



Maria Case, Artistic Director

## What Will Remain

November 14 – December 5, 2021



### Programme

*Where I Sleep* — Emeli Sandé

Isabel Matwawana, mezzo • Jason Fowler, guitar

*Good Night, Dear Heart* — Dan Forrest

The Annex Singers

*In Flanders Fields* — Maria Case

The Annex Singers

*MLK* — U2, arr. Bob Chilcott

Annex Chamber Choir • soloist Joshua Clemenger

*Only in Sleep* — Ēriks Ešenvalds

The Annex Singers • soloist Melanie Conly

*In My Life* — John Lennon & Paul McCartney

Melanie Conly, soprano • Jason Fowler, guitar

*My Eyes for Beauty Pine* — Maria Case

Annex Chamber Choir

*Spring Shall Bloom* — Susan LaBarr

The Annex Singers women, led by Joshua Clemenger

*Everyone Sang* — Maria Case

The Annex Singers

*The Road Home* — Stephen Paulus

The Annex Singers

## Performers

*Actors* ..... Joshua Clemenger, Max Ackerman  
*Soprano soloist* ..... Melanie Conly  
*Mezzo soloist* ..... Isabel Matwawana  
*Tenor soloist* ..... Joshua Clemenger  
*Guitarist* ..... Jason Fowler  
*Collaborative Pianist* ..... Anne Lee  
*The Annex Singers:*

*Soprano:* Rachel Ariss\*, Tessa Cernik\*, Melanie Conly\*, Joanne Eidinger\*,  
Victoria Fisher\*, Carol Hensley, Nora Klemencic, Elizabeth Koester\*, Julia Lewis\*,  
Carolyn Sealfon, Ghislaine Taylor

*Alto:* Julie Brill, Diane Faught, Tanya Gopaul\*, Sheila Goulet, Kirsten Jones Janack\*,  
Anne Lee\*, Gail Littlejohn, Barbara Leonard\*, Laura Murray, Patricia Rios\*,  
Maggie Rogow, Ann Rosenfield, Luba Tichonova\*, Ruth Wahl

*Tenor:* Joshua Clemenger\*, Robyn Friedman\*, Brian Gottheil, Gerald Martindale\*,  
Don Melady\*, Robert Metcalfe, Andrea Slane\*

*Bass:* Alan Ackerman\*, Michael Bunce, Rizwan Dar, Peter Kamphuis\*, Alex Mathews\*,  
Jim Mayor, Richard Partington\*, Darryl Wadsworth\*, John Warden

\*Annex Chamber Choir

## Credits

*Artistic Director* ..... Maria Case  
*Director of Filming* ..... Max Ackerman  
*Producer* ..... Akil McKenzie, Falling Motion  
*Cinematographer* ..... Eugene Lo, Falling Motion  
*Sound Engineer* ..... Patric McGroarty  
*Editor* ..... Mike Ricci  
*Script* ..... Elizabeth Koester, Maria Case  
*Concept* ..... Maria Case  
*Research* ..... Elizabeth Koester  
*Graphic Artist* ..... Dimana Kolarova  
*Wardrobe Mistress* ..... Joanne Eidinger  
*Publicity* ..... Gail Littlejohn, Tanya Gopaul, Tessa Cernik

### **Special thanks to:**

Grace Church on-the-Hill, Toronto  
Glebe Road United Church, Toronto  
Anna Russell (singers' masks)

***The Annex Singers gratefully acknowledges***

***Dr. Martin Eidinger and Mrs. Leona Eidinger for their generous support of this programme.***

## Biographies



Artistic Director **Maria Case** is a highly regarded artist and educator in Toronto's music community, working as a pianist, singer, choral conductor and composer. She maintains a busy private studio and is active as an examiner and lecturer on piano and theory pedagogy for the Royal Conservatory of Music. She has led The Annex Singers since 2005 with dynamic and imaginative programming, and is also Music Director at Glebe Road United Church in Toronto. The majority of Maria's compositions celebrate the voice.



Director, writer and producer **Max Ackerman** is the founding Artistic Director of Dandelion Theatre, the Director of Production for The Assembly Theatre, and an intern with Outside the March and The Coal Mine Theatre. His plays are grounded in his Jewish heritage, always with an eye on the fantastical and the epic. Selected directing credits include *DEATH: A Love Story* (Theatre Erindale), *The Hands of Hypatia (and Other Stories)* (Dandelion Theatre & The ArtFolk Collective) and *After Icarus* (Dandelion Theatre).



**Anne Lee**, collaborative pianist for The Annex Singers since 2011, began piano studies at a young age in Vancouver. She studied English literature and Music Performance at Queen's University, participating in various musical ensembles as a chorister, accompanist and instrumentalist. Anne is especially valued for her sensitive artistry and profound understanding of choral collaboration.



Soprano **Melanie Conly** is acclaimed for her distinctive voice and musical understanding. An experienced chamber musician and recitalist, she often performs as a soloist with orchestras and choirs and is frequently sought out for her compelling performances of new music. Melanie maintains a voice and piano studio in Toronto and has developed a series of workshops called "Empower Your Essence" that explore tools for performance, creativity and life.



Born into a family of singers and musicians, **Isabel Matwawana** began singing in earnest when she joined the prestigious Rift Valley Academy choir while living in Kenya as a teenager. For many years, she led worship through song at her church, and she was a member of The Annex Singers from 2006 to 2011. Isabel works as a technical writer and continues to scratch her singing itch with her band, Kennedy Station, making harmonies and sharing lead vocals on an eclectic mix of pop covers.



Tenor **Joshua Clemenger** holds a bachelor's degree in Performance from Western University (London, Ontario) and has recently completed a master's degree in Opera at the University of Toronto. He currently performs in operas and concerts across southern Ontario. A compelling performer, comfortable with diverse styles, he is also an experienced lead chorister and an inspiring teacher of English, voice, piano and ukulele.



Baritone **Alex Mathews** performed with the Canadian Children's Opera Company, Canadian Opera Company, and Toronto Symphony Orchestra from age 6 to 18, joined the opera program while studying at Western University, and is currently pursuing a Diploma in Operatic Performance at the University of Toronto. Recent roles include Il Conte in Mozart's *Le Nozze di Figaro* and Elviro in Handel's *Serse* at Chautauqua Institution, and Count Gil in Wolf-Ferrari's *Il segreto di Susanna* at the University of Toronto.



Renowned guitarist **Jason Fowler** has released six solo albums, played on numerous radio, TV and film scores, and recorded and performed with a who's who of Canadian and international artists. He has been guitarist and musical director for tenor John McDermott since 2002 and played in the Mirvish productions of *The Lion King*, *The Girl from the North Country* and (soon) *Come From Away*. Jason holds an honours degree from McGill University in Classical Guitar Performance.



**Dr. Elizabeth Koester**, formerly a practising lawyer, is a published historian whose work focuses on the history of medicine and eugenics in early 20th-century Ontario. In addition to researching and co-writing *What Will Remain*, she has collaborated with Maria Case in writing two choral dramas performed by The Annex Singers: *December Diaries* (2017) and *The Ice Storm* (2014). Elizabeth has been an enthusiastic member of the choir since 2009 and now serves as president of the Executive Committee.



**Dimana Kolarova**, creator of this season's concert graphics, is a Toronto-based designer, photographer, and architect in training, currently working at an architectural firm in Saint John, New Brunswick. She holds a degree in Creative Advertising from Humber College as well as a BA and Master of Architecture from the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. Dimana finds her greatest source of inspiration in her adventures as an avid long-distance hiker.



**Our home in the heart of Toronto has for thousands of years  
been the traditional land of the Huron-Wendat, the Haudenosaunee,  
and, most recently, the Mississauga people of the New Credit First Nation.  
We are thankful for the opportunity to live — and to sing — on this land.**

## Texts

### ***Where I Sleep*** — by Emeli Sandé

There's nowhere that I wouldn't follow,  
There's nothing that I won't do for your kiss,  
I love you like there's no tomorrow  
'Cause nothing ever felt like this.

There's nothing I won't steal or borrow,  
I'll travel on a boat or aeroplane,  
I'll explore a world of sorrow,  
'Cause when I find you I know, I know I'm gonna be okay.

See the times are changing and I'm sure of nothing that I know —  
Except this is us, and this is love, and this is where I'm home.  
In a world that's breaking, where nothing is for keeps,  
Oh this is us, this is love and this is where I sleep.

I'm from a generation undecided,  
I'm restless and I can't help changing lanes,  
But in all the noise and the excitement,  
Your love is all that will remain.

I've said all of my goodbyes to ego,  
I gambled all I got, there's no plan B.  
It's the first time that I've learnt to let go;  
It's the only place I feel, only place I feel like me.

See the times are changing...

### ***Good Night, Dear Heart*** — lines from a poem by Robert Richardson, adapted by Mark Twain for the gravestone of his daughter, Susan Clemens

Warm summer sun,  
    shine kindly here,  
Warm southern wind,  
    blow softly here.  
Green sod above,  
    lie light, lie light.  
Good night, dear heart,  
Good night, good night.

***In Flanders Fields*** — by John McCrae (May 1915)

In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.

We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.

Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.

***MLK*** — by Bono

Sleep,  
Sleep tonight.  
And may your dreams  
Be realized.  
If the thundercloud  
Passes rain,  
So let it rain,  
Rain down on him.  
Mmm, so let it be,  
Mmm, so let it be.

***Only in Sleep*** — by Sara Teasdale

Only in sleep I see their faces,  
Children I played with when I was a child,  
Louise comes back with her brown hair braided,  
Annie with ringlets warm and wild.

Only in sleep Time is forgotten —  
What may have come to them, who can know?  
Yet we played last night as long ago,  
And the dollhouse stood at the turn of the stair.

The years had not sharpened their smooth round faces,  
I met their eyes and found them mild.  
Do they, too, dream of me, I wonder,  
And for them am I too a child?



***In My Life*** — by John Lennon & Paul McCartney

There are places I'll remember  
All my life, though some have changed;  
Some forever, not for better;  
Some have gone and some remain.  
All these places have their moments  
With lovers and friends I still can recall;  
Some are dead and some are living  
In my life, I've loved them all.

But of all these friends and lovers  
There is no one compares with you,  
And these memories lose their meaning  
When I think of love as something new.  
Though I know I'll never lose affection  
For people and things that went before  
I know I'll often stop and think about them  
In my life, I love you more.

***My Eyes for Beauty Pine*** — by Robert Bridges

My eyes for beauty pine,  
My soul for Goddess grace :  
No other care nor hope is mine,  
To heaven I turn my face.  
One splendour thence is shed  
From all the stars above :  
'Tis named when God's name is said,  
'Tis Love, 'tis heavenly Love.  
And every gentle heart,  
That burns with true desire,  
Is lit from eyes that mirror part  
Of that celestial fire.

***Amen*** ("Spring Shall Bloom") — by Christina Georgina Rossetti

It is over. What is over?  
Nay, now much is over truly!—  
Harvest days we toiled to sow for;  
Now the sheaves are gathered newly,  
Now the wheat is garnered duly.

It is finished. What is finished?  
Much is finished known or unknown:  
Lives are finished; time diminished;  
Was the fallow field left unsown?  
Will these buds be always unblown?

***Amen*** (continued)

It suffices. What suffices?  
All suffices reckoned rightly:  
Spring shall bloom where now the ice is,  
Roses make the bramble sightly,  
And the quickening sun shine brightly,  
And the latter wind blow lightly,  
And my garden teem with spices

***Everyone Sang*** — by Siegfried Sassoon (1919)

Everyone suddenly burst out singing;  
And I was filled with such delight  
As prisoned birds must find in freedom,  
Winging wildly across the white  
Orchards and dark-green fields; on – on – and out of sight.

Everyone's voice was suddenly lifted;  
And beauty came like the setting sun:  
My heart was shaken with tears; and horror  
Drifted away ... O, but Everyone  
Was a bird; and the song was wordless; the singing will never be done.

***The Road Home*** — by Michael Dennis Browne

Tell me where is the road I can call my own,  
That I left, that I lost, so long ago?  
All these years I have wandered, Oh when will I know  
There's a way, there's a road that will lead me home?

After wind, after rain, when the dark is done,  
As I wake from a dream in the gold of day,  
Through the air there's a calling from far away,  
There's a voice I can hear that will lead me home.

Rise up, follow me, come away is the call,  
With the love in your heart as the only song;  
There is no such beauty as where you belong,  
Rise up, follow me, I will lead you home.