



Jonathan Crow



Yosuke Kawasaki



Andrew Wan

# TRIPLE CONCERTO FOR CANADIAN CONCERTMASTERS BRAHMS GERMAN REQUIEM

## CONCERT PROGRAM

**Rolf Boon**

### ***Hyacinth Caelum: Sesquie for Canada's 150th***

(TSO PREMIÈRE/TSO CO-COMMISSION; Sep 27 only)

**Jared Miller**

### ***Buzzer Beater: Sesquie for Canada's 150th***

(TSO PREMIÈRE/TSO CO-COMMISSION; Sep 28 only)

**Alexina Louie**

### **Triple Concerto for Three Violins and Orchestra**

(WORLD PREMIÈRE/TSO CO-COMMISSION; Sep 27 & 28 only)

I. Tranquillo

II. Con veloce e forza

Intermission (Sep 27 & 28 only)

**Johannes Brahms**

### ***Ein deutsches Requiem***

#### **(A German Requiem), Op. 45**

I. Ziemlich langsam und mit Ausdruck

II. Langsam, marschmäßig

III. Andante moderato

IV. Mäßig bewegt

V. Langsam

VI. Andante

VII. Feierlich

*Please note that these Canada Mosaic performances are being recorded for online release at TSO.CA/CanadaMosaic.*

**Wednesday, September 27, 2017**

8:00pm

**Thursday, September 28, 2017**

8:00pm

**Saturday, September 30, 2017**

7:30pm

**Peter Oundjian**

conductor

**Jonathan Crow**

violin

**Yosuke Kawasaki**

violin

**Andrew Wan**

violin

**Erin Wall**

soprano

**Russell Braun**

baritone

**Toronto Mendelssohn Choir**

**Noel Edison**, Artistic Director

Russell Braun's appearance with the TSO is generously supported by **Earlaine Collins**.



**Peter Oundjian**  
Music  
Director

“

This is surely one of the most remarkable concerts of the year. The concertmasters of Canada's finest orchestras—Andrew Wan from Orchestre symphonique de Montréal, Yosuke Kawasaki from the National Arts Centre Orchestra, and our own Jonathan Crow—come together for the World Première of a work by renowned Canadian composer Alexina Louie. This striking and atmospheric work will be performed by these great artists three times, with each of their home orchestras. It is a rare opportunity to hear such amazing performers together in a work that was written to feature them as equals. And on the second half of the program, Erin Wall and Russell Braun are joined by the Toronto Mendelssohn Choir for the great *German Requiem* by Brahms. It is a deeply moving journey of loss and acceptance, profoundly humanistic, warm and haunting.

”

# THE DETAILS

Rolf Boon

## ***Hyacinth Caelum: Sesquie for Canada's 150th***

(TSO PREMIÈRE/TSO CO-COMMISSION; Sep 27 only)

2  
min

Born: Barrie, Ontario, Canada, Sep 30, 1957

Composed: 2017

*Hyacinth Caelum* illustrates Lethbridge's geography and cultural heritage. The work's title is a reference to the blue skies that typically adorn the city's prairie environment. The piece opens with a quiet horn section, whose glowing timbre evokes the warm rays of the sun, rising over the coulees. By the end of the work, the sun has fully risen—its progress is signified by a continuous orchestral crescendo taking place over the entire fanfare's duration. In reverence of Lethbridge's rich cultural heritage, the piece features percussion that evokes the Japanese Taiko tradition.

*Program note by Zain Zolinski*

***Hyacinth Caelum: Sesquie for Canada's 150th* by Rolf Boon is a TSO Co-commission with the Lethbridge Symphony, which gave the World Première on May 8, 2017.**

## ABOUT THE COMPOSER



Rolf Boon is an Associate Composer of the Canadian Music Centre, and Member of the Canadian League of Composers, Audio Engineering Society, and New

Music Edmonton. His electronic and acoustic works continue to receive national and international exposure, including recent performances and/or broadcasts in Vancouver, Toronto, Kraków, Athens, Barcelona, Berlin, Los Angeles, Sydney, and Beijing. He has received commissions and grants from the Canada Council for the Arts, Canadian Music Centre, University of Lethbridge, individuals, and multimedia groups. He is a recipient of the ACIFA Alberta Provincial Teaching Excellence Award and British Columbia Senior Arts Award. In addition to his composing and teaching film composition and music technology, Rolf worked as music editor on several films and documentaries for the CBC, Disney, Expo '86, Lauron Production, and independents. He has served as a jurist for the Canadian Academy of Recording Arts and Sciences JUNO Awards. Rolf is the past-Chair of the Music Department at the University of Lethbridge.

Jared Miller

## **Buzzer Beater: Sesquie for Canada's 150th**

(TSO PREMIÈRE/TSO CO-COMMISSION; Sep 28 only)

2  
min

**Born:** Los Angeles, California, USA, Oct 31, 1988

**Composed:** 2017

When I was asked to write this piece to celebrate Canada's 150th birthday, it was specified that the piece be inspired by some aspect of Canada. So, I took a walk in the park near my apartment to brainstorm ideas. While I walked, I listed everything I could think of that makes Canada great...and I kept getting distracted by the sounds of kids nearby playing basketball. Then, a flashback from fourth-grade gym class...basketball was invented by Canadian physician James Naismith! The resulting piece, *Buzzer Beater*, fuses a variety of music and real basketball sounds to depict the excitement of a game in its final two minutes, as one team tries to score the winning basket. Will they succeed, before the clock runs out?

*Program note by the composer*

**Buzzer Beater: Sesquie for Canada's 150th by Jared Miller is a TSO Co-commission with the Victoria Symphony, which gave the World Première on September 16, 2017.**

## **ABOUT THE COMPOSER**



Canadian-American composer Jared Miller's music has been described as "playful" (*The New York Times*), "phantasmagorical" (*Lucid Culture*), and

"highly personal" (CBC Radio). He has worked with many ensembles in North America and internationally, including the Toronto Symphony Orchestra, Kitchener-Waterloo Symphony, The Juilliard Orchestra, and the Attacca Quartet. His orchestral work, *2010 Traffic Jam*, was commissioned by the Vancouver Symphony Orchestra for the 2010 Olympics and has since been performed over two dozen times. In 2014, Jared's orchestral work, *Contrasted Perspectives*, was selected from over 400 scores to be publicly workshopped by the American Composers Orchestra as a part of the New York Philharmonic's Biennial. He has won numerous awards for composition that include an ASCAP Morton Gould Award, The Juilliard Orchestra's Composition Competition, and two SOCAN Awards for Young Composers. Miller is currently completing his doctorate at The Juilliard School where he studies with John Corigliano, and is also the Composer-in-Residence for the Victoria Symphony in Canada.

# THE DETAILS

Alexina Louie

## Triple Concerto for Three Violins and Orchestra

(WORLD PREMIÈRE/TSO CO-COMMISSION; Sep 27 & 28 only)

15  
min

Born: Vancouver, British Columbia, Canada, Jul 30, 1949

Composed: 2017

My Triple Concerto was commissioned for three concertmasters: Jonathan Crow (Toronto Symphony Orchestra), Yosuke Kawasaki (National Arts Centre Orchestra), and Andrew Wan (Orchestre symphonique de Montréal). It is an unusual, exciting project because the three play as an *ensemble of soloists* with each of their respective orchestras and their conductors. A concertmaster is a leader and, as such, he/she doesn't usually play "second fiddle" to anyone. Each part had to be equally virtuosic! The three violinists are equal partners, whether playing their solos, in a three-way conversation among themselves, or collectively in dialogue with the orchestra.

My Triple Concerto is divided into two large movements separated by a short Interlude. Movement I begins with a soft, tranquil opening that evolves into a section marked *sospirando* (sighing). The three soloists leap in with propulsive energy. They each have solo moments that eventually coalesce into a virtuosic quasi-cadenza for all three of them together. The Interlude begins with a sustained chord in the vibraphone played with bows. The *sospirando* section from the first movement now becomes the thematic material for the soloists. Movement II arrives with driving, forceful music of intense energy. The final pages, marked *scintillante*, provide a sparkling ending.

*Program note by the composer*

Co-commissioned by the TSO, Orchestre symphonique de Montréal, and the National Arts Centre Orchestra with financial support from the Government of Canada for performance during the 150th anniversary of Confederation of Canada, September 2017.

## ABOUT THE COMPOSER



Alexina Louie is one of Canada's most highly regarded and most often performed composers. Her desire for self-expression, as well as her explorations of Asian art and

philosophy, has contributed to the development of her unique musical voice. Louie's communicative and highly dramatic work pushes the boundaries of convention and tradition. Performed and broadcast internationally, her commissioned works range across all musical genres, including ballet and opera. Her orchestral pieces have been performed by such esteemed conductors as Sir Andrew Davis, Charles Dutoit, Kent Nagano, Peter Oundjian, Alexander Shelley, and Leonard Slatkin. Her vocal works have been sung by widely acclaimed singers, including Barbara Hannigan and Russell Braun. Among her many awards and distinctions, she has twice won the JUNO Award for Best Classical Composition and is an Officer of the Order of Canada. Alexina Louie's extensive catalogue can be found at [alexinalouie.ca](http://alexinalouie.ca).

## Johannes Brahms

### *Ein deutsches Requiem* (A German Requiem), Op. 45

68  
min

Born: Hamburg, now Germany, May 7, 1833

Died: Vienna, Austria, Apr 3, 1897

Composed: 1865–1868

Little is known of the composition of the *German Requiem*. Brahms conceived it for personal reasons—it was not commissioned, nor written for a public occasion—and discussed it with only his most intimate friends. The work—six movements but the present No. 5—had its première, with Brahms conducting, on Good Friday (April 10), 1868, in Bremen. (There is reason to believe that Brahms had selected all seven texts and even composed—or at least sketched—No. 5 before the Bremen première but may have held it back until he was sure that the rest of the work would be a success.) The seven-movement work had its première in Leipzig on February 18, 1869.

The *German Requiem* ranks as one of Brahms's first great works and was extraordinarily novel and idiosyncratic for its time. Unlike most sacred choral works, this one serves no liturgical function and is not bound by theological orthodoxy. Brahms had been raised a Lutheran, but his religious faith, though deep,

was unconventional. It shows in his text for the *German Requiem*, which he forged out of 16 selections from Luther's Bible—to be sung in German, not the Latin of the traditional Requiem Mass. Brahms seems to have appropriated the Bible more for its literary and philosophical merits than for its religious doctrines, and his *German Requiem* offers a very personal meditation—the reassurance that a state of blessedness and spiritual transformation awaits us, in death, as a reward for our labour, our patience, our faith.

He obviously had a profound knowledge of the Bible, for his disparate selections form a logical sequence of texts featuring some recurring motifs. The inevitability of death is stressed in Nos. 1, 2, and 3, yet, in all three movements, mourning and despair are balanced by consolation and hope, and confidence in God. Throughout, orchestral and choral parts are closely integrated; the orchestra never merely accompanies. Recurring textual motifs are matched by recurring musical motifs whose development crosses the boundaries of individual movements. Indeed, the chorus's very first utterance, "Selig sind" ("Blessed are"), features a three-note motif in the soprano part (F–A–B-flat) that Brahms weaves, in countless ways, into the fabric of the music, not only in No. 1 but throughout the piece. The very pervasiveness of this "Selig motif" strengthens the crucial theme of blessedness.

*Program note by Kevin Bazzana*



Photograph of Johannes Brahms, from around the time he composed his *German Requiem*.

**For the text and translation to Brahms's *Ein deutsches Requiem*, please turn to pages 8 and 9.**



# THE DETAILS

## Text and Translation

German text from the Lutheran Bible. English translation from the King James Bible.

### I. ZIEMLICH LANGSAM UND MIT AUSDRUCK – CHORUS

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

Blessed are they that mourn: for they shall be comforted. (*Matthew 5:4*)

They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. (*Psalms 126:5–6*)

### II. LANGSAM, MARSCHMÄßIG – CHORUS

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. (*1 Peter 1:24*)

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receives the early and latter rain. (*James 5:7*)

But the word of the Lord endureth forever. (*1 Peter 1:25*)

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. (*Isaiah 35:10*)

### III. ANDANTE MODERATO – BARITONE AND CHORUS

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am. Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee. Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what wait I for? My hope is in thee. (*Psalms 39:4–7*)

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

#### IV. MÄßIG BEWEGT – CHORUS

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth! Meine Seele verlangt und  
sehnet sich nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich in dem  
lebendigen Gott. Wohl denen, die in deinem  
Hause wohnen, die loben dich immerdar.

#### V. LANGSAM – SOPRANO AND CHORUS

Ihr habt nun Traurigkeit; aber ich will euch wieder  
sehen und euer Herz soll sich freuen und eure  
Freude soll niemand von euch nehmen.

Sehet mich an: Ich habe eine kleine Zeit Mühe und  
Arbeit gehabt und habe großen Trost funden.

Ich will euch trösten, wie Einen seine Mutter  
tröstet.

#### VI. ANDANTE – BARITONE AND CHORUS

Denn wir haben hie keine bleibende Statt, sondern  
die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden  
nicht alle entschlafen, wir werden aber alle  
verwandelt werden; und dasselbige plötzlich, in  
einem Augenblick, zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen, und die Toten  
warden auferstehen unverweslich, und wir werden  
wervandelt werden. Dann wird erfüllet werden  
das Wort, das geschrieben steht: Der Tod is  
verschlungen in den Sieg. Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre  
und Kraft; denn du hast alle Dinge erschaffen und  
durch deinen Willen haben sie das Wesen und sind  
geschaffen.

#### VII. FEIERLICH – CHORUS

Selig sind die Toten, die in dem Herrn sterben, von  
nun an. Ja, der Geist spricht, daß sie ruhen von  
ihrer Arbeit; denn ihre Werke folgen ihnen nach.

But the souls of the righteous are in the hand  
of God, and no torment will ever touch them.  
*(Wisdom of Solomon 3:1)*

How amiable are thy tabernacles, O Lord of  
hosts! My soul longeth, yea, even fainteth for  
the courts of the Lord: my heart and my flesh  
crieth out for the living God. Blessed are they  
that dwell in thy house: they will be still praising  
Thee. *(Psalm 84:1,2,4)*

And ye now therefore have sorrow: but I will  
see you again, and your heart shall rejoice, and  
your joy no man taketh from you. *(John 16:22)*

Behold with your eyes, how that I have but little  
labour, and have gotten unto me much rest.  
*(Ecclesiastes 51:27)*

As one whom his mother comforteth, so will I  
comfort you. *(Isaiah 66:13)*

For here have we no continuing city, but we  
seek one to come. *(Hebrews 13:14)*

Behold, I shew you a mystery; We shall  
not all sleep, but we shall all be changed, In a  
moment, in the twinkling of an eye, at the last  
trump: for the trumpet shall sound, and the  
dead shall be raised incorruptible, and we shall  
be changed. Then shall be brought to pass the  
saying that is written, Death is swallowed up  
in victory. O death, where is thy sting?  
O grave, where is thy victory?  
*(1 Corinthians 15:51–52, 54–55)*

Thou art worthy, O Lord, to receive glory and  
honour and power: for thou hast created all  
things, and for thy pleasure they are and were  
created. *(Revelation 4:11)*

Blessed are the dead which die in the Lord  
from henceforth: Yea, saith the Spirit, that they  
may rest from their labours; and their works do  
follow them. *(Revelation 14:13)*



# THE ARTISTS



**Peter Oundjian**  
conductor

A dynamic presence in the music world, Toronto-born conductor Peter Oundjian is renowned for his probing musicality, collaborative spirit, and engaging personality. Music Director of the Toronto Symphony Orchestra since 2004, Oundjian has invigorated the Orchestra with recordings, tours, and innovative programming as well as extensive audience growth, thereby significantly strengthening the ensemble's presence in the world. A champion of new music, he created the hugely successful New Creations Festival, now in its 14th season of showcasing new Canadian and international orchestral music, as well as the annual Mozart Festival, also now in its 14th season.

Since 2008, Oundjian and the TSO have released eight recordings under the self-produced label *tsoLIVE*, and the JUNO-nominated recording of Rimsky-Korsakov's *Sheherazade* on Chandos. Highlights of the eight international tours on which he led the TSO include two sold-out appearances at Carnegie Hall, the first performance of a North American orchestra at Reykjavik's Harpa Hall in 2014, and the Orchestra's first-ever performances in Israel, followed by a residency at the Prague Spring International Music Festival in 2017.



**Jonathan Crow**  
violin

*TSO Concertmaster Jonathan Crow joined the TSO in 2011.*

The 2017/18 season marks Canadian violinist Jonathan Crow's seventh season as Concertmaster of the Toronto Symphony Orchestra. A native of Prince George, BC, Jonathan earned his Bachelor of Music in Honours Performance from McGill University in 1998, at which time he joined the Orchestre symphonique de Montréal (OSM) as Associate Principal Second Violin. Between 2002 and 2006, Jonathan was the Concertmaster of the OSM; during this time, he was the youngest concertmaster of any major North American orchestra. He continues to perform as guest concertmaster with orchestras around the world.

Jonathan has performed as a soloist with most major Canadian orchestras. An avid chamber musician, he has performed at chamber music festivals throughout North America, South America, and Europe, and is a founding member of the New Orford String Quartet. He is also the curator and host of The TSO Chamber Soloists series. Currently, he is Associate Professor of Violin at the University of Toronto and Artistic Director of the Toronto Summer Music Festival. Jonathan has recorded for ATMA, Bridge, CBC, Oxingale, Skylark, and XXI-21 labels, and is heard frequently on radio in North America and Europe.



## **Yosuke Kawasaki**

**violin**

*These performances mark Yosuke Kawasaki's TSO début.*

Yosuke Kawasaki currently serves as Concertmaster of the National Arts Centre Orchestra. His versatile musicianship allows him to pursue a career in orchestra, solo, and chamber music. His orchestral career began with the Montgomery Symphony Orchestra and soon led to the Mito Chamber Orchestra, Saito Kinen Orchestra, and Japan Century Orchestra, all of which he led as concertmaster. Kawasaki's solo and chamber music career spans five continents; his most current ensembles are Trio Ink and the Arkas String Quartet. He is also founder and Co-Artistic Director of the Classical Unbound Festival in Prince Edward County, Ontario; he will become the Music Director of the Affinis Music Festival in the summer of 2019. Kawasaki is an adjunct professor of violin at the University of Ottawa. Mr. Kawasaki began his violin studies at the age of six with his father Masao Kawasaki and continued with Setsu Goto.

At the age of 10, he was accepted into The Juilliard School Pre-College Division and continued his education there under the tutorship of Dorothy DeLay, Hyo Kang, Felix Galimir, and Joel Smirnoff, graduating in 1998.



## **Andrew Wan**

**violin**

*Andrew Wan made his TSO début in January 2008.*

Concertmaster of the Orchestre symphonique de Montréal (OSM) since 2008, Andrew Wan is also Assistant Professor of Violin at the Schulich School of Music of McGill University, Artistic Partner with the Edmonton Symphony Orchestra, member of the New Orford String Quartet, and Artistic Director of the Soloists of the OSM for three upcoming album releases on the Analekta label. As a soloist, he has toured the world from Brazil to China and has performed chamber music with Emanuel Ax, Gil Shaham, Vadim Repin, Menahem Pressler, and the Juilliard String Quartet.

Albums in his discography have been awarded a GRAMMY®, two JUNO nominations, and an Opus Prize for his recording of Saint-Saëns's three violin concertos with the OSM and Kent Nagano. Mr. Wan was First Prize Winner of the OSM Competition in 2007. He obtained three degrees from The Juilliard School under the tutelage of Masao Kawasaki and Ron Copes. He performs on a 1744 Michel'Angelo Bergonzi violin, generously loaned by philanthropist David B. Sela.

# THE ARTISTS



**Erin Wall**  
soprano

*Erin Wall made her TSO début in December 2004.*

Acclaimed for her musicality and versatility, Erin Wall sings an extensive opera and concert repertoire spanning three centuries—from Mozart and Beethoven to Britten and Strauss. Ms. Wall's 2017/18 season includes performances in the title role of *Arabella* with the Canadian Opera Company, as Marguerite in *Faust* with the Lyric Opera of Chicago, and as Ellen Orford in *Peter Grimes* with the Vancouver Symphony Orchestra. Her concert appearances include Zosha di Castri's *Dear Life* with the National Arts Centre Orchestra on tour in Calgary and Vancouver, *Afghanistan: Requiem for a Generation* and Mendelssohn's Symphony No. 2 with the Calgary Philharmonic Orchestra, Verdi's Requiem with the Atlanta Symphony, *Messiah* with the New Jersey Symphony Orchestra, Mahler's Symphony No. 8 with the Rotterdam Philharmonic and at the Edinburgh Festival, Strauss's *Four Last Songs* with the BBC National Orchestra of Wales, Beethoven's Symphony No. 9 with the Kitchener-Waterloo Symphony, Cleveland Orchestra, and Orchestre symphonique de Montréal, and Mahler's Symphony No. 2 with the Vancouver Symphony Orchestra. Future engagements include débuts with the Washington National Opera and Liceu Opera Barcelona.



**Russell Braun**  
baritone

*Russell Braun made his TSO début in May 1991.*

Baritone Russell Braun has enthused audiences with his intelligent and sensitive portrayals of such roles as Chou En-lai in John Adams's *Nixon in China*, the title role in *Don Giovanni*, the Count in *Il trovatore*, Jaufré Rudel in *L'amour de loin*, and the Duke of Nottingham in *Roberto Devereux* in opera houses in Toronto, Madrid, New York, Vienna, Rome, Salzburg, and Glyndebourne. Recent highlights include his internationally acclaimed performances in the title role of the Canadian Opera Company's new production of *Louis Riel* in Toronto, Ottawa, and Québec. The 2017/18 season features his role début as Golaud in Debussy's *Pelléas et Mélisande* with the Cincinnati Symphony Orchestra, and his appearance as Alfred in Gottfried von Einem's *Der Besuch von Alte Dame* (The Visit of the Old Woman) at Vienna's Theatre an der Wien.

His award-winning discography features Offenbach's *Fantasio* (Opera Rara); *Das Lied von der Erde* and *Apollo e Daphne* (Dorian); Dietch's *Le vaisseau fantôme* (Naïve); Mozart *Arie e duetti* and *Winterreise* (CBC). DVDs include *Romeo et Juliette*, *Dido and Aeneas*, *Nixon in China* (Nonesuch), *Capriccio* (Decca), and Alexina Louie's comic opera *Burnt Toast*.



## Toronto Mendelssohn Choir

**Noel Edison**

Artistic Director

**Cynthia Hawkins**

Executive Director

**Jennifer Min-Young Lee**

Associate Conductor

*The Toronto Mendelssohn Choir made its TSO début in March 1937.*

The Toronto Mendelssohn Choir (TMC), Canada's world-renowned large vocal ensemble, performs choral music drawn from five centuries, including grand symphonic masterworks, world premières of new compositions, and rarely heard works. In addition to appearing regularly with the Toronto Symphony Orchestra, the TMC presents an annual series of subscription concerts and makes other guest appearances.

The TMC presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season. Since then, the TMC has flourished under the leadership of seven of Canada's pre-eminent conductors. Under Noel Edison's tenure, the Choir has won widespread praise from audiences and critics for its recordings, webcasts, and performances in Toronto, New York, Vienna, Salzburg, and in Vancouver during the 2010 Cultural Olympiad.

The choristers of the TMC include professional singers, auditioned volunteers, and choral apprentices. Twenty members of the Elora Singers, founded and directed by Noel Edison, form the professional core of the TMC. As part of its mission to champion the choral music experience, the Choir webcasts select concerts, supports emerging conductors and composers, and hosts a series of choral workshops for singers of all ages and abilities. For more information, please visit [tmchoir.org](http://tmchoir.org).

### Soprano

Kathryn Barber  
Ann-Marie Barrett-Tandy  
Lesley Emma Bouza \*  
Joanne Chapin \*  
Laureen Choi  
Risa de Rege  
Janet Eide  
Leslie Finlay  
Debbie Fleming  
Kaveri Gandhi  
Julia Goss  
Sharon Groom  
Natasha Ho  
Pat M. Irwin  
Larisa Isakharova  
Jennylynd James  
Danielle Kain  
Christine Kerr  
Jennifer (Ye Won) Kim  
Alysha Ladha  
Minha Lee ¥  
Sarah Leung  
Claire Luc ¥  
Marlene Lynds  
Katharine Mahon  
Teresa Mahon \*  
Elisa Mangina

Sachiko Marshall  
Amanda McDermott  
Lydia McIntosh  
Lindsay McIntyre \*  
Cathy Minnaar  
Julia Morson \*  
Ahlyssa Mundy ¥  
Dawn O'Dwyer  
Alison Price  
Boyanna Rajic  
Heather Rowe  
Lora Marie Sanborn  
Joanne Tang  
Anne Thorne  
Jennie Worden  
Kate Wright \*  
Hannah You  
Claire X. Yu  
Sophya Yumakulov

### Alto

Jane Agosta  
Marlo Alcock  
Aleksandra Alekseeva  
Julia Barber \*  
Betty Bennett  
Sarah Climenhaga  
Kristin Crawford

Kirsten Fielding \*  
Kim Finkelstein  
Stephanie Fung  
Gillian Grant  
Ilone Harrison  
Marilyn Isaac Stewart  
Valarie Koziol  
Manami Kuge  
Claudia Lemcke \*  
Mekhruban Mamedova  
Jennifer McGraw  
Deborah Micucci  
Marcia Myers  
Sarah Namer  
Annie Odom  
Yesim Ozbabacan  
Pamela Psarianos  
Marg Rappolt  
Taya Rosenberg  
Amy Rossiter  
Jan Szot  
Halyna Troian  
Chantelle Whiteside  
Emma Willemsma  
Andrea Wong  
Susan Worthington  
Jessica Wright \*

### Tenor

Mitch Aldrich \*  
Samuel Broverman  
Brian Chang  
Michael Clipperton  
Peter DeRoche  
John Gladwell  
Nicholas Gough \*  
Alejandro Guerrero  
Valdis Jevtejevs \*  
Clement Kam  
Hansol Kim  
Francis Lam  
Chung Li  
Nestor Li  
William Parker  
Isaiah-John Sison ¥  
Steve Szmutni \*  
Max von Holtzendorff  
Andrew Walker \*  
Christopher Wenman  
Bill Wilson

### Bass

Jeffrey Baker  
Hernan Botero  
Tony Churchill  
Barry Clegg

Miles Hearn  
Richard Hrytzak \*  
Ronald Jewell  
Nien-Chu (David) Kuan  
Dennis Kwok ¥  
Tom Laurie  
Matthew Li \*  
Lawrie McEwan \*  
Jasper Moss  
Roger Musselman  
Daniel Parkinson  
Phil Penney  
David B. Powell  
Milovan Prelevic  
Jordan Scholl \*  
Brian Scholz  
Edward Shafran  
Brian Snell  
Seymour Stern  
Eric Tanner  
David Tilley  
Matthew Timmermans  
Chia-An (Victor) Tung  
Jonathan Wong ¥  
David Yung \*

\* Elora Singers  
¥ Apprentice Members