



Toronto
Mendelssohn
Choir

COMING TO CARRY ME HOME

YORKMINSTER PARK BAPTIST CHURCH
NOVEMBER 2, 2021 7:30 PM

Toronto Mendelssohn Choir

Jean-Sébastien Vallée, Artistic Director

COMING TO CARRY ME HOME

Welcome to this first concert of our 21/22 season, and our first live performance back together since February 2020. We are thrilled to welcome two groups of patrons tonight; those joining us in person at Yorkminster Park Baptist Church in Toronto, and those joining us online from the comfort of their homes. Thank you for your support. We hope you enjoy the concert.

The TMC is grateful to two anonymous donors who contributed to making this concert possible.

*Dedicated to the departed...
and to those who go on loving them.*

The TMC acknowledges that the land on which we perform is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit, and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

We are also live streaming this concert across Canada and the world—to lands that are the traditional territories of other indigenous and first nations peoples.

We are honoured to share our music across these lands.

Remembering John Lawson



The Toronto Mendelssohn Choir Board of Directors, Staff, and Choristers today recognize the passing of John Lawson with profound sadness. We pause to recognize, with deep gratitude, his extraordinary influence and impact on this organization and, in fact, the arts in Canada.

John showed his love of the performing arts in multiple ways and his dedication and commitment was an inspiration to all that had the good fortune of knowing him. He shared his wisdom, talent, time, and treasure with TMC in countless ways and we are particularly grateful for his roles as chorister, Board Chair, generous donor, and loyal audience member. TMC is today financially stable and well managed in large part because of John's prescient establishment of systems that have sustained the organization through difficult times, including the current pandemic.

Though we deeply mourn John's loss, we also celebrate a man who lived an exemplary life of service to his community. John never sought public recognition for his many deeds. He instinctively knew how to use his formidable abilities to enhance and sustain our organization and simply went about doing the hard work necessary to accomplish those objectives. John will not be forgotten at TMC where his outstanding record of service and support will always serve as the finest example of what a person can accomplish in a lifetime.

- Denny Young, Chair of the Toronto Mendelssohn Choir Board of Directors

John Lawson died on October 12, 2021 at the age of 95.

Photo: John Lawson and composer Andrew Balfour. We were thrilled to have John at our 125th anniversary Gala concert in October 2019; the concert included the premiere of *Mamachimowin* by Andrew Balfour. (Photo by John Hryniuk.)

Concert Program

Jean-Sébastien Vallée, conductor

Irene Gregorio, piano

Jonelle Sills, soprano

Toronto Symphony Orchestra

Brett Polegato, baritone

Toronto Mendelssohn Choir

Matthew Larkin, organ

The Chariot Jubilee

Robert Nathaniel Dett (1882-1943)

Arrangement for chamber orchestra by Jason Max Ferdinand

Ein deutsches Requiem

Johannes Brahms (1833-1897)

Arrangement for chamber orchestra by Joachim Linckelmann

- I. Choir: Selig sind, die da Leid tragen
- II. Choir: Denn alles Fleisch es ist wie Gras
- III. Baritone solo and choir: Herr, lehre doch mich, daß ein Ende mit mir haben muß
- IV. Choir: Wie lieblich sind deine Wohnungen, Herr Zebaoth
- V. Soprano solo: Ihr habt nun Traurigkeit
Choir: Ich will euch trösten
- VI. Choir: Denn wir haben hi keine bleibende Statt
Baritone solo: Siehe, ich sage euch ein Geheimnis
- VII. Choir: Selig sind die Toten, die in dem Herren sterben

There will be NO intermission.

To protect the safety of all attending the concert in person, please

- keep your masks on at all times
- remain in your assigned seat
- follow ushers' instructions on which exit to use when leaving

Program Notes

Nathaniel Dett's *The Chariot Jubilee* (1919) and Johannes Brahms's *Ein deutsches Requiem* (1868) were written just over fifty years apart and yet one could be forgiven for initially thinking, as I did, that the two pieces have little in common. While both pieces were written within a Christian worldview and based upon the conventions of art music, their compositional processes are distinctly separated by musical idiom and influences, cultural contexts, and the Atlantic Ocean. And yet, if one looks beyond—or, perhaps, looks at—those differences, it becomes clear that the two works in fact share central artistic goals. Brahms and Dett both drew on their distinct cultural traditions to reimagine and expand various genres of sacred music. Brahms eschewed the standardized Latin text of the Requiem Mass for the Dead, drawing on Martin Luther's vernacular German translation of the Bible and traditions of German literature and humanism to create a Requiem that focused its message not on the afterlife, but rather on the importance of comfort and consolation for the living. Dett, an African-Canadian composer who spent his career writing and teaching at historically Black colleges in the United States, drew on African-American spirituals as the basis for art music compositions. In *The Chariot Jubilee*, he crafted (to his knowledge, and mine) the first oratorio based on spirituals by using textual, harmonic, and motivic components of "Swing Low, Sweet Chariot" throughout the work. Notably, both Brahms and Dett relied on their own extensive knowledge of the Bible to compile the texts of their compositions, interweaving numerous passages into their musical works, rather than setting one larger single section of scripture. Brahms's and Dett's choice of scriptural selections also share a broader theme: hope for that which comes after death.

Ein deutsches Requiem and *The Chariot Jubilee* also interact when considering what it means to make and experience music at this particular moment in history. This concert is the first in which the Toronto Mendelssohn Choir has been able to welcome in-person audience members since the Covid-19 pandemic lockdowns began in March of 2020. In the interim, we have seen the world go through, and have perhaps ourselves gone through, a period of immense change, grief, and loss, all emotions and experiences that the *deutsches Requiem* was written to acknowledge. Over the past nineteen months, we have also begun the process of acknowledging racial inequities and the pressing need for racial justice. It is not coincidental that many of us – myself, the musicians, and you, the audience – are likely familiar with

Brahms's music but not Dett's. The reasons for our collective lack of knowledge have little to do with the two composers' shared musical ingenuity and insight and much to do with art music's historic and ongoing privileging of white European composers. One of the TMC's goals in this concert is to acknowledge this disparity, and to begin the process within their community of amplifying and performing the works of composers of colour.

In numerous ways, the music itself also speaks to insights that are, if somewhat timeless, especially beneficial to remember in these particularly challenging times. Both Brahms and Dett rely on numerous suspensions, deceptive cadences, surprising or unexpected modulations, and equally unanticipated moments of resolution to enliven their music. As Maestro Jean-Sébastien Vallée notes, these musical practices, joined to Brahms's and Dett's sacred texts, hold considerable meanings that are independent of any single faith tradition: that resolution and even paradise can be found in unlikely places; that sometimes, we have to wait to find those places; that resilience and the willingness to wait for closure are critical skills along the way. Tonight's musical content also speaks to the realities of the pandemic in more direct ways, in that the necessity of physical distancing has required the use of arrangements for chamber orchestra. *Ein deutsches Requiem* is being performed in German flautist Joachim Linckelmann's 2010 arrangement, and *The Chariot Jubilee* in Jason Max Ferdinand's 2020 arrangement. In addition to making tonight's performance possible, these arrangements lighten the orchestra's texture, allowing the human voice to be at the forefront of both works.

"Coming to Carry Me Home," Jean-Sébastien has suggested to me, is ultimately a love story. We have gathered tonight – both in-person and online – because of our love for music, for the communal experience of making and hearing it together, for the connections and stories we get to share through music. One of the gifts of music is the multiple stories it can hold: the stories of the composers, the stories that the choir, soloists, and instrumentalists bring to their interpretation of the music, and the stories that you, the audience, bring to your hearing of it. It is our hope – mine, the musicians', and Jean-Sébastien's – that the story we share tonight is one of resilience, patience, and hope.

Program Notes were written by **Rena Roussin**.

Rena Roussin, Program Notes author



Rena Roussin is a PhD student in musicology at the University of Toronto, where she studies classical music as activism in historic and current contexts, with a particular emphasis on opera and oratorio. She is honoured to be writing program notes for the Toronto Mendelssohn Choir, and also serves on the curatorial board of Musicology Now and as a member of the Canadian Opera Company's Indigenous Circle of Artists. Rena is also a vocalist and pianist.

The TMC supports emerging composers and conductors through two major education and outreach programs.

The Choral Composition Competition for emerging composers in Canada welcomes unpublished compositions. Entries for 2021 are due December 3. The winning work wins the \$1000 Debbie Fleming Prize for Choral Composition and the work will be performed at our Free Community concert on February 5.

The Choral Conductors' Symposium returns under Artistic Director Jean-Sébastien Vallée in February 2022 and will welcome emerging conductors from across Canada and the U.S. for an intensive week of workshops and rehearsals. The deadline for conductors to apply is November 15. You can enjoy the concluding Symposium concert—in person or online—on February 5.

Text and translations

The Chariot Jubilee

Text created and assembled by Robert Nathaniel Dett based on the spiritual *Swing Low, Swing Chariot*.

*Down from the heavens, a golden chariot swinging,
comes God's promise of salvation.
Amen! Amen! Hallelujah! Hallelujah!*

*Swing low, sweet chariot, coming for to carry me home.
Swing low, sweet chariot, swing low!*

*God made a covenant for the glory of His grace.
God made a covenant through our Lord and Saviour, Jesus Christ.*

*His gospel, flowing free like a chariot swung from heav'n,
shall bear the true believer home, safely home.*

*Salvation, sweet cov'nant of our Lord,
I shall ride up in that chariot in that morning!
Tell it, tell it!*

*He who doth on Christ believe,
though he were dead, yet shall he live.
King Jesus triumphed o'er the grave;
His grace alone can sinners save!*

God made a covenant for the glory of his grace.

*Swing low, sweet chariot, coming for to carry me home.
Swing low, sweet chariot, sweet cov'nant of God's grace!
O hallelujah.*

Ein Deutsches Requiem

Brahms assembled the texts from Luther's German translation of the Bible. The English text provided below is from the King James Bible—the English translation of the Bible in use at the time of Brahms and which most closely matches the language of the Luther translation used by Brahms.

I

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Blessed are they that mourn; for they shall be comforted.

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.

II

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandmen waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain.

Aber des Herrn Wort bleibet in Ewigkeit.

But the word of the Lord endureth for ever.

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

III

Herr, lehre doch mich, daß ein Ende
mit mir haben muß, und mein
Leben ein Ziel hat, und ich davon
muß.

Siehe, meine Tage sind einer Hand
breit vor dir, und mein Leben ist wie
nichts vor dir.

Ach, wie gar nichts sind alle
Menschen, die doch so sicher
leben. Sie gehen daher wie ein
Schemen, und machen ihnen viel
vergebliche Unruhe; sie sammeln
und wissen nicht wer es kriegen
vird. Nun Herr, wess soll ich mich
trösten? Ich hoffe auf dich.

Lord, make me to know mine end,
and the measure of my days, what it
is: that I may know how frail I am.

Behold, thou hast made my days as
an handbreadth; and mine age is as
nothing before thee.

Surely every man walketh in a vain
shew: surely they are disquieted in
vain: he heapeth up riches, and
knoweth not who shall gather them.

And now, Lord, what wait I for? my
hope is in thee.

Der Gerechten Seelen sind in Gottes
Hand und keine Qual rühret sie an.

But the souls of the righteous are in
the hand of God, and there shall no
torment touch them.

IV

Wie lieblich sind deine Wohnungen,
Herr Zebaoth! Meine seele
verlanget und sehnet sich nach den
Vorhöfen des Herrn; mein Leib und
Seele freuen sich in dem lebendigen
Gott. Wohl denen, die in deinem
Hause wohnen, die loben dich
immerdar.

How amiable are thy tabernacles, O
Lord of hosts!

My soul longeth, yea, even fainteth
for the courts of the Lord: my heart
and my flesh crieth out for the living
God.

Blessed are they that dwell in thy
house: they will be still praising thee.

V

Ihr habt nun Traurigkeit; aber ich
will euch wieder sehen und euer
Herz soll sich freuen und eure
Freude soll niemand von euch
nehmen.

And ye now therefore have sorrow;
but I will see you again, and your
heart shall rejoice, and your joy no
man taketh from you.

Sehet mich an: Ich habe eine kleine
Zeit Mühe und Arbeit gehabt und
habe großen Trost funden.

Ye see how for a little while I labor
and toil, yet have I found much rest.

Ich will euch trösten, wie Einen
seine Mutter tröstet.

As one whom his mother
comforteth, so will I comfort you.

VI

Denn wir haben hie keine bleibende
Statt, sondern die zukünftige
suchen wir.

For here have we no continuing city,
but we seek one to come.

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt
werden.

Behold, I shew you a mystery; We
shall not all sleep, but we shall all be
changed.

Und dasselbige plötzlich, in einem
Augenblick, zu der Zeit der letzten
Posaune. Denn es wird die Posaune
schallen, und die Toten verwandelt
werden.

In a moment, in the twinkling of an
eye, at the last trump: for the
trumpet shall sound, and the dead
shall be raised incorruptible, and we
shall be changed.

Dann wird erfüllet werden das Wort,
das geschrieben steht: Der Tod is
verschlungen in den Sieg.
Tod, wo ist dein Stachel? Hölle, wo
ist dein Sieg?

Then shall be brought to pass the
saying that is written, Death is
swallowed up in victory.
O death, where is thy sting? O grave,
where is thy victory?

Herr, du bist Würdig zu nehmen
Preis und Ehre und Kraft, denn du
hast alle Dinge geschaffen, und
durch deinen Willen haben, sie das
Wesen und sind geschaffen.

Thou art worthy, O Lord, to receive
glory and honour and power: for
thou hast created all things, and for
thy pleasure they are and were
created.

VII

Selig sind die Toten, die in dem
Herrn sterben, von nun an. Ja, der
Geist spricht, daß sie ruhen von
ihrer Arbeit; denn ihre Werke folgen
ihnen nach.

Blessed are the dead which die in
the Lord from henceforth: Yea, saith
the Spirit, that they may rest from
their labours; and their works do
follow them.

Our Guest Artists

Jonelle Sills, Soprano



Canadian Soprano Jonelle Sills has been praised for her "... warm, full, elastic tone" (*Schmopera*, Greg Finney) and was named one of CBC Music's classical "30 under 30" performers for 2020. In 2021, Jonelle was a member of Yulanda M. Faris Young Artist Program at Vancouver Opera. While in Vancouver, she sang the role of Masha in Wargo's *The Music Shop* and Micaëla in VO's *Carmen: Up Close and Personal*. Other recent highlights include her National Arts Centre Orchestra debut under the baton of Alexander Shelley and Ottawa Chamberfest debut. In November, Jonelle will perform Beethoven's 9th Symphony at Koerner Hall with Stewart

Goodyear and the Penderecki String Quartet.

Brett Polegato, Baritone



One of today's most sought-after lyric baritones on the international stage, Canadian-Italian Brett Polegato has earned the highest praise from audiences and critics for his artistic sensibility: "his is a serious and seductive voice" says the *Globe and Mail*, while the *New York Times* has praised him for his "burnished, well-focused voice", which he uses with "considerable intelligence and nuance." His career has encompassed over fifty operatic roles at the

world's most prestigious venues including La Scala, l'Opéra National de Paris, the Glyndebourne Festival, the Lyric Opera of Chicago, Houston Grand Opera, the Teatro Real, the Concertgebouw Amsterdam, and Carnegie Hall. In the 2021/22 season he sings Richard Brown in the world premiere concert of Kevin Puts's *The Hours* with the Philadelphia Orchestra conducted by Yannick Nézet-Séguin, and returns to Bregenz Festspiele as Sharpless in Puccini's *Madama Butterfly*.

Toronto Symphony Orchestra

One of Canada's most respected arts organizations, the Toronto Symphony Orchestra (TSO) plays a vital role in the city's dynamic cultural life. Committed to serving local and national communities through vibrant performances and expansive educational activities, the TSO offers a wide range of programming that resonates with people of all ages and backgrounds. With a notable recording and broadcast history complementing international touring engagements, the TSO is a unique musical ambassador for Canada around the world.

Orchestral musicians playing tonight

Violin

Zeyu Victor Li, Associate

Concertmaster

Etsuko Kimura, Assistant

Concertmaster

Eri Kosaka, Acting Principal

Second Violin

Wendy Rose, Associate Principal

Second Violin

Bridget Hunt

Young Dae Park

Viola

Rémi Pelletier, Acting Principal

Theresa Rudolph, Acting Associate
Principal

Cello

Joseph Johnson, Principal

Emmanuelle Beaulieu Bergeron,
Associate Principal

Double Bass

Michael Chiarello, Associate
Principal

Flute & Piccolo

Julie Ranti, Associate Principal

Oboe

Sarah Jeffrey, Principal

Clarinet

Miles Jaques

Bassoon

Darren Hicks, Associate Principal

Horn

Christopher Gongos, Associate
Principal

Timpani

David Kent, Principal

Organ

Matthew Larkin

Piano

Irene Gregorio

Librarian

Gary Corrin, Principal

Toronto Symphony Orchestra Organization

Gustavo Gimeno, Music Director
Sir Andrew Davis, Conductor Laureate
Peter Oundjian, Conductor Emeritus
Steven Reineke, Principal Pops Conductor
Daniel Bartholomew-Poyser, Barrett Principal Education Conductor & Community Ambassador
Simon Rivard, RBC Resident Conductor & TSYO Conductor
Gary Kulesha, Composer Advisor
Emilie LeBel, RBC Affiliate Composer

STRINGS

VIOLINS

Jonathan Crow
Concertmaster
Tom Beck Concertmaster Chair
Zeyu Victor Li
Associate Concertmaster
Mark Skazinetzky
Associate Concertmaster
Marc-André Savoie
Assistant Concertmaster
Etsuko Kimura
Assistant Concertmaster
Eri Kosaka
Acting Principal Second
Violin
Wendy Rose
Associate Principal Second
Violin
Atis Bankas
Yolanda Bruno
Sydney Chun°
Carol Lynn Fujino
Amanda Goodburn
Bridget Hunt

Amalia Joanou-Canzoneri
Shane Kim°
Leslie Dawn Knowles
Douglas Kwon
Paul Meyer
Sergei Nikonov
Young Dae Park
Semyon Pertsovsky
Clare Semes
Peter Seminovs
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Chen Wells

VIOLAS

Rémi Pelletier
Acting Principal
Theresa Rudolph
Acting Associate Principal
Ashley Vandiver
Acting Assistant Principal
Ivan Ivanovich
Gary Labovitz
Diane Leung
Charmain Louis
Mary Carol Nugent
Christopher Redfield

CELLOS

Joseph Johnson
Principal
Principal Cello Chair funded by
Dr. Armand Hammer

Emmanuelle Beaulieu Bergeron
Associate Principal
Winona Zelenka
Assistant Principal
Alastair Eng°
Igor Gefter
Roberta Janzen

DOUBLE BASSES

Jeffrey Beecher
Principal
Michael Chiarello
Associate Principal
Theodore Chan
Timothy Dawson
Chas Elliott
David Longenecker°
Paul Rogers

WOODWINDS

FLUTES

Kelly Zimba Lukić
Principal
Toronto Symphony Volunteer
Committee Principal Flute Chair
Julie Ranti
Associate Principal
Leonie Wall
Camille Watts

PICCOLO

Camille Watts

OBOES

Sarah Jeffrey°
Principal
Cary Ebli
Hugo Lee°

ENGLISH HORN

Cary Ebli

CLARINETS

Eric Abramovitz
Associate Principal
Miles Jaques
Joseph Orłowski

BASS CLARINET

Miles Jaques

BASSOONS

Michael Sweeney
Principal
Darren Hicks
Associate Principal
Samuel Banks
Fraser Jackson

CONTRABASSOON

Fraser Jackson

BRASS

HORNS

Neil Deland
Principal
Dr. Michael Braudo Principal
Horn Chair
Christopher Gongos
Associate Principal
Audrey Good
Nicholas Hartman
Gabriel Radford°

TRUMPETS

Andrew McCandless

Principal

Toronto Symphony Volunteer

Committee Principal Trumpet

Chair

Steven Woomert°

Associate Principal

James Gardiner°

James Spragg

TROMBONES

Gordon Wolfe

Principal

Vanessa Fralick°

Associate Principal

BASS TROMBONE

Jeffrey Hall

TUBA

Mark Tetreault

Principal

PERCUSSION

TIMPANI

David Kent

Principal

Joseph Kelly

Assistant

PERCUSSION

Charles Settle

Principal

Joseph Kelly

John Rudolph

HARP

Heidi Elise Bearcroft

Principal

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Principal

PERSONNEL

David Kent

Manager

*On sabbatical

+On leave

°TSYO alumni

Toronto Mendelssohn Choir

Jean-Sébastien Vallée, Artistic Director



Named as TMC's Artistic Director in May 2021 following an international search, Maestro Dr. Jean-Sébastien Vallée is an internationally recognized conductor, scholar, and pedagogue. In addition to his artistic leadership of the TMC, he is also Associate Professor of Music, Director of Choral Studies, and Coordinator of the Ensembles & Conducting Area at the Schulich School of Music of McGill University. Ensembles under his direction have toured throughout Europe and North America

and Maestro Vallée's work has been broadcast internationally and can be heard on several recordings.

Simon Rivard, Associate Conductor

Choral and orchestral conductor Simon Rivard was named in July 2020 as Associate Conductor. Simon has been serving as RBC Resident Conductor of the Toronto Symphony Orchestra and Conductor of the Toronto Symphony Youth Orchestra since 2018. He led the TMC through the 2020/21 pandemic season, conducting and producing four online concert programs. Simon will conduct the TMC and TSYO in the Choir's 2021 Festival of Carols concert.

Irene Gregorio, Collaborative Pianist

Pianist and chamber musician, Dr. Irene Gregorio recently returned home to Canada following a 15-year career in California where she was on the faculty of the California State University and served as pianist for the Los Angeles Children's Chorus, the Gay Men's Chorus of Los Angeles, and the University of Southern California Chamber Singers. In Guelph, she now serves as the Director of Music Ministry at Dublin St. United Church, and Sessional Instructor of Piano at the University of Guelph.

The Choir

The Toronto Mendelssohn Choir, Canada's world-renowned large vocal ensemble, performs choral music drawn from six centuries, including a cappella motets, grand symphonic masterworks, world premières of new compositions, and rarely heard works. In addition to its own concert season, the TMC also appears regularly with the Toronto Symphony Orchestra and makes other guest appearances.

The TMC presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season, and has been a leader in choral music in Canada ever since. In May 2021 the Choir named Jean-Sébastien Vallée as Artistic Director, only the ninth conductor in its 127-year history.

The choristers of the TMC include professional singers, auditioned volunteers and choral apprentices. As part of its mission to champion the choral music experience, the Choir webcasts select concerts, supports emerging conductors and composers, and hosts a series of choral workshops for amateur singers.

TMC Choristers

Soprano

Catherine Alberti
Tia Andriani
Ann-Marie Barrett-Tandy
Victoria Betts
Lesley Emma Bouza *
Leslie Bradshaw
Marlo Burks
Amy Chen
Laureen Choi
Arushi Das
Emily Dotzlaw
Leslie Finlay
Louise Zacharias Friesen
Kaveri Gandhi
Rebecca Genge *
Pat M. Irwin
Christine Kerr

Alysha Ladha
Claire Luc
Marlene Lynds
Teresa Mahon *
Sachiko Marshall
Camila Mussa
Emily Parker *
Ariane Prescott
Sylvia Romanowska
Heather Rowe
Roxana Samson
MerryAnne Stuart *
Joanne Tang
Jennifer Ujimoto
Jennie Worden
Sophya Yumakulov

Alto

Jane Agosta
Marlo Alcock
Renée Ardiente
Julia Barber *
Kristin Crawford
Avis Devine
Adrienne Eastwood
Kirsten Fielding *
Kim Finkelstein
Manda Fischer
Gillian Grant
Ilone Harrison
Marilyn Isaac Stewart
Valarie Koziol
Hilary McCrimmon
Ryan McDonald *
Jennifer McGraw
Marcia Myers
Annie Odom
Pamela Psarianos
Marg Rappolt
Alison Roy *
Jan Szot
Susan Worthington
Virginia Wright
YuYang Wu
Mitzi Wolfe Zohar

Tenor

Mitch Aldrich *
Rafael Avila
Samuel Broverman
Peter DeRoche
John Gladwell
Nicholas Gough *
Alejandro Guerrero
Valdis Jevtejevs *
Clement Kam
Francis Lam
Eric Lee
Nicholas Nicolaidis *
Isaiah-John Sison
Steve Szmutni *
Christopher Wenman

Bass

Neil Aronoff *
Jeffrey Baker
Dan Bevan-Baker *
Tony Churchill
Steven Foster
Ronald Jewell
Kieran Kane *
Dennis Kwok
Joseph McGowan IV
Paul Oros *
Daniel Parkinson
David B. Powell
Edward Shafran
Chia-An (Victor) Tung
Isaiah Yankech
David Yung *

* Singer in the TMC Professional Core

Our Community of Support

The Toronto Mendelssohn Choir gratefully acknowledges the support of our government partners, corporate and foundation sponsors, and individual donors who, through their financial support, make it possible for the TMC to present outstanding high-quality performances, community engagement programs, and education opportunities.

This list reflects donations from September 2020 to the present.

We make every effort to ensure the accuracy of this list, however, if you notice an error or omission, please accept our apologies and contact Amy Saffer at amy.saffer@tmchoir.org or 416-598-0422.

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Artistic Director

OUR SEASON TO CONNECT



COMING TO CARRY ME HOME

NOVEMBER 2, 2021

with Toronto Symphony
Orchestra

Jonelle Sills, soprano
Brett Polegato, baritone

The Chariot Jubilee

Nathaniel Dett

Ein deutsches Requiem

Johannes Brahms

FESTIVAL OF CAROLS

DECEMBER 1, 2021

with Toronto Symphony
Youth Orchestra

Lauda per la Natività del Signore

Ottorino Respighi

Carol selections

SYMPOSIUM CONCERT

FEBRUARY 5, 2022

with emerging conductors
participating in the
Conductors' Symposium

Toronto Mendelssohn Choir

SACRED MUSIC FOR A SACRED SPACE

APRIL 13 and 15, 2022

with Nathaniel Dett Chorale

All-Night Vigil

Sergei Rachmaninoff

Selected works

Nathaniel Dett

ENDANGERED

MAY 28, 2022

with Chamber Orchestra

Creation

Barbara Assiginaak

TMC commission

In the Beginning

Aaron Copland

Mass for the Endangered

Sarah Kirkland Snider

Canadian premiere