



CONCERT PROGRAM

MESSIAH

Monday, December 18, 2017
Tuesday, December 19, 2017
Wednesday, December 20, 2017
Friday, December 22, 2017
8:00pm
Saturday, December 23, 2017
3:00pm

Matthew Halls
conductor

Karina Gauvin
soprano

Krisztina Szabó
mezzo-soprano

Frédéric Antoun
tenor

Joshua Hopkins
baritone

Toronto Mendelssohn Choir
Noel Edison
Artistic Director

George Frideric Handel
Messiah

Part One

Intermission

Part Two

Part Three

For the text to Messiah, please turn to pages 18 through 20.

In gratitude for their generous philanthropy, **Blake and Belinda Goldring** are recognized as Patrons of the December 19 performance.

The December 20 performance is sponsored in support of the Toronto Mendelssohn Choir by **Middlefield Group**.

THE DETAILS

George Frideric Handel

Messiah

135
min

Born: Halle, now in Germany, Feb 23, 1685
Died: London, United Kingdom, Apr 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 by forging elements from existing types of dramatic and sacred music into a potent synthesis. When his fortunes as an operatic impresario declined in London through the 1730s, Handel increasingly turned his attention to oratorio. In 1741, the same year in which he gave his last Italian opera in London, Handel was invited to produce a season in Dublin, and that summer, he composed *Messiah*. The libretto was compiled by Charles Jennens, an eccentric but well-connected Englishman with a passion for literature and music. A public rehearsal on April 12, 1742, and the official première the next day drew large and enthusiastic audiences, and earned overwhelmingly positive reviews. In March of the following year, Handel introduced *Messiah* to London, though not before weathering some controversy instigated by religious authorities

and others for whom the very concept of an oratorio—a musical setting of a religious subject intended for public entertainment outside the church—was an improper conflation of sacred and secular. Objections were short-lived, however, and *Messiah* quickly assumed its place (in the English-speaking world especially) as one of Handel's most beloved works.

In many ways, *Messiah* is typical of a Handel oratorio—in its reliance on types of recitative and aria borrowed from opera, for instance, and in its basic structure of three large “acts” divided into smaller “scenes”. But *Messiah* differs from Handel's other oratorios in some significant ways. First, it deals directly with the life of Christ—subject matter audiences were not accustomed to seeing in an English theatre. Second, the text, taken directly from the Authorized Version of the Bible, includes no real poetry, only relatively short units of prose. And third, the text is a narrative, not a drama—the story is not dramatized, but observed, related, interpreted, contemplated.

The libretto of *Messiah* gives almost no attention to Christ's own words and deeds, preferring to maintain a more cosmic perspective, focusing on God's redemption of mankind through Christ. 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.

Program note by Kevin Bazzana



A page of the “Hallelujah” chorus from Handel's manuscript

LIBRETTO – Text compiled by Charles Jennens

PART ONE

SINFONY (*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*)

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 His 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: *(Psalm 22:7)*

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. *(Psalm 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. *(Psalm 69:20)*

ARIOSO – TENOR

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

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*)

AIR – SOPRANO

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

CHORUS

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

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. (*Psalms 2:1–2*)

CHORUS

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

RECITATIVE – TENOR

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

AIR – TENOR

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

AIR – SOPRANO

If God be for us, who can be against us?
(*Romans 8:31*)

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 intercession for us. (*Romans 8:33–34*)

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



Matthew Halls conductor

Matthew Halls made his TSO debut in February 2013.

The word “versatile” is an apt description for British conductor Matthew Halls. He first came to prominence as a keyboard player and early music conductor, but Halls is now better known for his dynamic and intelligent work with major symphony orchestras and opera companies, and for his probing and vibrant interpretations of music of all periods.

Increasingly in demand by North American symphony orchestras, Halls has performed with The Cleveland and Philadelphia Orchestras; Dallas, Pittsburgh, Houston, Seattle, Indianapolis, and Utah symphony orchestras; Los Angeles Chamber Orchestra; and National Arts Centre Orchestra. His debut with the Toronto Symphony Orchestra, in which he led Beethoven’s Ninth Symphony, “captured much of the energy and excitement that its first audience must have felt at its première nearly 200 years ago” (*Toronto Star*). Having served as Artistic Director of the Oregon Bach Festival for five years, Halls is equally at home conducting Baroque and contemporary repertoire.

In 2017/18, Halls’s North American guest appearances include returns to the Houston, Toronto, and Indianapolis symphony orchestras, as well as his return to the University of Maryland for a week-long residency. He makes his debuts with the St. Louis and Kansas City Symphonies. Abroad this season, Halls returns to the Adelaide Symphony Orchestra and performs with the Tasmanian Symphony Orchestra and the Auckland Philharmonia. He also returns to the Iceland Symphony Orchestra. European appearances include debuts with the Bournemouth Symphony Orchestra and Warsaw Philharmonic, and performances with Mozarteum Salzburg, Philharmonie Zuidenderland, and Capriccio Barockorchester.

Halls is represented on disc with Handel’s *Parnasso in Festa*, winner of the Stanley Sadie Handel Recording Prize, released by Hyperion. On Linn Records, he has recorded a set of four Bach Harpsichord Concertos conducted from the keyboard, which *Gramophone* magazine welcomed as “joyful and invigorating,” and Bach’s Easter and Ascension oratorios, as well as award-winning discs of Purcell’s Sonatas in Three and Four Parts.

THE ARTISTS



Karina Gauvin soprano

Karina Gauvin made her TSO début in December 2001.

Recognized for her work in the Baroque repertoire, Canadian soprano Karina Gauvin also sings Mahler, Britten, and the music of the late 20th and 21st centuries with equal success. The prestigious distinctions she has received include the title of “Soloist of the Year” awarded

by the Communauté internationale des radios publiques de langue française, first prize in the CBC Radio competition for young performers, and the Virginia Parker Prize and Maggie Teyte Memorial Prize in London. In the 2017/18 season, she continues to thrill audiences both in the United States and Canada and also tours widely in Europe.

Karina Gauvin has an extensive discography—over 30 titles—and she has won numerous awards, including a Chamber Music America Award for her *Fête Galante* album with pianist Marc-André Hamelin, and several Opus Prizes. Other recording projects include Handel’s *Ariodante* for EMI Virgin Classics and *Giulio Cesare* for Naïve House, both with Il Complesso Barocco; Britten’s *Les Illuminations* with Les Violons du Roy; and an album in honour of Anna Maria Strada del Po with Arion Baroque Orchestra.



Krisztina Szabó mezzo-soprano

Krisztina Szabó made her TSO début in January 2009.

This season, Krisztina Szabó makes her Royal Opera House, Covent Garden début in the world première of George Benjamin’s *Lessons in Love and Violence*, and she reprises her roles with the Dutch National Opera in 2018. She also sings as Second Angel and Marie in

Mr. Benjamin’s *Written on Skin* with Opera Philadelphia, and joins Toronto Masque Theatre as the heroine in a double-bill performance of Purcell’s *Dido and Aeneas* and James Rolfe’s *Aeneas and Dido*. Her concert engagements in the 2017/18 season include Wagner’s *Wesendonck Lieder* with the Kitchener-Waterloo Symphony, a performance of Bruckner’s *Te Deum* and Beethoven’s *Choral Fantasy* with the Pax Christi Chorale, and Bach’s Mass in A Major with Arion Baroque Orchestra.

Ms. Szabó has performed leading operatic roles with the Canadian Opera Company, San Francisco Opera, Wexford Festival Opera, Lincoln Center’s Mostly Mozart Festival, and Chicago Opera Theater, and has appeared as soloist with the Toronto Symphony Orchestra, National Arts Centre Orchestra, Ottawa Symphony Orchestra, Les Violons du Roy, Chicago’s Music of the Baroque, and Atlanta Symphony Orchestra.



Frédéric Antoun
tenor

Frédéric Antoun made his TSO début in December 2008.

Frédéric Antoun was born in Québec and studied at the prestigious Curtis Institute of Music, Philadelphia. Operatic performances include Belmonte in *Die Entführung aus dem Serail* (Opera de Paris), Tonio in *La fille du régiment* (Royal Opera House, Covent Garden), Amadeus Daberlohn in *Charlotte Salmon* (Salzburg Festival), Nadir in *Les pêcheurs de perles* (Opernhaus Zurich), Laërte in *Hamlet* (Theater an der Wien), and his first Cassio in *Otello* (Royal Opera House, Covent Garden). He has appeared with the Orchestra of the Age of Enlightenment, San Francisco and Toronto symphony orchestras, Orchestre Philharmonique de Radio France, Orchestre National de France, the Canadian Opera Company, and festivals including the Québec Opera and Charleston Festivals. His concert repertoire includes J.S. Bach's *St John* and *St Matthew Passions*, Haydn's *Die Schöpfung*, Berlioz's Requiem, Orff's *Carmina Burana*, and Schumann's *Das Paradies und die Peri*.

Future engagements include débuts at the Metropolitan Opera (Raul in *The Exterminating Angel*) and at the Bayerische Staatsoper (Ferrando in *Così fan tutte*); Gonzalve in *L'heure espagnole* (Opernhaus Zurich); *Orphée et Eurydice* (Theatre du Capitole); and a return to the Royal Opera House as Fenton in *Falstaff*.



Joshua Hopkins
baritone

Joshua Hopkins made his TSO début in January 2009.

Chosen by *Opera News* as one of 25 artists poised to break out and become a major force in the coming decade, Canadian baritone Joshua Hopkins has been hailed as having "a glistening, malleable baritone of exceptional beauty, and...the technique to exploit its full range of expressive possibilities from comic bluster to melting beauty" (*Opera Today*). Highlights of Hopkins's 2017/18 season include a return to Lyric Opera of Chicago as Guglielmo in *Così fan tutte*, Mercutio in *Romeo and Juliet* (Metropolitan Opera), and soloist in these performances of *Messiah*. On the concert stage, Hopkins has been featured with the New York Philharmonic, The Philadelphia Orchestra, San Francisco Symphony, Orchestra of St. Luke's, The Cleveland Orchestra, Canada's National Arts Centre Orchestra, and Spain's Orquesta Sinfónica del Principado de Asturias.

Hopkins has recorded a solo CD, *Let Beauty Awake*, featuring songs of Barber, Bowles, Glick, and Vaughan Williams. The baritone is a winner of the Borletti-Buitoni Trust Award and holds the Sylva Gelber Music Foundation Award from the Canada Council for the Arts.

THE ARTISTS



Toronto Mendelssohn Choir

Noel Edison

Artistic Director

Cynthia Hawkins

Executive Director

Jennifer Min-Young Lee

Associate Conductor

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

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

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

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

Soprano

Kathryn Barber
Ann-Marie Barrett-Tandy
Nicole Bernabei
Lesley Emma Bouza*
Joanne Chapin*
Laureen Choi
Risa de Rege
Leslie Finlay
Debbie Fleming
Kaveri Gandhi
Julia Goss
Pui See (Natasha) Ho
Catherine Hough
Pat M. Irwin
Larisa Isakharova
Jennylynd James
Danielle Kain
Christine Kerr
Jennifer (Ye Won) Kim
Alysha Ladha
Minha Lee¥
Sarah Maria Leung
Claire Luc¥
Marlene Lynds
Katharine Mahon
Teresa Mahon*
Sachiko Marshall
Lydia McIntosh
Lindsay McIntyre*
Lisa Milligan

Cathy Minnaar
Julia Morson*
Ahllyssa Mundy¥
Dawn O'Dwyer
Alison Price
Boyanna Rajic
Heather Rowe
Alison Roy*
Joanne Tang
Aurélie Taufflieb
Jennifer Taverner*
Anne Thorne
May Villegas
Jennie Worden
Kate Wright*
Hannah You
Claire X. Yu
Sophya Yumakulov

Alto

Jane Agosta
Mario Alcock
Veronika Anissimova*
Julia Barber*
Betty Bennett
Sarah Climenhaga
Kristin Crawford
Kirsten Fielding*
Kim Finkelstein
Gillian Grant
Ilone Harrison

Marilyn Isaac Stewart
Valarie Koziol
Manami Kuge
Claudia Lemcke*
Mekhriban Mamedova
Jennifer McGraw
Deborah Micucci
Marcia Myers
Sarah Namer
Annie Odom
Yesim Ozbabacan
Frances Peksyk-
Cichocki
Pamela Psarianos
Marg Rappolt
Taya Rosenberg
Amy Rossiter
Sue Sherman
Jan Szot
Halyna Troian
Sue Varty
Chantelle Whiteside
Emma Willemsma
Andrea Wong
Susan Worthington
Jessica Wright*
Marian Zeeman-Atkinson

Tenor

Mitch Aldrich*
Samuel Broverman

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

Bass

Neil Aronoff*
Jeffrey Baker
Hernan Botero
Goody Cabral
Jarlen Caden
Tony Churchill
Barry Clegg
Gary Colwell

John Grinvalds
Martinus Hadiwinata
Miles Hearn
Richard Hrytzak*
Ronald Jewell
Nien-Chu (David) Kuan
Dennis Kwok¥
Tom Laurie
Matthew Li*
Alan MacDonald*
Lawrie McEwan*
Jasper Moss
Roger Musselman
Daniel Parkinson
Phil Penney
David B. Powell
Milovan Prelevic
Jordan Scholl*
Edward Shafraan
Andrew Slonetsky
Joel Slonetsky
Brian Snell
Seymour Stern
Eric V. Tanner
Alexis Torres
Chia-An (Victor) Tung
Jonathan Wong¥
David Yung*

* Elora Singers
¥ Apprentice Members