



UNIVERSITY OF TORONTO

FACULTY OF MUSIC

To Hold Off Winter's Chill

Chamber Choir

Dr. Lori-Anne Dolloff, *conductor*

Eunseong Cho, *collaborative pianist*

Tenor/Bass Choir

Dr. Mark Ramsay, *conductor*

Kevin Stolz, *collaborative pianist*

Soprano/Alto Chorus

Dr. Elaine Choi, *conductor*

Eunseong Cho, *collaborative pianist*

Sunday, December 1, 2019

2:30 pm

MacMillan Theatre, 80 Queen's Park, Toronto

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*

Salve Regina	Javier Busto (b. 1949)
Oyfn Pripetchik	Mark M. Warshawsky (1848-1907) arr. Mara Bowman*
Cedit Hyems	Abbie Betinis (b. 1980)
Joey Zhang, <i>flute</i>	

Tenor/Bass Choir

Dr. Mark Ramsay, *conductor*
Kevin Stolz, *collaborative pianist*

Blow, Blow, Thou Winter Wind	Sherri Porterfield (b. 1958)
Toku-Toku	Braeden Ayres (b. 1989)
Dans les chantiers	Traditional Québécois arr. Mark Sirett* (b. 1952)
Ding-a Ding-a Ding	Greg Gilpin (b. 1964)
Winter Proverbs	Frances Farrell* (b. 1971)
Prologue: The Pine in Winter	
Winter's Dance	
Cold Comfort	
How Long the Winter	

Frobisher Bay

James Gordon*
(b. 1955)
arr. Braeden Ayres

Soprano/Alto Chorus

Dr. Elaine Choi, *conductor*
Eunseong Cho, *collaborative pianist*

Christus ist Geboren

Franz Liszt
(1811-1886)

Da Pacem

Charles Gounod
(1818-1893)

Snowforms

R. Murray Schafer*
(b. 1933)

Gloria Kajoniensis

Levente Gyöngyösi
(b. 1975)

- i. Gloria in excelsis Deo
- ii. Qui tollis peccata mundi
- iii. Quoniam Sanctus vocaris

Lara Moshaver, Alisha Suri, *soprano 1 soloists*
Camille Labonte, Diyara Toktamyssova, *soprano 2 soloists*
Maria Fedyushina, Emily Harris, *soprano 3 soloists*
Sam Kerr, Jacob Valcheff, *percussion*
Justin Azerrad, David Baik, *violin*

* denotes Canadian composer/arranger

*Please note that photography and recording
are strictly prohibited during the performance.*

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PROGRAM NOTES

Chamber Choir Program Notes

Salve Regina is an ancient text usually sung for Compline (liturgy for the end of the day). It has been often set by composers through the centuries, including Handel, Vivaldi and Schubert. Busto's setting begins with a tone cluster, crescendoing to an impassioned salutation: "Salve, Salve." In a contemporary take on liturgical chant, Busto creates a call and response form with the unison phrase being echoed in four-part harmony. The piece ends as it begins, with a tone cluster this time followed by a whispered "Maria."

Oyfn Pripetchik is an old Yiddish song that pre-dates the Holocaust. Passed down three generations to me, this song is highly personal. The text details a classroom of young students, in the context of the time, only boys, learning the Torah and the Hebrew alphabet. I always imagined a rabbi walking up and down aisles of desks, occasionally hitting the students' tables with a stick when they grew unruly. The piece embodies a mixture of pride and pain taking shape with the ongoing tension and release of dissonance as the Hebrew characters are the living, breathing embodiments of the struggle and sorrow of the Jewish people. Persecuted throughout history, many lives have been lost, but those souls continue to live and breathe within the Hebrew characters fuelling current and future generations with hope. Much has changed since the setting of this piece. Women and girls are now permitted to study the Torah alongside their male counterparts. I am thrilled to have the piece performed by the Chamber Choir, a fitting representation of the honour that women possess to study the Torah. Oyfn Pripetchik was sung by my great-grandmother, Minnie Sitzler, to my Bubbie, Annette Ross and my mother, RJ Ross who in turn taught it to me. I am honoured to dedicate this arrangement to the these three inspiring women.

אתן כל כך חשוב לי

The text for **Cedit Hyems** combines ancient text from Prudentius (348-410 A.D.) and other anonymous sources. The opening flute depicts wandering in a confused and troubled world, as the text conveys. As the chorus begins to chant with "Cedit Hyems" (Begone winter!), the piece speeds up. The dynamics and tempo build to a fevered pitch as "Lux," the metaphor for the coming of the Christ, finally drives the darkness away and night becomes full day.

Tenor/Bass Program Notes

The winter wind features prominently in the Tenor/Bass Choir's program this afternoon. We begin with American composer and music educator Sherri Porterfield's setting of Shakespeare's famous text, **Blow, Blow, Thou Winter Wind**. The voices present the text in a homophonic texture throughout while the steady flow of eighth notes in the piano part help to propel the long phrases forward. Paired with this piece is Braeden Ayres' composition, **Toku-Toku**. Using a much more simplistic texture, the piece explores imagery as presented in three haiku poems by renowned Japanese poet, Matsuo Bashō.

Dans les chantiers is a lively folksong from the province of Québec. It tells the story of a young man who heads to the "chantiers" or "shanties" in the woods to work for the winter. The living conditions are pitiful, as is the food. Unfortunately, he doesn't get paid and he returns home penniless to his mother and father, vowing never to return to the lumber camps. This arrangement was written for the Cantabile Young Men's Chorus of Kingston, Ontario. *Program note by arranger Mark Sirett.*

In contrast to the harshness of the winter season described in much of the music on today's program, **Ding-a Ding-a Ding** reminds us of the many joyous festivals that occur during the long winter months. Greg Gilpin's composition uses the voices to mimic the sounds of ringing bells. The quick moving parts are heard in polyphonic texture throughout much of the work.

The four movements of **Winter Proverbs** are linked thematically using the texts from various proverbs about winter. The lyrics in the opening movement speak to the steadfastness of winter, ice, and pine trees. These sentiments are underscored by the austere treatment of voice and rhythms, as though the voices themselves are frozen. The second movement is a playful realization of the word "dance". The tongue-in-cheek treatment of the lyrics in the third movement asks choristers to confront the thorny issue of how to pronounce the word "either". In the final movement, three different proverbs and the sweeping vocal lines are meant to emulate the movement of the wind. *Program note by composer Frances Farrell.*

The hauntingly beautiful song **Frobisher Bay** concludes our program today exploring the winter wind. Written by Canadian singer-songwriter James Gordon and first recorded by his folk group Tamarack, the song tells the painful story of a sailing crew, caught in a winter storm while whaling in the Canadian North. The sailors, trapped by the ice, are left to try and endure the harsh winter while thinking of their loved ones back home.

Soprano/Alto Chorus Program Notes

Christus ist geboren is a one of the anthems in the anthology *Weihnachts Lieder* composed in the nineteenth century (1863) by Hungarian composer and virtuoso pianist, Franz Liszt. This anthology consists of a cappella repertoire written for treble choirs. This sacred text is written in German by librettist, Theophil Landmesser and speaks of the proclamation of the birth of Christ.

Also written in the nineteenth century, **Da Pacem** is a sacred motet composed by French composer and artist, Charles Gounod. This prayerful setting in Latin evokes a reflective, calming mood - praying for peace to be granted.

R. Murray Schafer is a renowned Canadian composer, educator, artist, and environmentalist. His unique graphic notation is effective in creating soundscapes, giving space for choristers to explore and experiment with different choral tones. **Snowforms** was inspired by Schafer's personal observation of the forms and foldings of the snow in Ontario. This piece includes scattered words alternating with humming. The words included are some of the many Inuit words for snow, including Apingaut (first snowform), Qanit (falling snow), Akelrorak (newly drifted snow) and Tiltuktortok (snow beaten down).

Romanian-born Hungarian pianist and composer Levente Gyöngyösi composed **Gloria Kajoniensis** based on texts collected by János Kájoni, a Transylvanian and Franciscan monk born in the early seventeenth century. This three-movement work features treble choir and soloists supported by violins, percussion, body percussion, and piano. Using unique modal scales and energetic rhythmic patterns, this piece is strongly influenced by traditional Hungarian folk dances. Gyöngyösi's percussive and syncopated writing in movements 1 and 3 creates a glorious entrance and an ecstatic ending, capturing the audience's

attention from beginning to end. Filled with mystery and wonder, *ii. Qui tollis peccata mundi* is a stark contrast to the other movements, creating a contemplative mood.

Program notes by Mara Bowman, Elaine Choi, Lori-Anne Dolloff, Karis Persaud and Mark Ramsay.

BIOGRAPHIES

Dr. 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 Women's Chamber Choir and Soprano/Alto Chorus.

Dr. Mark Ramsay is the artistic director of the Exultate Chamber Singers as well as the conductor of the University of Toronto Tenor/Bass Choir, the U of T Scarborough Concert Choir, and the MNjcc Community Choir. In addition to his conducting work, he is an adjunct professor at the U of T Faculty of Music where he teaches graduate choral conducting lessons, an undergraduate course in choral music education, and works as an administrator for the choral area. He holds a DMA degree in choral conducting from U of T where he was a student of Dr. Hilary Apfelstadt. He was a recipient of an Elmer Iseler National Graduate Fellowship in Choral Conducting, and multiple U of T Fellowships and an Ontario Graduate Scholarship.

Kevin Stolz is a pianist based in Toronto. Hailing from the mountains of upstate New York, he completed undergraduate studies in jazz and contemporary music at Humber College in Toronto, receiving his Bachelor of Music in 2014. After graduation, Kevin was active in the contemporary scene, performing with alt-pop band Andi on CBC TV and venues throughout Ontario and Quebec. He also produced the acclaimed jazz big band album *The Twilight Fall* by Chelsea McBride's Socialist Night School. Kevin has now returned to his original passion of classical performance, and he is privileged to study with Steven Philcox in the Master's program in collaborative piano at the University of Toronto.

Dr. Elaine Choi contributes to Toronto's vibrant choral community as a conductor, educator, adjudicator, and collaborative pianist. She is the Director of Music at Timothy Eaton Memorial Church, Past-President of Choirs Ontario, and the conductor of the University of Toronto Soprano/Alto Chorus. Elaine holds a BMusEd, MMus and DMA in choral conducting from U of T where she studied with Dr. Doreen Rao and Dr. Hilary Apfelstadt. She was a recipient of the Elmer Iseler Fellowship in Choral Conducting and is the 2018 recipient of the William and Waters graduation award from the University of Toronto. Elaine has recently founded Babel, an SATB chamber ensemble with a mission to bridge cultures with choral music by promoting works by Canadian and Chinese composers.



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PERSONNEL

Chamber Choir

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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

Tenor/Bass Choir

Dr. Mark Ramsay,
conductor
Kevin Stolz,
collaborative pianist
Bradley Christensen,
vocal coach
Michael Denomme,
choir manager

Tenor

Jaqui Chang
Andy Di
Nikhil James
Erik Kreem
Sung Han Lai
Cameron Martin
Antonio Mendicino
Nathan A. R. Richards
Dameng Tang
Ivan Tapel
Jacob Thomas
Simon Vandenberg

Baritone

Michael Denomme
Qiushi Jiang
Kousha Kavianitabar
Benjamin Kersey

Kevin Lau
U Chol Lee
Christian Matta
Oliver Peart
Mikelis Rogers
Evan Tanovich
Bang Jing Yeo

Bass

Jaime Barrow
Elijah Goldstein
Franciz Gonzales
Brian Liang
Zhuoyue Lyu
Ben Mike
Sean Parker
Liam Pond
Andrew Stanco
Peter Wang

Soprano/Alto Chorus

Dr. Elaine Choi,
conductor
Eunseong Cho,
collaborative pianist
Tiffanie Samuels,
vocal coach
Rebecca Synard and
Jane Zuchelkowski,
choir managers

Soprano

Lynna Bao
Alexis Bateman
Lindsay Bui
Beatrice Duong
Maria Fedyushina
Charlotte Goss

Siobhán Gyulay
Emily Harris
Katherine Ho
Manishya Jayasundera
Paige Jeffrey
Kathleen Kovacs
Camille Labonté
Joanna Li
Priscilla Menezes
Lara Moshaver
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Arya Patel
Karis Persaud
Sarah Richardson
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Alessia Signorella
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Diyara Toktamyssova
Julie Wang
Joelle Wong
Naomi Wong
Cindy Yu

Alto

Jayne Abe
Annie Cao
Lucy Cheng
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Alice Du
Vivian Kwok
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