



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100 YEARS
1918-2018

Israel in Egypt

George Frideric Handel

Jeanne Lamon and Daniel Taylor, *conductors*

Charles Daniels, *tenor*

University of Toronto Schola Cantorum and

Collegium Musicum

Choir of the Theatre of Early Music

The Clarion Choir

Saturday, March 9, 2019

7:30 pm

St. Patrick's Church, 131 McCaul Street

The Historical Performance area concerts are made possible in part by a generous gift from Ethel Harris.

This concert made possible in part by a generous gift from Richard Phillips Baroque Oratorio Fund.

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

Israel In Egypt; HWV 54

Part 1: The Lamentation Of The Israelites For The Death Of Joseph

Sinfonia

Chorus: The Ways Of Zion Do Mourn

Chorus: How Are The Mighty Fall'n

Part 2: Exodus

Recitative: Now There Arose A New King Over Egypt
Charles Daniels, tenor

Solo and Chorus: And The Children Of Israel Sighed
Nicholas Burns, counter tenor

Recitative: Then Sent He Moses, His Servant
Charles Daniels, tenor

Chorus: They Loathed To Drink Of The River

Air: Their Land Brought Forth Frogs
Nicholas Burns, counter tenor

Chorus: He Spake The Word

Chorus: He Gave Them Hailstones For Rain

Chorus: He Sent A Thick Darkness Over The Land

Chorus: He Smote All The First-Born Of Egypt

Chorus: But As For His People, He Led Them Forth Like Sheep

Chorus: He Rebuked The Red Sea, And It Was Dried Up

Chorus: But The Waters Overwhelmed Their Enemies

Chorus: And Israel Saw The Great Work

Chorus: And Believed The Lord And His Servant Moses

Intermission

Part 3: Moses' Song

Chorus: Moses And The Children Of Israel Sung This Song

Chorus: I Will Sing Unto The Lord

Duet: The Lord Is My Strength And My Song

Michaela O'Connor & Anna-Julia David, sopranos

Chorus: He Is My God

Chorus: And I Will Exalt Him

Duet: The Lord Is A Man Of War

Alexander Halliday & Adam Kuiack, bass-baritones

Chorus: The Depths Have Covered Them

Chorus: Thy Right Hand, O Lord, Is Become Glorious

Chorus: And In The Greatness Of Thine Excellency

Chorus: Thou Sentest Forth Thy Wrath

Air: The Enemy Said, I Will Pursue

Charles Daniels, tenor

Air: Thou Didst Blow With The Wind

Rachel Allen, soprano

Chorus: Who Is Like Unto Thee, O Lord

Chorus: The Earth Swallowed Them

Duet: Thou In Thy Mercy Hast, Led Forth Thy People

Ian Sabourin, counter tenor

Charles Daniels, tenor

Chorus: The People Shall Hear, And Be Afraid

Air: Thou Shalt Bring Them In

Ryan McDonald, counter tenor

Chorus: The Lord Shall Reign For Ever And Ever

Recitative: For The Horse Of Pharaoh Went In

Charles Daniels, tenor

Chorus: The Lord Shall Reign For Ever And Ever

Recitative: And Miriam The Prophetess

Charles Daniels, tenor

Solo and Chorus: Sing Ye To The Lord

Emily Wang, soprano

ARTISTS

Jeanne Lamon
and Daniel Taylor,
conductors

SCHOLA CANTORUM

Sopranos:

Rachel Allen
Saige Carlson
Alex Caroll
Anna Julia David
Loren Graziano
Roanna Kitchen
Michaela O'Connor
Nikki Puchkov
Kayla Ruiz
Nevalea Tkachuk
Emily Wang
Sinéad White

Altos:

Annie Bird
Rina Khan
Ryan McDonald
Danielle Nicholson
Kurtis Ny
Ian Sabourin
Erica Simone

Tenors:

Josh Clemenger
Arieh Sacke
Jacob Thomas
Nick Veltmeyer
David Walsh

Basses:

Alex Halliday
Wesley Hui
Adam Kuiak
Matthew Li
Jonathan Wong
Burak Yamen

THE CLARION CHOIR

Steven Fox, *conductor*

Sopranos:

Fotina Naumenko
Nola Richardson

Altos:

Hannah Baslee
Kristen Dubenion-Smith

Tenors:

John Ramseyer
Emerson Sieverts

Basses:

Jeff Goble
Michael Hawes

CHOIR OF THE THEATRE OF EARLY MUSIC

Sopranos:

Brenda Enns
Carrie Loring
Ellen McAteer
Clarisse Tonigussi
Agnes Zsigovics

Altos:

Nicholas Burns
Rebecca Claborn
Simon Honeyman
Claudia Lemcke
Peter Mahon

Tenors:

David Arnot-Johnston
Robert Kinar
Christopher Mahon
Asitha Tennekoon

Basses:

Joel Allison
Alexander Dobson

Keith Lam
Graham Robinson
Michael Uloth

ORCHESTRA

Jeanne Lamon, *leader*
Kailey Richards,
Joe Lanza, *violin I*
Stephen Marvin,
Molly Evans,
Sarah Wiebe, *violin II*
Matthew Antal, *viola I*
Jimin Shin, *viola II*
Felix Deak, *cello I*
Joel Tangjerd, *cello II*
Ruth Denton, *oboe I*
Kira Shiner, *oboe II*
Stephen Tam, *flute I*
Jessica Leung, *flute II*
Nadina Mackie Jackson,
bassoon I
Kevin Harris, *bassoon II*
Christopher Bagan,
organ
Louise Hung,
Adrian Ross,
harpsichord
Ed Reifel, *percussion*
Carlene Brown,
trumpet I
Brian McAuley,
trumpet II
Megan Hodge,
trombone I
Brayden Friesen,
trombone II
Jan Owens,
trombone III
Juliane Bruckmann,
double-bass

BIOGRAPHIES



Photo credit: Sian Richards

Jeanne Lamon, **conductor / leader**

Music Director of Tafelmusik from 1981 to 2014, Jeanne Lamon has been praised by critics in Europe and North America for her strong musical leadership. She has won numerous awards, including honorary doctorates from York University, Mount Saint Vincent University, and University of Toronto, and the prestigious Molson Prize from the Canada Council for the Arts. In 2000, Jeanne Lamon was appointed a Member of the Order of Canada, and in 2014, a Member of the Order of Ontario. She is in demand as guest director of symphony orchestras in North America and abroad. She is an enthusiastic teacher of young professionals, which she does as Adjunct Professor at the University of Toronto and through Tafelmusik's

artist training programmes. Jeanne is the Artistic Director of the Health Arts Society of Ontario, an organization dedicated to providing seniors in long-term care and retirement homes with quality concerts, a project to which she is passionately devoted. She also volunteers at Bridgepoint Health Centre playing music for patients in palliative care. Jeanne Lamon stepped down as full-time Music Director of Tafelmusik in June, 2014, served as Chief Artistic Advisor until June of 2016, and is now Music Director Emerita. She plans to devote more time to playing chamber music, teaching, guest directing, and pursuing various hobbies.



Daniel Taylor

"Beauty of his voice will stop you in your tracks" (*Gramophone Magazine*, UK)

A Sony Classical artist, conductor/ countertenor Daniel Taylor is sought-after for his portrayals on the opera and concert stage, on cd/dvd and in film. Appearing on more than 120 recordings, his projects have been recognized by a Grammy as well as with the Juno, Opus and ADISQ prizes. Daniel has appeared at Glyndebourne, Rome Opera, Welsh National, Canadian Opera, Opera North, in Munich and at the New York Metropolitan Opera. He has joined leading orchestras including the San Francisco, Los Angeles, St. Louis, London, Lisbon, Cleveland, the New York Philharmonic, Gothenburg, Scottish National. Daniel has performed for Canadian Prime Ministers, for the Queen of England, for the King and Queen of Sweden and for the King and Queen of Spain; he recently sang at the investiture ceremony of Her Excellency Governor General of Canada Julie Payette at the Senate's Red Chamber for an estimated audience of 5 million. His devotion to sacred music has been recognized by the award of the Queen's Jubilee Medal. Daniel has appeared with the Dala Lama, Salman Rushdie, Ryuichi Sakamoto, Dame Emma Kirkby, Jonathan Miller, Cecilia Bartoli, Joyce Didonato and Gerald Finley, as well as actors Ralph Fiennes, Jeremy Irons, Malcolm McDowell

and Chris Noth. Daniel Taylor was recently named Head Vocal Consultant and Chorus Master at the Opera Atelier, and is Head of Historical Performance and Associate Professor, Early Music, Opera and Voice Studies, at the University of Toronto.



Photo credit: Annelies van der Vegt

Charles Daniels

The tenor Charles Daniels is best known as an interpreter of Baroque music, but his narrative gifts have been praised for music as diverse as Machaut Virelais from the 1360s and Graham Treacher's *Divine Madness* (2016). He was born in Salisbury and studied at King's College Cambridge and under Edward Brooks at the Royal College of Music.

His extensive discography includes Bach's *Matthäus-Passion* with the Bach-Stiftung, Monteverdi *L'Orfeo* with Andrew Parrott, Handel *Messiah* and Schütz' *Christmas*

Story with the Gabrieli Consort, Wojciech Kilar's *Missa Pro Pace* with the Warsaw Philharmonic, much Purcell and Bach, and more intimate discs such as Senfl *Tenorlied* with Fretwork, *Heracleitus* with the Bridge Quartet, Lambert airs with Fred Jacobs.

Recent concert appearances include Lawes songs with Les Voix Humaines in Utrecht, St Matthew Passion semi-staged in the York Early Music Festival, Handel Chandos Anthems in their original setting of the Canons Estate church, domestic music of Bach for the Nederlandse Bach Vereniging, previously unheard Vivaldi in Venice with La Serenissima and the Academy of Ancient Music's radical look at Purcell *King Arthur*.

He is delighted to collaborate frequently with Canadian musicians and besides these concerts, future projects include the St Matthew Passion in Halifax N.S. and a tour of an ornithologically themed programme with Les Voix Humaines.

Charles' completion of Purcell's Ode *Arise my Muse* was performed in Montreal in 2009 and his reconstructions of Gesualdo's *Sacrae Cantiones à6* have been performed in Amsterdam's Muziekgebouw. He

is married with two daughters and is an avid cyclist.



Photo credit: Isabelle Provost

The Clarion Choir

One of America's leading professional vocal ensembles, The Clarion Choir has performed on some of the greatest stages of North America and Europe. The group was featured on PBS's NYC-Arts program in 2014, and their debut recording, released August 2016, received 2017 and 2019 GRAMMY nominations for Best Choral Performance, a nomination for the *BBC Music Magazine* Choral Award in England, and '5 Diapasons' in *Diapason* in France. The Choir's Lincoln Center debut at the 2011 White Light Festival was described by *The Wall Street Journal* as 'superb...the choristers sang with purity of tone and ensemble precision. 'In 2014, the choir gave the New York premiere of *Passion Week* by Maximilian

Steinberg, praised as 'a stunning performance' by *The New York Times*. In October 2016, the Choir premiered this same work in Moscow and St. Petersburg, where it was written in 1923, and in London. The Russian premiere, made possible by the United States Department of State, was hailed on Russian television (*Vesti Rossiya 24*) as 'one of the best examples of cooperation between our countries;' and the London performance at the Royal Academy of Music was called 'a beautiful UK premiere... expertly paced by the conductor Steven Fox, the singing was fluid and full of light and shade' by *The Times* (UK). In the spring of 2018 The Clarion Choir, together with brass players from The Clarion Orchestra, performed their third Renaissance program as part of the Met Live Arts program in the Medieval Sculpture Hall of the Met Museum. On May 7, 2018, the choir performed with Madonna at the Met Gala in a three-song set that included the world premiere of her new song 'Beautiful Game.' In its 2018-2019 season, The Clarion Choir performed on tour in Washington, D.C. with Maestro Leonard Slatkin and The Orchestra of St. Luke's in the fall, and will perform in nine cities with The English Concert and Maestro Harry Bicket in the spring.



Theatre of Early Music

The Theatre of Early Music (TEM) are sought-after interpreters of magnificent yet neglected choral repertoire from four centuries.

Their appearances include stunning a cappella programs, with practices and aesthetics of former ages informing thought-provoking, passionate, and committed reconstructions of music for historical events and major works from the oratorio tradition. Through their concert performances and recordings, the TEM offers a purity and clarity in their sound which has resulted in invitations from an ever-widening circle of the world's leading stages, appearing in approximately 30 concerts each year. With Daniel Taylor, the TEM are building an exciting discography in partnership with Sony Classical Masterworks, to date recording three discs. The core of the TEM consists of an ensemble based

in Canada, primarily made up of young Canadian soloists.



The University of Toronto Schola Cantorum

The University of Toronto Schola Cantorum aims to present the brilliant early choral and instrumental repertoire from across the centuries to a new audience. The group's interpretations strive to recreate the original performances of musical works — interpretations led by the energy and insights of the gifted students themselves — in the belief that historical performance ideals and knowledge of the old world are essential for creating music anew. The Schola Cantorum includes students from all levels of study (bachelor in music, master in music and doctoral candidates), with students representing many voice studios in the Faculty. Canada has many university choral ensembles, however the Schola Cantorum is the only large-scale

group using period instruments and historically informed performance practices to reveal the beauty of Baroque and early repertoire. In 2012, the Schola Cantorum made its inaugural performance with the famed Tallis Scholars. The ensemble also performed and toured central Canada presenting Handel's *Coronation Anthems* and recorded early German works including Buxtehude's *Jesu meines Lebens Leben*. The ensemble also appeared in concert touring with the Gabrieli Consort, presented Purcell's *Dido and Aeneas* on four evenings to capacity audiences, offered a reenactment of the coronation ceremony of King George II and made their debut at the Stratford Summer Music Festival. The group presented Heinrich Schütz's three-movement *Musikalische Exequien* in concert, accompanied by the Theatre of Early Music orchestra.

The Toronto Star wrote: "St. Paul's Basilica at Queen & Power was packed with eager listeners, attracted no doubt by Tallis Scholars' wonderful discography, but also perhaps aware of the new kids in town, Taylor's two ensembles that shared the program and are now also recording for Sony... Tonight felt like a kind of affirmation of permanence in the face of change and disorder in the world."

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