

Toronto Symphony Orchestra

Sir Andrew Davis, Interim Artistic Director

Thursday, November 7, 2019 at 8:00pm

Saturday, November 9, 2019 at 8:00pm

Thaïs Grand Opera in Concert

Sir Andrew Davis, conductor

Erin Wall, soprano (Thaïs)

Joshua Hopkins, baritone (Athanaël)

Andrew Staples, tenor (Nicias)

Nathan Berg, bass-baritone (Palémon)

Liv Redpath, soprano (Crobyle)

Andrea Ludwig, mezzo-soprano (Myrtale)

Emilia Boteva, mezzo-soprano (Albine)

Stacey Tappan, soprano (La charmeuse)

Kieran Kane, baritone (Un serviteur)

Toronto Mendelssohn Choir

Jules Massenet

Thaïs (Complete Opera in Concert)

Act I, Scene 1 – The desert of the Thebaid

Act I, Scene 2 – Alexandria, the house of Nicias

Intermission

Act II, Scene 1 – At the house of Thaïs

Act II, Scene 2 – Outside the house of Thaïs

Act III, Scene 1 – Oasis near Albine's nunnery

Act III, Scene 2 – The Thebaid

Act III, Scene 3 – Albine's nunnery

These performances will be recorded live for Chandos Records. As a courtesy to musicians, guest artists, and fellow concertgoers, please put your phone away and on silent during the performance.

The appearances of Sir Andrew Davis this season are generously supported by Hans and Susan Brenninkmeyer.

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ABOUT THE WORKS

Jules Massenet

***Thaïs* (Complete Opera in Concert)**

Born: Montaud, St. Etienne, France, May 12, 1842

Died: Paris, France, Aug 13, 1912

Composed: 1892–1894; rev. 1898

130
min

A master of vocal lyricism and orchestral colour, Jules Massenet was the most prolific and successful composer of French opera at the end of the 19th and the beginning of the 20th centuries. Of his nearly 30 works for the stage, *Manon* (1883) and *Werther* (1892) have remained in the repertory of international opera houses, with *Thaïs* experiencing a renaissance in more recent years. Whether it is experienced staged or in the concert hall, there is undoubtedly a certain opulence and grandeur in Massenet's music for *Thaïs*. At its core, however, is an intimate drama between its two leading figures, the Venus priestess Thaïs and the ascetic monk Athanaël, whose individual passions collide in some of the composer's most expressive and subtle writing for voice.

The opera's libretto, based on Anatole France's sensational novel of the same name, is notable for its departure from the late 19th-century trend towards prose style for libretti in French opera. Prose style was itself a reaction against the conventions of rhymed verse libretti, which forced composers into pre-set rhythmic molds; it gave composers greater opportunity, as composer Charles Gounod who was an early advocate of the form described it, to "communicate the thousand nuances of prosody." For *Thaïs*, librettist Louis Gallet was asked by Massenet to supply a prose libretto: instead he offered up an innovative hybrid of prose and poetry

that he called "poésie mélrique," which involved the division of continuous prose into individual poetic "lines," thereby, as Gallet himself has noted, achieving a certain sonority and harmony in his choice of words. According to musicologist Stephen Huebner, Gallet's new type of blank verse for *Thaïs* seemed in turn to have inspired Massenet to experiment with "the more asymmetrical side of his melodic style." Some striking examples include Athanaël's short aria in Act I, "Hélas! Enfant encore"; the moment that Thaïs sees Athanaël for the first time ("Qui te fait si sévère"); and Thaïs's "mirror" song ("Dis-moi qui je suis belle") near the beginning of Act II.

Massenet's gifts for evoking time, place, and mood through the rich textures and colours of the late 19th-century orchestra are also amply on display throughout this opera. The sensual atmosphere of Nicias and Thaïs's Alexandria is conjured with tinges of "exotic" harmonies, motives, and percussion; indeed, some of the most vibrant music is for the ballet in Act II, Scene 2 (*Outside the house of Thaïs*). The music which characterizes the religious domain of the Cenobite monks and the abbess Albine and her nuns is, by contrast, stately, though no less sumptuous. Significantly, these sonic worlds of erotic passion and religious fervour meet at the very heart and centre of the opera: the instrumental interlude, *Méditation*, which features one of the most famous violin solos in concert repertoire, during which Thaïs reflects on her awakening conscience. This music returns, in most dramatic fashion, in the final duet of Athanaël and the now-dying Thaïs, as the latter, completely oblivious to the former's declaration of earthly love to her, rapturously enters the heavenly afterlife.

Program note by Hannah Chan-Hartley

SYNOPSIS

Act I

Scene 1. In the desert of Thebes, on the banks of the Nile. A group of Cenobite monks share a meal. One of them, Athanaël, has just returned from Alexandria, and laments its moral decline, having been given over to the unholy pleasures of a courtesan and priestess of Venus named Thaïs. Later, his sleep is disturbed by a vision of Thaïs. Interpreting it as a sign from God, he resolves, against the advice of the chief monk Palémon, to return to Alexandria to save her soul.

Scene 2. At the house of Nicias, a wealthy Alexandrian. Nicias, an old friend of Athanaël's, welcomes the shabbily dressed monk and reveals to him that he is Thaïs's current lover. He scoffs at Athanaël's mission but invites him to the evening's banquet, at which Thaïs will appear. Nicias's two beautiful slaves, Crobyle and Myrtale, attire Athanaël in appropriate dress. At the banquet, Thaïs and Nicias sing a bittersweet love duet, for it is their final night together. Thaïs notices the fiery-eyed Athanaël, and learns that he has come to teach her "contempt for the flesh, love of pain, and austere penance." Not enticed by his proposal, she performs a seductive song. Athanaël leaves angrily, but promises to return.

Act II

Scene 1. At the house of Thaïs. She is alone, tired from the banquet, and dissatisfied with the emptiness of her life. One day, her beauty will vanish with old age—and what then? Athanaël arrives; he attempts to persuade her that there is a better love, one that leads to eternal life. She is intrigued by his message of salvation, but later grows frightened and then defiant. Athanaël leaves, telling her he will wait on her doorstep until dawn. She ponders her choice in a long meditation.

Scene 2. At dawn outside Thaïs's house. Thaïs has resolved to follow Athanaël. He will take her to a monastery, but first, she must burn down her house and all her worldly possessions, to destroy all traces of her sordid past. Nicias and a group of revellers appear; they see Athanaël taking Thaïs away and try to stop him. Nicias throws pieces of gold to distract the angry mob, as Thaïs and Athanaël escape.

Act III

Scene 1. An oasis. On their long and painful journey to the monastery of the abbess Albine, Thaïs and Athanaël stop to rest. Seeing Thaïs's bleeding feet, the monk's heart softens towards her, and he brings her food and water. The procession of Albine and her white-clothed nuns appears, and Athanaël gives Thaïs to them. When they bid farewell, it dawns on Athanaël that, with his mission accomplished, he will never see her again.

Scene 2. In the Thebaid desert. Athanaël has returned to the Cenobites but has been unable to resume his religious life. In despair, he confesses to Palémon that he can only think of Thaïs and desires to be with her. Palémon reminds Athanaël that he had warned him not to seek to convert her. Depressed, Athanaël falls asleep but he sees Thaïs in an erotic vision, which then changes to inform him that she is now dying at the monastery. He awakens and rushes into the stormy night to find her.

Scene 3. At the monastery of Albine. Thaïs is dying. Athanaël arrives; he tells her that all he ever taught her was a lie—"nothing is true but life and the love of human beings," and that he loves her. But Thaïs, in a state of heavenly rapture, does not hear him—she dies, exclaiming "I see God!", and Athanaël collapses in anguish.

Synopsis by Hannah Chan-Hartley

THE ARTISTS



Sir Andrew Davis conductor

Sir Andrew Davis, Interim Artistic Director, served as TSO Music Director from 1975 to 1988, when he was named TSO Conductor Laureate.

Sir Andrew Davis has served as music director and principal conductor of the Lyric Opera of Chicago since 2000. He began his tenure as chief conductor of the Melbourne Symphony Orchestra in January 2013. Through his prolific recordings, many international tours, and relationships with the world's finest orchestras and opera companies, Sir Andrew is one of today's most recognized and acclaimed conductors.

In the 2019/20 season, Maestro Davis conducts three full cycles of Wagner's *Der Ring des Nibelungen* at the Lyric Opera, in a new production by David Pountney. Also at the Lyric Opera, he conducts Rossini's *Il barbiere di Siviglia* and Tchaikovsky's *Pique dame*. In addition to his regular performances with the Melbourne and Toronto Symphony Orchestras, the BBC Symphony, and the BBC Philharmonic, this season Maestro Davis also conducts the National Symphony Orchestra in his own arrangement of Handel's *Messiah*, and conducts the Royal Philharmonic Orchestra and Chicago Symphony Orchestra.

Maestro Davis's career spans over 40 years, in which he has been the artistic leader at several of the world's most distinguished operatic and symphonic institutions, including the BBC Symphony Orchestra (conductor laureate and chief conductor from 1991–2004), Glyndebourne Festival Opera (music director 1988–2000), and the Toronto Symphony Orchestra (Conductor Laureate and Principal Conductor from 1975–1988), where he is also serving as Interim Artistic Director for two seasons from 2018–2020. He also holds the honorary title of conductor emeritus from the Royal Liverpool Philharmonic Orchestra. Sir Andrew has led performances at many of the world's leading opera houses, including the Metropolitan Opera, Teatro alla Scala, Royal Opera House at Covent Garden, Bayreuth Festival, and the major companies of Munich, Paris, San Francisco, and Santa Fe. In addition, he has appeared with virtually every internationally prominent orchestra, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, and all the major British orchestras.

A vast and award-winning discography documents Sir Andrew's artistry, with recent CDs including the works of Berlioz, Elgar, Grainger, Delius, Ives, Holst, Handel (nominated for a GRAMMY® in 2018 for Best Choral Performance), and York Bowen (nominated for a GRAMMY® in 2012 for Best Orchestral Performance). He has been an exclusive artist of Chandos Records since 2009.

In 1992, Maestro Davis was created a Commander of the British Empire, and in 1999 he was designated a Knight Bachelor in the New Year Honours List. In 2012, he was awarded an honorary doctorate by Knox College in Galesburg, Illinois.



Erin Wall **soprano (Thaïs)**

Erin Wall made her TSO début in December 2004.

Acclaimed for her musicality and versatility, Erin Wall sings an extensive opera and concert repertoire spanning three centuries, from Mozart and Beethoven to Britten and R. Strauss. She has sung leading roles in many of the world's great opera houses, including the Metropolitan Opera, La Scala, the Vienna Staatsoper, Opéra National de Paris, and Lyric Opera of Chicago, and appears in concert with leading maestri and symphony orchestras worldwide.

This season, Erin Wall will perform and record commercially two of her most noted opera roles: first *Thaïs* with the Toronto Symphony Orchestra and Sir Andrew Davis; then Ellen Orford in *Peter Grimes* with the Bergen Philharmonic Orchestra and Edward Gardner. She will also make her much-anticipated début as Elsa in *Lohengrin* at Barcelona's Gran Teatre del Liceu. In concert, she will perform R. Strauss's *Four Last Songs* in Sydney, Berlin, and Jackson, Mississippi; and Mahler's Symphony No. 8 with the Atlanta Symphony and Robert Spano (also a commercial recording), the City of Birmingham Symphony Orchestra and Mirga Gražinytė-Tyla, the Bavarian State Opera and Kirill Petrenko, and the San Francisco Symphony for Michael Tilson Thomas's final performances as Music Director. In Calgary, Ms. Wall will perform in Beethoven's *Missa Solemnis*. Future projects include returns to the Metropolitan Opera, the Orchestre de Paris, and the Melbourne Symphony, as well as débuts with the Gewandhaus Leipzig and the New Zealand Symphony.



Joshua Hopkins **baritone (Athanaël)**

Joshua Hopkins made his TSO début in January 2009.

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*). He begins his 2019/20 season with a house début at Opéra de Rouen Normandie as Figaro in *Il barbiere di Siviglia*, followed by a role début in a concert version of Massenet's *Thaïs* as Athanaël with Toronto Symphony Orchestra, conducted by Sir Andrew Davis and recorded for Chandos Records. He returns to the Metropolitan Opera for performances as Papageno in its English-language adaptation of *The Magic Flute*, as well as Albert in *Werther* conducted by Yannick Nézet-Séguin. He then creates the role of Orpheus in the world première of Matthew Aucoin's *Eurydice* at LA Opera. He concludes the season with performances as Papageno in *Die Zauberflöte* with Santa Fe Opera.

Recent operatic highlights include his San Francisco Opera début as Harry Bailey in Jake Heggie and Gene Scheer's *It's a Wonderful Life*, as well as role débuts as Dr. Malatesta in *Don Pasquale* with Pittsburgh Opera, and the title role of *Billy Budd* with Central City Opera. On the concert stage, his recent engagements include Handel's *Messiah* with the San Francisco Symphony Orchestra under the baton of Jane Glover, and the Chicago Symphony Orchestra conducted by Matthew Halls. Mr. Hopkins also sang Haydn's *Creation* with the Dallas Symphony Orchestra.

THE ARTISTS



Andrew Staples tenor (Nicias)

Andrew Staples made his TSO début in December 2015.

Andrew Staples is considered one of the most versatile tenors of his generation, appearing regularly with Sir Simon Rattle, Daniel Harding, Sir Andrew Davis, and Yannick Nézet-Séguin, and with the Berliner Philharmoniker, Wiener Philharmoniker, Swedish Radio Orchestra, Bayerischer Rundfunk Sinfonieorchester, Rotterdam Philharmonic Orchestra, Philadelphia Orchestra, the Orchestre de Paris, the Accademia Nazionale di Santa Cecilia, and the London Symphony Orchestra.

Andrew made his début at the Royal Opera House Covent Garden as Jacquino (*Fidelio*), returning for Flamand (*Capriccio*), Tamino (*Die Zauberflöte*), Artabenes (*Artaxerxes*), and Narraboth (*Salome*). He sang Belfiore in *La finta giardiniera* for the National Theatre, Prague, and La Monnaie; Don Ottavio in *Don Giovanni* for the Salzburger Festspiele; and Tamino in *Die Zauberflöte* for the Lucerne Festival, Drottningholm with Daniel Harding, and the Lyric Opera of Chicago.

Engagements this season include his house débuts at the Deutsche Staatsoper Berlin in *Idomeneo*, the Metropolitan Opera as Andres (*Wozzeck*), and the Opera di Roma as Tichon (*Katya Kabanova*). Future engagements include returns to the Lyric Opera of Chicago and Deutsche Staatsoper Berlin, and concerts with the Bayerische Rundfunk Orchestra.

His discography includes *Billy Budd* with Daniel Harding and the London Symphony Orchestra; Schumann *Das Paradies und die Peri* with the London Symphony Orchestra and Sir Simon Rattle (LSO Live); Schumann *Szenen aus Goethes Faust* with the Symphonieorchester des Bayerischen Rundfunks and Daniel Harding; Stravinsky's *Persephone* with Esa-Pekka Salonen (Pentatone); the GRAMMY®-nominated *Dr Atomic* with the BBC Symphony Orchestra and John Adams; and *The Dream of Gerontius* with Daniel Barenboim and the Berlin Staatskapelle (Deutsche Grammophon).



Nathan Berg bass-baritone (Palémon)

Nathan Berg made his TSO début in December 1995.

A “tall, majestic bass” with “impeccable technique” and “a palpable presence on stage,” Canadian bass-baritone Nathan Berg’s career has spanned a vast range of repertoire on the concert and operatic stage. His recent dramatic work has earned acclaim around the globe, from the title role in *Der fliegende Holländer* in his Bolshoi Theatre début, to Doktor in *Wozzeck* with the BBC Scottish Symphony Orchestra, and with the Houston Symphony, for which he won a GRAMMY® Award.

In the 2019/20 season, Mr. Berg makes his house and role débuts as Jochanaan in *Salome* with Atlanta Opera and Hawaii Opera Theatre, and returns to the roster of the Metropolitan Opera in *Manon* and *Turandot*. On the concert stage, Mr. Berg sings Palémon in *Thaïs* with the Toronto Symphony, joins the Rotterdam Philharmonic on a European tour to sing Der Einarmige in *Die Frau ohne Schatten* with Yannick Nézet-Séguin, débuts the role of Kurwenal in *Tristan und Isolde* with the Taiwan Philharmonic, and performs *Lélio* with the Helsinki Philharmonic. Finally, Mr. Berg will perform Beethoven's Ninth Symphony with Filharmonia Narodowa in Warsaw, Poland, as well as with the Naples Philharmonic and Greensboro Symphony.

Mr. Berg is in demand by the world's most distinguished conductors including Kurt Masur, Sir Andrew Davis, Hannu Lintu, Roger Norrington, Hans Graf, Donald Runnicles, Philippe Herreweghe, Vasily Petrenko, Vladimir Ashkenazy, and Michael Tilson Thomas. Born in Saskatchewan, Nathan Berg studied in Canada, the United States, Paris, and at the Guildhall School of Music, London, where he won the prestigious Gold Medal for Singers.



Liv Redpath **soprano (Crobyle)**

These performances mark Liv Redpath's TSO début.

Liv Redpath is one of the most promising young soprano *leggero* on the opera and concert stage today. During the 2019/20 season, she covers the role of Sophie in Robert Carsen's production of *Der Rosenkavalier* by R. Strauss at the Metropolitan Opera; sings the part of Salome in Stradella's *San Giovanni Battista* directed by Christopher Alden and conducted by Stephen Stubbs at Opera Omaha; and returns to the Los Angeles Opera to perform the role of Little Stone in the world première of *Eurydice* under conductor and composer Matthew Aucoin, with Mary Zimmerman directing. Concert appearances include Mahler's Symphony No. 4 with the New Bedford Symphony conducted by Yaniv Dinur, and Mozart's Requiem with The Saint Paul Chamber Orchestra under the baton of Richard Egarr.

Ms. Redpath has worked with conductors Gustavo Dudamel, James Levine, William Christie, James Conlon, Emmanuel Villaume, Christophe Rousset, and James Gaffigan, as well as stage directors Francesca Zambello, Paul Curran, James Robinson, Tim Albery, and Mark Lamos, among others. Previous engagements include the Santa Fe Opera, Los Angeles Philharmonic, Edinburgh International Festival, Seattle Symphony, New York Festival of Song, Opera Theatre of Saint Louis, and Aspen Music Festival. In 2019, Ms. Redpath earned top prizes in the 56th Tenor Viñas International Contest at the Gran Teatre del Liceu in Barcelona, and was a finalist in the Operalia competition in Prague conducted by Plácido Domingo. A graduate of Harvard University and The Juilliard School, Ms. Redpath is a former Domingo-Colburn-Stein Young Artist with the Los Angeles Opera.

THE ARTISTS



Andrea Ludwig **mezzo-soprano (Myrtale)**

Andrea Ludwig made her TSO début in October 2001.

Born and raised in Regina, Saskatchewan, JUNO-nominated and Dora Award-winning mezzo soprano Andrea Ludwig is an artist of tremendous depth and versatility. Andrea has appeared with the Canadian Opera Company in numerous roles, including Nireno in Handel's *Giulio Cesare*, the Second Niece in Britten's *Peter Grimes*, Flora in *The Turn of the Screw*, Moira in Paul Ruder's *The Handmaid's Tale*, and Liesgen in Bach's *Coffee Cantata*. Very much in demand for contemporary opera, Andrea has sung with Tapestry New Opera in several première operas: *Shelter*, *Oksana G*, and, most recently, *The Overcoat: A Musical Tailoring*. Andrea was Nada in the Dora-multi-nominated Queen of Puddings' production of Ana Sokolović's *Svadba (The Wedding)*, which had its world première in Toronto. She reprised the role of Nada in France, Serbia, and Ireland; at Edmonton Opera, Philadelphia Opera, and San Francisco Opera; and at the prestigious Festival d'Aix-en-Provence.

Ms. Ludwig's commitment to concert performance remains a strong focus. She has appeared with Symphony Nova Scotia, Symphony New Brunswick, Toronto Symphony Orchestra, Kindred Spirits Orchestra, Against the Grain Theatre, Toronto Masque Theatre, Soundstreams, Off Centre Music Salon, and The TSO Chamber Soloists. This past September, she performed at the 11th Annual Shanghai New Music Week Festival with frequent collaborator, Soundstreams. Recent recordings include the ECMA-nominated *Schubert Orchestrations* with Symphony Nova Scotia; *Responsio*, by Peter Togni; *Galicians II* with The Ukrainian Art Song Project; and Ana Sokolović's *Sirens*.



Emilia Boteva **mezzo-soprano (Albine)**

These performances mark Emilia Boteva's TSO début.

Canadian-Bulgarian mezzo-soprano Emilia Boteva studied at the Bulgarian Academy of Music in Sofia. She made her professional début at the State Opera House in Sofia and has appeared there in such roles as Ulrica, Azucena, Maddalena, Fenena, Eboli, and Amneris. Of particular note during the 2019/20 season is her Toronto Symphony début as Albine in the performances and recording of Massenet's *Thaïs*, conducted by Sir Andrew Davis. Other upcoming and recent engagements include Brigitta in *Die tote Stadt* and Filipjevna in *Eugene Onegin* with Calgary Opera; Kostelnichka in *Jenůfa* with Pacific Opera Victoria; Marthe in Vancouver Opera's *Faust*; and Kabanicha in *Katya Kabanová* and Martha in *Khovanshchina* for VOICEBOX: Opera in Concert.

Ms. Boteva was in Mexico City for performances of Mahler's Symphony No. 3 with David Stern conducting Orquesta Sinfónica Nacional de México, and was also heard there in Verdi's

Requiem with Carlos Prieto. She was well received in Chicago at the Grant Park Festival for *Alexander Nevsky*, and has appeared for Edmonton Opera as Filipyevna in *Eugene Onegin*, for Opera Tampa as Ulrica in *Un ballo in maschera*, for Opéra de Montréal as Mary in *Der fliegende Holländer*, and Mahler's Symphony No. 2 for the Winnipeg Symphony. European appearances include Ulrica in *Un ballo in maschera* in Bari, *La sonnambula* in Bilbao, Wagner's Ring Cycle (Wellgunde and Rossweisse), and Suzuki in *Madama Butterfly* for Las Palmas de Gran Canaria. Her most recent engagements in Spain have included performances as Albine in *Thaïs* and Countess de Coigny in *Andrea Chenier*.



Stacey Tappan **soprano (La charmeuse)**

These performances mark Stacey Tappan's TSO début.

Soprano Stacey Tappan continues to distinguish herself as a world-class musical artist. This season, she made her Metropolitan Opera début as Dawn in Nico Muhly's *Marnie*, and as a Lay Sister in *Suor Angelica*. Recently, she performed the roles of Griselda in the US première of Alma Deutscher's *Cinderella* with Opera San Jose, and Aveline Mortimer in the world première of Kevin Puts's *Elizabeth Cree* with Chicago Opera Theater. She also returned to San Francisco Opera to reprise the roles of Woglinde and the Forest Bird in Wagner's Ring Cycle. Her professional début in 2000 was in the role of Beth in Adamo's *Little Women* for Houston Grand Opera. Additional collaborations with Adamo include the world première of *The Gospel of Mary Magdalene* for San Francisco Opera. One of Ms. Tappan's signature roles is Stella in Previn's *A Streetcar Named Desire*, which she has performed with Los Angeles Opera, Opera San Jose, and Hawaii Opera Theater. With Los Angeles Opera, Ms. Tappan has performed in 11 productions, including the Ring Cycle, Queen Tye in *Akhmaten*, Nella in *Gianni Schicchi* (directed by Woody Allen), and Florestine on LA Opera's GRAMMY® Award-winning recording of Corigliano's *The Ghosts of Versailles*. Ms. Tappan studied at Chapman University, Manhattan School of Music, and The Juilliard School. She apprenticed at The Santa Fe Opera, Wolf Trap Opera Company, Opera Theatre of Saint Louis, and Lyric Opera of Chicago. Ms. Tappan was born in Boston, raised in Pasadena, and resides in Chicago.



Kieran Kane **bass (Un serviteur)**

Baritone Kieran Kane sings in a variety of styles, with ensembles including The Canadian Chamber Choir, Arcady, and The Elora Singers. Recent solo projects include Masetto (*Don Giovanni*), Bottom (*A Midsummer Night's Dream*), and Boaz (*Ruth*). When not performing, Kieran teaches voice lessons and has worked as music director on productions of *The Drowsy Chaperone* and *The Gondoliers*.



Toronto Mendelssohn Choir

David Fallis, *Interim Conductor and Artistic Advisor*

Anna Kajtar, *Executive Director*

Ezra Burke, *Associate Conductor*

The Toronto Mendelssohn Choir made its TSO 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.

Soprano

Ann-Marie Barrett-Tandy
 Lesley Emma Bouza *
 Leslie Bradshaw
 Ada Chan
 Joanne Chapin *
 Laureen Choi
 Katy Clark *
 Janet Eide
 Leslie Finlay
 Kaveri Gandhi
 Becky Gilling
 Julia A. Goss
 Pat M. Irwin
 Jennylynd James
 Holly Johnson
 Christine Kerr
 Jennifer (Ye Won) Kim

Alysha Ladha
 Claire Luc ‡
 Marlene Lynds
 Teresa Mahon *
 Sachiko Marshall
 Lydia McIntosh
 Lauren Milner
 Cathy Minnaar
 Emma Mogyorodi
 Boyanna Rajic
 Heather Rowe
 MerryAnne Stuart *
 Joanne Tang
 Madison Trupp
 Jennifer Ujimoto
 Jennie Worden
 Claire X. Yu

Alto

Jane Agosta
 Marlo Alcock
 Julia Barber *
 Betty Bennett
 Janis Benson
 Rebecca Claborn *
 Sarah Climenhaga
 Kristin Crawford
 Avis Devine
 Kirsten Fielding *
 Kim Finkelstein
 Gillian Grant
 Ilone Harrison
 Marilyn Isaac Stewart
 Krista Käis-Prial
 Valarie Koziol
 Manami Kuge

Judy Lung
Mekhriban Mamedova
Hilary McCrimmon
Jennifer McGraw
Marcia Myers
Annie Odom
Yesim Ozbabacan
Marg Rappolt
Alison Roy *
Jan Szot
Halyna Troian
Emma Willemsma
Andrea Wong
Susan Worthington
Jessica Wright *
YuYang Wu
Shirley Xiao ¥
Mitzi Wolfe Zohar

Tenor

Rafael Avila
Mason Borges ¥

Samuel Broverman
Peter DeRoche
Omar Garcia Flores ¥
John Gladwell
Nicholas Gough *
Alejandro Guerrero
Cian Horrobin *
Valdis Jevtejevs *
Clement Kam
Teddy Kendall ¥
William Parker
William Reid *
Isaiah-John Sison ¥
Steve Szmadni *
Daniel Turner
Christopher Wenman

Bass

Jeffrey Baker
Dan Bevan-Baker *
Vlad Boshoyer
Hernan Botero

Tony Churchill
Paul Genyk-Berezowsky *
Miles Hearn
Ronald Jewell
Jim Jones
Kieran Kane *
Dennis Kwok ¥
Zhenglin Liu ¥
Jasper Moss
Volkmar Mueller
Paul Oros *
Daniel Parkinson
John Pepper *
David B. Powell
Milovan Prelevic
Edward Shafran
Seymour Stern
Chia-An (Victor) Tung
David Yung *

* *Professional Core*
¥ *Apprentice Members*

MOZART REQUIEM

January 15–18, 2020

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

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