

Presented by

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Program

Saturday,
March 2, 2024

8:00pm

*Two Orchestras, One Symphony:
Héту Symphony No. 5
(NACO + OSQ)*

Alexander Shelley, conductor

Kevin Chen, piano

National Arts Centre Orchestra,

guest orchestra

Orchestre symphonique de Québec,

guest orchestra

Toronto Mendelssohn Choir

Jean-Sébastien Vallée, Artistic Director

Kelly-Marie Murphy

Dark Nights, Bright Stars, Vast Universe

NACO Commission

Camille Saint-Saëns

Piano Concerto No. 2 in G Minor, Op. 22

I. Andante sostenuto

II. Allegro scherzando

III. Presto

Intermission

Jacques Héту

Symphony No. 5, Op. 81

TSO Commission

I. Prologue: Allegretto

II. L'Invasion: Vivace

III. L'Occupation: Adagio

IV. Liberté: Andante

Kelly-Marie Murphy (b. 1964)

Dark Nights, Bright Stars, Vast Universe

NACO Commission
Composed 2023

10 min

KELLY-MARIE MURPHY HAS CREATED a number of memorable works for some of Canada's leading performers and ensembles, including the Toronto, Winnipeg, and Vancouver Symphony Orchestras, the Gryphon Trio, James Campbell, Shauna Rolston, the Cecilia and Afiara String Quartets, and Judy Loman.

Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a PhD in composition from the University of Leeds, England, where she studied with Philip Wilby. After living and working for many years in the Washington, DC area where she was designated "an alien of extraordinary ability" by the US Immigration and Naturalization Service, she is now based in Ottawa, quietly pursuing a career as a freelance composer.

Commissioned by the National Arts Centre Orchestra (NACO) and composed in 2023, *Dark Nights, Bright Stars, Vast Universe* is Murphy's response to Richard Strauss's orchestral work *Don Juan*. As she reveals in her note to her piece, "in considering how to respond to this iconic tone poem, I decided

to look at what else was happening in the world while Strauss was composing. One significant event for me was Vincent van Gogh's painting *Starry Night* in 1889. Another was the discovery of the Horsehead Nebula by Williamina Fleming in 1888. Mrs. Fleming was one of the "Harvard Computers", a group of women who were taught to analyze stellar spectra and catalog stars for astronomers at the Harvard College Observatory. Her extraordinary life became the subject of my tone poem."



↑
Kelly-Marie Murphy

"Dark Nights, Bright Stars, Vast Universe has a few main themes throughout," she further describes: "questioning, searching, and curiosity; perseverance and determination; and the beauty of the starry sky. The piece begins with a questioning theme in the harp, answered by solo woodwinds. As the questioning and searching intensifies, it leads to the driving themes of perseverance and determination. This is fast and relentless and, at times, turbulent. Doubt creeps in for

a moment with trumpet and oboe solos. Gradually, confidence and strength are regained, and a calm focus is revealed with a brass chorale. The main theme of perseverance returns, eventually leading to success and discovery. Throughout the piece, we are aware of the stars: shining, calling, guiding."

—**Biography and program note provided by the composer**

Camille Saint-Saëns (1835–1921)

Piano Concerto No. 2 in G Minor, Op. 22

Composed 1868

23 min

THE SECOND PIANO CONCERTO is Saint-Saëns's earliest work still in the active repertoire. It serves as a perfect example of the composer's polish, neat formal proportions, clarity of texture, and classic elegance of style. The story of how the work came to be written is an interesting one. Saint-Saëns and the pianist-composer Anton Rubinstein had met in 1858 and had been close friends ever since, often playing piano duets together and sometimes performing in concert with Saint-Saëns on the podium and Rubinstein at the piano. One day in 1868, Rubinstein commented that for all his appearances in Paris as a soloist, he had never conducted there. So, he and Saint-Saëns exchanged hats, so to speak, and just three weeks later, on December 13, Rubinstein mounted the podium at the Salle Pleyel to conduct the concerto Saint-Saëns had written in the interim (it took just 17 days!).

The concerto opens with an elaborate piano solo—a free-form, fantasia-like passage that shows Saint-Saëns's debt to J.S. Bach's organ music. After the initial

orchestral statement, the piano presents a lyrical theme that Saint-Saëns lifted from a *Tantum ergo* for voice and organ by a former pupil of his, Gabriel Fauré. The pianist Alfred Cortot said that Fauré, "with absolute sincerity, congratulated himself on the honour his master had done him by using his theme." Glittering cascades of notes, thundering octaves, and dazzling passage work are used to great effect. In a surprise

gesture, the opening material returns at the end of the movement, but now in hushed, subdued tones with "a poetic quality of something remembered from the depths of the past."

The scherzo trips along gaily, light as a feather in the best tradition of Felix Mendelssohn, except for the jaunty second theme that brings images of dancing horses to some minds.

The third movement employs the furious tarantella rhythm in a whirlwind

tour de force. Everything points to a master craftsman. To quote Cortot again, "the music displays neat and even brilliant rhythms, more intelligence than sensibility, more verve than feelings." The concerto ends in a blaze of fiery virtuosity.

—Program note by Robert Markow



↑
Camille Saint-Saëns—by Kalya Ramu

Jacques Hétu (1938–2010)

Symphony No. 5, Op. 81

TSO Commission

Composed 2009

40 min

JACQUES HÉTU IS ONE OF THE MOST PERFORMED

Quebec composers, both at home and abroad. Born in Trois-Rivières, he studied composition with Clermont Pépin at the Conservatoire de musique de Montréal and later in Paris with Henri Dutilleux and Olivier Messiaen. Hétu's style is a happy mix of classical forms, romantic sensibility, and modern musical languages. His works are solidly built and generally quite lyrical. They often generate considerable power, and his orchestrations are especially colourful and sparkling. Hétu composed more than 80 works in every classical genre, including chamber music, symphonic music, and vocal music.

Commissioned by the Toronto Symphony Orchestra, Hétu's Symphony No. 5 was premièred by the TSO conducted by Peter Oundjian for the New Creations Festival in February 2010. Here is how Hétu described his work:

I. "Prologue (Paris before World War II)": The city slowly awakens and gradually becomes something resembling a giant merry-go-round. Noisy children, murmuring throngs, joyous processions, and the confusion of an approaching fun fair interact and blur into one.

II. "The Invasion (The War)": Breathless, agitated, violent, dramatic music. A motif is heard in the unison winds with continuous embellishment from the strings. This culminates in dense polyphony in which different sections of the orchestra compete

for prominence. The short and somewhat calmer passage of this scherzo is a lament that will be developed in the following movement. The opening section is heard again in abridged form.

III. "The Occupation (The German occupation)": A sort of funeral march. The music proceeds slowly, in a supplicating manner. This is halted by an anguished cry consisting of the overtone series of the note C piled up in an enormous tutti. Unison strings lead to an expressive motif that will become the subject of a series of developments while accelerating. A more tranquil episode is heard in the winds, followed by an abridged return of the opening march material. A final transformation in the brass leads to the coda, where the anguished cry is amplified.

IV. "Liberty (The hope for liberation)": Thousands of copies of Paul Éluard's poem "Liberté" were dropped over Occupied France by RAF planes during 1942. The poem expresses the desire to write the word "liberté" in every way possible at every stage of life. This incantatory poem, a hymn to all periods of a person's life, still has universal reverberations today.

Musically, each stanza is treated in the manner of a short dramatic scene. The orchestral colour and vocal treatment vary from stanza to stanza. The last line of each stanza, "J'écris ton nom" (I write your name), serves as a recurring motif. The first main section comprises the stanzas concerning recollections from childhood: "cahiers d'écoliers" (schoolboys' copybooks), "images dorées" (gilded images); and communion with nature—"chaque bouffée d'aurore"



↑
Jacques Hétu—by Kalya Ramu

(every whiff of daybreak), “sueurs de l’orage” (labour of storms).

The second, more intimate section opens with the *a cappella* choir evoking, first, the gentleness of night—“Sur la lampe qui s’allume” (On the lamp that kindles); next, tenderness, sensuality—“toute chair accordée” (all accordant flesh), and hope. Then the tone becomes discouraging,

with “refuges détruits” (ruined shelters) and “marches de la mort” (steps of death). In the powerful final section, “Sur la santé revenue ... par le pouvoir d’un mot” (On health returned ... by the power of a word), the word “liberté” surges forth like a victory march.

—Program note by **Claude Ricignuolo**; translated by **Craig Schweikert**

Liberté

Sur mes cahiers d’écoliers
Sur mon pupitre et les arbres
Sur le sable sur la neige
J’écris ton nom

Sur toutes les pages lues
Sur toutes les pages blanches
Pierre sang papier ou cendre
J’écris ton nom

Sur les images dorées
Sur les armes des guerriers
Sur la couronne des rois
J’écris ton nom

Sur la jungle et le désert
Sur les nids sur les genêts
Sur l’écho de mon enfance
J’écris ton nom

Sur les merveilles des nuits
Sur le pain blanc des journées
Sur les saisons fiancées
J’écris ton nom

Sur les champs sur l’horizon
Sur les ailes des oiseaux
Et sur le moulin des ombres
J’écris ton nom

Sur chaque bouffée d’aurore
Sur la mer sur les bateaux
Sur la montagne démente
J’écris ton nom

Sur la mousse des nuages
Sur les sueurs de l’orage
Sur la pluie épaisse et fade
J’écris ton nom

Liberty

On my schoolboys’ copybooks
On my desk and on the trees
On sand and snow
I write your name

On all pages read
On all pages blank
Stone blood paper or ash
I write your name

On the gilded images
On the arms of warriors
On the crown of kings
I write your name

On the jungle and the desert
On nests on gorse
On the echo of my childhood
I write your name

On the wonders of the nights
On the white bread of the days
On seasons betrothed
I write your name

On the fields on my horizon
On the wings of birds
And on the mill of shadows
I write your name

On every whiff of daybreak
On the sea on the ships
On the raging mountain
I write your name

On the foam of clouds
On the labour of storms
On the dense and tasteless rain
I write your name

Year 101: Symphony With Us

Sur les formes scintillantes
Sur les cloches des couleurs
Sur la vérité physique
J'écris ton nom

Sur les sentiers éveillés
Sur les routes déployées
Sur les places qui débordent
J'écris ton nom

Sur la lampe qui s'allume
Sur la lampe qui s'éteint
Sur mes maisons réunies
J'écris ton nom

Sur le fruit coupé en deux
Du miroir et de ma chambre
Sur mon lit coquille vide
J'écris ton nom

Sur le tremplin de ma porte
Sur les objets familiers
Sur le flot du feu béni
J'écris ton nom

Sur toute chair accordée
Sur le front de mes amis
Sur chaque main qui se tend
J'écris ton nom

Sur la vitre des surprises
Sur les lèvres attentives
Bien au dessus du silence
J'écris ton nom

Sur mes refuges détruits
Sur mes phares écroulés
Sur les murs de mon ennui
J'écris ton nom

Sur l'absence sans désir
Sur la solitude nue
Sur les marches de la mort
J'écris ton nom

Sur la santé revenue
Sur le risque disparu
Sur l'espoir sans souvenir
J'écris ton nom

Et par le pouvoir d'un mot
Je recommence ma vie
Je suis né pour te connaître
Pour te nommer

Liberté

On gleaming shapes
On bells of colour
On physical truth
I write your name

On awakened paths
On spreading roads
On overflowing squares
I write your name

On the lamp that kindles
On the lamp that dies
On my houses joined
I write your name

On the fruit cut in two
On the mirror and my room
On my bed empty shell
I write your name

On the threshold of my door
On familiar things
On the surge of blessed fire
I write your name

On all accordant flesh
On the foreheads of my friends
On every hand held out
I write your name

On the windows of surprises
On attentive lips
High above the silence
I write your name

On my ruined shelters
On my extinguished beacons
On the walls of my fatigue
I write your name

On absence without desire
On barren solitude
On the steps of death
I write your name

On health returned
On vanished risk
On hope without remembrance
I write your name

And by the power of a word
I begin my life again
I was born to know you
To name you

Liberty



Kevin Chen, piano

This performance marks Kevin Chen's TSO debut.

Since starting his piano studies at age 5, Kevin Chen has been recognized for his achievements from his earliest years in the musical world, placing first in the Canadian Music Competition when he was 8. Following this, he was named one of the CBC's "Top 30 Hot Canadian Classical Musicians under 30" and one of "100 Remarkable Canadians" in *Maclean's* magazine while he was still less than 10 years old.

Now 18, Chen has earned widespread acclaim with consecutive first-place wins in distinguished international competitions, including first prize in the Arthur Rubinstein Piano Master Competition in Tel Aviv, Israel (March 2023); first prize in the Concours de Genève (November 2022); first prize in the Franz Liszt International Piano Competition in Budapest, Hungary (September 2021); first prize in the Hilton Head International Piano Competition in Hilton Head, South Carolina (March 2020); and first prize in the International Piano-e-Competition in Minneapolis, Minnesota (July 2019).

In addition to his thoroughly well-received performances in some of the world's most renowned concert halls—including New York's Carnegie Hall, London's St. John's Smith Square, and Taipei's National Concert Hall—Chen has also been invited to perform in many prestigious festivals, such as the Festival International de Piano de la Roque d'Anthéron, the International Chopin Festival in Duszniki-Zdrój, the Chopin and his Europe Festival in Warsaw, and the Oxford Piano Festival.

Chen has been performing regularly with orchestras since his debut with the Abbotsford Youth Orchestra at the age of 7. These include the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Minnesota Orchestra, the Hungarian National Orchestra, the Orchestre de la Suisse Romande, the Israel Philharmonic Orchestra, and the Taipei Symphony Orchestra, among others. As of October 2023, Chen currently studies at the Hochschule für Musik, Theater und Medien Hannover with Professor Arie Vardi. He previously studied privately in Calgary with Professor Marilyn Engle and Colleen Athparia.



National Arts Centre Orchestra

The National Arts Centre Orchestra made their TSO debut in March 1974.



Alexander Shelley, Music Director

Alexander Shelley succeeded Pinchas Zukerman as Music Director of the NAC Orchestra in September 2015. The ensemble has since been praised as being “transformed... hungry, bold, and unleashed” (*Ottawa Citizen*) and Shelley’s programming credited for turning the orchestra into “one of the more audacious in North America” (*Maclean’s*).

Shelley is a champion of Canadian creation; recent hallmarks include the multimedia projects *Life Reflected* and *UNDISRUPTED*, and three major new ballets in partnership with NAC Dance for *ENCOUNT3RS*. He is passionate about arts education and nurturing the next generation of musicians. He is an Ambassador for Ottawa’s OrKidstra, a charitable social-development program that teaches children life skills through making music together.

Shelley is also the Principal Associate Conductor of London’s Royal Philharmonic Orchestra and, starting with the 2024/25 season, Artistic and Music Director of Artis-Naples and the Naples Philharmonic in Florida. He has made nine recordings with the NAC Orchestra, including the JUNO-nominated *New Worlds* and *Romance and Counterpoint*, all with Montreal label Analekta. The Music Director role is supported by Elinor Gill Ratcliffe, C.M., O.N.L., LL.D. (hc).

Since its debut in 1969, the National Arts Centre (NAC) Orchestra has been praised for the passion and clarity of its performances, its visionary educational programs, and its prominent role in nurturing Canadian creativity. Under the leadership of Music Director Alexander Shelley, the NAC Orchestra reflects the fabric and values of Canada, reaching and representing the diverse communities we live in with daring programming, powerful storytelling, inspiring artistry, and innovative partnerships.

The orchestra breaks boundaries with its regular commissions of new creations including the critically acclaimed *Life Reflected* (2016) and *UNDISRUPTED* (2021). Its commissions and recordings have won JUNO Awards for best new classical compositions in 2018 and 2019. In February 2024, NACO’s latest album, *Truth In Our Time*, including the world premiere recording of Symphony No. 13 by Philip Glass, a tribute to the late Canadian-born journalist Peter Jennings, was released on Orange Mountain Records.



The orchestra has a rich touring history, and in recent years has travelled to the United Kingdom, Paris, Copenhagen, Stockholm, Gothenburg, and China, and across Canada, including its long-awaited return to Carnegie Hall in April 2022.

National Arts Centre Orchestra

Alexander Shelley, Music Director

John Storgårds, Principal Guest Conductor

Jack Everly, Principal Pops Conductor

Daniel Bartholomew-Poyser, Principal Youth Conductor and Creative Partner

Pinchas Zukerman, Conductor Emeritus

FIRST VIOLINS

Yosuke Kawasaki
(concertmaster)

Jessica Linnebach
(associate
concertmaster)

Noémi Racine Gaudreault
(assistant concertmaster)

Emily Kruspe
Marjolaine Lambert
Emily Westell
Manuela Milani
Carissa Klopoushak

SECOND VIOLINS

John Marcus*
(guest principal)
Jeremy Mastrangelo
Frédéric Moisan
Leah Roseman
Zhengdong Liang
Edvard Skerjanc
Mark Friedman
Karoly Sziladi**
Winston Webber**

VIOLAS

Jethro Marks (principal)
David Marks
(associate principal)
David Goldblatt
(assistant principal)
Paul Casey
Tovin Allers
David Thies-Thompson

CELLOS

Rachel Mercer (principal)
Julia MacLaine
(assistant principal)
Leah Wyber
Marc-André Riberdy
Timothy McCoy

DOUBLE BASSES

Max Cardilli
(assistant principal)
Vincent Gendron
Marjolaine Fournier

FLUTES

Joanna G'froerer
(principal)
Stephanie Morin

OBOES

Charles Hamann
(principal)
Anna Petersen

ENGLISH HORN

Anna Petersen

CLARINETS

Kimball Sykes (principal)
Sean Rice

BASSOONS

Darren Hicks (principal)
Vincent Parizeau

HORNS

Julie Fauteux (associate
principal)
Lawrence Vine
Lauren Anker
Louis-Pierre Bergeron

TRUMPETS

Karen Donnelly**
(principal)
Steven van Gulik
Alexandre Jolly*

TROMBONE

Colin Traquair

BASS TROMBONE

Zachary Bond

TUBA

Chris Lee (principal)

PERCUSSION

Jonathan Wade
Andrew Johnson*

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Nancy Elbeck

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Corey Rempel

PERSONNEL MANAGER

Meiko Lydall

ORCHESTRA PERSONNEL COORDINATOR

Laurie Shannon

*Additional musicians

**On leave

NAC Acknowledgements

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Orchestre symphonique de Québec

Orchestre symphonique de Québec made their TSO début in April 2003.



Clemens Schuldt, Music Director

Hailed by the press as one of the most exciting conductors emerging from Germany today, Clemens Schuldt was recently appointed as Music Director of the Orchestre symphonique de Québec, a position he commenced in the 2023/24 season. He is widely praised for his innovative interpretations and his deep understanding of music. His knowledge, particularly about the Classical and Romantic repertoire, and his creative inclusion of lesser-known and contemporary works in his programs are widely acclaimed.

Schuldt opened the 2023/24 season with a tour of Germany and Eastern Europe with the German Bundesjugendorchester and Martynas Levickis. He returned to the Orquestra Sinfónica do Porto Casa da Música, where he conducted the season concert. In addition to symphonic works, Schuldt devotes himself intensively to opera. Last season he also conducted a highly praised new production of Mozart's *Mitridate, re di Ponto* together with The English Concert at Garsington Opera. At Staatstheater Karlsruhe, he led the revival of Mozart's *Die Zauberflöte*. In 2019 he made his acclaimed début at the Venice Biennale, conducting George Benjamin's opera *Written on Skin* with the Orchestra Sinfonica Nazionale della Rai.

The Orchestre symphonique de Québec, founded by Joseph Vézina in 1902, is the oldest orchestra in Canada and has a history that has closely paralleled that of Québec City. The orchestra participates in a host of national and international events and presents major pieces from the symphonic repertoire, as well as pieces by Québécois, Canadian, and foreign composers. Over the years, the orchestra has received numerous awards and accolades. The Orchestre symphonique de Québec leverages its position as a leader in education and community outreach to democratize orchestral music through innovative projects such as the Zoo musical®, the Symphonic Gallery digital education platform, Les Matinées symphoniques for elementary schools and Notes à répétition for high schools. The orchestra is known for its collaborations with the Conservatoire de musique de Québec and Université Laval's faculty of music.

Orchestre symphonique de Québec

Clemens Schuldt, Music Director

FIRST VIOLINS

Catherine Dallaire
(concertmaster)
Julie Tanguay (associate
concertmaster)
Caroline Béchard
(assistant concertmaster)
France Vermette
Simon Boivin
Ethan Balakrishnan
Élise Caron
Michiko Nagashima
Mireille St-Arnauld

SECOND VIOLINS

Pierre Bégin
(principal)
Anne-Sophie Paquet
(assistant)
Inti Manzi
Justin Li
Mélanie Charlebois
Zhixin Ouyang
Estel Bilodeau
France Marcotte

VIOLAS

Lambert Chen (principal)
Frank Perron (assistant)
Claudine Giguère
Mary-Kathryn Stevens
Sébastien Grall
Étienne Chénard
Véronique Vanier**
Brenna Hardy-Kavanagh*

CELLOS

Blair Lofgren (principal)
Ryan Molzan (assistant)
Carmen Bruno
Jean-Christophe Guelpa
Diliana Momtchilova
Marie Bergeron
Susanne Villeneuve**

DOUBLE BASSES

Jean Michon (principal)
Jeanne Corpataux-Blache
(assistant)
Graham Kolle
Ian Simpson

FLUTES

Jacinthe Forand
(principal)**
Geneviève Savoie, second
flute and piccolo

OBOES

Philippe Magnan
(principal)
Hélène Déry, second
oboe and English horn

CLARINETS

Stéphane Fontaine
(principal)
Marie-Julie Chagnon,
second clarinet and bass
clarinet

BASSOONS

Martène Ngalissamy
(principal)
Mélanie Forget,
second bassoon and
contrabassoon

HORNS

Mikhailo Babiak (principal)
Marjolaine Goulet**
Lorenzo Robb
Anne-Marie Larose

TRUMPETS

Andre Dubelsten
(principal)
Trent Sanheim

TROMBONES

Nick Mahon (principal)
Vladislav Kalinichenko
Scott Robinson, principal
bass trombone

TUBA

Zachariah Dietenberger
(principal)

TIMPANI

Marc-André Lalonde
(principal)

PERCUSSION

Bryn Lutek (principal)
Jean-Luc Bouchard*

HARP

Isabelle Fortier (principal)

ORCHESTRA PERSONNEL MANAGER

Tristan Lemieux

ORCHESTRA PERSONNEL COORDINATOR

Mélanie Charlebois

PRODUCTION MANAGER

Alexandre de Grandpré

ARTISTIC ADMINISTRATION DIRECTOR

Joël Brouillette

ARTISTIC ADMINISTRATION COORDINATOR AND ASSISTANT TO THE MUSIC DIRECTOR

Isabelle Lépine

ASSISTANT CONDUCTOR

Marie-Claire Cardinal

*Additional musicians
**On Leave



↑
Clemens Schuldt conducting the Orchestre symphonique de Québec at the Grand Théâtre de Québec, September 2023.

Toronto Mendelssohn Choir



Jean-Sébastien Vallée, Artistic Director

Internationally recognized conductor, scholar, and pedagogue Jean-Sébastien Vallée was named as the Toronto Mendelssohn Choir's eighth Artistic Director in June 2021. In addition to his work as Artistic Director of the choir, Vallée is Associate Professor of Music, Director of Choral Studies, and Coordinator of the Ensembles & Conducting Area at the Schulich School of Music of McGill University. Vallée has conducted ensembles throughout North America, Europe, and Asia, and has prepared choruses for leading orchestras including the Chicago Symphony Orchestra, the Toronto Symphony Orchestra, the Orchestre symphonique de Montréal, and the National Arts Centre Orchestra. In addition to his interest in choral, operatic, and orchestral music, Vallée is an advocate for contemporary music, making it a priority to première and commission works by young composers, and to program rarely performed repertoire. He has recorded extensively under the ATMA Classique label.

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 June 2021, Jean-Sébastien Vallée was named as Artistic Director, only the eighth conductor in TMChoir's 128-year history.

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

The TMChoir includes 24 professional singers and over 130 auditioned and experienced volunteer choristers. Auditions are held in the spring and fall to welcome new members. Our smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers), was created to deliver more intimate, nimble repertoire in a variety of non-traditional venues, traversing the line between concert and experience, and showcasing the individual expression of professional soloists.

Toronto Mendelssohn Choir members

Jean-Sébastien Vallée, Artistic Director and Chorusmaster

Paul Genyk-Berezowsky, Assistant Chorusmaster

SOPRANO

Catherine Alberti
Tia Andriani
Ann-Marie Barrett-Tandy
Jocelyn Belfer
Lesley Bouza
Louise Boyden
Leslie Bradshaw
Marlo Alexandra Burks
Hannah Carty
Ada Chan
Amy Chen
Lauren Choi
Rayna Crandlemire
Maria Farrier
Kim Finkelstein
Leslie Finlay
Rebecca Fisher
Shayna Follington
Marina Galeano
Rebecca Genge
Alison Haines
Christine Kerr
Gabrysia Kowalik
Alysha Ladha
Jisue Lee
Nai Lee
Alice Liu
Claire Luc
Jocelyne Lussier
Sachiko Marshall
Lindsay McIntyre
Olha Movsessian
Michelle Murphy
Emily Parker
Michele Pearson
Ariane Prescott
Michelle Prunier
Mary Ridgley
Sylvia Romanowska
Heather Rowe
Jereney Shen
Hannah Silverberg
Jaclyn Siou
Chong Tan
Sinéad White
Jennie Worden
Sophya Yumakulov
Paulina Zmak

ALTO

Jane Agosta
Marlo Alcock
Renee Ardiente
Julia Barber
Frances Chan
Eunseong Cho
Nina Coutinho
Rebecca Claborn
Kristin Crawford
Adrienne Eastwood
Ruxandra Filip
Gillian Grant
Ann Griffin
Nora Guncz
Simon Honeyman
Svitlana Ivashchenko
Joaquin Justo
Claudia Lemcke
Rebecca Manga
Ryan McDonald
Heather McGrath
Jennifer McGraw
Bethany Jo Mikelait
Susan Mumford
Annie Odom
Parnian Parvin
Pamela Psarianos
Jan Szot
Joscelyn Olivia Tan
Jennifer Ujimoto
Kiley Venables
Patti Vipond
Emma Willemsma
Tarquin Wongkee
Susan Worthington
Jessica Wright
Virginia Wright
Ashley Wu

TENOR

Mitch Aldrich
Tom Bishop
Samuel Broverman
Karel Cantelar Ramos
Michael Clipperton
Peter DeRoche
Ryan Valdés-Doyle
Omar Flores
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