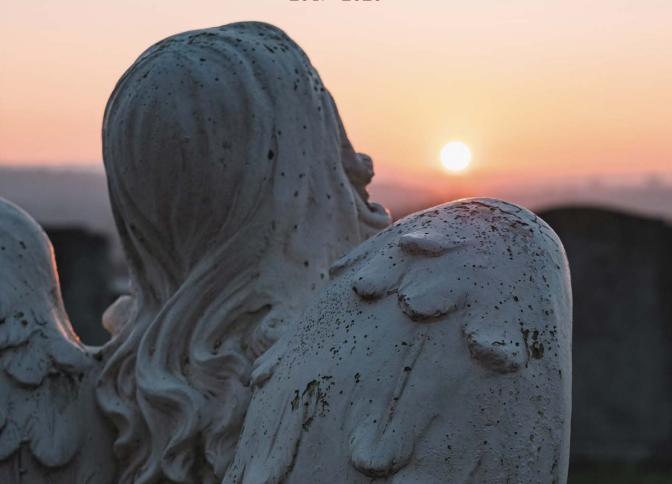
SACRED ELEGIES

St. Michael's Concerts 2019-2020





Sacred Elegies

St. Michael's Cathedral Basilica Thursday, March 12, 2020 | 7:00 p.m. Freewill Offering

Please silence all mobile devices. Video recording of any type is strictly prohibited.

Please hold your applause until the conclusion of the entire program.

Programme

T.

Stabat Mater Dolorosa	Plainsong, Mode v
	Attrib. Jacopone da Todi (c. 1236-1306

Stabat mater dolorósa juxta Crucem lacrimósa, dum pendébat Fílius.

Cuius ánimam geméntem, contristátam et doléntem pertransívit gládius.

O quam tristis et afflícta fuit illa benedícta, mater Unigéniti!

Quae mærébat et dolébat, pia Mater, dum vidébat nati pænas ínclyti.

Quis est homo qui non fleret, matrem Christi si vidéret in tanto supplício? At the Cross her station keeping, stood the mournful Mother weeping, close to her Son to the last.

Through her heart, His sorrow sharing, all His bitter anguish bearing, now at length the sword has passed.

O how sad and sore distressed was that Mother, highly blest, of the sole-begotten One.

Christ above in torment hangs, she beneath beholds the pangs of her dying glorious Son.

Is there one who would not weep, whelmed in miseries so deep, Christ's dear Mother to behold?

Quis non posset contristári Christi Matrem contemplári doléntem cum Fílio?

Pro peccátis suæ gentis vidit Iésum in torméntis, et flagéllis súbditum.

Vidit suum dulcem Natum moriéndo desolátum, dum emísit spíritum.

Eja, Mater, fons amóris me sentíre vim dolóris fac, ut tecum lúgeam.

Fac, ut árdeat cor meum in amándo Christum Deum ut sibi compláceam.

Sancta Mater, istud agas, crucifíxi fige plagas cordi meo válide.

Tui Nati vulneráti, tam dignáti pro me pati, pœnas mecum dívide.

Fac me tecum pie flere, crucifíxo condolére, donec ego víxero.

Juxta Crucem tecum stare, et me tibi sociáre in planctu desídero.

Virgo vírginum præclára, mihi iam non sis amára, fac me tecum plángere. Can the human heart refrain from partaking in her pain, in that Mother's pain untold?

For the sins of His own nation, She saw Jesus wracked with torment, All with scourges rent:

She beheld her tender Child, Saw Him hang in desolation, Till His spirit forth He sent.

O thou Mother! fount of love! Touch my spirit from above, make my heart with thine accord:

Make me feel as thou hast felt; make my soul to glow and melt with the love of Christ my Lord.

Holy Mother! pierce me through, in my heart each wound renew of my Savior crucified:

Let me share with thee His pain, who for all my sins was slain, who for me in torments died.

Let me mingle tears with thee, mourning Him who mourned for me, all the days that I may live:

By the Cross with thee to stay, there with thee to weep and pray, is all I ask of thee to give.

Virgin of all virgins blest!, Listen to my fond request: let me share thy grief divine; Fac, ut portem Christi mortem, passiónis fac consórtem, et plagas recólere.

Fac me plagis vulnerári, fac me Cruce inebriári, et cruóre Fílii.

Flammis ne urar succénsus, per te, Virgo, sim defénsus in die iudícii.

Christe, cum sit hinc exíre, da per Matrem me veníre ad palmam victóriæ.

Quando corpus moriétur, fac, ut ánimæ donétur paradísi glória.

Amen.

Let me, to my latest breath, in my body bear the death of that dying Son of thine.

Wounded with His every wound, steep my soul till it hath swooned, in His very Blood away;

Be to me, O Virgin, nigh, lest in flames I burn and die, in His awful Judgment Day.

Christ, when Thou shalt call me hence, be Thy Mother my defense, be Thy Cross my victory;

While my body here decays, may my soul Thy goodness praise, Safe in Paradise with Thee.

> — Translation by Fr. Edward Caswall, Lyra Catholica (1849)

II. The Solemn Procession

Dead March from SAULGeorge Frideric Handel (1685-1759)

III.

Requiem Mass in D minor, K. 626......Wolfgang Amadeus Mozart (1756-1791)

I. Introitus: Requiem (Chorus and Soprano)

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam.
Ad te omnis caro veniet..

Rest eternal grant them, O Lord; and let perpetual light shine upon them.
There shall be singing unto Thee in Zion, and prayer shall go up to Thee in Jerusalem.
Hear my prayer.
Unto Thee all flesh shall come.

II. Kyrie (Chorus)

Kyrie eleison. Christe eleison. Kyrie eleison. Lord have mercy. Christ have mercy. Lord have mercy.

III. Sequenz

1. Dies irae (Chorus)

Dies irae, dies illa solvet saeclum in favilla, teste David cum Sibylla. Quantus tremor est futurus, quando Judex est venturus cuncta stricte discussurus! This day, this day of wrath shall consume the world in ashes, so spake David and the Sibyl. Oh, what great trembling there will be when the Judge will appear to examine everything in strict justice!

2. Tuba mirum (Soloists)

Tuba mirum spargens sonum per sepulchra regionum, coget omnes ante thronum.

Mors stupebit et natura, cum resurget creatura judicanti responsura.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.

Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.

Quid sum miser tunc dicturus?

Quem patronum rogaturus, cum vix justus sit sicurus?

The trumpet, sending its wondrous sound across the graves of all lands, shall drive everyone before the throne. Death and nature shall be stunned when all creation rises again to stand before the Judge.

A written book will be brought forth, in which everything is contained, from which the world will be judged. So when the Judge is seated, whatever is hidden shall be made known, nothing shall remain unpunished. What shall such a wretch as I say then? To which protector shall I appeal, when even the just man is barely safe?

3. Rex tremendae (Chorus)

Tenebrae factae sunt super universam terram. Et circa horam nonam clamavit Jesus voce magna dicens: Eli, lama Sabachthani? quod est interpretatum;

Deus meus, ut quid dereliquisti me?

There was darkness over the land.

And about the ninth hour Jesus called with a loud voice, saying,

"Eli, lama Sabachthani?"
that is to say,

"My God, why have you forsaken me?"

4. Recordare (Soloists)

Recordare, Jesu pie, quod sum causa tuae viae, ne me perdas illa die. Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus. Juste judex ultionis, donum fac remissionis ante diem rationis. Ingemisco tamquam reus, culpa rubet vultus meus, supplicanti parce, Deus. Qui Mariam absolvisti et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu bonus fac benigne, ne perenni cremer igne. Inter oves locum praesta et ab hoedis me sequestra, statuens in parte dextra.

Recall, dear Jesus, that I am the reason for Thy time on earth, do not cast me away on that day. Seeking me, Thou didst sink down wearily, Thou hast saved me by enduring the cross; such travail must not be in vain. Righteous judge of vengeance, award the gift of forgiveness before the day of reckoning. I groan like the sinner that I am, guilt reddens my face, Oh God, spare the supplicant. Thou, who pardoned Mary and heeded the thief, hast given me hope as well. My prayers are unworthy, but Thou, good one, in pity let me not burn in the eternal fire. Give me a place among the sheep and separate me from the goats, let me stand at Thy right hand.

5. Confutatis (Chorus)

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis.
Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

When the damned are cast away and consigned to the searing flames, call me to be with the blessed.

Bowed down in supplication I beg Thee, my heart as though ground to ashes: help me in my last hour.

6. Lacrymosa (Chorus)

Lacrymosa dies illa qua resurget ex favilla judicandus homo reus; huic ergo parce Deus. Pie Jesu, Domine, dona eis requiem. Amen.

Oh, this day full of tears when from the ashes arises guilty man, to be judged:
Oh Lord, have mercy upon him.
Gentle Lord Jesus,
grant them rest.
Amen.

IV. Offertorium

1. Domine Jesu Christe (Chorus and Soloists)

Domine Jesu Christe, rex gloriae,
Libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
representet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory, deliver the souls of the faithful departed from the pains of hell and the bottomless pit.

Deliver them from the jaws of the lion, lest hell engulf them, lest they be plunged into darkness; but let the holy standard-bearer Michael lead them into the holy light, as Thou didst promise Abraham and his seed.

2. Hostias (Chorus)

Hostias et preces tibi, Domine, laudis offerimus, tu suscipe pro animabus illis, quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini ejus.

Lord, in praise we offer to Thee sacrifices and prayers, receive them for the souls of those whom we remember this day: as Thou didst promise Abraham and his seed.

V. Sanctus

1. Sanctus (Chorus)

Sanctus, sanctus, sanctus, Dominus Deus Saboath! Pleni sunt coeli et terra gloria tua. Hosanna in excelsis! Holy, holy, Lord God of hosts! Heaven and earth are full of Thy glory. Glory to God in the highest!

2. Benedictus (Soloists)

Benedictus qui venit in nomine Domini! Hosanna in excelsis! Blessed is he who comes in the name of the Lord. Glory to God in the highest!

VI. Agnus Dei (Chorus)

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Lamb of God, you take away the sins of the world, grant them rest.

Lamb of God, you take away the sins of the world, grant them eternal rest.

VII. Communio: Lux Aeterna (Soprano and Chorus)

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternam, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. May eternal light shine upon them, O Lord, with Thy saints forever, for Thou art good.

Lord, grant them eternal rest, and let perpetual light shine upon them.

Programme Notes

The word *elegy*, from the Greek word *elegos*, meaning "song," is described often as a mournful poem about the death of a person or more rarely a group. An elegy can also express a feeling of loss in a broader sense, such as for a way of life or reflection of human morality. Characteristics of an elegy include a poem, lyric in nature, that focuses on expressing emotions and thoughts; a poem that uses formal language and structure; a poem that may morn the passing of life and beauty or someone dear to the speaker; as well as a poem that explores questions about the nature of life and death or immorality of the soul.

An elegy is not the same as a *eulogy*, which is a statement written in prose that is read aloud at a funeral, although an elegy might serve as a eulogy. Three written elements are found in a traditional elegy:

- First, it begins with mourn, a grief at the loss of something or someone.
- In the second stage, the poet shows admiration, listing qualities and impressive deeds in the person's lifetime.
- The poem then moves to the third stage of consolidation. This last element may be more religious.

—from englishsummary.com/elegy/

Tonight's program seeks to combine the best of sacred writings and expressive music in such a way as to lead listeners on a journey of reflection concerning life's endings and, for believers, the promise of everlasting life to come... hence the title, *Sacred Elegies*.

Stabat Mater Dolorosa (At the Cross her station keeping)

Stabat Mater Dolorosa is considered one of the seven greatest Latin hymns. It is based upon the prophecy of Simeon that a sword was to pierce the heart of His mother, Mary (Lk 2:35). The hymn originated in the 13th century during the peak of Franciscan devotion to the crucified Jesus and has been attributed to Pope Innocent III (d. 1216), St. Bonaventure, or more commonly, Jacopone da Todi (1236-1306), who is considered by most to be the real author.

The hymn is often associated with the Stations of the Cross. In 1727 it was prescribed as a Sequence for the Mass of the Seven Sorrows of Mary (September 15) where it is still used today. In addition to this Mass, the hymn is also used for the Office of Readings, Lauds, and Vespers for this memorial.

Tonight's performance utilizes the unique acoustic properties of the Cathedral, with singers encircling the congregants, thereby providing a "surround sound" listening experience. The hymn is introduced by the organ, which is also used to accompany the full choir on the first and last stanzas. The internal stanzas are sung *a cappella*, alternating between the treble and tenor-bass voices.

—Stabat Mater Dolorosa notes from preces-latinae.org

Dead March from SAUL | George Frideric Handel (1685-1759)

"They mourned and wept, and fasted until evening for Saul and for his son Jonathan, and for the army of the Lord and for the house of Israel, because they had fallen by the sword."

-2 Samuel 1:12

SAUL is a dramatic, three-act oratorio based on the books of First and Second Samuel. It was written in 1738 by George Frideric Handel in collaboration with librettist Charles Jennens. Handel would collaborate with Jennens again in 1741 when Jennens selected verses from the King James translation of the Bible... the end result being the completion of Handel's most famous oratorio, MESSIAH. The *Dead March* is positioned in act three of SAUL and is played as the music preceding the elegy of the death of Saul and Jonathan.

By definition, a "Dead March" is described as a mournful, deliberately paced musical work suitable for a funeral or remembrance ceremony. Handel's *Dead March* fulfills this definition well. In fact, it has become one of the most famous of funeral airs, used on many occasions in the 18th, 19th and 20th centuries for such dignitaries and heads of state as: George Washington (1799), Lord Horatio Nelson (1805), Abraham Lincoln (1865), King Edward the VII of Britain (1910), and Sir Winston Churchhill (1965). Additionally, it was the most frequently used funeral march by American Civil War bands (1861-1865).

Handel's *Dead March* has taken its place along side those composed by Beethoven and Chopin for use in public mourning. It has been noted that, surprisingly, Handel's *Dead March* is written in a very unfuneral key of C major and features a plaintive flute duet. One needs to understand that in the Baroque period, the flute was an instrument associated with mourning. Tonight's performance, acknowledging Mozart's love of the classical period clarinet and of the principal role it played in the composition of his own Requiem, transposes the transverse flute duet to be played on the Basset Horns. The Basset Horn possesses a rich sound and is pitched a fourth lower than the modern B-flat clarinet.

Requiem Mass in D minor, K. 626 | Wolfgang Amadeus Mozart (1756-1791)

In early July 1791, while he was busy composing *The Magic Flute*, Mozart received a letter testifying to the glories of his music and alerting him that he would be having a visitor with a proposal on the following day. The letter was unsigned. The visitor, "an unknown, grey stranger," according to Mozart, appeared on schedule and said that he represented the writer of the letter, who wanted to commission a new piece — a Requiem Mass — but added the curious provision that Mozart not try to discover the patron's identity. Despite the somewhat foreboding mystery surrounding this venture, Mozart was in serious financial straits just then and the money offered was generous, so he accepted the commission and promised to begin as soon as possible. *The Magic Flute* was pressing, however, and he also received another commission at the same time, one too important to ignore, for an opera to celebrate the September coronation in Prague of Emperor Leopold as King of Bohemia — *La Clemenza di Tito*, based on one of Metastasio's old librettos — that demanded immediate attention.

Mozart worked on the *Requiem* as time allowed. From mid-August until mid-September, he, Constanze (Mozart's wife) and his pupil Franz Süssmayr, who composed the recitatives for Tito, were in Prague for the opera's premiere. When they returned to Vienna, Schickaneder (librettist for *The Magic Flute*) pressed Mozart to put the final touches on *The Magic Flute*, which was first staged on September 30th. Mozart's health had deteriorated alarmingly by October — he complained of swelling limbs, feverishness, pains in his joints and severe headaches. On November 17th, with the *Requiem* far from finished, he took to his bed. He became obsessed with the *Requiem*, referring to it as his "swan-song," convinced that he was writing the music for his own funeral. He managed to complete only the Requiem and Kyrie sections of the work, but sketched the voice parts and the bass and gave indications for scoring for the Dies irae through the Hostias. On December 4th, he scrawled a few measures of the Lacrymosa, and then collapsed. A priest was called to administer extreme unction; at midnight Mozart bid his family farewell and turned toward the wall; at five minutes to one on the morning of December 5, 1791, he died. He never knew for whom he had written the *Requiem*.

Constanze, worried that she might lose the commission fee, asked Joseph Eybler, a student of Haydn and a friend of her late husband, to complete the score. He filled in the instrumentation that Mozart had indicated for the middle movements of the piece, but became stuck where the music broke off in the Lacrymosa. Süssmayr, to whom Mozart had given detailed instructions about finishing the work, took up the task, revising Eybler's orchestration and supplying music for the last three movements. Süssmayr recopied the score so that the manuscript would show one rather than three hands, and it was collected by the stranger, who paid the remaining commission fee.

The person who commissioned Mozart's *Requiem* was Count Franz von Walsegg, a nobleman of musical aspirations who had the odious habit of anonymously ordering music from established composers and then passing it off as his own. This Requiem was to commemorate Walsegg's wife, Anna, who had died on February 14, 1791. The "grey stranger" was Walsegg's valet, Anton Leitgeb, the son of the mayor of Vienna. Even after Mozart's death, Walsegg went ahead with a performance of the *Requiem*, which was given at the Neukloster in the suburb of Wiener-Neustadt on December 14, 1793; the title page bore the legend, Requiem composto del Conte Walsegg. A few years later, when Constanze was trying to have her late husband's works published, she implored Walsegg to disclose the Requiem's true author. He did, and the score was first issued in 1802 by Breitkopf und Härtel.

It is difficult, and perhaps not even advisable, to dissociate Mozart's *Requiem* from the circumstances of its composition — the work bears the ineradicable stamp of otherworldliness. In its sublimities and its sulfur, it appealed mightily to the Romantic sensibility of the 19th century, and continues to have a hold on the imagination of listeners matched by that of few other musical compositions. Manifold beauties of varied and moving expression abound throughout the work. The words of Lili Kraus, the Hungarian pianist associated throughout her career with the music of Mozart, apply with special poignancy to the wondrous *Requiem*: "There is no feeling — human or cosmic, no depth, no height the human spirit can reach — that is not contained in his music."

Biographies

St. Michael's Choir School and Schola Cantorum



On the first day of school in 1937, eighteen boys gathered in a single classroom in the diocesan office building at 67 Bond Street, Toronto, to study singing, piano, theory and academics under the tutelage of composer and Archdiocesan Director of Music, John Edward Ronan, a priest from Colgan, Ontario. They were the first pupils of the Schola Cantorum of St. Michael's Cathedral, which grew year by year to become St. Michael's Choir School: a

full elementary and secondary school serving grades three to twelve. During its remarkable 82 years, the Choir School has earned an international reputation for its distinctive learning environment that integrates an enriched academic program with a lively ministry of sacred music.

St. Michael's Choir School is a unique collaboration between the Archdiocese of Toronto and the Toronto Catholic District School Board. With an enrollment of 270 boys, the Choir School offers a complete curriculum of academic studies, including extended French, language, social sciences, mathematics and science. In addition, through an engaging enrichment program, students can broaden their studies beyond the traditional curriculum and classroom setting. The boys are also encouraged to participate in the Choir School's robust athletics program and have the opportunity to take on a variety of leadership roles in clubs and community service projects to foster a well-rounded educational experience.

Liturgical music is at the centre of the Choir School. St. Michael's is one of only six choir schools in the world affiliated with the Pontifical Institute of Sacred Music in Rome. Each student participates in one of the school's four choirs. Every weekend for ten months of the year, the Junior and Senior Choirs (grades 5-12) provide the service music at St. Michael's Cathedral Basilica. All students study piano and theory, and have an option to study other instruments.

Schola Cantorum is an auditioned ensemble comprised of singers in the Junior and Senior Choirs. Members of this choir, in addition to participating in regularly assigned choir rehearsals and Masses, dedicate themselves for an eleven-week period, attending numerous after-school rehearsals to prepare repertoire selected for the St. Michael's Concerts choral program, typically presented in the Spring. As such, the Schola Cantorum offers interested boys a unique opportunity to explore substantial, often large-scale sacred works accompanied by orchestral forces. Tonight's program, *Sacred Elegies*, continues this pattern, first established during the inaugural 2017-2018 season of St. Michael's Concerts. Representative repertoire from previous Schola Cantorum concerts includes J.S. Bach's double-choir motet *Komm, Jesu, komm, BWV 229*, the Canadian national premiere of Richard Burchard's *The Seven Last Words of Christ*, and parts two and three of Handel's *Messiah*.



Teri Dunn, Soprano

Ms. Dunn is the Dean of Choral Studies at St. Michael's Choir School, where she has conducted and taught for the past twelve years. Tonight, she is delighted to return to her singing origins, performing as a guest soloist in this performance.

Soprano Teri Dunn has been described as "outstanding" by BBC Music Magazine. She is "exquisitely centred musically, full of the life and joy of what she is singing. Her voice is clear and gleaming." (Globe and Mail).

Hailed as "the ideal soprano for the music of Bach", she has appeared in his St. Matthew and St. John Passions, and numerous Bach cantatas. Ms. Dunn's oratorio appearances have also included Haydn's Lord Nelson Mass, Mendelssohn's Elijah and St. Paul, Carl Orff's Carmina Burana; she has also appeared in Purcell's Fairy Queen, King Arthur, Dioclesian and The Indian Queen. As a chamber music performer, she has given notable performances in works ranging from Couperin's Trois Leçons de ténèbre to George Crumb's Ancient Voices of Children and Federico's Songs for Little Children (released live on the Naxos label). She has given world premiere performances of works by James Rolfe, John Hawkins, Micheline Roi, Abigail Richardson, and Jeff Ryan. Favourite operatic roles have included Galatea in Handel's Acis and Galatea, Belinda in Purcell's Dido and Aeneas, Alice in John Beckwith's Night Blooming Cereus and Eurydice in the world premiere of James Rolfe's Orpheus and Eurydice.

She has performed in the US, Europe and locally with some of Canada's finest ensembles, including the Toronto Symphony Orchestra, Tafelmusik Baroque Orchestra, Toronto Mendelssohn Choir, Opera in Concert, New Music Concerts, Soundstreams, Toronto Masque Theatre, and Aradia.

Ms. Dunn's discography includes recordings of works by George Crumb, Osvaldo Golijov, Gloria Coates, John Beckwith and Harry Somers. In 1999 she was a prizewinner in the Eckhardt-Grammatté Competition.

A decade ago, Ms. Dunn focussed her attentions on conducting and, besides her work at St. Michael's Choir School, she holds the post of Music Director of the Canadian Children's Opera Company. Her choirs have appeared at Carnegie Hall, at the Vatican, at the Toronto International Choral Festival, with the Toronto Symphony Orchestra, Toronto Mendelssohn Choir, Amici, and been awarded first prize in the National Competition of Canadian Amateur Choirs. She has prepared the Children's Chorus and soloists for numerous Canadian Opera Company productions including *La Boheme*, *Carmen*, *The Magic Flute* and most recently *Hansel and Gretel*. She has led several operas including the world premiere of Alice Ho's *The Monkiest King* (recently recorded for CMC) and a European tour of Hans Krasa's *Brundibar*.



Krisztina Szabó, Mezzo-Soprano

Hungarian-Canadian mezzo-soprano Krisztina Szabó is highly sought after in both North America and Europe as an artist of supreme musicianship and stagecraft, and has become known for her promotion and performance of contemporary Canadian works. Among her many laudatory reviews, Opera Canada declared her to be an "exceptional talent" after her performance of the title role of Dido in Purcell's *Dido and Aeneas*, and after a performance with

Tapestry Opera, the music blog, *Schmopera* wrote that "her instrument is one-of-a-kind and she has cemented herself as a darling of Canadian experimental music and opera...her sensibility and sensitivity to the material is truly inspiring". In her hometown of Toronto, Canada, she has been nominated twice for a Dora Award for *Outstanding Female Performance*.

In the 2019-20 season, Ms. Szabó sings Gertrude in *Hänsel und Gretel* with Canadian Opera Company, as soloist in Mozart's *Requiem* with Vancouver Symphony Orchestra, Handel's *Messiah* with Early Music Vancouver and Portland Baroque Orchestra, Bach's *Mass in B Minor* with Music of the Baroque, Beethoven's *Mass in C Major* with Kansas City Symphony, Wagner's *Wesendonck Lieder* with Donald Runnicles and Toronto Symphony Orchestra Chamber Soloists, Bach's *St. John Passion* with Tafelmusik, Bach's *St. Matthew Passion* with Kalamazoo Symphony Orchestra, Craig Hella Johnson's oratorio *Considering Matthew Shephard* with Pax Christi Chorale, and a return to Bethlehem Bach Festival for Bach cantatas and the *Mass in B Minor*.

Krisztina Szabó is a frequent performer of recital, concert and chamber repertoire. She has appeared as a soloist with the Royal Scottish National Orchestra (Mozart's *Mass in C Minor*), Atlanta Symphony Orchestra (B minor Mass) L'Orchestre Symphonique de Québec (Bach's *Mass in B Minor*), Vancouver Bach Choir (John Adams' *El* niño), the San Antonio Symphony (Handel's *Messiah*), the Talisker Players in Toronto for an evening of chamber music, the Toronto Mendelssohn Choir (Beethoven's *Missa Solemnis* and Mendelssohn's *Elijah*), the Elora Festival Orchestra (Verdi's *Requiem*), Les Violons du Roy's United States tour of (Haydn's cantata *Arianna a Naxos*), the Brooklyn Academy of Music (staged production of Bach's *St. Matthew Passion*) and the Oregon Symphony (Mozart *Requiem*).

Ms. Szabó finished her postgraduate studies at the Guildhall School of Music and Drama in London, England, after completing her undergraduate degree at the University of Western Ontario studying with Darryl Edwards. She has been the recipient of the Emerging Artist grant from Canada Council and has been honoured by her hometown of Mississauga with a star on the Music Walk of Fame in its inaugural year. Krisztina lives in Toronto with her husband, Kristian Clarke and their daughter, Phoibe Clarke. Ms. Szabó is a member of the voice faculty at the University of Toronto.



Michael Colvin, Tenor (SMCS 1988)

Irish-Canadian tenor, Michael Colvin, has appeared to critical acclaim on opera and concert stages throughout Canada, the USA and Europe. Recent debuts include Duke of Cornwall in Reimann's Lear at Paris Opera and Salzburg Festival, his Royal Opera House debut as Rodolphe in a new production of Rossini's Guillaume Tell, the title role of Peter Grimes Peter Grimes and Painter/Second Client in William Kentridge's acclaimed

production of Lulu, both for English National Opera (ENO); Monostatos The Magic Flute and Thomas Scott in Somer's Louis Riel with Canadian Opera Company (COC).

The 2019-2020 season marks Colvin's return to the role of Cornwall in Lear with Paris Opera and Teatro Real Madrid; Bob Boles in Peter Grimes in his Enescu Festival debut; and a role debut as The Witch in the COC's new production of Hansel & Gretel. Upcoming are Basilio in Le nozze di Figaro for COC, and return engagements with Royal Opera Covent Garden, English National Opera and debuts with Bayerische Staatsoper and Milan's Teatro alla Scala.

Additional highlights include Herod in a new production of Salome and Arturo in David Alden's production of Lucia di Lammermoor, both for ENO; Bardolfo Falstaff at Royal Opera House opposite Bryn Terfel, and Dr. Caius Falstaff in a new production by acclaimed Hollywood actor, Christoph Waltz for Opera Vlaanderen. Colvin also marked his company debut with Opera di Firenze as Cornwall in Reimann's Lear, conducted by Fabio Luisi and returned to the 2019 Salzburg Festival as King Laios in Enescu's Oedipe. An acclaimed Britten interpreter, he has performed the role of Bob Boles Peter Grimes at English National Opera, Opera de Oviedo, Opéra Monte-Carlo, Vlaamse Opera and with the London Philharmonic Orchestra and Vladimir Jurowski, and Accademia di Santa Cecilia and Sir Antonio Pappano.

Concert and recital highlights include The Shepherd in Stravinsky's Oedipus Rex at the Edinburgh International Festival; a recital tour with Scottish Opera entitled "Sir Walter Scott and Opera"; Handel's Messiah with National Arts Centre Orchestra, Seattle Symphony and Toronto Symphony Orchestra; Beethoven Symphony No.9 with Vancouver Symphony Orchestra, Toronto Symphony Orchestra, Detroit Symphony Orchestra and l'Orchestre Symphonique de Quebec; Schubert Mass in A Flat for Festival Vancouver; Beethoven's Missa Solemnis for Edmonton's Richard Eaton Singers; Mahler's Das Lied von der Erde for Symphony Nova Scotia; Elgar Dream of Gerontius, Haydn Die Schöpfung and Verdi Requiem for the Elora Festival, and the world premiere of Canadian composer Dean Burry's Sea Variations for Canadian Art Song Project. Other notable credits include his big-screen debut as Don Ottavio in the film Don Giovanni Unmasked alongside the late Dmitri Hvorostovsky and recordings on the Naxos, CBC and Warner Music labels.



Robert Pomakov, Bass (SMCS 1999)

In the 2019-2020 season, Canadian bass Robert Pomakov makes a number of important house debuts including debuts with Opéra National de Paris as the Bonze in *Madama Butterfly* directed by Robert Wilson, Den Norske Opera as Gremin in Christof Loy's production Tchaikovsky's *Eugene Onegin*, and Cincinnati Opera as Vodník in *Rusalka*. He returns to the Metropolitan Opera to cover the roles of Fiesco in *Simon Boccenegra* and Timur

in *Turandot*. Concert engagements include Beethoven's *Missa Solemnis* with the Calgary Philharmonic under the baton of Music Director Rune Bergmann.

Mr. Pomakov made his Metropolitan Opera house debut as Monterone in Michael Mayer's new staging of *Rigoletto* in a production that was seen live in HD in cinemas around the world. He has also appeared with the company as Don Basilio in Bartlett Sher's production of *The Barber of Seville*, Mathieu in *Andrea Chénier* opposite Patricia Racette and Marcelo Álvarez, Crespel in *Les Contes d'Hoffman*, the Bonze in *Madama Butterfly*, Il Frate in Verdi's *Don Carlo* under the baton of Yannick Nézet-Séguin, and in productions of *Manon* with Diana Damrau and Vittorio Grigolo, and *Le Nozze di Figaro* conducted by James Levine, among others.

Notable concert performances of past seasons include Beethoven's Ninth Symphony with the Sioux City Symphony, Mozart's Requiem with the Elora Festival in Ontario, his Ravinia Festival debut in Beethoven's *Choral Fantasy* conducted by James Conlon, the role of Virgil in Rachmaninov's *Francesca da Rimini* and the Hector Berlioz version of *Der Freischütz* both under the baton of Christoph Eschenbach, a concert with Dmitri Hvorostvsky at the Canadian Opera Company, the Roy Thomson Hall Millennium Opera Gala with the Toronto Symphony Orchestra (released on CBC Records), Shostakovich's *Symphony No. 14* with the Canadian Opera Company, a European tour of Handel's *Apollo e Dafne* (Released on Naxos Records), his Concertgebouw debut with the European Union Baroque Orchestra, Schubert's *Fierrabras* with the Bard Music Festival and performances of Mahler's *Symphony No. 8* with the National Arts Centre Orchestra and Orchestre Métropolitain under the direction of Yannick Nézet-Séguin. He was the bass soloist in performances of Mozart's *Requiem* with the National Arts Centre Orchestra, New Jersey Symphony, Orchestre Symphonique de Trois-Rivières and Phoenix Symphony conducted by music director Tito Muñoz. Mr. Pomakov has performed Handel's *Messiah* with both the North Carolina and Phoenix Symphonies.

Mr. Pomakov has been a prize winner in several of the world's premier singing competitions: Queen Elizabeth Competition in Belgium, Belvedere Competition in Vienna, and Plácido Domingo's Operalia. Other prizes have included first prize in the Oratorio Society of New York's completion, an award from the Marilyn Horne Foundation Competition, the Victoria Scholars Grant, Second Prize in the Canadian Music Competition, and First Prize in the Kiwanis Music Festival in Toronto. Pomakov is a graduate of the Curtis Institute of Music.



S. Bryan Priddy, Conductor

S. Bryan Priddy began his tenure as Principal Conductor of the St. Michael's Choir School in Fall of 2018 after accumulating more than 30 years' experience working with all ages and levels of singers (elementary, middle school, high school, collegiate/university, adults, senior adults) in academic, religious, and professional settings. As a performer and educator, Mr. Priddy has distinguished himself in the areas of choral conducting and vocal pedagogy, with an emphasis on training the male adolescent voice. He holds music

degrees from Georgia State University (BM), The Southern Baptist Theological Seminary (MCM), and the Eastman School of Music, University of Rochester (MM).

Mr. Priddy served previously as Head Choral Teacher for the Madisonville Consolidated Independent School District in Madisonville, Texas (2017-2018), where he taught choral music to four junior high and three senior high school choirs. Prior to this engagement, Priddy served as Artistic Director of the internationally regarded Texas Boys Choir (TBC) in Fort Worth, Texas. Under his leadership, the Choir conducted regional and national tours in the United States and international tours to such destinations as Argentina, Germany, and Austria. During Mr. Priddy's tenure (2008-2017), the Choir maintained a healthy professional recording schedule, producing four compact disc recordings under the Mark Masters label and distributed by Naxos North America. The fourth released CD celebrated the Choir's 70th anniversary and was nominated in five categories including Best Album in the 2017 Grammy® Round Two selection process. In addition to touring and recording, the TBC regularly received invitations to perform at prestigious choral conventions, most recently at the 2013 and 2017 American Choral Directors Association (ACDA) national conferences. As an experienced boychoir educator, Priddy concluded a four-year term in 2014 as the Boychoir Repertoire and Standards Chair of the Southwest American Choral Directors Association. That same year, he was the recipient of the Most Outstanding Artistic Director of North Texas, Bayard H. Friedman Hero Award, for his work with young people.

Prior to his work with the Texas Boys Choir, Mr. Priddy served as Director of Music Ministries at Peachtree Presbyterian Church (2002-2008), the largest Presbyterian Church U.S.A. congregation in North America (8,500 members), in Atlanta, Georgia. The Peachtree Chancel Choir regularly presented large-scale choral works, frequently accompanied by members of the Atlanta Symphony Orchestra. Mr. Priddy also is former Director of Choral Activities at Whitworth University in Spokane, Washington (1997-2002), where he conducted and recorded with The Whitworth Choir, one of the Northwest's premiere collegiate choral ensembles, and The Whitworth Trouvères, a select women's choir that frequently programmed and championed music of historic and modern female composers. University and church choirs under Mr. Priddy's direction have been honored to perform at the Northwest and Southern Regional American Choral Directors Association (ACDA) and at Music Educators National Conference (MENC) conventions in the United States.

Personnel

Schola Cantorum

S. Bryan Priddy, conductor William O'Meara, accompanist Nathan Jeffrey, sectional accompanist Jean-Paul Feo, sectional accompanist

Soprano

Mikael Abog	Jean-Paul Feo	Arcangelo Orozco
Andrew Bai	Daniel Garcia-Moreno	Jay Prestoza
Angelo Billanti	Eamonn Keenan	Antonio Resma
Davide Bordegari	Yoonho Kim	Samuel Shaw
Matthew Carnide	Massimo Kincses	Benjamin Tran-Pugh
Pascal Cleland-Zarb	Sean Lee	
Martin Ducepec	Raul Maradan-Carmagnani	

Alto

Johannes Andree	Joaquin Justo	Chris Park
Adam Chen	Ace Laroza	Timothy Pelekh
Isaac Cheung	Peter Leong	Oliver Petrilli
Stephen Chiu	Logan Liut	Malcolm Rawlinson
Sebastian DeRe	Liam McAlpine	Alex Rojik
Matthew Huynh	Alexander Miller	Patrick Wilson

Tenor

Alex Bai	Mark Li	Michael Schwab
C	•	Christian Sforza
Tomas Igreja	Gianpaolo Pavolo	Daniel Tran-Pugh
Nathan Jeffery	Daniel Primandono	Liam Wright
Thomas Karabela	Alex Schwab	•

Bass

Oliver Aleksandrowicz	Aaron George	Michael Ngo
Noah Beaudry	Lucas Georgy	Owen Phillipson
Lucas Ben	Charly John	Daniel Sapienza
Nathaniel Chang	Daniel Karabela	Samuel Slovak
Daniel Coady	Rocco Marciano	Alex Tecson
Elliott Duffey	Owen McWilliam	Toby Tirona
Vincent Gatchalian	Zach Miller	Nicholas Witowych

Schola Cantorum Chamber Orchestra

Basset Horn	Violin
Stephen Fox	Stephen Sitarski, Concertmaster
Steve Pierre	Allegra Havens
Bassoon Nadina Mackie Jackson Christian Sharp Trumpet Norman Engel	Norman Hathaway Sharon Lee Marcus Scholtes Janetta Wilczewska Cello Sharon Prater Jonathan Tortolano Bass Shannon Wojewoda
Andras Molnar Trombone Megan Godge Ian Cowie	
Herb Poole	Timpani
Viola	Lorne Grossman
Jonathan Craig Claudio Vena	Organ William O'Meara, Cathedral Organist, St. Michael's Cathedral Basilica

Orchestral Musicians all members of Toronto Musicians Association, Local 149 of the American Federation of Musicians **Chancellor** His Eminence Thomas Cardinal Collins,

Archbishop of Toronto

Rector

Reverend Edward J. Curtis

Executive Director

Stephen Handrigan

Principal

Linton Soares

Stage Manager

Wanda Thorne



Spring Concert

Thursday, May 14 | 7:00 p.m.

The Choirs of St. Michael's Choir School Maria Conkey, Teri Dunn, S. Bryan Priddy - Conductors William O'Meara - Organ

The choirs of St. Michael's Choir School – Elementary, Junior, Senior, Tenor/Bass, and Massed – present their final concert of the school year. Favourite repertoire from the past year blends with choral gems performed during the annual Spring Tour.

Suggested Donation: \$25.00 General Seating



Donors to St. Michael's Concerts 2019 — 2020



Bishop Michael Power Benefactors \$1000+

Angelus & Associates Ltd.

Catholic Cemeteries & Funeral Services

Douglas Neslund William O'Meara

Msgr. J. E. Ronan Patrons \$500 - \$999

Anita Chui

Zeena George

Kathleen Mann Patrons \$250 - \$499

Chee-Kong Leong
Larry Marcille
Michael O'Connor

Catherine Pawluch Wayne Yu & Denise Tan

St. Michael's Concert Series Friends \$100 - \$249

Peter Bowie
Jeany Chan
Vincent Chen
Betty Chuachiaco
Walter Couto
Yan Duan
Frederic Gajdos

Ana Garcia
Brian and Julianna Jeffery
Joe Kachurowski
Thomas Keefe
Kathryn Lagroix
Elizabeth Leggett
Antonella Luccisano

Ivanka Naranca Annabelle Orejana Patricia Parisi Pina Povolo Duncan Reynolds





Administering:

Holy Cross Catholic Cemetery & Funeral Home Thornhill

Queen of Heaven Catholic Cemetery Woodbridge

> Assumption Catholic Cemetery Mississauga

Catholic Cremation Services
Funeral = Cremation = Burial
Mississauga

Christ the King Catholic Cemetery Markham

Mount Hope Catholic Cemetery Toronto

Resurrection Catholic Cemetery Whitby

St. Mary's Catholic Cemetery
Barrie



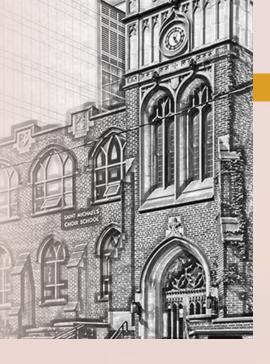
Now Open:

Our funeral home for Catholics choosing cremation Plan your cemetery and funeral arrangements with Catholic Cemeteries & Funeral Services now and ensure your family will remain together.

Planning ahead gives you the peace of mind knowing your arrangements are made and relieves family from having to make difficult decisions. Arrangements are secured at today's prices.

It pays to plan ahead; benefit from our **interest-free monthly payment plan** while saving the HST on select services.





ST. MICHAEL'S CHOIR SCHOOL

66 Bond Street Toronto ON M5B 1X2 416-397-6367 www.smcs.on.ca



Please support **St. Michael's Concerts** by donating online at **www.stmichaelscathedral.com/concerts** or by placing a donation in the collection basket using the provided envelope



65 Bond Street Toronto ON M5B 1X5 416-364-0234 www.stmichaelscathedral.com

