



**Toronto
Mendelssohn
Choir**

September 22 & 23, 2023

7:30pm

Jeanne Lamont Hall

Trinity-St. Paul's Centre



IN TIME

AT THE INTERSECTION OF MUSIC & DANCE



**Toronto
Mendelssohn
Choir**

Jean-Sébastien Vallée
Artistic Director

In Time

AT THE INTERSECTION OF MUSIC & DANCE

Jean-Sébastien Vallée,
artistic director and conductor

Compagnie de la Citadelle
Laurence Lemieux, artistic director
and choreographer

Toronto Mendelssohn Singers
Instrumental Ensemble

This performance will run approximately 90 minutes, with no intermission.

This concert is made possible, in part, by a generous gift from the Estate of Philip Penney and by donations from our annual donors. We are deeply grateful for this support.

For the enjoyment of your fellow patrons and the artists on stage, please



No video
recording



No flash
photography



No noisy
candy wrappers



Mute your
cell phones

**If you enjoyed this evening's performance, please consider
making a donation in support of the Toronto Mendelssohn Choir.
tmchoir.org/donate-now**

PROGRAM

Christ lag in Todesbanden BWV 4

Johann Sebastian Bach (1685–1750)

Sinfonia

- Versus 1: Christ lag in Todesbanden (*chorus*)
Versus 2: Den Tod niemand zwingen kunnt (*duet*)
Versus 3: Jesus Christus, Gottes Sohn (*aria*)
Versus 4: Es war ein wunderlicher Krieg (*chorus*)
Versus 5: Hier is das rechte Osterlamm (*aria*)
Versus 6: So feiern wir das hohe Fest (*duet*)
Versus 7: Wir essen und leben wohl (*choral*)

Choreographer and Performer: Laurence Lemieux

To the Hands

Caroline Shaw (b. 1982)

1. Prelude
 2. in medio / in the midst
 3. Her beacon-hand beckons
 4. ever ever ever
 5. Litany of the Displaced
 6. i will hold you
-

Dixit Dominus HWV 232

George Frideric Handel (1685–1759)

1. Dixit Dominus Domino meo (*chorus*)
Lindsay McIntyre, soprano
Simon Honeyman, alto
Nicholas Nicolaidis, tenor
2. Virgam virtutis tuae (*aria*)
Simon Honeyman, alto
3. Tecum principium (*aria*)
Lindsay McIntyre, soprano
4. Juravit Dominus (*chorus*)
5. Tu es sacerdos in aeternum (*chorus*)
6. Dominus a dextris tuis (*chorus*)
Jane Fingler, soprano 1
Lindsay McIntyre, soprano 2
Simon Honeyman, alto
Nicholas Nicolaidis, tenor
Kieran Kane, bass
7. Judicabit in nationibus (*chorus*)
8. De torrente in via bibet (*duet and chorus*)
Jane Fingler, soprano 1
Lindsay McIntyre, soprano 2
9. Gloria Patri (*chorus*)

Choreographer: Laurence Lemieux

Performers: Johanna Bergfelt, Rajvi Dedhia, Miyeko Ferguson,
Masima Lawrence, and Claire Whitaker, with guest Santana Lawrence



**Toronto
Mendelssohn
Choir**

The 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 honoured to share our music across these lands.

PROGRAM NOTES

Welcome to the Toronto Mendelssohn Singers' opening concert of the 2023–2024 season! This new season begins with a collaboration in musical and artistic storytelling, as the TMSingers are joined by Compagnie de la Citadelle, performing choreography by Laurence Lemieux. The title of tonight's program, *In Time*, opens up to numerous interpretations: the interaction of time between movement and music, the relationship of time to both art forms, and the particular time that formed the Baroque period, which all three musical pieces either date from or have connections to. Simultaneously, the program also opens into a sense of timelessness, as all three pieces textually and musically connect to themes of journeying through struggle, destination, and hope, while Lemieux's choreography celebrates and acknowledges the strength and resilience of women as a timeless entity.

In several ways, Handel's *Dixit Dominus* and Bach's *Christ lag in Todesbanden* take us on similar journeys and exist in similar musical contexts. Both pieces are early, lesser-known, and rarely performed works by the two composers; both were first performed in April of 1707 when both composers were 22; both draw on texts that are central to Catholic and Lutheran spiritual tradition; both stress teachings central to the Christian faith. Furthermore, in spite of being early works (both in terms of compositional timeline and the relative youth of the composers), both pieces foreshadow the musical language, innovation, grandeur, and drama of Bach's and Handel's later, more well-known works, including the Passions and the English oratorios.

Yet for all their similarities, the two pieces exist in profoundly different contexts. Handel composed *Dixit Dominus* at the beginning of his four years in Italy, partially in response to his earliest exposures to new Italian musical styles and Roman Catholic liturgical practice. The piece was likely composed for one of Handel's main patrons in Rome, Cardinal Carlo Colonna, and while nothing is known about the exact date or circumstances of the first performance, it is without doubt that the piece was meant to be performed for an evening Vespers service. Vespers, a liturgy practiced in Catholic, Eastern Orthodox, and Lutheran faith traditions, combines prayer, scripture readings, and the musical performance or spoken recitation of Psalms. *Dixit Dominus*, specifically, sets Psalm 110 ("The Lord said unto my Lord") with an added doxology. Textually, the piece foreshadows the coming of a Messianic figure and the central Christian teaching of the Holy Trinity. Handel's music takes us on a journey through moments of terror, bloodshed, and wrath, alongside moments of peace and hope, all vividly depicted in his interpretation of the text.

Bach's *Christ lag in Todesbanden* ("Christ lay in the snares of death"), on the other hand, was likely first performed as part of Bach's 'audition' for a post as director of church music for the Lutheran community in Mühlhausen, Germany. Bach was himself a German Lutheran, so unlike Handel in Italy, Bach knew his audience intimately. *Christ lag* was the central Easter hymn of the Lutheran tradition, with text and music written by Martin Luther in 1524 (notably, Luther was a remarkably active composer when he wasn't otherwise occupied with the instigation of the Protestant Reformation). Bach set Luther's hymn as a chorale cantata, maintaining the original text and hymn tune, but composing different variations of the tune in every verse, craftily aligning his composition and his musical

theology with that of Lutheranism's founder. Like *Dixit Dominus*, the text and music of *Christ lag in Todesbanden* takes listeners on a journey, depicting the struggle between life and death, and the ultimate overthrowing of death and promise of eternal life symbolized in Christianity by Jesus of Nazareth's resurrection.

Caroline Shaw's *To the Hands* (2016) is a recent composition, yet her work also has a relationship to the Baroque period. The piece was written as a musical response to the "Ad manus" movement of *Membra Jesu Nostri*, a deeply influential cycle of seven cantatas composed by Dietrich Buxtehude in 1680. Shaw draws on the central question of "Ad manus" – what are these wounds in the midst of your (Christ's) hands? – and asks the question in a more secularized fashion. What are the wounds on *our* hands? Shaw's answer is the increasing global refugee crisis, and "our role and responsibility in these global and local crises." The especially affecting fifth movement features the choir reciting what was, in 2016, the current number of globally displaced people, organized by country. Tragically, these numbers continue to increase. Shaw's insights into her own composition offer a broader reflection that interacts with the broader themes of journeying, distress, resilience, and hope in tonight's performance. Her words offer a fitting summation to these notes. She writes:

"Let us open our hands to those of others.
What are these wounds, in my hands, and in yours?"

—**Rena Roussin**, Musicologist in Residence

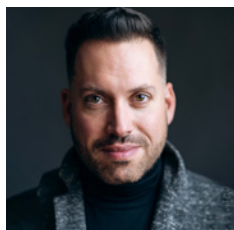
The Toronto Mendelssohn Choir

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 eighth conductor in TMChoir's 129-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 includes 24 professional singers and over 100 auditioned and experienced volunteer choristers. Auditions are held in the spring and fall to welcome new members.

Their smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers) was created to deliver more intimate, nimble repertoire pieces in a variety of non-traditional venues, traversing the line between concert and experience and showcasing the individual expression of professional soloists.



Jean-Sébastien Vallée, Artistic Director

Named as TMChoir's 8th Artistic Director in June 2021 following an international search, Jean-Sébastien Vallée is an internationally recognized conductor, scholar, and pedagogue with a focus on vocal, choral and orchestral repertoires. Maestro Vallée has conducted ensembles throughout North America, Europe and Asia and has prepared choruses for leading orchestras including the Chicago Symphony Orchestra, Toronto Symphony, Montreal Symphony, and the National Arts Center Orchestra in Ottawa. 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. Recent and upcoming engagements include concerts at the Liszt Ferenc Academy of Music in Budapest, a tour with the National Youth Choir of Canada, and concerts with l'Orchestre Symphonique de Québec.

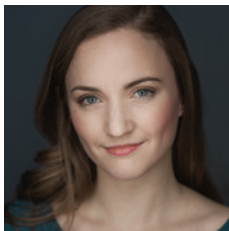
TMSingers



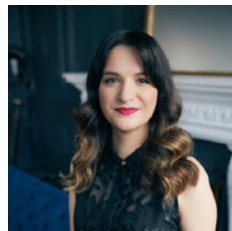
Soprano
Lesley Emma Bouza



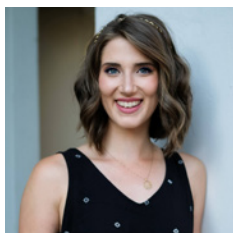
Soprano
Jane Fingler



Soprano
Rebecca Genge



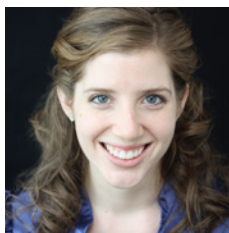
Soprano
Lindsay McIntyre



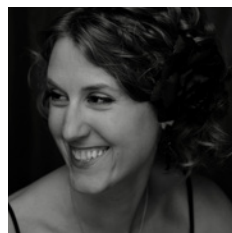
Soprano
Rebecca McKay



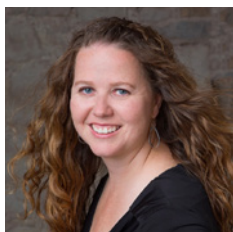
Soprano
Emily Parker



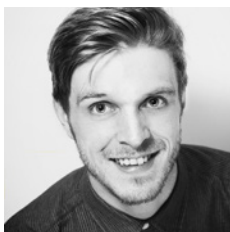
Alto
Julia Barber



Alto
Rebecca Claborn



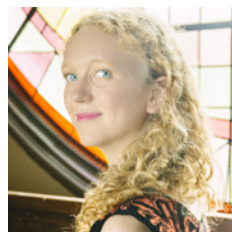
Alto
Kirsten Fielding



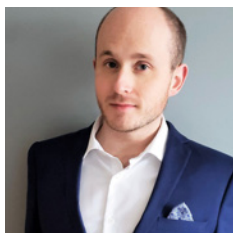
Alto
Simon Honeyman



Alto
Matthew Muggeridge



Alto
Jessica Wright



Tenor
Mitch Aldrich



Tenor
Nathan Gritter



Tenor
Shane Hanson



Tenor
Benjamin Keast

TMSingers (cont.)



Tenor
Robert Kinar



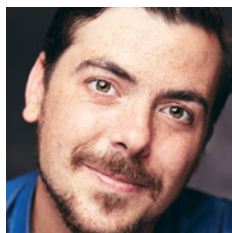
Tenor
Nicholas Nicolaidis



Bass
Neil Aronoff



Bass
Paul Genyk-Berezowsky



Bass
Kieran Kane



Bass
Graham Robinson



Bass
Jordan Scholl



Bass
David Yung

Soloists

Lindsay McIntyre, soprano

Lindsay McIntyre is a Canadian vocal artist whose work lies at the intersection of technical precision and the magic of mindful experience. Recent performances include Mendelssohn's *Elijah* with the Toronto Mendelssohn Choir and Toronto Symphony Orchestra, the North American stage premiere of Haydn's *L'anima del filosofo*, Reich's *Drumming* with NEXUS and Torq percussion quartets, and a variety of chamber works at the Yellow Barn festival in Vermont.

Jane Fingler, soprano

Jane Fingler is a Toronto based soprano from Winnipeg who keeps very busy performing as a chorister and soloist with groups including Tafelmusik Chamber Choir, The Trinity Bach Project, The Theatre of Early Music, Choir 21 (Toronto) and Canzona Baroque Choir and Dead of Winter (Winnipeg). She is a founding member of the newly formed Toronto renaissance vocal quintet Diapente. Jane is also currently pursuing a DMA in performance at the University of Toronto.

Simon Honeyman, countertenor

Countertenor Simon Honeyman performs regularly with professional choral ensembles in Toronto and across Canada, including the Toronto Mendelssohn Choir, Tafelmusik, The Elora Singers, La Chapelle de Québec, Studio de musique ancienne de Montréal, and others. Simon is also a production editor for the University of Toronto Press.

Soloists (cont.)

Nicholas Nicolaidis, tenor

Nicholas Nicolaidis is an accomplished and versatile soloist, chorister, conductor and vocal pedagogue. Born in Johannesburg, South Africa, he began his vocal studies at the world famous Drakensberg Boys' Choir School. Nicholas has a BMus Degree from Wits University, furthered his singing studies in London, UK, and conducting in Stellenbosch. He specialises in oratorio, lieder and jazz standards. Nicholas is the musical director of the Trinity Bach Project and is a proud member of TMChoir's stable of professional singers.

Kieran Kane, bass

Kieran is a bass-baritone based in Toronto, originally from Kingston, ON. He enjoys working in an array of styles and has performed with a number of groups including the Toronto Mendelssohn Choir, the Elora Singers, Trinity Bach Project, and the Canadian Chamber Choir.

Instrumental Ensemble

Tiffany Yeung, violin 1

Maya Budzinski, violin 2

Brenna Hardy-Kavanagh, viola 1

Woosol Cho, viola 2

Greg Weeks, cello

Travis Harrison, bass

Jonathan Oldengarm, organ

Christopher Bagan, harpsichord

Joy Lee, rehearsal pianist

*Tiffany Yeung performs on the 1869 Jean Baptiste Vuillaume violin with Vuillaume model bow, on loan by the Canada Council for the Arts Musical Instrument Bank.

Compagnie de la Citadelle

Founded in 2000 and led by Artistic Director Laurence Lemieux, Compagnie de la Citadelle is the professional dance company within Citadel + Compagnie, one of Toronto's most exciting homes for performance, artistic development and community engagement.

Compagnie de la Citadelle is known for its creative processes and intimate performances of classic works and new creations. Through remount initiatives, the Compagnie also dedicates itself to the preservation of important Canadian dance work, making available iconic repertoire to a new generation of dance artists.

The Compagnie has produced an extensive body of work since its foundation, including *Interiors*, *Les Paradis Perdus*, and *Looking for Elvis*, created by artistic director Laurence Lemieux, and *From the House of Mirth*, *Love Sex & Brahms* and *Four Old Legs* by James Kudelka (Resident Choreographer from 2008 – 2020).

In 2023 Lemieux's most recent work *Julie et l'univers* was nominated for 3 Dora Mavor Moore Awards, winning for Outstanding Performance by an Individual, and the Compagnie's remount of Jean-Pierre Perreault's masterwork *Nuit* at Luminato Festival Toronto was lauded in the press as "mesmerizing", performed by an "exemplary cast."

Laurence Lemieux

Laurence Lemieux is a dancer, choreographer, and Artistic Director of Citadel + Compagnie. Born in Québec City, Laurence studied dance at L'École Supérieure de Danse du Québec, and at The School of Toronto Dance Theatre (TDT). She danced for TDT from 1986 to 1998, winning a Dora Mavor Moore award in 1998 for her interpretation of Christopher House's *Cryptoversa*. Lemieux has choreographed over thirty original works and has danced for some of Canada's most prominent choreographers, including Margie Gillis, James Kudelka, and Jean-Pierre Perreault. Lemieux is a passionate advocate for the arts and is a member on the board of Daniel Leveillé Danse in Montreal. In 2012, Lemieux created The Citadel Dance Program, bringing high quality, free dance classes to children and youth living in Regent Park.

Johanna Bergfelt

Johanna Bergfelt, a native of Sweden, graduated from The Royal Swedish Ballet School in 1989. She has an extensive performance background beginning with Östgötabaletten, where she worked for six years. Since coming to Canada in 2000, Johanna has worked with many independent choreographers as well as Pro Arte Danza and Toronto Dance Theatre. Apart from performing, Johanna teaches regularly at different places in the city, as well as rehearsal directs.

Rajvi Dedhia

Rajvi Dedhia (she/her) is a versatile emerging artist and choreographer from Mumbai, India, proficient in Ballet, Bollywood, Contemporary, hip hop, and more. She recently graduated from Dance Arts Institute and has had the opportunity to work with leading Canadian choreographers like Nova Bhattacharya, Peggy Baker, Laurence Lemieux, Sharon Moore, Sashar Zarif and many more.

Compagnie de la Citadelle (cont.)

Miyeko Ferguson

Miyeko Ferguson is a Tkaronto / Toronto based dance artist. She graduated from Toronto Metropolitan University's Performance Dance program. In recent years, Miyeko toured across North America with Red Sky Performance's production, *Trace*. She assisted Jera Wolfe in remounting his production, *Arise* set on Canada's National Ballet School. She also performed in the Canadian Opera Company's production, *Salome*, and makes an appearance in Atom Egoyan's *Seven Veils* which premiered at this year's Toronto International Film Festival.

Masima Lawrence

Masima Lawrence was very shy and timid until dance and music were introduced to her at the age of six. This passion has allowed her to compete at competitions such as Stomp Urban Dance Competition, perform for the Governor General, the Journey Production and in Fringe Festivals, as well as be part of upcoming dance company Mhy Dance Co., bringing the spirit of street dance to Toronto and New York.

Santina Lawrence

Santina Lawrence is a 9-year-old elementary school student who has been dancing for the past three years. She trained in ballet through Citadel + Compagnie's Citadel Dance Program and hip hop through various recreational centres within the City of Toronto. Santina has performed at recitals and talent shows in the Regent Park community and will start her dance journey as part of *Dixit Dominus*.

Claire Whitaker

Claire Whitaker (she/her) is a freelance contemporary dance artist based in Toronto. After graduating from the Dance Arts Institute, Claire has attended workshops including the Gaga Intensive at Orsolina and recently Yin Yue's intensive in New York City. This year she has toured with Kylie Thompson Dance Productions to the Orlando and Vancouver Fringe Festivals. She has also worked with Peggy Baker, Frog in Hand, Citadel + Compagnie, and wind in the leaves collective.

For Citadel + Compagnie

Artistic Director: Laurence Lemieux
General Manager: Kaitlin Standeven
Production Manager: Marianna Rosato
Financial Director: Simon Rossiter
Programs Coordinator: Sierra Chin Sawdy
Marketing & Communications Coordinator: Chloé Leblanc
Audience Engagement & Box Office Coordinator: Rachana Joshi
Technical Director: Elijah Stefura
Facility Manager & Outreach Coordinator: Kéïta Fournier-Pelletier
Administrative Assistant & Digital Producer: Juliette Coleman
Lighting Director: Simon Rossiter
Stage Manager: Marianna Rosato
Rehearsal Director (Sinfonia): Danielle Baskerville

Text & Translations

CHRIST LAG IN TODESBANDEN BWV 4 – Johann Sebastian Bach

Sinfonia

Instrumental

Versus 1

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!

*Christ lay in death's bonds
handed over for our sins,
he is risen again
and has brought us life
For this we should be joyful,
praise God and be thankful to him
and sing alleluia,
Alleluia!*

Versus 2

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

*Nobody could overcome death
among all the children of mankind.
Our sin was the cause of all this,
no innocence was to be found.
Therefore death came so quickly
and seized power over us,
held us captive in his kingdom.
Alleluia!*

Versus 3

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

*Jesus Christ, God's son,
has come in our place
and has put aside our sins,
and in this way from death has taken
all his rights and his power,
here remains nothing but death's
outward form
it has lost its sting.
Alleluia!*

Versus 4

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!

*It was a strange battle
where death and life struggled.
Life won the victory,
it has swallowed up death
Scripture has proclaimed
how one death ate the other,
death has become a mockery.
Alleluia!*

CHRIST LAG IN TODESBANDEN BWV 4 (cont.)

Versus 5

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

*Here is the true Easter lamb
that God has offered
which high on the trunk of the cross
is roasted in burning love,
whose blood marks our doors,
which faith holds in front of death,
the strangler can harm us no more
Alleluia!*

Versus 6

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Alleluia!

*Thus we celebrate the high feast
with joy in our hearts and delight
that the Lord lets shine for us,
He is himself the sun
who through the brilliance of his grace
enlightens our hearts completely,
the night of sin has disappeared.
Halleluja!*

Versus 7

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

*We eat and live well
on the right Easter cakes,
the old sour-dough should not
be with the word grace,
Christ will be our food
and alone feed the soul,
faith will live in no other way.
Alleluia!*

TO THE HANDS – Caroline Shaw

1. Prelude

2. in medio / in the midst

[text from Buxtehude's Ad manus — Zechariah 13:6 — adapted by Caroline Shaw, with the addition of in medio manuum nostrarum ("in the midst of our hands")]

quid sunt plagae istae
quid sunt plagae istae in medio manuum
tuarum
in medio
quid sunt plagae istae
quid sunt plagae istae in medio manuum
nostrarum

*what are those wounds
what are those wounds in the midst of your
hands
in the midst
what are those wounds
what are those wounds in the midst of our
hands*

3. Her beacon-hand beckons

[text by CS, responding to the 1883 sonnet "The New Colossus" by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]

Her beacon-hand beckons:

*give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will*

4. ever ever ever

[text by CS — the final line, *in caverna*, is from Buxtehude's *Ad latus* — the line from the *Song of Songs*, *in foraminibus petrae, in caverna maceriae*, or "in the clefts of the rock, in the hollow of the cliff"]

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap

ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for Elijahs
where are they now

in caverna
in caverna

5. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures> — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

6. i will hold you

[text by CS — The final line is a reprise from the *Zechariah* text.]

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you

in medio
in medio
in medio
in medio
in medio manuum tuarum

DIXIT DOMINUS HWV 232 – George Frideric Handel

1. Chorus

Dixit Dominus Domino meo:
Sede a dextris meis, donec ponam
inimicos tuos scabellum pedum tuorum.

*The Lord said unto my Lord:
Sit thou on my right hand, until I make thine
enemies thy foot-stool*

2. Aria

Virgam virtutis tuae emittet Dominus
ex Sion:
dominare in medio inimicorum tuorum.

*The Lord shall send the rod of thy power
out of Sion:
be thou ruler, even in the midst among
thine enemies.*

3. Aria

Tecum principium in die virtutis tuae
splendoribus sanctorum.
Ex utero ante luciferum
genui te.

*In the day of thy power shall the people
offer thee free-will offerings with an holy
worship.
From the womb before the morning star
have I begotten thee.*

4. Chorus

Juravit Dominus et non poenitebit eum:

The Lord swore, and will not repent:

5. Chorus

Tu es sacerdos in aeternum secundum
ordinem Melchisedech.

*Thou art a priest for ever after the
order of Melchisedech.*

6. Soloists and chorus

Dominus a dextris tuis,
confregit in die irae
suae reges.

*The Lord upon thy right hand,
shall wound even kings in the day
of his wrath.*

7. Chorus

Judicabit in nationibus,
Implebit ruinas, conquassabit capita
in terra multorum.

*He shall judge the nations,
fill the places with destruction, and shatter
the skulls in the land of the many.*

8. Soprano duet and chorus

De torrente in via bibet,
propterea exaltabit caput.

*He shall drink of the brook in the way,
therefore shall he lift up his head.*

9. Chorus

Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now; and ever
shall be, world without end. Amen.*

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 TMChoir to present outstanding high-quality performances, community engagement programs, and education opportunities.

This list reflects donations from September 2021 to 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.*

VISIONARY (\$20,000+)

Estate of Thomas C. Logan
Tom & Nancy Laurie
Frances Price

PLATINUM (\$10,000–\$19,999)

Azrieli Foundation
BMO Financial Group
Robert & Andrea Chisholm
KPMG LLP
Ontario Arts Foundation
Middlefield Group
Jan Szot
Tippet Foundation
Carrie Yakimovich
Foundation

GOLD (\$5,000–\$9,999)

Anonymous
The McLean Foundation
Dick & Diane Freeborough
David & Tabitha Raju
Marilyn Isaac Stewart
Amy R. Tibble

SILVER (\$2,500 – \$4,999)

Reinhard Dotzlaw
Pat M. Irwin
Deane & Mary Nesbitt
Marg Rappolt
Jean-Sébastien Vallée
The Mary-Margaret Webb
Foundation
Denny Young

BRONZE (\$1,000 – \$2,499)

Anonymous
Michael Baker, in honour
of Anna Kajtar and Jeff Baker
Randy and Janis Benson
Lenora Butler, in memory
of Charles Butler
Frances Chan
Mary Chang
Teri Dennis-Davies
Catherine & Hugh DesBrisay,
in memory of Austin Fricker
Erin Finlay
Lois Fricker
Ilone Harrison
The Henry White
Kinnear Foundation

Dele Ibitoye
Janice Schuyler-Ketchen,
in memory of Fran Murphy
Anna Kajtar
Clement Kam, in memory
of David Yu-Tin Kam
Bruce Killam
Sachiko Marshall
June McLean[†]
Annie Odom, in memory
of Tom Logan, Conrad
Willemse, Roy Wayment,
& Andrew Kerr
Phil Penney[†], in memory of
Conrad Willemse
Frances Shepherd
Rev. Cynthia R. & Ross R.
Stretton, in memory of
Ross Dodington, Peter M.
Partridge, & Terri Pothier
Lina & Derek Stinnes
Eli Taylor
Jennifer Ujimoto
Christopher Wenman,
in memory of
Madeleine Wenman
Bruce Yungblut
David B. Powell,
in memory of
Phil Penney

BENEFACTOR (\$500–\$999)

Anonymous, in
honour of Cher
Farrell

Ann-Marie Barrett-
Tandy, in memory of
Chris Tandy
Sonia Baxendale

Christie Bates
Laureen Choi
Michael & Karen
Fricker

Vida Jan
Kimber Jonah
Seymour Stern
Susan Worthington

PATRON (\$200–\$499)

Anonymous (6)
Anonymous,
in honour of
John McGraw
Philip Arthur &
Mary Wilson,
in memory of
Ruby Good
James C. Baillie
Susanne Boggild
Dana Boyko
& Roman Pendzey
Sue Foster
& Samuel Broverman
Mavis Brown
Brian Chang
Elizabeth
& Tony Churchill
Jay & Patricia
Climenhaga
Judy Claborn

Leslie Cooper,
in honour of
Barry Clegg
Joni Clegg, in honour
of Barry Clegg
& Leslie Cooper,
alumni
Avis Devine
Leslie Dobbin
Vivian Ducharme
Diane English &
Rick Phillips
Carol Fahie
David Fallis
Kirsten Fielding
Norm F. Fielding
Leslie Finlay
Marg Fisher
John Grebby
Jim Harvey

Jean Hunnisett
Elizabeth Kocmur
Eleanor J. Kunyia
Richard Lucas &
Lorraine Saab-Lucas
Shannon McKarney,
in honour of Milo
McGraw
Deborah Micucci
Lisa Milligan
Kirsten Moy
Mary Murnaghan
William Murphy &
John Hessels
Lynda Newmarch
Lawrence &
Patricia Palin
Catherine Peer,
in memory of Miles
Hearn

Norbert Perera
Nick & Lynn Ross
Brian Scholz
Andrew Slonetsky
Kenneth Stephen
Daniel Sullivan
Sandra Tang
James Thompson,
in memory of
Pao-Hui Tung
Maureen Tingley
Lenore Walters
Marjorie Wiens
Laura Wills
Virginia Wright
Art & Marguerite
Yung

FRIEND (\$100–\$199)

Anonymous (9)
Pat Allen
Hilary Apfelstadt
Neil Aronoff, in
memory of my mom,
Pearl
Elizabeth Asselstine
Irene Bailey
Lezlie Bain
Carolyn Baker
Pierre Beaudoin
Judy & Phelps
Bell, in memory
of John Lawson
Lisa Bendall,
in memory of
Ian Bendall
Irene Berry

Richard &
Betty Bennett
Deborah Bissell
J. Douglas Bodley
Seungbum Choi
Heather Clark
Michael Clipperton
John Coulton
Jane Cutler
Helen Debenham
Anthony Doll
Cora M.M. Dusk
Glen & Sue Earl
Erik & Janet Eide
William & Cher Farrell
Magdalena Finat
Sheila Fowler

Margaret Genovese
Joan Gladwell
Pamela Grant
Cathryn Gregor,
in memory of
John Lawson
Rosemary & Roland
Gosselin
David G. Hallman
Celia Harte
Derek & Susan
Hayes
Richard & Helen
Holtby
Richard & Eleanor
Horlings
Mark Huggins
Elizabeth Ireton

Barbara Jackell
Ronald Jewell
James Jones
Donald & Mary Kaye
Anthony &
Patricia Keith
Christine Kerr
Peter Kirby
Carolyn Knott
Frederick K.K. Leung
Yiu Chung Li
Jeffrey MacAlpine
Heather McGrath
Paul McKernan
Robert Missen,
in memory of
Dr. Elmer Iseler

FRIEND (\$100–\$199) continued.

Susan Mumford	David Rosen, in memory of Moe & Sylvia Rosen	Regine Suehring	Alan Ward
Thomas Pam		Carey Suleiman, in honour of	Grant Wedge
Daniel Parkinson, in memory of Phil Penney	Sharon and Jed Rosenfeld, in honour of Jan Szot	Denny Young	Laurie White
Kenneth Peglar		Liz Szonyi	Susan Q. Wilson, in honour of
Karen Pidcock, in honour of	Sandi Schafer	Andrew Szonyi	Daniel Parkinson
Olivia Pryce-Digby	John Sherrington	Radka Tamchyna, in honour of TMChoir	Sylvia Winder
Darn Pollard	Catherine Short	Barbara Track, in honour of	Baldwin Verstraete
Brayton Polka	Keith Shrouder	Denny Young	Lisa Vincent
Michael Rea	Christine Smith, in memory of Barbara & Don Woodrow	Hitishi & Mary Ujimoto	Claire X. Yu
			MaryAnne Zacharias

SUPPORTER (\$10 – \$99)

Anonymous (9)	Louise Cullen	Ernest & Margaret Hunter	Linda Miller
Anonymous, in memory of Gail & Bill Dawson	Pat Davidson	Joan Irwin	Lee Mondshein, in memory of
Anonymous, in memory of Aaron Owoh	Patricia Dickinson, in honour of Gail & Marg Rappolt	Andrew & Pronica Janikowski	Sheila Mondshein
Anonymous, in memory of Bill Clipsham	Richard Diver	Saul & Naomi Joel, in honour of	Heather Mosher- Saunders, in memory of Mary Saunders & Gwen Mosher
Reynaldo Ardiente	Myra Douglas	David Yung	Mary Mundle
Oscar Avila	Colin Eatock	Maria Kazarnovsky	Janet Murphy
Adam Barken	Susan Evans	Ildikó Kovács	Frank Nevelo
Jennifer Bely	Nada Farah	Francis Lam	Heather Newsome
Louise Boyden, in memory of John (Jack) Gifford	Debra Finlayson	Anne Lazenby	Cynthia Nidd
Ray Bramble	Frank & Jennifer Fowler	Ellen Levine	Grace Nostbakken
Rodney Brown	Jean Franklin	Larry Lewis, in memory of	Kenna Owoh
Gwyneth Buck	Hancher	Brother OZ	Youngsin Park
Marlo Bucks	Ann Fraser	Mary Lilley	Jean Marc Pasche
Alicia Bulwik	Kristopher Fulton	Sheila Limerick	Lisette Pereira, in honour of
Denyse Francoise Burns	Marina Galeano	Sandra Lincoln	Pamela Pereira
Ian Campbell	Lucas Gareri	Lewis & Susan Liu	Nina Pogossian
Teresa Cariglia	Debra Gill	Anne Longmore	Heather Power
Charles Caty	Paula Goldman	Murielle Luc	Mary Joy Rae
Jerome Chang	Phyllis Gordon	Mattias Lundberg	Carol Richards
Stephen Cockle	Joy Gordon	Martin MacLachlan	Susan Rothwell
Roger Cook	Sheila Goulet	Alison Massam	Kayoko Saito
	Astrid & John Grinvalds	Lauren Mayer	Pierre Samson
	Qingke Han	Christine McClymont	Catherine
	Janice Harrison	Audrey E. McLeod	Sandrasagra
	Carol Anne Houston	Timothy McPhail	
		Don Melady	

SUPPORTER (\$10 – \$99) continued.

Christin Shmanka	James Tennyson	Timothy Tshin	Margaret Weaver,
Susan Sheen	Pascale Thibodeau	Kiley Venables	in memory of
Nancy Smith-	Barbara Track	Marnie Walker	Janet Plock
Laidman	Kimberly Trimboli	Margaret Walton	Mary-Louise Work
Nancy St Laurent	Halyna Troian		

LEGACY CIRCLE

We are grateful to the following individuals who have chosen to support the future of choral music with a legacy gift to the Toronto Mendelssohn Choir.

Anonymous (9)	Douglas Gardner [†]	Isabel Pierce [†]
Irene Bailey	John Grebby	Amy Rossiter [†]
Charles & Lenora Butler	Cynthia Hawkins	Sue Sherman & Don McCuaig
Lloyd Chiotti	Clement Kam	Ross Robert Stretton
Elizabeth & Tony Churchill	Janice Schuyler-Ketchen	Susan Q Wilson
Debbie Fleming	Eleanor Kunycia	
Anita Rundans-Gaide &	Thomas C. Logan [†]	[†] deceased
Ivars Gaide	Sue Newman & Wilf Trivett	
William Galloway	Philip Penney [†]	

CORPORATE PARTNERS

BMO Financial Group
KPMG LLP

Middlefield Group

PRIVATE FOUNDATION PARTNERS

Anonymous
Azrieli Foundation
Henry White Kinnear Foundation
Lamb Foundation
Mary-Margaret Webb Foundation

McLean Foundation
Ontario Trillium Foundation
Tippet Foundation
Carrie Yakimovich Foundation

GOVERNMENT and CORPORATE SUPPORTERS



Canada Council
for the Arts

Conseil des Arts
du Canada

Funded by the Government of Canada
Financé par le gouvernement du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Ontario
Trillium
Foundation



Fondation
Trillium
de l'Ontario

An agency of the Government of Ontario
Un organisme du gouvernement de l'Ontario



SEASON SPONSORS and PARTNERS





**Toronto
Mendelssohn
Choir**

THE TORONTO MENDELSSOHN CHOIR ORGANIZATION

ARTISTIC STAFF

Jean-Sébastien Vallée

Artistic Director

Tracy Wong

Composer in Residence

Irene Gregorio

Collaborative Pianist

Rena Roussin

Musicologist in Residence

Lesley Emma Bouza

Community Engagement Coordinator

Justin Jalea

Community Engagement Advisor

Paul Genyk-Berezowsky

Musical Assistant

Nicholas Nicolaidis

Musical Assistant

Emily Parker

Musical Assistant

ADMINISTRATION

Denny Young

Interim Executive Director

Amy Saffer

General Manager

Kathleen Stevenson

Director of Artistic Operations

Peter Eratostene

Librarian

Sare Thorpe

Administrative Assistant

Anna Kajtár

Donor Relations

GFN Productions

Francis Choinière

& Nicholas Choinière

Marketing Directors

Young Associates

Financial Services

Laura Wills

Design

BOARD OF DIRECTORS

David Raju, Chair

Teri Dennis-Davies, Vice-Chair

Christie Bates

Mary Chang

Dick Freeborough

Debe Ibitoye

Pat Irwin

Sachiko Marshall

Jennifer Ujimoto

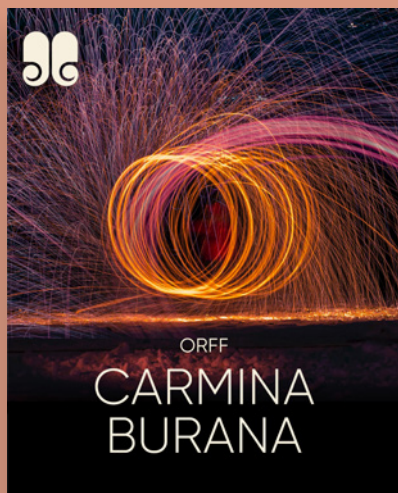
Susan Worthington

CONCERT STAFF

We are grateful to our volunteer
ushers for their support.

This Season's Upcoming Concerts

23
24



October 26 & 27, 2023
Roy Thomson Hall



December 5 & 6, 2023
Yorkminster Park Baptist Church



March 16, 2024
Jeanne Lamon Hall
(Trinity-St. Paul's Centre)



April 24 & 30, 2024
George Weston Recital Hall
& Koerner Hall

Get tickets & details at tmchoir.org