



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100 YEARS
1918-2018

Music for a Sunday Afternoon

MacMillan Singers

David Fallis, *conductor*

Trevor Dearham, *assistant conductor*

Lara Dodds-Eden, *collaborative pianist*

Women's Chorus

Dr. Elaine Choi, *conductor*

Eunseong Cho, *collaborative pianist*

Women's Chamber Choir

Dr. Lori-Anne Dolloff, *conductor*

Valeska Cabrera, *assistant conductor*

Eunseong Cho, *collaborative pianist*

Men's Chorus

Dr. Mark Ramsay, *conductor*

Kevin Stolz, *collaborative pianist*

Sunday, February 3, 2019

2:30 pm

MacMillan Theatre, 80 Queen's Park

Conducting for this afternoon's performance is in partial fulfillment of the requirements for the Master's degree in Choral Conducting for Ms. Cabrera.

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 River.

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

MacMillan Singers

David Fallis, *conductor*

Trevor Dearham, *assistant conductor*

Lara Dodds-Eden, *collaborative pianist*

Alleluia Murray Schafer*
(b. 1933)

Rise up, my love Stephanie Martin*
(b. 1962)
Rayna Crandlemire, *soprano soloist*

Choose something like a star Randall Thompson
(1899-1984)

Sleep Eric Whitacre
(b. 1970)

Rise up, my love Healey Willan*
(1880-1968)
Trevor Dearham, *conductor*

Alleluia Randall Thompson

Women's Chorus

Dr. Elaine Choi, *conductor*

Eunseong Cho, *collaborative pianist*

Five Hebrew Love Songs Eric Whitacre

- i. Temuná (A picture)
- ii. Kalá Kallá (light bride)
- iii. Larov (Mostly)
- iv. Éyze shéleg! (What snow!)
- v. Rakút (Tenderness)

Alexa Frankian, *soprano* - Julia Wang, *speaker*
Andrew Bell, *tambourine* - Felipe Luzuriaga, *violin*

Quant j'ai ouy le tambourine

William Brown*
(b. 1962)

Joelle Wong, Teresa Lin, Rosemonde Desjardin, *soloists*
Andrew Bell, Mateen Mehri, *percussionists*

Hymn to Rig Veda

Gustav Holst
(1874-1934)

iv. Hymn of the Travellers

Women's Chamber Choir and Men's Chorus

Valeska Cabrera, *conductor*

Magnificat Octavi Toni

Cristóbal de Morales
(1500-1553)

Stabat Mater

Joseph Gabriel Rheinberger
(1839-1901)

- i. Stabat mater dolorosa
- ii. Quis est homo qui non fleret
- iii. Eja mater
- iv. Virgo virginum
- v. Quando Corpus

Olga Rykov and Kyle Yuen, *violin* - Cameron Ting, *viola*
Else Sather, *cello* - Nicholas Hladio, *double bass*
Kevin Stolz, *organ*

* *Canadian Composer*

Program Notes

MacMillan Singers

The choice of repertoire for this “Music for a Sunday Afternoon” evolved in a rather roundabout way. I wanted to include a less-known piece of music by Murray Schafer, who has written so many choral works, but whose fame today seems to rest on only a couple of them. I came across **Alleluia**, and it made me think of another piece that uses that one word only as its text: Randall Thompson’s **Alleluia**. And what different pieces the two are!

Perhaps these two should be placed side by side to emphasize their differences? But, no, let’s begin and end the program with them as bookends. And then what about that technique of design, so beloved of our hero J. S. Bach, where long works are organized to be a kind of mirror image from the middle outwards, like a palindrome (Madam, I’m Adam) or, in Bach’s case, usually called chiasm, because that word references the Greek letter chi, which is a cross (some of the most famous uses of chiasm in Bach’s oeuvre being the Credo from the B minor Mass, Cantata #4 *Christ lag in Todesbanden*, and the motet *Jesu, meine Freude*)?

So then came two Canadian settings of famous sections from the Bible’s Song of Songs to be placed second and second last. And in the middle – well, a bit more of a stretch perhaps, but both are gems of American choral music inspired by Robert Frost, arguably America’s greatest poet: Randall Thompson’s **Choose something like a star** from his set called Frostiana; and Eric Whitacre’s **Sleep** (become a new “classic”), which he actually created to the text of Frost’s “Stopping by Woods on a Snowy Evening” but was forbidden, by the trustees of the Robert Frost estate, to publish as such.

Program notes by David Fallis

Women’s Chorus

Originally set for a trio (violin, soprano soloist, and piano) in the style of troubadour songs, **Five Hebrew Love Songs** was composed in 1996 for my wife, soprano Hila Plitmann. Each of the songs captures a moment that Hila and I shared together. *Kalá Kallá* (which means ‘light bride’) was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of *Éyze Shéleg!* are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral.

Program note by Eric Whitacre

In the opening of **Quant j'ai ouy le tambourine** (When I heard the tambourine), the choir simulates the sounds of sunrise and the thoughts of a young woman as she desires to return to a deep sleep. Later, the sounds of morning doves are heard as the other voices portray the conflict in the mind of the sleeper: "Shall I remain complacent and continue to rest?" or " Shall I rise and participate in the Mayday activities?" The rhythmic tambourine incites the other young men and women to a day full of fun and frolic, but the young woman decides not to give in to the power of the tambourine, and she drifts back into a deep sleep as the opening music is heard again.

Program note by William Brown

Hymn of the Travellers is the last movement from *Choral Hymns from the Rig Veda* (group III), a set of Indian Sanskrit hymns set to music and translated by composer Gustav Holst. After studying Sanskrit at University College of London, Holst was able to read and translate Hindu stories, discovering the great ancient hymns of The Rig Veda (1200-900 B.C). In reference to this final movement, Holst said "The God invoked in this hymn is the Guide of travellers along the roads of this world and along that leading in the next." The piece is in strophic form and the gentle fade away at the end of the work depicts the travellers journeying farther into the distance.

Program note by Elaine Choi

Women's Chamber Choir and Men's Chorus

Cristóbal de Morales (1500-1553) is widely recognized as the first major composer from the Iberian Peninsula and the most important figure in early 16th-century Spanish music. He worked as a choirmaster (maestro de capilla) in the Avila's Cathedral, and later, was appointed as a singer in the papal chapel in Rome. He finished his career in Spain, in cities such as Toledo and Málaga. His musical output is mainly sacred vocal music. He composed 18 Magnificats that are mainly set in four voices, in which the verses are presented by alternating plainchant and polyphony, as in the **Magnificat Octavi Toni** that you will hear today. The text is taken from the Gospel of Luke (1:46-55) where it is spoken by Mary upon the occasion of her visitation to her cousin Elizabeth.

The second piece in our set is also dedicated to another moment of Mary's life. **Stabat Mater** is a 13th-century Christian hymn, which portrays Mary's suffering as Jesus Christ's mother during his crucifixion. Josef Rheinberger (1839-1901) was a German composer, organist, conductor,

and teacher. During his life, a reform movement of Catholic sacred music was promoted. This resulted in the foundation of the Allgemeiner Cäcilien-Verein (General Cecilian Society) in 1869. The Cecilian movement encouraged the supremacy of plainchant and the use of polyphonic style for liturgy. For this reason, Palestrina and other Renaissance composers such as Cristóbal de Morales became models to create music according to the requirements of this movement. Rheinberger remained aloof from this circle because he kept a bond with other traditions, finding inspiration in the music of Bach, Mozart, and the middle-period Beethoven, as well as other early Romantics. As a consequence, Rheinberger is not considered a “reformist” although his music contains many of the characteristics of this movement. His lyricism and seriousness of tone are both strong examples of those characteristics.

Program notes by Valeska Cabrera

Biographies

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.

Trevor Dearham, the assistant conductor of the MacMillan Singers, is a doctoral student in choral conducting at the University of Toronto. He completed his Master's degree at U of T in 2017 under the guidance of Dr. Hilary Apfelstadt, who continues to serve as one of his DMA advisors. At the Faculty of Music, Trevor's conducting studies are also guided by Dr. Gillian MacKay of the U of T Wind Ensemble and Maestro Uri Mayer of the UTSO. In 2015, after a teaching career spanning 30 years, Trevor

retired as the department head of music at Dr. Denison Secondary School in Newmarket where he was one of the school's founding music teachers. Trevor is currently the artistic director of the Tapestry Chamber Choir in Newmarket.

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.

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, President of Choirs Ontario, and the conductor of the University of Toronto Women's 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 compositions by Canadian and Chinese composers.

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 the Women's Chamber Choir and Women's Chorus.

Valeska Cabrera is a choral conductor who holds a doctorate degree in musicology. She is from Chile where she conducted the Alonso de Ercilla School Choir and founded the Camerata Vocal de Melipilla (2006). In Spain, Cabrera conducted several choral ensembles including the San Jose de Calasanz School Choir, Melos, and A Tempo! From 2011 to 2014, she collaborated as an assistant conductor with the University of Salamanca Choir. Thanks to a full scholarship from the Chilean government, Cabrera is currently enrolled in the Master's program in choral conducting at the University of Toronto, where she performs as assistant conductor of the Women's Chamber Choir.

Kevin Stolz is a pianist based in Toronto. Hailing from 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.

Personnel

MacMillan Singers

David Fallis, *conductor*
Trevor Dearham,
assistant conductor
Lara Dodds-Eden,
collaborative pianist

Soprano 1

Rachel Allen
Julia Brotto
Rayna Crandlemire
Emily Parker
Sunny Sheffmann
Gabrielle Turgeon

Soprano 2

Annika-France Forget
Clara Krausse
Elizabeth Legierski
Carol Mak
Emily Rocha
Junmeng (Autumn)
Zhao

Alto 1

Mara Bowman
Valeska Cabrera
Janelle Demello
Annika Telenius
Meredith Wanstall

Alto 2

Biqi (Becky) Cai
Olivia Guselle
Avery Lafrentz
Katharine Petkovski

Tenor 1

Nathan Gritter
Xavier Solis
Jeremy Tingle

Tenor 2

Mathew Boutda
Ricardo Ferro
Benjamin Gabbay
Sterling Smith
Christopher Young

Bass 1

Kai Leung
Kristian Lo
Dante Mullin Santone
George
Theodorakopoulos
Christian Umipig

Bass 2

Lutzen Riedstra
Derrell Woods
Nicholas Wanstall
Tristan Anthony Zaba

Women's Chorus

Dr. Elaine Choi,
conductor
Eunseong Cho,
collaborative pianist
Teresa Lin and Emma
Moss, *choir managers*

Soprano

Leticia Balogh
Maddy Battista
Ana Isabella Castro
Katharine Chiu
Maria Deng
Amelia Depiero
Wenyuling Ding
Maria Fedyushina
Andrea Franco
Alexa Frankian
Yvonne Gao
Katherine Ho
Paige Jeffrey
Lexie Laengert

Kitty Lau
Lauren Levorson-Wong
Teresa Lin
Olivia Lu
Ismene Papadopoulou
Lydia Shan
Diyara Toktamyssova
Julie Wang
Joelle Wong
Jocelyn Yang
Mimi Ye
Cindy Yu
Yuhan Zhang

Alto

Annie Cao
Lucy Cheng
Chanel Chow
Hillary Chu
Rosemonde Desjardins
Yelena Gavrilova
Reina Kwak
Lin Li
Sarah Marchack
Tina Meng
Emma Moss
Emily Ninavaie
Chiki Ogawa
Tessa Prasuhn
Rina Shim
Carina Shum
Rebecca Synard
Emily Tam
Teresa Tang
Reyna Yan
Futian Yao
Sher Yao
Yin Yin
Mia Zheng
Jane Zuchelkowski

Women's Chamber Choir

Dr. Lori-Anne Dolloff,
conductor
Valeska Cabrera,
assistant conductor
Eunseong Cho,
collaborative pianist

Soprano

Frances Beg
Nathania-Rose Chan
Alessia D'Ambrogio
Anna-Julia David
Breanne Dharmai
Althea Fernandes
Lillian Gottlieb
Salena Harriman
Emily Harris
Mackenzie Kiemele
Abigail Kirton
Roanna Kitchen
Jana Kwok
Claire Latosinsky
Briana Lee
Sophia Mackey
Shelley Mayer
Ineza Mugisha
Erica Simone
Abigail Sinclair
Olivia Spahn-Vieira
Alisha Suri
Madalen Tojjic
Justine Vorvis
Sierra Ward-Bond
Phoebe Wong
Karen See Ting Wong

Alto

Matilda Hedwig
Armstrong
Veronica Axenova
Madeleine Brown
Carissa Chen
Anna Chung
Yvonne Chung

Haeduen Kim
Lissy Meyerowitz
Carly Naimer
Saki Nishida
Nikole Puchkov
Shelly Shao
Catherine Wang
Judy Yang

Men's Chorus

Dr. Mark Ramsay,
conductor
Kevin Stolz,
collaborative pianist
Qattani Legroulx,
choir manager

Tenor

Joey Labute
Jeong Wu Lee
Nathan Richards
Ivan Tapel
Jacob Thomas
Kevin Yue

Baritone

Michael Brennan
Gabriel Cordova
Michael Denomme
Crescenzo DiCecco
Thomas Dobrovich
Jeremy Hernandez Lum
Tong
John Krutschke
Kevin Lau
Hinners Leung
Arthur Li
Gordon Mok
Brent Nuevo
Oliver Peart
Mikelis Rogers
Stephen Shi
Evan Tanovich
Ben Yeo

Bass

Jaime Barrow
Ken Chen
Benjamin Fitzpatrick
Franciz Gonzales
Qattani Legroulx
Luciano Maizel
Stephane Martin
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Mykola Pyskir
Andrew Stanco

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