

the
Annex
singers



LOST & FOUND

Saturday, March 21, 2026
7:30 PM

Grace Church on-the-Hill
300 Lonsdale Road

the
Annex
singers

Director's Note

O Wind, if Winter comes, can Spring be far behind?



In January of this year, Dolly Parton celebrated her 80th birthday by rerecording her iconic anthem of hope “Light of a Clear Blue Morning” and sending it out as a love letter to the world, a beacon in dark times. For even as we incline closer to the sun and the days grow longer, the breath of spring feels remote to the many of us who are grieving the state of our world. Given pain and uncertainty, do we really need a programme called “Lost and Found”?

In fact, in preparing for this concert, I have come to realize that our title inaccurately describes our intent. Yes, much of our repertoire deals with various kinds of loss — the loss of a loved one, or the loss of capacity, homeland, youth, identity, or connection. Each single category of loss could populate an entire programme. However, I have been struck by how many pieces in our repertoire could live on either the “lost” or the “found” side — it is surely a false binary.

This programme is neither about losing nor about finding, but rather about our yearning for transformation and renewal. It is about the process or movement from darkness to light, from grief to healing, which defines what is best in our flawed human nature. Each piece that we sing this evening lives on this continuum and clears the way for hope and new life; grief never has the last word.

We are so happy to share this journey with cellist Daniel Hamin Go, whose beautiful playing stirs the heart and feeds the soul. Is there any alchemy so sublime as that of the musician — to draw horsehair across four strings and send beauty into the world, or to transform the necessities of inhalation and exhalation into music? Is there any miracle greater than breath becoming song?

— Maria Case, Artistic Director



Lost & Found

Nothing Gold Can Stay Stephanie Martin

Good Night, Dear Heart Dan Forrest
Joshua Clemenger, conductor

Westron Wind Maria Case

What Was I Made For? Billie Eilish & Finneas O'Connell,
arr. Jennifer Lucy Cook

A Silence Haunts Me Jake Runestad

"Out of the Deep" (from *Requiem*) John Rutter
with Daniel Hamin Go, cello



Suite in G Major: Prélude, Sarabande Johann Sebastian Bach
Daniel Hamin Go, cello

Light of a Clear Blue Morning Dolly Parton, arr. C. Hella Johnson
Annex Chamber Ensemble with Melanie Conly, solo
Daniel Hamin Go, cello

Jenny Rebecca Carol Hall, arr. Clair McElfresh
Annex Chamber Ensemble

"What You'd Call a Dream" (from *Diamonds*) Craig Carnelia
Joshua Clemenger, tenor

Lob der Tränen (In Praise of Tears) Franz Schubert
Daniel Hamin Go, cello

When Peace, Like a River Philip Paul Bliss, arr. DHG
Daniel Hamin Go, cello



You Are the New Day John David, arr. Peter Knight

The Gartan Mother's Lullaby Trad., arr. Desmond Earley
Melanie Conly & Meghan Symon, solos
Daniel Hamin Go, cello

and the swallow Caroline Shaw

Spasēñiye, sodēlal Pavel Chesnokov

Amazing Grace Traditional, arr. Will Todd

The Sun Never Says Dan Forrest
with Daniel Hamin Go, cello



Programme Notes

We begin tonight's programme with Canadian Stephanie Martin's "Nothing Gold Can Stay," the first of three pieces in *A Frost Sequence*, composed in January of 2021 during the Covid lockdown. The sweet harmonies, strophic setting, and tender elegiac tone convey our most universally felt loss — that of the fleeting nature of existence and our own mortality.

"Good Night, Dear Heart" by Dan Forrest commemorates the death of a young child that the composer's brother and wife were waiting to adopt from Ethiopia. Forrest recalled the inscription that author Mark Twain had placed on the tombstone of his beloved daughter and used it as the text for this moving benediction to another lost child.

The Annex Singers premiered "Westron Wind" by Maria Case on Winter Light in December 2019. The anonymous 16th century poet, rooted in his wintry discontent, yearns for the gentler winds and soft rains of spring that will return him to his home and reunite him with his love. The incorporation of a poetic fragment by Sappho increases the sense of urgency. The original melody is quoted in fragmentary form at various points and serves as a launching point for other melodic ideas.

"What Was I Made For?" by Billie Eilish and Finneas O'Connell was featured in the 2023 film *Barbie*, adding a layer of depth to an already thought-provoking script. The song, asking the central existential question, is a melancholy study in loss of identity and purpose. Jennifer Lucy Cook's sensitive choral arrangement retains the floating melodies against an ethereal piano accompaniment.

Jake Runestad's "A Silence Haunts Me" is a dramatic setting of the famous Heiligenstadt Testament, a letter written by Beethoven to his brothers in 1802 but never sent. Librettist Todd Boss has adapted the letter into a monologue for choir, retaining Beethoven's despair at his impending deafness, his suicidal thoughts, and his ultimate decision to live for his art. The choral writing is supported by a striking piano accompaniment which moves from strident dissonance at the opening, to quotations, first of the "Moonlight Sonata," and finally of the "Ode to Joy."

"Out of the Deep" is the second movement from John Rutter's *Requiem*, composed in 1985. In this setting of Psalm 130 we hear the psalmist calling out to God from a place of profound suffering, partnered by the cello's own eloquent voice. The sinuous melodic lines of the opening move from the dark key of C minor to C major as the writer expresses assurance of infinite mercy and redemption.

Following our catalogue of losses, we move towards renewal in this next set of pieces. Tenor Joshua Clemenger performs Craig Carnelia's "What You'd Call a Dream," an exploration of nostalgia, love, and loss. Cellist Daniel Hamin Go presents Franz Schubert's Lied "Lob der Tränen" (In Praise of Tears) as a song without words. Composed in 1818 on a text by August Schlegel, the song suggests that tears help clear the eyes and the soul to better see the "fields of heaven."

With clear sight, we are ready to greet the "Light of a Clear Blue Morning" along with soprano Melanie Conly and the Annex Chamber Ensemble. Almost fifty years after its 1977 release, Parton's words are more relevant than ever: after a long, hard night, we are all waiting for the morning. Next, the Chamber Ensemble presents "Jenny Rebecca," a ballad to a four-day-old baby, by American songwriter Carol Hall, and arranged for choir by Clair McElfresh.

Daniel returns to the stage with two movements from the *Cello Suite in G Major*, the first and most famous of Johann Sebastian Bach's six suites for unaccompanied cello. He follows this with his own arrangement of the hymn "When Peace, Like a River," also known as "It Is Well with My Soul." The story behind Horatio Spafford's lyrics is an inspirational one of personal faith prevailing against great loss. In C major, Daniel's arrangement exploits the resonance of the open strings and features rich double and triple stops.

With morning now broken, we turn to "You Are the New Day" by Welsh songwriter John David, recorded in 1978 by his group, Airwaves, and made famous in a choral version by the King's Singers. It has since been covered by numerous artists around the world.

"The Gartan Mother's Lullaby" was first published in *Songs of Uladh* (Ulster) in 1904 with a traditional melody collected by Herbert Hughes and lyrics by Seosamh MacCathmhaoil (Joseph Campbell). The song, from the parish of Gartan in County Donegal, refers to places in Ireland as well as figures from Irish mythology.

We continue with the theme of nurture in Caroline Shaw's "and the swallow," a luminous setting of the first three verses of Psalm 84. Shaw won the Pulitzer Prize for Music for her composition "Partita for 8 Voices" and is generally known for her use of extended vocal techniques in her choral writing. Here, however, we experience lush harmonies and deft contrapuntal flights evoking the swallow's search for a home for her young, while towards the end the choir imitates the sound of autumn rain.

"Spaséniye, sodélal" is the most famous choral work by Russian composer Pavel Chesnokov (1877–1944). Based on Psalm 74, it is an arrangement of a Kievan Chant, "Salvation is Created," the fifth of

Chesnokov's Ten Communion Hymns. Chesnokov wrote over 400 sacred choral works before being forced to switch to secular works by the increasingly oppressive Soviet regime following the Russian Revolution.

"Amazing Grace" is possibly the most sung and recorded hymn worldwide. Its status as a folk hymn means it straddles both sacred and secular worlds, and is amenable to performance in various musical styles. Written in 1779 by the Anglican clergyman, abolitionist, and poet John Newton, it expresses Newton's personal faith journey, from spiritual blindness to sight. Over the past two and a half centuries, the words have been associated with as many as twenty melodies, but the tune known as "New Britain," penned by American composer William Walker in 1835, is the one we usually hear. Will Todd's arrangement for divisi choir and piano blends jazz-inflected harmonies with the traditional hymn.

Our programme comes to a close with "The Sun Never Says" by Dan Forrest. This piece is the third movement in the composer's cycle *Lux: The Dawn from on High*. This luminous work for a cappella choir and cello is a setting of Daniel Ladinsky's short poem, which is, in turn, based on a poem by the renowned 14th-century Persian lyric poet Hafiz. An expression of pure unconditional love, the music arcs and soars as if to light up the whole sky.



Tonight's concert is dedicated to the memory of Richard Partington (1948–2025). Richard was a long-time member of the bass section, a gifted amateur musician, and a professional actor.

Richard was active in the main choir, the chamber choir, and in all of our cabarets over the years, often lending his talents as a recorder player or voice actor. He was central to our choral dramas, and starred twice in *A Child's Christmas in Wales* (2011 and 2020) and in *The Ice Storm* (2014). His poet's soul would have delighted in this programme, and those of us who knew him remember him with love.

— Maria Case, Artistic Director

Texts and Translations

Nothing Gold Can Stay (*Robert Frost*)

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flow'r;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

Good Night, Dear Heart (*Robert Richardson & Mark Twain*)

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.

Westron Wind (*Anonymous, 16th C*)

Westron wind, when wilt thou blow,
The small rain down can rain.
Christ, if my love were in my arms
And I in my bed again.

[*Sappho, fragment 47*]

Love storms my heart,
like a wind rushing down on mountain oaks.

What Was I Made For? (*Billie Eilish & Finneas O'Connell*)

I used to float, now I just fall down.
I used to know, but I'm not sure now
What I was made for.
What was I made for?

Taking a drive, I was an ideal.
Looked so alive, turns out I'm not real,
Just something you paid for.
What was I made for?

'Cause I, I don't know how to feel.
But I wanna try. I don't know how to feel.
But someday, I might; someday, I might.

When did it end, all the enjoyment?
I'm sad again, don't tell my boyfriend;
It's not what he's made for.
What was I made for?

Think I forgot how to be happy.
Something I'm not but something I can be,
Something I wait for,
Something I'm made for.

A Silence Haunts Me *(Todd Boss)*

Hear me, brothers —
I have a confession painful to make.
Six years I have endured a curse
that deepens every day. They say
that soon I'll cease to hear the very
music of my soul. What should be
the sense most perfect in me
fails me, shames me, taunts me.
A silence haunts me.

They ask me —
Do you hear the shepherd singing
far-off soft? — Do you hear a distant
fluting dancing joyously aloft?
— No. — I think so? — No. — I
think so? — No.

God, am I Prometheus? — exiled
in chains for gifting humankind
my fire? Take my feeling —
take my sight — take my wings
mid-flight but let me hear the
searing roar of air before I score
the ground!

Why? — Silence is God's reply
— and so I beg me take my life —

when lo — I hear a grace and feel
a ringing in me after all —

so now as leaves of autumn fall, I
make my mark and sign my name
and turn again to touch my flame
of music to the world, a broken
man, as best I can,

As ever,
Faithfully yours,
(— A bell? — A bell?)
Hear me,
and be well.

Out of the Deep *(Psalm 130)*

Out of the deep have I called unto thee, O Lord:
Lord, hear my voice.
O let thine ears consider well the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss:
O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be fear'd.
I look for the Lord; my soul doth wait for him: in his word is my trust.
My soul fleeth unto the Lord: before the morning watch,
I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy:
And with him is plenteous redemption,
And he shall redeem Israel from all his sins.



Light of a Clear Blue Morning *(Dolly Parton)*

It's been a long dark night
And I've been waiting for the morning.
It's been a long hard fight,
But I see a brand new day a-dawning.
I've been looking for the sunshine
'Cause I ain't seen it in so long.
Everything's gonna work out fine.
Everything's gonna be all right,
It's gonna be okay.

I can see the light of a clear blue morning.
I can see the light of a brand new day.
I can see the light of a clear blue morning.
Everything's gonna be all right,
It's gonna be okay.

Jenny Rebecca (*Carol Hall*)

Jenny Rebecca, four days old,
How do you like the world so far?
Jenny Rebecca, four days old,
What a lucky, lucky, lucky, lucky girl you are.

For you have swings to be swung on, trees to be climbed up,
Days to be young on, toys you can wind up,
Grass to be lying on, sun up above,
Pillows for crying on when you're in love.

Ponies for riding on, wind in your hair,
Slides to be sliding on, leaves in the air,
Dolls to be caring for, love to be giving,
Dreams to be daring for long as you're living.

What You'd Call a Dream (*Craig Carnelia*)

There are two men out
And it's in the ninth
And the score is four to three
There's a man on first
And a man at bat
And the man at bat is me.

And I'm sorta scared
And I'm sorta proud
And I'm stronger than I seem
And I take a swing
And my dad is there
And it's what you'd call a dream.

For the ball flies in the sun
And it sails off as I run

The crowd is roaring, cheering as I go
So are all the guys on the team
And I run for home

And we win the game
And it's what you'd call a dream.

And the sun
Shines like diamonds
The summer sun
Shines like diamonds
The summer sun
High in a baseball sky
Shines like diamonds
And the sun
Shines like diamonds....



You Are the New Day (*John David*)

You are the new day, you are the new day.
I will love you more than me
And more than yesterday
If you can but prove to me
You are the new day.
Send the sun in time for dawn,
Let the birds all hail the morning.
Love of life will urge me say,
You are the new day.

When I lay me down at night
Knowing we must pay,
Thoughts occur that this night might
Stay yesterday.
Thoughts that we as humans small
Could slow worlds and end it all
Lie around me where they fall
Before the new day.

One more day when time is running out
For everyone,
Like a breath I knew would come,
I reach for the new day.
Hope is my philosophy,
Just needs days in which to be.
Love of life means hope for me,
Borne on a new day.
You are the new day.

The Gartan Mother's Lullaby (*Joseph Campbell*)

Sleep, O babe, for the red bee hums
The silent twilight's fall:
Aibheall from the Grey Rock comes
To wrap the world in thrall.
Leanbhán, O, my child, my joy,
My love and heart's desire,
The crickets sing you lullaby
Beside the dying fire.

Dusk is drawn, and the Green Man's thorn
Is wreath'd in rings of fog:
Siabhra sails his boat till morn
Upon the starry bog.
Leanbhán, O, the pale half moon
Hath brimm'd her cusp in dew,
And weeps to hear the sad sleep-tune
I sing, O love, to you.

Faintly sweet doth the chapel bell
Ring o'er the valley dim:
Tearmann's peasant voices swell
In fragrant evening hymn.
Leanbhán, O, the low bell rings
My little lamb to rest
And angel-dreams, 'till morning sings
Its music in your head.

and the swallow (*based on Psalm 84*)

How beloved is your dwelling place,
O Lord of hosts,
my soul yearns, faints,
my heart and my flesh cry.

The sparrow found a house
and the swallow her nest
where she may raise her young.

They pass through the valley of Bakka,
they make it a place of springs.
The autumn rains also cover it with pools.

Spasěniye, sodělal (*Psalm 74:12*)

Spasěniye sodělal yesí
Posredě ziemli,
Bózhe. Allilúiya.

*Salvation is created,
in the midst of the earth,
O God, O our God. Alleluia.*

Amazing Grace (*John Newton*)

Amazing Grace, how sweet the sound,
That saved a wretch like me.
I once was lost but now am found,
Was blind, but now I see.

Through many dangers, toils, and snares
I have already come;
'Tis Grace hath brought me safe thus far,
and Grace will lead me home.

The Lord has promised good to me.
His word my hope secures.
He will my shield and portion be,
As long as life endures.

This earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who called me here below,
Will be forever mine.

The Sun Never Says

(*Hafiz, translated by Daniel Ladinsky*)

Even
After
All this time
The sun never says to the earth,

“You owe
Me.”

Look
What happens
With a love like that,
It lights the
Whole
Sky.

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 the 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.

Maria is an award-winning composer, with the majority of her compositions celebrating the voice and inspired by texts from a wide range of texts and traditions. Recent works include choral pieces "Storm Birds," "In Winter," "First Sparrow of Spring" and "Everyone Sang," 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, collaborative pianist 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.



Guest cellist **Daniel Hamin Go** first picked up the cello at the age of 12. As he drew the bow across the open C string, he remembers being moved and filled with light — a light that has guided his desire to explore the truth that lies in life, in music, and in himself. It's the light that fuels his need to connect with audiences and to share interpretations that demand a full commitment to emotional expression — and it's what is propelling his international career as a soloist and chamber musician.

Go has performed across three continents, making appearances at the Berliner Philharmonie, Cadogan, Carnegie Hall, Flagey Studios, and Konzerthaus Berlin. As an avid chamber musician, he has performed at Four Seasons Chamber Music Festival, IMS Prussia Cove, Kronberg Academy, Krzyzowa Music, Tsinandali, and Yellow Barn, with musical partners that include Jonathan Biss, Glenn Dicterow, Miriam Fried, Ida Kavafian, Rachel Podger, Fazil Say, and Jean-Claude Vanden Eynden.

Go's education took place in six institutions across five countries, with studies at the Royal Conservatory of Music, Queen Elisabeth Music Chapel, Royal Academy of Music, Hochschule für Musik 'Hanns Eisler' Berlin, and the Manhattan School of Music. His mentors include Julia Lichten, David Geber, Steven Isserlis, Gary Hoffman, and Rita Wagner.

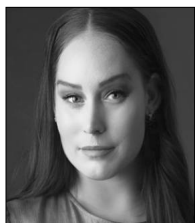
In 2025, Go released his debut album, *ARIRANG*, on Orchid Classics with the generous support of Canada Council for the Arts and Ontario Arts Council. He performs on a cello made by Antonio & Raffaele Gagliano, Naples ca. 1830, generously on loan by Canimex Inc., Drummondville, Québec.



Lauded for her "passion and charm" (*Now Magazine*) and "sweet voice delivery" (*Toronto Star*), soprano section lead **Melanie Only** is acclaimed for her distinctive voice and musical understanding. She first 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 and 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.



Alto section lead **Meghan Symon** is praised for her “consistent beauty of singing and stage presence” and is noted for her “warm, velvety mezzo-soprano” (*Stage Door*). Recent and upcoming winter engagements include the roles of Madame Mathurin in Gertruy’s *Richard Coeur de Lion* with Voicebox: Opera in Concert, The Duchess in *The Gondoliers* and Anhilte in *The*

Czardas Princess with Toronto Operetta Theatre, The Page in Strauss’s *Salome* with Opera by Request and Beethoven’s *Symphony 9* with Mandle Philharmonic.

Meghan holds a Master of Music degree from the University of Toronto, where she studied under Canadian soprano Mary Morrison. She has sung with a number of companies including Manitoba Opera, Winnipeg Symphony Orchestra, Cathedral Bluffs Orchestra, Manitoba Underground Opera, 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 section lead **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.

Joshua’s recent opera credits include Koloman Zupan in Toronto Operetta Theatre’s *Countess Maritza*, L’Abete in *Adriana* and Fatty in *Rise and Fall of the City Of Mahagonny* with Opera in Concert, Count Belfiore in *La Finta Giardiniera* with UofT Opera, Ferrando in *Così Fan Tutte* at La Musica Lirica, and Ralph in TrypTych’s production of *H.M.S. Parliament* in Kenora. He can’t wait to join The Annex Singers in another fantastic collaboration!



Bass section lead **Lutzen Riedstra** is a Postulant for Ordination in the Diocese of Toronto (Anglican). Mr. Riedstra holds a Master of Divinity from Wycliffe College, conjoint with the Toronto School of Theology and University of Toronto, specializing in Church Planting and Anglican Studies; and a Bachelor of Music in Voice Performance, specializing in Opera studies, where he studied with Lorna MacDonald and Nathalie Paulin. Other notable teachers are bass-baritone Gary Relyea, Barbara Steed Young, and Earl Clark.

Mr. Riedstra has been the bass section lead and soloist at several churches of different denominations, including Kingsway-Lambton United Church in Etobicoke and Trinity-St. Paul’s in Toronto, as well as Yorkminster Park Baptist Church for eight years. Other choral positions include being a Sidgwick Scholar for four years with the Orpheus Choir of Toronto under the direction of Robert Cooper, CM, and singing with the Hedgerow Singers under the direction of Eric Robertson. Currently, he can be heard singing at St. Cuthbert’s Anglican Church in Leaside, and with The Annex Singers and the Oakville Choral Society.



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, 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

Rachel Ariss	Zena Gopal*	Emma McDonald
Tessa Cernik*	Evelyn Hawes*	Madeline Sikes*
◆ Melanie Conly*	Carol Hensley	Julia Weinland*
Claire Durette	Claire Jensen	Emma Whyte
Laura Farrugia	Zoe Kelsey	Azalea Wong
Angelica Fenner	Jennifer Lee	Kathleen Wooder
Victoria Fisher*	Gloria Lipski*	

Alto

Julie Brill	Christina Hough	Maggie Rogow
Elizabeth Brubaker	Leah Jackson	Ann Rosenfield
Hélène Crowley*	Anne Lee*	Andrea Slane*
Jane Dalziel	Barbara Leonard	◆ Meghan Symon*
DeAnn deGruijter	Gail Littlejohn	Luba Tichonova*
Diane Faught	Rachel Narcis	Ruth Wahl
Erin Guerette	Yuliya Nastiushkina	
Ishbel Halliday	Sara Rodrigues	

Tenor

Elizabeth Block	Santiago Arango Gonzalez	Dawn Keenan
◆ Joshua Clemenger*	Don Hanna*	Gerald Martindale*
Robyn Friedman*	Sam Hanna*	◆ Ronald Tapawan*

Bass

Michael Bunce	Billy Graydon	Samuel Victor*
Rizwan Dar*	◆ Lutzen Riedstra*	Darryl Wadsworth*
◆ Joseph Ernst*	Roe Schwim	

◆ Section lead

◇ Guest lead

* Annex Chamber Ensemble

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Thank You!

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

Steve Vargo, stage manager

Samantha Marino, front-of-house manager

Alex Sadowski, livestream production

Dimana Kolarova, graphic designer

Grace Church on-the-Hill

&

Our wonderful team of concert volunteers:

Caroline Crocker-Dar

Aaliyah Schritt

Oleg Glozanski

Lucy Xu

Toru Kotani

Thomas Yang

Saanvi Satish



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, to work, and to sing on this land.

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ELEMENTAL

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Earth, water, air and fire – many cultures believe this quartet composes our world. In this programme, we celebrate the elements and explore the need for harmonious balance. Including works by Hildegard, Morley, Nyberg, Lang, Gimon and others.