

GORDON C. WALLIS

MEMORIAL OPERA COMPETITION

February 24 & 25, 2024
(Competition & Master Class)

Conservatory of Performing Arts,
2155 College Ave (Regina)

Admission: by donation

Presented, in partnership with the
Regina and Saskatoon Symphony Orchestras,
by the
Saskatchewan Music Festival Association

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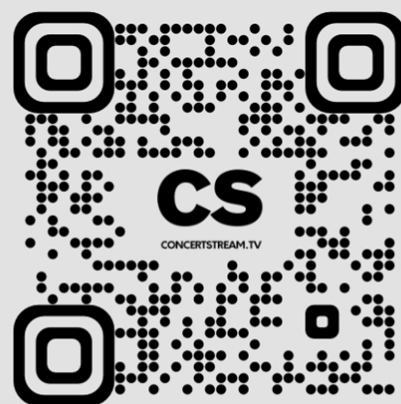


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GORDON C. WALLIS MEMORIAL OPERA COMPETITION



In July 1999, prior to his death, Gordon Wallis established an opera competition to encourage and assist young Saskatchewan singers in furthering their vocal studies in opera. Held every two years under the administration of the Saskatchewan Music Festival Association, its \$5,000 first-place prize is one of a kind in Canada. In addition to the prize money, the winner may be featured as guest artist with the Regina and Saskatoon Symphony Orchestras.

Professor Wallis was a former Assistant Director of the University of Regina, Conservatory of Music and Dance. He was a valued member of the SMFA Syllabus Music Selection Committee, and he adjudicated our festivals across the province and throughout Western Canada. Wallis was a consummate musician, musical director, performer, and acknowledged authority on opera. His extensive collection of opera material – complete operatic scores, recordings, libretti, books, documents, periodicals, and programs from every major opera house in the world – are housed in the Gordon C. Wallis Opera Resource Room in Darke Hall in Regina. These resources are open for use to all who have an interest in music and, in particular, opera.

The competition is open to any non-professional vocalist between the ages of 20 and 35 years. Competitors must perform one art song in any style, and two contrasting arias from the standard operatic repertoire, in two different languages, and from two different periods.

PAST WINNERS

2000 - Michael Harris
2002 - Laurien Gibson
2004 - Allison Arends
2006 - Sarah Vardy
2008 - Jordie Hughton
2010 - Meara Conway
2012 - Chelsea Mahan
2014 - Whitney Mather
2016 – Allison Walmsley
2018 – Spencer McKnight
2020 – McKenzie Warriner
2022 – Angela Gjurichanin



OPERA JUDGES



KIM MATTICE WANAT

Kim Mattice Wanat holds a Bachelor of Education Degree from the University of Alberta with a major in drama and an ARCT from the Royal Conservatory of Music in Toronto. She is a performer, teacher and director. For 10 years she performed as a freelance artist in touring productions across Canada; including Backstage Broadway, a touring production of “Broadway Musicals Through the Decades” and “WIND, WOMEN & SONG” a female quartet – 2 sop, 1 piano and french horn, which performed classical music. In 2000, this quartet released a CD entitled *La Dolce Vita*.

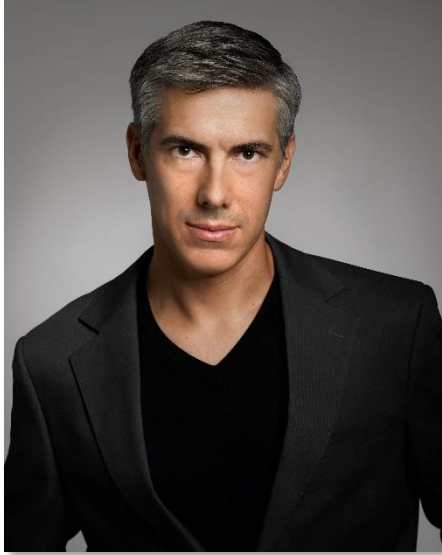
Ms. Mattice Wanat is well known as a voice teacher, adjudicator and pedagogue clinician conducting workshops for teachers and choral directors across Western Canada. In 2007 she published a book for teachers entitled “*Unleashing the Expressive Resonant Voice.*” For 4 years this text has been used in the vocal pedagogy class at the University of Victoria, British Columbia. For the past 26 years she has taught voice to the professional acting students in the drama department at the University of Alberta, and has acted as voice coach and musical director for several of the Bachelor of Fine Arts productions. In 2011 she served as the director of the Opera Workshop program at the University of Alberta in the music department.

In 1999 Ms. Mattice Wanat founded Opera NUOVA, a non-profit organization dedicated to the advanced training of Canadian emerging artists, bridging the gap between academia and the professional world of opera. In 2003, Opera NUOVA’s series of concerts and performances of the summer operatic intensive program became formally known as “The Vocal Arts Festival” – Canada’s only Summer Opera Festival.

Ms. Mattice Wanat has produced over 45 operas for NUOVA over 17 years and has directed several of the Vocal Arts Festival mainstage productions including: Benjamin Britten’s *A Midsummer Night’s Dream*, Mark Adamo’s *Little Women*, Offenbach’s *La Perichole*, Mozart’s *Die Zauberflöte*; Smetana’s *The Bartered Bride*, Verdi’s *Falstaff* and this year, Massenet’s *Cendrillon*. Throughout the year she acts as an artistic director for the school touring performances which have included; Menotti’s *Amahl and The Night Visitors*, Humperdinck’s *Hansel and Gretel*, Dean Burry’s *The Brother’s Grimm* and *Isis and The Seven Scorpions*. This past year she directed and toured the professional production of Naomi’s Road. In 2010 and 2011, Opera NUOVA commissioned two new operas especially created for young audiences. The Canadian operas entitled *The Lives of Lesser Things* and *Mr Moreover’s Magic* were both composed by Isaiah Bell.

Her commitment to sharing her expertise with singers, actors, teachers and choral directors has earned her extensive recognition including Global Television’s Woman of Vision Award, The City of Edmonton’s Salute to Excellence in the Arts Award, and the YWCA’s Woman of Distinction in Arts and Culture Award. Most recently, she was 1 of 100 Albertans chosen by the Alberta Centennial Celebrations committee who recognized her significant achievement and contribution as a voice teacher and artistic director.

OPERA JUDGES



PHILLIP ADDIS

Phillip Addis has established himself as one of Canada's finest and most versatile baritones. His range makes him at once "a superb Billy Budd...(whose) voice was virile, free and open" as well as "an impeccable antagonist" as Mozart's Conte di Almaviva (most recently at Calgary Opera.) He is perhaps best known as "the ideal Pelléas of his generation" for his "erotically charged" performances as Debussy's leading lover. Mr. Addis has performed on the world's major stages, including l'Opéra National de Paris, LA Opera, the Canadian Opera Company, Semperoper Dresden, and the Hamburgischen Staatsoper, il Teatro Regio di Parma, il Teatro dell' Opera di Roma, and the BBC Proms.

In the 2022-23 season, Mr. Addis returned to cherished roles: Zurga in Bizet's *Les pêcheurs de perles* with Vancouver Opera, and Pelléas with Teatro Municipale di Piacenza and Teatro Comunale di Modena. He also made role debuts as Don Alfonso in Pacific Opera Victoria's production of *Così fan tutte* and as Sharpless in *Madama Butterfly* with Opéra de Québec.

In 2021 Mr. Addis was featured as Il Conte in *Le nozze di Figaro* at Opéra de Lausanne and the Opéra Royal de Versailles. He also starred in the Rai5 live broadcast of the new Barbe & Doucet production of *Pelléas et Mélisande* from Teatro Regio di Parma.

Additional leading roles include *Onegin* at Calgary Opera, *Don Giovanni* with Edmonton Opera where he also performed as Figaro in *Il Barbiere di Siviglia*, as well as Papageno in *Die Zauberflöte* and Marcello in *La Bohème* with the Canadian Opera Company. Notable successes in the French repertoire include the title role in the baritone version of *Werther* with l'Opéra de Montréal, as Jaufré in *L'amour de loin* with the Festival d'Opéra de Québec and the Vlaamse Oper, and as Frère Léon in the award-winning *St. François d'Assise* with the Yomiuri Nippon Orchestra.

Mr. Addis balances his operatic career with extensive concert experience. He was the baritone soloist for *Carmina Burana* with the Toronto Symphony Orchestra, Beethoven's *Ninth Symphony* with Canada's National Arts Centre Orchestra, and Britten's *War Requiem* with the Cincinnati May Festival. In 2022-23 he performed Handel's *Messiah* with the Orchestre Classique de Montréal, as well as Bruckner's *Te Deum* / Stephanie Martin's *Water* with the Grand Philharmonic Choir.

With a passion for the art song repertoire, Addis has given recitals with Emily Hamper, pianist, at the l'Opéra National de Paris, the Canadian Opera Company, the Brisbane Music Festival, the Orford Arts Centre, the Vancouver International Song Institute, and the Canadian Art Song Project. From 2015-2022 Addis and Hamper were co-Artistic Directors of the Stratford Summer Music Vocal Academy.

GORDON C. WALLIS MEMORIAL OPERA COMPETITION

MC – Jeri Ryba, SMFA President

6 pm: Opening remarks

JORDAN WELBOURNE, baritone

(Kathleen Lohrenz Gable)

Kagdá by zhíz'n' damáshnim krúgam (Eugene Onegin) – Tchaikovsky

Vidlitaly Zhuravli – Ivasiuk

Questo amor, vergogna mia (Edgar) – Puccini

DORIANNA HOLOWACHUK, mezzo-soprano

(Joshua Hendricksen)

Smanie implacabili (Così fan tutte) – Mozart

Die Mainacht, Op. 43, No. 2 – Brahms

Que fais-tu, blanche tourterelle (Roméo et Juliette) – Gounod

STERLING BOEHM, baritone

(Elena de Jager)

Benché nasconda (Orlando Furioso) – Vivaldi

Warm is the Autumn Light (The Ballad of Baby Doe) – Moore

Tom der Reimer, Op. 135 – Loewe

KATERYNA KHARTOVA, soprano

(Kathleen Lohrenz Gable)

Giunse alfin il momento... Deh vieni, non tardar (Le nozze di Figaro) – Mozart

Gretchen am Spinnrade – Schubert

Song to the Moon (Rusalka) – Dvorák

**** Break – 15 minutes ****

JAMES RAQUION, baritone

(Matthew Watchman)

Money, O! – Head

O du mein holder Abendstern (Tannhäuser) – Wagner

Rivolgete a lui lo sguardo, KV 584 (Così fan tutte) – Mozart

KELSEY RONN, soprano

(Cherith Alexander)

Corobeŭ, "The Nightingale" – Alyabyev

Prendi mer me sei libero (L'elisir d'amore) – Donizetti

The Valedictorian Aria (Stickboy) – Weisensel

DANIEL McELROY, baritone

(Elena de Jager)

Cor ritroso (La fida ninfa) – Vivaldi

Let Things Be Like They Always Was (Street Scene) – Weill

Edward, Op. 1, No. 1 – Loewe

HANNAH SALEN, soprano

(Kathleen Lohrenz Gable)

La conocchia – Donizetti

O wär' ich schon mit dir vereint (Fidelio) – van Beethoven

Steal me, sweet thief (The Old Maid and the Thief) – Menotti

GORDON C. WALLIS MEMORIAL OPERA COMPETITION

The announcement of the winner will take place
following the Masterclass that will be held Sunday,
February 25, from 9:00 am – 1:30 pm

The Masterclass is open to the public
Admission by donation

ACKNOWLEDGEMENTS

Thank you to the ***collaborative artists*** who have performed at this competition.
Your talents and musical support are much appreciated.

Special thanks to:

Kathleen Lohrenz Gable
The Conservatory of Performing Arts, University of Regina

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OPERA SYNOPSES

JORDAN WELBOURNE

Eugene Onegin – *Eugene Onegin* tells the story of a young Eugene Onegin who renounces the romantic desires of a young Tatiana Larina. Many years later, the two are reacquainted, and Onegin realizes his love for Tatiana, who reciprocates her affections but resolves to remain with her husband, the Prince of Russia.

Edgar – *Edgar* takes place in the Flanders, telling the story of Edgar, a young man who returns to his home village after living a life of debauchery with the temptress Tigrana. Edgar falls in love with the virtuous Fidelia, and the opera tells the tragedy of their love, symbolic of the choice between vice and virtue. This aria is sung by Frank, a man who grew up with Tigrana, as his parents raised her. He too is infatuated by Tigrana's charms, though she wants nothing to do with him.

DORIANNA HOLOWACHUK

Così fan tutte – Two young officers, Ferrando and Guglielmo, are taking a vacation with their fiancées, sisters Fiordiligi and Dorabella. An old philosopher, Don Alphonso, believes that all women are fickle. To prove this hypothesis, Don Alfonso bets the two young men that their fiancées would not stay faithful to them if tempted. The two young men accept this wager. To set his plan in motion, Don Alfonso tells Fiordiligi and Dorabella that their fiancés are ‘going to war’. Suddenly, two handsome strangers—Ferrando and Guglielmo in disguise—present themselves as suitors and woo the sisters. With some coaxing from their maid Despina, each sister falls in love with the other’s betrothed. After many tricks and games played by Don Alfonso and Despina, Don Alfonso encourages the two young men to forgive their fiancées and marry them as originally intended. Once the charade is revealed, the two sisters ask their fiancés to forgive them and all is well.

In Act I, scene 3, Fiordiligi and Dorabella think that their fiancés, Ferrando and Guglielmo, have just gone off to war. Dorabella, the younger of the two sisters, melodramatically orders their maid, Despina, to close the shutters. Now that her lover is gone she prefers to remain alone and suffer.

Roméo et Juliette – Based on the play by William Shakespeare, *Roméo et Juliette* is the tragic tale of doomed star-crossed lovers. Despite the ancient feud between the Capulet and Montague families, Roméo Montague falls in love at first sight with Juliette Capulet during a ball at the Capulet house. Defying their families, the young couple secretly marries. When Roméo’s best friend Mercutio is killed by Juliette’s cousin Tybalt, Roméo kills Tybalt and is banished from Verona.

In an attempt to bring joy to the Capulet household, Juliette’s father announces that Juliette is to marry Pâris that day. Frère Laurent gives Juliette a potion that will give the appearance she is dead, which she drinks to avoid marrying Pâris. Roméo hears this news, and thinking Juliette is dead he goes to visit her body in the Capulet’s crypt. To be with Juliette, Roméo takes his own life by drinking poison, and Juliette wakes up as Roméo is dying. She stabs herself with his dagger, and the two lovers die praying for God’s forgiveness.

In Act III, scene 2, Roméo’s page Stéphano wanders into the square in front of the Capulet palace looking for Roméo, whom he has not seen since the previous day at the Capulet's ball. He fears that Roméo may have been held captive by the Capulets. Stéphano sings a mocking serenade about a turtle dove in a nest of vultures, which angers the Capulet faction present in the square.

OPERA SYNOPSES

STERLING BOEHM

Orlando Furioso – “Benché nasconda” is from Antonio Vivaldi’s *Orlando Furioso*. The story revolves around the knight Orlando, who becomes mad due to unrequited love and embarks on a series of adventures. This aria is sung by the knight Astolfo, who is reflecting on Enchantress Alcina’s wicked heart and unfaithfulness to him.

The Ballad of Baby Doe – *The Ballad of Baby Doe* by Douglas Moore tells the true story of the tumultuous relationship between Horace Tabor, a wealthy Colorado silver magnate, and Elizabeth "Baby" Doe, a woman from a humble background. The narrative explores themes of love, ambition, and societal expectations, set against the backdrop of the late 19th and early 20th centuries. “Warm is the Autumn Light” is sung by Horace in response to hearing the beautiful singing of Baby Doe. The aria is a poignant moment where Horace reflects on the passing of time and the changing seasons, expressing his emotions and contemplating the complexities of his relationships, particularly with Baby Doe.

KATERYNA KHARTOVA

Le nozze di Figaro – *Le Nozze di Figaro* by Mozart is a comedic opera that revolves around the complex relationships and intrigues among the characters in Count Almaviva's household. As Figaro, the clever servant, prepares to marry Susanna, the Count's valet, various complications arise, including the Count's pursuit of Susanna and the Countess's efforts to expose his infidelity. With its witty plot and sublime music, the opera explores themes of love, deception, and class dynamics in a delightful and timeless manner.

Rusalka – *Rusalka* is a Czech opera by Antonín Dvořák. It tells the tragic tale of a water nymph, Rusalka, who falls in love with a human prince. She wishes to become human to be with him, but the consequences of her decision lead to heartbreak and doom. The opera explores themes of love, sacrifice, and the clash between the supernatural and human worlds.

JAMES RAQUION

Tannhäuser – After the scandal at the singers' tournament in the Wartburg Hall, Tannhäuser travels to Rome with a group of pilgrims to seek forgiveness. Though mortified by Tannhäuser's avowal that he had enjoyed physical love with Venus, Elisabeth still patiently waits for his return. Moved by a silent compassion, Wolfram offers his company, but Elisabeth turns it down. Deeply impressed by the spiritual strength of his revered Elisabeth, he is overcome by a foreboding future events.

Così fan tutte – Fernando and Guglielmo bet against cynical Alfonso that their partners Dorabella and Fiordiligi will be faithful to them. In order to put them to the test, they try to seduce the respective "other" beloved while wearing a disguise. And they are successful. Guglielmo, disguised as an Albanian, tries to win Dorabella's heart and compares himself with all kinds of classical characters from Narcissus to the Cyclops. No one, he says, can hold a candle to him and his friend. He is satisfied to see that the ladies appear to be unimpressed and saunter off without any further ado.

OPERA SYNOPSES

KELSEY RONN

L'elisir d'amore – At the end of the 18th century in Spain, Nemorino, a poor peasant, is in love with Adina, a beautiful landowner. In Act I, the pompous Sergeant Belcore arrives in town, and Nemorino becomes anxious about Belcore winning Adina's heart. However, around the same time, Dulcamara, a traveling doctor, also arrives to sell his special elixirs to the townspeople.

When Nemorino is informed of Dulcamara's magic love potion, he is convinced that the potion will help him to gain the affection of Adina.

In Act II, Adina and Belcore are engaged to be married. As a result, this triggers Nemorino into a deep depression and causes him to enlist in the army. When Adina finds out about Nemorino's planned departure, she realizes she has been in love with Nemorino subconsciously all along.

Later, Adina confronts Nemorino asking him why he enlisted into the army. She then continues to tell him that she purchased back his military contract and that he should stay with the people that love him. Nemorino is not convinced of staying until Adina confesses her unconditional love to him. Thus, both of them live happily ever after.

Stickboy – Set in the late 1980s and early 1990s, '*Stickboy*' is the autobiographical story of Shane Koyczan, a noted young Canadian poet. Acts I and II portray the story of an overweight student referred to as 'the Boy'. Throughout the opera he is taunted and beaten up. Additionally, a teacher accuses the victim of provoking anger. The principal tries to remain neutral, and consolation during emotional crisis comes only from The Boy's grandmother. The Boy is later forced to walk home without his winter boots, and with ribs bruised by a hockey stick (hence the title).

Act III shows the Boy five years older at his new high school, and as years of anger are finally unleashed, he turns into a bully himself. After several episodes of self-harm, the scene shifts to his hospital bed, where the Grandmother again offers comfort. At graduation, the Boy is avoided by others and realizes he has no friends. In a final attempt to help, the Grandmother once again appears.

DANIEL McELROY

La fida ninfa – *La fida ninfa* is a typical Baroque comedy of a pastoral nature with a plot built upon chance meetings, mistaken identity, and mythical heroes.

Believing her lover, Osmino, is lost at sea, the maiden Licori sets out to find his body, only to be captured by the buffoonish pirate Oralto who takes her back to his island home to be his wife. Unbeknownst to her, Osmino also lives on the island, having been shipwrecked there and now working as a shepherd. The plot is further thickened when Licori's and Osmino's identical twin siblings arrive, adding even more confusion to the whole affair.

When Licori and Osmino finally recognize each other, Licori spurns her captor Oralto and the pair flee the island. Suddenly, a storm whips up and threatens to return them to the island until the goddess Juno, having heard Licori and Osmino's cries for help, mercifully quells the gale and grants them safe passage home.

OPERA SYNOPSES

Street Scene – Set against the backdrop of a New York City slum in the middle of a fierce heatwave, *Street Scene* tells the tragic tale of the Maurant family. The abusive Frank Maurant runs his home with an iron fist, leading his wife, Anna, to seek comfort in an affair with another man. Meanwhile, their daughter, Rose Maurant, has fallen in love with Sam, her downstairs neighbour, and the two are preparing to elope. When Frank returns home early from a business trip, however, and finds Anna with her lover, he murders them both. As he is led away by the authorities, Rose decides to leave without Sam, her heart having lost hope of love.

HANNAH SALEN

Fidelio – *Fidelio* is an opera in two acts written by Ludwig van Beethoven (1770-1827) and is the only opera that he wrote. It centers around a woman named Leonore who disguises herself as a prison guard “Fidelio” after suspecting her husband, who was said to have died, may be alive in the prison. She finds work in the prison under the warden, Rocco, whose young daughter Marzelline falls in love with Fidelio. With intentions of abandoning her lover Jaquino, Marzelline sings her aria, “O wär’ ich schon mit dir vereint”.

Leonore searches deeper and deeper into the prison in hopes of finding her husband, Florestan, who was wrongfully accused and was thrown into the prison for attempting to stand against the corrupt Don Pizarro. Leonore must race against time to save her husband from his fate of execution.

The Old Maid and the Thief – *The Old Maid and The Thief* is a one-act opera written for radio by Gian Carlo Menotti (1911-2007). The story follows an old maid, Miss Todd, who lives alone with a housemaid, Laetitia. A young hobo named Bob wanders through town and comes to Miss Todd’s doorstep. Laetitia begs that Bob be invited to stay. Miss Todd agrees. Loathing the prospect of turning out like Miss Todd, Laetitia sings her aria “Steal me sweet thief” in hopes of connecting with Bob.

Miss Todd becomes alarmed when her best friend, Miss Pinkerton, reports that a prisoner has escaped from a nearby prison. The description matches Bob. Miss Todd and Laetitia desperately attempt to hide Bob from the public.

A series of hilarious events follow, including: Miss Todd robbing from the church and her friends, misunderstandings, and manipulations which quickly turn Miss Todd from a respectable member of the neighborhood to an aspiring criminal trying to cover her tracks.

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