

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Saraste Conducts Mozart's Requiem

Jukka-Pekka Saraste, conductor
Siobhan Stagg, soprano
Karen Cargill, mezzo-soprano
Frédéric Antoun, tenor
Dashon Burton, bass-baritone
Toronto Mendelssohn Choir
Jean-Sébastien Vallée, Artistic Director

Johannes Brahms Symphony No. 3 in F Major, Op. 90

I. Allegro con brio

II. Andante

III. Poco allegretto

IV. Allegro

Intermission

Wolfgang Amadeus Mozart/ compl. Franz Xaver Süssmayr Requiem, K. 626

I. Introitus:

Requiem aeternam

II. Kyrie

III. Sequenz:

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium:

Domine Jesu

Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio:

Lux aeterna

Program 3

Wednesday,
October 9, 2024
8:00pm

Thursday,
October 10, 2024
8:00pm

Saturday,
October 12, 2024
8:00pm

**FOR THE MOZART REQUIEM
TEXT AND TRANSLATION,
TURN TO PAGE 28.**

*Jukka-Pekka Saraste's
appearances are collectively
supported by our generous
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*The October 9 performance
is generously supported
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Johannes Brahms (1833–1897)

Symphony No. 3 in F Major, Op. 90

Composed 1883

33 min

IN 1853, BRAHMS HAD JOINED WITH ROBERT SCHUMANN and a pupil of Schumann's, Albert Dietrich, in writing a work for violin and piano titled the *F–A–E Sonata*, as a gift to violin virtuoso Joseph Joachim—the title referring to Joachim's personal motto, "Frei aber einsam" ("Free but lonely"). Brahms subsequently, and perhaps wishfully, adopted the motto "Frei aber froh" ("Free but happy") for himself. But in fact, it took him a long time to free himself from his awe of Beethoven, even though many saw him as the earlier composer's true symphonic heir. "I shall never write a symphony," Brahms vowed to conductor Hermann Levi. "You have no idea how the likes of us feel when we hear the tramp of a giant like [Beethoven] behind us."

Almost 20 years passed after he began work on Symphony No. 1 before he felt it was ready to be played in public. The premiere in 1876 won great success, allaying, for a while at least, his own doubts. Heartened, he started work on Symphony No. 2 right away, in the summer of 1877, completing it in November of the same year. Where the First Symphony takes the listener



I say without exaggerating that this work surpasses his first two symphonies; if not, perhaps, in grandeur and powerful conception—then certainly in—beauty.

—ANTONÍN DVOŘÁK ON BRAHMS'S THIRD SYMPHONY

on what music educator Blair Johnston describes as "a Beethovenian spiritual journey," the Second Symphony is sensuous and voluptuous in a way that evoked almost immediate comparisons to Beethoven's "Pastoral" Symphony—something that likely both dismayed and delighted Brahms. It was then another five or six years—during which he completed his Violin Concerto, two notable overtures (the *Tragic Overture* and the *Academic Festival Overture*), and Piano Concerto No. 2—before he turned to the symphonic form again.

After playing through Symphony No. 3 at the piano, Brahms's close friend, Clara Schumann, wrote to him: "All the movements seem to be of one piece, one beat of the heart, each one a jewel." Part of what gives it its remarkable unity is that the composer's "Frei aber froh" (F–A–F) motto underpins the entire work, which is striking for its mixture of passion and pessimism, of restlessness and serenity. It is a compelling, highly revealing musical self-portrait. The first movement is rich with incident and feeling, right from the opening F–A–F, carried by the winds over a sequence of three chords. A stormy first theme, also built on the motto, follows, as surges of emotion, doubting and positive alike, roll across the movement's richly textured surface. The following two movements are peaceful by comparison. Only at the climax of the second movement does its overall atmosphere of almost rustic gentleness give way to a more heated style of utterance. The third movement is a dance: slow, melancholy, hauntingly beautiful. The symphony's emotional conflicts are resumed in the finale, with the F–A–F motto re-emerging in the final bars, as the music winds down, resigned and almost exhausted, yet at the same time serene.

—Program note by Don Anderson

Wolfgang Amadeus Mozart (1756–1791)/
compl. Franz Xaver Süssmayr (1766–1803)

Requiem, K. 626

Composed 1791; completed 1792

60 min

IT IS PERHAPS ONE OF THE GREATEST PARADOXES

of classical music that the most often heard and best loved of Mozart's works is the one of which he actually composed the smallest percentage. The circumstances of his Requiem's composition are by now common knowledge. In July 1791, Mozart received a commission, via anonymous courier, from the Count Franz von Walsegg, a Viennese nobleman with a habit of commissioning music from well-known composers and then passing it off as his own. His offer was substantial, and Mozart, ever on the edge of poverty, accepted.

Mozart set to work on the Requiem in October 1791, but had completed only a fraction of the work before taking to his bed in mid-November, with what was to be his final illness. At the time of his death, only the opening "Requiem aeternam" was finished. Of the "Kyrie", part of the "Sequenz", and the "Offertorium", he had completed only the vocal parts, a bass line with figures (to indicate harmonies), and occasional fragments of instrumental sketches. The remaining movements—"Sanctus", "Benedictus", "Agnus Dei", and "Communio"—had apparently not been composed at all at the time of his death.

Desperate for funds, Mozart's wife, Constanze, took it upon herself to find someone to complete the Requiem so that she could sell it as Mozart's. The project was undertaken by one of Mozart's pupils, Franz Xaver Süssmayr. Thanks to his efforts, the Requiem was completed by February 1792, and Constanze was paid the full amount owed.

Not surprisingly, the Requiem does not resemble any of Mozart's earlier large-scale

choral works—gone are the operatic flourishes. Likewise, the work lacks the brilliance of those compositions and eschews the apocalyptic drama of the settings by Verdi and Berlioz. Rather, Mozart omits the upper woodwinds, using no flutes, oboes, or clarinets, and no French horns. The resulting tone is undeniably dark, but warm, with none of the desperation of a man who knows his end is nigh, as has often been suggested.

Süssmayr's work has been harshly criticized, not without good reason: the Requiem is full of errors in harmony, and his musical ideas were no match for Mozart's. However, despite its detractors, the Süssmayr completion of the Requiem has remained the standard version, despite several additional completions in subsequent years. This may be because, regardless of what Süssmayr (or anyone else) might have done to the Requiem, its tone remains purely Mozartian—and the work remains one of the greatest settings of the Requiem text in history.

—Program note by Margot Rejskind



↑

In January 2016, the TSO presented a semi-staged production of Mozart's Requiem directed by Joel Ivany, conducted by Bernard Labadie, and featuring Lydia Teuscher (soprano), Allyson McHardy (mezzo-soprano), Frédéric Antoun (tenor), and Philippe Sly (bass-baritone) as soloists.

Mozart Requiem

Text & Translation

I. INTROITUS

(Solo Soprano and Chorus)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

II. KYRIE

(Chorus)

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

III. SEQUENZ

(Chorus)

Dies irae, dies illa,
solvet saeculum in favilla;
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

(Solo Quartet)

Tuba mirum spargens sonum
per sepulcra regionum,
coeget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit;
nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

(Chorus)

Rex tremendae majestatis,

I. INTROITUS

(Solo Soprano and Chorus)

Grant them eternal rest, O Lord,
and let perpetual light shine on them.

A hymn in Zion befits you, O God,
and homage will be paid to You in Jerusalem.

Hear my prayer,
to You all flesh will come.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

II. KYRIE

(Chorus)

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

III. SEQUENZ

(Chorus)

Day of wrath, that day of anger
when the world will be reduced to ashes;
as was foretold by David and the Sibyl.
Great trembling there will be,
when the Judge descends from heaven
to examine all things closely!

(Solo Quartet)

The trumpet, sounding forth its wondrous call
through the tombs of every land,
summons all before the throne.

Death and Nature will be struck powerless,
when all Creation rises again
to give answer to the Judge.

A book will be brought forth,
in which all will be written,
by which the world shall be judged.

When the Judge takes His seat,
what is hidden will be revealed;
nothing will remain unavenged.

What can a wretch like me say?
Who shall plead on my behalf,
when the just ones need mercy?

(Chorus)

King of awesome majesty,

Program 3—About the Music

qui salvandos salvos gratis,
salva me, fons pietatis.

(Solo Quartet)

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus;
redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

(Chorus)

Confutatis maledictis,
flammis acerbis addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

(Chorus)

Lacrimosa, dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem aeternam. Amen.

IV. OFFERTORIUM

(Chorus and Solo Quartet)
Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

who freely saves those worthy ones,
save me, source of mercy.

(Solo Quartet)

Remember, merciful Jesus,
that I am the reason for Your coming;
let me not be lost on that day.

In seeking me, You sat down wearily;
enduring the Cross, You redeemed me;
may such great effort not be in vain.

Just Judge of Punishment,
give me the grace of Your forgiveness
before the day of reckoning.

I groan as one who is accused,
owning my shame with a red face;
spare one who humbly entreats You, O God.

You who forgave Mary Magdalen,
and heard the plea of the thief,
have given me hope as well.

My prayers are not worthy,
but You who are good, show your kindness,
that I might not burn in the eternal flames.

Provide me a place among the sheep,
and separate me from the goats,
placing me at Your right hand.

(Chorus)

When the accused are confounded,
and cast into the bitter flames,
call me forth among the blessed.

Suppliant and bowed down, I pray,
with a contrite heart, as if reduced to ashes,
take my ending into Your care.

(Chorus)

That day of tears and mourning,
when from the ashes shall arise,
the guilty man to be judged.
Spare us by Your mercy, O Lord,
merciful Lord Jesus,
grant them peace. Amen.

IV. OFFERTORIUM

(Chorus and Solo Quartet)
Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifier sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

(Chorus)

Hostias et preces tibi, Domine,
laudis offerimus.

Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

V. SANCTUS

(Chorus)

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

VI. BENEDICTUS

(Solo Quartet and Chorus)

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

VII. AGNUS DEI

(Chorus)

Agnus Dei, qui tollis
peccata mundi, dona eis requiem.

Agnus Dei, qui tollis
peccata mundi, dona eis requiem.

Agnus Dei, qui tollis
peccata mundi, dona eis requiem
Sempiternam.

VIII. COMMUNIO

(Solo Soprano and Chorus)

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum santis tuis in aeternum,
quia pius es.

Deliver them from the jaws of the lion,
that hell may not swallow them,
and that they may not fall into darkness.

But let the holy standard-bearer Michael,
lead them into holy light,
as once You promised to Abraham
and his descendants.

(Chorus)

Sacrifices and prayers of praise, O Lord,
we offer to You.

Accept them on behalf of those souls
we commemorate today.

Grant them, O Lord,
to pass from death to life,
as once You promised to Abraham
and his descendants.

V. SANCTUS

(Chorus)

Holy, holy, holy

Lord God of Hosts.

Heaven and earth are full of your glory.
Hosanna in the highest.

VI. BENEDICTUS

(Solo Quartet and Chorus)

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

VII. AGNUS DEI

(Chorus)

Lamb of God, who takes away
the sins of the world, grant them rest.

Lamb of God, who takes away
the sins of the world, grant them rest.

Lamb of God, who takes away
the sins of the world, grant them rest
everlasting.

VIII. COMMUNIO

(Solo Soprano and Chorus)

Let eternal light shine upon them, O Lord,
with Your saints forever,
for you are merciful.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them,
with Your saints forever,
for you are merciful.



Jukka-Pekka Saraste, conductor

Jukka-Pekka Saraste made his TSO *début* in February 1979, and was TSO Music Director from 1994 to 2001.

Jukka-Pekka Saraste has established himself as one of the outstanding conductors of his generation, demonstrating remarkable musical depth and integrity. Born in Heinola, Finland, he began his career as a violinist before training as a conductor with Jorma Panula at the Sibelius Academy in Helsinki. An artist of exceptional versatility and breadth, and renowned for his objective approach, he feels a special affinity with the sound and style of late Romantic music. He maintains a particularly strong connection to the works of Bruckner, Shostakovich, Stravinsky, and Sibelius, and is internationally celebrated for his interpretations of Mahler.

Since September 2023, Saraste has been Chief Conductor and Artistic Director of the Helsinki Philharmonic Orchestra. From 2010 to 2019, he served as Chief Conductor of the WDR Symphony Orchestra Cologne. From 2006 to 2013, Saraste was Chief Conductor of the Oslo Philharmonic, where he is now Conductor Laureate. He founded the Finnish Chamber Orchestra, where he remains the Artistic Advisor.

Saraste's guest engagements have led him to major orchestras worldwide, including the London Philharmonic Orchestra, Gewandhausorchester Leipzig, Staatskapelle Dresden, Bavarian Radio Symphony, Royal Concertgebouw Orchestra, NHK Symphony Orchestra, Orchestre de Paris, and leading Scandinavian orchestras. In North America, he has conducted The Cleveland Orchestra, Boston Symphony, Chicago Symphony, San Francisco Symphony, and New York Philharmonic, among others. In recent years, Saraste has developed a strong profile in opera and had great success at Theater an der Wien with a new production of Mendelssohn's *Elijah*, and Korngold's *Die tote Stadt* at the Finnish National Opera. At the Bavarian State Opera in Munich, he conducted a new staging of Reimann's *Lear*.

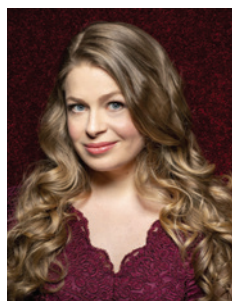
Mentoring young musicians at the beginning of their careers is of great importance to Saraste. He is a founding member of the LEAD! Foundation, providing mentorship programs for young conductors and orchestra leaders. In 2020, he created the annual Fiskars Summer Festival, for the purpose of supporting the next generation of young musicians.

Saraste's extensive discography includes the complete symphonies of Sibelius and Nielsen with the Finnish Radio Symphony Orchestra. His CDs with WDR Symphony Orchestra for Hänssler have likewise earned him much critical praise. They include Schoenberg's *Pelleas and Melisande*, Stravinsky's *Le Rossignol*, Brahms's complete symphonies, Mahler's Fifth and Ninth Symphonies, and Bruckner's Symphony No. 8. The complete cycle of Beethoven's symphonies can be regarded as a legacy of his tenure in Cologne.

Saraste has received the Pro Finlandia Medal, the Sibelius Medal, the Finnish State Prize for Music, and, most recently, the insignia of Commander of the Order of the Lion of Finland.

During his tenure as TSO Music Director, Jukka-Pekka Saraste:

- Conducted Sibelius's entire orchestral repertoire, including a JUNO-winning recording of the *Lemminkäinen Suite* (2001);
- Established a strong relationship with the Finlandia and Warner/Erato record labels;
- Led tours to Carnegie Hall (1996 and 1998), Florida (1999), and Europe (2000);
- Invited all previous TSO Music Directors and Assistant Conductors to lead concerts in the 1996/97 season;
- Established the T SOUND CHECK audience-development program; and
- Performed Prokofiev's score to the film *Alexander Nevsky* live to picture during the 2000 Toronto International Film Festival.



Siobhan Stagg, soprano

These performances mark Siobhan Stagg's TSO début.

With her "angelic" voice (*Kölner Stadt-Anzeiger*) and "ethereal stage presence" (*Sydney Morning Herald*), Australian soprano Siobhan Stagg has become one of the most sought-after lyric artists of her generation.

A member of Deutsche Oper Berlin's ensemble from 2013 to 2019, she sang roles ranging from Pamina (*Die Zauberflöte*) to Tytania (*A Midsummer Night's Dream*), working alongside major stage directors and conductors. Appearing on prestigious stages worldwide, Stagg has enjoyed success in the title role in *Cendrillon* for Lyric Opera of Chicago; Susanna (*Le nozze di Figaro*) and Pamina for the Royal Opera House, Covent Garden; Sophie (*Der Rosenkavalier*) and Eritrea (*Eliogabalo*) at Opernhaus Zürich; Mélisande for Opéra de Dijon; Gilda, Blonde, and Cordelia in Aribert Reimann's *Lear* for Hamburgische Staatsoper; the title role in *Lady Magnesia* and Najade (*Ariadne auf Naxos*) for Bayerische Staatsoper; and staged performances of Mozart's Requiem at Festival d'Aix-en-Provence.

Highlights of Stagg's concert performances in recent seasons include appearances with Symphonieorchester des Bayerischen Rundfunks, London Symphony Orchestra, Wiener Symphoniker, The Cleveland Orchestra, and more.

In 2023, Stagg was awarded the Key to the City of Mildura—making her the third recipient of this honour in the city's history. She is passionate about talent development and recently created a series of scholarships for young singers called the Siobhan Stagg Encouragement Awards. She sits on the board of the Melba Opera Trust.



Karen Cargill, mezzo-soprano

Karen Cargill made her TSO début in June 2003.

Following her critically acclaimed performance as Brangäne in *Tristan und Isolde* at the Glyndebourne Festival, Scottish mezzo-soprano Karen Cargill will reprise the role in the 2024/25 season with Yannick Nézet-Séguin and the Philadelphia Orchestra, and Sir Simon Rattle and the Symphonieorchester des Bayerischen Rundfunks. She will also make her role début as Brigitte in *Die tote Stadt* in concerts with the Boston Symphony Orchestra and Andris Nelsons, and make returns to the Montreal Symphony Orchestra for Schoenberg's

Gurre-Lieder with Rafael Payare, the San Francisco Symphony for Verdi's Requiem with Esa-Pekka Salonen, the Toronto Symphony Orchestra for Mozart's Requiem with Jukka-Pekka Saraste, and the San Diego Symphony for Mahler's Symphony No. 3 with Rafael Payare.

Her 2023/24 season included a revered tour of *Die Walküre* (Fricka) with the Rotterdam Philharmonic Orchestra and Yannick Nézet-Séguin, Bartók's *Bluebeard's Castle* (Judith) with the Boston Symphony Orchestra and Karina Canellakis, Mahler's *Das Lied von der Erde* with the Wiener Symphoniker and Robin Ticciati, and Berlioz's *La mort de Cléopâtre* with the Scottish Chamber Orchestra and Maxim Emelyanychev.

Cargill is Patron of the National Girls Choir of Scotland and in 2018 was awarded an honorary doctorate from the Royal Conservatoire of Scotland. She sang in the National Service of Thanksgiving and Dedication for King Charles III following his coronation in 2023.



Frédéric Antoun, tenor

Frédéric Antoun made his TSO début in December 2008.

Internationally lauded, Quebec-born tenor Frédéric Antoun's voice has been described as "noble and sincere" (*Opera Canada*). Long associated with the operas of Thomas Adès, Antoun recently made appearances in the British composer's *The Exterminating Angel* at Opéra national de Paris and his signature role of Caliban in *The Tempest* at Wiener Staatsoper. Highlights of his coming season include returns to the Toronto Symphony Orchestra for Mozart's Requiem, and Orchestre Métropolitain for Handel's *Messiah*

conducted by Yannick Nézet-Séguin.

Previous career highlights include Belmonte in *Die Entführung aus dem Serail*, Thespis in *Platée*, Ferrando in *Così fan tutte*, and François in Bernstein's *A Quiet Place* (Opéra national de Paris), Don Ottavio in *Don Giovanni* (Royal Opera House), Tonio in *La fille du régiment* (Opéra de Lausanne, Opéra de Toulon, and Royal Opera House), Raúl in multiple premières of *The Exterminating Angel* (Metropolitan Opera, Royal Opera House, and Salzburg Festival), Pylade in *Iphigénie en Tauride* and Nadir in *Les pêcheurs de perles* (Opernhaus Zürich), Prince Charmant in *Cendrillon* (La Monnaie), and Laërte in *Hamlet* (Theater an der Wien).

He is the tenor of choice for esteemed stage directors, including Calixto Bieito, Robert Carsen, Atom Egoyan, Olivier Py, Laurent Pelly, Amy Lane, Robert Lepage, and Barrie Kosky. His extensive discography includes works by Delibes, Saint-Saëns, Gossec, Massenet, Dukas, and Ravel.



Dashon Burton, bass-baritone

These performances mark Dashon Burton's TSO début.

Hailed as an artist "alight with the spirit of the music" (*The Boston Globe*), three-time GRAMMY®-winning bass-baritone Dashon Burton has established a vibrant career appearing regularly throughout the US and Europe.

His exciting 2024/25 season begins with Beethoven's Symphony No. 9 with the Los Angeles Philharmonic led by Gustavo Dudamel at the Hollywood Bowl. Other highlights include returns to the Milwaukee Symphony, for the second year as Artist-in-Residence, performing works by Mahler and Bach led by Ken-David Masur; his Boston Symphony subscription début with Michael Tilson Thomas's *Whitman Songs* led by Teddy Abrams; his Toronto Symphony début in Mozart's Requiem led by Jukka-Pekka Saraste; Detlev Glanert's Four Preludes and Serious Songs with the St. Louis Symphony led by Stéphane Denève; and Handel's *Messiah* with the National Symphony led by Masaaki Suzuki.

Burton's 2023/24 season included appearances with Michael Tilson Thomas, including a performance of Beethoven's Symphony No. 9 with the San Francisco Symphony.

In March 2021, Burton won his second GRAMMY® for his performance in Smyth's *The Prison* with the Experiential Orchestra (Chandos). As an original member of the vocal ensemble Roomful of Teeth, he won his first GRAMMY® in 2013 for their inaugural recording of new commissions, and his third in 2024 for their recording *Rough Magic*, featuring more new commissions from Caroline Shaw, William Brittelle, Peter Shin, and Eve Beglarian.

Toronto Mendelssohn Choir



Jean-Sébastien Vallée, Artistic Director

Jean-Sébastien Vallée is a renowned Canadian-American conductor, scholar, and pedagogue specializing in vocal, choral, and orchestral repertoires. He is the Artistic Director and Principal Conductor of the Toronto Mendelssohn Choir, and Full Professor of Music, Director of Choral Studies, and Coordinator of the Conducting & Ensembles Area at the Schulich School of Music of McGill University. Vallée has conducted across North America, Europe, and Asia, and has prepared choruses for leading orchestras, including the Chicago Symphony Orchestra and the Toronto Symphony Orchestra. His recordings, including *Remember* (2024) and *Distance* (2021), have been internationally broadcast. Recent and upcoming engagements include concerts at the Liszt Ferenc Academy of Music in Budapest, concerts with the Toronto Symphony Orchestra, and a performance at Carnegie Hall with Distinguished Concerts International New York.

The Choir

The Toronto Mendelssohn Choir made its TSO début in April 1935.

The Toronto Mendelssohn Choir (TMChoir) 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 premières. 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 130-year history.

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

The TMChoir includes 20 professional singers and more than 130 auditioned and experienced volunteer choristers. The smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers), was created to deliver more intimate repertoire in a variety of non-traditional venues. This 130th-anniversary season includes a commercial recording, *Remember: 130 Years of Canadian Choral Music*, releasing on October 4, 2024, by ATMA Classique, and a recording with Canada's National Arts Centre Orchestra and Orchestre symphonique de Québec celebrating the late composer Jacques Hétu.

Members of the Toronto Mendelssohn Choir

Jean-Sébastien Vallée, Artistic Director & Chorusmaster

SOPRANO

Catherine Alberti
Tia Andriani
Ann-Marie Barrett-Tandy
Jocelyn Belfer
Lesley Emma Bouza*
Louise Boyden
Leslie Bradshaw
Hannah Carty
Ada Chan
Lauren Choi
Maria Farrier
Kim Finkelstein
Leslie Finlay
Shayna Follington
Marina Galeano
Rebecca Genge*
Angela Gibbon
Alison Haines
Leslie Higgins*
Pat M. Irwin
Christine Kerr
Gabrysia Kowalik
Alysha Ladha
Nai Lee
Alice Liu
Jocelyne Lussier
Marlene Lynds
Sachiko Marshall
Lindsay McIntyre*
Rebecca McKay*
Cathy Minnaar
Michelle Murphy
Camila Mussa
Ariane Prescott
Michelle Prunier
Mary Ridgley
Heather Rowe
Anna Shestakovska
Hannah Silverberg
Jaclyn Siou
Chong Tan
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Thordarson
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Kseniia Temkina
Erica Tran

JENNIFER UJIMOTO

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Tarquin Wongkee
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Albert Wong
Isaiah Yankech
David Yung*
Bruce Yungblut

*TMSingers

