



## Director's Note

Part of every musician's job involves listening to music, and listening intently — with as much height and breadth and depth as possible. Fortunately, this is a great pleasure, and although it is often a solo one, when assisted by fifty or so people, it can become a community conversation. I have found that choral singers are sensitive and discerning listeners, attuned as they are to both words and music, and they are passionately committed to their art.

Tonight's programme owes something to a "By Request" concert that was planned for the spring of 2020. I had asked choir members to tell me what they most wanted to sing, and the resulting programme was to have been a compendium of singers' favourites — a rich potpourri with everything from Palestrina to Piazzolla.

On recent programmes, I have been able to capture some of those requests, but many gems remained, and among them I found more than enough material to form the basis of tonight's programme. *Romantic Gems* features some of the most beloved choral music of the 19th century, by well-known composers who represent the cultural inheritance of Viennese classicism, as well as French composers who were part of the vibrant artistic scene in Paris in the 1830s and beyond. We also include works that demonstrate the emergence of national schools in the latter part of the century, with works from Norway, Russia, and the United States.

An important component of this expansion is the representation of female composers, whose music is increasingly heard alongside that of their better-known male peers. While most of our programme features short sacred works, the inclusion of pieces by Clara Schumann, Fanny Mendelssohn, Pauline Viardot, Amy Beach, and Florence Price brings to the fore two of the dominant themes in Romantic era secular song — love and nature.

Still, our concert is predominantly reflective in mood and tone, with music that blends craft and sensibility in an offering of mostly intimate works. We hope you enjoy our programme as much as we have enjoyed preparing it.

— Maria Case, Artistic Director

The poster background features a large, glowing orange and yellow sun or moon in the center, surrounded by a dark blue sky with white stars and silhouettes of birds flying. The text is overlaid on this background.

# the Annex singers

# ROMANTIC GEMS

SATURDAY, MARCH 16, 2024  
7:30 PM

GRACE CHURCH ON-THE-HILL  
300 LONSDALE ROAD

# Programme

*Mass No. 2 in G Major* Franz Schubert  
Melanie Conly, soprano  
Joshua Clemenger, tenor  
Lutzen Riedstra, bass  
Stephen Boda, organ



*Choral Varié sur le thème du Veni Creator* Maurice Duruflé  
Stephen Boda, organ



*Bogoroditsye Dyevo* Sergei Rachmaninoff

*Hvad est du dog skjön* Edvard Grieg  
Lutzen Riedstra, solo

*Cantique de Jean Racine* Gabriel Fauré

*Liebst du um Schönheit* Clara Schumann, arr. J. McCullough

*Resignation* Florence Price



*Evocation* Pauline Viardot  
Meghan Symon, mezzo-soprano

*Through the House Give Glimmering Light* Amy Beach  
Women's Ensemble

from *Gartenlieder, Op. 3* Fanny Mendelssohn-Hensel  
No. 1 "Hörst du nicht die Bäume rauschen"  
No. 4 "Morgengruss"  
No. 5 "Abendlich schon rauscht der Wald"  
Chamber Ensemble



*Ave Maria, Op. 23, No. 2* Felix Mendelssohn  
Joshua Clemenger, solo

*Locus iste* Anton Bruckner

*Ubi caritas* Maurice Duruflé

*Abendlied* Josef Rheinberger



## Programme Notes

The year 1815 was a productive one for Franz Schubert, seeing the creation of his second and third symphonies, two masses, several chamber works, and over one hundred and forty songs, including his astonishing setting of Goethe's *Erkönig*. The fact that he was a mere eighteen years old should not trouble us; in fact, quite a few pieces on tonight's programme were composed by teenagers!

Schubert's *Mass No. 2 in G Major* yields other interesting numbers: composed in a mere six days in March of that year, and weighing in at just twenty-two minutes, it is nonetheless a full mass setting containing six movements. Its original scoring for soprano, tenor, and bass soloists, chorus, organ, and strings was modest, although parts for trumpet and timpani were found much later, indicating that Schubert at one point was thinking along grander lines. Still, its enduring popularity owes to its intense lyricism, harmonic clarity, and textural directness — it is the gentlest of masses.

The outer sections of the Kyrie movement feature fairly straightforward homophonic writing for the choir, illuminated by sweet and consonant harmonies. The "Christe" section moves into darker territory, introducing the soprano soloist in an expressively chromatic passage before the choir returns with the opening G-major material.

The Gloria movement is appropriately jubilant, beginning with confident scales and rising chords in the key of D. The text setting is a model of efficiency, surpassed only by the economy of the Credo movement. The middle section of the Gloria features a dialogue between the soprano and bass soloists, with plangent interjections of "miserere nobis" (have mercy upon us) by the choir.

The Credo is the heart of the mass, with the choir moving weightlessly over a Baroque-style ostinato bassline to truly hypnotic effect. With forte octaves the texture shifts to set off the most dramatic portions of the text: "Crucifixus" and "Et resurrexit."

The Sanctus begins in French-overture style with a stately tempo and grand dotted rhythms. This gives way to a miniature fugato section at "Osanna in excelsis." References to Baroque style continue in the Benedictus movement, a graceful, contrapuntal trio for soprano, tenor, and bass soloists, which concludes with a return to an allegro tempo with the recapitulation of the "Osanna."

The slow and plaintive Agnus Dei alternates between the soprano and bass soloists and the chorus, which offers intercessory petitions for mercy and peace.

Guest organist Stephen Boda has chosen Maurice Duruflé's *Choral varié sur le thème du Veni Creator* to complement the theme of our programme. Although Duruflé (1902–1986) is clearly a 20th-century composer, he stands in the tradition of the great French organists, and his work, conservative in its way, is notable for its unparalleled technique, harmonic mastery, and an orchestral sense of tonal colour.

The choir returns with Sergei Rachmaninoff's *Bogoroditsye Djevo* ("Ave Maria" or "Rejoice, O Virgin"), the sixth movement from his *All Night Vigil*, Op. 37, which sets fifteen prayers in Old Church Slavonic from the Russian Orthodox service. In this most famous movement, Rachmaninoff blends his personal post-Romantic harmonic style with chantlike melodies to create an intensely reverent sung prayer.

*Hvad est du dog skjön* ("How Beautiful You Are") by Edvard Grieg is the first of a set entitled *Fire Salmer* ("Four Psalms"), Op. 74, published in September 1907 shortly after the composer's death. The text, a paraphrase from the Song of Songs, is a hybrid of Danish and Norwegian called "Bokmål," reflecting the centuries during which Norway was, effectively, a Danish colony. Grieg draws on elements of Norwegian folk music such as the modal tonal language and use of drones reminiscent of traditional Norwegian fiddle music.

Gabriel Fauré composed his *Cantique de Jean Racine*, Op. 11 in 1865 at the age of nineteen for a competition at the École Niedermeyer de Paris where he was a student of Camille Saint-Saëns. The text is a French paraphrase by 17th-century dramatist Jean Racine of a Latin Ambrosian hymn. The organ accompaniment (later scored for strings) introduces a flowing triplet figuration over which choir's sweeping melodic lines soar.

Clara Schumann (née Wieck) began piano lessons with her father Friedrich in 1824 at the age of five, and soon gained a reputation as a child prodigy, going on to become one of Europe's most celebrated concert pianists. After a long, secret engagement to Robert Schumann, they married in 1841 and began their busy musical life together. Known mostly today for her songs and piano pieces, she also composed several larger-scale works, but in general her talent as a composer was less encouraged than her virtuosic skills as a pianist. *Liebst du um Schönheit* is a setting of a poem by Friedrich Rückert, a favourite poet of both Clara and Robert. The score is inscribed "... for my beloved husband composed on June 8, 1841, by his Clara."

Florence Price (1887–1953) was the first Afro-American composer to receive widespread acclaim as a symphonic composer in the 1930s. After studying composition at the New England Conservatory, Price moved to Chicago where there were more opportunities for her as a composer.



She left a large output of over 300 works, although it is only in recent years that her work has started to gain the recognition it deserves.

Pauline Viardot-Garcia (1821–1910) was an internationally famed opera singer who was fluent in five languages and composed over 100 art songs in French, German, Spanish, Italian, and Russian. *Evocation*, performed by mezzo-soprano Meghan Symon, adds some fire to our otherwise peaceful programme with an impassioned plea to a departed lover, imploring the beloved to return.

*Through the House Give Glimmering Light* is one of *Three Shakespeare Choruses* for women's voices by American composer Amy Beach (1867–1944). Like Price, Beach composed over 300 works, including symphonies, chamber music, songs, and piano pieces, and although highly respected in her day, her works are only recently receiving the performances they merit.

Fanny Mendelssohn-Hensel (1805–1847) was a highly regarded pianist and composer, and, similar to her more famous brother Felix, a child prodigy. The Chamber Ensemble presents three of the six short pieces from her *Gartenlieder*, *Op. 3*, introducing another cherished theme of Romanticism — the sublimity of nature.

Keeping it in the family, we follow with Felix Mendelssohn's grand setting of the *Ave Maria*, *Op. 23, No. 2* for tenor solo, double choir, and organ. The devotional simplicity of the outer sections contrasts with the more active contrapuntal texture of the central "Sancta Maria." The piece ends with a luminous restatement of the opening material.

*Locus iste* by Anton Bruckner (1824–1896) was composed for the dedication of a chapel at the New Cathedral in Linz, where Bruckner had been an organist. It is frequently performed to celebrate church dedications.

*Ubi caritas* is the first of Duruflé's choral set *Four Motets on Gregorian Themes*. Chronologically beyond the provenance of our programme, it is a neo-Romantic gem and demonstrates many elements of 19th-century style.

We end with *Abendlied*, a six-part sacred motet composed by Josef Rheinberger in 1855 at the age of fifteen. The text is a verse from the biblical narration of the Road to Emmaus story as it appears in Luke's Gospel. At this reflective time of year, *Abendlied* offers a serenely beautiful closing to our programme.

— Maria Case, Artistic Director

## Texts and Translations

### Mass in G Major (text of the Mass Ordinary)

#### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

#### Gloria

Gloria in excelsis Deo,  
Et in terra pax hominibus  
bonae voluntatis.  
Laudamus te, benedicimus te,  
Adoramus te, glorificamus te.  
Gratias agimus tibi propter  
magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus,  
Cum Sancto Spiritu in gloria  
Dei Patris, Amen.

*Glory to God in the highest,  
And peace on earth to people of  
good will.  
We praise You, we bless You,  
We worship You, we glorify You.  
We give You thanks for Your  
great glory.  
Lord God, King of Heaven,  
God the Father Almighty.  
Lord only-begotten Son, Jesus Christ.  
Lord God, Lamb of God,  
Son of the Father.  
You who take away the sin of the  
world, have mercy on us.  
You who take away the sin of the  
world, hear our prayer.  
You who sit at the right hand of the  
Father, have mercy on us.  
For You alone are holy,  
You alone are Lord,  
You alone are the Most High,  
With the Holy Spirit in the glory of  
God the Father, Amen.*

#### Credo

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.

*I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.*

In unum Dominum, Jesum Christum,  
Filium Dei unigenitum, et ex Patre  
natum ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero, genitum  
non factum, con substantialem Patri;  
per quem omnia facta sunt. Qui  
propter nos homines et [propter]  
nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto,  
ex Maria virgine; et homo factus  
est. Crucifixus etiam pro nobis sub  
Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die secundum  
Scripturas, et ascendit in coelum,  
sedet ad dexteram Patris, et iterum  
venturus est cum gloria, judicare  
vivos et mortuos, cuius regni non  
erit finis.

Credo in Spiritum Sanctum,  
Dominum et vivificantem, qui ex  
Patre Filioque procedit, qui cum  
Patre et Filio simul adoratur, et  
conglorificatur, qui locutus est  
per Prophetas. Confiteor unum  
baptisma in remissionem peccatorum,  
[et expecto resurrectionem]  
mortuorum, et vitam venturi saeculi.  
Amen.

### Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.  
Osanna in excelsis.

*In one Lord, Jesus Christ,  
the only Son of God, eternally  
begotten of the Father,  
God from God, light from light, true  
God from true God, begotten, not  
made, of one being with the Father;  
through Him all things were made.  
For us and [for] our salvation He  
came down from heaven.*

*By the power of the Holy Spirit, He  
became incarnate from the Virgin  
Mary, and was made man. For our  
sake He was crucified under Pontius  
Pilate; suffered death and was buried.*

*On the third day He rose again in  
accordance with the Scriptures; and  
ascended into heaven, and is seated at  
the right hand of the Father; He will  
come again in glory to judge the  
living and the dead, and His kingdom  
will have no end.*

*I believe in the Holy Spirit, the Lord,  
the giver of life, who proceeds from  
the Father and the Son; with the  
Father and the Son He is worshipped  
and glorified. He has spoken through  
the prophets. I acknowledge one  
baptism for the forgiveness of sins;  
[I look for the resurrection] of the  
dead, and the life of the world to come.  
Amen.*

*Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of  
your glory,  
Hosannah in the highest.*

### Benedictus

Benedictus qui venit in  
nomine Domini.  
Osanna in excelsis.

### Agnus Dei

Agnus Dei qui tollis  
peccata mundi,  
miserere nobis.  
Agnus Dei qui tollis  
peccata mundi,  
dona nobis pacem.

*Blessed is the one who comes in  
the name of the Lord,  
Hosannah in the highest.*

*Lamb of God, who takes away  
the sin of the world,  
have mercy on us.  
Lamb of God, who takes away  
the sin of the world,  
grant us peace.*



### Bogoroditsye Dyevo (Traditional Orthodox prayer)

Bogoroditsye Dyevo, raduissya  
Blagodatnaya Mariye,  
Gospod s'Toboyu  
Blagoslovyyena Tyi v'zhenakh.  
i Blagoslovyyen Plod chryeva  
Tvoyego yako Spassa rodila  
yessi dush nashikh.

*Rejoice, virgin, God-bearer  
Mary, full of grace,  
the Lord be with you.  
Blessed are you among women,  
and blessed is the fruit of your  
womb, for you have borne the  
Savior of our souls.*

### Hvad est du dog skjön

(Hans Adolph Brorson, based on the Song of Songs)

Hvad est du dog skjön  
Ja skjön, ja skjön.  
Du allerlifligste Guds Sön!  
O du min Sulamit, Sulamit,  
Ja mit, ja mit,  
Alt hvad jeg har er også dit.

Min Ven, du est min,  
Ja min, ja min;  
Så lad mig altid være din!  
Ja vist, evig vist, ja vist, ja vist!  
Du min skal blive her og hist.

*How beautiful thou art,  
How beautiful, how beautiful,  
Thou most blessed Son of God.  
Thou art my Sulamite, Sulamite,  
Yes mine, yes mine,  
All that I have is also thine.*

*My friend, thou art mine,  
Yes mine, yes mine;  
So let me ever be thine!  
In truth and always verily, verily  
Thou shalt bide here and everywhere.*

Men tænk, jeg er her,  
Ja her, ja her,  
Iblandt så mange dragne Sværd!  
O så kom, Due! kom Due!  
Ja, kom, ja, kom!  
I Klippens Rif er Ro og Rum.

*But behold, I am here,  
Yes here, yes here,  
Among so many drawn blades!  
So come, dove, come!  
Yes, come! Yes, come!  
In rock's hollows are peace and shelter.*

## Cantique de Jean Racine

(Jean Racine, paraphrase of the hymn "Consorts paterni luminis")

Verbe égal au Très-Haut,  
notre unique espérance,  
Jour éternel de la terre et des cieux,  
De la paisible nuit nous rompons  
le silence: Divin Sauveur,  
jette sur nous les yeux.

*Word of the Highest,  
our only hope,  
Eternal day of earth and the heavens,  
We break the silence of the  
peaceful night: Saviour Divine,  
cast your eyes upon us!*

Répands sur nous le feu de  
Ta grâce puissante;  
Que tout l'enfer fuie au son  
de Ta voix;  
Dissipe le sommeil d'une  
âme languissante  
Qui la conduit à l'oubli de Tes lois!

*Pour on us the fire of your  
powerful grace;  
That all hell may flee at the sound  
of your voice;  
Banish the slumber of a weary soul,  
That brings forgetfulness of your laws!*

Ô Christ! sois favorable à ce  
peuple fidèle,  
Pour Te bénir maintenant rassemblé;  
Reçois les chants qu'il offre à  
Ta gloire immortelle,  
Et de Tes dons qu'il retourne comblé.

*O Christ, look with favour upon your  
faithful people  
Now gathered here to praise you;  
Receive their hymns offered to your  
immortal glory;  
May they go forth filled with your gifts.*

## Liebst du um Schönheit

(Friedrich Rückert, translated by Richard Stokes)

Liebst du um Schönheit,  
O nicht mich liebe!  
Liebe die Sonne,  
Sie trägt ein gold'nes Haar!

*If you love for beauty,  
O love not me!  
Love the sun,  
She has golden hair!*

Liebst du um Jugend,  
O nicht mich liebe!  
Liebe den Frühling,  
Der jung ist jedes Jahr!

*If you love for youth,  
O love not me!  
Love the spring  
Who is young each year!*

Liebst du um Schätze,  
O nicht mich liebe!  
Liebe die Meerfrau,  
Sie hat viel Perlen klar!

*If you love for riches,  
O love not me!  
Love the mermaid  
Who has many shining pearls!*

Liebst du um Liebe,  
O ja, mich liebe!  
Liebe mich immer,  
Dich lieb' ich immerdar!

*If you love for love,  
Oh yes, love me!  
Love me always;  
I shall love you forever!*

## Resignation (Florence Price)

My life is a pathway of sorrow;  
I've struggled and toiled in the sun,  
With hope that the dawn of tomorrow  
Would break on a work that is done.

My Master has pointed the way,  
He taught me in prayer to say:  
"Lord, give us this day and our daily bread,"  
I hunger, yet I shall be fed.

My feet, they are wounded and dragging,  
My body is tortured with pain,  
My heart, it is shattered and flagging —  
What matter, if Heaven I gain?

Of happiness once I have tasted;  
'Twas only an instant it paused.  
Tho' brief was the hour that I wasted,  
Forever the woe that it caused.

I'm tired and want to go home.  
My mother and sister are there;  
They're waiting for me to come  
Where mansions are bright and fair.

## Evocation (Aleksandr Pushkin, trans. into French by Louis Pomey)

Oh! si jamais, pendant la nuit,  
Lorsque la paix règne sur terre,  
Lorsque la lune au ciel pâlit  
Et des tombeaux blanchit la pierre,  
Si du cercueil, rompant la loi,  
Les morts désertent leur demeure,

*Oh, if ever, during the night,  
while peace reigns on earth,  
while the moon shines pale in the sky,  
and whitens the stone of tombs,  
if from the coffin, breaking the law,  
the dead desert their home,*

Entends ma voix, toi que je pleure  
Et de la mort reviens à moi.

Reviens, ainsi que le trépas t'a faite  
En un jour de vengeance,  
Quand pâle et froide entre mes bras  
Tu succombas à ta souffrance.  
Reviens, étoile, feu du soir,  
Accord plaintif, vapeur légère,  
Spectre drapé dans un suaire,  
Qu'importe à moi? je veux te voir!

Je ne prétends, par ton secours,  
Ni dévoiler l'horrible crime  
Qui me ravit mes seuls amours,  
Ne de la mort sonder l'abîme,  
Ni dans mon coeur au désespoir  
Tuer le doute, non je t'aime  
Entends ce cri, toujours le même,  
Surtout reviens, je veux te voir.

*hear my voice, you for whom I weep  
and from death return to me.*

*Return, despite the fact that death  
took vengeance on you one day,  
when pale and cold within my arms  
you gave in to your suffering.  
Return, as a star, fire of the evening,  
plaintive chord, light vapor,  
spectre draped in a shroud; what  
does it matter to me? I want to see you!*

*I do not pretend, by your help,  
to unveil the horrible crime  
that abducted from me my only loves,  
nor to fathom the abyss of death,  
nor within my heart, into despair  
to kill doubt, no I love you.  
Hear this cry, always the same,  
above all return, I want to see you.*

## Through the House Give Glimmering Light

(William Shakespeare, *A Midsummer Night's Dream*, Act V, Scene I)

Through the house give glimmering light  
By the dead and drowsy fire;  
Every elf and fairy sprite  
Hop as light as bird from brier;  
And this ditty, after me  
Sing and dance it trippingly.

First rehearse your song by rote  
To each word a warbling note:  
Hand in hand, with fairy grace  
Will we sing, and bless this place.

## Gartenlieder

### No. 1 – Hörst du nicht die Bäume rauschen? (Lockung)

(Joseph Freiherr von Eichendorff, translated by Jakob Kellner)

Hörst du nicht die Bäume rauschen  
draussen durch die stille Rund?  
Lockt dich's nicht, hinab zu lauschen

*Oh, can't you hear the forest rustle  
outside through the quiet round?  
Aren't you tempted to listen*

von dem Söller in den Grund  
wo die vielen Bäche gehen  
wunderbar im Mondenschein  
und die stillen Burgen sehen  
in den Fluss vom hohen Stein?

Kennst du noch die süssen Lieder  
aus der alten schönen Zeit?  
Sie erwachen alle wieder  
nachts in Waldeseinsamkeit  
wenn die Bäume träumend lauschen  
und der Flieder duftet schwül  
und im Fluss die Nixen rauschen:  
Komm herab, hier ist's so kühl.

*down from the balcony to the ground  
where the many brooks flow  
wondrously in moonlight,  
where the silent castles look  
into the river from the high rock?*

*Do you remember the mad songs  
from former, beautiful times?  
They all awake again at night,  
in the loneliness of the forest,  
when the dreaming trees are listening  
and the lilac has a sultry scent  
and in the river the mermaids murmur:  
Come down, here it is so cool.*

### No. 2 – Morgengruss

(Wilhelm Hensel, translated by Michael P. Rosewall)

Schnell fliehen die Schatten der Nacht,  
hell blühen die Matten in Pracht,  
hoch rauschet der Wald in  
dem Glanze.  
Still lauschet ihm heimlich die  
Pflanze im blütenverklärenden Tauen.  
Wie selig, den Morgen zu schauen.

*O the shadows of night quickly flee,  
the meadows bloom in bright splendor,  
Above, the forest rustles in  
the brilliance.  
Quietly the plant listens in secret,  
its blooms transformed with dew.  
How blessed to behold the morning.*

Was fehlt noch dem goldenen Raum?  
Komm, Liebchen, erfülle den Traum.  
Mein Lied tönt in wonnigem  
Rauschen,  
o komm, wie die Blume zu lauschen,  
es will dich mein liebendes Sehnen  
betauen mit seligen Tränen.

*What does this golden realm still lack?  
Come, beloved, fulfill the dream.  
My song sounds in the delightful  
rustling,  
O come, and listen like the flowers do,  
And bedew my passionate longing  
With blessed tears.*

### No. 5 – Abendlich schon rauscht der Wald

(Joseph Freiherr von Eichendorff, translated by Jakob Kellner)

Abendlich schon rauscht der Wald  
aus den tiefen Gründen;  
droben wird der Herr nun bald  
an die Sternlein zünden.  
Wie so stille in den Schlünden.  
Abendlich nur rauscht der Wald.

*Evening breezes rustle yet in the  
wood from the deepest grounds;  
above the Lord will soon  
light the stars.  
How silent in the chasms!  
Just evening breezes in the wood.*



Alles geht zu seiner Ruh,  
wie die Welt verbrause;  
schauend hört der Wanderer zu,  
sehnt sich tief nach Hause.  
Hier in Waldes grüner Klausen  
Herz, geh' endlich auch zur Ruh'!

*Everything goes to its rest.  
Wood and world vanish;  
shuddering, the wanderer listens,  
yearning for home.  
Here in the green hermitage of the  
forest, heart, at last, you too go to rest!*

## Ave Maria

(Traditional Catholic prayer, based on Luke 1:28 and 1:42)

Ave Maria, gratia plena.  
Dominus tecum,  
Benedicta tu in mulieribus!  
Sancta Maria, mater Dei,  
Ora pro nobis peccatoribus,  
nunc et in hora mortis nostri.

*Hail Mary, full of grace.  
The Lord is with thee,  
Blessed art thou among women!  
Hail Mary, Mother of God,  
Pray for us sinners  
Now and in the hour of our death.*

## Locus iste

(Latin Gradual, based on Genesis 28:16)

Locus iste a Deo factus est  
Inestimabile sacramentum  
Irreprehensibilis est.

*This place was made by God,  
a priceless sacrament;  
it is without reproach.*

## Ubi caritas

(Catholic hymn, attr. Paulinus of Aquileia, ca. 796)

Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum  
Christi amor.  
Exultemus et in ipso iucundemur.  
Timeamus et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

*Where charity and love are,  
God is there. The love of Christ has  
gathered us together as one.  
Let us rejoice and be glad in Him.  
Let us fear and love the living God.  
And with a sincere heart,  
let us love one another.*

## Abendlied

(Luke 24:29)

Bleib bei uns,  
denn es will Abend werden,  
und der Tag hat sich geneiget.

*Bide with us,  
for evening shadows darken,  
and the day will soon be over.*

# 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. Maria maintains a busy private studio and is active as an examiner, adjudicator and lecturer on piano and theory pedagogy and musicianship for the Royal Conservatory, where she served as Chief Examiner of Theoretical Subjects from 2006 to 2013. She is co-author of the nine-volume *Celebrate Theory* series, and has designed curriculum for theory, piano and musicianship. Maria has been the Artistic Director of The Annex Singers since 2005, leading the choir with dynamic and imaginative programming. She is also the Music Director of Glebe Road United Church in Toronto.

The majority of Maria's compositions celebrate the voice and are inspired by texts from a wide range of traditions. Recent works include choral pieces *In Winter*, *O Living Flame* and *Westron Wind*, and song cycles *Nightsongs*, *Into Flight*, *Songs of the Seasons* and *The Slow Hand of Time*. Maria holds ARCT Performance Diplomas in Piano and Voice, as well as a Bachelor of Music in Composition from the University of Toronto. Other studies include English literature, conducting, and jazz at the Berklee College of Music.



**Anne Lee**, accompanist with The Annex Singers since 2011, began piano studies at a young age in Vancouver after an exhaustive search for a teacher willing to take on a pint-sized aspiring pianist with too-small hands. Her musical roots flourished through her school years as she explored a diverse portfolio of instruments, including clarinet, bassoon and saxophone. She studied

English literature and Music Performance at Queen's University and, along with her academic studies, participated in various musical ensembles as a chorister, accompanist and instrumentalist. She has studied with notable music educators such as Edward Parker, Gordon Craig and Dr. Christopher Foley. Anne is valued for her sensitive artistry and profound understanding of choral collaboration. Her intuitive and supportive musicality has been an asset in her accompanying and creative collaborations with students, soloists, and various organizations and ensembles.





Lauded for her “passion and charm” (*Now Magazine*) and “sweet voice delivery” (*Toronto Star*), soprano **Melanie Conly** is acclaimed for her distinctive voice and musical understanding. She originally trained in musical theatre and later classically, cultivating a diverse skill set that serves her wide range of work.

An experienced chamber musician and recitalist, she often solos with choirs and orchestras and is frequently sought out for her compelling performances of new music. She has performed in many series and festivals across Canada and creates and performs unique themed concerts in a wide range of musical styles.

Alongside performing, Melanie maintains a voice and piano studio in Toronto. She was the singer for the Frederick Harris Music recordings for the Royal Conservatory Vocal Series 2012 and 2019 editions. In 2019, she was a presenter and adjudicator at the Royal Conservatory of Music Summit in Toronto, and in 2020 became a member of the Royal Conservatory College of Examiners. She is a choral clinician, certified yoga instructor, and is currently cultivating workshops that explore tools for performance, creativity and life — a synthesis of her passions as a teacher, performer, yogi, and meditation practitioner.



Mezzo-soprano **Meghan Symon** is praised for her “consistent beauty of singing and stage presence” and is noted for her “warm, velvety mezzo-soprano” (Stage Door). Most recently she made her soloist debut with Toronto Operetta Theatre in the roles of Vecina and Portera in *La Verbena de la Paloma*. This past year she performed the role of Julia Child in Hoiby’s *Bon*

*Appétit!* and Ulrica in Sullivan’s *Ivanhoe*. Meghan holds a master’s degree in Vocal Performance from the University of Toronto where she studied under Canadian soprano Mary Morrison.

Meghan has sung with companies across Canada, including Edmonton Opera, Manitoba Opera, the Winnipeg Symphony Orchestra, Cathedral Bluffs Orchestra, Manitoba Underground Opera, Tapestry Opera, Opera by Request, The Theatre of Early Music, Toronto Operetta Theatre, and Voicebox: Opera in Concert. Notable roles include the title role in Handel’s *Rinaldo*, Le Prince in *Cendrillon*, Annio in *La Clemenza di Tito*, Third Lady in *Die Zauberflöte*, Cherubino in *Le Nozze di Figaro* and Dorabella in *Così fan tutte*.



Tenor **Joshua Clemenger** began his training in the Theatre Aquarius Performing Arts Programme in Hamilton, Ontario, where he studied with Tom Oliver. He then earned a bachelor’s degree in Vocal Performance with Torin Chiles at the University of Western Ontario. After a few years teaching abroad, he returned to earn a master’s degree in Opera at the

University of Toronto, studying with Lorna Macdonald. Recent opera credits include the role of Spoletta in *Tosca* with the Mississauga Symphony, Alfred in *Die Fledermaus* and Sam Polk in *Susannah* (Toronto City Opera), Jupiter in *Orpheus in the Underworld* and Luiz in *Gondoliers* (Toronto Operetta Theatre), Jo in *Mother of Us All* and L’Abbé in *Adriana* (Opera in Concert), Camille in Opera York’s *The Merry Widow*, Alfredo in Summer Opera Lyric Theatre’s *La Traviata*, Count Belfiore in *La Finta Giardiniera* with UofT Opera, and Ferrando in *Così Fan Tutte* at La Musica Lirica. He can be found every Sunday spreading the joy of music at Northlea United Church.



Bass section lead **Lutzen Riedstra** was one of the Stratford Six in the closing concert of Stratford Summer Music’s 15th season and has also taken part in Stratford Summer Music’s Vocal Academy, where he received lessons with Michael Schade, Philip Addis, Nathalie Paulin, Krisztina Szabo, and Emily Hamper.

He has appeared as the bass soloist in several oratorios, including Mozart’s *Requiem*, Fauré’s *Requiem*, Handel’s *Messiah* and Maunder’s *Olivet to Calvary*. His opera credentials include Masetto in *Don Giovanni*, Figaro in *The Marriage of Figaro*, and Giove in Cavalli’s *La Calisto*, as well as chorus work. A highlight of his career so far was singing in a concert with renowned mezzo-soprano Stephanie Blythe.

Lutzen can be heard singing every Sunday with the choir at Yorkminster Park Baptist Church in Toronto, and he has also served as the bass section lead/soloist at Kingsway-Lambton United Church and Trinity-St. Paul’s United Church. His choral work includes four years with the Orpheus Choir of Toronto as a Sidgwick Scholar and, most recently, joining the Oakville Choral and The Annex Singers. He holds a Bachelor of Music in Vocal Performance from the University of Toronto and is completing a Master of Divinity degree at Wycliffe College, conjoint with the Toronto School of Theology and the University of Toronto.



Organist **Stephen Boda** holds a Master of Music degree from Yale University and a diploma from the Yale Institute of Sacred Music, where he studied organ performance with Thomas Murray and improvisation with Jeffrey Brillhart. Originally from Hamilton, Ontario, Stephen graduated in 2011 with a Bachelor of Music degree from the University of Toronto where he studied organ with John Tuttle. He completed his studies in organ performance at McGill University with Hans Ola Ericsson in 2016. He is also a skilled pianist, having studied privately with Valerie Tryon.

Winner of the 2015 Royal Canadian College of Organists' National Organ Competition, Stephen performs in concert throughout Canada and the United States. He has collaborated as an accompanist with numerous choirs and ensembles in the Greater Toronto Area and as a performer with the Toronto Symphony Orchestra. He is the winner of the 2016 Howard Fairclough Organ Competition and the 2014 Osborne Organ Competition, and the recipient of a number of awards, including the Godfrey Hewitt Memorial Scholarship, the Robert Baker Scholarship through Yale University, the Schulich Scholarship through McGill University and the Arthur Redsell Scholarship through the University of Toronto. Stephen is currently Principal Organist at Timothy Eaton Memorial Church and has held organist positions at Grace Church on-the-Hill and St. Paul's Bloor Street in Toronto, St. John the Evangelist in Hamilton, Ontario, and Noroton Presbyterian Church in Darien, Connecticut.



**Dimana Kolarova**, creator of The Annex Singers' 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 Bachelor of Arts and a Master of Architecture degree from the John H. Daniels Faculty of Architecture, Landscape and Design at the University of Toronto. An avid long-distance hiker and nature enthusiast, Dimana has completed the Tour de Mont Blanc, the Laugavegur Trail in Iceland, the West Highland Way in Scotland, and the Salkantay trek in Peru. She finds her greatest source of inspiration and creative energy in the natural world.

## The Annex Singers

### *Soprano*

Patricia Adams  
Tessa Cernik  
◆ Melanie Conly\*  
Joanne Eidinger  
Aida Estacio  
Angelica Fenner

Victoria Fisher\*  
Evelyn Hawes\*  
Carol Hensley  
Mikaela Kobazeva  
Elizabeth Koester\*  
Michelle Lenartowicz

Gloria Lipski  
Sally McBeth  
Emma Morris  
Kayoko Saito\*  
Julia Weinland\*

### *Alto*

Elizabeth Brubaker  
DeAnn deGruijter\*  
Diane Faught  
Paris Iverson  
Anne Lee\*

Barbara Leonard  
Gail Littlejohn  
Rachel Narcis\*  
Patricia Rios\*  
Maggie Rogow

Ann Rosenfield  
Skye Rutherford  
◆ Meghan Symon\*  
Luba Tichonova\*  
Ruth Wahl

### *Tenor*

◆ Joshua Clemenger\*  
Robyn Friedman\*

◇ Charles Im  
Gerald Martindale\*

Andrea Slane\*  
◇ Ron Tapawan\*

### *Bass*

Michael Bunce  
Takuma Handa  
Peter Kamphuis\*  
Roman Koniuk

Jim Mayor  
◆ Lutzen Riedstra\*  
Darryl Wadsworth\*  
John Warden

Ben Waters  
Tim Watson  
◇ Isaiah Yankech\*

### ◆ Section lead

### ◇ Guest singer

### \* Chamber Ensemble and/or Women's Ensemble

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Diane Faught  
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*Rye & Clara Case*  
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*Anita Scheff, John Rouse,*  
& *Mark Alberta*  
Maggie Rogow

### In-kind Donation

Steven Indig

## Thank You!

For their invaluable assistance with tonight's concert, we wish to thank:

*Dimana Kolarova, graphic designer*  
*Charles Im, Ron Tapawan, and Isaiah Yankech, guest singers*  
*Steve Vargo, stage manager*  
*Emily Lapin, front-of-house manager*  
*Su Kim, livestream production*  
*Grace Church on-the-Hill*  
*The Printing House, 130 Adelaide St W*

&

*our wonderful team of concert volunteers:*

<i>Negar Babaei</i>	<i>Thomas Catacoli Hernandez</i>
<i>Julienne Bulong</i>	<i>Anisa Kaviani Maram</i>
<i>Emma Byrne</i>	<i>Bismay Omar</i>
<i>Aditi Chaurasia</i>	<i>Kamrad Rahimtabar</i>
<i>Sanjana Copparam</i>	<i>Emma Rusu</i>



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Joanne Eidinger, Vice President  
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Andrea Whitehead, Secretary  
Tessa Cernik, Member at Large  
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Gail Littlejohn, Publicity Chair  
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the  
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singers

2023-2024

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*44 years*  
*of singing!*





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