

Tuesday,
December 16, 2025
7:30pm

Wednesday,
December 17, 2025
7:30pm

Friday,
December 19, 2025
7:30pm

Saturday,
December 20, 2025
7:30pm

Sunday,
December 21, 2025
3:00pm

**FOR MESSIAH TEXT,
TURN TO PAGE 32.**



*The December 21
performance is generously
supported by Edward and
Myrna Levy in memory of
Sidney Levy.*

TORONTO SYMPHONY ORCHESTRA
Gustavo Gimeno, Music Director

Messiah

Michael Francis, conductor
Lauren Snouffer, soprano
Susan Platts, mezzo-soprano
Anthony León, tenor
Gerald Finley, bass-baritone
Toronto Mendelssohn Choir
Jean-Sébastien Vallée, Artistic Director

George Frideric Handel
Messiah

Part One

Intermission

Part Two

Part Three

George Frideric Handel (1685–1759)

Messiah

Composed 1741

120 min

THE ENGLISH ORATORIO, OF WHICH MESSIAH IS CERTAINLY THE MOST POPULAR SPECIMEN, was a genre that Handel single-handedly invented when his fortunes as an operatic impresario declined in London through the 1730s. The new genre emerged fully formed with his 1732 London revival of *Esther*—which he had composed around 1718 as a short, masque-like entertainment—recast as a big, three-act concert work for soloists, chorus, and orchestra, blending elements of contemporary Italian opera with the choral style of his own English anthems. By 1739, oratorio had supplanted opera as Handel's principal musical occupation, and it would remain so.

In 1741, Handel was invited to produce a season in Dublin, and, that summer, he composed *Messiah*. Its rapid composition, completed in a little over three weeks, has become the stuff of legend, though it was not really remarkable by Handel's standards. The libretto was compiled by Charles Jennens, an eccentric but well-connected Englishman with a passion for literature and music. *Messiah* was premièred at a benefit concert in Dublin, and Handel introduced it to London less than a year later, in March 1743, though not before weathering some controversy—a musical setting of a religious subject intended for public entertainment outside the church was deemed by some to be an improper conflation of sacred and secular. Objections were short lived, however, and *Messiah* quickly assumed its familiar place as one of Handel's most beloved works. From 1749, he performed it annually—around Easter rather than Christmastime—until his death.

Even after Handel died in 1759, the popularity of *Messiah* continued to spread.

By the end of the 18th century, it was being performed throughout Europe, and was also being adapted to accommodate changing tastes: with larger choruses and orchestras, updated arrangements, and massed-choir performances. It remains one of few works that can claim a continuous performance history through to the present day.

In many ways, *Messiah* is typical of the Handel oratorio—in its reliance on operatic recitative and aria, for instance, and its basic structure of three large “acts” divided into smaller, quasi-operatic “scenes” usually culminating in a chorus. But *Messiah* also differs from the composer's other oratorios in three significant ways: First, it deals directly with the life of Christ—not something audiences were accustomed to seeing in an English theatre. Second, the text includes no rhymed or metrical verse, only relatively short units of prose. Third, the text is a narrative, not a drama, told by a single narrative voice, though that voice is shared among solo and choral forces. Part One deals with Biblical prophecies of the Saviour, realized in the incarnation of Christ; Part Two deals with Christ's Passion and the triumph of the Second Coming; and Part Three comments on Christ's role as Saviour.

There is no one definitive *Messiah*; even the original Dublin *Messiah* counts as only one among many authentic versions. For years, beginning with the first London performances, Handel tinkered with the score and fiddled with the orchestration, too. Originally scored for a relatively small, non-theatrical ensemble (trumpets, drums, strings, and continuo, with no horns or woodwinds), from at least 1745, he took to strengthening the orchestration, first with oboes and bassoons, later with horns. And so there are almost as many authentic versions of *Messiah* as there were Handel performances of it.

—Program note by Kevin Bazzana

Messiah

Composed by George Frideric Handel. Text compiled by Charles Jennens from the Authorized (King James) Version of the Bible, published in 1611.

Part One

SINFONIA (OVERTURE)

ACCOMPAGNATO (accompanied recitative)—TENOR Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah 40:1–3*)

AIR—TENOR Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain. (*Isaiah 40:4*)

CHORUS And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. (*Isaiah 40:5*)

RECITATIVE—BASS Thus saith the Lord, the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come. (*Haggai 2:6–7*) The Lord, whom ye seek, shall suddenly come to His temple, ev'n the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. (*Malachi 3:1*)

AIR—BASS But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire. (*Malachi 3:2*)

CHORUS And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3:3*)

RECITATIVE—MEZZO-SOPRANO Behold! A virgin shall conceive, and bear a son, and shall call His name Emmanuel: "God with us." (*Isaiah 7:14; Matthew 1:23*)

AIR—MEZZO-SOPRANO & CHORUS O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! (*Isaiah 40:9*) Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 60:1*)

ACCOMPAGNATO—BASS For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (*Isaiah 60:2–3*)

AIR—BASS The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah 9:2*)

CHORUS For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (*Isaiah 9:6*)

PIFA (PASTORAL SYMPHONY)

**RECITATIVE—
SOPRANO** There were shepherds abiding in the field, keeping watch over their flocks by night. (*Luke 2:8*)

**ACCOMPAGNATO—
SOPRANO** And lo, the angel of the Lord came upon them, and the glory of the Lord shone 'round about them, and they were sore afraid. (*Luke 2:9*)

**RECITATIVE—
SOPRANO** And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. (*Luke 2:10–11*)

**ACCOMPAGNATO—
SOPRANO** And suddenly there was with the angel a multitude of the heav'nly Host praising God, and saying: (*Luke 2:13*)

CHORUS Glory to God in the highest, and peace on earth, good will toward men! (*Luke 2:14*)

**RECITATIVE—
MEZZO-SOPRANO** Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah 35:5–6*)

**DUET—
MEZZO-SOPRANO &
SOPRANO** He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (*Isaiah 40:11*) Come unto Him all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (*Matthew 11:28–29*)

CHORUS His yoke is easy, and His burthen is light. (*Matthew 11:30*)

Intermission

Part Two

CHORUS Behold the Lamb of God, that taketh away the sin of the world.
(*John 1:29*)

**AIR—
MEZZO-SOPRANO** He was despised and rejected of men, a man of sorrows, and acquainted with grief. (*Isaiah 53:3*) He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. (*Isaiah 50:6*)

CHORUS Surely, He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah 53:4–5*)

And with his stripes we are healed. (*Isaiah 53:5*)

All we like sheep have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (*Isaiah 53:6*)

**ACCOMPAGNATO—
TENOR** All they that see Him laugh Him to scorn, they shoot out their lips, and shake their heads, saying: (*Psalms 22:7*)

CHORUS He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (*Psalms 22:8*)

**ACCOMPAGNATO—
TENOR** Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (*Psalms 69:20*)

AIR—TENOR Behold, and see if there be any sorrow like unto His sorrow.
(*Lamentations 1:12*)

**ACCOMPAGNATO—
TENOR** He was cut off out of the land of the living; for the transgressions of Thy people was He stricken. (*Isaiah 53:8*)

AIR—TENOR But Thou didst not leave His soul in Hell; nor didst Thou suffer Thy Holy One to see corruption. (*Psalms 16:10*)

CHORUS Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. The Lord of Hosts, He is the King of Glory. (*Psalms 24:7–10*)

**AIR—
SOPRANO** How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (*Isaiah 52:7; Romans 10:15*)

AIR—BASS Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and against His anointed.
(*Psalms 2:1–2*)

CHORUS Let us break their bonds asunder, and cast away their yokes from us. (*Psalm 2:3*)

RECITATIVE—TENOR He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (*Psalm 2:4*)

AIR—TENOR Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel. (*Psalm 2:9*)

CHORUS Hallelujah! for the Lord God Omnipotent reigneth. (*Revelation 19:6*)
The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever. (*Revelation 11:15*)
King of Kings, and Lord of Lords. (*Revelation 19:16*)

Part Three

AIR—SOPRANO I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, and tho' worms destroy this body, yet in my flesh shall I see God. (*Job 19:25–26*) For now is Christ risen from the dead, the first fruits of them that sleep. (*1 Corinthians 15:20*)

CHORUS Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*1 Corinthians 15:21–22*)

**ACCOMPAGNATO—
BASS** Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*1 Corinthians 15:51–52*)

AIR—BASS The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd. (*1 Corinthians 15:52*)

AIR—SOPRANO If God be for us, who can be against us? (*Romans 8:31*) Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans 8:33–34*)

CHORUS Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. (*Revelation 5:9, 12–14*)



Michael Francis, conductor

Michael Francis made his TSO debut in October 2012.

Michael Francis has developed an international reputation for sharing the power of music through his conducting and engaging speaking.

Appointed Music Director of the Florida Orchestra in the fall of 2014, he is now entering his 11th season with a contract extension through the 2029/30 season. His role in building transformative community-engagement initiatives has helped to grow the organization significantly. As Music Director of the Mainly Mozart Festival in San Diego since 2014 (with a contract renewal through the summer of 2028), Francis and Mainly Mozart have recently completed an ambitious multi-year exploration of Mozart's life.

Entering his seventh season, Francis continues as Chief Conductor of the Deutsche Staatsphilharmonie Rheinland-Pfalz with a contract extension through 2029. Previously, he was Chief Conductor and Artistic Advisor of the Norrköping Symphony Orchestra from 2012 to 2016.

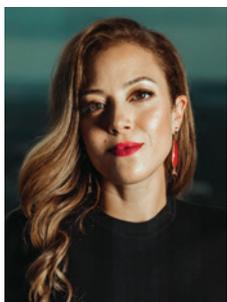
Highlights include North American performances with The Cleveland Orchestra, the symphony orchestras of St. Louis, San Diego, Houston, Atlanta, Pittsburgh, Minnesota, and Montreal, and the National Youth Orchestra of Canada. In Europe, he has conducted the Bavarian Radio Symphony Orchestra, Berlin Radio Symphony Orchestra, Dresden Philharmonic, MDR Leipzig, Orquesta Sinfónica de RTVE in Madrid, and Mariinsky Orchestra, amongst others. In his home country, he has worked with the London Symphony, Royal Philharmonic, Philharmonia Orchestra, BBC Philharmonic, BBC National Orchestra of Wales, and National Youth Orchestra of Scotland. In Asia, Francis has worked with the NHK Symphony and the philharmonic orchestras of Hong Kong, Japan, Malaysia, and Seoul.

Francis has collaborated with notable soloists such as Lang Lang, Arcadi Volodos, Itzhak Perlman, Christian Tetzlaff, Vadim Gluzman, Anne-Sophie Mutter, Javier Perianes, Jamie Barton, Truls Mørk, Håkan Hardenberger, Maximilian Hornung, Miloš, Benjamin Grosvenor, Emanuel Ax, Ian Bostridge, James Ehnes, Sting, and many others.

Alongside his extensive educational work with young musicians, Francis is passionate about sharing the hidden truths in music with audiences worldwide through his acclaimed podium talks. His *Inside the Music* series and pre-concert talks in Florida have greatly helped develop new audiences. Additionally, an exciting new series of *Keynote* presentations with the Staatsphilharmonie Rheinland-Pfalz was released on Naxos.

Francis's discography includes a recently released cycle of Mahler's reorchestrations of Beethoven's symphonies and overtures with the Staatsphilharmonie on Capriccio, and the symphonic poems of Augusta Holmés on CPO. Francis also conducted the Rachmaninoff piano concertos with Valentina Lisitsa and the London Symphony Orchestra (LSO) on Decca, and Rihm's *Lichtes Spiel* with Anne-Sophie Mutter and the New York Philharmonic for Deutsche Grammophon.

A former double-bass player in the LSO, Francis came to prominence as a conductor in January of 2007, stepping in for Valery Gergiev and John Adams with the LSO.



Lauren Snouffer, soprano

Lauren Snouffer made her TSO début in December 2023.

Recognized for her unique artistic curiosity in world-class performances spanning the music of Claudio Monteverdi and George Frideric Handel through to Hans Abrahamsen and Sir George Benjamin, Lauren Snouffer is celebrated as one of the most versatile and respected sopranos on the international stage. Her concert profile has yielded marvellous results with Franz Welser-Möst and The Cleveland Orchestra, Raphaël Pichon and the Handel and Haydn Society, Masaaki Suzuki and the San Francisco Symphony, Dame Jane Glover and Music of the Baroque, Manfred Honeck and the Pittsburgh Symphony, Jaap van Zweden and the New York Philharmonic, Alan Gilbert and the NDR Elbphilharmonie Orchester, and Marin Alsop and the Orquestra Sinfônica do Estado de São Paulo.

Fervently committed to repertoire of the Baroque and Classical eras, Snouffer has performed *Die Zauberflöte* at Glyndebourne, Opernhaus Zürich, and Seattle Opera, *La clemenza di Tito* and *Orphée et Eurydice* at Lyric Opera of Chicago, Hasse's *Siroe* at Opéra royal de Versailles, with additional performances in Budapest and Vienna, and Monteverdi's *Orfeo* with a world-première orchestration by Nico Muhly at the Santa Fe Opera. She has also enjoyed many successes at Houston Grand Opera in productions led by Patrick Summers and Harry Bicket, among others.



Susan Platts, mezzo-soprano

Susan Platts made her TSO début in June 2000.

British-born Canadian mezzo-soprano Susan Platts is celebrated for her uniquely rich and wide-ranging voice. Through the Rolex Mentor and Protégé Arts Initiative, she had the privilege of working closely with legendary soprano Jessye Norman for over a decade.

Bringing emotional depth and vocal beauty to stages around the world, Platts is particularly renowned for her interpretations of Mahler's works, having performed them extensively with, among others, the Orchestre de Paris, the Montreal, Toronto, Houston, and KBS Symphony Orchestras, and the Royal Scottish National Orchestra. Other orchestral performances of note include Verdi's *Requiem* with the National Arts Centre Orchestra, Beethoven's Ninth with the Boston Symphony Orchestra, De Falla's *El amor brujo* with The Cleveland Orchestra, and Dallapiccola's *Ulisse* at La Scala. Opera highlights include *Die Zauberflöte* (Royal Opera House), *Die Walküre* (London Philharmonic Orchestra), and John Adams's *Nixon in China* (BBC Symphony Orchestra).

Platts has collaborated with a distinguished roster of conductors, among them Marin Alsop, Sir Andrew Davis, Christoph Eschenbach, Dame Jane Glover, Vladimir Jurowski, Kent Nagano, Yannick Nézet-Séguin, and others.

Platts's recordings include Schmitt's *La Tragédie de Salomé*, Mahler's *Das Lied von der Erde* (chamber version), and Stravinsky's *The Faun and the Shepherdess* (to be released in 2026) for Naxos, *Das Lied* (full version) with the Tokyo Metropolitan Symphony for Fontec, and lieder by the Schumanns and Brahms for ATMA.

In 2021, Platts combined her passions for music and baking and published a cookbook, *Aria Ready for Dessert?: A Musician Takes Center Stage in the Kitchen*, available on Amazon.



Anthony León, tenor

These performances mark Anthony León's TSO début.

American-born Cuban and Colombian tenor Anthony León has rapidly emerged as one of today's leading young tenors. His voice has been lauded by *Stage and Cinema* for its "beauty, freedom of tone, and outstanding breath control." León has received some of the most prestigious honours in the opera industry including being a finalist for the Rising Star award at the 2024 International Opera Awards, winning a 2024 Richard Tucker Career Grant and the 2023 Metropolitan Opera Laffont Competition, and receiving First Prize and the Don Plácido

Domingo Ferrer Zarzuela Prize at Operalia 2022, the world's most important opera competition.

In 2025/26, León makes his house and role début at the Teatro Regio di Torino singing Belmonte (*Die Entführung aus dem Serail*), which he will reprise this season for his house début at Glyndebourne. He also makes his house début at the Lyric Opera of Chicago, singing Ferrando (*Così fan tutte*), and returns to LA Opera for his role début as Fenton (*Falstaff*). On the concert stage, he sings Estévez's *Cantata Criolla* with the Los Angeles Philharmonic and Gustavo Dudamel, and Handel's *Messiah* with the Toronto Symphony.

León's notable recent engagements include singing Nadir (*Les pêcheurs de perles*) for his début at the Staatsoper Berlin, Lysander (*A Midsummer Night's Dream*) at Opera Theatre of St. Louis, and The Consumer in the world première of Ellen Reid's *The Shell Trial* at Dutch National Opera.

León holds degrees from La Sierra University (BMus) and the New England Conservatory (MMus).



Gerald Finley, bass-baritone

Gerald Finley made his TSO début in February 1996.

GRAMMY®-winning Canadian bass-baritone Gerald Finley is one of the most revered and influential artists of our time, with celebrated performances at the world's major opera and concert venues, and recordings with major labels in a wide variety of repertoire. His career initially focused on the music of Mozart; his *Don Giovanni* and Count in *Le nozze di Figaro* have been heard live and broadcast throughout the world. His ever-expanding repertoire soon encompassed major Wagner and Verdi works, and roles including Bluebeard, Guillaume

Tell, and J. Robert Oppenheimer in John Adams's *Dr. Atomic*.

Finley's 2025/26 season includes a new production of *Tosca* at the Royal Ballet and Opera for their season opening, his début at Teatro alla Scala as Don Alfonso in *Così fan tutte*, Golaud in *Pelléas et Mélisande* at Opéra de Monte-Carlo, Amfortas in *Parsifal* at Wiener Staatsoper, and Count Almaviva in *Le nozze di Figaro* and the title role in *Macbeth* at Bayerische Staatsoper. On the concert platform, Finley will perform Handel's *Messiah* with the Toronto Symphony Orchestra, Brahms's Requiem with the London Symphony Orchestra, Beethoven's *Missa solemnis* with the Orchestre de Paris and Klaus Mäkelä, and a concert at Teatro Real with Leo Hussain.

Born in Montreal, Finley began singing as a chorister in Ottawa and completed his musical studies in the UK at the Royal College of Music and the National Opera Studio. He was appointed a Commander of the Order of the British Empire in 2017 and had previously been appointed an Officer of the Order of Canada.

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
Jocelyn Belfer
Nicole Bernabei
Jenna Bly
Renée Bolshan
Louise Boyden
Leslie Bradshaw
Ada Chan
Amy Chen
Lauren Choi
Rayna Crandlemire*
Maria Farrier
Kim Finkelstein
Leslie Finlay
Marina Galeano
Alison Haines
Alexandra Harvey
Leslie Higgins*
Vivien Illion*
Pat M. Irwin
Carmen Skyla Jackson
Hanna Kim
Alysha Ladha
Alice Liu
Minerva Lobato
Jocelyne Lussier
Marlene Lynds
Maeve MacKinnon
Lindsay McIntyre*
Clara McNamee
Cathy Minnaar
Kaitlin Montgomery
Michelle Murphy
Camila Mussa
Emily Parker*
Jemma Pascal van Alphen
Michelle Prunier
Mary Ridgley
Sally Rogers
Heather Rowe
Anna Shestakovska
Jaclyn Siou
Myra Sivaloganathan
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*
Erika Friesen
Gillian Grant
Ann Griffin
Jessica Ing
Noemi Jimenez-Furquet
Lauren Keating
Melissa Lee
Simone Lee
Claudia Lemcke*
Jorryn Lu
Mavis Salmena Lyons
Rebecca Manga
Madison Marino
Ryan McDonald*
Heather McGrath
Jennifer McGraw
Rachel McGuire
Bethany Jo Mikelait
Gillian Mochocki
Susan E. Mumford
Annie Odom
Lisette Pereira
Pamela Psarianos
Frances Quilty
Taya Rosenberg
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*
Laszlo Berenyi
Tom Bishop
Sam Broverman
Karel Cantelar Ramos
Michael Clipperton
Peter DeRoche
Omar Flores
John Gladwell
Nicholas Gough*
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
David Serber
Brendan Shoreman

Ralf Staebler
Terrence Tsang
Christopher Wenman

BASS

Neil Aronoff*
Jeffrey Baker
Alex Chan
David Chan
Yoosik Choi
Scott Crocker
Jason Faris
Michael Harrison
Kieran Kane*
John Lemke
Kai Leung*
Cliff Liu
Doug Long
Matt Lozinski
Alan Macdonald*
Joshua McFaul*
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 Timmann
Karl Tomczak
Chia-An (Victor) Tung
Sean van Wyk
Jonah Wall
Albert Wong
Isaiah Yankech
Michael York*
David Yung*
Bruce Yungblut

*TMSingers

