



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Choirs and University of Toronto Symphony Orchestra

Jamie Hillman and Uri Mayer, *conductors*

Saturday, March 25, 2023 at 7:30 pm; Sunday, March 26, 2023 at 2:30 pm
MacMillan Theatre, 80 Queen's Park, Toronto

The UTSO concerts are made possible in part by a generous gift from Neville Austin.

PROGRAM

Chichester Psalms

- I. *Psalm 108 vs. 2; Psalm 100*
- II. *Psalm 23; Psalm 2 vs. 2-4*
- III. *Psalm 131; Psalm 133 vs. 1*

Leonard Bernstein (1918 – 1990)

*Antonio Resma, soprano; Isaac Kim, soprano; Hermione Tankard, soprano; Ania Suri, alto;
Nathan Gritter, tenor; Matthew Black, baritone*

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INTERMISSION

Mass in C Major, op. 86

- I. *Kyrie*
- II. *Gloria*
- III. *Credo*
- IV. *Sanctus*
- V. *Agnus Dei*

Ludwig van Beethoven (1770 – 1827)

John Paul Farahat, organ

*Anna Boyes, soprano; Nicole Percifield, mezzo soprano; Marcel d'Entremont, tenor;
Bradley Christensen, baritone*

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

PROGRAM NOTES

Bernstein Chichester Psalms

A mature Leonard Bernstein stands in front of the Poznan Philharmonic Chorus, lifts his shoulders to his ears with anticipation, excitedly balls his fists, and launches the energetic first beats of his *Chichester Psalms* (1965). - A choral-orchestral work in three movements, featuring a boy treble solo, *Chichester Psalms* is a testament to Bernstein's boundless & fierce commitment to music, as well as his passionate & free spirit. In 1965, with the Poznan Philharmonic Chorus, we see Bernstein on film entirely immersed in the musical language of this work; he was no different in the plethora of other musical environments he found himself in. -- "For hours on end, I brooded and mused on *materiae musicae*, [...] on aspects of unconventionality, over the death in our time of tonality, [...] and then I came up with the *Chichester Psalms*. [...] There it stands - the result of my pondering, two long months of avant-garde wandering - my youngest child, old-fashioned and sweet. And he stands on his own two tonal feet.", said Bernstein in a poem about this work, written for the New York Times in October 1965.

Chichester Psalms came during a fifteen-month sabbatical from his busy and demanding position with the New York Philharmonic, a time entirely devoted to the creation of new music, and also to intensive reflection upon his relationship with music in general, primarily from his point of view as a composer. - Commissioned in 1965 by Walter Hussey, Dean of the Chichester in Sussex, England, there was one condition upon which the Psalms may be used as the text for this celebratory and energetic work: the original Hebrew text must be used. It is impossible to decide which line of text nurtures the most beautiful depth of meaning, but still, it seems that one line in particular stays with us from the lyrical and richly nuanced Second Movement of this work: "Adonai ro-i, lo ehsar." - "The Lord is my shepherd, I shall not want."

Leonard Bernstein surely exemplified artistry that asks for nothing but passionate attention and careful contemplation. As we listen to this work being performed, it asks nothing of us but to surrender to its nuances, just as Bernstein did in every moment of music-making in which he found himself. Let us lift our shoulders with anticipation, energetically ball our fists, and give our time to this monumental ensemble at the University of Toronto as both ensemble and audience members alike pay tribute to the ever-committed and inspiring late Leonard Bernstein, an homage to the hours he spent "brooding and musing" in service of us all.

Emma Colette Moss

Beethoven Mass in C

On December 22nd, 1808, audiences in a chilly Viennese theatre were treated to a monumental concert. The program featured the premiere of Ludwig Van Beethoven's 4th Piano Concerto, Choral Fantasy, 5th and 6th Symphonies, and movements from the C major Mass (Op. 86), the work you are about to hear. For far too long, the importance of this piece has been marginalized in Beethoven's biography and performance tradition. However, for Beethoven, this piece might have been more important than the other pieces performed at the epic 1808 concert. The Mass was his first foray into the genre that had a rich and prestigious tradition fostered by Palestrina, Bach, Mozart and Haydn. Throughout the work, one hears a composer honouring tradition while innovating in a bold, expressive and idiosyncratic manner.

The opening movement is treated like a slow introduction to a symphony. Its prevailing mood, as described by Beethoven, is one of "heartfelt resignation, from the depth of religious feeling". Like the Masses of Haydn and Mozart, it is in an ABA' form with the A section setting the text *Kyrie*

Eleison (Lord have mercy) and the B section setting *Christe Eleison* (Christ have mercy). However, whereas composers before and in his time would often set this movement monotonically or using tonic-dominant key relationships, Beethoven innovatively sets the B section in the distant key of E major, a third away from the tonic, C major. This key relationship often carries supernatural connotations, fitting for a work aimed at reaching the supernatural through the medium of prayer and music.

The *Gloria* and *Credo* are entirely through composed, that is to say, there is no repetition of thematic material between sections of the larger form. Beethoven liberates himself from traditional formal paradigms allowing his creative imagination to freely set the text. However, Beethoven does follow the custom of setting the end of the *Gloria* (*cum Sancto Spiritu: in gloria Dei Patris, Amen*) and *Credo* (*Et vitam venturi saeculi, Amen*) as a fugue.

The *Sanctus* and *Benedictus* once again explores the supernatural major third key relationship. The movements toggle between A and F major. The *Sanctus* is particularly majestic with virtuosic and contrapuntal settings of *Pleni sunt coeli et terra gloria tua, Hosanna in excelsis* (Heaven and earth are full of your glory, Hosanna in the highest). The *Benedictus* is tender and intimate. It features the four soloists who seem engaged in a dialogue with the chorus who, musically and poetically, support the former's claim that "Blessed are they that come in the name of the lord".

The final movement has aptly been described by E.T.A. Hoffman as having "a feeling of inner hurt which does not tear the heart but is good for it, and dissolves, like a sorrow from another world, to unearthly delight". This "unearthly delight" is no doubt engendered by the sublime return of the opening measures of the *Kyrie*. It seems as though prayers for mercy and peace have been answered.

Evan Tanovich

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UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Uri Mayer, *conductor*

Lorenzo Guggenheim, Matheus Coelho do Nascimento, Felipe Luzuriaga, *assistant conductors*

Bernstein:

Violin I

Sophia Thaut* (CM)
Amanda Yee
Kasey Scoboria
Ryan Lee Chang
Marija Ivcevic
Monique Tong
Bridget Alexander
Alexandra Deborah White

Xinjui (Helen) Li

Viola

Daphne Blanche Waggener*
Kyungrok (Grace) Moon
Ching Wen (Vena) Lin
Ruby Jackson
Mobin Naeini
Kevin O'Loughlin

Yejin (Chloe) Shin
Yun-Ho (Eliza) Wei
Xinyu (Cindy) Zhang

Double Bass

Wang Hin (Marcus) Chan*
Benjamin Kemppainen
Danylo Tkaczyk
Jude Littlefield Buschlen

Violin II

Mizuki Yaesawa*
Victor Chung
Kwan Heng (Vincent) Poon
Ying Sze (Alison) Li
Katherine Chen

Cello

Ho Yin (Michael) Wong*
Tomas Pena Paz Y Mino
Mario Rodriguez McMillan
Jeffrey Paik
Jonah Hansen

Trumpet

Andrew Mendis*
Justin Ko
Erik Dubeau

Trombone

Dominic Ghiglione*
 Duncan MacFarlane
 Bien Carandang

Timpani

Jacob Valcheff

Beethoven:

Violin I

Talia Sinclair*
 (concertmaster)
 Emma Reader-Lee
 Honoka (Sophie) Li
 Isabl Ryznar
 Christine Yanfel Wang
 Nicholas Wojtarowicz
 Bridget Alexander
 Siri Ducharme-Leblanc
 Xinhui (Helen) Li

Violin II

Raphael Salonga*
 Maya Budzinski
 Elise Wiesinger
 Jasmine Wai-Shan Chu
 Ying Sze Alison Li
 Victor Chung
 Anthony Gunadi
 Ryan Chang

Percussion

Thomas Carli*
 Andrew Gordon Bell
 Kelsey Choi
 Matthew Magocsi
 Thomas Li
 Cassandra Wolff
 Sam Kerr

Viola

Daphne Blanche Waggener*
 Kyungrok (Grace) Moon
 Ching Wen (Vena) Lin
 Ruby Jackson
 Mobin Naeini
 Kevin O'Loughlin

Cello

Brendan Rogers*
 Andrew Park
 Daniel Ulloa Garcia
 Eddie Wei
 Max Darlington
 Hayley Chan
 Tuuli Olo
 Maren Helyar
 Chloe Liang

Double Bass

Wang Hin (Marcus) Chan*
 Benjamin Kempainen

Harp

Emmanuel Luna Wong*
 Cara Nicol

Flute

Jordana Kleiner*
 Yelin Youn

Oboe

Jason Halliday*
 Zoe Yang

Clarinet

Anatasia Murdocca*
 Jasmine Chan

Bassoon

Gabrielle Luise Eber*
 Rita Ren

Horn

Jihao (Kevin) Li*
 Joanne Yin

Trumpet

Erik Dubeau*
 Justin Ko

Timpani

Andrew Gordon Bell

*denotes principal

CHAMBER CHOIR

Lori-Anne Dolloff, *conductor*
 Kathy Haddadkar, *assistant conductor*
 Joel Goodfellow, *collaborative pianist*

Soprano 1

Jamie Bateman
 Susan Dong
 Mindy Eng
 Charlotte Fowler
 Alia Ginevra

Lauren Levorson-Wong**

Nadia Nikolov
 Rhianna McDonald
 Lara Moshaver
 May Sadan
 Anna Tanczak

Celeste Thordarson

Tracy Wong
 Paulina Zmak
 Evelyn Tao
 Victoria Chan

Soprano 2

Alannah Beuparlant
 Ana Sofia Castro Barrios
 Sophie Conrad
 Julia Flagal
 Sarah Michelle Gangl
 Hazel Gaudette
 Aimee Harness
 Dimitra Kahrmanidis
 Lily Lee
 Joanna Li
 Priscilla Menezes**

Karis Persaud
 Mia Robles
 Nikolina Ropar
 Nathalie Winfield-Hicks
 Brooke Zarubin

Alto 1

Sofia Bolonna
 Maryanna Boyd
 Ivy Ding
 Madeline Amy Luntley
 Asha Yoshiko Mayadunne

Michelle Wang
 Mimi Ye

Alto 2

Emma Clark
 Emma Della Rossa
 Chiki Ogawa
 Elizabeth Rodionova
 Hannah Semeniuk
 Gillian Wang
 Yuchen Zha

TENOR-BASS CHORUS

Thomas Burton, *conductor*
 Nathan Gritter, *assistant conductor*
 Trevor Flemings, *collaborative pianist*
 Bradley Christensen, *vocal coach*

Tenor 1

Kenny Cheng
 Vikramaditya Singh Chouhan
 Alejandro De Leon Mejia
 Yunze Du
 Nathan Gritter
 Peirong Huang
 Sung Han (Johnny) Lai
 Jeremy Lau
 Ethan Shkut
 Tyrese Walters

Yangu (Niko) Pan
 Dameng (Damian) Tang
 Qingwei (Wesley) Wang
 Xiaoshuai (Adam) Wang
 Di (Steven) Zhai

Adam Wang
 Ethan Yao
 David Alejandro Zuniga
 Molina

Bass 1

Dalen Cubillos
 Rishikesh Das
 Michael Denomme
 Zihao Dong
 Amir Elmi
 Artem Kopylov
 Alexander La
 Jacob Manucdoc
 Shengjun (Kyle) Meng
 Jakub Mroz
 Haoran (Harry) Sun
 Jingren Sun
 Adrian Tsui

Bass 2

Ali Afifi
 Noah Amodeo
 Luke Carter
 Hoi Lap (Matthew) Chow
 Zhihao Gao
 Desmond Kumprey**
 Chuan Yi (Joey) Lin
 Zerui (Sampson) Liu
 Bennett Luo
 Joshua Manrique
 Joseph O'Leary-Ponzo
 Matthew Woolard
 Daniel Zhou
 Peter Zougas

Tenor 2

William Cheng
 Daniel Wang Gomes
 Wenrui (Victor) Huang
 Danial Khan Sheibani**
 Mike (Mianfeng) Liu
 Antonio Mendicino
 David Miao

SOPRANO-ALTO CHORUS

Elaine Choi, *conductor*
 Tyrese Walters, *assistant conductor*
 Eunseong Cho, *collaborative pianist*
 Anna Caroline Boyes, *vocal coach*

Soprano

Alynia Allan
 Giuliana Barrow Lattanzio
 Hannah Cai
 Clarissa Chan
 Eann Chao

Lauren Esch
 Belen Fazio
 Anika Fung
 Saf Gaber
 Elizabeth Gilerovitch
 Korin Inoue

Paige Kaps**
 Olivia Lee
 Bebe Leung
 Bingbing Li
 Qiyan (Alice) Lin
 Monica Lindsay

Sophie Liu
Isabella Milano
Danielle Millet
Jade Ondrik
Yoonie Park
Kira Pawluk
Tannaz Rahmati
Julia Renda
Alisha Suri
Katie Wang
Ruochen (Adina) Wang
Amanda Won
Claire Xiao
Fiona Xiao
Frieda Yat Sang Yau
Emily Zhang
Kelly Anne Zhao
Julia Zhuo

Alto
Daina Babeckas
Allison But
Sherry Chen
Yue Chen
Yuling Chen Phoebe Lin
Emma Davis
Katie Yezi Dong
Bienca Fung
Natazja Grimaldo
Yaqi (Chiya) Hou
Elly Hung
Candice Jiang
Victoria Jiang
Ginger Lam
Elisa Ma
Ingrid Ma
Sepia Mirkiyaei Tamijani
Angela Ng

Pauline Ou
Alyn Shen
Amy Sheath
Yana Shamis
Alex Siddhantakar
Summer (Xihan) Sun
Trinity Thai
Kirsten Marie Villegas
Amanda Wang
Cathy Wang
Tina Wang
Claudia Wong
Joanna Xiong
Erin Yip**
Amanda Yu
Sophia Zhang
Joyce Zheng

MACMILLAN SINGERS

Jamie Hillman, *conductor*

Michael Denomme, *assistant conductor*

Joy Lee, *collaborative pianist*

Soprano

Aislinn Brown
Rachel Currie
Arushi Das
Charlotte Goss
Manishya Jayasundera
Kate Medcalf
Maren Richardson
Alessia Signorella
Hermione Tankard

Théa Nappert
Claudia Rando
Elisabeth Ritthaler
Ania Suri
Dorothea Unwin
Anika Venkatesh
Tarquin Wongkee

Eyal Stopnicki-Udokang
Tyrese Walters

Bass

Michael Denomme
Joshua Gibson
Ian Gillis
Owen Phillipson
Arthur Podpora
Giovanni Rabbito
Charlie Sadler
Simon Vandenberg
Ryan Paul Wong
Eric Yang

Alto

Ainsley deBoer
Francesca Hauser
Sarah Luedke
Sarah Mole

Tenor

Max Webb Comor
Gabriel Gough
Nathan Gritter
Luca McCauley
Leon Page
Sehyeok (Joseph) Park
Alekszander Rosolowski

**ensemble manager

MACMILLAN SINGERS ALUMNI CHOIR

Amy Dodington
Benjamin Gabbay
Clara Krausse

Abigail Freeman
Charlotte Burrage
Wes Hui

Kai Leung

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Maria Conkey, St. Michael's Choir School, Michael Denomme, Dr. Lindsay McIntyre, Faculty of Music
Voice Faculty

TRANSLATIONS

Part I Psalm 108, verse 2

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

Part II Psalm 23

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Psalm 2, verses 1-4

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves up,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
He that sitteth in the heavens shall laugh,
and the Lord shall have them in derision!
Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Part III Psalm 131

My heart is not haughty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Kyrie

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Gloria

Glory to God in the highest, and on earth peace to people of good will.
We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory,
Lord God, heavenly King, O God almighty Father.
Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the
sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are
seated at the right hand of the Father, have mercy on us.

For You alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Credo

I believe in one God, the Father Almighty,
maker of heaven and earth, of all things visible and invisible:
And in one Lord, Jesus Christ,
the only-begotten Son of God, born of the Father before all ages;
God from God, Light from Light, true God from true God;
begotten, not made, consubstantial with the Father,
by whom all things were made;
who for us men and for our salvation descended from heaven.
He was incarnate by the Holy Ghost out of the Virgin Mary, and was made man.
He was crucified also for us under Pontius Pilate; he suffered and was buried:
And he rose again on the third day according to the Scriptures:
And ascended into heaven, and sits on the right hand of the Father:
And the same shall come again, with glory, to judge the living and the dead:
Of whose kingdom there shall be no end;
And I believe in the Holy Ghost, the Lord and life-giver,
who proceeds from the Father and the Son,
who, with the Father and the Son, together is worshiped and glorified,
who has spoken through the prophets.
And I believe in one, holy, catholic, and apostolic Church,
I confess one baptism for the remission of sins.
And I await the resurrection of the dead:
and the life of the coming age. Amen.

Sanctus

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.
Glory be to thee, O Lord most high.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.

BIOGRAPHIES

Anna Boyes

Anna Boyes is currently pursuing her Doctorate of Musical Arts in Vocal Pedagogy at the University of Toronto, under the tutelage of Professor Lorna MacDonald. Her research includes creating a pedagogical guide to Hindustani elements within selected vocal works of Reena Esmail, Kamala Sankaram, and Naresh Sohal.

She has a passion for oratorio and looks forward to singing as a soloist in Cantate Iterum's performance of Handel's Messiah this Spring. Anna has been part of several training programs, including Stratford Summer Music's Vocal Academy, Against the Grain's Summer Modern Opera Intensive, Brott Opera, and was an Emerging Artist with Arcady. She holds a Master of Music in Vocal Performance and Literature from Western University and a Bachelor of Music in Vocal Performance from McGill University.

Anna resides in Port Perry and when not teaching or singing, loves hiking in the trails throughout Scugog with her husband and German Shepherd, Grizzly. They will be welcoming a new addition to their family this June!

Bradley Christensen

Bradley Christensen has continued to earn praise for his "most well-rounded instrument...focused, rich, and sympathetically communicative" (Natasha Gauthier, Ottawa Citizen). Bradley obtained his Master's degree from the University of Toronto; he is an alumnus of the prestigious Rebanks Family Fellowship and International Performance Residency Program; and he furthered his artistic development as a young artist with Opera on the Avalon, Highlands Opera Studio, and Opera North, where he made his professional U.S. debut performing the role of Agamemnon in Offenbach's *La belle Hélène*.

On the concert stage, performance highlights from this past year include appearances with the Hamilton Civic Choir (New Zealand), Auckland Choral Society, Bach Elgar Choir, Choral Connection, RESOUND Choir of the Durham Region and the Upper Canada Choristers.

Bradley is also a keen recitalist, having performed in the Canadian Opera Company Concert Series, and most recently, a staged version of Brahms' *Die schöne Magelone* in Auckland, NZ.

Marcel d'Entremont

Tenor Marcel d'Entremont is becoming recognized across Canada for his powerful voice and sincere stage presence. He is a former winner of the Wirth Vocal Prize from McGill University, and also won the Atlantic Young Artist Competition, as well as the voice category and Grand Award for overall best performer at the National Music Festival of Canada. Marcel has been a resident artist at the National Arts Center of Canada's Young Artist Program, the Art of Song Institute with the Toronto Summer Music, and was a Yulanda M. Farris Young Artist with the Vancouver Opera. In concert, he has performed Elijah with the Toronto Symphony Orchestra and Toronto Mendelssohn Choir, Britten's Serenade for Tenor, Horn, and Strings with the PEI Symphony Orchestra, and recently toured with Debut Atlantic. Marcel has previously been named one of the Top 30 Under 30 classical musicians in Canada by CBC Music.

Dr. John Paul Farahat

Canadian organist Dr. John Paul Farahat leads a dual career as performer and pedagogue, committed to music interpretation and improvisation in all forms. Notable past solo engagements include the Cathédrale Notre-Dame de Paris, Westminster Abbey, Trinity College Cambridge, the University of Saint Andrews, and Saint Patrick's Cathedral in New York.

Dr. Farahat is Director of Music and Principal Organist of Saint Basil's Church, the collegiate church of the University of Saint Michael's College in the University of Toronto. He teaches organ and piano at Saint Michael's Choir School, serves on the team of organists for Saint Michael's Cathedral

Basilica, and is a cross-listed adjunct organ faculty member of Emmanuel College. He is Chair of Advocacy for the Royal Canadian College of Organists.

Dr. Farahat holds the Doctor of Musical Arts in Performance degree from the University of Toronto, where he studied with Kevin Komisaruk. He received additional instruction from Olivier Latry, Peter Williams, and Martin Haselböck.

Dr. Jamie Hillman

Jamie Hillman is a Canadian and American musician, active as a conductor, music educator, singer, and pianist. Appointed to the U of T Faculty of Music in 2021, Dr. Hillman directs the MacMillan Singers and leads the M.Mus. and DMA programs in Choral Conducting. Prior to his appointment at the Faculty of Music, Hillman served on the faculties of Gordon College, Longy School of Music of Bard College, and Boston University Tanglewood Institute. As a Boston University Prison Arts Scholar and faculty member of BU's Metropolitan College/Prison Education Program, Hillman co-initiated an innovative vocal music program in the Massachusetts prison system.

Dr. Hillman has guest conducted, adjudicated, performed, and given masterclass throughout Canada and the United States, and in France, India, Indonesia, and Portugal. Most recently, he has led All-State or honour choirs in Connecticut, Georgia, Maryland, Massachusetts, Ontario, New York, Rhode Island, Utah, Vermont, and Virginia. His upcoming engagements include conducting All-State choirs in several US states and an honour choir in Taiwan, leading two national festival choirs at Carnegie Hall, and representing Canada on the jury of the Bali International Choir Festival in Indonesia.

Dr. Hillman is the 2012 laureate of the Leslie Bell Prize for Choral Conducting from the Ontario Arts Council. He is also the curator and editor of the Jamie Hillman Choral Series published by Santa Barbara Music Publishing.

Issac King

Isaac Kim is a grade 7 chorister at St. Michael's Choir School. He studies piano and organ with David Simon. With the help of his conductors, Mr. Priddy, Mr. Mahon, Ms. Dunn, and Ms. Conkey, Isaac has performed many solos, as both the cantor in his weekly Mass duties and as a soprano soloist in Vaughan Williams' Mass in G Minor, performed by the St. Michael's Choir School Schola Cantorum. He recently performed at the 2023 American Choral Directors Association conference in Cincinnati, Ohio with the SMCS Schola Cantorum. His favourite subjects are science and gym, and he likes to play with his friends, online or in person.

Dr. Uri Mayer

Uri Mayer, Professor and Director of Orchestral Studies at the University of Toronto, has taught on the faculties of the University of Michigan in Ann Arbor, Rice University Shepherd School of Music in Houston, McGill University in Montreal and at the Glenn Gould School of the Royal Conservatory of Music (GGS).

Renowned for his strong command of broad symphonic, operatic and ballet repertoire, Mayer has guest conducted many of the leading orchestras around the world including the Montreal, Toronto, Winnipeg and Vancouver symphonies in Canada, the Houston and Utah symphonies in the U.S., London Mozart Players and the English Symphony Orchestra, NDR Philharmonie in Hannover, Slovak Philharmonic, Budapest, Belgrade and Sophia Philharmonics, Israel Philharmonic, NHK Orchestra and Osaka Symphony in Japan and National Symphony of Taiwan. He served as Principal Conductor of the Kansai Philharmonic Orchestra in Osaka, Japan and Artistic Director of the Israel

Sinfonietta. In Canada, Mayer was Music Director of the Edmonton Symphony and Orchestra London.

Mayer has led numerous opera productions in Canada, the U.S, the Netherlands, Hungary and Israel including *The Barber of Seville*, *Così fan tutte*, *Don Giovanni*, *The Flying Dutchman*, *Salome* and *The Cunning Little Vixen*.

Some of the distinguished soloists who have collaborated with him include Elly Ameling, Kathleen Battle, Maureen Forrester, Frederica von Stade, Itzhak Perlman, Pinchas Zukerman, Peter Oundjian, Mstislav Rostropovich, Yo-Yo Ma, Claudio Arrau, Emanuel Ax and Sir Andrés Schiff. Mayer has recorded for the Arabesque, CBC, Denon Japan, Hungaroton and Koch labels. Under his direction the Edmonton Symphony became one of Canada's most frequently played orchestras on radio. They were awarded the Grand Prix du Disque-Canada for the recording of *Orchestral Suites of the British Isles* and nominated for a Juno Award for their *Great Verdi Arias* with Louis Quilico.

In 2009, the University of Western Ontario conferred on Mayer a Doctor of Music Honoris causa in recognition of his contribution to the musical life in Canada.

Nicole Percifield

Mezzo-Soprano Nicole Percifield has featured in concert performances with New Haven Symphony (*Messiah*), Saint Paul Chamber Orchestra (D. Scarlatti's *Salve Regina* and Pergolesi's *Stabat Mater*), and the Minnesota Orchestra. A graduate of Yale Opera, Percifield has worked with Minnesota Opera (*Salome*, *Faust*), Santa Fe Opera (*Le Nozze di Figaro*), Central City Opera (*Werther*, *Cendrillon*), the Banff Centre, and Opera Theatre of St. Louis (*Ghosts of Versailles*), and was a finalist at the Metropolitan Opera New England Regionals. She recently featured on CBC's *Tapestry*, presenting Gavin Fraser's work, *Shared Isolation*. Percifield is currently pursuing her doctorate at the University of Toronto, where she is a recipient of the Joseph-Armand CGS Doctoral Scholarship. She can be heard singing the roles of Cathleen (*Riders to the Sea*), and Hostess (*At the Boar's Head*), recorded live at the Beethoven Festival in Warsaw. The International Classical Music Awards nominated the recording for Best Opera Album, 2017.

Antonio Resma

Antonio Luis Capulong Resma is a grade 8 chorister at St. Michael's Choir School. He plays piano, violin, and organ. His parents noticed his musical inclination even when he was 3 months old when he would hum the first three notes each time his mom sang the Brahms lullaby to him. Antonio performed a solo at the Vespers during the recent visit of Pope Francis in Quebec City with the choir school and he has sung the soprano solo of Allegri's "Miserere" during the Ash Wednesday Masses. He was the soprano soloist in Vaughan Williams of "Mass in G minor" and with the choir school performed at the ACDA conference in February 2023. Antonio is always grateful for being given wonderful opportunities by his choir school. In every note that he sings, he always keeps in mind that "when he sings, he prays twice" . . . Bis Ora Qui Cantat.

UPCOMING PERFORMANCES

University of Toronto Choral Conducting Symposium with Dr. Jamie Hillman, Dr. Darryl Edwards, Dr. Joy Lee, and Dr. Felicia Barber (Yale University) - July 4-7, 2023 - uoft.me/conducting