrating to Canada in 2014, Chun Yu Tam is a dedicated and accomplished French horn player. Chun Yu earned a Bachelor's Degree in French Horn Performance from the University of Toronto and is currently pursuing a Master's Degree in the same field at the University of Toronto.

An experienced and versatile musician, Chun Yu has performed professionally as an orchestral, ensemble, chamber, and solo hornist. In addition to performing, Chun Yu is a skilled horn teacher and music theory instructor, with a passion for guiding students of all levels.

Beyond teaching and performing, Chun Yu is an experienced musical group director, known for inspiring and leading ensembles to achieve their full potential.



Iverson Bumanglag

Instrument: Flute

As a dedicated member since 2019, Iverson Bumanglag is the Principal Flute of the OCCMS Symphony Orchestra, currently studies the Bachelor of Music Performance at the University of Toronto. He has been actively performing with many groups across the GTA, including Oakville Symphony Orchestra, Rosedale Symphony Orchestra, and Toronto Youth Wind Orchestra. As a freshman at University of Toronto, he plays in the Wind Ensemble under Dr. Gillian MacKay and studies under Stephen Tam.



Kenneth Sin

Instrument: Flute / Piccolo

Kenneth is an experienced orchestral player, chamber musician and teacher from Hong Kong.

After graduating from the Chinese University of Hong Kong under the tutelage of Ms. Ivy Chuang, Kenneth furthered his study at the Royal Welsh College of Music and Drama, where he studied with Ms. Sarah Newbold, Mr. Matthew Featherstone, Ms. Elizabeth May and Mr. Andrew Lane. He attained his MMus in Flute Performance with merits in 2019.

Kenneth then continued his study with Mr. Brian Chan. Kenneth has complemented his studies with masterclasses from world-class flutists including Denis Bouriakov, Seiya Ueno, Loic Schneider, Philippa Davies, Paul Edmund-Davies, Aldo Baerten and Sebastian Jacot.

As a devoted educator, Kenneth always utilizes his knowledge in Music and Psychology in teaching. He has been invited to conduct Masterclass at the Music Faculty of the Educational University of Hong Kong. He is now a full time flute and music theory instructor based in Toronto.

Kenneth has been awarded as a National Gold Medal Teacher for the excellent achievement of his student in the RCM Flute Exam in 2024.



Wendy Bornstein

Instrument: Oboe / English Horn

Wendy is a graduate of the University of Western Ontario (BMus) and the University of Toronto (BEd), with an LTCL Performer's Diploma from Trinity College London. Wendy has been an active oboist and teacher for over 50 years, with students who have auditioned successfully for all major Ontario music programs and Julliard, including one now as 2nd oboe in the Toronto Symphony Orchestra. Wendy founded Chai Maintenance Entertainment (formerly Song of Songs Trio) and perform with the Willow Winds Quintet. Wendy is the principal oboe of the North York Concert Orchestra and Oakville Chamber Orchestra. Wendy has participated in the Toronto Summer Music Community Academy and the Chamber Music Conference of the East. Wendy is also the former oboist and assistant conductor of 411 Squadron Air Reserve Band and Queen's Own Rifles Band.



Bill Wu

Instrument: Cello

Bill Wu, a talented cellist based in Toronto, Canada, began his musical journey at the age of 12. Under the guidance of renowned cellist Andras Weber, Bill honed his skills and developed his unique playing style. Known for his emotive performances and technical prowess, Bill has become a prominent figure in the Canadian classical music scene.

In addition to his successful performance career, Bill is a respected music educator, sharing his love of music with aspiring cellists and helping them reach their full potential. With his profound love for the cello and commitment to musical excellence, Bill Wu continues to inspire and enchant audiences of all ages, cementing his place as a standout figure in the world of classical music.



Johnny Tan

Instrument: Clarinet

Johnny Tan is a clarinetist based in the Greater Toronto Area. His music ensemble experience spans various community groups in the Greater Toronto Area, such as the Toronto Youth Wind Orchestra and the Markham Winds. In the summer of 2024, Johnny was selected to participate in the WASBE Youth Wind Orchestra in South Korea, where he performed under the batons of Beatriz Fernández and Surapol Thanyawibool and with musicians from around the world. Johnny currently performs with the newly founded wind band, Markham Winds, conducted by Toronto-based music educator Mr. Greg Colley.

He completed his Master of Music degree in Performance at the University of Western Ontario and received a Bachelor of Fine Arts, majoring in music, from York University. Johnny's primary teachers include Dr. Jana Starling and Patricia Wait.

Johnny enjoys playing badminton, and volleyball, and reading historical books in his free time.



ZeChao Feng
Bassoon



Kevin Leung
Violin



Xing Liu
Clarinet



Andrew Hsu
Violin



Carina Chan
Clarinet



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Bill Ng
Cello



Dia Tam
French Horn



Johnny Tan
Clarinet



Iverson
Bumanglag
Flute



Kenneth Sin
Flute

OCMS UPCOMING Concerts



Community Fundraising X'mas Concert



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Music Society

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Choir



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- 2 contrasting pieces
- Scales & Arpeggios
- Sight Reading

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105 Gibson Centre

Choir: Wednesdays 7:30-9:30pm
Symphonic Music Institute

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Ontario Cross-Cultural
Music Society

Contacts: Orchestra 647-222-6592; Choir: 647-280-8130

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Membership
Fee



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RECRUITING NEW CHORISTERS!

Music Director
Carina Chan

Ages: 6-14 years old

Experienced / Amateurs are
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Rehearsal Date:
Every Saturday Mornings



Time:
10am - 11:30am





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
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