



UNIVERSITY OF TORONTO

FACULTY OF MUSIC

Sing your Sorrow, Sing your Joy

Chamber Choir

Dr. Lori-Anne Dolloff, *conductor*

Eunseong Cho, *collaborative pianist*

MacMillan Singers

David Fallis, *conductor*

Lara Dodds-Eden, *collaborative pianist*

Sunday, October 27, 2019

2:30 pm

Church of the Redeemer

162 Bloor Street West

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 most recently, the Mississaugas of the Credit First Nation. 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

Chamber Choir

Dr. Lori-Anne Dolloff, *conductor*
Eunseong Cho, *collaborative pianist*

I Never Saw Another Butterfly

Charles Davidson
(b. 1929)

iv. The Butterfly

Leticia Balogh, *soloist*

At the Heart of our Stillness

Kathleen Allan*
(b. 1989)

The Dawn is not Distant

Christine Donkin*
(b. 1976)

Allyson Whitmell, *soloist*

Quviasuliqpunga

Iqilaarjuk*
(b. 19th century)

Da Pacem

Jeff Enns*
(b. 1972)

Turlutte Acadienne Montréalaise

Marie-Claire Saindon*
(b. 1984)

Intermission



The Faculty of Music is a partner of the Bloor St. Culture Corridor
bloorstculturecorridor.com

MacMillan Singers

David Fallis, *conductor*

Lara Dodds-Eden, *collaborative pianist*

How They so Softly Rest

Healey Willan*
(1880-1968)

Excerpts from *Figure humaine*

Francis Poulenc
(1899-1963)

- i. De tous les printemps du monde
- ii. Aussi bas que le silence
- iii. Toi ma patiente
- iv. Le jour m'étonne

Chichester Psalms

Leonard Bernstein
(1918-1990)

- i. Urah, hanevel
Sunny Sheffman, Annika Telenius, Xavier Solis,
and Dante Mullin Santone, *soloists*
- ii. Adonai roi
Peter Koniers, *soloist*
- iii. Adonai, lo gavah libi
Rayna Crandlemire, Katharine Petkovski, Jeremy Tingle,
and Kai Leung, *soloists*

Nikki Chang, *harp*
Bryn Lutek, *percussion*

* denotes Canadian composer

Please note that photography and recording are strictly prohibited during the performance. Kindly turn off all electronic devices as a courtesy to the performers and your fellow patrons.

PROGRAM NOTES

Chamber Choir Program Notes

Our program begins with two pieces that set poetry written in response to internment during World War II. **The Butterfly** is part of a collection of poems written by young people in the Terezin Concentration Camp in Warsaw. Written by Pavel Friedman, who was later to perish in Auschwitz, the poem laments life in the ghetto. It is simply set by Charles Davidson, a Jewish-American composer of music for synagogues, cantors and choirs across North America.

At the Heart of our Stillness speaks to the experience of Japanese Canadians sent to internment camps on the West Coast of Canada during the same period. The poem by Joy Kagawa is set to music by Kathleen Allan, newly appointed conductor of the award-winning Amadeus Choir of Toronto. The poem expresses the hope that even in the midst of the hardships of internment, we might yet “hear our mothers singing.” We welcome Kathleen to the Toronto choral community and wish her well in her musical journey with the Amadeus Choir.

Despite the darkness and suffering we continue to see in the world, Alberta-born Christine Donkin’s **The Dawn is not Distant** reminds us that though all seems dark, the night is not “starless,” and there is always hope that darkness will end. This echoes the sentiment of an older Inuit *pisiq* composed by the Inuit shaman, Iqilaarjuk. The poet recognizes the seasonal return of the *Akuktujuuk* (Betelgeuse and Bellatrix in the constellation Orion) as a cause for hope that the time of 24-hour darkness is over and that light will be returning.

Jeff Enns takes the simple prayer, “Give peace in our time, Lord,” and creates a multi-textured cry for peace that begins and ends in unison chant, **Da Pacem Domine**. Based in Elmira, Jeff has collaborated to set contemporary poetry based on Indigenous themes such as *I lost my talk* and *Sorrow Song of Whales*. He is composer-in-residence for the Canadian Chamber Choir.

We end the Women’s Chamber Choir’s section of the program with a song of pure joy. **Turlutte Acadienne Montréalaise** is based on the traditional “mouth music” common in many cultures. Known as “lilting” in Celtic traditions or “puirt a beul” in Gaelic, the percussion of the vocables

propels this simple melody along into Québécois foot percussion. Marie-Claire Saindon has composed many folksong arrangements, French-language carols, and is sought out to create new choral works through commissions.

MacMillan Singers Program Notes

Frequently known as the “Dean of Canadian Composers”, Healey Willan was born in England in 1880. He moved to Toronto in 1913 and from 1921 until his death he was Precentor of the church of St. Mary Magdalene, Toronto. He was appointed Lecturer and Examiner for the University of Toronto in 1914, being appointed Professor of Music in 1937. More than half of his output of 800 compositions are sacred works for choir, including anthems, hymns and masses. **How They so Softly Rest** is a setting of a memorial poem written by Henry Wadsworth Longfellow.

Figure humaine is often considered to be the crowning masterwork of choral music by Francis Poulenc. Poulenc called it a cantata for double choir; we have selected four of the eight movements that can be performed by a single choir. Written in 1943 during the Nazi occupation of France, the work sets poems by the surrealist writer Paul Éluard, whom Poulenc had first met during the First World War, and who was a leading intellectual figure in the French resistance. Because of the occupation, *Figure humaine* actually received its world premiere in London in 1945, performed in English by the BBC Singers; it was not until the following year that it was heard in French, in Brussels.

In the 1964/65 season, Leonard Bernstein took a sabbatical year from the New York Philharmonic, in order to work on some composing projects. One of them was to be a major adaptation of Thornton Wilder’s play *The Skin of our Teeth* for Broadway, but the venture foundered, and Bernstein remarked, “I am suddenly a composer without a project”. It was just at this time that he received a commission from the annual music festival held in Chichester, England, involving the choirs of Chichester, Winchester, and Salisbury cathedrals. The result was **Chichester Psalms**, setting a variety of texts from the Book of Psalms in Hebrew. It has become a very popular choral work, and perhaps the most important one that introduces many singers and audiences to the psalms in Hebrew. Apparently Bernstein reworked some of the music he had already written for the

abortive Wilder project: the work does have a decidedly popular flavour. Perhaps Bernstein described it best in one of his many pieces of self-deprecating humorous verse:

These Psalms are a simple and modest affair.
Tonal and tuneful and somewhat square,
Certain to sicken a stout John Cager,
With its tonics and triads in B-flat Major.

Program notes by Dr. Lori-Anne Dolloff and David Fallis.

BIOGRAPHIES

Lori-Anne Dolloff has conducted children's, church, university and community choirs for 40 years. At the Faculty of Music she has conducted the Concert Choir, Women's Chorus and University Symphony Chorus. This is her second season with the Chamber Choir. Dr. Dolloff serves as Coordinator of the Music Education program, and has taught undergraduate and graduate courses in choral conducting, diversity in music education, and music for children since 1988. She has been invited to give workshops and conduct festivals across Canada, Sweden, New Zealand, and the United States. Frequently commissioned to compose for choirs Dr. Dolloff has several works published by Boosey and Hawkes. Her compositions and arrangements have been performed by choirs around the world, including being featured at the International Children's Choir Festival held at Canterbury Cathedral and Westminster Hall, London, England. Of late her passion has been teaching in Nunavut. She has made 17 trips since 2009, singing and creating choral classroom experiences for children and youth from kindergarten through grade 12, and working as a resource for community choirs and teachers.

Being a versatile musician as an organist, conductor, harpsichordist and collaborative pianist, **Eunseong Cho** has contributed her talent to Toronto's music community for many years. She graduated from the University of Toronto with a Master's degree in organ performance under the tutelage of Dr. John Tuttle. She studied with Sir Colin Tilney, and was a harpsichordist for the U of T Early Music Ensemble under the direction of Jeanne Lamon. She also studied choral conducting with Dr. Hilary Apfelstadt. She serves as music director at The Korean Philadelphia

Presbyterian Church and as collaborative pianist for U of T's Chamber Choir and Soprano/Alto Chorus.

David Fallis is a conductor well-known for his work in both early and contemporary music. He has conducted for the Royal Opera House in Versailles, the Luminato Festival, the Glimmerglass Festival, the Singapore Festival, Festival Vancouver, Houston Grand Opera, the Seoul Arts Centre, Cleveland Opera, Wolftrap Theater, Utah Opera, and the symphonies in London, Ontario, Windsor, New Brunswick, and the Manitoba Chamber Orchestra. As Music Director of Toronto's Opera Atelier he has led critically-acclaimed productions of major operas in Toronto, France, Japan, Singapore, South Korea and the United States. He was Artistic Director of the Toronto Consort from 1990 to 2018, with whom he toured extensively in Canada, the US and Europe, and led the ensemble in their numerous recordings. He directs Choir 21, a vocal ensemble specializing in contemporary choral music. David Fallis has recently accepted a two-year appointment as conductor of the Toronto Mendelssohn Choir.

With a career spanning three continents and hundreds of collaborations, Australian pianist **Lara Dodds-Eden** moved to Toronto following a 20 week residency as the Banff Centre's Collaborative Pianist and Associate Artist in 2013-2014. She is currently a Doctoral student in Collaborative Piano at the University of Toronto, where she was winner of the 2015 Gwendolyn Williams Koldofsky Prize in Accompanying. She has performed with artists as diverse as Broken Social Scene's Kevin Drew, North Bay singer-songwriter Benjamin Hermann, the Australian Chamber Orchestra, cellists Gavriel Lipkind and Raphael Wallfisch, and studied with pianist Menahem Pressler. She recently toured the Danube by boat with soprano Danika Loren and Spain with the Toronto Children's Chorus, and features on Centredisc's release *Dawn of Night*, a collection of Stephen Chatman's choral music with Dr. Hilary Apfelstadt and the MacMillan Singers, with whom she has performed since 2015. Before moving to Canada, Lara lived for seven years in London, studying Piano Accompaniment at the Guildhall School of Music and performing frequently with prominent musicians of her generation at the Wigmore Hall, Royal Festival Hall and Purcell Room, Sydney's Angel Place Recital and Amsterdam's Het Concertgebouw. Lara was also artistic director of a chamber music festival in Paxos, Greece, from 2010 to 2013.

PERSONNEL

Chamber Choir

Dr. Lori-Anne Dolloff,
conductor
Eunseong Cho,
collaborative pianist
Julia Barber,
assistant conductor
Phoebe Wong,
choir manager

Soprano

Leticia Etelka Balogh
Alessia D'Ambrogio
Leandra Dahm
Maria Deng
Amelia Depiero
Breanne Dharmai
Andrea Franco
Alexa Frankian
Mackenzie Kiemele
Sasha Koukarina
Kitty Lau
Teresa Lin
Shelley Mayer
Martina Ortiz-Luis
Abigail Sinclair
Anna Tanczak
Hermione Tankard
Allyson Whitmell
Phoebe Wong

Alto

Veronica Axenova
Madeleine Brown
Nathania-Rose Chan
Chanel Chow
Dayie Chung
Rosemonde Desjardins
Yvonne Gao
Yelena Gavrilova

Lissy Meyerowitz
Emily Ninavaie
Saki Nishida
Nikki Puchkov
Anika Venkatesh
Sher Yao
Anita Zhang

MacMillan Singers

David Fallis, *conductor*
Lara Dodds-Eden,
collaborative pianist
Kai Leung,
choir manager

Soprano

Julia Brotto
Rayna Crandlemire
Anika-France Forget
Jordana Goddard
Emily Green
Clara Krausse
Ineza Mugisha
Emily Parker
Sunny Sheffman
Olivia Spahn-Vieira
Gabrielle Turgeon
Chihiro Yasufuku

Alto

Yekaterina Cragg
Francesca Hauser
Abigail Kirton
Briana Lee
Sarah Mole
Carly Naimer
Katharine Petkovski
Annika Telenius
Judy Yang

Tenor

Antos Blonski-Mendez
Ricardo Ferro
Nathan Gritter
Jude Lobo
Alekszander Rosolowski
Xavier Solis
Jeremy Tingle
Christopher Young

Bass

Jamal Al Titi
David Avila
Rayleigh Becker
Ian Chan
Gabriel Gough
Kai Leung
Dante Mullin Santone
George
Theodorakopoulos
Christian Umipig

Performance Collection

Karen Wiseman,
librarian