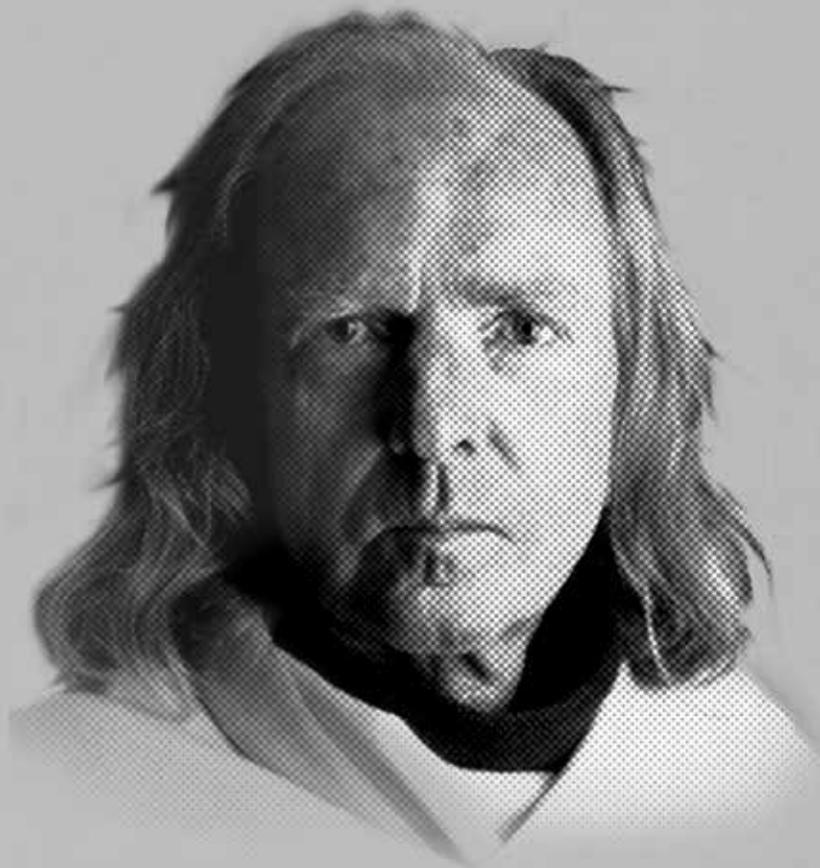


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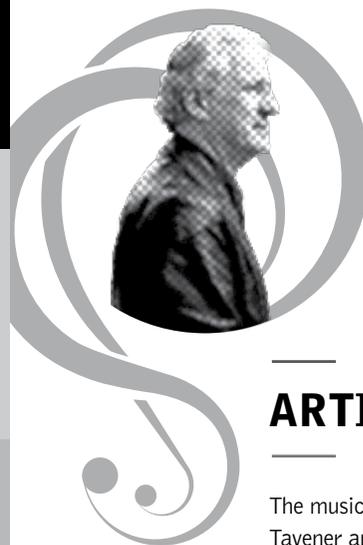
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ARTISTIC DIRECTOR'S WELCOME

The music world lost two luminaries in the likes of British composers Sir John Tavener and Jonathan Harvey, in 2013 and 2012 respectively. They could not have been more opposite as personalities and in their compositional aesthetics, yet both grappled with the universal yearning to reconcile humanity with the divine. In that struggle for reconciliation, they have much in common with our other featured composer, the very much alive Canadian Christos Hatzis.

Soundstreams and I have had close relationships with all three composers over the years through commissions, performances, and personal appearances in our series. Twice we presented Sir John Tavener and Christos Hatzis together on the same stage, and a projected visit to Toronto by Jonathan Harvey was the occasion for the launch of Choir 21 in 2011. That concert included both Harvey choral works being performed tonight.

Whatever the particular beliefs that each of these composers may have held, their spiritual journeys eventually encompassed, in addition to Christianity, explorations of Hinduism, Sanskrit writings, Buddhism, Greek Orthodoxy, Judaism, Islam, North American Aboriginal languages and mythology, and more.

Though this quote from Nicholas Kenyon (Barbican Centre Managing Director, and former Director of the BBC Proms) is taken from a celebration of the life and music of Sir John Tavener I attended last June in Westminster Abbey, it has real resonance for the whole of tonight's program: "*In his later years, [Tavener] became ever more interested in Hinduism, and metaphysical writings. Did this mean that he rejected his previous ways of interacting with the divine? Surely the opposite: he simply came to feel that denominational religions were just part of a far greater universal hope, that they pointed the way to the ultimate reconciliation of man with the divine.*"

Lawrence Cherney
Artistic Director

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ABOUT SOUNDSTREAMS

Soundstreams An International Centre for New Directions in Music

Led by Artistic Director Lawrence Cherney and Executive Director Susan Worthington, Soundstreams is a Toronto-based music presenter that commissions, develops, and showcases the work of contemporary Canadian composers and their international counterparts.

These innovative collaborations are performed by the finest artists from Canada and around the world, and are presented in an annual concert series, our Salon 21 series at The Gardiner Museum, in national and international tours, and through a variety of education and outreach activities. To mark our 30th anniversary season in 2012/13, Soundstreams launched SoundMakers, an innovative website and iPad app that invites music lovers to explore Soundstreams' commissioned works, create new works of their own, and share them with the online community.

Over the past three decades, Soundstreams commissions have added more than 150 works to the musical repertoire worldwide, reflecting a diverse variety of genres and cultural traditions. Soundstreams has also presented a number of festivals and conferences such as the Northern Encounters Festival, University Voices, Toronto Fanfare Project, and the Cool Drumming percussion festival and conference, as well award-winning operas including Thomson Highway and Melissa Hui's Cree opera *Pimootewin: The Journey*, R. Murray Schafer's site-specific opera *The Children's Crusade*, and Brian Current's *Airline Icarus*.



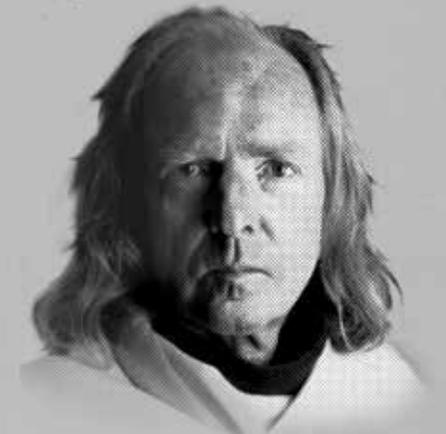
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SONG FOR ATHENE

Patricia Rozario, soprano*
David Fallis, conductor
Elise Bradley, conductor
Choir 21
Toronto Children's Chorus
Christopher Dawes, piano & organ
Erica Goodman, harp



Thursday, April 16, 2015, at 8:00 pm
Trinity-St. Paul's Centre, 427 Bloor Street W.

PROGRAM

Sir John Tavener
(1944-2013, England)

Missa Brevis (2005)
North American premiere
Toronto Children's Chorus
Christopher Dawes, organ

Jonathan Harvey
(1939-2012, England)

I Love the Lord (1976)
Choir 21

Jonathan Harvey
(1939-2012, England)

The Angels (1994)
Choir 21

Christos Hatzis
(b. 1953, Greece)

Psalm 91 (2008)
Choir 21
Erica Goodman, harp

INTERMISSION

Vanraj Bhatia
(b. 1927, India)

Six Seasons (1988)
Patricia Rozario, soprano
Christopher Dawes, piano

Sir John Tavener
(1944-2013, England)

Lament of the Mother of God (1989)
Patricia Rozario, soprano
Choir 21

Sir John Tavener
(1944-2013, England)

The Lamb (1982)
Elise Bradley, conductor
Choir 21
Toronto Children's Chorus

Sir John Tavener
(1944-2013, England)

Song for Athene (1993)
Patricia Rozario, soprano
David Fallis, conductor
Choir 21
Toronto Children's Chorus

* Patricia Rozario's appearance is generously supported by The British Council.

CHOIRS

CHOIR 21

Soprano

Joanne Chapin
Teri Dunn
Gisele Kulak
Julia Morson
Jennifer Taverner
Emily Wall

Tenor

Larry Beckwith
Robert Busiakiewicz
Charles Davidson
Robert Kinar
Mitchell Pady

Bass

Neil Aronoff
Bryan Martin
Marc Michalak
Dann Mitton
Paul Oros
John Pepper
Graham Robinson
David Yung

Alto

Diane English
Valeria Kondrashov
Alison Roy
Christina Stelmacovich
Loralie Vancourt

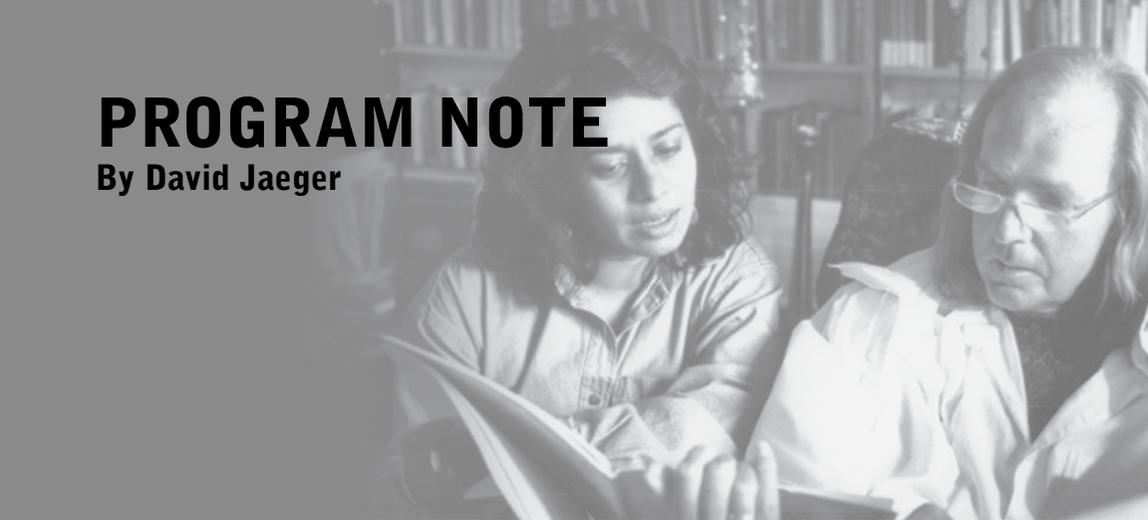
TORONTO CHILDREN'S CHORUS

Alexander Annosantini
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Sophie Atkin
Ariel Brookes
Erin Case
Paula Castillejo
Sherrie Cheng*
Nicole Cheung
Mateja Clifford
SamBea Cochrane
Aramea Copeman
Nate Dawes
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Rebecca Devitt
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Xaneva Elorriaga George
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Fiona Fisher
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Elizabeth Frynta
Julie Frynta
Chloe Hung
Vivien Illion
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* Head Choristers 2014-2015



PROGRAM NOTE

By David Jaeger

Tonight's concert celebrates the choral music of English composer Sir John Tavener (1944–2013) in the manner that Soundstreams has often presented him: in the company of other music with which he had certain affinities. The English choral tradition is represented, but also sounds from the East and from North America, both directions that interested Tavener.

Toronto held a special attraction for Tavener. When he visited here for the Canadian premiere of his *Ikon of Light*, at Soundstreams' invitation in 1995, he remarked that, "The light here has a particularly luminescent quality." Tavener and his wife Maryanna had come to Toronto for a concert in the *Encounters* series, which Soundstreams co-produced with CBC Radio's network series *Two New Hours*. They had travelled for that concert at Grace Church on-the-Hill despite his fragile health, and with the cautious approval of his physician. Tavener associated luminescence with a wide range of values in his work, from a certain sonic sheen in his harmony and scoring, to representation of the spiritual in music.

Tavener returned in 2002 for a second Soundstreams production of his music at St. Michael's Cathedral. This time he was in the company of the Bombay-born soprano Patricia Rozario, whom Tavener met in 1991, and who had subsequently become his muse. He wrote on his website, "Here was this Western-trained singer who had a naturally rich Indian character

to her voice. I wrote *Mary of Egypt* for her and almost everything else that I wrote for soprano for the next twenty years." Of the four Tavener works in tonight's concert, Patricia Rozario appears as the soloist in *Lament of the Mother of God*, and with the assembled forces in *Song for Athene*.

Tavener composed *Lament of the Mother of God* for solo soprano and a capella choir for the Norwich Festival of Contemporary Music in 1989. It uses an Orthodox Christian text for Holy Friday, marking the death of Christ on the cross and the sorrows of His mother. Tavener wrote, "The Lament must be sung with an ikon-like stillness and great purity. It grows in

**SONG FOR ATHENE
WAS COMPOSED
IN 1993 AND USES
TEXTS FROM HAMLET
AND THE ORTHODOX
FUNERAL SERVICE TO
HONOUR THE PASSING
OF TAVENER'S FRIEND,
ATHENE HARIADES.**

intensity as it climbs in tessitura, but without anything sudden or melodramatic.”

Song for Athene was composed in 1993 and uses texts from Hamlet and the Orthodox funeral service to honour the passing of Tavener’s friend, Athene Hariades. Tavener wrote, “Her inner and outer beauty was reflected in her love of acting, poetry, music, and of the Orthodox Church.” The work was included memorably in the funeral service of Diana, Princess of Wales, in 1997.

The earliest Tavener work on the concert is one of his shortest, yet best known compositions, *The Lamb*. This little gem, with familiar poetry by William Blake, was composed in 1982 on the occasion of the third birthday of Tavener’s nephew, Simon. And *Missa Brevis* (2005), commissioned by Westminster Cathedral, sets the Latin Mass with music for children’s voices.

Toronto composer Christos Hatzis (b. 1953) recalled an image of Christ accompanying his disciples on the harp while singing the 91st Psalm, as his inspiration for his setting of that same Psalm, choosing to set the text with voices and harp. The Psalm begins with the lines, “He who dwelleth in the secret place of the Most High, shall abide under the shadow of the Almighty.” Hatzis says he went to this secret place, “By having the harp play a simple tune while the choristers whisper quietly the texts of the opening line. Whispering, inhaling and exhaling and humming are the sounds that draw the listener inwards to this secret place that resides deep within us and makes our contact with the unseen world possible. *Psalm 91* begins and ends this way. In between, the music is like a series of windows opening and revealing some hidden meaning of the text. Extreme textures, registers, precarious vocal balances, sound

effects like tone clusters, thunder effects on the harp, stomping of feet and aleatoric (chaotic) vocal lines, all are used to reveal the majesty of this text.”

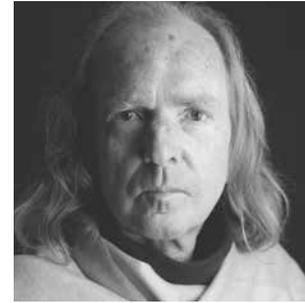
By contrast, the setting of selected verses of Psalm 116 by the late English composer Jonathan Harvey (1939–2012) in his *I Love the Lord* is for the most part relatively simple and straightforward. Harvey said that his elderly mother often asked him to read this Psalm, and he wrote the music in 1976 for the Winchester Cathedral Choir, with her in mind. While mostly simple and chant-like, the setting rises to an ecstatic climax, before resolving in a mood of confident acceptance.

Harvey’s *The Angels* is a setting of a religious poem by John V. Taylor, who was Bishop of Winchester while Harvey’s son was a chorister at Winchester Cathedral. Harvey’s composition, however, was written for the Choir of Kings College Cambridge in 1994 for the Service of Lessons and Carols.

Distinguished Indian composer Vanraj Bhatia’s song cycle, *Six Seasons* for soprano and piano, completes the tapestry of styles and cultures in the program. The six (originally Sanskrit) poems were compiled by an 11th century Bengali scholar named Vidyakara, and translated from Hindi to English by the composer. The poems refer to the North Indian cycle of seasons and according to Vanraj Bhatia (b. 1927), they are, with the exception of *Winter*, essentially erotic. We hear them sung by Patricia Rozario.

David Jaeger is a composer, producer and broadcaster based in Toronto. He was the creator & Executive Producer of the long-running CBC Radio Two contemporary music series, Two New Hours.

COMPOSER BIOGRAPHIES



Sir John Tavener

Sir John Kenneth Tavener was a British composer, known for his extensive output of religious works. The first work that brought him widespread attention, *The Whale* (1966), was premiered in 1968 by the London Sinfonietta at their inaugural concert and released on The Beatles’ Apple Records label. Although many of his early works were inspired by the mystical aspects of Roman Catholicism, his interest in tradition had led Tavener to believe that the Western Christian Church was a corrupted and corrupting force. Following his conversion to Orthodox Christianity in 1977, Tavener produced a slew of works heavily influenced by Orthodox liturgical texts, Russian and Greek writers and themes, and the Orthodox tone systems. Tavener wrote *Song for Athene* in April 1993, commissioned by the BBC as a tribute to Athene Hariades,

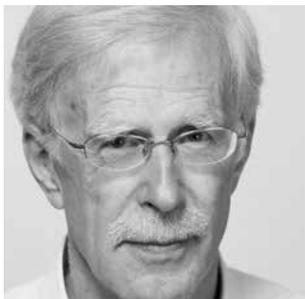
a young half-Greek actress who was killed in a cycling accident and who was a close family friend of Tavener’s. The piece went on to great recognition when it was played during the funeral of Diana, Princess of Wales, as her coffin was carried out of Westminster Abbey, in August 1997, and is now one of his best-known works. Throughout his life Tavener suffered periodically from extreme ill health. In between he continued to write pieces strongly influenced by Orthodoxy and by literature. Tavener was knighted in 2000 for his services to music and won an Ivor Novello Award in 2010. He died in his home in 2013, as one of the most popular British classical composers of the 20th and 21st centuries.



Vanraj Bhatia

Vanraj Bhatia has had a long and distinguished career that spans over five decades and several genres of music, and is ranked as one of the most eminent Indian composers. With a firm initial grounding in Indian classical ragas, Bhatia went on to study at the Royal Academy of Music in London and the Paris Conservatory. After teaching at the Western Music Department at Delhi University, Bhatia returned to his native Mumbai and has lived and worked there ever since. He has written several pieces for choirs, voice, piano, chamber ensemble and orchestra. Currently he is occupied with writing India’s first opera, *Agni Varsha*. Bhatia was awarded the President’s Gold Medal in 1988 and the Sangeet Natak Academy Award in 1989.

COMPOSER BIOGRAPHIES



Jonathan Harvey

Jonathan Harvey was a British composer, whose extensive musical oeuvre focused on electronic music, fusing traditional instruments, electro-acoustic sound sources, and his Buddhist-inspired aesthetic. He gained doctorates from the universities of Glasgow and Cambridge, was a Harkness Fellow at Princeton, and Professor of Music at both Sussex University, and Stanford University. His works are now in constant demand from a host of international organizations, and his music is extensively played and toured by major ensembles of our time. In 2007 he was awarded the Giga-Hertz Prize for a lifetime's work in electronic music. In 2009 he was received the Prince Pierre of Monaco Prize in Musical Composition, and the Charles Cros Grand Prix du Président for a lifetime's work, becoming the first British composer to receive this coveted honour.



Christos Hatzis

Christos Hatzis's music is inspired by Christian spirituality, particularly his Byzantine heritage, and the Canadian Inuit culture. He was born in Greece, and received music instruction at the Hellenic Conservatory. He continued his musical studies in the United States, first at the Eastman School of Music, earning his Bachelors and Masters in Music, and at the State University of New York, earning his PhD. Hailed as "one of the most important composers in Canada" by *International Musician*, he is now an internationally renowned composer, and the recipient of many awards: Jean A. Chalmers National Music Award, Jules Léger Prize for New Chamber Music, and two Juno Awards. He is currently a Professor of Music at the University of Toronto.

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GUEST ARTIST BIOGRAPHIES



Patricia Rozario,
soprano

Patricia Rozario was born in Bombay and studied at the Guildhall School of Music, and the National Opera Studio. She has enjoyed a wide-ranging career in opera, concert work, recording and broadcasting. Patricia's unique voice and artistry has inspired over 15 of the world's leading composers to write for her, notably Arvo Pärt and Sir John Tavener, who alone wrote over 30 works for her. She has performed with many world-renowned conductors, and sung opera all over the world. Patricia was awarded the OBE in the New Year's Honours in 2001, the Asian Women's Award for Achievement in the Arts in 2002 and the Pravasi Bharatiya Samman Award in January 2013. She received a fellowship of the Royal College of Music in 2014.



Choir 21

Initiated by Soundstreams Artistic Director Lawrence Cherney and established in 2010, Choir 21 is a preeminent group of up to 24 exceptional singers selected by Director David Fallis for their ability to perform 21st century choral music. The ensemble has been heard in many Soundstreams concerts, performing music by Jonathan Harvey, Arvo Pärt, R. Murray Schafer, James Rolfe, Gilles Tremblay, Marlos Nobre, and Sir John Tavener, among others. They have created world premiere performances of music by James Rolfe, Christopher Butterfield and Riho Maimets. The ensemble has performed for other leading contemporary music organizations, including Continuum Contemporary Music, Art of Time Ensemble, Toronto Symphony Orchestra, and at the Toronto International Film Festival.



Toronto Children's Chorus

The Toronto Children's Chorus, now in its eighth season under Artistic Director Elise Bradley, has won many competitions and represented Toronto on many international and national tours since its founding in 1978. This year, the Chorus is honoured to be performing with Soundstreams and the Toronto Symphony Orchestra, and will be touring to Russia and the Baltics in the summer. TCC is internationally recognized, not only for the consistently high standard of its performances and recordings, but also for its uniquely challenging and eclectic treble repertoire that spans diverse cultures, languages, traditions and musical genres. Its latest CD, *Sounzscapes: From Our Lands* was named "Outstanding Choral Recording" by Choral Canada in May 2014.

CHORAL TEXTS

John Tavener *Missa Brevis (2005)*

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

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

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father
Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God
the Father, have mercy upon us.
For thou only art holy; thou only art
the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

Sancto

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

(Cont.)

Agnus Dei

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

Lamb of God, who take away the sins of the
world, have mercy on us.
Lamb of God, who take away the sins of the
world, have mercy on us.
Lamb of God, who take away the sins of the
world, grant us peace.

Jonathan Harvey *I Love the Lord (1976)*

Words from Psalm 116, vv. 1 - 4, 7 - 9

I love the Lord, because he hath heard my voice and my supplications.
Because he hath inclined his ear unto me, therefore will I call upon him as long as I live.
The sorrows of death compassed me, and the pains of Hell got hold upon me: I found
trouble and sorrow.
Then called I upon the name of the Lord; O Lord I beseech thee, deliver my soul.
Return unto thy rest, O my soul; the Lord hath dealt bountifully with thee.
For thou hast delivered my soul from death, mine eyes from tears, and my feet from falling.
I will walk before the Lord in the land of the living.
I love the Lord.

Jonathan Harvey *The Angels (1994)* Words by John V. Taylor

Should you hear them singing among stars
or whispering secrets of a wiser world,
do not imagine ardent, fledgling children;
they are intelligences old as sunrise
that never learnt right from left, before
from after,
knowing but one direction, into God,
but one duration, now.

Their melody strides not from bar to bar,
but, like a painting, hands there entire,
one chord of limitless communication.
You have heard it in the rhythms of the hills,
the spiralling turn of dance, the fall or words,
the touch of fingers at the rare, right moment,
and these were holy, holy.

Christos Hatzis *Psalm 91 (2008)*

1 He that dwelleth in the secret place of the Most High
[he] shall abide under the shadow of the Almighty.
2 I will say of the Lord,
He is my refuge and my fortress:
my God; in him will I trust.
3 Surely he shall deliver thee from the snare of the fowler,
and from the noisome pestilence.
4 He shall cover thee with his feathers,
and under his wings shalt thou trust:
his truth shall be thy shield and buckler.

(Cont.)

5 Thou shalt not be afraid for the terror by night;
 nor for the arrow that flieth by day;
 6 nor for the pestilence that walketh in darkness;
 nor for the destruction that wasteth at noonday.
 7 A thousand shall fall at thy side,
 and ten thousand at thy right hand;
 but it shall not come nigh thee.
 8 Only with thine eyes shalt thou behold
 and see the reward of the wicked.
 9 Because thou hast made the Lord, which is my refuge,
 even the Most High, thy habitation;
 10 there shall no evil befall thee,
 neither shall any plague come nigh thy dwelling.
 11 For he shall give his angels charge over thee,
 to keep thee in all thy ways.
 12 They shall bear thee up in their hands,
 lest thou dash thy foot against a stone.
 13 Thou shalt tread upon the lion and adder:
 the young lion and the dragon shalt thou trample under feet.
 14 Because he hath set his love upon me, therefore will I deliver him:
 I will set him on high, because he hath known my name.
 15 He shall call upon me, and I will answer him:
 I will be with him in trouble;
 I will deliver him, and honor him.
 16 With long life will I satisfy him,
 and show him my salvation.

Vanraj Bhatia
Six Seasons (1988)

1. SPRING (MARCH-APRIL)

Nights are shorter as days get longer,
 And the cold sips away with the blanket in the morning,
 Now, moist is the wind and moist the courtyard stone,
 Lethargic are the limbs while much remains undone.
 And yet, the tesu flower gets redder by the day,
 Aroused by the sight of little buds awakening.
 Now equal is the Sun, equal the shadow,
 Equal is the body in a well measured flow.
 But the mind is where the body is, where desire is,
 And that is the seat of the new awakening.

2. SUMMER (MAY-JUNE)

In the pond sit water buffalos chewing the cud,
 Desiring sleep but constantly awakened and fed up,
 On the border of the eyes is the humming of the flies.
 At the turn of the head the flies that have fled

(Cont.)

Return till the body from the heels to the horns, is shaken up
 On the dripping horns, moss-strands have got stuck
 On the eyelashes the water drops tup, tup, tup.
 Seen through the drop, the fly appears grotesque,
 And the buffaloes thus frightened, into the water duck.

3. MONSOON (JULY-AUGUST)

Zara, zara, zara- the drops fall
 Zara, zara, zara - on the damsel's body, the raindrops fall.
 On the hair-curls little drops little drops of silver cling.
 On the smooth cheeks- silver threads of water slide.
 The heat in her body is cooled by the rain,
 The thirst in his eyes are quenched by the rain.
 Zara, zara, zara the drops fall.
 Zara, zara, zara - on the damsel's body the rain drops fall.

4. AUTUMN (SEPTEMBER-OCTOBER)

The juice of sugarcane has dribbled abundantly
 Sweetening the pathways in the fields.
 The wind has advanced quite jubilantly
 Carrying with both hands the orange dust like a saffron flag in the sky.
 Heavy with grain are the ears of barley.
 Leaden and bowed by the flocks of parrots.
 Keeping time with water hoes and furrows.
 Little fish do running gavottes, nonchalantly.
 How cool is the mud that borders the water and clings to it deliciously.

5. HARVEST (NOVEMBER-DECEMBER)

Festivity has a hoe now and it is the home of clay,
 New harvest has been gathered now, and that's fresh rice brought today.
 The heavy pestle pounds the new rice - again and again.
 The mortar stone with fragrance abounds of newly pounded grain.
 The shower of happiness on every face for the new rice brought today.
 Falling and rising, rising and falling,
 The pellets all at once, dance along with the anklets
 that are caught in the ray of the sun
 While the bangles and the anklets go khanana, khanana, khan.

6. WINTER (JANUARY-FEBRUARY)

Winter's cold has caught grandma in her grip.
 A grip so severe, each bone in her body is frozen and stiff.
 A razai now covers her cotton vest
 A burning stove she holds to her chest.
 Speaking is out of the question as no word can she possibly utter,
 Her mouth is in constant flutter.
 Her elbows ache clutching her knees together,
 Her hands cannot move, just numbed by the weather.
 It's sad to see her so suffer ...and yet! She misses her greatest pleasure,
 Which is to talk and constantly jabber.

John Tavener
Lament of the Mother of God (1989)

Woe is me, my Child!
I see Thee, dearest and beloved Child,
hanging upon the cross,
and my heart is bitterly wounded.
But in Thy love, speak some word to Thy handmaiden.

Woe is me, my Child!
I wish to take my son down from the wood
and to hold Him in my arms
as once I held Him when He was a little child;
But alas, there is no-one to give Him to me.

Woe is me, my Child!
I see Thee bruised and wounded,
without glory, stripped upon the cross.
O my Child, and my heart burns.

Woe is me, my Child!
In my arms, I hold Thee as a corpse,
O loving Lord, who has brought the dead back to life;
Grievously is my heart wounded,
and I long to die with Thee,
for I cannot bear to look upon Thee lifeless and without breath.

Woe is me, my Child!
I reflect, O Master: how never again shall I hear Thy voice.
Never again shall Thy handmaiden see the beauty of Thy face
as in the past, for Thou, my Son,
hast sunk down before mine eyes.

Woe is me, my child!
Where dost thou go, my Child?
Why dost thou run so swiftly?
Is there another wedding in Cana,
and are thou hastening there to turn the water into wine?
Shall I go with thee, my child,
or shall I wait for thee?
Speak some word to me, O Word;
Do not pass me by in silence.
Thou hast preserved my virginity,
and thou art my Son and God.

(Cont.)

Woe is me, my child!
Release me from agony
and take me with Thee, O my Son and God.
Let me also descend with Thee, O Master, into Hell.
Leave me not to live alone,
for I cannot bear to look upon Thee, my sweet Light.

Woe is me, my child!
Dost thou change my grief to gladness by Thy Resurrection?

Rise, O God, and judge the Earth!
Rise, O God, and judge the Earth!

Woe is me, my Child.

John Tavener
The Lamb (1982)

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.
I, a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

John Tavener
Song for Athene (1993)

Alleluia.	May flights of angels sing thee to thy rest.
Alleluia.	Remember me, O Lord, when you come into your kingdom.
Alleluia.	Give rest, O Lord, to your handmaid who has fallen asleep.
Alleluia.	The Choir of Saints have found the well-spring of life and door of paradise.
Alleluia.	Life: a shadow and a dream.
Alleluia.	Come, enjoy rewards and crowns I have prepared for you.

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ARTIST Q&A PATRICIA ROZARIO, SOPRANO

Born in Bombay, and Western-trained, Patricia Rozario has been hailed by *Gramophone* as "a voice of liquid gold." We caught up with Patricia to find out about her inspirations, and her relationship with Tavener.

Soundstreams: When did you know you wanted to be a singer?

Patricia Rozario: I have always loved singing and from the age of six or seven, my mother taught us solo songs and pieces in two and three-part part harmony. My mother was a soprano and played the piano beautifully, and my father was a tenor.

SS: You've stated that you were drawn to Tavener because of how deeply spiritual his music was. What do you believe is the connection between music and spirituality?

PR: Music is a universal language that touches the heart of the listener. Sometimes, even if you don't understand a particular style of music, it can still move you to experience great joy or sadness, raise the listener to the heights of ecstasy or the depths of sorrow.

SS: Like many Tavener pieces, *Six Seasons* by Vanraj Bhatia was composed specifically for you. What can you tell us about this piece and its composition?

PR: I was introduced to the music of Vanraj Bhatia when I had to prepare a piece called *Kinguri Valli* (*The Toy Seller*) for performances at London's Southbank Centre and also in Mumbai. The text was in Hindi, which was a challenge as

my Hindi was pretty rusty, and the music was extremely atonal and difficult. Bhatia admitted gleefully that he had made it deliberately difficult because he felt professional musicians should be put to the test! Next was a commission for Bhatia to write a Song Cycle for soprano and piano. He translated Sanskrit texts to English and wrote *Six Seasons*, a delightful work that captures the unique moods and gentle rhythms of the Indian seasons, with *Monsoon* and *Harvest* as the two extra seasons which clearly mark the Indian calendar.

SS: What is your favourite part about performing a piece of music that was composed specifically for you?

PR: It is a very thrilling experience, and it is a very great honour, but with it comes a great sense of responsibility to learn and perform the piece as the composer would like to hear it. It is very useful to be able to rehearse and discuss the music with the living composer and often do the first performance in their presence. I was very lucky to have John Tavener say I was his voice and that he heard my voice in his mind when he composed! Arvo Pärt once told my husband, "One day I would like to write for this voice." Two years later, he contacted me to work on *Como Anhe-la Cierva* for soprano and orchestra, which I then performed over 16 times all over Europe and in the UK.

To read more, visit soundstreams.ca

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