

# THE LORD OF THE RINGS

THE FELLOWSHIP OF THE RING

*In Concert*



## CONCERT PROGRAM

### The Lord of the Rings: The Fellowship of the Ring

HOWARD SHORE'S ACADEMY AWARD®-WINNING SCORE  
PERFORMED LIVE TO THE EPIC MOTION PICTURE

#### PART I

Prologue: One Ring To Rule Them All  
The Shire  
Bag End  
Very Old Friends  
Farewell Dear Bilbo  
Keep It Secret, Keep It Safe  
A Conspiracy Unmasked  
Three is Company  
Saruman the White  
A Shortcut to Mushrooms  
Strider  
The Nazgûl  
Weathertop  
The Caverns of Isengard  
Give Up the Halfling  
Orthanc  
Rivendell  
The Sword That Was Broken  
The Council of Elrond Assembles  
The Great Eye

#### Intermission

#### PART II

The Pass of Caradhras  
The Doors of Durin  
Moria  
Gollum  
Balin's Tomb  
Khazad-dûm  
Caras Galadhon  
The Mirror of Galadriel  
The Fighting Uruk-hai  
Parth Galen  
The Departure of Boromir  
The Road Goes Ever On...

**Thursday, December 1, 2016**

7:30pm

**Friday, December 2, 2016**

7:30pm

**Saturday, December 3, 2016**

7:30pm

**Ludwig Wicki**

conductor

**Kaitlyn Lusk**

soprano

**Alastair Thorburn-Vitols**

boy soprano

**Toronto Mendelssohn Choir**

**Noel Edison**

Artistic Director

**Canadian Children's  
Opera Company**

**Dean Burry**

Artistic Director

IN PARTNERSHIP WITH

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TSO AT THE MOVIES IS PRESENTED BY

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## CREDITS

All Compositions by Howard Shore (ASCAP) except:

"Aníron (Theme For Aragorn And Arwen)" and "May It Be" Music by Enya/Nicky Ryan,  
Lyrics by Roma Ryan featured in "The Council of Elrond Assembles"  
and "The Road Goes Ever On..." respectively.

"Flaming Red Hair" Composed by Janet Roddick, David Donaldson, Stephen Roche, and David Long;  
Performed by Janet Roddick, David Donaldson, Stephen Roche, and David Long with Chris O'Connor,  
Peter Daly, Ruairidh Morrison, and Grant Shearer.

The Song "The Road Goes Ever On" featured in "Bag End" performed by Ian McKellen  
and reprised in "Keep It Secret, Keep It Safe" performed by Ian Holm:  
Music Composed by Fran Walsh, Lyrics by J.R.R. Tolkien.

"Lament For Gandalf" Featured in "Caras Galadhon" Music by Howard Shore, Lyrics by Philippa Boyens.

"In Dreams" Featured in "The Road Goes Ever On..." Music by Howard Shore, Lyrics by Fran Walsh.

Choral Text by J.R.R. Tolkien, Philippa Boyens, and Fran Walsh.

Published by New Line Tunes (ASCAP)

Except for "*Gandalf's Lament*" and "In Dreams" which are co-published  
by New Line Tunes (ASCAP) and South Fifth Avenue Publishing (ASCAP).

"Aníron (Theme For Aragorn And Arwen)" and "May It Be"  
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Mr. Shore would like to thank: Peter Jackson, Fran Walsh, Philippa Boyens, J.R.R. Tolkien,  
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Pirmin Zängerle, Doug Adams, James Sizemore, Jesse Pynigar, Tim Starnes, Jeffrey Markowitz,  
Jeff Halsey, Javier Manzana, the Toronto Symphony Orchestra, Toronto Mendelssohn Choir,  
Canadian Children's Opera Company, Kaitlyn Lusk, and Alastair Thorburn-Vitols.

### Producers

Columbia Artists Music, LLC:  
Ronald A. Wilford – Founding Chairman  
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Jeffrey Markowitz – Production Supervisor  
Kevin Lacy – Sound Engineer  
Shih-Hung Young – Assistant Conductor

Howard Shore  
Prince in New York Music Corporation  
Jesse Pynigar and Tim Starnes – Auricle

# THE DETAILS

## The Lord of the Rings: The Fellowship of the Ring

**Original Score composed by Howard Shore**

Composer Howard Shore brings J.R.R. Tolkien's literary imagination to vivid life with his Academy® and GRAMMY® Award-winning score to *The Lord of the Rings: The Fellowship of the Ring*. Shore's music expresses Peter Jackson's film as an immense symphonic work—a uniquely developed vision drawn from centuries of stylistic tendencies.

The music of *The Lord of the Rings* is counted among film music's most complex and comprehensive works. This unique performance sets the score to the film, but allows the music to bear the narrative weight, creating a wholly new and dramatic live concert experience.

Shore's score not only captures *Fellowship's* sweeping emotion, thrilling vistas, and grand journeys, but also echoes the very construction of Tolkien's Middle-earth. Styles, instruments, and performers collected from around the world provide each of Tolkien's cultures with a unique musical imprint. The rural and simple hobbits are rooted in a dulcet weave of Celtic tones. The mystical Elves merit ethereal Eastern colours.



The Dwarves, Tolkien's abrasive stonecutters, receive columns of parallel harmonies and a rough, guttural male chorus. The industrialized hordes of Orcs claim Shore's most violent and percussive sounds, including Japanese taiko drums, metal bell plates and chains beaten upon piano wires, while the world of Men, flawed yet noble heirs of Middle-earth, is introduced with stern and searching brass figures. In operatic fashion, these musical worlds commingle, sometimes combining forces for a culminated power, other times violently clashing...and always bending to the will of the One Ring and its own ominous family of themes.

The music's vast scope calls for symphony orchestra, mixed chorus, children's chorus, and instrumental and vocal soloists singing in the Tolkien-crafted languages Quenya, Sindarin, Khuzdul, Adûnaic, Black Speech, as well as English. Original folk songs stand alongside diatonic hymns, knots of polyphony, complex tone clusters, and seething, dissonant aleatoric passages. It is purposeful, knowing writing, as contained in execution as it is far-reaching in influence; for within this broad framework resides a remarkably concise musical vision. Shore's writing assumes an earthy, grounded tone built on sturdy orchestral structures and a sense of line that is at once fluid yet stripped of frivolous ornamentation.

Says Howard Shore, "This is the first time that the complete score to *The Fellowship of the Ring* will be performed live to projection in Toronto. My first score for *The Lord of the Rings* trilogy, *The Fellowship of the Ring*, was the beginning of my journey into the world of Tolkien and I will always hold a special fondness for the music and the experience."

—Doug Adams is a Chicago-based musician and writer. He is the author of the book *The Music of the Lord of the Rings* Films.

# THE DETAILS

## The Themes of *The Lord of the Rings: The Fellowship of the Ring*

### The One Ring



The One Ring is the story's most proactive element. It has three distinct themes to represent its multidimensional nature: The History of the Ring, The Seduction of the Ring, and The Evil of the Ring (Mordor/Sauron). **The History of the Ring** is first heard as "The Lord of the Rings" text appears in *The Fellowship of the Ring*, and reappears whenever the One Ring changes hands or marks significant progress in its journey. Set in pure, clean choral tones and punctuated by rumbling bass drum strokes, **The Seduction of the Ring** represents the One Ring's overwhelming allure. It appears three times in *Fellowship*—first for humming children's chorus; next, set to a Quenya text and sung by the children; and finally, sung by both children and women. **The Evil of the Ring** is an impervious snarl, limited to only four or five pitches, and unwavering in its focus. This material stands for the most villainous inclinations of the Ring and for Mordor itself.



### The Shire & The Hobbits

This theme (which does not appear until the film reveals Hobbiton) serves a crucial purpose in *The Lord of the Rings*—it establishes a sense of home, a regular and safe way of life that is threatened by

Sauron and the Ring. As situations in Middle-earth worsen, the Shire theme provides a tangible sense of what is at stake. Because this tune is so simply and flexibly constructed, Shore is able to create four distinct variations out of the material: the Celtic-flavoured **Rural Setting**, the more orchestral **Pensive Setting**, the *religioso* **Hymn Setting**, and the developed **Hobbit's Understanding**, which is not fully realized until the end of *Fellowship*.

### Gollum

**The Pity of Gollum (Sméagol's Theme)** stands for Gollum's sad state of existence, and is tellingly reprised throughout the film whenever Bilbo and Frodo begin to exhibit the creature's same slavish devotion to the Ring. The theme is based on a series of loosely related minor arpeggios, through which a knobby, twisted melody traipses, bestowing an unusually slippery profile.

### The Elves

Shore's Elf music feels as if it's from another era. The writing is awash in chromatic harmonies, Eastern influences, and unique instruments. The choral passages utilize only gentle women's voices and Shore favours the more transparent tones of the orchestra—higher voices and clean figures devoid of plush harmonizations.

The **Lothlórien** theme is first heard in *Fellowship* as Galadriel begins her voice-over introduction. It returns in a more developed form once the Fellowship reaches Caras Galadon in Lothlórien. In style it's the most Eastern and exotic of all the Elves' music. According to Shore, "This is a creepier world of Elves who are more mysterious. They could be bad; they could be good—you're not really sure."





The Elves of **Rivendell** are more open to outsiders than other Elven societies, so while their musical material is still touched with a shimmer, it's less exotic than the Lothlórien theme. Here, more familiar orchestral instruments flourish in layers of writing that places an acclivous figure for female chorus and a series of arcing arpeggios amidst glinting chimes, harps, and string harmonics.

## The Dwarves

In contrast to his florid Elf music, Shore's Dwarf music is blocky and stout, full of *basso profundo* timbres and hard-cornered rhythms. It, too, depicts a culture in decline, though the ruins of Dwarf society are seen specifically relating to the danger of Moria.



The **Moria** theme, a stony rising line in parallel fifths, is scattered throughout the Fellowship's journey through the dark. "It's all men singing in ancient Dwarvish," explains Shore. The gruff singing is transformed into unrelentingly brutal chanting as the Balrog begins its approach. The **Dwarrowdelf** theme expresses the Dwarves' pride in their greatest accomplishment—a grand city—as well as their folly. Scored with bold French horn lines, it is twice reiterated in downtrodden variations: as Gimli discovers Balin's tomb, and as Merry and Pippin leap onto the Cave Troll's back to avenge Frodo.

## The World of Men: Gondor

*The Fellowship of the Ring* marks the first appearance of two themes related to the world of men: the **Realm of Gondor** theme and the **Minas Tirith (Silver Trumpets)** theme. In this first film, each of these melodies appears only once, hinting at the future significance of the material. The Realm of Gondor débuts during the Council of Elrond, when Boromir learns of Aragorn's heritage and speaks of the burden borne by Gondor and his father, Denethor. The melody begins in solo French horn, but drops deeper in the orchestra with each iteration. Later in the film, as Aragorn and Boromir rest in Lothlórien and discuss the future of Gondor, Shore plays the Minas Tirith (Silver Trumpets) theme, another beautiful brass line that represents everything that mankind can be, should it choose the nobler path.

## The Fellowship of the Ring

Like the courageous coalition itself, Shore's theme for the Fellowship of the Ring is assembled by fragments throughout the first film and scattered into shards thereafter. Its first

# THE DETAILS

tentative tones accompany Frodo and Sam's passage through a Shire cornfield—the *de facto* beginning of the Fellowship. These snippets are expanded slightly as new members join the hobbits, but it's not until they reach Rivendell that the theme completely forms. During the Council of Elrond the melody begins to stir in the midrange strings and low brass, as members of the future Fellowship volunteer their services. When Elrond declares them the Fellowship of the Ring, Shore opens the melody into a fully realized heroic theme. After Gandalf falls in the Mines of Moria, the Fellowship theme begins to break down, and is seldom heard in the same heroic guise.

## The Monsters of Middle-Earth

In certain instances, the composer was offered frightful creatures that were so unordinary, or posed such a potent threat to the Fellowship, that the writing encapsulates their danger in a singular musical world. Here is found some of Shore's most adventurous and modern writing, full of twentieth-century compositional techniques, unusual orchestrations, and other alien musical timbres.

Outside the Gates of Moria, Merry and Pippin mindlessly toss stones into the lake. Here Shore begins the world of the darkly pliable **Watcher** music with a double bass line that bends pitches by quartertones. As the Watcher's limbs wriggle free of the black waters, the score transforms into a convulsing skein of tones. The Watcher music is almost entirely aleatoric; Shore defined the pitch material, durations, and playing style, but the members of the orchestra are not required to align their performances.

Whereas the Watcher's music was a squirming Medusa's head of sounds, the **Cave Troll's** is pounding, sharp, and heavy. Plodding lines for timpani and low brass follow the enraged Troll around the room while piercing outbursts in muted and *flatterzunge* brass slice through.



The **Balrog's** music is treated as an extension of the Dwarf music, prodded and pierced by the grunting chorus of male voices. The emphasis

here is on the lowest tones available to Shore's palette, with which he creates a primeval trellis of savagely rhythmic material built off open harmonies. Over this, queasy brass dissonances sort through Moria material. This is the Dwarf style taken to its furious extreme, a dense compilation of weight and rage.

## Isengard



Tolkien scholars have long designated the conflicting goals of the industrial and natural worlds as one of *The Lord of the Rings*'s major dramatic themes, and Shore's material follows suit with Isengard's asymmetrically mechanical music. The **Isengard/Orc** theme is Isengard's equivalent of the Fellowship theme. It is generally scored for low brass in their deepest registers. Like Isengard's vicious culture, it is simple, cruel music; music of metal and wheels. It is the **Five Beat Pattern** that most often represents Isengard's presence in the film. This thunderous, hammering rhythm is scored for collections of metal bell plates, anvils, bass drum, Japanese taiko drum, and metal chains beating the strings inside a grand piano.

## Mordor



Shore's music for the Land of Mordor is set as the diametric opposite of the music for the hobbits and the Shire. This music favours low strings and the deepest registers of brass, fused to create a thick fog of overtones. Mixed choruses erupt into primal rhythms with abnormally close-spaced harmonies for a towering, ritualistic effect. The primary motif for **Barad-dûr** and **Sauron** is identical to the One Ring's Evil theme (see earlier description). The **Ringwraiths**, Sauron's malicious ambassadors to Middle-earth, earn the most prominent and ritualistic of the Mordor themes. Although it is sometimes presented in a purely instrumental guise, the theme is primarily choral, adding to its ceremonial flavor.

## Nature's Reclamation

In Shore's score, Nature maintains its own music culture the same as the Hobbits, Elves, or Dwarves. It is a world slower to react, more reluctant to marshal its forces against Sauron and his minions, and so the Nature music emerges gradually over the course of the films. One of *The Fellowship of the Ring*'s most ethereally beautiful moments arrives courtesy of a moth to which Gandalf entrusts his rescue from Orthanc. Shore introduces a boy soprano singing what will become the Nature's Reclamation theme. Though Nature's Reclamation does not recur in *The Fellowship of the Ring*, by the end of *The Two Towers* it will have achieved operatic proportions.

*Original text copyright © 2005, 2008 by Doug Adams*

*Additional information available in the book The Music of the Lord of the Rings Films by Doug Adams, in The Lord of the Rings: The Fellowship of the Ring – The Complete Recordings on Reprise Records, and online at [musicoflotr.com](http://musicoflotr.com).*



# THE DETAILS



## Howard Shore, composer

Howard Shore is one of today's premier composers whose music is performed in concert halls around the world by the most prestigious orchestras and is heard in cinemas across the globe.

Shore's musical interpretation of J.R.R. Tolkien's imaginative world of *The Lord of the Rings* and *The Hobbit*, as portrayed in the films directed by Peter Jackson, have enthralled people of all generations for years. This work stands as his most acclaimed composition to date awarding him with three Academy Awards, four GRAMMY® Awards, two Golden Globes, as well as numerous critics' and festival awards.

He is an Officier de L'Ordre des Arts et des Lettres de la France and has also been recognized by Canada with the Governor General's Performing Arts Award. The National Board of Review of Motion Pictures honoured Howard Shore with an award for Career Achievement for Music Composition and the city of Vienna bestowed him with the Max Steiner Award. Shore has received numerous other awards for his career achievements.

Perhaps most notable from his early career, Shore was one of the creators of *Saturday Night*

*Live* and served as musical director from 1975 to 1980. At the same time, he began collaborating with David Cronenberg and has since scored 15 of the director's films, including *The Fly*, *Crash*, and *Naked Lunch*. He was awarded Canadian Screen Awards for *Maps to the Stars* for score and *Cosmopolis* for both score and song.

His original scores to *A Dangerous Method*, *Eastern Promises*, and *Dead Ringers* were each honoured with a Genie Award. Shore continues to distinguish himself with a wide range of projects, from Martin Scorsese's *Hugo*, *The Departed*, *The Aviator* (for which he won his third Golden Globe Award), and *Gangs of New York*, to *Ed Wood*, *Se7en*, *The Silence of the Lambs*, *Philadelphia*, *Mrs. Doubtfire*, and the score for Tom McCarthy's Academy Award-winning film *Spotlight*.

Other recent works include the piano concerto *Ruin and Memory* for Lang Lang (2010), the song cycle *A Palace Upon the Ruins* featuring mezzo-soprano Jennifer Johnson Cano (2014), a cello concerto *Mythic Gardens* featuring Sophie Shao (2012), and *Fanfare* for the Wanamaker Organ in Philadelphia (2008). His opera, *The Fly* (2008), which premièred at the Théâtre du Châtelet in Paris and at Los Angeles Opera, recently completed a successful run in Germany at Theater Trier.

### **Fran Walsh, lyricist**

In 2004, Fran Walsh was awarded Academy Awards for Best Adapted Screenplay, Best Original Song, and Best Picture for *The Lord of the Rings: The Return of the King*. For her work co-writing *The Lord of the Rings: The Fellowship of the Ring*, Walsh was nominated for an Oscar, a British Academy of Film and Television Arts Award, and a Writers Guild of America Screen Award, and (along with Peter Jackson, Barrie Osborne, and Tim Sanders) won the AFI Film Award. Walsh first garnered an Academy Award nomination for Best Screenplay for the feature *Heavenly Creatures*, which she co-wrote with her collaborator Peter Jackson. Walsh, who has a background in music, began her writing career soon after leaving Victoria University where she majored in English literature.

### **Philippa Boyens, writer**

Since being named by *Variety* in their list of Ten Writers to Watch in 2000, Philippa Boyens, who made her debut as a screenwriter with *The Lord of the Rings* trilogy, has won an Academy Award for Best Adapted Screenplay for *The Lord of the Rings: The Return of the King*, and was previously nominated for an Oscar, a British Academy of Film and Television Arts Award,

and a Writers Guild of America Award, among others. Boyens worked in theatre as a playwright, teacher, producer, and editor. Boyens moved to film via a stint as Director of the New Zealand Writers Guild. Her love of J.R.R. Tolkien's work brought her to this project, having been a fan since she was eleven years old.

### **Peter Jackson, director**

Jackson has made cinema history in making *The Lord of the Rings* film trilogy, comprising nine hours of continuous cinema that can be enjoyed by audiences worldwide. The films have become a phenomenon cross-culturally around the world, not only embracing the respect of established Tolkien fans and scholars, but introducing young audiences to Tolkien's classic novels. He was awarded three Academy Awards for Best Director, Best Picture, and Best Adapted Screenplay for *The Lord of the Rings: The Return of the King*.

# THE ARTISTS

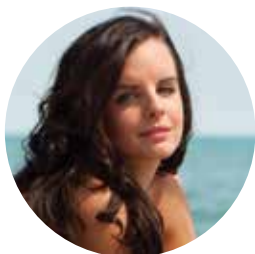


**Ludwig Wicki**  
conductor

*These performances mark Ludwig Wicki's TSO début.*

A native of Lucerne, Switzerland, Ludwig Wicki studied trombone and became a member of the Lucerne Symphony Orchestra, eventually expanding his studies to include orchestral and choral conducting. Maestro Wicki's long-time passion for film music reached an important milestone in 1999 with the creation of the 21st Century Symphony Orchestra. This professional ensemble, which he leads as its sole Artistic Director, currently offers a series of more than ten projects every season as well as guest appearances in London, Paris, and New York. Together, they have developed partnerships with renowned film composers, including Howard Shore, Michael Giacchino, Patrick Doyle, Randy Newman, Martin Böttcher, and George Fenton.

Since leading the 21st Century Symphony Orchestra and Chorus in the 2008 world première of *The Fellowship of the Ring* in Lucerne, Ludwig Wicki has performed the score in Munich, Washington (Wolftrap), London, Chicago, Amsterdam, Lyon, Sydney, New York City, and other major metropolitan areas. This highly successful project went on to include the world premières of *The Two Towers* in 2009 and *The Return of the King* in 2010, as well as the entire *The Lord of the Rings* Trilogy at Lincoln Center in New York.



**Kaitlyn Lusk**  
soprano

*These performances mark Kaitlyn Lusk's TSO début.*

Kaitlyn Lusk quickly gained international acclaim and won the hearts of audiences with her incredible voice and captivating presence. Whether singing the music of Ennio Morricone, James Horner, or Howard Shore, she has established herself as one of the most versatile vocalists in the industry today.

Over the last decade, Kaitlyn has been the featured vocal soloist in Howard Shore's *The Lord of the Rings Symphony*, performing this role with over 75 of the world's finest orchestras and many world-renowned conductors. At Howard Shore's request, Kaitlyn performed the Academy Award-winning song "Into The West" as part of the GRAMMY® Honors in New York City. Her expanded role in the Live to Projection performances of *The Lord of the Rings Films* has brought her centre stage around the world in such legendary concert halls as Radio City Music Hall, Royal Albert Hall, and the Sydney Opera House. She can be found as star soloist on the album *The Lord of the Rings Symphony* released on BR Klassik, and the newly released *Western Music in Concert*, all recorded live.



## 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 its own concert season, the TMC also appears regularly with the Toronto Symphony Orchestra (TSO) 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 for its recordings and from audiences and critics for its 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. The TMC's Choral Apprentice Program brings experienced 17–22 year-old singers into the Choir and supports them through bursaries, voice coaching, and mentoring. The TMC's Associate Conductor position supports the development of emerging conductors.

### Soprano

Kathryn Barber  
Ann-Marie Barrett-Tandy  
Nicole Bernabei  
Lesley Emma Bouza \*  
Joanne Chapin \*  
Laureen Choi  
Janet Eide  
Leslie Finlay  
Kaveri Gandhi  
Julia Goss  
Pat M. Irwin  
Marilyn Isaac Stewart  
Larisa Isakharova  
Jennylynd James  
Christine Kerr  
Jennifer Kerr  
Alysha Ladha  
Marlene Lynds  
Teresa Mahon \*  
Sachiko Marshall  
Amanda McDermott  
Lydia McIntosh  
Lindsay McIntyre \*  
Ailis McKavanagh  
Lisa Milligan  
Julia Morson \*  
Dawn O'Dwyer  
Alison Price  
Boyanna Rajic  
Heather Rowe  
Jennifer Sadler  
Lora Marie Sanborn

Joanne Tang

Anne Thorne  
May Villegas  
Jennie Worden  
Kate Wright \*  
Hannah You  
Claire X. Yu  
Sophya Yumakulov

### Alto

Jane Agosta  
Marlo Alcock  
Julia Barber \*  
Betty Bennett  
Sarah Climenhaga  
Kristin Crawford  
Cora M.M. Dusk  
Kirsten Fielding \*  
Kim Finkelstein  
Ilone Harrison  
Charlotte Hodgkins \*  
Valarie Koziol  
Manami Kuge  
Claudia Lemcke \*  
Jennifer McGraw  
Marcia Myers  
Annie Odum  
Yesim Özbabacan  
Pamela Psarianos ¥  
Marg Rappolt  
Taya Rosenberg  
Amy Rossiter  
Sue Sherman

Jan Szot

Lisa Tahara  
Halyna Troian  
Chantelle Whiteside  
Emma Willemsma  
Andrea Wong  
Susan Worthington  
Virginia Wright  
Dace Zacs

### Tenor

Samuel Broverman  
Brian Chang  
Peter DeRoche  
John Gladwell  
Nicholas Gough \*  
Alejandro Guerrero  
Valdis Jevtejevs \*  
Clement Kam  
Robert Kinar \*  
Nestor Li  
Allen Mahabir  
Timmy Mo  
William Parker  
Kyle Rostad  
Jeremy Runnalls  
Isaiah-John Sisson ¥  
Steve Szmutni \*  
Max von Holtzendorff  
Andrew Walker \*  
Christopher Wenman  
Bill Wilson  
Michael Yaneff

### Bass

Hernan Botero  
Jarlen Caden  
Tony Churchill  
Barry Clegg  
Jordan Collalto \*  
John Grinvalds  
Miles Hearn  
Jeffery Jarman  
Ronald Jewell  
Nien-Chu (David) Kuan  
Dennis Kwok ¥  
Tom Laurie  
Lawrie McEwan \*  
Marc Michalak \*  
Roger Musselman  
Daniel Parkinson  
Phil Penney  
David B. Powell  
Milovan Prelevic  
Jordan Scholl \*  
Edward Shafran  
Andrew Slonetsky  
Brian Snell  
Seymour Stern  
Chia-An (Victor) Tung  
Jonathan Wong ¥  
David Yung \*

\* Elora Singers  
¥ Apprentice Members

# THE ARTISTS



## Canadian Children's Opera Company

**Dean Burry**

Artistic Director

**Ken Hall**

Managing Director

**Teri Dunn**

Music Director

*The Canadian Children's Opera Company made its TSO début in November, 1969.*

Founded in 1968, the Canadian Children's Opera Company (CCOC) occupies a unique position as the only permanent children's opera company in Canada, and one of only a handful in the world. It commissions, produces, records, and tours new operas and choral music, with children as both the principal performers and main audience. The company also regularly collaborates with other leading arts organizations, including acting as the children's chorus for the Canadian Opera Company. The group includes six divisions plus an outreach arm (OPERAtion KIDS), and involves hundreds of children and youth ages 3 through 19 every year. A unique experience, members get unparalleled performance opportunities, life skills, and world-class vocal and dramatic training.

Highlights of the 2016/17 season include a major new production of the Czech children's opera *Brundibár*, by Hans Krása, made famous for its role inspiring inmates of the concentration camp Terezin; the Youth Chorus première of *Commedia*, a new show based on the Italian tradition of *commedia dell'arte*; and the world première of *Mulligan's Toy Shop* by Canadian composer Elizabeth Raum. CCOC members will also appear in the Canadian Opera Company productions of *The Magic Flute* and *Tosca*. The group plans to tour *Brundibár* to Europe in the summer of 2017.

Isobel Arseneau  
Abbigail Arseneau  
Charlotte Barnes  
Gwyneth Barnes  
Allie Bernstein  
Geneva Bernstein  
Sophie Bilyea  
Rachel Courante  
Sylvia Dai  
Lucas Drube  
Katherina Eustace  
Anna Farley  
Sophia Filip-Vicari  
Zoe Finkelshtein  
Arianna Forgiione  
Josh Fralick

Asher Freedman-  
Lawson  
Samantha Fu  
Uma Ganguli  
Alia Ginevra  
Sarah Gorfinkel  
Sophie Habkirk  
Julianna Harsfai  
Ella Kerr  
Talia Kertes  
Laudomia Lo Greco  
Victoria Martinez  
Nicholas Mochocki  
Clara Moir\*  
Savannah Munro  
Kiran Nair

Nathan Niang  
Mayur Nijhawan  
Beatrice Nusink  
Daniel Park  
Tyler Prince  
Frances Quilty\*  
Lindsay Redding  
Madelaine  
Ringo-Stauble  
Cecilia Rugard  
Charlotte Rugard  
Felicity Rugard  
Alice Shen  
Finleigh Smart  
Zahra Somji  
Rosalind Spiegelman  
Celine Tan

Alastair  
Thorburn-Vitols+  
Maja Toman  
Veronica Tucci  
Chloe Vaina  
Maaïke van Benthem  
Claire Wilcox  
Claudia  
Winfield-Hicks  
Nathalie  
Winfield-Hicks\*  
Kaiya Winter  
Yiling Yang  
Emma Zwick  
+ Boy soprano solo  
\* Section lead