

**Toronto
Mendelssohn
Choir**

ENDANGERED

Jean-Sébastien Vallée
Artistic Director

**TMC with
chamber orchestra**

**YORKMINSTER PARK
BAPTIST CHURCH**

SATURDAY, MAY 28 | 3 PM



Toronto Mendelssohn Choir

Jean-Sébastien Vallée, Artistic Director

ENDANGERED

Today, we are thrilled to present the Canadian premiere of Sarah Kirkland Snider's *Mass for the Endangered* - a passionate call for all of us to cherish and protect the natural world.

Thank you for joining us today - whether in person at Yorkminster Park Baptist Church in Toronto, or online from the comfort of your home. Please enjoy the concert.

TMChoir 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.

Concert Program

Jean-Sébastien Vallée, conductor

Chamber Orchestra

Toronto Mendelssohn Choir

Mamachimowin - Andrew Balfour (b. 1967) - TMC commission

String quartet version arranged by Simon Rivard

In the Beginning - Aaron Copland (1900-1990)

Soloist: Julia Barber, mezzo-soprano

Mass for the Endangered - Sarah Kirkland-Snider (b. 1973) - Canadian premiere

- I. Kyrie
- II. Gloria
- III. Alleluia
- IV. Credo
- V. Sanctus/Benedictus
- VI. Agnus Dei

Soloists:

- Rebecca Genge, soprano
- Teresa Mahon, soprano
- Kirsten Fielding, alto
- Jessica Wright, alto
- Nick Gough, tenor
- Nicholas Nicolaidis, tenor
- David Yung, baritone

Program Notes

Welcome to *Endangered*

Today's concert, "Endangered," brings together three works from North American choral repertoire to ask and reflect on some of life's most foundational questions. All three pieces on tonight's program draw on well-known texts from the Christian faith tradition, but often engage them critically, bringing them into dialogue with secularism, or with numerous other faith traditions, to consider questions such as: what does it mean to be human? Why are we here? Who or what made the world, and what do we owe to the world in return?

Cree composer Andrew Balfour's ***Mamachimowin*** ("the act of singing praises") is likely familiar to much of the TMC's audience, as it was commissioned and premiered in 2019 as part of the choir's 125th anniversary season. Scored for SATB choir and orchestral strings, the piece features Balfour's Cree translation of Psalm 67 ("God be merciful unto us, and bless us"). In the composer's own words, *Mamachimowin* musically and textually explores "the difficult relationship between Indigenous spirituality and the impact of the Christian culture on First Nations people," a major theme in Balfour's work. In addition, the piece engages with the idea of earth itself as a sacred entity, as "instrumentation of violas, cellos and double basses...give the idea of the strings representing a foundation of the ground, or Mother Earth." In this concert's broader theme of 'endangered,' *Mamachimowin* stands out to me as a piece that points to beliefs, languages, and worldviews that colonialism sought to destroy, many of which have, for decades, been endangered – but which are now, happily, resurgent.

American composer Aaron Copland's ***In the Beginning*** (1947) continues the concert's theme of understanding nature and the earth as sacred, this time in a Judeo-Christian context. The piece sets Chapter 1 and the first seven verses of Chapter 2 of the Book of Genesis, narrating God's creation of the world, animals, and humanity. Set for a cappella SATB choir and mezzo soprano soloist, *In the Beginning* is one of Copland's few choral pieces, and is one of his lesser-known works. This is unfortunate, as the piece is incredibly insightful and rich, and brings together moments of stasis, rapidity, simplicity, and complexity to offer a vivid, original, and deeply moving version of the most well-known creation story in Western culture. Maestro Vallée has pointed out that the musical language of the piece stresses earth's role in creation, as it

musically emphasizes moments in the Book of Genesis when God asks the earth to create.

If Copland's piece is in part a celebration of the earth's creativity, then the centerpiece of tonight's concert, Sarah Kirkland Snider's ***Mass for the Endangered***, is a plea for earth to forgive humanity's harming of its creation. Snider's mass premiered in New York City in 2018, as part of the Trinity Church Wall Street's Mass Re-Imaginings Project, which invited six composers to reconceptualize the Mass for a twenty-first century context. The TMC is honoured to be presenting the Canadian premiere of this work. *Mass for the Endangered* features a libretto by Nathaniel Bellows, and combines his text with the traditional Latin text. Snider's original program note for the piece describes the work as "a voice for the voiceless and the discounted, a requiem for the not-yet-gone" which "embodies a prayer for endangered animals and the imperiled environments in which they live," ultimately appealing "for parity, compassion, and protection, from a mindset...that threatens to destroy the planet we all are meant to share." Drawing on the original commission's goal of re-conceptualizing the traditional Mass, Snider has also shared that her goal was to "take the Mass's musical modes of spiritual contemplation and apply them to concern for non-human life – animals, plants, and the environment. There is an appeal to a higher power – for mercy, forgiveness, and intervention – but that appeal is directed not to God but rather to nature itself." Sadly, this appeal is even more relevant in 2022 than it was in 2018, as the impacts of climate change increase worldwide.

However, this is not a concert about despair: it is a concert about hope and opportunity. In a repertoire full of stories about creation, beginnings, and endangerment, there is an opportunity to reflect: How might we create a better world? How might we rise to the challenges of this particular historical moment? What and who is at risk of being endangered, and how might we avoid having to sing or hear their requiem? What new beginnings might we create together? There are, of course, no easy or singular answers to these questions. But thankfully, there is music like this to guide us along the way.

Program Notes written by musicologist and PhD candidate **Rena Roussin**.



Rena Roussin is a doctoral candidate in musicology at the University of Toronto, and is currently writing her PhD dissertation on constructions of disability and gender in Joseph Haydn's late oratorios. As a Métis and settler woman with additional Haida ancestry, she also has a major interest in the ways art music in Canada interacts with Indigenous artists and communities in efforts to realize reconciliation. She is active in public musicology, and serves on the curatorial/editorial board of Musicology Now and the Canadian Opera

Company's Indigenous Circle of Artists. In addition to her work in musicology, Rena is a pianist and vocalist.

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. The winner of the 2021 competition is Benjamin Sigerson for *Of Rest*. He wins the \$1000 Debbie Fleming Prize for Choral Composition and the work will be performed at our Choral Conductors' Symposium concert on June 28.

The Choral Conductors' Symposium returns under Artistic Director Jean-Sébastien Vallée in June 2022 and will welcome five emerging conductors from Canada and the U.S. for an intensive week of workshops and rehearsals. Enjoy the concluding Symposium concert—in person or online—on June 28.

Text and Translations

MAMACHIMOWIN

Psalm 67 translated into Cree

Mamachimowin

kisē-manitow, kisēwātotawinān
mīna sawēyiminān; kitimākinawinān.

ēkosi ta-kiskēyihtākwanwa
kitisiḥcikēwina piko itē ōta askīhk;
kipimācihiwēwisōhkisiwin ka-
kiskēyihcikātēw piko itē
ayisiyinīnāhk.

hāw, kisē-manitow, kiyām kahkiyaw
iyiniwak kika- mamihcimikwak;
kiyām kahkiyaw iyiniwak kika-wī-
mamihcimikwak!

The act of singing praises

God be merciful unto us, and bless
us; and shew us the light of his
countenance, and be merciful unto
us.

That thy way may be known upon
earth; thy saving health among all
nations.

Let the people praise thee, O God:
yea, let all the people praise thee!

IN THE BEGINNING

Text from Genesis

Solo
In the beginning
God created the heaven and the earth.
And the earth was without form, and void;
and darkness was upon the face of the deep.

Chorus
And the spirit of God
moved upon the face of the waters.

Solo

And God said

"Let there be light" and there was light.

Chorus

And God saw the light, that it was good:

and God divided the light from the darkness.

And God called the light Day,

and the darkness he called Night.

And the evening and the morning were the first day.

Solo

And God said

"Let there be a firmament in the midst of the waters,

and let it divide the waters from the waters."

Chorus

And God made the firmament,

and divided the waters which were under the firmament

from the waters which were above the firmament:

And it was so.

And God called the firmament Heaven.

And the evening and the morning were the second day.

Solo

And God said

"Let the waters under the heaven be gathered together unto one place,

and let the dry land appear."

Chorus

And it was so.

And God called the dry land Earth;

and the gathering together of the waters called He Seas:

And God saw that it was good.

Solo and Chorus

And God said

"Let the earth bring forth grass."

Solo

"the herb yielding seed,
and the fruit tree yielding fruit after its kind,
whose seed is in itself,
upon the earth."
And it was so.

Chorus

And the earth brought forth grass,
and herb yielding seed after its kind,
and the tree yielding fruit,
whose seed was in itself,
after its kind:
And God saw that it was good.
And the evening and the morning were the third day.

Solo

And God said
"Let there be lights in the firmament of the heaven
to divide the day from the night;
and let them be for signs, and for seasons, and for days and years
And let there be lights in the firmament of the heaven
to divide the day from the night
and let them be for signs and for seasons and for days, and years:
And let there be lights."

Chorus

Lights!
Let there be lights in the firmament of the heaven
to divide the day from the night
and let them be for signs and for seasons and for days and years
And let there be lights in the firmament of the heaven
to divide the day from the night
and let them be for signs and for seasons and for days and years
And let there be lights in the firmament of the heavens
to give light upon the earth
And it was so.
And God made two great lights;
the greater light to rule the day,
and the lesser light to rule the night:
he made the stars also.

And God set them in the firmament of the heaven
to give light upon the earth,
and to rule over the day and over the night,
and to divide the day from the darkness:
And God saw that it was good.
And the evening and the morning were the fourth day.

Chorus

And God said
"Let the waters bring forth abundantly
the moving creature that hath life,
and fowl that may fly above the earth
in the open firmament of heaven."
And God created great whales,
and ev'ry living creature that moveth,
which the waters brought forth abundantly,
after their kind,
and ev'ry winged fowl after his kind:
And God saw that it was good.

and God blessed them, saying,

"Be fruitful and multiply,
and fill the waters in the seas,
and let fowl multiply in the earth."

And the evening and the morning were the fifth day.

Solo

And God said
"Let the earth bring forth the living creature after his kind,
cattle, and creeping thing, and beast of the earth after his kind."
And it was so.

Chorus

And God said
"Let the earth bring forth grass. "
And God made the beast of the earth after his kind,
and cattle after their kind,
and ev'ry thing that creepeth upon the earth after his kind:

Solo and Chorus

And God saw that it was good.

Chorus

And God said

"Let us make man in our image,

after our likeness:

and let him have dominion over the fish of the sea,

and over the fowl of the air,

and over the cattle,

and over all the earth,

and over ev'ry creeping thing that creepeth upon the earth."

Solo and Chorus

So God created man in his own image,

Chorus

in the image of God created He him;

male and female created He them.

And God blessed them,

and God said unto them

"Be fruitful, and multiply,

and replenish the earth, and subdue it:

and have dominion over the fish of the sea,

and over the fowl of the air,

and over ev'ry living thing that moveth upon the earth.

Behold..."

Solo

And God said

"Behold, I have given you ev'ry herb bearing seed,

which is upon the face of all the earth,

and ev'ry tree,

in which is the fruit of a tree yielding seed;

To you it shall be for food.

And to ev'ry beast of the earth,

and to ev'ry fowl of the air,

and to ev'ry thing that creepeth upon the earth,

wherein there is life,

I have given ev'ry green herb for food."

Chorus

And it was so,
And God saw ev'ry thing that He had made,
and, behold, it was very good.
And the evening and the morning were the sixth day.

Chorus

Thus the heavens and the earth were finished,
and all the hosts of them
And on the seventh day God ended
His work which He had made;
and He rested on the seventh day
from all His work which He had made.
And God blessed the seventh day, and sanctified it:
because that in it He had rested
from all His work which God created and made.

Solo

These are the generations of the heavens
and of the earth when they were created,
in the day that the Lord God made the earth and the heavens,
and ev'ry plant of the field before it was in the earth,
and ev'ry herb of the field before it grew:

Solo and Chorus

For the Lord God had not caused it to rain upon the earth,
and there was not a man to till the ground.

Chorus

But there went up a mist from the earth,
and watered the whole face of the ground.

Solo and Chorus

And the Lord God formed man of the dust of the ground,

Chorus

and breathed into his nostrils the breath of life;
and man became a living soul.

MASS FOR THE ENDANGERED

Text by Nathaniel Bellows

I. Kyrie

Kyrie Eleison (Lord have mercy)

On earth, air, and water
Have mercy
On stone, tree, and flower
Have mercy, world have mercy.

Kyrie Eleison (Lord have mercy)

Give mercy to all wing and paw
Mercy to all creed and claw
On flower, seed, leaf, and root

Give mercy to all broods and tribes
Mercy to all nests and prides
To tide and spring, squall and breeze
To those who plead for calm and peace
Not hunted, hounded, poisoned, fleeced.

To barren, poisoned land
Forgive us
To the vanished, and the left
Forgive us, world forgive us

Mercy on this refuge,
This braided boundless stone
Mercy for their old
Mercy for their young

And mercy now for what we've done

Kyrie Eleison (Lord have mercy)

II. Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

II. Gloria

Glory to God in the highest, and on
earth peace to people of good will.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

Amen.

We praise you, we bless you, we
adore you, we glorify you, we give
you thanks for your great glory,

Lord God, heavenly King, O God,
almighty Father.
Lord Jesus Christ, Only Begotten
Son. Lord God, Lamb of God, Son
of the Father,

You take away the sins of the
world, have mercy on us; you take
away the sins of the world, receive
our prayer; you are seated at the
right hand of the Father, have
mercy on us.

For you alone are the Holy One, you
alone are the Lord, you alone are
the Most High, Jesus Christ, with
the Holy Spirit, in the glory of God
the Father.

Amen.

III. Alleluia

Sea of cradle, foundling,
current, cold and quelled as morning.
Braid of vaped ashes,
shadowed creche, collapsing.

Contour, carve, corrode—
breathe through camphor, coal,
seed each breeze with gold.
Poison, parch, pollute—
plow the coast, the dune,
flow toward constant moon.

Alleluia

Hearth of stone, of tar, of lava,
shelter shielding mother.
Oh, save us mother!

She who is sleeping,
Is she who will wake.

Fracture, foist, defoul—
shatter cliff and shoal,
sand each stone to whole.
Harbored, held, unharmed—
she'll wake, rise, rejoin,
her daughters and her sons.

Alleluia

IV. Credo (on a ground by Caroline Shaw)

We believe in stone and moss,
sand and grass. Land limned on loam,
haven to the harmed and the whole,
the lesser and the left, the spirit housed
in the opposite.

We believe in all who are offset.

We believe in the blessing of wing,
angelic, ingenious—every
soaring thing. We believe in the holy
pelt and fin, hoary hide and shell.
The armor of every beast is blessed,
adorned in their own regalia.

Mercy, now,
on all animalia.

Take no tooth or tusk, steal no
heart, hair, or husk.
Et expecto... (And I am waiting...)
No shark robbed of its fin, no mink
denied its skin.

resurrectionem mortuorum et vitam venturi saeculi...

(the resurrection of the dead and the life of the world to come...)

No bath in bowls of salted blood
And I await the life of the world to come...
no cove for corpse, no reddened veldt.

A flora fashioned, valued, known
to heal the mind and mend the bone.

We believe in all who are at risk.
We believe in all who are voiceless.
We believe in all who are helpless.
We believe in all who are at risk.

Lay down the spear, lay down the hook,
lay down the gun, the knife, the net.
No majesty in poison. No virtue in
the snare. No salvation in a strangled spirit.

We believe in songs at daybreak,
cries and calls at dusk.
In quell and coo, drone and hum,
in hovel, hollow, river, pond.

We believe in listen. We believe
in wish. And to be worthy of
their gift: this chance to look
within ourselves and change how
we have lived, to change
how we have lived.

We believe in all who are offset.
We believe in all who are outcast.
We believe in all who are voiceless.
We believe in all who are stranded.
We believe in all who are stalwart.
We believe in all who are fearless.

Expecto vitam venturi saeculi ... (I look for the life of the world to come...)

We believe in all who are dauntless.

And I await the life of the world to come...

We believe in all offset, outcast, voiceless,
stranded, stalwart, fearless, dauntless, promised.

We believe in all who are silenced.
We believe in all silenced.
We believe in all who are promised.
We believe in all promised.
And I await...

V. Sanctus/Benedictus

Sanctus, Sanctus, Sanctus, Domine
Deus Sabaoth. Pleni sunt coeli et
terra gloria tua. Osanna in excelsis.

Benedictus qui venit in nomine
Domini. Osanna in excelsis.

V. Sanctus/Benedictus

Holy, holy, holy Lord, God of power
and might. Heaven and earth are full
of your glory. Hosanna in the
highest.

Blessed is he who comes in the
name of the Lord.
Hosanna in the highest.

VI. Agnus Dei

Agnus Dei,
qui tollis peccata mundi (Lamb of God, who takes away the sins of the world)

Lamb of God,
of longing, loss,
have mercy on us.
Accept, embrace
these sins—release
the callous,
the conquering,
replace this
hardened wrath,
with calm.

Lamb of God,
in calling, call,
grant them peace.
The deepest sleep
of safety, the unencumbered
yawn. To bathe and breed
with no threat or risk—
trade our sins
our trespasses
for bliss.

Let, allow, admit, accord:
The slumbering of gods
The wandering unbound
The hunted hunting whole
The grazing under moon
The breathing boundless breath
The freedom found in self
The feeling life is whole
The meaning known, unknown

Agnus Dei (Lamb of God)

Lamb of God,
of goodness, gold,
share your mercy.
Enslaved by sordid
time—the inward-turning
eye, in scarcity, with lie.

Agnus Dei (Lamb of God)

They who take our
basest acts—Lamb of
God—no punishment
no cruel attack
Lamb of God,
they who rise from
what we lack—Lamb of
God—give wonder, wish
give kindness back.

Agnus Dei (Lamb of God)

Guest Artists

Julia Barber, mezzo soprano

Soloist for *In the Beginning*



Mezzo soprano Julia Barber is currently pursuing a Doctorate of Musical Arts at the University of Toronto under Professor Lorna MacDonald. An avid performer of contemporary works, she has been a featured vocalist in the University of Toronto New Music Festival, premiering new works by Canadian composers and, most recently, performing Steve Reich's *Drumming* and *Music for 18 Musicians* with the

University of Toronto Percussion Ensemble. On the operatic stage, she has performed Zerlina (*Don Giovanni*), Hänsel (*Hänsel und Gretel*), Stéphano (*Roméo et Juliette*), Paquette (*Candide*), and Jo (*Little Women*). As a soloist, she has been featured in choral and oratorio works with The Elora Singers, Toronto Mendelssohn Choir, and Mississauga Symphony Orchestra.

Chamber Orchestra

Sheila Jaffe | Violin - Concert Master

Aaron Schwebel | Violin

Carolyn Blackwell | Viola

Leana Rutt | Cello

Tony Flynt | Bass

Leslie Newman | Flute

Clare Scholtz | Oboe

Dominic Desautels | Clarinet

Szofia Stefan | Bassoon

David Schotzko | Percussion

Lori Gemmell | Harp

Irene Gregorio | Piano

Toronto Mendelssohn Choir



Jean-Sébastien Vallée, Artistic Director

Named as Toronto Mendelssohn Choir'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 TMChoir, 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 of TMChoir. 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 TMChoir through the 2020/21 pandemic season, conducting and producing four online concert programs. During the 21/22 season, Simon conducts TMChoir and TSYO in Festival of Carols, and TMChoir and Nathaniel Dett Chorale in Sacred Music for a Sacred Space.



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 is proud to be one of Canada's oldest, largest, and best-known choral organizations. The Choir 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, commissioning works by Canadian composers, and presenting world and Canadian premieres. The Choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021 Jean-Sébastien Vallée was named as Artistic Director, only the ninth conductor in TMChoir's 127-year history.

Through its performances, educational programs, and community engagement, TMChoir aspires to introduce its audiences to choral masterworks from the past and present — making both renowned and lesser-known pieces available, accessible, and inspirational to all.

The TMChoir community includes 20 professional singers and 100 auditioned and experienced volunteer choristers and choral apprentices. We are auditioning for singers to join our community for an exciting 2022/23 season under Artistic Director Jean-Sébastien Vallée. Auditions take place on June 10 and 11. Details available on www.tmchoir.org.

TMC Choristers

Soprano

Catherine Alberti
Ann-Marie Barrett-Tandy
Lesley Emma Bouza *
Leslie Bradshaw
Marlo Burks
Amy Chen
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Lucie Danielou
Arushi Das
Emily Dotzlaw
Rebecca Genge *
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Joanne Tang
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Alto

Jane Agosta
Julia Barber *
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Kristin Crawford
Avis Devine

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Susan Worthington
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Virginia Wright
YuYang Wu
Mitzi Wolfe Zohar

Tenor

Mitch Aldrich *
Sam Broverman
Peter DeRoche
John Gladwell
Nicholas Gough *
Valdis Jevtejevs *
Clement Kam
Walter Mahabir *
Tim McPhail
Nicholas Nicolaidis *
Isaiah-John Sison
Steve Szmutni *

Bass

Neil Aronoff *
Jeff Baker
Tony Churchill
Steven Foster
Ronald Jewell
Kieran Kane *
Matt Lozinski
Joseph McGowan IV
Magnus Mee
Paul Oros *
Daniel Parkinson
Seymour Stern
Chia-An (Victor) Tung
Paul Winkelmanns *
Isaiah Yankech
David Yung *
Bruce Yungblut

* 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.*

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Anna Kajtar
Clement Kam, in memory of
David Yu-Tin Kam
Christine Kerr

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Artistic Director

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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

SACRED MUSIC FOR A SACRED SPACE

APRIL 15, 2022
with Nathaniel Dett Chorale
All-Night Vigil
Sergei Rachmaninoff
Selected works
Nathaniel Dett

ENDANGERED

MAY 28, 2022
with Chamber Orchestra
Mamachimowin
Andrew Balfour
A TMC commission
In the Beginning
Aaron Copland
Mass for the Endangered
Sarah Kirkland Snider
Canadian premiere

SYMPOSIUM CONCERT

JUNE 28, 2022
with emerging conductors
participating in the
Conductors' Symposium
Toronto Mendelssohn Choir