

Toronto Symphony Orchestra

Sir Andrew Davis, Interim Artistic Director

Monday, December 17, 2018 at 8:00pm

Tuesday, December 18, 2018 at 8:00pm

Wednesday, December 19, 2018 at 8:00pm

Friday, December 21, 2018 at 8:00pm

Saturday, December 22, 2018 at 8:00pm

Sunday, December 23, 2018 at 3:00pm

Johannes Debus, conductor

Claire de Sévigné, soprano

Allyson McHardy, mezzo-soprano

Andrew Haji, tenor

Tyler Duncan, baritone

Toronto Mendelssohn Choir

David Fallis, Interim Conductor and Artistic Advisor

George Frideric Handel

Messiah

Part One

Intermission

Part Two

Part Three

For the text to Messiah, please turn to pages 30 through 35.

The appearance of Johannes Debus is generously supported by Jim Nicol and Christine Milne.

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 *Messiah*



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

Died: London, United Kingdom, April 14, 1759

Composed: 1741

The English oratorio, of which *Messiah* is arguably the greatest and certainly the most popular specimen, was a genre that Handel single-handedly invented when his fortunes as an operatic impresario declined in London through the 1730s. The new genre emerged fully formed with his 1732 London revival of *Esther*—which he had composed around 1718 as a short, masque-like entertainment—recast as a big, three-act concert work for soloists, chorus, and orchestra, blending elements of contemporary Italian opera with the choral style of his own English anthems. Beginning especially with *Saul* and *Israel in Egypt* in 1739, oratorio supplanted opera as Handel’s principal musical occupation, and remained so for the last 20 years of his life.

In 1741, the same year in which he presented his last Italian opera in London, Handel was invited to produce a season in Dublin, and, that summer, he composed *Messiah*. Its rapid composition, completed in a little over three weeks, has become the stuff of legend, though it was not really remarkable by Handel’s standards. The libretto was taken from the *Authorised (King James) Version* of the Bible and compiled by Charles Jennens, an eccentric but well-connected Englishman (and a fan of Handel’s since the 1720s) with a passion for literature and music. The première of *Messiah* was at a benefit concert, in collaboration with

the Charitable Musical Society, for the “Relief of the Prisoners in the several Gaols, and for the Support of Mercer’s Hospital in Stephen’s-street, and of the Charitable Infirmary on the Inns Quay.” “It gave universal Satisfaction to all present,” one local newspaper wrote, “and was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard.”

Handel introduced *Messiah* to London in March 1743, though not before weathering some controversy—a musical setting of a religious subject intended for public entertainment outside the church was deemed by certain authorities to be an improper conflation of sacred and secular. Objections were short-lived, however, and *Messiah* quickly assumed its familiar place (in the English-speaking world especially) as one of Handel’s most beloved works. From 1749, he performed it annually until his death, under his own auspices in the spring to close his theatrical season, then shortly thereafter for the benefit of the Foundling Hospital. (Given the popularity of performing *Messiah* at Christmas time, it is interesting to note that Handel’s own performances were invariably around Easter.)

After Handel’s death in 1759, the popularity of *Messiah* continued to spread. By the end of the 18th century—at a time when there was almost no market for “ancient music”

(meaning any music not brand new)—*Messiah* was being performed and admired throughout Europe, and was also being adapted to accommodate changing tastes: with choruses and orchestras much larger than those used by Handel, in updated arrangements (Mozart reworked it for a classical orchestra in 1789), and, as amateur choirs became increasingly popular through the 19th century, in massed-choir performances. Since about 1950, some scholars and historical performers have come together in an effort to restore the more intimate forces and the performance practices that prevailed in Handel's day, but *Messiah* still retains an unrivalled position in mainstream choral repertoire and the popular imagination—one of few works that can claim a continuous performance history through to the present day.

The Handel oratorio, to quote one contemporary definition, is “a musical Drama, whose Subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage.” In many ways, *Messiah* is typical of the genre—in its reliance on operatic recitative and aria, for instance, and its basic structure of three large “acts” divided into smaller, quasi-operatic “scenes” usually culminating in a chorus. But *Messiah* also differs from Handel's other oratorios in significant ways.

First, it deals directly with the life of Christ—subject matter that audiences were not accustomed to seeing in an English theatre. Second, the text includes no real poetry (i.e., no rhymed or metrical verse), only relatively short units of prose. Third, the text is a narrative, not a drama. The story is *told*, by a single narrative voice, though that voice is shared among solo and choral forces. The story is not dramatized, but observed, related, interpreted, contemplated. Part One deals with

Biblical prophecies of the Saviour, and their realization in the incarnation of Christ; Part Two deals with the events of Christ's Passion and the ultimate triumph of the Second Coming; and Part Three comments on Christ's role as Saviour.

The libretto, however, gives almost no attention to Christ's own words and deeds—his teachings are ignored, and his death is treated only sketchily. Still, the sequence of texts as Jennens arranged them is certainly dramatic on its own terms, and well suited to an operatic scheme of alternating recitatives, arias, and choruses. Moreover, the text encourages the evocative musical imagery and occasional explicit tone-painting of which Handel was such a master; his text-setting here is among his most subtle, colourful, and emotionally charged.

There is no one definitive *Messiah*; even the original Dublin *Messiah* counts as only one among many authentic versions. For years, beginning with the 1743 London performances, Handel tinkered with the score and fiddled with the orchestration, too. Originally scored for a relatively small, non-theatrical ensemble (trumpets, drums, strings, and continuo, with no horns or woodwinds), from at least 1745, he took to strengthening the orchestration, first with oboes and bassoons, later with horns. And so there are almost as many authentic versions of *Messiah* as there were Handel performances of it—a situation that has become only more complicated over the succeeding centuries, as other performers, conductors, arrangers, and editors have rearranged *Messiah* for themselves. In reality, *any* version of *Messiah* is a compromise—merely one choice from among a plethora of legitimate options.

Program note by Kevin Bazzana

TEXT

Compiled by Charles Jennens from the *Authorised (King James) Version of the Bible*, published in 1611

PART ONE

SINFONIA (Overture)

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*)

AIR—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*)

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*)

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*)

AIR—MEZZO-SOPRANO

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*)

CHORUS

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

RECITATIVE—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*)

AIR—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*)

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*)

AIR—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*)

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*)

PIFA (Pastoral Symphony)

RECITATIVE—SOPRANO

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

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*)

TEXT

RECITATIVE—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*)

ACCOMPAGNATO—SOPRANO

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

CHORUS

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

AIR—SOPRANO

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*)

RECITATIVE—MEZZO-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*)

DUET—SOPRANO/MEZZO-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*)

CHORUS

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

INTERMISSION

PART TWO

CHORUS

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

AIR—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*)

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*)

CHORUS

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

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*)

ACCOMPAGNATO—TENOR

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

CHORUS

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

ACCOMPAGNATO—TENOR

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*)

ARIOSO—TENOR

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

TEXT

ACCOMPAGNATO—TENOR

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

AIR—TENOR

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

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. (*Psalm 24:7-10*)

AIR—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*)

AIR—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. (*Psalm 2:1-2*)

CHORUS

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

RECITATIVE—TENOR

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

AIR—TENOR

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

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*)

PART THREE

AIR—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*)

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*)

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*)

AIR—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*)

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



Johannes Debus **conductor**

Johannes Debus made his TSO début in January 2013.

Johannes Debus has been Music Director of the Canadian Opera Company (COC) since 2009, having been appointed immediately following his début.

The 2018/19 season includes Debus's débuts with the ORF Vienna Radio Symphony Orchestra, Hallé Orchestra, and Milwaukee Symphony, and return engagements with the Toronto Symphony Orchestra, Frankfurt Radio, and San Diego Symphony. In the summer of 2019, Debus makes his Opera Santa Fe début conducting *Jenůfa*.

Highlights of the 2017/18 season included a return to the Metropolitan Opera conducting *The Tales of Hoffmann*; débuts with the Seattle, Oregon, and Kansas City symphonies and the Bilbao Orkestra Sinfonikoa; and a return to the Bregenz Festival conducting the Austrian première of Goldschmidt's *Beatrice Cenci* with the Vienna Symphony.

Debus conducts regularly at the Bayerische Staatsoper Munich, Staatsoper unter den Linden Berlin, and Frankfurt Opera and has appeared in new productions at English National Opera and Opéra National de Lyon. He made his début at the BBC Proms with Britten's *Sinfonia* in 2014, and conducted a new production of *The Tales of Hoffmann* at the 2015 Bregenz Festival.

As guest conductor, he has appeared at several international festivals such as the Biennale di Venezia and Schwetzingen Festivals, Festival d'Automne in Paris, Lincoln Center Festival, Ruhrtriennale, Suntory Summer Festival, and Spoleto Festival. He has appeared with The Cleveland Orchestra, Boston Symphony Orchestra, and the Philharmonia in London.

Debus graduated from the Hamburg Conservatoire before being engaged as répétiteur and, subsequently, Kapellmeister by Frankfurt Opera where he acquired an extensive repertoire from Mozart to Thomas Adès. At home in both contemporary music and the core repertoire, he has conducted a wide range of world premières and works of the 20th and 21st centuries. He has collaborated with internationally acclaimed ensembles such as Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, and Musikfabrik. He enjoys an ongoing relationship with the Royal Conservatory of Music in Toronto.



Claire de Sévigné

soprano

These performances mark Claire de Sévigné's TSO début.

Named one of CBC's Top 30 Canadian Classical Musicians under 30 in 2015, coloratura soprano Claire de Sévigné was recently nominated for a Classical Album of the Year JUNO Award for her Naxos disc of Vivaldi cantatas. As the Queen of the Night in Mozart's *Die Zauberflöte* with Opera Theater of St. Louis, de Sévigné "dispatched the high-flown coloratura with laser-like precision and tonal beauty." Recent successes have come with the Canadian Opera Company, Savonlinna Opera Festival, Opernhaus Zürich, and Théâtre des Champs-Élysées as Blonde in *Die Entführung aus dem Serail*, in which she was hailed for her "sparkling top notes and vocal brilliance, lightness and finesse."

On the festival circuit during the summer of 2018, she was featured by Chicago's Grant Park Music Festival in *Carmina Burana*, Orchestre symphonique de Montréal and Opéra de Québec in Opera Pops programs, and by the Elora Festival in Mozart's Mass in C Minor. In the fall of 2018, in addition to these performances as soprano soloist in *Messiah* with the Toronto Symphony Orchestra, she joins the Concertgebouw Orchestra, as La Vierge in Honegger's *Jeanne d'Arc au bûcher*, and reprises Blonde in *Die Entführung aus dem Serail* for Opernhaus Zürich. Further engagements for the busy soprano include Handel's *Brookes Passion* for the Academy of Ancient Music, *Carmina Burana* for the Kitchener-Waterloo Symphony, *Messiah* in Bilbao, a recital date in Aix les Bains, and an Opera Gala for Canada's Niagara Symphony.



Allyson McHardy

mezzo-soprano

Allyson McHardy made her TSO début in December 2002.

A unique vocal colour and commanding stage presence are the hallmarks of performances by mezzo-soprano Allyson McHardy. Hailed by Joshua Kosman of the *San Francisco Chronicle* as "a singer of enormous imagination and versatility," she has appeared with the Paris Opera, Festival d'Aix-en-Provence, Théâtre du Capitole de Toulouse, Chicago Symphony, Glyndebourne Festival, San Francisco Opera, Boston Symphony, and the Warsaw Philharmonic. Kent Nagano, Johannes Debus, Emmanuelle Haïm, Alexander Shelley, Adam Fischer, Seiji Ozawa, Jeremy Rohrer, Peter Oundjian, Bernard Labadie, Ludovic Morlot, and Carlos Calmar are among the conductors with whom she has collaborated in such works as *L'enfant et les sortilèges*, *La clemenza di Tito*, *Das Rheingold*, *Hippolyte et Aricie*, *Dream of Gerontius*, and *Messiah*.

THE ARTISTS

In addition to this appearance with the Toronto Symphony Orchestra in *Messiah*, the Ontario native's current season also includes performances with the Philadelphia Opera, the National Arts Centre Orchestra, Opera de Québec, Opera Atelier, Calgary Philharmonic, Symphony Nova Scotia, and Kitchener-Waterloo's Grand Philharmonic Choir. Recent highlights include Ryan/Steele's *Afghanistan: Requiem for a Generation* with the Toronto Symphony Orchestra, Mahler's Symphony No. 8 and Beethoven's Symphony No. 9 with L'Orchestre symphonique de Montréal, *Messiah* in Kansas City with Matthew Halls, and Smeton in *Anna Bolena* for the Canadian Opera Company. Her discography includes Handel's *Orlando*, Caldara's *Coldoveo*, *Re di Francia*, Bellini's *Norma*, and Harry Somers's *Serinette*.



Andrew Haji tenor

Andrew Haji made his TSO début in June 2018.

Canadian tenor Andrew Haji is quickly becoming one of the most sought-after voices on both the operatic and concert stage. Winner of the Grand Prix at the 50th International Vocal Competition in 's-Hertogenbosch and the Montreal International Music Competition Oratorio Prize, he looks forward to Bach's *Matthäus Passion* with Trevor Pinnock and the National Arts Centre Orchestra, Rodolfo in *La bohème*, and Cassio in *Otello* for the Canadian Opera Company (COC), and Bach's Mass in B Minor for the Amadeus Choir. Last season, the Festspiele Mecklenburg-Vorpommern winner was heard as Nemorino in *L'elisir d'amore* in Toronto for the COC and for Vancouver Opera, Beethoven's Symphony No. 9 for the Toronto Symphony Orchestra, *Messiah* for the Grand Philharmonic Choir of Kitchener-Waterloo, and the opening night gala at the Elora Festival.

Haji is an alumnus of the COC Ensemble Studio and, on the mainstage at the Four Seasons Centre for the Performing Arts, he has been heard as Alfredo in *La traviata* and Tamino in *Die Zauberflöte*. During his time as a member of the Ensemble Studio, his leading roles included Almaviva in *Il barbiere di Siviglia* and Ferrando in *Così fan tutte*.

Andrew Haji holds both a bachelor's and a master's degree from the University of Toronto's Faculty of Music. A native-born Ontarian, he has received awards from the Marilyn Horne Song Competition in Santa Barbara, and from the COC's annual Ensemble Studio Competition.



Tyler Duncan **baritone**

Tyler Duncan made his TSO début in December 2009.

British Columbia-born and America-based baritone Tyler Duncan enjoys international renown for bringing consummate musicianship, vocal beauty, and interpretive insight to recital, concert, and operatic literature.

His 2017/18 season included recitals in Houston, New York, and Montreal, return engagements with the New York Philharmonic (four performances of *Messiah* under Andrew Manze), Les Violons du Roy under Bernard Labadie, the Toronto Symphony Orchestra under Peter Oundjian, Toronto's Tafelmusik, and the Calgary Philharmonic, and débuts with the Minnesota Orchestra under Helmuth Rilling, Hartford Symphony, National Philharmonic, and two engagements with Ottawa's National Arts Centre Orchestra. His current season includes Nic Gotham's *Nigredo Hotel* for his début at Vancouver City Opera, and the world première of Jonathan Berger's chamber opera *Leonardo* at New York's 92nd Street Y.



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 début in March 1937.

The Toronto Mendelssohn Choir (TMC), Canada's world-renowned and Grammy-nominated large vocal ensemble, performs choral music drawn from five centuries, including grand symphonic masterworks, world premières of new compositions, and rarely heard works. The TMC presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season. The Choir, now in its 125th season, continues to present its own annual series of subscription concerts in addition to making regular appearances with the Toronto Symphony Orchestra. From Christmas 1932 to 1967, *Messiah* was a TMC presentation with the TSO as guest artists. From Christmas 1968 on, the TSO has presented *Messiah* with the TMC as guest artists.

The choristers of the TMC include a core of professional singers, auditioned volunteers, and choral apprentices aged 17 to 22. As part of its mission to champion choral music in Canada, the Choir supports emerging conductors through its Associate Conductor program, and Canadian composers through its annual Choral Composition Competition. For amateur choristers, the Choir hosts an annual series of choral workshops exploring a wide range of repertoire. Since 2012, the

THE ARTISTS

TMC has made many of its performances accessible through international concert webcasts. See tmchoir.org for more information on all TMC programs.

The TMC is now conducting an international search for a new artistic director, only the eighth conductor in its 125-year history.

Choristers for these Toronto Symphony Orchestra performances

Soprano

Kathryn Barber
Ann-Marie Barrett-
Tandy
Nicole Bernabei
Ada Chan
Joanne Chapin *
Laureen Choi
Katy Clark *
Susanna Cummings
Emily Dotzlaw ¥
Leslie Finlay
Debbie Fleming
Kaveri Gandhi
Julia Goss
Brett 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
Katharine Mahon
Teresa Mahon *
Sachiko Marshall
Lydia McIntosh
Lindsay McIntyre *
Lisa Milligan
Lauren Milner
Cathy Minnaar
Emma Mogyorodi
Julia Morson *

Dawn O'Dwyer
Alison Price
Boyanna Rajic
Heather Rowe
Susan Suchard *
Joanne Tang
Madison Trupp
Jennie Worden
Hannah You
Claire X. Yu
Sophya Yumakulov

Alto

Jane Agosta
Marlo Alcock
Julia Barber *
Betty Bennett
Janis Benson
Molly Brass
Frances Chan
Sarah Climenhaga
Kristin Crawford
Kirsten Fielding *
Kim Finkelstein
Karen Frank
Gillian Grant
Ilone Harrison
Marilyn Isaac Stewart
Valarie Koziol
Manami Kuge
Mekhriban Mamedova
Jennifer McGraw
Deborah Micucci
Marcia Myers
Sarah Namer
Rachel Neville-Fox
Annie Odom
Yesim Özbabacan
Pamela Psarianos

Marg Rappolt
Amy Rossiter
Alison Roy *
Jan Szot
Halyna Troian
Sue Varty
Chantelle Whiteside
Emma Willemsma
Mitzi Wolfe Zohar
Andrea Wong
Susan Worthington
Jessica Wright *
Virginia Wright

Tenor

Mitch Aldrich *
Mason Borges ¥
Samuel Broverman
Brian Chang
Michael Clipperton
Peter DeRoche
John Duwyn
John Gladwell
Nicholas Gough *
Alejandro Guerrero
Valdis Jevtejevs *
Jim Jones
Clement Kam
Francis Lam
Y. Chung Li
Nestor Li
William Parker
William Reid *
Michael Sawarna *
Isaiah-John Sison ¥
Steve Szmutni *
Christopher Wenman
Bill Wilson

Bass

Jeffrey Baker
Hernan Botero
Goody Cabral
Jarlen Caden
Tony Churchill
Barry Clegg
John Grinvalds
Miles Hearn
Ronald Jewell
Andrew Johnston
Nien-Chu (David) Kuan
Dennis Kwok ¥
Alan MacDonald *
Bryan Martin *
Lawrie McEwan *
Joseph McGowan IV ¥
Marc Michalak *
Roger Musselman
Paul Oros *
Daniel Parkinson
Phil Penney
David B. Powell
Milovan Prelevic
Jordan Scholl *
Edward Shafran
Brian Snell
Seymour Stern
Eric V. Tanner
David Tilley
Chia-An (Victor) Tung
Jonathan Wong ¥

* Elora Singers
¥ Apprentice
Members