

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Carmina Burana

Gustavo Gimeno, conductor

Julie Roset, soprano

Andrew Haji, tenor

Sean Michael Plumb, baritone

Toronto Mendelssohn Choir

Jean-Sébastien Vallée, Artistic Director

Toronto Children's Chorus

Zimfira Poloz, Artistic Director

Wynton Marsalis

Concerto for Orchestra

(Canadian Première/TSO Co-commission)

I. Who Struck John?

II. Group Speak

III. Testimonials

IV. It Comes in Waves

V. A Love Feeling

VI. Say What?

Intermission

Carl Orff

Carmina Burana

Fortuna Imperatrix Mundi [Fortune, Empress of the World]

I. Primo vere [In Springtime]

Uf dem anger [On the Green]

II. In taberna [In the Tavern]

III. Cour d'amours [Court of Love]

Blanziflor et Helena [Blancheflour and Helen]

Fortuna Imperatrix Mundi

Program 1

Thursday,
September 18, 2025
7:30pm

Saturday,
September 20, 2025
7:30pm

Sunday,
September 21, 2025
3:00pm

For Carmina Burana
text and translation,
turn to page 13.

Carmina Burana is
generously supported by
John & Claudine Bailey.

The Canadian Première of
Concerto for Orchestra is
generously supported by
Margie and Peter Kelk.

Wynton Marsalis (b. 1961)

Concerto for Orchestra

*Canadian Première/TSO Co-commission
Composed 2024*

39 min

THE TSO HIGHLIGHTED SEVEN CONCERTOS for orchestra during its 2024/25 season, and it's keeping the spotlight on this appealing musical form with the Canadian Première of this recent contribution by American composer Wynton Marsalis. Although best known as a jazz trumpeter and the Artistic Director of Jazz at Lincoln Center in New York, he made multiple classical recordings as a performer early in his career and has built an ever-growing and well-respected portfolio of classical works as a composer. Among them are concertos for violin, trumpet, and tuba, which helped prepare him to take on this project, an ambitious work in which he masterfully highlights the multiple sections of the orchestra.

The concerto, which was co-commissioned by the TSO, has six movements, each with the kind of descriptive titles for which the composer is known. The music has a jaunty, often gentle feel with whimsical touches all along the way as Marsalis shifts easily, sometimes in just a few bars, between one style or mood and another—from a little Latin American trumpet in the third movement, "Testimonials", with some congas and maracas to add some spice, to the unhurried romanticism of the fifth movement, "A Love Feeling", to hints of Bartók, who wrote his celebrated Concerto for Orchestra in 1943, in the first movement, "Who Struck John?". Perhaps not as predominantly jazzy as some of Marsalis's works, jazzy tinges nonetheless recur, including a few wah-wah trumpets, some rowdy percussion, and even a marching-band whistle in the first movement. It all adds up to an appealing, fun ride.

—Program note by Kyle MacMillan

COMPOSER BIO: Wynton Marsalis is a world-renowned trumpeter, bandleader, and composer, and a leading advocate of American culture. He was born to a musical family in New Orleans, Louisiana, in 1961. He began performing jazz and classical trumpet music from an early age. In 1980, upon moving to New York to attend The Juilliard School, Marsalis launched his career, performing as a member of the legendary Art Blakey and the Jazz Messengers.

In the four decades since, he has rekindled widespread international interest in jazz through performances, educational initiatives, books, curricula, and public advocacy. Between his 1982 début and the present, Marsalis has released 129 recordings and composed hundreds of original pieces for symphony orchestra, jazz big band and small group, and a variety of chamber music configurations. He has performed in 858 cities and 65 countries across the globe to date.

Marsalis is the recipient of 41 honorary degrees and countless awards, and has been appointed a UN Messenger of Peace (2001). He has been bestowed with some of the world's highest government honours for the arts.

Marsalis presently serves as Managing and Artistic Director of Jazz at Lincoln Center, Director of Jazz Studies at The Juilliard School, and President of the Louis Armstrong Educational Foundation. He continues to inspire new generations of musicians and audiences through his performances, recordings, compositions, and educational initiatives.



Carl Orff (1895–1982)

Carmina Burana

Composed 1935–1936

60 min

AT THE BEGINNING OF THE 1930s, while serving as conductor of the Munich Bach Society, Orff produced a number of arrangements of early music. His research in this area eventually led to the creation of *Carmina Burana*, his first (and greatest) success. The texts were what gave the score its name: in 1803, at the monastery of Benediktbeuern in Upper Bavaria, philologist Johann Andreas Schmeller discovered a manuscript collection of lyrics, dating from the 12th and 13th centuries, titled *Carmina Burana: Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* (*Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magical images*). When it was published in 1847, Schmeller dubbed it *Carmina Burana* (*Songs from Beuern*). Probably the work of wandering scholars and defrocked priests, its texts are mostly in Latin, with a sprinkling of medieval German. The earthier part of the collection contains some 200 drinking songs, love lyrics, and recruiting songs.

When Orff came across the manuscript in 1935, it captivated him immediately. He saw in it the ideal vehicle to express the kind of basic, uncomplicated human emotions

that appealed to him. Choosing two dozen poems from the collection, he matched them with equally direct music, featuring simple yet striking rhythms, melodies, and harmonies.

Carmina Burana begins and ends with a grandiose hymn, “Fortuna Imperatrix Mundi” (“Fortune, Empress of the World”), saluting this most inscrutable and unpredictable of forces. “Primo vere” (“In Springtime”) follows, dealing mostly in quiet, mysterious fashion, with the anticipated arrival of that season, then erupting in joy as spring itself appears and is celebrated in the section titled “Uf dem anger” (“On the Green”).

The next segment, “In taberna” (“In the Tavern”), salutes the juice of the grape in riotous fashion: The tenor soloist, singing in falsetto, takes the role of a swan roasting slowly and sadly on a spit. The baritone portrays an abbot who launches the men of the choir into a rollicking ode to drink.

“Cour d’amours” (“Court of Love”) contains several of Orff’s loveliest, most lyrical moments. After the ecstatic fervour of “Blanziflor et Helena” (“Blancheflour and Helen”, the principal characters in a widely known medieval romance—with a happy ending—dating from the 1200s), “Fortuna” returns to close *Carmina Burana* as majestically as it began.

—Program note by Don Anderson

Text & Translation

FORTUNA IMPERATRIX MUNDI

1. O Fortuna

O Fortuna,
velut luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat ludo mentis aciem,
egestatem, potestatem
dissolvit ut glaciem.

FORTUNE, EMPRESS OF THE WORLD

1. O Fortune

O Fortune,
like the moon you are changeable,
ever waxing and waning;
hateful life first oppresses
and then soothes as fancy takes it;
poverty and power
it melts them like ice.

Sors immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis,
obumbrata et velata michi quoque niteris;
nunc per ludum dorsum nudum
fero tui sceleris.

Sors salutis et virtutis michi nunc contraria,
est affectus et defectus semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem sternit fortem,
mecum omnes plangite!

2. Fortune plango vulnera

Fortune plango vulnera
stillantibus oculis quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

In Fortune solio sederam elatus,
prosperitatis vario flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruì gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur; nimis exaltatus
rex sedet in vertice caveat ruinam!
nam sub axe legimus Hecubam reginam.

I. PRIMO VERE

3. Veris leta facies

Veris leta facies mundo propinatur,
hiemalis acies victa iam fugatur,
in vestitu vario
Flora principatur, nemorum dulcisono
que cantu celebratur. Ah!

Flore fusus gremio Phebus novo more
risum dat, hac vario iam stipate
flore.

Zephyrus nectareo spirans in odore.
Certatim pro bravio curramus in amore. Ah!

Cytharizat cantico dulcis Philomena,
flore ridet vario prata iam
serena,

Fate—monstrous and empty,
you whirling wheel, you are malevolent,
well-being is vain and always fades to nothing,
shadowed and veiled you plague me too;
now through the game I bring my bare back
to your villainy.

Fate is against me in health and virtue,
driven on and weighted down, always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate strikes down the strong man,
everyone weep with me!

2. I bemoan the wounds of Fortune

I bemoan the wounds of Fortune
with weeping eyes, for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an opportunity
she is bald.

On Fortune's throne I used to sit raised up,
crowned with the many-coloured flowers of
prosperity; though I may have flourished
happy and blessed, now I fall from the peak
deprived of glory.

The wheel of Fortune turns;
I go down, demeaned;
another is raised up; far too high up
sits the king at the summit—let him fear ruin!
for under the axis is written Queen Hecuba.

I. IN SPRINGTIME

3. The merry face of spring

The merry face of spring turns to the world,
sharp winter now flees, vanquished;
bedecked in various colours
Flora reigns, the harmony of the woods
praises her in song. Ah!

Lying in Flora's lap Phoebus once more
smiles, now covered in many-coloured
flowers,

Zephyr breathes nectar-scented breezes.
Let us rush to compete for love's prize. Ah!

In harp-like tones sings the sweet nightingale,
with many flowers the joyous meadows are
laughing,

salit cetus avium silve per
amena,
chorus promit virginum
iam gaudia millena. Ah!

4. Omnia sol temperat

Omnia sol temperat purus et subtilis,
novo mundo reserat faciem Aprilis,
ad amorem properat animus herilis
et iocundis imperat deus puerilis.

Rerum tanta novitas in solemni vere
et veris auctoritas jubet nos gaudere;
vias prebet solitas, et in tuo vere
fides est et probitas tuum retinere.

Ama me fideliter, fidem meam noto:
de corde totaliter et ex mente tota
sum presentialiter absens in remota,
quisquis amat taliter, volvitur in rota.

5. Ecce gratum

Ecce gratum et optatum
ver reducit gaudia, purpuratum
floret pratum, sol serenat omnia.
lamiam cedant tristia!
Estas redit, nunc recedit
Hyemis sevitia. Ah!

Iam liquescit et decrescit
grando, nix et cetera;
bruma fugit, et iam sugit
Ver Estat ubera; illi mens est misera,
qui nec vivit, nec lascivit
sub Estat dextera. Ah!

Gloriantur et letantur in melle dulcedinis,
qui conantur, ut utantur premio Cupidinis:
simus jussu Cypridis gloriantes et letantes
pares esse Paradis. Ah!

UF DEM ANGER

6. Tanz

7. Floret silva nobilis

Floret silva nobilis
floribus et foliis.

Ubi est antiquus meus amicus? Ah!
Hinc equitavit, eia, quis me amabit? Ah!

Floret silva undique,
nah min gesellen ist mir we.

a flock of birds rises up through the
pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah!

4. The sun warms everything

The sun warms everything, pure and gentle,
once again it reveals to the world April's face,
the soul of man is urged towards love
and joys are governed by the boy-god.

All this rebirth in spring's festivity and spring's
power bids us to rejoice; it shows us paths
we know well, and in your springtime it is
true and right to keep what is yours.

Love me faithfully! See how I am faithful:
with all my heart and with all my soul,
I am with you even when I am far away.
Whosoever loves this much turns on the wheel.

5. Behold, the pleasant spring

Behold, the pleasant and longed-for
spring brings back joyfulness, violet flowers
fill the meadows, the sun brightens everything,
sadness is now at an end!
Summer returns, now withdraw
the rigours of winter. Ah!

Now melts and disappears
ice, snow and the rest,
winter flees, and now spring sucks
at summer's breast: a wretched soul is he
who does not live or lust
under summer's rule. Ah!

They glory and rejoice in honeyed sweetness
who strive to make use of Cupid's prize;
at Venus's command let us glory and rejoice
in being Paris's equals. Ah!

ON THE GREEN

6. Dance

7. The woods are burgeoning

The noble woods are burgeoning
with flowers and leaves.

Where is the lover I knew? Ah!
He has ridden off! Oh! Who will love me? Ah!

The woods are burgeoning all over,
I am pining for my lover.

Gruonet der walt allenthalben,
wa ist min geselle also lange? Ah!
Der ist geriten hinnen,
o wi, wer sol mich minnen? Ah!

8. Chramer, gip die varwe mir

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.

Seht mich an, jungen man! lat mich iu gevallen!

Minnet, tugentliche man, minnecliche vrouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen.

Seht mich an, *usw.*

Wol dir, werit, daz du bist also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.

Seht mich an, *usw.*

9. Reie

Swaz hie gat umbe, daz sint alles megede,
die wellent an man allen disen sumer gan.
Ah! Sla!

Chume, chum, geselle min, ih enbite harte din,
ih enbite harte din, chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt.

Swaz hie gat umbe, *usw.*

10. Were diu werlt alle min

Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen. Hei!

II. IN TABERNA

11. Estuans interius

Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi
similis sum folio, de quo ludunt venti.

Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,

The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8. Shopkeeper, give me colour

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young men
love me, against their will.

Look at me, young men! Let me please you!

Good men, love women worthy of love!
Love ennobles your spirit
and gives you honour.

Look at me, *etc.*

Hail, world, so rich in joys!
I will be obedient to you
because of the pleasures you afford.

Look at me, *etc.*

9. Round Dance

Those who go round and round are all maidens,
who want to do with a man all summer long.
Ah! Sla!

Come, come, my love, I long for you,
I long for you, come, come, my love.
Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

Those who go round and round, *etc.*

10. If all the world were mine

If all the world were mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms. Hey!

II. IN THE TAVERN

11. Burning inside

Burning inside with violent anger,
bitterly I speak to my heart:
created from matter, of the ashes of the elements,
I am like a leaf played with by the winds.

If it is the way of the wise man
to build foundations on stone,

stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.

Feror ego veluti sine nauta navis,
ut per vias aeris vaga fertur
avis;
non me tenent vincula, non me tenet clavis,
quero mihi similes et adiungor pravis.

Mihi cordis gravitas res videtur
gravis;
iocis est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.

Via lata gradior
more iuventutis
inplicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Cignus ustus cantat

Olim lacus colueram, olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser! modo niger et ustus fortiter!

Girat, regirat garcifer;
me rogos urit fortiter;
propinat me nunc dapifer.

Miser, miser! *usw.* Nunc in scutella iaceo,
et volitare nequeo dentes frendentes video:

Miser, miser! *usw.*

13. Ego sum abbas

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit
in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna! quid fecisti sors turpissima?
Nostre vite gaudia abstulisti omnia!
Haha!

14. In taberna quando sumus

In taberna quando sumus
non curamus quid sit humus,

then I am a fool, like a flowing stream,
which in its course never changes.

I am carried along like a ship without a steersman,
and in the paths of the air like a light,
hovering bird;
chains cannot hold me, keys cannot imprison me,
I look for people like me and join the wretches.

The heaviness of my heart seems like a
burden to me;
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet duty,
she never dwells in a lazy heart.

I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

12. The roast swan sings

Once I lived on lakes, once I looked beautiful
when I was a swan.

Misery me! Now black and roasting fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.

Misery me! *etc.* Now I lie on a plate,
and cannot fly anymore, I see bared teeth:

Misery me! *etc.*

13. I am the abbot

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out
at the tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:

Woe! Woe! what have you done, vilest Fate?
the joys of my life you have taken all away!
Haha!

14. When we are in the tavern

When we are in the tavern,
we do not think how we will go to dust,

sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna ubi nummus est
pincerna,
hoc est opus ut queratur, si quid loquar,
audiatur.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt sortem.

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordantiibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magnus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

but we hurry to gamble,
which always makes us sweat.
What happens in the tavern, where money
is host,
you may well ask, and hear what
I say.

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant
the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks.

The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Io io io io io io io—lo!

III. COUR D'AMOURS

15. Amor volat undique

Amor volat undique, captus est libidine.
Iuvenes, iuencule coniunguntur merito.

Siqua sine socio, caret omni gaudio;
tenet noctis infima sub intimo
cordis in custodia: fit res amarissima.

16. Dies, nox, et omnia

Dies, nox, et omnia michi sunt contraria;
virginum colloquia me fay planszer,
oy suvenz suspirer, plu me fay temer.

O sodales, ludite,
vos qui scitis dicite
michi mesto parcite,
grand ey dolor, attamen consulite
per voster honur.

Tua pulchra facies me fay planszer
milies, pectus habet glacies.
A remender statim vivus fierem per un baser.

17. Stetit puella

Stetit puella rufa tunica;
si quis eam tetigit, tunica crepuit. Eia!

Stetit puella tamquam rosula:
facie splenduit os eius fioruit. Eia!

18. Circa mea pectora

Circa mea pectora multa sunt suspiria
de tua pulchritudine, que me ledunt misere. Ah!

Manda liet, manda liet,
min geselle chumet niet.

Tui lucent oculi sicut solis radii,
sicut splendor fulguris
lucem donat tenebris. Ah!

Manda liet, usw.

Six hundred pennies would hardly suffice,
if everyone drinks immoderately
and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed and may their
names not be written in the book of the righteous.

Io io io io io io io—lo!

III. COURT OF LOVE

15. Cupid flies everywhere

Cupid flies everywhere seized by desire.
Young men and women are rightly coupled.

The girl without a lover misses out on all pleasures;
she keeps the dark night hidden
in the depth of her heart: it is a most bitter fate.

16. Day, night, and everything

Day, night, and everything is against me;
the chattering of maidens makes me weep,
and often sigh, and, most of all, scares me.

O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am,
great is my grief, advise me at least,
by your honour.

Your beautiful face makes me weep a thousand
times, your heart is of ice.
As a cure, I would be revived by a kiss.

17. A girl stood

A girl stood in a red tunic;
if anyone touched it, the tunic rustled. Eia!

A girl stood like a little rose:
her face was radiant and her mouth in bloom. Eia!

18. In my heart

In my heart there are many sighs
for your beauty, which wound me sorely. Ah!

Manda liet, manda liet,
my lover does not come.

Your eyes shine like the rays of the sun,
like the flashing of lightning
which brightens the darkness. Ah!

Manda liet, etc.

Vellet deus, vallent dii
quod mente proposui:
ut eius virginea reserassem vincula. Ah!

Manda liet, *usw.*

19. Si puer cum puellula

Si puer cum puellula moraretur in cellula,
felix coniunctio.

Amore suscrescente pariter e medio
avulso procul tedio, fit ludus ineffabilis
membris, lacertis, labii.

20. Veni, veni, venias

Veni, veni, venias, ne me mori facias,
hyrca, hyrca, nazaza, trillirivos!

Pulchra tibi facies oculorum acies,
capillorum series, o quam clara species!

Rosa rubicundior, lilio candidior
omnibus formosior, semper in te glorior!

21. In truitina

In truitina mentis dubia fluctuant
contraria

lascivus amor et pudicitia.

Sed eligo quod video, collum iugo
prebeo;

ad iugum tamen suave transeo.

22. Tempus es iocundum

Tempus es iocundum, o virgines,
modo congaudete, vos iuvenes!

Oh, oh, oh!

totus floreo!

iam amore virginali totus ardeo!

novus, novus amor est, quo pereor!

Mea me confortat promissio,
mea me deportat negatio.

Oh, oh, oh! *usw.*

Tempore brumali vir patiens,
animo vernali lasciviens.

Oh, oh, oh! *usw.*

Mea mecum ludit virginitas,
mea me detrudit simplicitas.

Oh, oh, oh! *usw.*

Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereor!

May God grant, may the gods grant
what I have in mind:
that I may loose the chains of her virginity. Ah!

Manda liet, *etc.*

19. If a boy with a girl

If a boy with a girl tarries in a little room,
happy is their coupling.

Love rises up, and between them
prudery is driven away, an ineffable game begins
in their limbs, arms, and lips.

20. Come, come, O come

Come, come, O come, do not let me die,
hyrca, hyrca, nazaza, trillirivos!

Beautiful is your face, the gleam of your eye,
your braided hair, what a glorious creature!

redder than the rose, whiter than the lily,
lovelier than all others, I shall always glory in you!

21. In the balance

In the balance of my feelings set against
each other

lascivious love and modesty.

But I choose what I see, and submit my neck
to the yoke;

I yield to the sweet yoke.

22. This is the joyful time

This is the joyful time, O maidens,
rejoice with them, young men!

Oh! Oh! Oh!

I am bursting out all over!

I am burning all over with first love!

New, new love is what I am dying of!

I am heartened by my promise,
I am downcast by my refusal.

Oh! Oh! Oh! *etc.*

In the winter man is patient,
the breath of spring makes him lust.

Oh! Oh! Oh! *etc.*

My virginity makes me frisky,
my simplicity holds me back.

Oh! Oh! Oh! *etc.*

Come, my mistress, with joy,
come, come, my pretty, I am dying!

Oh, oh, oh! usw.

23. Dulcissime

Dulcissime, Ah! totam tibi subdo me!

BLANZIFLOR ET HELENA

24. Ave, formosissima

Ave, formosissima, gemma pretiosa,
Ave, decus virginum, virgo gloriosa,
Ave, mundi luminar, Ave, mundi rosa,
Blanziflor et Helena, Venus generosa!

FORTUNA IMPERATRIX MUNDI

25. O Fortuna

O Fortuna, velut luna statu variabilis...
(No. 1 repeated)

Oh! Oh! Oh! etc.

23. Sweetest one

Sweetest one, Ah! I give myself to you totally!

BLANCHEFLOUR AND HELEN

24. Hail, most beautiful one

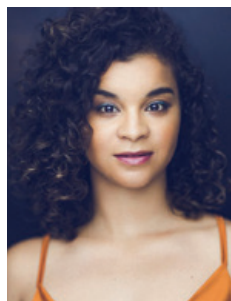
Hail, most beautiful one, precious jewel,
Hail, pride among virgins, glorious virgin,
Hail, light of the world, Hail, rose of the world,
Blancheflour and Helen, noble Venus!

FORTUNE, EMPRESS OF THE WORLD

25. O Fortune

O Fortune, like the moon you are changeable...
(No. 1 repeated)

For a biography of Gustavo Gimeno, please turn to page 8.



Julie Roset, soprano

These performances mark Julie Roset's TSO début.

French soprano Julie Roset is acclaimed for her radiant tone, expressive phrasing, and stylistic versatility across a diverse opera and concert repertoire. She has graced leading stages including Opéra national de Paris, Opéra-Comique, Teatro Real, the Salzburg Festival, and Festival d'Aix-en-Provence, with further débuts at the Metropolitan Opera and Glyndebourne Festival Opera. Her operatic repertoire spans Baroque, Classical, and early Romantic, and her concert repertoire includes sacred works and oratorios including

Bach's *Christmas Oratorio* and *St Matthew Passion*, Handel's *Messiah* and *The Resurrection*, Haydn's *The Creation*, Mahler's *Symphony No. 2*, and Orff's *Carmina Burana*.

Roset collaborates with renowned conductors such as Esa-Pekka Salonen, Raphaël Pichon, Thomas Søndergård, Ottavio Dantone, Leonardo García Alarcón, Adám Fischer, and William Christie, and works with visionary directors including Ted Huffman, Claus Guth, and David McVicar. Her artistic identity is shaped by close partnerships with Baroque ensembles including Cappella Mediterranea, Le Concert de la Loge, Les Arts Florissants, and Twelfth Night.

With her ensemble La Néréide, she features on *Il concerto segreto* (Ricercar) and *Le cœur et la raison* (Alpha Classics), affirming her commitment to historically informed performance and creative exploration.

Roset's musical education includes distinguished training at institutions in Avignon and Geneva, before completing her studies at The Juilliard School in New York. She is the winner of several prestigious competitions including Plácido Domingo's Operalia, the Metropolitan Opera's Laffont Competition, and Les Victoires de la Musique Classique.



Andrew Haji, tenor

Andrew Haji made his TSO début in June 2018.

Celebrated on concert and operatic stages, Andrew Haji is a much sought-after Canadian lyric tenor whose transcendent voice has been described as “bright yet warm, mellifluous yet ringing” (Ludwig van Toronto). In the 2025/26 season, Haji débuts with the Boston Symphony in Beethoven’s Ninth, Boston Baroque, and Opéra de Montréal, and returns to the Seattle Symphony, Cleveland Orchestra, and Edmonton Symphony in *Messiah*, and Toronto Symphony in *Carmina Burana*.

Recent orchestral highlights in the US and Canada include Haydn’s *Mass in Time of War* with the Chicago Symphony and Manfred Honeck, Bach’s *Easter Oratorio* with The Cleveland Orchestra and Bernard Labadie, and Beethoven’s Ninth with the National Arts Center Orchestra. In Europe, Haji has performed with the English Concert, Dresdner Philharmonie, and NDR Radiophilharmonie.

Notable opera successes include the title role in Mozart’s *La clemenza di Tito*, Tamino (*Die Zauberflöte*), and Alfredo (*La traviata*) at the Canadian Opera Company; Macduff (*Macbeth*) and Pollione (*Norma*) at Calgary Opera; Jonathan (*Saul*) at Edinburgh International Festival; and Nemorino (*L’elisir d’amore*) at National Kaohsiung Center for the Arts in Taiwan.

Haji is an alumnus of the Canadian Opera Company’s Ensemble Studio and has received multiple international awards. He holds degrees from the University of Toronto Faculty of Music, and was invited to participate in the Salzburg Festival Young Singers Project and other prestigious artist-development programs.



Sean Michael Plumb, baritone

These performances mark Sean Michael Plumb’s TSO début.

Sean Michael Plumb has been hailed for his “full, exciting lyric baritone” (*Opera News*) and “elegant lyricism and responsive musicality” (*The New York Times*). His 2025/26 season includes his house début at the Semperoper Dresden as Marcello (*La bohème*) and Papageno (*Die Zauberflöte*), as well as returns to the Metropolitan Opera as Schaunard (*La bohème*) and the Opéra national de Lyon as Billy Budd. In concert, Plumb will perform *Carmina Burana* with the Toronto Symphony Orchestra and the Fauré

Requiem with the Baltimore Symphony Orchestra.

Recent successes include the title role in *Billy Budd* at Teatro Colón, Frank/Fritz in *Die tote Stadt* at the Bayerische Staatsoper, and Schönberg’s *Die Jakobsleiter* at the Elbphilharmonie conducted by Ingo Metzmacher.

Career highlights include a host of international appearances including Albert (*Werther*) at Houston Grand Opera, Harlekin (*Ariadne auf Naxos*) at the Metropolitan Opera, Mahler’s *Lieder eines fahrenden Gesellen* with the Ballet de l’Opéra national de Paris, and frequent appearances at the Bayerische Staatsoper. Plumb has appeared with several top orchestras such as the Los Angeles Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, and Dallas Symphony Orchestra.

Winner of a 2022 Richard Tucker Career Grant, Plumb was honoured by President Obama as a US Presidential Scholar in the Arts, and he has garnered a multitude of awards. Plumb is a graduate of the Curtis Institute of Music.

Toronto Mendelssohn Choir



Jean-Sébastien Vallée, Artistic Director

Jean-Sébastien Vallée is a renowned Canadian-American conductor, scholar, and pedagogue acclaimed for his work in choral, vocal, and orchestral music. He is Artistic Director and Principal Conductor of the Toronto Mendelssohn Choir, as well as Professor of Music, Director of Choral Studies, and Coordinator of Conducting & Ensembles at the Schulich School of Music of McGill University. Vallée has led ensembles across North America, Europe, and Asia, and has prepared choruses for major orchestras including the Chicago, Montreal, and

Toronto Symphony Orchestras. His acclaimed recordings, including *Distance* (2021) and *Remember* (2024), have been broadcast internationally. Upcoming engagements include performances with the National Arts Centre Orchestra, the Orchestre symphonique de Québec, and the Tanglewood Festival Chorus and Boston Symphony Orchestra. He is the recipient of the 2025 Distinguished Alumni Prize from Université Laval and was recently named conductor of the 2026 Alberta Youth Choir.

The Choir

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

The JUNO Award-winning and GRAMMY®-nominated Toronto Mendelssohn Choir (TMChoir) is one of Canada's oldest, largest, and most acclaimed 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 history.

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

TMChoir includes a core of 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. TMChoir's recent 130th-anniversary season was marked by two major recording projects: *Remember: 130 Years of Canadian Choral Music*, and *Two Orchestras, One Symphony*, 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

Tia Andriani
Susan Astington
Ann-Marie Barrett-Tandy
Jocelyn Belfer
Nicole Bernabei
Renée Bolshan
Louise Boyden
Leslie Bradshaw
Ada Chan
Amy Chen
Lauren Choi
Rayna Crandemire*
Maria Farrier
Kim Finkelstein
Leslie Finlay
Marina Galeano
Angela Gibbon
Alison Haines
Alexandra Harvey
Leslie Higgins*
Pat M. Irwin
Carmen Skyla Jackson
Christine Kerr
Hanna Kim
Gabrysia Kowalik
Alysha Ladha
Alice Liu
Minerva Lobato
Jocelyne Lussier
Marlene Lynds
Maeve MacKinnon
Lindsay McIntyre*
Cathy Minnaar
Kaitlin Montgomery
Olha Movsessian
Michelle Murphy
Camila Mussa
Emily Parker*
Jemma Pascal van Alphen
Michelle Prunier
Mary Ridgley
Sally Rogers
Sylvia Romanowska
Heather Rowe
Anna Shestakovska
Jaclyn Siou
Celeste Morgan
Thordarson
Rachel Tucker
Jennie Worden
Paulina Zmak

ALTO

Jane Agosta
Marlo Alcock
Renée Ardiente
Julia Barber*
Fauve Bougard
Eunseong Cho
Rebecca Claborn*
Nina Coutinho
Kristin Crawford
Amy Dabrowska
Karen Davidson
Sinéad Doherty-Grant
Adrienne Eastwood
Kirsten Fielding*
Jennifer Friedman Muller
Erika Friesen
Gillian Grant
Ann Griffin
Jessica Ing
Noemi Jimenez-Furquet
Lauren Keating
Melissa Lee
Simone Lee
Mavis Salmena Lyons
Rebecca Manga
Madison Marino
Miranda Martinez
Ryan McDonald*
Heather McGrath
Jennifer McGraw
Rachel McGuire
Bethany Jo Mikelait
Gillian Mochocki
Zareen Moyeed
Susan E. Mumford
Annie Odom
Lisette Pereira
Pamela Psarianos
Frances Quilty
Taya Rosenberg
Alison Roy*
Yara Rubb

Natalie Sancewicz
Sanjana Srikant
Jan Szot
Kseniia Temkina
Julia Thomas
Bonnie Tseng
Jennifer Ujimoto
Kiley Venables
Patti Vipond
Megan Weidner
Joyce Wong
Tarquin Wongkee
Susan Worthington
Virginia Wright
Yuyang Wu
Melanie Yin

TENOR

Mitch Aldrich*
Tom Bishop
Sam Broverman
Karel Cantelar Ramos
Michael Clipperton
Peter DeRoche
Omar Flores
John Gladwell
Nathan Gritter*
Alejandro Guerrero
Channing Huang
Charles Im
Dustin Jarred
Clement Kam
Hassan Khan
Francis Lam
Nathaniel Lapp
Eric Lee
Allen Mahabir*
Walter Mahabir*
Daniel Meeks
Michael Mochocki
Nicholas Nicolaidis*
Neil Payne
Zachary Rubens*

David Serber
Brendan Shoreman
Ralf Staebler
Terrence Tsang
Christopher Wenman

BASS

Neil Aronoff*
Jeffrey Baker
Alex Chan
David Chan
Yoosik Choi
Scott Crocker
Thomas Goetz
Michael Harrison
Kieran Kane*
John Lemke
Kai Leung*
Cliff Liu
Doug Long
Matt Lozinski
Alan Macdonald*
Joseph McGowan IV
Frederick Mei
Ping Yim Miu
Lazar Nikolovski
David Peer
Devyn Pope*
David B. Powell
Milovan Prelević
Seymour Stern
Gavriel Rhys Swayze
David Tillmann
Karl Tomczak
Chia-An (Victor) Tung
Sean van Wyk
Jonah Wall
Albert Wong
Isaiah Yankech
Amos Yip
David Yung*
Bruce Yungblut
*TMSingers



Toronto Children’s Chorus



Zimfira Poloz, Artistic Director

Dr. Zimfira Poloz is a passionate musician, educator, award-winning conductor, and internationally respected adjudicator and clinician. When working with young musicians, Poloz believes that “brilliance has no age.” By building the finest capabilities and encouraging superb artistry with boundless positive energy, she is able to unleash the creative and musical potential of every child unlike any other. Poloz has been decorated with numerous awards, including Honoured Representative of Education of the Republic of Kazakhstan, the City of Hamilton’s VIP Award, and the Leslie Bell Prize for Choral Conducting (Ontario Arts Council).

The Choir

The Toronto Children’s Chorus made its TSO début in October 1978.

With over 300 singers, the Toronto Children’s Chorus (TCC) is a vibrant musical community that has nurtured young voices for generations. Over its illustrious 48-year history, it has performed on world-renowned stages, including Carnegie Hall, the Kennedy Center, the Sydney Opera House, the Royal Albert Hall, and the Dom in Salzburg. The TCC frequently collaborates with the Toronto Symphony Orchestra, celebrating a shared musical heritage between two cornerstone institutions in the city’s arts scene. The chorus comprises nine ensembles, welcoming singers aged 4 through 18.

Members of the Toronto Children’s Chorus, Chorale Choir

Zimfira Poloz, Artistic Director & Conductor

Charissa Bagan, Associate Artistic Director

Dakota Scott-Digout, Collaborative Pianist

Michael Denomme, Assistant Conductor

Aaron Alvarado
Suzanne Antabli
Emily Ball
Naomi Belinko
Mia Chan
Maya Chernyavsky
Sarah Chun
Scarlett Coelho
Constance Connesson
Ruhee Damani
Brynnie Ddungu
Gloria Ding
Lillian Frynta
Elizabeth Fullerton

William Guo
Natasha Harvey
Elizabeth He
Joanna He
Silver Hewitt
Ivy Jiang
Jolene Jiang
Jacob Kooiman
Cindy Kwan
Ana Sofia Laroche-Guerrero
Olivia Laurie Leguia
Josephine Lazarus
Lauren Lee
Emmanuelle Leung

Cecilia Liu
Evelyn Lockhart
Jaya Lomaga
Yuming Lu
Arbor Matheson
Skylar McGroarty
Mary McRae
Surina Naidoo
Martina Ruggier
Isla Shapiro
Katherine Shur
Victoria Smith
Ryan Talebi
Jarvis Tomassini

Anna Tong
Rachel Wang
Caitlynn Woo
Charlotte Woo
Amelie Wu
Olivia Xiong
Elsie Yin
Lois Yu
Alyssa Yung
Lillian Zhang
Lily Zhang
Cynthia Zhao
Julia Zhuang