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Gustavo Gimeno, Music Director



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Messiah



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Land Acknowledgement

Sewatokwa'tshera't (The Dish With One Spoon)

.....

Please join us in acknowledging that the land we are gathered on is the traditional territory of many nations including the Mississaugas of the Credit River, the Anishinaabe, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is now home to many diverse First Nations, Inuit, and Métis peoples.

We further acknowledge that this city, Toronto, is within the territory governed by the Dish With One Spoon treaty between the Anishinaabe, Mississaugas, and Haudenosaunee, which bound them to share the territory and protect the land, and that subsequent Indigenous Nations and Peoples, Europeans, and all newcomers have been invited into this treaty in the spirit of peace, friendship, and respect.

As we celebrate 100 years of community-building and sharing the healing power of art, we are grateful to live and make music on this land.

.....

Celebration, Healing & Gratitude



THE HOLIDAY SEASON

is above all a time for celebration, and for us at the Toronto Symphony Orchestra, this year the celebration started even earlier than usual—with a November 16 Gala

Concert, featuring cellist Yo-Yo Ma and vocalist Jeremy Dutcher, looking back on 100 years of accomplishments and looking forward with excitement to what lies ahead.

The festivities continue: our Holiday Pops concert offers memorable performances of the season's most beloved music, in a program created by TSO Principal Pops Conductor Steven Reineke; the latest in our film-in-concert presentations, *Elf™* in Concert is guaranteed to bring a seasonal smile to your face; and rounding things off, Handel's *Messiah* returns to Roy Thomson Hall for the first time since 2019, continuing our decades-long partnership with the Toronto Mendelssohn Choir, and conducted for the first time by our Music Director, Gustavo Gimeno.

Another cause for celebration: the happy news that Gustavo has extended his term as TSO Music Director for an additional five years, through to the end of the 2029/30 season. Gustavo's inspired artistic leadership has already taken the Orchestra's playing to new heights, and I know their strong collaboration will bear even more fruit in the future.

Along with celebration, the season is a reminder of the deep need for healing and compassion, here in Toronto and around the world. On November 17, the day after the Gala, the Toronto Symphony Orchestra launched *Art of Healing*, our new, long-term

partnership with the Centre for Addiction and Mental Health (CAMH), Canada's largest mental-health teaching hospital. The launch was a deeply moving day of sharing and musical performance with patients and clinicians from CAMH's Shkaabe Makwa Indigenous-wellness initiative, along with members of the TSO and our Gala guest artists, Jeremy Dutcher and Yo-Yo Ma.

Art of Healing is intended to support First Nations, Inuit, and Métis patients through musical storytelling. In the first year of the program, participants will work with our musicians and Métis composer Ian Cusson on a piece that we will premiere next season. I could not be more proud of this partnership, as one of many tangible steps on the path to reconciliation.

Finally, this is the season of gratitude and I want to express my thanks—to the musicians, Board, and staff of the TSO; to the thousands of students who joined us for our School Concerts; and to everyone who joined us this past year. It is a privilege to serve this community, and we look forward to seeing you again in 2023, and beyond.

A handwritten signature in black ink, reading "Mark Williams". The signature is fluid and cursive, with the first and last names being more prominent.

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Gustavo Gimeno
Music Director

Catherine Beck
Board Chair

Mark Williams
Chief Executive Officer

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Gustavo Gimeno, Music Director

Gustavo Gimeno's tenure as the tenth Music Director of the Toronto Symphony Orchestra began in 2020/21. Since his appointment, he has reinvigorated the artistic profile of the Orchestra, engaged with musicians and audiences alike, and brought performances of familiar works as well as some of today's freshest sounds. In leading the TSO through the pandemic and into this vibrant 100th-anniversary celebration, he has overseen renewed community engagement, and sown the seeds for an ambitious program of commissioning new works from emerging and established composers.

During the 2022/23 season, Gimeno and the Toronto Symphony Orchestra continue to celebrate the Orchestra's Centennial with major symphonic works including Bruckner's Symphony No. 4, Prokofiev's Suite from *Romeo and Juliet*, and Rimsky-Korsakov's *Scheherazade*. Gimeno will share the stage with, among other soloists, Yo-Yo Ma, Yuja Wang, Yefim Bronfman, and Jean-Guihen Queyras. He and the Orchestra will also embark on the first tour of their partnership, including a concert at Ottawa's National Arts Centre, a return visit to Carnegie Hall, and the Orchestra's début at Chicago's Symphony Center.

This season, Gimeno and the TSO will make their first commercial recording, memorializing Messiaen's *Turangalila-Symphonie*, with pianist Marc-André Hamelin and ondes Martenot player Nathalie Forget, for the Harmonia Mundi label. This builds on Gimeno's relationship with the label, for whom he has recorded Rossini's *Stabat Mater* and Stravinsky's ballets *The Firebird* and *Apollon musagète* with Orchestre Philharmonique du Luxembourg.

Gimeno has held the position of Music Director with Orchestre Philharmonique du Luxembourg since 2015, and will become Music Director of Teatro Real in Madrid in 2025/26—he currently serves as their Music Director Designate. As an opera conductor, he has conducted at great houses such as the Liceu Opera Barcelona; Opernhaus Zürich; Palau de les Arts Reina Sofia, Valencia; and Teatro Real, Madrid. He is also much sought-after as a symphonic guest conductor worldwide: débuts in 2022/23 include Staatskapelle Berlin and Orchestre Philharmonique de Radio France. Gimeno is also regularly reinvited to the Royal Concertgebouw, and touring projects have included concerts as far afield as Japan and Taiwan.

Gustavo Gimeno's TSO début was on February 21, 2018, in a program featuring Johannes Moser in Dvořák's Cello Concerto, Ligeti's *Concert Românesc*, and Beethoven's Symphony No. 4.

He was appointed Music Director Designate in November 2019, but his first appearance as Music Director wasn't until November 2021 when he conducted works by Joan Tower, Dvořák, Steve Reich (in which Maestro Gimeno also made his TSO soloist début playing percussion!), Stravinsky, and Morawetz.

Musicians of the Toronto Symphony Orchestra

Gustavo Gimeno
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Sydney Chun*
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Amanda Goodburn
Bridget Hunt
Amalia Joanou-Canzoneri
Shane Kim*
Leslie Dawn Knowles
Douglas Kwon
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Tradition & Change



MUSIC AND THE HOLIDAYS have always shared the stage, which is why December at the Toronto Symphony Orchestra is a month of seasonal delights: TSO Holiday Pops, led by my colleague

Principal Pops Conductor Steven Reineke and guest conductor Lucas Waldin; *Elf*™ in Concert, with the film screened while the score is performed live under the baton of the composer, John Debney; and then, of course, Handel's *Messiah*.

Current TSO Music Directors, as I have learned, do not typically conduct the TSO's perennial performances of Handel's oratorio every year. More usually, different guest conductors are invited to bring their own perspectives to the beloved work. I chose to conduct it myself this year—to celebrate my involvement with the whole TSO family by immersing myself in this custom at the earliest opportunity. Knowing now that I will have the great privilege of leading this wonderful Orchestra at least until the end of this decade makes the decision feel even more appropriate.

I have never conducted a long version of *Messiah* before but one of the things I am coming to appreciate about it is that, even though it is a recognizable Christmas constant, it is also perpetually variable. After 280 years, there is still no singular authoritative version of it and it has been revised and adapted countless times, including by the composer himself.

I have spoken before about how my own artistic philosophy is rooted in finding ways to regard classic works with a renewed sense of discovery. *Messiah* is both remarkably

refreshing and tremendously demanding in this regard. In part, this is because, unabridged, the piece is extremely long, well over two hours, so every conductor has to make choices as to where it can be reduced without losing the line and architecture of the piece.

Even more challenging is that the notation in the score gives the conductor very little to work with. There are basically no directional dynamics and articulations, just the rhythms, the notes, and the text. Additionally, there are optional voicings for certain sections, whether they will be sung by soprano or tenor, for example, or whether at certain points the basso continuo will be carried by the harpsichord and/or the organ, and one or more cellos, double basses and bassoon, and so on—literally hundreds of pencilled choices and clarifications to be made out of pure necessity. It has been a humbling task. This is “my version” only in the same way as it must be for every conductor who takes on the challenge.

The musicians and I are truly privileged that so many of you have made your own tradition of attending our festive programs. And on behalf of your TSO family, I wish you all the happiest of holidays.

Gustavo Gimeno
Music Director

Gustavo Gimeno
Music Director

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TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Steven Reineke, Principal Pops Conductor

TSO Holiday Pops

Steven Reineke, conductor (Dec 6 & 7)

Lucas Waldin, conductor (Dec 8)

Nikki Renée Daniels, vocalist

Paul Alexander Nolan, vocalist

Etobicoke School of the Arts Holiday Chorus

Traditional/arr. Matthew Jackfert
"I Saw Three Ships"

Edward Pola & George Wyle/arr. Steven Reineke
"It's the Most Wonderful Time of the Year"

Irving Berlin/arr. Jim Gray
"I've Got My Love to Keep Me Warm"

Vince Guaraldi/arr. Jim Gray
"Christmas Time Is Here"



↑
Taking a bow: Holiday Pops 2019.
Photo: © Jag Gundu

Sammy Cahn & Jule Styne/arr. Matt Podd
"Let It Snow! Let It Snow! Let It Snow!"

Mel Tormé & Robert Wells/arr. Matt Podd
"The Christmas Song"

Ray Evans/arr. Steven Reineke
"Silver Bells"

Traditional/arr. David Chase
"The First Noël"

Felix Bernard/arr. Ralph Hermann
"Winter Wonderland"

Arr. Steven Reineke/orch. Sam Shoup
Holiday Hits Medley

"All I Want for Christmas Is You"
(Mariah Carey & Walter Afanasieff)
"Hard Candy Christmas" from *The Best Little Whorehouse in Texas* (Carol Hall)
"Happy Xmas (War Is Over)"
(John Lennon & Yoko Ono)
"Feliz Navidad" (José Feliciano)

Intermission

Tuesday,
December 6, 2022
8:00pm

Wednesday,
December 7, 2022
2:00pm & 8:00pm

Thursday,
December 8, 2022
8:00pm

Roy Thomson Hall

Joseph Carleton Beal & James Ross
Boothe/arr. Steven Reineke
"Jingle Bell Rock"

Judith Clurman & David Chase
"Eight Days of Light"

Walter Kent/arr. Steven Reineke
"I'll Be Home for Christmas"

Buddy Greene/arr. Jim Gray
"Mary, Did You Know?"

Mykola Leontovych/
arr. David Hamilton
Carol of the Bells

Irving Berlin/arr. Matt Cusson
"Count Your Blessings (Instead of
Sheep)" from *White Christmas*

Hugh Martin & Ralph Blane/
arr. Adam Podd
"Have Yourself a Merry Little
Christmas"

Adolphe Adam & John Sullivan
Dwight/arr. David T. Clydesdale
"O Holy Night"

Arr. Sam Shoup & Steven Reineke/
orch. Sam Shoup
The Jingle, Jangle Sing-Along

"Rudolph, the Red-Nosed Reindeer"
(Johnny Marks)

"Frosty the Snowman"

(Walter "Jack" Rollins & Steve Nelson)

"Here Comes Santa Claus"

(Gene Autry & Oakley Haldeman)

"Jingle Bells" (James Lord Pierpoint)

See *The Jingle, Jangle Sing-Along* on page 17.



Steven Reineke made his TSO conducting debut on March 17, 1997, in a program that included music by Jacques Offenbach, Georges Bizet, John Williams, Kurt Weill, Henry Mancini, Leonard Bernstein, Richard Rodgers, and John Lennon and Paul McCartney.

His debut as TSO Principal Pops Conductor was on October 4, 2012, in a program titled *Hollywood Hits*, which featured songs ranging from "Hooray for Hollywood" to Elton John's "Circle of Life" from *The Lion King*. And the first film screening he conducted with the TSO was *Back to the Future* on October 16 and 17, 2015.

The 2022/23 season marks his tenth as the TSO's Principal Pops Conductor.

Steve Reineke, conductor

Steven Reineke has established himself as one of North America's leading conductors of popular music.

Along with his role as Principal Pops Conductor of the TSO, Reineke is music director of The New York Pops at Carnegie Hall. He is also principal pops conductor of the National Symphony Orchestra at The John F. Kennedy Center for the Performing Arts, and principal pops conductor of the Houston Symphony.

Reineke is a frequent guest conductor with The Philadelphia Orchestra, and his extensive North American conducting appearances include Atlanta, Cincinnati, Edmonton, and San Francisco. On stage, Reineke has created programs and collaborated with a range of leading artists from the worlds of hip-hop, Broadway, television, and rock, including Cynthia Erivo, Common, Kendrick Lamar, Nas, Sutton Foster, Megan Hilty, Cheyenne Jackson, Wayne Brady, Peter Frampton, and Ben Folds, among others. In 2017, National Public Radio's *All Things Considered* featured Reineke leading the National Symphony Orchestra performing live music excerpts between news segments—a first in the show's 45-year history. In 2018, Reineke led the National Symphony Orchestra with hip-hop legend Nas performing his seminal album *Illmatic* on PBS's *Great Performances*.

As the creator of more than 100 orchestral arrangements for the Cincinnati Pops Orchestra, Reineke's work has been performed worldwide and can be heard on numerous Cincinnati Pops Orchestra recordings on the Telarc label. His symphonic works *Celebration Fanfare*, *Legend of Sleepy Hollow*, and *Casey at the Bat* are performed frequently. His *Sun Valley Festival Fanfare* was used to commemorate the Sun Valley Summer Symphony pavilion, and his *Festival Te Deum* and *Swans Island Sojourn* were debuted by the Cincinnati Symphony and Cincinnati Pops Orchestras. His numerous wind ensemble compositions are published by the C.L. Barnhouse Company and are performed by concert bands worldwide.



←
Holiday Pops 2019.



Nikki Renée Daniels, vocalist

Nikki Renée Daniels recently starred in the Tony Award–winning revival of *Company* on Broadway. Other recent credits include *Hamilton* (Angelica Schuyler) at the CIBC Center in Chicago and *The Book of Mormon* (Nabulungi) on Broadway. She has also been seen on Broadway as Clara in the 2012 Tony Award–winning revival of *The Gershwins’ Porgy and Bess* and Fantine in *Les Misérables*, and in *Nine*; *Aida*; *Little Shop of Horrors*; *The Look of Love*; *Promises, Promises*; *Anything Goes*; and *Lestat*. She made her New York City Opera début as Clara in *Porgy and Bess*.

Daniels played the featured role of Tracy in the Radio City Christmas Spectacular at the Radio City Music Hall. Other New York credits include playing Martha Jefferson in 1776 at City Center Encores! and Rose Lennox in *The Secret Garden* at David Geffen Hall. Regional theatre credits include *Ray Charles Live!* (Della B.) at Pasadena Playhouse; *Anything Goes* (Hope) at Williamstown Theatre Festival; and *Aida* (Aida) and *Joseph and the Amazing Technicolor Dreamcoat* (Narrator) at ArtPark.

Daniels has performed as a soloist with many symphony orchestras across the US and Canada. She has also performed as a soloist at Carnegie Hall, and holds a BFA from the University of Cincinnati College-Conservatory of Music. Her début CD, *Home*, is available on iTunes. For more information, please visit nikkireneedaniels.com.



Paul Alexander Nolan, vocalist

Paul Alexander Nolan was most recently seen in *Parade* at New York City Center, directed by Michael Arden. As a proud Canadian, he has led seven Broadway productions including *Jesus Christ Superstar*, *Once*, *Doctor Zhivago*, *Bright Star*, *Chicago*, and *Escape to Margaritaville*, and he originated the role of Jim in *Slave Play* at NYTW, on Broadway, and at The Taper in LA.

Earlier this year, he starred in the world première of the Ahrens & Flaherty musical *Knoxville* at Asolo Repertory Theatre in Sarasota, FL, as well as fellow Canadian Britta Johnson’s musical *Life After* at The Goodman in Chicago. Nolan is credited with five original cast albums. TV credits include *The Code*, *Madam Secretary*, and *Instinct* for CBS. With the support of the Canada Council for the Arts, Paul is in the final stages of producing a concept album about isolation, entitled *T+L*, with his lifelong friend Michael Tremblay. For more information, please visit paulalexandernolan.com.



Lucas Waldin, conductor

Lucas Waldin has delighted audiences across North America with his dynamic and versatile conducting. He has collaborated with some of today’s most exciting artists including Carly Rae Jepsen, Ben Folds, the Canadian Brass, and Buffy Sainte-Marie, along with conducting presentations such as Disney in Concert, Blue Planet Live, Cirque de la Symphony, and the groundbreaking symphonic début of R&B duo Dvsn as part of the global Red Bull Music Festival.

Waldin has been a guest conductor throughout the US and Canada, including with The Cleveland Orchestra, the Houston Symphony, the Dallas Symphony, the Grant Park Festival Orchestra, the St. Louis Symphony, the Louisiana Philharmonic, the Vancouver Symphony, the Calgary Philharmonic, and the Toronto Symphony.

Resident Conductor of the Edmonton Symphony Orchestra since 2009, Waldin was subsequently appointed Artist-in-Residence and Community Ambassador—the first such position in North America. He appeared with the ESO over 150 times and conducted in Carnegie Hall during the orchestra’s participation in the 2012 Spring for Music festival. In recognition, he was awarded the Jean-Marie Beaudet Award in Orchestra Conducting, and a Citation Award from the City of Edmonton for outstanding achievements in arts and culture.

A native of Toronto, Canada, Waldin holds degrees in flute and conducting from the Cleveland Institute of Music.

Etobicoke School of the Arts Holiday Chorus

David Ambrose & Patricia Warnock, conductors

The Etobicoke School of the Arts Holiday Chorus made its TSO début in November 2008.

SOPRANO

Jace Grosbein Ainslie
Roxey Pearce Basman
Kidán Brusselers
Ciara Charles
Avni Chaturvedi
Farrah Collins
Rebecca Corbin
Emily Cram
Jordyn Crawford
Lucy Crow
Sabina Crow
Alexina Fedyshyn
Gaia Friedman
Taylor Gage
Isabel Gehres
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Rachael Kennedy
Stella Kiloh
Jahlaya Lafortune-
 Spencer
Ela Lemieux
Gabriela Majewska
Amelia Miville-Dechene
Mad Morin

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Finn Reed
Marley Robinson-Shaw
Clara Scott
Isabel Rose Silva
Sofia Ventura
Kalashree Vyas
Chelsea Webster
Sophia Qureshi
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Kenna Wessingee
Ashton Wilkinson
Esther Wszelaki

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Lucy Axbey
Dalila Bejar-Ali
Ella Chung
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Avalyn Cozzubbo
Ria Davda
Mia de Lasa
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Alyx McCabe
Elan McMurray
Milan Miville-Dechene
Lexi Roth
Maya Thomas
Liam Tsuji
Thomas Winiker

BASS

William Bastianon
Nate Bernstein-Cord
Max Cohen
Lucas Drube
Noah Gurevitz
Ezequiel Igreja
Benjamin LeRoi
Rayn Mohamed
Callum Thompson
Bolan Walker

The Jingle-Jangle Sing-Along

Rudolph, the Red-Nosed Reindeer

You know Dasher and Dancer
and Prancer and Vixen,
Comet and Cupid and Donner and Blitzen,
But do you recall
The most famous reindeer of all?

Rudolph, the Red-Nosed Reindeer
Had a very shiny nose
And if you ever saw it
You would even say it glows.
All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve
Santa came to say:
"Rudolph, with your nose so bright
Won't you guide my sleigh tonight?"
Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph the Red-Nosed Reindeer
You'll go down in history."

Here Comes Santa Claus

Here comes Santa Claus,
here comes Santa Claus,
right down Santa Claus Lane,
Vixen and Blitzen and all his reindeer
pullin' on the reins.
Bells are ringin', children singin',
all is merry and bright,
So jump in bed and cover your head
'cause Santa Claus comes tonight.

Here comes Santa Claus,
here comes Santa Claus,
right down Santa Claus Lane.
He's got a bag that's filled with toys
for boys and girls again.
Hear those sleigh bells jingle jangle,
oh what a beautiful sight.
So jump in bed, and cover your head,
'cause Santa Claus comes tonight.

Jingle Bells

Dashing through the snow
In a one-horse open sleigh
O'er the fields we go
Laughing all the way.
Bells on bob-tail ring
Making spirits bright.
What fun it is to ride and sing
A sleighing song tonight.

Jingle bells, jingle bells,
Jingle all the way.
Oh what fun it is to ride
In a one-horse open sleigh, hey!
Jingle bells, jingle bells,
Jingle all the way.
Oh what fun it is to ride
In a one-horse open sleigh.

Frosty the Snowman

Oh, Frosty the Snowman
Was a jolly happy soul,
With a corncob pipe and a button nose
And two eyes made out of coal.

Frosty the Snowman
Is a fairytale, they say
He was made of snow
but the children know
How he came to life one day.

There must have been some magic
In that old silk hat they found,
For when they placed it on his head
He began to dance around.

Oh, Frosty the Snowman
Was alive as he could be.
And the children say
He could laugh and play
Just the same as you and me.

Thumpity thump thump (2)
Look at Frosty go,
Thumpity thump thump (2)
Over the hills of snow.

Celebrate 100: A Symphonic Century

WILL
FARRELL

JAMES
CAAN

BOB
NEWHART

EDWARD
ASNER

MARY
STEENBURGEN

ZOOEY
DESCHANEL



DIRECTED BY
JON FAVREAU

WRITTEN BY
**DAVID
BERENBAUM**

PRODUCED BY
**KENT ALTERMAN
CALE BOYTER
JULIE WIXSON
DARMODY
TOBY EMMERICH
JIMMY MILLER**

Music by **JOHN DEBNEY**

Cinematography by **GREG GARDINER**

Edited by **DAN LEBENTAL**

Produced by **NEW LINE CINEMA & GUY
WALKS INTO A BAR PRODUCTIONS**

Distributed by **NEW LINE CINEMA**

TORONTO SYMPHONY ORCHESTRA
Gustavo Gimeno, Music Director

Program 2

Friday,
December 9, 2022
7:30pm

Saturday,
December 10, 2022
2:00pm & 7:30pm

Elf™ in Concert

John Debney, conductor

First Half

Intermission

Second Half





These performances mark John Debney's TSO debut.

John Debney, composer/conductor

John Debney is the ultimate film music character actor. In equal demand for family films such as *Jingle Jangle*, *Come Away*, and *Elf* as he is for adventure films like *Iron Man 2*, the Oscar-nominated composer also scored the powerful and poignant *The Passion of the Christ*. Debney is an agile jack-of-all-genres—composing for sci-fi adventure (*ORVILLE*), comedies (*Bruce Almighty*), horror (*Dream House*), and romance (*Valentine's Day*) with the same confidence and panache.

Debney is also known for his work in such films as *Princess Diaries*, *Sin City*, *Liar Liar*, *Spy Kids*, *No Strings Attached*, *The Emperor's New Groove*, *I Know What You Did Last Summer*, and *Hocus Pocus*.

Debney's work also includes Disney's *The Jungle Book* directed by Jon Favreau, Fox's *Ice Age: Collision Course* directed by Mike Thurmeier, and Twentieth Century Fox's award-winning musical *The Greatest Showman* starring Hugh Jackman and Zac Efron. Debney's most recent films include *The Beach Bum* starring Matthew McConaughey and directed by Harmony Korine, the Warner Bros. comedy feature *Isn't It Romantic* starring Rebel Wilson, Paramount Pictures' family adventure feature *Dora and the Lost City of Gold*, and Bleecker Street's biopic *Brian Banks*. Upcoming for Debney is *Come Away* directed by Brenda Chapman and starring Angelina Jolie.

Born in Glendale, California, Debney's professional life began after he studied composition at the California Institute of the Arts, when he went to work writing music and orchestrating for Disney Studios and various television series. He won his first Emmy in 1990 for the main theme for *The Young Riders*, and his career soon hit a gallop. Since then he has won three more Emmys (*Sea Quest DSV*), and been nominated for a total of six (most recently in 2012 for his work on the Kevin Costner western miniseries *Hatfields & McCoys*). His foray into video-game scoring—2007's *Lair*—resulted in a BAFTA nomination and a Best Videogame Score award from the International Film Music Critics Association.

Debney has collaborated with acclaimed directors as diverse as Robert Rodriguez, Garry Marshall, Mel Gibson, the Farrelly Brothers, Jon Favreau, Jim Sheridan, Ivan Reitman, Peter Chelsom, Rob Cohen, Brian Robbins, Tom Shadyac, Sam Raimi, Adam Shankman, Howie Deutch, Renny Harlin, Peter Hyams, and Kenny Ortega. He was nominated by the Academy for his *Passion of the Christ* score. Inspired by that score, he then created *The Passion Oratorio*, performed in 2015 in the historic Mosque-Cathedral of Cordoba, Spain, in front of 6,000 people during Holy Week. In 2005, Debney was the youngest recipient of ASCAP's Henry Mancini Career Achievement Award.

"If I'm doing my job well," says Debney, "I need to feel it. I really try to make sure that whatever I'm doing—even if it's a comedy—that I'm feeling it and feeling either humor or the pathos or the dramatic impact of what I'm seeing. That's the way I approach it."

“

If I'm doing my job well, I need to feel it. I really try to make sure that whatever I'm doing—even if it's a comedy—that I'm feeling it and feeling either the humour or the pathos or the dramatic impact of what I'm seeing. That's the way I approach it.

—JOHN DEBNEY

CineConcerts

CineConcerts is one of the leading producers of live and digital music experiences performed with visual media, and continues to redefine entertainment. Founded by Producer/Conductor Justin Freer and Producer/Writer Brady Beaubien, CineConcerts will engage over 4.8 million people worldwide in concert presentations in over 1,749 performances in 48 countries through 2022, and recently launched CineConcerts +PLUS—a global digital network and app suite with hundreds of exclusive podcast episodes and produced content.

CineConcerts continues to work with some of the most prestigious orchestras and venues in the world including the Chicago Symphony Orchestra, Cleveland Orchestra, London Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Philharmonia Orchestra, and more.

Recent and current live and digital concert experiences include *Elf in Concert*, *The Pinball Concert (Digital)*, *The Polar Express in Concert*, *Rudy in Concert*, *The Passion of the Christ in Concert*, *The Da Vinci Code in Concert*, *The Harry Potter Film Concert Series*, *Gladiator Live*, *The Godfather Live*, *It's a Wonderful Life in Concert*, *DreamWorks Animation in Concert*, *Star Trek: The Ultimate Voyage 50th Anniversary Concert Tour*, *Breakfast at Tiffany's in Concert*, and *A Christmas Dream Live*.

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president/founder/producer
Brady Beaubien,
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Andrew McIntyre,
director of operations
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senior social media manager
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Murdoch Mysteries— Murder in F Major

Exclusive screening of a brand-new
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March 10 performance recently added!

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TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Messiah

Gustavo Gimeno, conductor
Lauren Fagan, soprano
Stephanie Wake-Edwards, mezzo-soprano
Michael Colvin, tenor
Elliot Madore, baritone
Toronto Mendelssohn Choir
Jean-Sébastien Vallée, Artistic Director

George Frideric Handel
Messiah

Part One

Intermission

Part Two

Part Three

For full text, see pages 30–33.

Program 3

Saturday,
December 17, 2022
8:00pm

Sunday,
December 18, 2022
3:00pm

Monday,
December 19, 2022
8:00pm

Tuesday,
December 20, 2022
8:00pm

Wednesday,
December 21, 2022
8:00pm

*Gustavo Gimeno's appearances
are generously supported by
Susan Brenninkmeyer in memory
of Hans Brenninkmeyer.*

*The December 21 performance
is generously supported by
Park Property Management Inc.*

George Frideric Handel (1685–1759)

Messiah

Composed 1741

135 min

THE ENGLISH ORATORIO, of which *Messiah* is arguably the greatest and certainly the most popular specimen, was a genre that Handel single-handedly invented when his fortunes as an operatic impresario declined in London through the 1730s. The new genre emerged fully formed with his 1732 London revival of *Esther*—which he had composed around 1718 as a short, masque-like entertainment—recast as a big, three-act concert work for soloists, chorus, and orchestra, blending elements of contemporary Italian opera with the choral style of his own English anthems. Beginning especially with *Saul* and *Israel in Egypt* in 1739, oratorio supplanted opera as Handel's principal musical occupation, and remained so for the last 20 years of his life.

In 1741, the same year in which he presented his last Italian opera in London, Handel was invited to produce a season in Dublin, and, that summer, he composed *Messiah*. Its rapid composition, completed in a little over three weeks, has become the stuff of legend, though it was not really remarkable by Handel's standards. The libretto was compiled by Charles Jennens, an eccentric but well-connected Englishman (and a fan of Handel's since the 1720s) with a passion for literature and music. The premiere of *Messiah* was at a benefit concert, in collaboration with the Charitable Musical Society, for the "Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's-street, and of the Charitable Infirmary on the Inns Quay."

Handel introduced *Messiah* to London in March 1743, though not before weathering some controversy—a musical setting of a religious subject intended for public entertainment outside the church



←
Neal's
Musick Hall.

was deemed by certain authorities to be an improper conflation of sacred and secular. Objections were short lived, however, and *Messiah* quickly assumed its familiar place (in the English-speaking world especially) as one of Handel's most beloved works. From 1749, he performed it annually until his death, under his own auspices in the spring to close his theatrical season, then shortly thereafter for the benefit of the Foundling Hospital. (Given the popularity of performing *Messiah* at Christmas time, it is interesting to note that Handel's own performances were invariably around Easter.)

After Handel's death in 1759, the popularity of *Messiah* continued to spread. By the end of the 18th century—at a time when there was almost no market for "ancient music" (meaning any music not brand new)—*Messiah* was being performed and admired throughout Europe, and was also being adapted to accommodate changing tastes: with choruses and orchestras much larger than those used by Handel, in updated arrangements (Mozart reworked it for a classical orchestra in 1789), and, as amateur choirs became increasingly popular through the 19th century, in massed-choir performances. Since about 1950, there has been an effort to restore the more intimate performance practices of Handel's day, but *Messiah* still retains an unrivalled position in mainstream choral repertoire and the popular imagination—one of few works that can claim a continuous performance history through to the present day.

The Handel oratorio, to quote one contemporary definition, is “a musical Drama, whose Subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage.” In many ways, *Messiah* is typical of the genre—in its reliance on operatic recitative and aria, for instance, and its basic structure of three large “acts” divided into smaller, quasi-operatic “scenes” usually culminating in a chorus. But *Messiah* also differs from Handel’s other oratorios in three significant ways.

First, it deals directly with the life of Christ—not something audiences were accustomed to seeing in an English theatre. Second, the text includes no rhymed or metrical verse, only relatively short units of prose. Third, the text is a narrative, not a drama, told by a single narrative voice, though that voice is shared among solo and choral forces. The story is not dramatized but observed. Part One deals with Biblical prophecies of the Saviour, realized in the incarnation of Christ; Part Two deals with Christ’s Passion and the triumph of the Second Coming; and Part Three comments on Christ’s role as Saviour.

There is no one definitive *Messiah*; even the original Dublin *Messiah* counts as only one among many authentic versions. For years, beginning with the 1743 London performances, Handel tinkered with the score and fiddled with the orchestration, too. Originally scored for a relatively small, non-theatrical ensemble (trumpets, drums, strings, and continuo, with no horns or woodwinds), from at least 1745, he took to strengthening the orchestration, first with oboes and bassoons, later with horns. And so there are almost as many authentic versions of *Messiah* as there were Handel performances of it—a situation that has become even more complicated over the succeeding centuries, in the hands of other performers, conductors, arrangers, and editors. In reality, any version of *Messiah* is merely one choice from among a plethora of legitimate options.

—Program note by Kevin Bazzana

A CONTINUOUS PERFORMANCE HISTORY

April 13, 1742

Over 700 patrons showed up at Neal’s Musick Hall, Fishamble Street, Dublin. Due to the expected crowding, men were asked to “leave their swords at home, and women to refrain from wearing hoop skirts.” In the words of one enthusiastic critic: “The sublime, the grand and the tender, adapted to the most elevated and moving words, conspired to transport and charm the ravished heart and ear.” Handel conducted from the organ.

December 17, 1857

John Carter conducted the Sacred Harmonic Choir of Toronto, which he founded, in the first performance of the work in Upper Canada. Carter was the organist from 1856 to 78 at Cathedral Church of St. James.

June 14, 1894

First concert in a five-concert festival to inaugurate the then 3,500-seat “Massey Music Hall”. The event featured Handel’s *Messiah* performed by a 500-member chorus with the 70-member Grand Festival Orchestra conducted by Frederick Torrington.

December 1932

Start of a 90-year tradition: the Toronto Mendelssohn Choir, first performed Handel’s *Messiah*, under the choir’s second conductor, Herbert A. Fricker, with the Toronto Symphony Orchestra.

1952, 1987 & 2015

TMC and TSO recorded *Messiah* three times: In 1952, Sir Ernest MacMillan with soloists Lois Marshall, Mary Palmateer, John Vickers, and James Milligan; in 1987, Sir Andrew Davis with soloists Kathleen Battle, Florence Quivar, John Aler, and Samuel Ramey; and in 2015, Sir Andrew again, with soloists Erin Wall, Elizabeth DeShong, Andrew Staples, and John Relyea.



Lauren Fagan, soprano

Lauren Fagan has developed into one of today's most accomplished sopranos, admired by international critics for her "glossy, commanding sound" and "magnificent dramatic power." A former member of the prestigious Jette Parker Young Artist Programme at Royal Opera House Covent Garden, the Australian soprano represented her country in the 2019 BBC Cardiff Singer of the World competition. In the 2022/23 season, Fagan makes her much anticipated Australian operatic début, singing her acclaimed interpretation of Violetta in *La traviata* for State Opera South Australia. She performs the role of Margarita Xirgu in

Oswaldo Golijov's *Ainadamar* for Scottish Opera, and returns to Glyndebourne Festival to sing Helena in *A Midsummer Night's Dream*, conducted by Dalia Stasevska.

In concert, Fagan reprises the role of Avis in Ethel Smyth's *The Wreckers* with Deutsches Symphonie-Orchester Berlin under Robin Ticciati, following performances this past season at Glyndebourne Festival, and makes her Canadian début as the soprano soloist in Handel's *Messiah* with Toronto Symphony Orchestra under Music Director Gustavo Gimeno. In recent seasons, Fagan débuted Beethoven's "Ah! perfido" with Sydney Symphony Orchestra under Simone Young, followed by *Knoxville: Summer of 1915* with Adelaide Symphony Orchestra under Dane Lam, and has performed Beethoven's Symphony No. 9 with Symphoniker Hamburg under Eivind Gullberg Jensen and Oslo Philharmonic under Klaus Mäkelä.



Stephanie Wake-Edwards, mezzo-soprano

Stephanie Wake-Edwards was awarded a special recital in Marc Minkowski's Concours Bordeaux Médoc Lyrique in 2018 and joined the Royal Opera House Covent Garden's Jette Parker Young Artist Programme in 2019. Highlights there include her performance as Anna in the filmed production of Kurt Weill's *The Seven Deadly Sins* and Flora in Verdi's *La traviata*.

She made her début as Third Noble Orphan in Strauss's *Der Rosenkavalier* at the Glyndebourne Festival, returning in 2023 to sing Ino in Handel's *Semele*. She has recently sung Handel's *Messiah* on the Glyndebourne Tour and Third Nymph in Dvořák's *Rusalka* for Garsington Opera, made her début at the Grafenegg Festival performing Vivaldi's *Stabat Mater* with Fabio Biondi, and given a recital at the Opéra National de Bordeaux.

2022/23 highlights include recitals at Wigmore Hall and Oxford Lieder Festival; *Messiah* with the Toronto Symphony Orchestra; Weill's *The Seven Deadly Sins* at the Teatro Colón, Buenos Aires; and her début at both Bayerische Staatsoper, Munich, and English National Opera.

Stephanie graduated from the University of York with a BA in sociology with social psychology, followed by a master's degree in vocal studies at the Royal Academy of Music. She is an Associate of the RAM and represented England in the 2021 Cardiff Singer of the World competition.



Michael Colvin, tenor

Hailed in *Opera News* as possessing “one of the most beautiful lyric tenor instruments around,” Irish-Canadian tenor Michael Colvin has appeared to critical acclaim on some of the most prestigious opera and concert stages throughout Canada, the US, the UK, and Europe. His 2022/23 season sees returns to the Opéra National de Paris for a double appearance as Monostatos in Robert Carsen’s *Die Zauberflöte* and Spoletta (*Tosca*) under the baton of Gustavo Dudamel; the Salzburg Festival as Bardolfo (*Falstaff*); and the Canadian Opera Company for *Le nozze di Figaro* and *Salome*.

Looking ahead to future seasons, Colvin makes an anticipated company début with Teatro alla Scala in one of his signature roles—Bob Boles in Robert Carsen’s new production of *Peter Grimes*, conducted by Simone Young—and a further début at the Teatro Real. Recent concert engagements include *Oedipus Rex* at the Edinburgh International Festival; Mahler’s *Das Lied von der Erde* for Louisville Orchestra; Handel’s *Messiah* with National Arts Centre Orchestra and Seattle Symphony; Beethoven’s Symphony No. 9 with Vancouver Symphony Orchestra, Toronto Symphony Orchestra, Detroit Symphony Orchestra, and l’Orchestre symphonique de Québec; and Verdi’s *Requiem* for the Elora Festival.



Elliot Madore, bass-baritone

Hailed by *The New York Times* for his “robust singing” and *Opera News* for his “exquisite vocal beauty,” GRAMMY® Award–winning Canadian baritone Elliot Madore has established himself as an international artist in demand at the leading opera houses and orchestras of the world. The 2022/23 season sees his return to the Los Angeles Philharmonic to sing Ramón in a semi-staged production of John Adam’s *Girls of the Golden West*, as well as his much anticipated début with the Toronto Symphony Orchestra to sing *Messiah* under the direction of Music Director Gustavo Gimeno.

Mr. Madore also sings the baritone soloist in *Carmina Burana* in a special co-presentation by the Hong Kong Philharmonic and the Hong Kong Ballet, as well as with the Chicago Symphony Orchestra conducted by Osmo Vänskä, the New World Symphony conducted by Patrick Dupré Quigley, and the Oregon Symphony conducted by Leo Hussain. Mr. Madore also makes his début with the Kalamazoo Symphony in Brahms’s *A German Requiem*. This season, Mr. Madore also continues his position as a performing Associate Professor of Voice with the Cincinnati Conservatory of Music faculty.

Toronto Mendelssohn Choir



Jean-Sébastien Vallée, Artistic Director

Named as TMC's Artistic Director in May 2021 following an international search, Maestro Dr. Jean-Sébastien Vallée is an internationally recognized conductor, scholar, and pedagogue. In addition to his artistic leadership of the TMC, he is Associate Professor of Music, Director of Choral Studies, and Coordinator of the Ensembles & Conducting Area at the Schulich School of Music at McGill University. Ensembles under his direction have toured throughout Europe and North America, and Maestro Vallée's work has

been broadcast internationally and can be heard on several recordings.

The Choir

The Toronto Mendelssohn Choir (TMChoir) is proud to be one of Canada's oldest, largest, and best-known choral organizations. The Choir presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season, and has been a leader in choral music in Canada ever since, commissioning works by Canadian composers, and presenting world and Canadian premières. The Choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021, Jean-Sébastien Vallée was named as Artistic Director, only the ninth conductor in TMChoir's 128-year history.

Through its performances, educational programs, and community engagement, TMChoir aspires to introduce its audiences to choral masterworks from the past and present—making both renowned and lesser-known pieces available, accessible, and inspirational to all.

The TMChoir includes 24 professional singers and over 100 auditioned and experienced volunteer choristers and choral apprentices. Auditions for new members are held in the spring and fall.

Our smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers) was created to deliver more intimate, nimble repertoire in a variety of non-traditional venues, traversing the line between concert and experience, and showcasing the individual expression of professional soloists.

TMChoir members for these performances

SOPRANO

Catherine Alberti
Tia Andriani
Ann-Marie Barrett-Tandy
Jocelyn Belfer
Lesley Emma Bouza*
Louise Boyden
Leslie Bradshaw
Marlo Burks
Hannah Carty
Joanne Chapin*
Amy Chen
Laureen Choi
Emily Dotzlaw
Janet Eide
Kim Finkelstein
Leslie Finlay
Louise Zacharias Friesen
Marina Galeano
Kaveri Gandhi
Rebecca Genge*
Pat M. Irwin
Alysha Ladha
Jisue Lee
Claire Luc
Marlene Lynds
Teresa Mahon*
Sachiko Marshall
Cathy Minnaar
Camila Mussa
Emily Parker*
Alison Price
Olivia Pryce-Digby
Mary Ridgley
Heather Rowe
Roxana Samson
Alessia Signorella
Jaclyn Siou
Chong Tan
Joanne Tang
Jennie Worden
Sophya Yumakulov

→
Curtain call: TMChoir
and TMSingers,
Mendelssohn’s Elijah
with the Toronto
Symphony Orchestra,
Roy Thomson Hall,
November 2, 2022.

ALTO

Jane Agossta
Marlo Alcock
Renée Ardiente
Julia Barber*
Frances Chan
Rebecca Claborn*
Kristin Crawford
Avis Devine
Adrienne Eastwood
Kirsten Fielding*
Ruxandra Filip
Manda Fischer
Gillian Grant
Marilyn Isaac
Stewart Sue Kim
Claudia Lemcke*
Alison Massam
Hilary McCrimmon
Ryan McDonald*
Heather McGrath
Jennifer McGraw
Bethany Jo Mikelait
Annie Odum
Parnian Parvin
Pamela Psarianos
Alison Roy*
Yara Rubb
Namratha Sridevi
Jan Szot
Jennifer Ujimoto
Kiley Venables
Patti Vipond
Emma Willemsma

Tarquin Wongkee
Susan Worthington
Virginia Wright
YuYang Wu
Mitzi Wolfe Zohar
.....

TENOR

Jacob Abrahamse*
Mitch Aldrich*
Rafael Avila
Sam Broverman
Thomas Burton*
Karel Cantelar
Ramos Michael
Clipperton
Peter DeRoche
Omar Flores
John Gladwell
Nicholas Gough*
Nathan Gritter*
Alejandro Guerrero
Jamie Hillman*
Valdis Jevtejevs*
Clement Kam
Francis Lam
Eric Lee
Walter Mahabir*
Michaelangelo Masangkay
Timothy McPhail
Daniel Meeks
Nicholas Nicolaidis*
Neil Payne
Christopher Wenman

BASS

Neil Aronoff*
Jeffrey Baker
Dan Bevan-Baker*
Hernan Botero
Tony Churchill
Matthew Conte
Scott Crocker
Steven Foster
Paul Genyk-Berezowsky*
Kieran Kane*
John Lemke
Matt Lozinski
Colin Mackey*
Joseph McGowan IV
Magnus Mee
Paul Oros*
David Peer
David B. Powell
Milovan Prelevic
Seymour Stern
Chia-An (Victor) Tung
Sean van Wyk
Jonah Wall
Paul Winkelmans*
Eric Yang
Isaiah Yankech
David Yung*
Bruce Yungblut

*TMSingers



Messiah

George Frideric Handel

Compiled by Charles Jennens from the *Authorised (King James) Version* of the Bible, published in 1611

Part One

SINFONIA (OVERTURE)

ACCOMPAGNATO (accompanied)— TENOR

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah 40:1–3*)

AIR—TENOR

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain. (*Isaiah 40:4*)

CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. (*Isaiah 40:5*)

ACCOMPAGNATO— BASS

Thus saith the Lord, the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come. (*Haggai 2:6–7*) The Lord, whom ye seek, shall suddenly come to His temple, ev'n the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. (*Malachi 3:1*)

AIR— MEZZO-SOPRANO

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire. (*Malachi 3:2*)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3:3*)

RECITATIVE— MEZZO-SOPRANO

Behold! A virgin shall conceive, and bear a son, (*Isaiah 7:14*) And shall call His name Emmanuel: "God with us." (*Matthew 1:23*)

AIR—MEZZO- SOPRANO AND CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! (*Isaiah 40:9*) Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 60:1*)

ACCOMPAGNATO— BASS	For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (<i>Isaiah 60:2–3</i>)
AIR—BASS	The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (<i>Isaiah 9:2</i>)
CHORUS	For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (<i>Isaiah 9:6</i>)
PIFA (PASTORAL SYMPHONY)	
RECITATIVE— SOPRANO	There were shepherds abiding in the field, keeping watch over their flocks by night. (<i>Luke 2:8</i>)
ACCOMPAGNATO— SOPRANO	And lo, the angel of the Lord came upon them, and the glory of the Lord shone 'round about them, and they were sore afraid. (<i>Luke 2:9</i>) And suddenly there was with the angel a multitude of the heav'nly Host praising God, and saying: (<i>Luke 2:13</i>)
CHORUS	Glory to God in the highest, and peace on earth, good will toward men! (<i>Luke 2:14</i>)
AIR—SOPRANO	Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem; behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (<i>Zechariah 9:9–10</i>)
RECITATIVE— MEZZO-SOPRANO	Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (<i>Isaiah 35:5–6</i>)
DUET—SOPRANO/ MEZZO-SOPRANO	He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (<i>Isaiah 40:11</i>) Come unto Him all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (<i>Matthew 11:28–29</i>)
CHORUS	His yoke is easy, and his burthen is light. (<i>Matthew 11:30</i>)

Intermission

Part Two

CHORUS	Behold the Lamb of God, that taketh away the sin of the world. (<i>John 1:29</i>)
AIR— MEZZO-SOPRANO	He was despised and rejected of men, a man of sorrows, and acquainted with grief. (<i>Isaiah 53:3</i>)
CHORUS	Surely, He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (<i>Isaiah 53:4–5</i>) And with his stripes we are healed. (<i>Isaiah 53:5</i>) All we like sheep have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (<i>Isaiah 53:6</i>)
ACCOMPAGNATO— TENOR	All they that see Him laugh Him to scorn, they shoot out their lips, and shake their heads, saying: (<i>Psalms 22:7</i>)
CHORUS	He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (<i>Psalms 22:8</i>)
ACCOMPAGNATO— TENOR	Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (<i>Psalms 69:20</i>)
AIR—TENOR	Behold, and see if there be any sorrow like unto His sorrow. (<i>Lamentations 1:12</i>)
ACCOMPAGNATO— SOPRANO	He was cut off out of the land of the living; for the transgressions of Thy people was He stricken. (<i>Isaiah 53:8</i>)
AIR—SOPRANO	But Thou didst not leave His soul in Hell; nor didst Thou suffer Thy Holy One to see corruption. (<i>Psalms 16:10</i>)
CHORUS	Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty in battle. The Lord of hosts, He is the King of glory. (<i>Psalms 24:7–10</i>)
AIR—SOPRANO	How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (<i>Isaiah 52:7; Romans 10:15</i>)

AIR—BASS

Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and against His anointed. (*Psalm 2:1–2*)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us. (*Psalm 2:3*)

RECITATIVE—TENOR

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (*Psalm 2:4*)

AIR—TENOR

Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel. (*Psalm 2:9*)

CHORUS

Hallelujah! for the Lord God Omnipotent reigneth. (*Revelation 19:6*)
The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever. (*Revelation 11:15*)
King of Kings, and Lord of Lords. (*Revelation 19:16*)

Part Three

AIR—SOPRANO

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, and tho' worms destroy this body, yet in my flesh shall I see God. (*Job 19:25–26*) For now is Christ risen from the dead, the first fruits of them that sleep. (*1 Corinthians 15:20*)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*1 Corinthians 15:21–22*)

**ACCOMPAGNATO—
BASS**

Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*1 Corinthians 15:51–52*)

AIR—BASS

The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd. (*1 Corinthians 15:52*)

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. (*Revelation 5:9, 12–14*)

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Don't miss a note: All TSO concerts and pre-concert events begin on time.

- We suggest that you plan to arrive **45 minutes before the scheduled start time.**
- Check your tickets carefully for concert times and venue information.
- Out of respect for all patrons and performers, and to maintain musical continuity, an usher will admit latecomers into the auditorium when and if there is an appropriate break in the performance. This "late call" is determined by the conductor and guest artists.

CHILDREN

- Children 5 years of age and older may attend most TSO concerts with ticket purchase. For Masterworks and Special concerts, due to the length of the program, we suggest that children be at least 10 years of age. For Pops concerts, we suggest that children should be at least 5 years of age. We regret we cannot allow children under 2 years of age into any TSO concert, with the exception of our Young People's Concerts and Relaxed Performances.
- Young People's Concerts are created especially for audience members ages 5 to 12. Children under 5 may attend TSO Young People's Concerts at their parents' discretion with a purchased ticket, and if your child has not yet celebrated their first birthday and you wish to hold them for the duration of the show, you may book a complimentary "babe in arms" ticket when you purchase your tickets. Young people under the age of 12 will not be admitted into the hall without an adult in attendance.

BOX OFFICE

The TSO/Roy Thomson Hall Box Office is located at 60 Simcoe St. Hours may vary; please call 416.593.1285 before visiting.

- You may access our 24-hour information lines or place telephone orders by calling 416.598.3375. There is a service charge on all telephone and online orders.
- Artists, prices, programs, dates, and broadcasts are subject to change without notice.
- There will be no refunds, credits, or adjustments made to your ticket price in the event of a concert change.

ACCESSIBILITY SERVICES

The Toronto Symphony Orchestra is committed to providing accessible services to persons with disabilities that are consistent with the core principles of independence, dignity, integration, and equality of opportunity, as set out in the AODA for Customer Service. Please visit [TSO.CA/Access](https://www.tso.ca/access) or call 416.598.3375 for more information on the services offered at our performance venues.

PLAN YOUR VISIT

For information on each of our performance venues, recommendations for nearby restaurants and hotels, and frequently asked questions, please visit [TSO.CA/PlanYourVisit](https://www.tso.ca/planyourvisit).

USEFUL CONTACT INFORMATION

For ticket sales, subscriptions, and patron service:
.....
TSO Patron Services Centre: 416.598.3375
.....
For group tickets: 416.598.5338
.....
For School Concerts and Education programs:
SchoolConcerts@TSO.CA
.....
TSO administration offices: 416.593.7769
.....
Roy Thomson Hall offices: 416.593.4822
.....
TSO Privacy Policy: [TSO.CA/Privacy](https://www.tso.ca/privacy) or 416.598.3375

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