

Toronto Symphony Orchestra

Sir Andrew Davis, Interim Artistic Director

Wednesday, June 19, 2019 at 8:00pm

Thursday, June 20, 2019 at 8:00pm

Saturday, June 22, 2019 at 8:00pm

Sunday, June 23, 2019 at 3:00pm

Donald Runnicles, conductor

James Ehnes, violin

Nicole Haslett, soprano

Sunnyboy Dladla, tenor

Norman Garrett, baritone

Toronto Mendelssohn Choir

Toronto Youth Choir

Toronto Children's Chorus

Erich Korngold

Violin Concerto in D Major, Op. 35

I. Moderato nobile

II. Romance: Andante

III. Finale: Allegro assai vivace

Intermission

Carl Orff

Carmina Burana

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

I. Primo vere (In Springtime)

Uf dem Anger (On the Green)

II. In taberna (In the Tavern)

III. Cour d'amours (The Court of Love)

Blanziflor et Helena (Blanziflor and Helena)

Fortuna Imperatrix Mundi

The appearance of Donald Runnicles is generously supported by Thomas C. MacMillan.

The appearance of James Ehnes is generously supported by Jack Whiteside.

The performance on June 19 is generously supported by Joyce Gutmann in memory of James Gutmann.

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

ABOUT THE WORKS

Erich Korngold

Violin Concerto in D Major, Op. 35

26
min

Born: Brünn, Moravia, Austria-Hungary (present-day Brno, Czech Republic), May 29, 1897
Died: Los Angeles, United States of America, November 29, 1957
Composed: 1945

Korngold composed his first music when he was eight and saw his ballet *The Snowman* produced professionally five years later. His loyalty to 19th-century tradition won him many performing champions, including such renowned artists as conductor Bruno Walter, pianist Artur Schnabel, and violinist Fritz Kreisler.

He also played a role in reviving the operettas of Johann Strauss Jr., an activity that brought him together with the celebrated impresario Max Reinhardt. When Reinhardt travelled to Hollywood in 1934 to produce a film of Shakespeare's *A Midsummer Night's Dream*, he brought Korngold along to adapt Mendelssohn's incidental stage score for use in the film. Impressed by Korngold's work, the Warner Brothers studio asked him to compose original film scores. He wrote 18 in total, winning Academy Awards for *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938).

For several years, he shuttled back and forth between Europe and America, creating operas and concert scores for the old world and outstanding symphonic film music for the new. With the onset of the Second World War, he and his family settled in California. After the war, he returned to writing concert music in his previous style. Attitudes had changed so much in the interim that his works were condemned as old-fashioned. As the wheel of taste revolves, however, Korngold's brand of lush, emotional music has regained much of its early popularity.

After the soloist, Branislav Huberman, who had encouraged Korngold to compose the Violin Concerto and to whom Korngold offered its première, decided not to perform it, Korngold persuaded the renowned virtuoso, Jascha Heifetz, to give the première. Heifetz agreed, after insisting that Korngold increase the finale's technical difficulty. The first performance took place on February 15, 1947, with Vladimir Golschmann conducting the St. Louis Symphony Orchestra.

Korngold took the concerto's themes from his film scores: *Another Dawn* and *Juarez* (first movement); *Anthony Adverse* (second movement); and *The Prince and the Pauper* (third movement). It is above all a lyrical creation, intended, in the composer's words, "for a Caruso rather than a Paganini," although after two tender and expressive movements, the joyful finale, as Heifetz requested, bristles with virtuoso fireworks.

Program note by Don Anderson

ABOUT THE WORKS

Carl Orff

Carmina Burana

60
min

Born: Munich, Germany, July 10, 1895

Died: Munich, Germany, March 29, 1982

Composed: 1936

At the beginning of the 1930s, while serving as conductor of the Munich Bach Society, Orff produced a number of arrangements of early music. His research in this area eventually led to the creation of *Carmina Burana*, his first (and greatest) success. The texts were what gave the score its name: in 1803, at the monastery of Benediktbeuern in Upper Bavaria, musicologist J. A. Schmeller discovered a manuscript collection of lyrics, dating from the 12th and 13th centuries, titled *Carmina Burana: Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* (*Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magical images*). When published in 1847, Schmeller dubbed it *Carmina Burana* (*Songs from Beuern*). Probably the work of wandering scholars and defrocked priests, its texts are mostly in Latin, with a sprinkling of old German. The earthier part of the collection contains some 200 drinking songs, love lyrics and recruiting songs.

When Orff came across the manuscript in 1935, it captivated him immediately. He saw in it the ideal vehicle to express the kind of basic, uncomplicated human emotions that appealed to him. Choosing two dozen poems from the collection, he matched them with equally direct music, featuring simple yet striking rhythms, melodies, and harmonies.

Carmina Burana begins and ends with a grandiose hymn, “Fortuna Imperatrix Mundi” (“Fortune, Empress of the World”), saluting this

most inscrutable and unpredictable of forces. “Primo vere” (“In Springtime”), follows, dealing mostly in quiet, mysterious fashion, with the anticipated arrival of that season, then erupting in joy as spring itself appears and is celebrated in the section titled “Uf dem anger” (“On the Green”).

The next segment, “In Taberna” (“In the Tavern”) salutes the juice of the grape in riotous fashion: the tenor soloist, singing in falsetto, takes the role of a swan roasting slowly and sadly on a spit; the baritone portrays an abbot who launches the men of the choir into a rollicking ode to drink.

“Cour d’amours” (“Court of Love”) contains several of Orff’s loveliest, most lyrical moments. After the ecstatic fervor of “Blanziflor et Helena” (the principal characters in a widely known medieval romance—with a happy ending— dating from the 1200s), Fortuna returns to close *Carmina Burana* as majestically as it began.

Program note by Don Anderson

TEXT AND TRANSLATION

FORTUNA IMPERATRIX MUNDI

1. O Fortuna

O Fortuna,
velut luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat ludo mentis aciem,
egestatem, potestatem
dissolvit ut glaciem.

Sors immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis,
obumbrata et velata michi quoque niteris;
nunc per ludum dorsum nudum
fero tui sceleris.

Sors salutis et virtutis michi nunc contraria,
est affectus et defectus semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem sternit fortem,
mecum omnes plangite!

2. Fortune plango vulnera

Fortune plango vulnera
stillantibus ocellis quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

In Fortune solio sederam elatus,
prosperitatis vario flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruī gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur; nimis exaltatus
rex sedet in vertice caveat ruinam!
nam sub axe legimus Hecubam reginam.

FORTUNE, EMPRESS OF THE WORLD

1. O Fortune

O Fortune,
like the moon you are changeable,
ever waxing and waning;
hateful life first oppresses
and then soothes as fancy takes it;
poverty and power
it melts them like ice.

Fate—monstrous and empty,
you whirling wheel, you are malevolent,
well-being is vain and always fades to nothing,
shadowed and veiled you plague me too;
now through the game I bring my bare back
to your villainy.

Fate is against me in health and virtue,
driven on and weighted down, always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate strikes down the strong man,
everyone weep with me!

2. I bemoan the wounds of Fortune

I bemoan the wounds of Fortune
with weeping eyes, for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an opportunity
she is bald.

On Fortune's throne I used to sit raised up,
crowned with the many-coloured flowers of
prosperity; though I may have flourished
happy and blessed, now I fall from the peak
deprived of glory.

The wheel of Fortune turns;
I go down, demeaned;
another is raised up; far too high up
sits the king at the summit—let him fear ruin!
for under the axis is written Queen Hecuba.

I – PRIMO VERE

3. Veris leta facies

Veris leta facies mundo propinatur,
hiemalis acies victa iam fugatur,
in vestitu vario
Flora principatur, nemorum dulcisono
que cantu celebratur. Ah!

Flore fusus gremio Phebus novo more
risum dat, hac vario iam stipate flore.
Zephyrus nectareo spirans in odore.
Certatim pro bravio curramus in amore. Ah!

Cytharizat cantico dulcis Philomena,
flore rident vario prata iam serena,
salit cetus avium silve per amena,
chorus promit virginum
iam gaudia millena. Ah!

4. Omnia sol temperat

Omnia sol temperat purus et subtilis,
novo mundo reserat faciem Aprilis,
ad amorem properat animus herilis
et iocundis imperat deus puerilis.

Rerum tanta novitas in solemnibus vere
et veris auctoritas jubet nos gaudere;
vias prebet solitas, et in tuo vere
fides est et probitas tuum retinere.

Ama me fideliter, fidem meam noto:
de corde totaliter et ex mente tota
sum presentialiter absens in remota,
quisquis amat taliter, volvitur in rota.

5. Ecce gratum

Ecce gratum et optatum
ver reducit gaudia, purpuratum
flore pratum, sol serenat omnia.
lamiam cedant tristia!
Estas redit, nunc recedit
Hyemis sevitia. Ah!

Iam liquescit et decrescit
grando, nix et cetera;
bruma fugit, et iam sugit
Ver Estatis ubera; illi mens est misera,
qui nec vivit, nec lascivit
sub Estatis dextera. Ah!

Gloriantur et letantur in melle dulcedinis,
qui conantur, ut utantur premio Cupidinis:
simus jussu Cypridis gloriantes et letantes
pares esse Paradis. Ah!

I – SPRING

3. The merry face of spring

The merry face of spring turns to the world,
sharp winter now flees, vanquished;
bedecked in various colours
Flora reigns, the harmony of the woods
praises her in song. Ah!

Lying in Flora's lap Phoebus once more
smiles, now covered in many-coloured flowers,
Zephyr breathes nectar-scented breezes.
Let us rush to compete for love's prize. Ah!

In harp-like tones sings the sweet nightingale,
with many flowers the joyous meadows are laughing,
a flock of birds rises up through the pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah!

4. The sun warms everything

The sun warms everything, pure and gentle,
once again it reveals to the world April's face,
the soul of man is urged towards love
and joys are governed by the boy-god.

All this rebirth in spring's festivity and spring's
power bids us to rejoice; it shows us paths we
know well, and in your springtime it is
true and right to keep what is yours.

Love me faithfully! See how I am faithful:
with all my heart and with all my soul,
I am with you even when I am far away.
Whosoever loves this much turns on the wheel.

5. Behold, the pleasant spring

Behold, the pleasant and longed-for
spring brings back joyfulness, violet flowers
fill the meadows, the sun brightens everything,
sadness is now at an end!
Summer returns, now withdraw
the rigours of winter. Ah!

Now melts and disappears
ice, snow and the rest,
winter flees, and now spring sucks
at summer's breast: a wretched soul is he
who does not live or lust
under summer's rule. Ah!

They glory and rejoice in honeyed sweetness
who strive to make use of Cupid's prize;
at Venus's command let us glory and rejoice
in being Paris's equals. Ah!

UF DEM ANGER

6. Tanz

7. Floret silva nobilis

Floret silva nobilis
floribus et foliis.

Ubi est antiquus meus amicus? Ah!
Hinc equitavit, eia, quis me amabit? Ah!

Floret silva undique,
nah min gesellen ist mir we.

Gruonet der walt allenthalben,
wa ist min geselle also lange? Ah!
Der ist geriten hinnen,
o wi, wer sol mich minnen? Ah!

8. Chramer, gip die varwe mir

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.

Seht mich an, jungen man! lat mich iu gevallen!

Minnet, tugentliche man, minnecliche vrouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen.

Seht mich an, *usw.*

Wol dir, werit, daz du bist also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.

Seht mich an, *usw.*

9. Reie

Swaz hie gat umbe, daz sint alles megede,
die wellent an man allen disen sumer gan. Ah!
Sla!

Chume, chum, geselle min, ih enbite harte din,
ih enbite harte din, chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt.

Swaz hie gat umbe, *usw.*

10. Were diu werlt alle min

Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen. Hei!

ON THE GREEN

6. Dance

7. The woods are burgeoning

The noble woods are burgeoning
with flowers and leaves.

Where is the lover I knew? Ah!
He has ridden off! Oh! Who will love me? Ah!

The woods are burgeoning all over,
I am pining for my lover.

The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8. Shopkeeper, give me colour

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young men
love me, against their will.

Look at me, young men! Let me please you!

Good men, love women worthy of love!
Love ennobles your spirit
and gives you honour.

Look at me, *etc.*

Hail, world, so rich in joys!
I will be obedient to you
because of the pleasures you afford.

Look at me, *etc.*

9. Round Dance

Those who go round and round are all maidens,
who want to do with a man all summer long. Ah!
Sla!

Come, come, my love, I long for you,
I long for you, come, come, my love.
Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

Those who go round and round, *etc.*

10. If all the world were mine

If all the world were mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms. Hey!

II – IN TABERNA

11. Estuans interius

Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi
similis sum folio, de quo ludunt venti.

Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.

Feror ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenet clavis,
quero mihi similes et adiungor pravis.

Mihi cordis gravitas res videtur gravis;
iocis est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.

Via lata gradior
more iuventutis
inplicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Cignus ustus cantat

Olim lacus colueram, olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser! modo niger et ustus fortiter!

Girat, regirat garcifer;
me rogos urit fortiter;
propinat me nunc dapifer.

Miser, miser! *usw.* Nunc in scutella iaceo,
et volitare nequeo dentes frendentes video:

Miser, miser! *usw.*

II – IN THE TAVERN

11. Burning inside

Burning inside with violent anger,
bitterly I speak to my heart:
created from matter, of the ashes of the elements,
I am like a leaf played with by the winds.

If it is the way of the wise man
to build foundations on stone,
then I am a fool, like a flowing stream,
which in its course never changes.

I am carried along like a ship without a steersman,
and in the paths of the air like a light, hovering bird;
chains cannot hold me, keys cannot imprison me,
I look for people like me and join the wretches.

The heaviness of my heart seems like a burden to me;
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet duty,
she never dwells in a lazy heart.

I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

12. The Roast Swan Sings

Once I lived on lakes, once I looked beautiful
when I was a swan.

Misery me! Now black and roasting fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.

Misery me! *etc.* Now I lie on a plate,
and cannot fly anymore, I see bared teeth:

Misery me! *etc.*

13. Ego sum abbas

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit
in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna! quid fecisti sors turpissima?
Nostre vite gaudia abstulisti omnia! Haha!

14. In taberna quando sumus

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna ubi nummus est
pincerna,
hoc est opus ut queratur, si quid loquar,
audiatur.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt sortem.

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordantiis,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,

13. I am the abbot

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out
at the tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:

Woe! Woe! what have you done, vilest Fate?
the joys of my life you have taken all away! Haha!

14. When we are in the tavern

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern, where money is
host,
you may well ask, and hear what I say.

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of
Bacchus.

First of all it is to the wine-merchant
the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,

bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magnus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Io io io io io io io - lo!

III – COUR D'AMOURS

15. Amor volat undique

Amor volat undique, captus est libidine.
Iuvenes, iuvenule coniunguntur merito.

Siqua sine socio, caret omni gaudio;
tenet noctis infima sub intimo
cordis in custodia: fit res amarissima.

16. Dies, nox, et omnia

Dies, nox, et omnia michi sunt contraria;
virginum colloquia me fay planser,
oy suvenz suspirer, plu me fay temer.

O sodales, ludite,
vos qui scitis dicite
michi mesto parcite,
grand ey dolor, attamen consulite
per voster honur.

Tua pulchra facies me fay planser
milies, pectus habet glacies.
A remender statim vivus fierem per un baser.

17. Stetit puella

Stetit puella rufa tunica;
si quis eam tetigit, tunica crepuit. Eia!

the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks.

The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.

Six hundred pennies would hardly suffice,
if everyone drinks immoderately
and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed and may their
names not be written in the book of the righteous.

Io io io io io io io - lo!

III – THE COURT OF LOVE

15. Cupid flies everywhere

Cupid flies everywhere seized by desire.
Young men and women are rightly coupled.

The girl without a lover misses out on all pleasures;
she keeps the dark night hidden
in the depth of her heart: it is a most bitter fate.

16. Day, night, and everything

Day, night, and everything is against me;
the chattering of maidens makes me weep,
and often sigh, and, most of all, scares me.

O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am,
great is my grief, advise me at least,
by your honour.

Your beautiful face makes me weep a thousand
times, your heart is of ice.
As a cure, I would be revived by a kiss.

17. A girl stood

A girl stood in a red tunic;
if anyone touched it, the tunic rustled. Eia!

Stetit puella tamquam rosula:
facie splenduit os eius fioruit. Eia!

18. Circa mea pectora

Circa mea pectora multa sunt suspiria
de tua pulchritudine, que me ledunt misere. Ah!

Manda liet, manda liet,
min geselle chumet niet.

Tui lucent oculi sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.

Ah! Manda liet, *usw.*

Vellet deus, vallent dii
quod mente proposui:
ut eius virginea reserasset vincula. Ah!

Manda liet, *usw.*

19. Si puer cum puellula

Si puer cum puellula moraretur in cellula,
felix coniunctio.
Amore suscrescente pariter e medio
avulso procul tedio, fit ludus ineffabilis
membris, lacertis, labii.

20. Veni, veni, venias

Veni, veni, venias, ne me mori facias,
hyrcra, hyrcra, nazaza, trillirivos!

Pulchra tibi facies oculorum acies,
capillorum series, o quam clara species!

Rosa rubicundior, lilio candidior
omnibus formosior, semper in te glorior!

21. In truitina

In truitina mentis dubia fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video, collum iugo prebeo;
ad iugum tamen suave transeo.

22. Tempus es iocundum

Tempus es iocundum, o virgines,
modo congaudete, vos iuvenes!

Oh, oh, oh!
totus floreo!
iam amore virginali totus ardeo!
novus, novus amor est, quo pereo!

A girl stood like a little rose:
her face was radiant and her mouth in bloom. Eia!

18. In my heart

In my heart there are many sighs
for your beauty, which wound me sorely. Ah!

Manda liet, manda liet,
my lover does not come.

Your eyes shine like the rays of the sun,
like the flashing of lightning
which brightens the darkness. Ah!

Manda liet, *etc.*

May God grant, may the gods grant
what I have in mind:
that I may loose the chains of her virginity. Ah!

Manda liet, *etc.*

19. If a boy with a girl

If a boy with a girl carries in a little room,
happy is their coupling.
Love rises up, and between them
prudery is driven away, an ineffable game begins
in their limbs, arms, and lips.

20. Come, come, O come

Come, come, O come, do not let me die,
hyrcra, hyrcra, nazaza, trillirivos!

Beautiful is your face, the gleam of your eye,
your braided hair, what a glorious creature!

redder than the rose, whiter than the lily,
lovelier than all others, I shall always glory in you!

21. In the balance

In the balance of my feelings set against each other
lascivious love and modesty.
But I choose what I see, and submit my neck to the yoke;
I yield to the sweet yoke.

22. This is the joyful time

This is the joyful time, O maidens,
rejoice with them, young men!

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!

Mea me confortat promissio,
mea me deportat negatio.

Oh, oh, oh! *usw.*

Tempore brumali vir patiens,
animo vernali lascivens.

Oh, oh, oh! *usw.*

Mea mecum ludit virginitas,
mea me detrudit simplicitas.

Oh, oh, oh! *usw.*

Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo!

Oh, oh, oh! *usw.*

23. Dulcissime

Dulcissime, Ah! totam tibi subdo me!

BLANZIFLOR ET HELENA

24. Ave, formosissima

Ave, formosissima, gemma pretiosa,
Ave, decus virginum, virgo gloriosa,
Ave, mundi luminar, Ave, mundi rosa,
Blanziflor et Helena, Venus generosa!

FORTUNA IMPERATRIX MUNDI

25. O Fortuna

O Fortuna, velut luna statu variabilis, ...

(No. 1 repeated)

I am heartened by my promise,
I am downcast by my refusal.

Oh! Oh! Oh! *etc.*

In the winter man is patient,
the breath of spring makes him lust.

Oh! Oh! Oh! *etc.*

My virginity makes me frisky,
my simplicity holds me back.

Oh! Oh! Oh! *etc.*

Come, my mistress, with joy,
come, come, my pretty, I am dying!

Oh! Oh! Oh! *etc.*

23. Sweetest one

Sweetest one, Ah! I give myself to you totally!

BLANCHEFLEUR AND HELEN

24. Hail, most beautiful one

Hail, most beautiful one, precious jewel,
Hail, pride among virgins, glorious virgin,
Hail, light of the world, Hail, rose of the world,
Blanchefleur and Helen, noble Venus!

FORTUNE, EMPRESS OF THE WORLD

25. O Fortune

O Fortune, like the moon you are changeable, ...

(No. 1 repeated)

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THE ARTISTS



Donald Runnicles conductor

Donald Runnicles made his TSO début in March 1994.

Donald Runnicles is the General Music Director of the Deutsche Oper Berlin, Music Director of the Grand Teton Music Festival, and Principal Guest Conductor of the Atlanta Symphony Orchestra. In 2019, Runnicles became the Sydney Symphony Orchestra's first-ever Principal Guest Conductor. He is also the Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as Chief Conductor from 2009–2016.

Highlights of his 2019/20 season include return engagements with the Philadelphia Orchestra and Toronto Symphony, the première of *Das Rheingold* with the Deutsche Oper as part of a new Ring Cycle continuing through 2021, and a new production of *A Midsummer Night's Dream*, which continues Mr. Runnicles's Britten cycle. He also brings the company to the 2019 Edinburgh Festival in a performance of *Manon Lescaut*.

Mr. Runnicles enjoys enduring relationships with the leading significant opera companies and symphony orchestras. His previous posts include Music Director of the San Francisco Opera (1992–2008), Principal Conductor of the Orchestra of St. Luke's (2001–2007), and General Music Director of the Theater Freiburg and Orchestra (1989–1993).

Mr. Runnicles's award-winning discography includes complete recordings of Wagner's *Tristan und Isolde*, Britten's *Billy Budd*, Humperdinck's *Hänsel and Gretel*, Janáček's *Jenůfa*, Bellini's *Capuleti e i Montecchi*, Mozart's Requiem, Orff's *Carmina Burana*, and most recently, Aribert Reimann's new opera *L'invisible*, released in 2018.

Donald Runnicles was born and raised in Edinburgh, Scotland. He was appointed OBE in 2004, and holds honorary degrees from the University of Edinburgh, Royal Scottish Academy of Music and Drama, and San Francisco Conservatory of Music.



James Ehnes violin

James Ehnes made his TSO début in February 1994.

James Ehnes is a favourite guest of many of the world's most respected conductors including Ashkenazy, Alsop, Sir Andrew Davis, Elder, Ivan Fischer, Gardner, Paavo Järvi, Mena, Nosedo, Robertson, and Runnicles. He has performed with the Boston, Chicago, London, NHK and Vienna Symphony Orchestras, the Los Angeles, New York, Munich, and Czech Philharmonic Orchestras, and the Cleveland, Philadelphia, Philharmonia, and DSO Berlin orchestras, among others.

Alongside his concerto work, James Ehnes maintains a busy recital schedule. He performs regularly at Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, the White Nights Festival in St Petersburg, and Festival de Pâques in Aix. In 2016, Ehnes undertook a cross-Canada recital tour, performing in each of the country's provinces and territories,

THE ARTISTS

to celebrate his 40th birthday. In 2010, he formally established the Ehnes Quartet, with whom he has performed across Europe. Ehnes is also the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings, including a Gramophone Award for his live recording of the Elgar Concerto with Sir Andrew Davis and the Philharmonia Orchestra. His recording of the Korngold, Barber and Walton violin concertos won a 2019 Grammy Award for “Best Instrumental Soloist Performance” and a JUNO award for “Best Classical Album of the Year”.

James Ehnes is a Fellow of the Royal Society of Canada and in 2010 was appointed a Member of the Order of Canada. He plays the “Marsick” Stradivarius of 1715.



Nicole Haslett soprano

These performances mark Nicole Haslett's TSO début.

Hailed by the *New York Times* for her “technically accomplished coloratura” as well as “floating lyricism,” soprano Nicole Haslett returns to Deutsche Oper Berlin as Kristina in the world première of Detlev Glanert’s *Oceane*. In addition, she sings the Fourth Blumenmädchen in *Parsifal*, and Hirt in *Tannhäuser* in the 2018/19 season, and returns to the Metropolitan Opera for their production of Nico Muhly’s *Marnie*. Other 2018/19 engagements include a return to the role of Zerbinetta in *Ariadne auf Naxos* with Arizona Opera, and Frasquita in *Carmen* with Tulsa Opera.

Recent performances include: Adele in *Die Fledermaus*, Berthe in *Le prophète*, Papagena in *Die Zauberflöte*, Frasquita in *Carmen*, First Niece in *Peter Grimes*, and Semele in *Die Liebe der Danae* (Deutsche Oper Berlin); Gilda in *Rigoletto* (Lyric Opera of Kansas City); Zerbinetta in *Ariadne auf Naxos* (Berkshire Opera Festival); Adele in *Die Fledermaus* (Cincinnati Opera); Chloé in Offenbach’s *Daphnis et Chloé* (Heartbeat Opera); Sophie in Picker’s *Emmeline* and Echo in Smetana’s *The Kiss* (Opera Theater of Saint Louis); and Nannetta in *Falstaff* (Martina Arroyo’s Prelude to Performance).

She was a 2014 Metropolitan Opera National Council Auditions grand finalist, a 2015 second-place winner of the Gerda Lissner International Vocal Competition, and winner of the Alan M. and Joan Taub Ades Vocal Competition. She holds a Master of Music in vocal performances from the Manhattan School of Music and a Bachelor of Music from New York University.



Sunnyboy Dladla tenor

These performances mark Sunnyboy Dladla's TSO début.

Sunnyboy Dladla was born in the township of Piet Retief in KwaZulu-Natal province, South Africa. He made his US début singing Handel’s *Messiah* with the National Symphony Orchestra, Washington and Rolf Beck, which resulted in an immediate re-invitation to sing Mozart’s Requiem the following year with Christoph Eschenbach.

For the 2018/19 season he joins the Ensemble at Theater Dortmund where he will sing Count Almaviva and Pong in *Turandot*. Future plans include Count Almaviva in *The Barber of Seville* for Staatsoper Hannover, and Xailoun in Offenbach's *Barkouff* for Oper Köln. Concert plans include *Carmina Burana*, with the Toronto Symphony Orchestra and at the Grand Teton Music Festival in the USA, both with Donald Runnicles, and with the London Symphony Orchestra and Gianandrea Noseda; and a return to the BBC Proms to sing the Mozart Requiem with the BBC National Orchestra of Wales and Nathalie Stutzmann.

Other roles include Paolino in Cimarosa's *Il matrimonio segreto*; Il Conte di Libenskof and Belfiorein in *Il viaggio a Reims*; Basilio and Curzio in *Le nozze di Figaro*; Don Ramiro in *La Cenerentola*; Osiride and Aronne in Rossini's *Mosè in Egitto*; and roles in *The Tales of Hoffmann* for companies including Dutch National Opera, Opera North, Oper Stuttgart, Den Norske Opera, Deutsche Oper Berlin, the Pesaro Rossini Festival, Bregenz Festival, and Zurich Opera.

Other concert performances include the Schumann *Missa Sacra in C Minor* at the Schleswig-Holstein Festival; duets and arias with Cecilia Bartoli at the Palais des Beaux-Arts, Brussels; and his début at the 2018 BBC Proms with the London Symphony Orchestra and Sir Simon Rattle in Ravel's *L'enfant et les sortilèges*.



Norman Garrett **baritone**

These performances mark Norman Garrett's TSO début.

American baritone Norman Garrett, whose performances have been called "scene-stealing" by *The New York Times*, is enjoying a varied and exciting career. Role and house débuts abound in the 2018/19 season and include Riolobo in Daniel Catán's *Florencia en el Amazonas* at Houston Grand Opera; a return to Washington National Opera as Lieutenant Gordon in *Silent Night*; a début at the Bayerische Staatsoper in Munich as Larkens in *La Fanciulla del West*; Jochanaan in *Salome* with Dayton Opera; and Crown in *Porgy and Bess* with Fort Worth Opera. High-profile concert appearances include *Carmina Burana* with the Toronto Symphony Orchestra, and with Bramwell Tovey and the Los Angeles Philharmonic at the Hollywood Bowl.

Symphonically, Norman Garrett has made many important appearances, including his débuts with the Philadelphia Orchestra in a Gershwin program conducted by Cristian Măcelaru, the Los Angeles Philharmonic at the Hollywood Bowl as the Marchese in *La Traviata*, a concert of American music with The Cleveland Orchestra, the National Philharmonic at the Music Center at Strathmore in Beethoven's Symphony No. 9, the Lubbock Symphony as Escamillo in concert, as well as Beethoven's Symphony No. 9 with the Rogue Valley Symphony in Ashland, Oregon.

Mr. Garrett is a former winner of the George London Foundation Competition, and has received top prizes in more than a dozen international vocal competitions, including the Gerda Lissner Foundation, the William Matheus Sullivan Foundation, the Jensen Foundation, the Giulio Gari Foundation, Fort Worth Opera's McCammon Competition, and the Licia Albanese–Puccini Competition. He is a graduate of the University of Cincinnati College–Conservatory of Music, Texas Tech University and the Academy of Vocal Arts, where he was a resident artist.

THE ARTISTS



The Toronto Mendelssohn Choir

David Fallis, *Interim Conductor and Artistic Advisor*

Cynthia Hawkins, *Executive Director*

Ezra Burke, *Associate Conductor*

The Toronto Mendelssohn Choir made its TSO debut 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, a cappella motets, world premières of TMC commissions, and rarely heard works. In addition to its own concert season, the Choir also appears regularly with the Toronto Symphony Orchestra and makes other guest appearances. It presented its first concert on January 15, 1895, as part of the inaugural season of Massey Hall. Since then it has flourished under the leadership of seven of Canada's pre-eminent conductors and will welcome its eighth conductor in 2020. Over the years, the Choir has received critical acclaim for its performances and recordings.

TMC choristers include a 20-member core of professional singers, auditioned volunteers, and choral apprentices. As part of the TMC's education programs, the Choral Apprentice Program brings experienced 17- to 22-year-old singers into the Choir and supports them through bursaries, voice coaching, and mentoring. The Associate Conductor position supports the development of emerging conductors through a two-year position. Outreach programs of the Choir include choral workshops for amateur choristers and international webcasts of select concerts.

The Toronto Mendelssohn Choir Roster

Soprano

Ann-Marie Barrett-
Tandy
Lesley Emma Bouza *
Leslie Bradshaw
Ada Chan
Laureen Choi
Katy Clark *
Emily Dotzlaw ¥
Leslie Finlay
Kaveri Gandhi
Julia Goss
Brittany Harris
Pui See (Natasha) Ho
Pat M. Irwin
Jennylynd James
Christine Kerr
Jennifer Kerr
Jennifer (Ye Won) Kim
Jennifer Krabbe *

Alysha Ladha
Minha Lee ¥
Sarah Maria Leung
Claire Luc ¥
Marlene Lynds
Teresa Mahon *
Sachiko Marshall
Lydia McIntosh
Lindsay McIntyre *
Lauren Milner
Emma Mogyorodi
Dawn O'Dwyer
Alison Price
Boyanna Rajic
Heather Rowe
Joanne Tang
Madison Trupp
Jennifer Ujimoto
Jennie Worden

Alto

Jane Agosta
Marlo Alcock
Julia Barber *
Betty Bennett
Janis Benson
Sarah Climenhaga
Kristin Crawford
Kirsten Fielding *
Kim Finkelstein
Karen Frank
Gillian Grant
Ilone Harrison
Marilyn Isaac Stewart
Mekhriban Mamedova
Jennifer McGraw
Marcia Myers
Annie Odom
Pamela Psarianos
Marg Rappolt

Amy Rossiter
Alison Roy *
Jan Szot
Halyna Troian
Chantelle Whiteside
Emma Willemsma
Mitzi Wolfe Zohar
Andrea Wong
Susan Worthington
Jessica Wright *
Virginia Wright
YuYang Wu

Tenor

Mitch Aldrich *
Rafael Avila
Mason Borges ¥
Samuel Broverman
Brian Chang
Peter DeRoche

John Duwyn
John Gladwell
Nicholas Gough *
Alejandro Guerrero
Valdis Jevtejevs *
Jim Jones
Clement Kam
Nestor Li
William Parker
William Reid *
Isaiah-John Sison ¥

Steve Szmutni *
Daniel Turner
Christopher Wenman
Bass
Jeffrey Baker
Hernan Botero
Tony Churchill
Barry Clegg
Miles Hearn
Ronald Jewell

Dennis Kwok ¥
Tom Laurie
Matthew Li
Lawrie McEwan *
Joseph McGowan IV ¥
Roger Musselman
Paul Oros *
Daniel Parkinson
David B. Powell
Milovan Prelevic
Jordan Scholl *

Edward Shafran
Seymour Stern
Bill Wilson
Jonathan Wong ¥
David Yung

* Elora Singers
¥ Apprentice
Members



Toronto Youth Choir

Matthew Otto, *conductor*

This performance marks the Toronto Youth Choir's debut with the TSO.

Committed to artistic excellence, the Toronto Youth Choir (TYC) offers exceptional performance and music education opportunities to young adults

aged 15 to 30. Founded in 2013 as part of the award-winning Toronto Children's Chorus, the TYC annually presents a number of innovative concerts and collaborations. The TYC embarked on its first international tour in April 2018, travelling to New York City to sing with The King's Singers in Carnegie Hall. This season, the ensemble has performed with Bob Chilcott and the Elmer Iseler Singers, and as guests of the Toronto Mendelssohn Choir at their Festival of Carols.

As the Assistant Artistic Director of the Toronto Children's Chorus, Matthew Otto conducts the Toronto Youth Choir, Chorealais, and co-conducts Chorale. He has conducted the TCC's Chamber Choir on tour to Russia, Poland, Latvia, Lithuania, USA, as well as at the 2017 World Choral Symposium in Barcelona. The TCC has also premiered his treble arrangements of works by Bach, Mendelssohn and Vaughan Williams. Mr. Otto is founder/artistic director of Incontra Vocal Ensemble, a choral-arts collective of like-minded conductors, composers, vocal pedagogues, professional-level singers, and emerging artists. He has also served as President of Choirs Ontario and was a board member of Choral Canada.

Toronto Youth Choir

Sopranos

Michelle Abramowitz
Ariel Brookes
Katrina Elms
Victoria Ioanidis
Laura Jamieson
Joanna Lee
Arielle Mida
Julia Raffaghello
Zoe Renglich
Lauren Saunders
Ananya Srivastava
Stephanie Tacit
Celeste Thordarson

Altos

Cyra Asli
Shannon Churm
Erica Friesen
Siobhan Knowles
Christina Labriola
Samantha Mauti
Morgan Moore
Elizabeth Patti
Nina Patti
Annick Read
Kirsten Read
Danielle Toccalino

Tenors

Zachary Brookes
Arjun Deckha
Dean Ebona
Dominic Ebona
Riki Kajiwara
Taira Kajiwara
Katie Middleton
Arieh Sacke
Sebastian Tobar

Basses

Alexander
Annosantini
Liam Clapp
Queency Ferraro
Dylan Haggard
Leandrae
Henry DaCosta
Wesley Hui
Kai Leung
Daniel Leventis
Otto Popescu
Alan Qiao

THE ARTISTS



Toronto Children's Chorus

Elise Bradley, MNZM, *Artistic Director*

Matthew Otto, *Assistant Artistic Director*

The Toronto Children's Chorus made its TSO début in October 1978.

Now in its 12th year under Artistic Director Elise Bradley, MNZM, the Chorus has won many competitions, recorded professionally, and represented Toronto on 30 international and seven national tours since its founding in 1978 by Conductor Laureate Jean Ashworth Bartle, C.M., O.Ont. The Chorus has been privileged to return to the TSO stage this season to perform Benjamin Britten's *War Requiem* and Carl Orff's *Carmina Burana*. The Toronto Children's Chorus is internationally recognized for its high standard of performance and its challenging and eclectic treble repertoire that spans diverse cultures, languages, and traditions. Its latest CD, *Sounzscapes: From Our Lands*, was named Outstanding Choral Recording by Choral Canada in 2014.

Artistic Director Elise Bradley, a passionate musician, award-winning teacher and conductor, and internationally respected adjudicator and clinician, was recently named a Member of the New Zealand Order of Merit (MNZM), a Royal Honour awarded in recognition of her services to Music. In addition to her work as Artistic Director of the 300-member Toronto Children's Chorus, she receives many invitations to conduct choirs and present at conferences around the globe, including the 11th World Symposium on Choral Music (Barcelona), Dozan wa Awatar children's choir (Amman), the inaugural New Zealand National Children's Choir (Auckland), the IFCM World Choral Expo (Macau), and Gondwana Voices (Sydney). At the end of June, she and the Chamber Choir will embark on a month-long tour "down under" to New Zealand and Australia—the choir's third visit since 1988 and 1999.

Toronto Children's Chorus Chorale Choir

Christina Baksay	Jerry Jia	Asha Mayadunne	Arjun Satkunaratnam
Tatjana Buczynskyj	Veronika Keras	Selina Mei	Alice Sedgwick
Irene Chatzimichail	Madeleine Kerbler	Gabrielle Moreau	Alexandra Skira
Poem Choi	Cassandra King	Nicholas Moreau	Katrina Skuterud
Sophie Daum	Molly Klebanoff †	Sebastian Moreau	Rena Solomos
Matthew Dennis	Mirabella Kolodkin	Jeremy Ngai	Clara-Maria Thaut
Zoë Earle	Grace Kos	Tal Ohana	Cole Vadacchino
Fiona Fisher †	Victoria Kung	Alice Peng	Arin Walker
Julia Flagal	Yoojin Lee	Anne Marie	Autumn Wang
Barbora Frynta	Gloriann Lobo	Pongonthara	Kathleen Wu
Elizabeth Frynta	Anna Luo	Nora Popescu	Eileen Xiong
Catherine Fullerton	Teagan MacFarlane	Alice Quan	Serena Zhang
Laura Fullerton	Ellie MacKinnon	Sofia Radenko	Miranda Zhao
Charmaine Handoyo †	Maisie MacNaughton	Forouhar Rezvani	Catherine Ziabko
Simone Hedley	Hannah Marshman	Baghae	
Florence Ho	Gabriela Martins	Jamie Rokin †	† Head Chorister