

Toronto Symphony Orchestra

Sir Andrew Davis, Interim Artistic Director

Tuesday, December 17, 2019 at 8:00pm

Wednesday, December 18, 2019 at 8:00pm

Friday, December 20, 2019 at 8:00pm

Saturday, December 21, 2019 at 8:00pm

Sunday, December 22, 2019 at 3:00pm

Messiah

Alexander Shelley, conductor

Jane Archibald, soprano

Emily D'Angelo, mezzo-soprano

Isaiah Bell, tenor

Russell Braun, baritone

Toronto Mendelssohn Choir

David Fallis, Interim Conductor and Artistic Advisor

George Frideric Handel/arr. W.A. Mozart

Messiah

Parte prima

Intermission

Parte seconda

Parte terza

The appearance of Russell Braun is generously supported by Earlane Collins.

The December 22 performance is generously supported by Valarie Koziol.

As a courtesy to musicians, guest artists, and fellow concertgoers, please put your phone away and on silent during the performance.

ABOUT THE WORKS

George Frideric Handel/
arr. W.A. Mozart

Messiah

Born: Halle, now in Germany, Feb 23, 1685

Died: London, United Kingdom,

Apr 14, 1759

Composed: 1741

120
min

There is no doubt that *Messiah* is Handel's best-known and most beloved work. Composed over three short weeks in August 1741, and premièred soon thereafter to acclaim, Handel's *Messiah* has been performed every single year since 1742, a claim that cannot be made by even Handel's great contemporary J.S. Bach.

Given such an illustrious history, and in our era of ubiquitous Christmas-season Messiahs, it is difficult to fathom that there could ever have been a time when Handel's best-known oratorio was unknown outside of Britain. Nevertheless, this was the case. Even in Protestant Germany, *Messiah* languished in obscurity; its first German performance did not occur until 1772, and it was heard only sporadically after that.

The man who was to change all of this was the Baron Gottfried van Swieten, a Viennese nobleman who had fallen in love with the music of Handel while living in London. A well-known music lover and patron of the arts, he made it his business to commission the arrangement of several of Handel's works for his private concert series. Casting for a composer to undertake the task, van Swieten turned to a young composer whose patron and great friend he was to become: W.A. Mozart.

Though the idea of updating a piece such as *Messiah* would be all but unthinkable today, such rearrangements of older pieces in fact were fairly common in Mozart's time, and it seems

likely that Handel would have approved of the spirit of the updating, if not necessarily of the changes themselves. Handel himself had a habit of reworking his own works to suit his immediate needs—he presided over 13 performances of *Messiah*, each with a different complement of orchestral forces; as a result, there remains no definitive version. Moreover, more than 50 years after its première, *Messiah* was, to say the least, old-fashioned. Both van Swieten and Mozart, despite their admiration for Handel himself, would have found the style and instrumentation of the work archaic at best. Clearly, in order to best present *Messiah* to Viennese audiences, it needed to be updated to suit their tastes.

To that end, in 1789, van Swieten commissioned a new German translation of *Messiah*'s libretto, and provided Mozart with a score containing the choral parts with this translation, along with blank staves for the instrumental lines, which Mozart was then to fill in. Thus, it seems that the Mozart *Messiah* is, at least in part, also the van Swieten *Messiah*, since he would already have made any structural changes before Mozart ever saw the score. Van Swieten's libretto cuts the chorus "Let all the angels of God", the aria "Thou art gone up high", the B-section of "The trumpet shall sound", and turns the aria "If God be for us" into a recitative. Nevertheless, Mozart's re-instrumentation had a much greater effect on the finished work.

The change which will be most immediately noticeable to ears accustomed to the original instrumentation is the addition of woodwinds in place of the organ continuo in the recitative passages. The choir is doubled by three trombones throughout the piece, adding heft to the choruses, and while Mozart generally adhered to Handel's treatment of the strings, he filled out the texture throughout with added brass and woodwind parts. Moreover, some of the choruses are given instead to the soloists. "For unto us a Child is born" becomes an intimate quartet, only to be dramatically interrupted by the full chorus proclaiming that his name shall be called "Wonderful!". Perhaps

most controversially, Mozart reassigned the trumpet part in the aria “The trumpet shall sound” to horn and trombone, most likely because in German theology, judgment day is heralded by the trombone rather than the trumpet. The original orchestration would have clashed with van Swieten’s translation, and sounded odd to German ears.

The result of all of this has been dubbed “Handel with a Viennese accent,” even when it is sung in English, as it will be in this performance. Certainly, Mozart’s reworking of Handel’s masterpiece will not be to everyone’s taste. His fuller harmonies and thicker texture will sound like kitsch to some, and there is no

denying that his shortened phrasing detracts from the emotional intensity of the original in places. But there are also harmonic treasures to be found throughout, with Mozart’s sense of drama asserting itself brilliantly. In the end, it is perhaps best to adopt the advice given by Gerald Abraham in his discussion of Mussorgsky’s *Boris Godunov*: “The result is—like Mozart’s re-scoring of *Messiah* and other Handel works—a fascinating posthumous collaboration of two very different but very fine musical minds, and we must accept it for a masterpiece in its own right, without clouding our pleasure by overmuch reference to the quite different values of the original version.”

Program note by Margot Rejskind

MOZART REQUIEM

January 15–18, 2020

Sir Andrew Davis leads the Toronto Mendelssohn Choir and four superb soloists in the deeply affecting work that Mozart would not live to complete.

MOZART 40

**January 22, 23
& 26, 2020**

Experience works from three key stages in Mozart’s life—including the youthful “Jeunehomme” Piano Concerto.

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TEXT

Compiled by Charles Jennens from the *Authorised (King James) Version* of the Bible, published in 1611
Bärenreiter Edition, John Tobin, editor

PARTE PRIMA

1. OVERTURA

2. RECITATIVO ACCOMPAGNATO—TENOR

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah 40:1-3*)

ARIA—TENOR

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain. (*Isaiah 40:4*)

3. CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. (*Isaiah 40:5*)

4. RECITATIVO ACCOMPAGNATO—BASS

Thus saith the Lord, the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come. (*Haggai 2:6-7*)

The Lord, whom ye seek, shall suddenly come to His temple, ev'n the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. (*Malachi 3:1*)

ARIA—BASS

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire. (*Malachi 3:2*)

5. SOLOISTS AND CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3:3*)

RECITATIVO—MEZZO-SOPRANO

Behold! A virgin shall conceive, and bear a son, (*Isaiah 7:14*) And shall call His name Emmanuel: "God with us." (*Matthew 1:23*)

6. ARIA—MEZZO-SOPRANO AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! (*Isaiah 40:9*) Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 60:1*)

7. RECITATIVO ACCOMPAGNATO—BASS

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (*Isaiah 60:2-3*)

ARIA—BASS

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah 9:2*)

8. SOLOISTS AND CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (*Isaiah 9:6*)

9. PIFA (Pastoral Symphony)

RECITATIVO—SOPRANO

There were shepherds abiding in the field, keeping watch over their flocks by night. (*Luke 2:8*)

10. RECITATIVO ACCOMPAGNATO—SOPRANO

And lo, the angel of the Lord came upon them, and the glory of the Lord shone 'round about them, and they were sore afraid. (*Luke 2:9*)

RECITATIVO—SOPRANO

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. (*Luke 2:10-11*)

11. RECITATIVO ACCOMPAGNATO—SOPRANO

And suddenly there was with the angel a multitude of the heav'nly Host praising God, and saying: (*Luke 2:13*)

12. CHORUS

Glory to God in the highest, and peace on earth, good will toward men! (*Luke 2:14*)

Please turn page quietly.

TEXT

13. ARIA—TENOR

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem; behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (*Zechariah 9:9–10*)

RECITATIVO—SOPRANO

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah 35:5–6*)

14. ARIA—SOPRANO

He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (*Isaiah 40:11*)

Come unto Him all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (*Matthew 11:28–29*)

15. SOLOISTS AND CHORUS

His yoke is easy, and his burthen is light. (*Matthew 11:30*)

Intermission

PARTE SECONDA

16. CHORUS

Behold the Lamb of God, that taketh away the sin of the world. (*John 1:29*)

17. ARIA—MEZZO-SOPRANO

He was despised and rejected of men, a man of sorrows, and acquainted with grief. (*Isaiah 53:3*)

He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting. (*Isaiah 50:6*)

18. CHORUS

Surely, He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah 53:4–5*)

19. CHORUS

And with his stripes we are healed. (*Isaiah 53:5*)

20. CHORUS

All we like sheep have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (*Isaiah 53:6*)

21. RECITATIVO—SOPRANO

All they that see Him laugh Him to scorn, they shoot out their lips, and shake their heads, saying: (*Psalms 22:7*)

22. CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (*Psalms 22:8*)

23. RECITATIVO ACCOMPAGNATO—MEZZO-SOPRANO

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (*Psalms 69:20*)

ARIA—MEZZO-SOPRANO

Behold, and see if there be any sorrow like unto His sorrow. (*Lamentations 1:12*)

24. RECITATIVO ACCOMPAGNATO—SOPRANO

He was cut off out of the land of the living; for the transgressions of Thy people was He stricken. (*Isaiah 53:8*)

ARIA—SOPRANO

But Thou didst not leave His soul in Hell; nor didst Thou suffer Thy Holy One to see corruption. (*Psalms 16:10*)

25. CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty in battle. The Lord of hosts, He is the King of glory. (*Psalms 24:7-10*)

RECITATIVO—MEZZO-SOPRANO

Unto which of the angels said He at any time, thou art my Son, this day have I begotten thee? (*Hebrews 1:5*)

26. CHORUS

The Lord gave the word; great was the company of the preachers. (*Psalms 68:11*)

Please turn page quietly.

TEXT

27. ARIA—SOPRANO

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (*Isaiah 52:7; Romans 10:15*)

28. CHORUS

Their sound has gone out unto all lands, and their words unto the ends of the world. (*Psalms 19:4*)

29. ARIA—BASS

Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and against His anointed. (*Psalms 2:1-2*)

30. CHORUS

Let us break their bonds asunder, and cast away their yokes from us. (*Psalms 2:3*)

RECITATIVO—TENOR

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (*Psalms 2:4*)

31. ARIA—TENOR

Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel. (*Psalms 2:9*)

32. CHORUS

Hallelujah! for the Lord God Omnipotent reigneth. (*Revelation 19:6*)

The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever. (*Revelation 11:15*)

King of Kings, and Lord of Lords. (*Revelation 19:16*)

PARTE TERZA

33. ARIA—SOPRANO

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, and tho' worms destroy this body, yet in my flesh shall I see God. (*Job 19:25-26*)

For now is Christ risen from the dead, the first fruits of them that sleep. (*1 Corinthians 15:20*)

34. CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*1 Corinthians 15:21–22*)

35. RECITATIVO ACCOMPAGNATO—BASS

Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*1 Corinthians 15:51–52*)

ARIA—BASS

The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (*1 Corinthians 15:52–53*)

36. DUETTO—MEZZO-SOPRANO AND TENOR

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law. (*1 Corinthians 15:54*)

37. CHORUS

But thanks be to God who giveth us the victory through our Lord Jesus Christ. (*1 Corinthians 15:57*)

RECITATIVO ACCOMPAGNATO—SOPRANO

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercessions for us. (*Romans 8:31–34*)

38. CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen. (*Revelation 5:9, 12–14*)

THE ARTISTS



Alexander Shelley conductor

These performances mark Alexander Shelley's début conducting the TSO.

Alexander Shelley succeeded Pinchas Zukerman as music director of Canada's National Arts Centre Orchestra in September 2015. The ensemble has since been praised as "an orchestra transformed...hungry, bold, and unleashed" (*Ottawa Citizen*), and Alexander's programming credited for turning the orchestra "almost overnight...into one of the more audacious orchestras in North America." (*Maclean's Magazine*). In May 2019, Alexander led the orchestra on a critically acclaimed tour of Europe, performing in cities such as London, Paris, Stockholm, and Copenhagen.

Alexander first gained widespread attention when he was unanimously awarded first prize at the 2005 Leeds Conductors' Competition. In January 2015, he assumed the role of principal associate conductor of the Royal Philharmonic Orchestra, with whom he curates a series of concerts at Cadogan Hall and tours both nationally and internationally.

Described as "a natural communicator both on and off the podium" (*Daily Telegraph*), Alexander works regularly with the leading orchestras of Europe, the Americas, Asia and Australasia, including the Leipzig Gewandhaus Orchestra, Deutsche Symphonie-Orchester Berlin, Konzerthausorchester Berlin, Bamberg Symphony, Helsinki Philharmonic, Stockholm Philharmonic, Hong Kong Philharmonic, and Orchestre Métropolitain de Montréal. This season, Alexander makes his débuts with the Toronto Symphony and Colorado Symphony, and returns to Orchestre de la Suisse Romande, MDR Sinfonieorchester, São Paulo Symphony, and the Melbourne, Sydney, and New Zealand Symphony Orchestras.

Alexander's operatic engagements have included *The Merry Widow* and Gounod's *Romeo and Juliet* (Den Kongelige Opera), *La Bohème* (Opera Lyra), *Iolanta* (Deutsche Kammerphilharmonie Bremen), *Così fan tutte* (Opéra National de Montpellier), *The Marriage of Figaro* (Opera North), and a co-production of Harry Somers' *Louis Riel* in 2017 with NACO and the Canadian Opera Company.

BEETHOVEN 7

January 8, 9 & 11, 2020

The brilliant Seventh Symphony anchors this all-Beethoven program, conducted by Sir Andrew Davis and featuring dynamo pianist Seong-Jin Cho performing the Fourth Piano Concerto.



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Jane Archibald

soprano

Jane Archibald made her TSO début in June 2006.

Jane Archibald's career trajectory has taken her from Canada to San Francisco to the Vienna State Opera, and major opera houses on both continents.

Her artistry has generated excitement across Europe and North America, with recent engagements including Lucia and Konstanze in Zurich; Adele and Ophélie at the Met; Olympia, Zerbinetta, and Cleopatra at the Opéra National de Paris; Sophie at La Scala Milan and in Berlin; Donna Anna at Theater an der Wien; and Semele at the Canadian Opera Company.

The 2019/20 season will see Jane performing at Opéra National de Lyon as Mathilde in *William Tell*; the title role in *Semele* with the Shanghai Philharmonic Orchestra; Ginerva in *Ariodante* at the Palau de les Arts Reina Sofia; and Donna Anna in *Don Giovanni* at Opernhaus Zürich. In concert, Jane will perform Handel's *Messiah*; Vaughan Williams's *Dona nobis pacem* with the Orquesta y Coro Nacionales de España; a concert performance of Handel and Mozart diva arias with Music of the Baroque Orchestra conducted by Jane Glover; and Bach's Mass in B Minor with Nova Scotia Symphony Orchestra, conducted by Jeff Joudrey.

Jane has featured on multiple recordings and DVDs. Her first solo CD, a program of Haydn coloratura arias, was released on the ATMA Classique label and won a JUNO Award for Classical Album of the Year. A newly released recording of *Die Entführung aus dem Serail* (June 2016) with conductor Jérémie Rhorer is receiving rave reviews, as is her recording of Messiaen's *Poèmes pour Mi* with Ludovic Morlot and the Seattle Symphony.



Emily D'Angelo

mezzo-soprano

Emily D'Angelo made her TSO début in February 2011.

Canadian-Italian mezzo-soprano Emily D'Angelo made her stage début in 2016 as Cherubino in *Le nozze di Figaro* at the Spoleto Festival dei Due Mondi, under the baton of James Conlon.

The first and only vocalist to have been presented with the Schleswig Holstein Leonard Bernstein Award, she was also honoured with the Premio Monini from the Spoleto Festival, and was named one of Canada's "Top 30 under 30" classical musicians, and one of WQXR NYC Public Radio's "40 under 40" singers to watch. She has won numerous international competitions including Operalia, the Metropolitan Opera Competition, the COC Competition, the George London Competition, the Gerda Lissner Competition, and the Innsbruck Baroque Competition.

This season will see D'Angelo return to both the Canadian Opera Company and Santa Fe Opera as Rosina in *Il barbiere di Siviglia*, as well as débuts at the Opéra de Rouen and the Théâtre des Champs Elysées in the title role of Handel's *Serse*, and the Vienna Staatsoper as Cherubino in *Le nozze di Figaro*. She will appear in concerts with the Puerto Rico San Juan Symphony, the Deutsche Oper Berlin, the Edmonton Symphony, and the Vancouver Symphony.

THE ARTISTS

Previous seasons included performances with the Metropolitan Opera, the Berlin Staatsoper, and the Glimmerglass Festival, as well as concerts with the Schleswig Holstein Orchestra, the Chamber Music Society of Lincoln Center, the Los Angeles Philharmonic, and the National Arts Centre. She has presented recitals in New York; Los Angeles; Santa Fe; Princeton; Palm Beach; Toronto; Athens, Greece; and Frutillar, Chile.

Hailing from Toronto, D'Angelo is a graduate of the Canadian Opera Company Ensemble Studio and the Metropolitan Opera Lindemann Young Artist Development Program.



Isaiah Bell

tenor

Isaiah Bell made his TSO début in March 2015.

Isaiah Bell's work as a performer is characterized by his "beautiful tenor, command of style, and natural stage presence" and a "strong, glorious voice with its heroic, oratorio-style ring."

In 2018, he created the role of Antinous, lover of the Roman emperor Hadrian (Thomas Hampson) in the world première of Rufus Wainwright's *Hadrian* at the Canadian Opera Company. In the previous season he returned to Mark Morris's *Curlew River / Dido & Aeneas* at the Brooklyn Academy of Music, giving "a performance of exquisite poignancy" (*The New York Times*) as the Madwoman in Britten's *Curlew River*, opposite Stephanie Blythe as Dido. This season, Isaiah débuts at Vancouver Opera as Almaviva in *The Barber of Seville*. He also returns to Carnegie Hall for the première of *A Nation of Others* by Paul Moravec, and to Opera Atelier for Handel's *The Resurrection*.

As a composer and writer, Isaiah has written four original operas, as well as the confessional drag-cabaret show *Cocktales with Maria*. He is currently touring a solo theatre piece that combines his roles as performer and creator; *The Book of My Shames* has been described as "impossibly beautiful," a "comic, wrenchingly personal tour-de-force," and "poignant, thoughtful, raw and honest." It premiered as a co-presentation between Tapestry Opera, Pride Toronto, and Pacific Opera Victoria, and further performances are planned on the West Coast and in Europe.



Russell Braun

baritone

Russell Braun made his TSO début in May 1991.

Renowned for his luminous voice, "capable of the most powerful explosions as well as the gentlest covered notes," (*Toronto Star*) baritone Russell Braun rightfully claims his place on the concert, opera, and recital stages of the world. His intelligent and thoughtful

portrayals of Chou En-lai, Billy Budd, Prince Andrei, Figaro, Papageno, Count Almaviva, Don Giovanni, Pelléas, Eugene Onegin, and The Traveller have captivated audiences at the Metropolitan Opera in New York, l'Opéra de Paris, the State Opera in Vienna, the Royal Opera House in Covent Garden, the Los Angeles Opera, La Scala in Milan, and at the Salzburg and Glyndebourne festivals.

This season, Russell Braun returns to the Canadian Opera Company as Peter in *Hänsel und Gretel*, and to Japan for Falke in *Die Fledermaus* with the Ozawa Music Academy. In the summer, Mr. Braun will make his Aix-en-Provence Festival début as Guglielmo in a Dimitri Tcherniakov production of *Così fan tutte*. In concert, he will be heard with the Toronto Symphony in *Messiah*, the Atlanta Symphony as the baritone soloist in Mahler's Symphony No. 8, and the Insula Orchestra in a Beethoven and Mendelssohn program in Paris and Cologne, as well as in a tribute to Komitas with the Amici Chamber Ensemble in Toronto. Mr. Braun will reprise his *Hell's Fury* in Stanford, CA, and in Quebec City, and will appear in solo recital in Vancouver and Regina with his wife Carolyn Maule. Future projects include a return to the Canadian Opera Company in a title role, a début in Moscow, and a world première with the Atlanta Symphony.



Toronto Mendelssohn Choir

David Fallis, *Interim Conductor and Artistic Advisor*

Anna Kajtar, *Executive Director*

Ezra Burke, *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 six centuries, including a cappella motets, 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 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 won widespread praise from audiences and critics for its recordings and performances, including tours to the US and Europe. The Choir is celebrating its 125th anniversary in 2019, and is in the midst of an international search for a new artistic director, only the ninth conductor in its history.

The choristers of the TMC include professional singers, auditioned volunteers, and choral apprentices. 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 amateur singers. See tmchoir.org for more information.

THE ARTISTS

Choristers for These Toronto Symphony Orchestra Performances

Soprano

Catherine Alberti
Ann-Marie Barrett-Tandy
Lesley Emma Bouza *
Leslie Bradshaw
Ada Chan
Joanne Chapin *
Lauren Choi
Katy Clark *
Gillian Cook
Emily Dotzlaw ¥
Janet Eide
Leslie Finlay
Debbie Fleming
Kaveri Gandhi
Becky Gilling
Julia A. Goss
Sharon Groom
Pat M. Irwin
Jennylynd James
Holly Johnson
Christine Kerr
Jennifer Kerr
Jennifer (Ye Won) Kim
Alysha Ladha
Claire Luc ¥
Marlene Lynds
Teresa Mahon *
Sachiko Marshall
Lydia McIntosh
Lindsay McIntyre *
Lisa Milligan
Lauren Milner
Cathy Minnaar
Emma Mogyorodi
Julia Morson *
Alison Price
Boyanna Rajic
Heather Rowe
MerryAnne Stuart *
Joanne Tang
Madison Trupp
Jennifer Ujimoto
Jennie Worden
Claire X. Yu
Sophya Yumakulov

Alto

Jane Agosta
Marlo Alcock
Julia Barber *
Betty Bennett
Janis Benson
Rebecca Claborn *
Sarah Climenhaga
Kristin Crawford
Avis Devine
Kirsten Fielding *
Kim Finkelstein
Stephanie Fung
Gillian Grant
Ilone Harrison
Marilyn Isaac Stewart
Krista Käis-Prial
Valarie Koziol
Manami Kuge
Judy Lung
Hilary McCrimmon
Jennifer McGraw
Deborah Micucci
Marcia Myers
Annie Odom
Marg Rappolt
Camille Rogers *
Alison Roy *
Jan Szot
Halyna Troian
Emma Willemsma
Andrea Wong
Susan Worthington
Jessica Wright *
YuYang Wu
Shirley Xiao ¥
Sue Varty
Mitzi Wolfe Zohar
Mimi Zeeman-Atkinson

Tenor

Mitch Aldrich *
Rafael Avila
Samuel Broverman
Michael Clipperton
Peter DeRoche
Omar Garcia Flores ¥

John Gladwell
Nicholas Gough *
Alejandro Guerrero
Valdis Jevtejevs *
Clement Kam
Teddy Kendall ¥
Francis Lam
Y. Chung Li
William Parker
William Reid *
Isaiah-John Sison ¥
Steve Szmutni *
Daniel Turner
Christopher Wenman

Bass

Jeffrey Baker
Dan Bevan-Baker *
Vlad Boshoyer
Hernan Botero
Goody Cabral
Jarlen Caden
Tony Churchill
Felipe Gasper *
Miles Hearn
Ronald Jewell
Jim Jones
Kieran Kane *
Dennis Kwok ¥
Zhenglin Liu ¥
Jasper Moss
Volkmar Mueller
Paul Oros *
Daniel Parkinson
David B. Powell
Milovan Prelevic
Michael Schellenberg
Edward Shafran
Andrew Slonetsky
Joel Slonetsky
Seymour Stern
Eric Tanner
Chia-An (Victor) Tung
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