

Music
TORONTO

**SOUND
STREAMS**

Invocations

Lara St. John, Aviva Chernick,
Gryphon Trio and friends

December 5, 2024

Jane Mallett Theatre



SOUND STREAMS

LAWRENCE CHERNEY, ARTISTIC DIRECTOR

ABOUT SOUNDSTREAMS

Soundstreams is celebrating its 42nd season under the leadership of Founding Artistic Director Lawrence Cherney. Since 1982, Soundstreams has evolved to become the largest global producer of new Canadian music and one of the world's leading companies fostering the music of our time. A dedicated Soundstreams team led by Executive Director Beth Brown realizes a broad spectrum of activities, with a focus on innovative thematic and experiential programming to create a legacy for Canadian music.

By intention, Soundstreams has no resident ensemble, leaving us free to prioritize telling stories that speak to diverse Canadian identities and perspectives. Rooted in significant themes like social justice, these diverse outlooks enable us to produce programming that resonates regionally, nationally, and internationally, making Soundstreams uniquely qualified to bring this programming to the world stage.

Soundstreams serves a broad community of music lovers through our Main Stage ticketed subscription series, as well as our free *TD Encounters* outreach and education programs including the *New Voices* curator mentorship program and the *RBC Bridges* program for emerging composers.

These opportunities have garnered us increased recognition from the national and international press. In recent seasons, we have received high praise from *The Guardian*, *The New York Times*, *The Financial Times*, *The Wall Street Journal* and *The Los Angeles Times*. In May 2022, Soundstreams was the linchpin in a major festival at London's prestigious Southbank Centre, enhancing the profile of Canadian music by presenting the work of Québec's legendary late composer Claude Vivier.

Soundstreams' continued success on the national and international stage is a result of our efforts to promote cultural exchange, creating a global network and enabling artists to tell their stories to our audiences. Over the last 30 years, Soundstreams has brought nearly 1,500 international artists to Toronto to perform music written by Canadian composers and/or perform alongside Canadian artists. These connections have been forged with Latin America, East Asia, Europe, the USA, and Australia, attracting significantly broader audiences. *Two Odysseys: Pimootewin/Gállábártnit*—most recently heard in our Main Stage series—have been invited to tour the Nordic region in 2026, showcasing the world's first operas sung in the Indigenous languages of Cree and Sámi.

WELCOME TO INVOCATIONS



For more than 40 years, Soundstreams has been reimagining musical forms that speak to age-old traditions and rituals. We've commissioned new works that breathe new life into forms like the tango, the fanfare and the oratorio. The nigun has such a rich history as a form of prayer, and it's been a sheer delight to explore the ways in which for generations it has been an appeal to a power beyond ourselves.

The nigun originated with Hasidic Judaism in the 18th century, originally a wordless and improvised form of prayer that was intended to be a direct communication between an individual and God. Three works on the program – Aaron Copland's *Vitebsk*, Avner Dorman's *Nigunim* and James Rolfe's world premiere *Metzarim* – are all inspired by the form and history of the nigun. While the other three works on the program are all wordless – those by Amy Beach, Vivian Fung and Robert Schumann – nevertheless, across widely differing periods of composition and musical styles, they eloquently express our deepest yearnings to connect to someone or something beyond ourselves.

Soundstreams is thrilled to co-produce this concert with Music TORONTO, our first collaboration of this kind with them. But we have had a long and treasured association with tonight's artists: the Gryphon Trio has played a crucial role in our programming for more than 30 years; and we've commissioned numerous works from James Rolfe over the same period of time. While our association with Lara St. John and Aviva Chernick began more recently, it's such a pleasure to welcome all of these consummate artists to our stage. Enjoy the concert!

Lawrence Cherney
Founding Artistic Director,
Soundstreams



ABOUT MUSIC TORONTO

Music TORONTO has been producing a fall-winter series of traditional and contemporary chamber music concerts and recitals for over 50 years. In the summer of 2023 Roman Borys, cellist of the Gryphon Trio, a long-time ensemble-in-residence, was appointed Artistic and Executive Director.

Music TORONTO engages artists and audiences through three pillars of activity: Concerts, Artist Development, and Community Engagement and Education. The Concert series connects audiences with Canadian and International artists while

the Artist Development pillar provides career mentorship and performance opportunities for chamber musicians in the early stages of their careers. Community Engagement and Education programs such as Listen Up!, What Makes It Great? with Rob Kapilow, and school and seniors' residence concerts create impact beyond the concert hall and enrich and engage new audiences and aficionados of all ages.

Music TORONTO creates community through chamber music.

music-toronto.com

WELCOME TO INVOCATIONS



Welcome to this evening's special collaboration between Music TORONTO and Soundstreams. I am thrilled to join forces with Lawrence Cherney, Soundstreams' Founding Artistic Director, to present *Invocations*—a program that delves into the profound inner dialogues we carry as we seek clarity and light in an ever-changing world. This evening's repertoire, rich with emotional and spiritual resonance, invites us to reflect, connect, and discover.

Our musical journey begins with Vivian Fung's *Prayer* and Amy Beach's *Invocations* and then continues to unfold through diverse emotional landscapes. Aaron Copland's vivid depiction of life in the Jewish ghetto of Vitebsk offers an evocative perspective, while James Rolfe's new work *Metzarim* and Avner Dorman's *Nigunim* draw from the mystical Jewish vocal tradition of the nigun. The program culminates with Schumann's

beloved Quintet, a work that transforms emotional tumult into a powerful and healing resolution.

The Gryphon Trio, a cornerstone of Music TORONTO for over 25 years, has frequently worked with Lawrence Cherney and Soundstreams to achieve many significant artistic milestones. The Trio is honoured to be joined by violinist Lara St. John, vocalist Aviva Chernick, violinist Noa Sarid and violist Sheila Jaffé, whose contributions will make for an extraordinary evening of music making.

I thank you for joining us tonight and hope you leave inspired by the depth and beauty of the music and performances.

Roman Borys
Artistic & Executive Director,
Music TORONTO
Cellist, Gryphon Trio

INVOCATIONS PERFORMERS

Aviva Chernick, vocals

Lara St. John, violin

Gryphon Trio:

Annalee Patipatanakoon, violin

Roman Borys, cello

Jamie Parker, piano

Performing in *Nigunim*, for solo violin and piano quintet,
Avner Dorman & *Piano Quintet in E-flat major, Op. 44*, Robert Schumann

Noa Sarid, violin

Sheila Jaffé, viola

This evening's performance is sponsored by



Soundstreams & Music TORONTO wish to acknowledge that this production is presented on the traditional land of the Wendat, Anishinabek, Haudenosaunee, and the Mississaugas of the Credit River First Nation. This land is the subject of the Dish with One Spoon Wampum Belt Covenant, and we encourage you to learn about your responsibilities to this treaty. Today, this meeting place is the home of many Indigenous people and Soundstreams is grateful to have the opportunity to collaborate and create alongside them.

INVOCATIONS PROGRAM

VIVIAN FUNG (b. 1975)

Prayer (arr. violin and piano) (2020/2024) WORLD PREMIÈRE

AMY BEACH (1867-1944)

Invocation, for violin and piano, Op. 55 (1904)

AARON COPLAND (1900–90)

Vitebsk: Study on a Jewish Theme, for piano trio (1928-9)

AVNER DORMAN (b. 1975)

***Nigunim**, for solo violin and piano quintet** (2011/22)

Adagio religioso

Scherzo

Adagio

Presto

INTERMISSION

JAMES ROLFE (b. 1961)

Metzarim** (Narrows) (2024) WORLD PREMIÈRE

ROBERT SCHUMANN (1810-56)

Piano Quintet in E-flat major, Op. 44 (1842)

Allegro brillante

In modo d'una marcia: un poco largamente – Agitato

Scherzo. Molto vivace

Allegro, ma non troppo

*Presented with the support of the Azrieli Music Prizes Performance Fund.

**Commissioned through the Ontario Arts Council and is dedicated to the loving memory of Eva Rolfe.

PROGRAM NOTES

Prayer (2020/2024) (arr. violin and piano) WORLD PREMIÈRE

VIVIAN FUNG

Born in Edmonton, AB, February 6, 1975

Vivian Fung's *Prayer* was premièred in July 2020 by the 'CBC Virtual Orchestra', a collaboration between CBC Music and the Toronto Symphony Orchestra. Conducted by Yannick Nézet-Séguin, *Prayer* was recorded remotely during the COVID-19 pandemic, with 36 musicians from 28 Canadian orchestras. Later, Nézet-Séguin led the Philadelphia Orchestra in performances in September 2020 and May 2021, honouring frontline workers.

Written during pandemic isolation, *Prayer* is a stirring, slowly moving work, meditative at first, gradually coming into focus. Chant-like textures evoke inner strength and resolve. Tonight's performance introduces a new version for violin and piano.

Fung describes the short piece as a highly subjective, emotional outpouring, reflecting both personal and the broader challenges she faced. Inspired by a chant from her 12th century 'composer heroine' Hildegard von Bingen, the piece embodies faith—in humanity, love, and perseverance.

Invocation, for violin and piano, Op. 55 (1904)

AMY BEACH

Born in Henniker, NH, September 5, 1867; died in New York City, December 27, 1944

"A woman must be a woman first, then a musician," wrote Amy Beach, encapsulating a view widely held in Boston's educated society during her time. Although society encouraged Amy Cheney's musical talents, it was only under the identity of 'Mrs. H. H. A. Beach,' conforming to the expectations of her role as a wife. Largely self-taught as a composer, Beach maintained rigorous standards in her craft. Despite being one of the finest American pianists of her era, she gave up a promising career at the request of her husband, a prominent Boston surgeon, who was not only a generation older than her but older than her father. After his death, Beach resumed her career, embarking on her first trip to Europe at the age of 43. There, she performed her piano concerto, heard her symphony played, and sought to establish herself in the musical world on her own terms. Ultimately, she had significant success; only three of her 300 compositions were not printed during her lifetime. Composed while she was married, *Invocation, Op. 55* (1904) is a gentle, four-minute piece, a lyrical work of generous Romanticism, showcasing the soaring lines of the violin.

***Vitebsk: Study on a Jewish Theme, for piano trio* (1928-9)**

AARON COPLAND

Born in Brooklyn, NY, November 14, 1900; died in Peekskill, NY, December 2, 1990

American composer Aaron Copland once remarked, “it was not necessary to have an experience to compose about it. I preferred to imagine...” His *Vitebsk* (1928), one of his few compositions to incorporate Jewish folk music, emerged from a haunting folk song (*Mipnei Mah*) he heard during a New York production of Semyon Ansky's *The Dybbuk*. Copland named the piece after Vitebsk, the village where Ansky first heard the song, and aimed “to reflect the harshness and drama of Jewish life in White Russia.”

The trio, structured as a single movement (slow-fast-slow), opens with declamatory major/minor piano chords and quarter tones from the strings, evoking the dissonance of Jewish hardship. These unsettling sounds set the stage for the mournful folk tune, played by the cello. The central section, which Copland describes as “a Chagall-like grotesquerie,” bursts from fragments of the song, reaching a wild climax before halting abruptly. [Artist Marc Chagall was also, coincidentally, born in Vitebsk]. The piece closes with an echo of the opening, offering a solemn, fragmented farewell to the folk melody.

***Nigunim, for solo violin and piano quintet* (2011/22)**

AVNER DORMAN

Born in Tel-Aviv, Israel on April 14, 1975

Avner Dorman's *Nigunim*, originally composed in 2011 as his Violin Sonata No. 3, for violinist Gil Shaham and pianist Orli Shaham's 'Jewish Melodies' program, has since evolved significantly. The Gettysburg, PA-based Israeli composer later orchestrated the sonata as the Second of his three Violin Concertos, winning the 2018 Azrieli Prize for Jewish Music. The version performed tonight, a third arrangement, was created in 2022. This evening's performance is presented with the support of the Azrieli Music Prizes Performance Fund.

Here, Dorman describes the nigun, a foundational concept in traditional Jewish music: “According to Habbad literature, the nigun serves as a universal language. It ascends beyond words and conveys a deeper spiritual message. A nigun sung in Yiddish will reach and affect someone who only speaks Arabic, and vice versa. Though short, since it begins and ends on the same pitch nigunim (plural) may be repeated over and over. In this sense, the nigun has no beginning and no end and is eternal. *Nigunim* may be secular or religious, fast or slow, and may be sung and played in a variety of social events and circumstances.”

PROGRAM NOTES (CONTINUED)

Dorman discovered common musical elements across diverse Jewish traditions, including North African cantillations, Central Asian wedding songs, Klezmer music, and Ashkenazy prayers. These commonalities, rather than specific Jewish melodies, form the core of Nigunim's modes and melodic gestures. The work's first movement, *Adagio religioso*, is reflective, evoking traditional cantorial singing, particularly as recalled from a specific Libyan-Jewish synagogue. The *Scherzo* contrasts this with secular exuberance, recalling Georgian folk music and dancing at a wedding he attended. The slow, shifting *Adagio* features a melismatic solo, alternately shared between ensemble and violin, with punctuating intervals of sevenths and ninths. Macedonian rhythms drive the vigorous finale to a virtuoso conclusion.

Metzarim (Narrows) (2024) WORLD PREMIÈRE
for Gryphon Trio and Aviva Chernick

JAMES ROLFE

Born in Ottawa, July 20, 1961

James Rolfe writes: "Lawrence Cherney of Soundstreams approached me in 2019 to compose a piece on the theme of *nigunim*, the wordless melodies sung by Ashkenazi Jews. My thoughts wandered to a text by Rabbi Nachman of Breslov, loosely translated as: "The whole entire world is a very narrow bridge, but the main thing is not to freak yourself out." I never imagined how apt those words would prove: a pandemic delayed the work's première for five years, and a tragic conflict in the Middle East shattered countless lives, setting Jews at odds with their neighbours and with each other.

When I learned that I would be collaborating with Aviva Chernick, a wonderfully soulful singer and cherished colleague, I looked to the Psalms. There, I found lyrics which take us to heights of joy and depths of sorrow, beseeching the divine to spare us from hatred and oppression, lamenting the ephemerality of our lives. *Metzarim* (which translates as 'Narrows') traces a journey from a place of constriction and darkness into light and joy.

Metzarim (Narrows) was commissioned by Soundstreams, with the assistance of the Ontario Arts Council. Many thanks to Aviva Chernick for helping to shape and tune up this piece, to Aviva and the Gryphon Trio for bringing it to life, and to Lawrence Cherney, who commissioned it, for giving my musical voice a platform over so many years, forging a wonderful creative partnership and journey."

Metzarim (Narrows): Lyrics

Chaneinu, Adonai, chaneinu!
Ki-rav savanu vuz
rabat savah-la nafsheinu ha'la'ag hash'a'ananim
habuz ligei yonim.

Show us kindness, Adonai, show us kindness!
We have had more than enough of hatred.
Long enough have we endured the scorn of the complacent,
the contempt of the high and mighty. *[Psalm 123:3-4]*

Hodiyeini Adonai kitziy umidat
yamai mah-hi
eidah me-chadeil ani
hinei t'fachot natatah yamai
v'cheldi ch'ayin negdecha
ach kol-hevel kol-adam nitzav. Selah.

Tell me, Adonai, when is my end,
what is the measure of my days;
I want to know how fleeting my life is.
You have made my life the width of my hand;
its span is nothing in Your eyes;
no one endures any longer than a breath. Selah.

Shim'ah t'filati Adonai
v'shavati ha'azinah el-dimati
al-techerash ki geir anochi imach
toshav k'chol-avotai
hasha mimeni v'avligah
b'terem eileich v'einenei.

Hear my prayer, Adonai;
hear my cry;
see my tears;
for I am a stranger with You,
a sojourner, an alien like my ancestors.
Spare me, that I may know joy again,
before I pass away and am gone. *[Psalm 39:5-6, 13-14]*

Yis'm'chu hashamayim v'tageil ha'aretz
yiram hayam umlo
ya'a'loz sadai v'chol-asher-bo
az y'ran'nu kol-atzei-ya'ar.

Let the heavens rejoice and the earth exult;
let the sea roar, and all that fills it,
the fields and everything in them rejoice;
then shall all the trees of the forest shout for joy. *[Psalm 96:11-13]*

PROGRAM NOTES (CONTINUED)

Piano Quintet in E-flat major, Op.44 (1842)

ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, nr Bonn, July 29, 1856

Robert Schumann was the first to combine the string quartet – a medium he had just begun to explore – with the piano, an instrument that was seldom absent from his compositions. He wrote his *Piano Quintet* in 1842, a year when he concentrated on chamber music. After composing three string quartets in just five weeks during the spring, his health collapsed, and he spent the summer with his wife, the renowned pianist Clara Wieck, touring Bohemian spas in search of a cure. Rejuvenated, he sketched the *Piano Quintet* in just five days, tailoring the piano writing to his wife's keyboard strengths. [Clara would go on to give hundreds of performances of the work in both public and private settings, establishing it in the repertoire, where it remains to this day]. Two weeks later, in mid-October, Schumann completed the full score. Many revisions followed, including dropping the idea of a fifth movement. With the clarity of form reached in the final version, Schumann achieved a success with the public that so often eluded him.

The *Piano Quintet* is highly unified, with themes reappearing and transforming throughout. The assertive opening theme evolves into a more lyrical variant as soon as it is introduced, returning in moods both turbulent and dreamy. The second movement, a funeral march theme in C minor, anchors a rondo structure, with two episodes, the first ethereal and intensely romantic, the second, a variant on the march theme, more agitated and dramatic. In the Scherzo, Schumann deftly manipulates scales, teasing out a theme in the first trio from an inverted version of the main theme from the opening movement. In the coda, the second trio's theme is cunningly combined with the *Scherzo* material. Schumann's contrapuntal skill reaches its peak in the finale, where, in an extended coda, the main theme is developed as a fugue and then combined with the quintet's opening theme as an ingenious double fugue, spanning some 50 radiant, virtuoso measures. Throughout, Schumann's piano writing strikes a perfect balance between the intimacy of chamber music and the virtuosity of a piano concerto. The *Piano Quintet* remains his most frequently performed chamber work.

Program notes copyright © 2024 Keith Horner.

Comments welcomed: khnotes@sympatico.ca

ARTISTIC BIOGRAPHIES



LAWRENCE CHERNEY

Founding Artistic Director, Soundstreams

Lawrence Cherney's first professional engagement as oboist was under the baton of Igor Stravinsky with the CBC Symphony Orchestra. He then embarked on a career as an oboe soloist of international distinction, commissioning more than 150 works for his instrument, and recording

and touring these works on three continents. Cherney became founding artistic director of Soundstreams in 1982, and has been at the forefront of Canadian music, often referred to as Canada's "Ambassador of New Music". Under his leadership, Soundstreams produces an eclectic annual series in Toronto featuring new music and music theatre/opera and has become one of the leading organizations of its kind in the world.



ROMAN BORYS

Artistic & Executive Director, Music TORONTO

For more than two decades, cellist and producer Roman Borys has distinguished himself as one of Canada's leading artistic voices. A founding member of the three-time Juno Award-winning Gryphon Trio, Roman has released 22 acclaimed recordings on Analekta, Naxos, and other labels;

toured internationally since 1993; and broken new artistic ground through cross-genre collaborations and multimedia performances.

Honours include 11 nominations and three Juno Awards for Classical Album of the Year. In 2013, Canada Council for the Arts presented Gryphon Trio with the prestigious Walter Carsen Prize for Excellence in the Performing Arts. In 2015, Roman received an Honorary Doctorate from Carleton University, in Ottawa, as recognition for his contributions to the community.

As Artistic Director of the Ottawa Chamber Music Society, from 2007 to 2020, Roman programmed the summer Ottawa Chamberfest (among the world's largest chamber music festivals); a highly successful fall-winter concert series; and a suite of community engagement and education initiatives, which included sensory-friendly concerts for families with children on the autism spectrum. In 2023 Roman was appointed as the Artistic & Executive Director of Music Toronto, one of Canada's leading presenters of chamber music ensembles and pianists.

PERFORMERS BIOGRAPHIES



AVIVA CHERNICK, vocals

As an award-winning singer, and teacher of voice and meditation, Aviva Chernick brings movement, song, and story to each and every offering. Aviva sings in Hebrew, Ladino, and English, and her soulful, soaring vocal sound arises from a training and aesthetic that desires to be unencumbered by any particular style. She was the first Canadian

to be awarded a Virginia Folk Life apprenticeship to continue study with 'American National Treasure' and Sephardic musician Flory Jagoda whose music she celebrates in *La Serena*. As a founding member and lead singer of the Canadian World Music group Jaffa Road, and while leading her own ensembles, Aviva has toured across Canada, the United States, Israel, Brazil, and most recently, as a guest of the Canadian Ambassador to the UAE at Expo in Dubai. Aviva is also trained in the Cantorial Arts and as a meditation teacher through the Institute for Jewish Spirituality. She leads the meditation and singing community in Toronto called neySHEV.

Aviva's solo and collaborative recordings have garnered nominations and awards including Canadian Folk Music Award (CFMA) nominations for her albums *La Serena* (2020) and *When I Arrived You Were Already There* (2012), JUNO nominations for both of Jaffa Road's albums *Where The Light Gets In* (2012) and *Sun Place* (2010), a CFMA Award for *Where The Light Gets In* and a CFMA nomination for The Huppah Project's *Under the Canopy* (2009). Aviva and her co-writers from Jaffa Road won the John Lennon International Songwriting Contest Grand Prize for their rendition of "Lo Yisa Goy", a prayer for peace. She was co-writer for "Ana El Na" which received an industry nod from OCFF (Ontario Council of Folk Festivals), winning the prestigious "Songs From the Heart" award.



LARA ST. JOHN, violin

Lara St. John, personal management:
Judson Management Group, Inc. +1 (212) 974-1917

Canadian-born violinist Lara St. John has been described as "something of a phenomenon" by *The Strad* and a "high-powered soloist" by *The New York Times*. She has performed as soloist with the orchestras of Cleveland, Philadelphia, San

Francisco, Toronto, Montreal, Vancouver, Amsterdam, Queensland, Adelaide,

Auckland, Tokyo, Kyoto, Shanghai, Hong Kong and São Paulo, as well as the Boston Pops, Royal Philharmonic, NDR Symphony, Ensemble Orchestral de Paris, Yomiuri Nippon Symphony, China Philharmonic, Orquestra Sinfonica Brasileira and Orquesta Sinfónica Nacional de México, among many others. Recitals in major concert halls have included New York, Boston, San Francisco, Washington, Prague, Berlin, Toronto, Montreal, Bogotá, Lima and the Forbidden City. Lara manages her own label, Ancalagon, which she founded in 1999. Her Mozart recording won a Juno Award in 2011. In 2014, her Schubert album was chosen as one of “the best CDs of spring” by *Der Tagesspiegel*. Her 2016 album of reimagined folk music earned a five-star review from *All About Jazz*. In 2022, she/her/hers, an album of solo violin works written by women, earned praise from *The Wall Street Journal*. Lara has been featured in People, US News and World Report, NPR’s *All Things Considered*, CNN, the CBC, the BBC, a Bravo! special and twice on the cover of *Strings* magazine. In 2021 she was invested with the Order of Canada, for service to society and innovations that “ignite our imaginations.” Lara began playing the violin when she was two, first appeared as soloist with orchestra at age four, and made her European debut at 10. She entered the Curtis Institute at 13. Lara owns and performs on the 1779 “ex-Salubue” Guadagnini.



GRYPHON TRIO:
Annalee Patipatanakoon, violin
Roman Borys, cello
Jamie Parker, piano

Violinist Annalee Patipatanakoon, cellist Roman Borys, and pianist Jamie Parker are creative innovators with an appetite for discovery and new ideas.

They have commissioned over 85 new works, and they frequently collaborate with other artists on projects that push the boundaries of Classical music.

The Trio tours regularly throughout North America and Europe. It enjoys longstanding relationships with prominent arts incubators and presenters like Banff Centre for Arts and Creativity, Orford Music Academy, Music TORONTO, Ottawa Chamberfest, and Festival del Lago International Academy of Music in Ajijic, Mexico. Gryphon Trio often performs triple concerti with the world’s major symphony orchestras and smaller chamber orchestras.

Gryphon Trio’s prolific recording catalogue includes 22 releases on Analekta, Naxos, and other labels; it is an encyclopaedia of works for the genre. Honours include 11 nominations and three Juno Awards for Classical

Album of the Year in 2004, 2011, and most recently in 2019. In 2013, Canada Council for the Arts presented Gryphon Trio with the prestigious Walter Carsen Prize for Excellence in the Performing Arts.

The Gryphons are deeply committed to community engagement, education, and the development of next-generation audiences and performers. They conduct masterclasses and workshops at universities and conservatories. They are ensemble-in-residence at the Isabel Bader Centre for Performing Arts in Kingston, Ontario, and artists-in-residence at Trinity College, University of Toronto. Since 2010, the Trio's ground-breaking outreach program, *Listen Up!*, has inspired 16 Canadian communities to collaborate on large-scale multifaceted arts creation projects. The Trio leads Orford Music Academy's Piano Trio Workshop and directs the Classical Music Summer Programs at Banff Centre for Arts and Creativity.

From 2007 to 2020, Roman Borys was Artistic Director of the Ottawa Chamber Music Society; Annalee Patipatanakoon and Jamie Parker served as OCMS' Artistic Advisors. Mr. Parker is the Rupert E. Edwards Chair in Piano Performance at the University of Toronto Faculty of Music. Ms. Patipatanakoon is Associate Professor of Violin and Performance Area Chair of Strings.

Deeply committed to classical music outreach and audience development, Roman conceived, developed, and produced the Gryphon Trio's flagship educational program, *Listen Up!*, in communities across Canada. *Listen Up!* now has two permanent hubs in Ottawa and Etobicoke, Ontario.

With Gryphon Trio members Annalee Patipatanakoon and Jamie Parker, Roman leads Orford Music Academy's Piano Trio Workshop, and the Classical Music Summer Programs at Banff Centre for Arts and Creativity. Gryphon Trio are ensemble-in-residence at the Isabel Bader Centre for the Performing Arts in Kingston, Ontario and artists-in-residence at Trinity College, University of Toronto. Roman lives and works in Toronto.



SHEILA JAFFÉ, viola

Sheila Jaffé was born into a family of musicians and was fascinated by classical music from a young age. Born in Montreal and raised in South Florida, she returned to her native Quebec at the age of thirteen to live and study with her second cousin Catherine Dallaire, concertmaster of the Orchestre Symphonique de Québec and professor

of violin at the Conservatoire de Musique de Québec. After completing high school as part of the arts intensive program at l'École Secondaire Pierre-Laporte in Montreal, Sheila completed her bachelor's degree in violin performance at the Université de Montréal. Over the course of her years in Montreal, it became clear that chamber music and orchestral playing were at the core of her musical passions. She co-founded the Alaya String Quartet, performed in numerous chamber music concerts in the city, and kept herself impossibly busy with every kind of ensemble she could put together. In the summers, she participated in orchestral, chamber music and masterclass festivals such as Schleswig-Holstein Orchester, Domaine Forget, International Musicians Seminar and Open Chamber Music at Prussia Cove, Orford Arts Centre, Aurora Music in Sweden, and several others.



NOA SARID, violin

Noa Sarid is an Israeli violinist and chamber musician. She is the first violinist of the Dior Quartet, winner of the 2023 Concert Artist Guild Elmaleh Competition, Second Prize winner in the Chesapeake Chamber Music Competition (2021), and bronze medalist of the 46th Fischeff National Chamber Competition (2019). Coached by the

Pacifica Quartet, the Dior Quartet also studied with members of the Alban Berg, St. Lawrence, Danish, Artemis, Ébène, and Belcea Quartets.

Noa is the recipient of scholarships and awards, such as the America-Israel Cultural Foundation and the UNO Competition (second prize, 2013). As a soloist, Noa toured in Israel and Europe and participated in The Aspen Music Festival and School as a full scholarship recipient. As a chamber musician, Noa is a Naxos Records artist (2020) and a member of the Canadian Chamber Orchestra. Noa is committed to advocating social justice through music, performing in hospitals, shelters for survivors of domestic violence, prisons, and schools for children with special needs.

Noa holds a master's degree in Violin Performance from Indiana University's Jacobs School of Music, and along with Dior Quartet, completed a three-year residency at The Glenn Gould School of The Royal Conservatory in Toronto as their Quartet in Residence. Noa's violin mentors include Simin Ganatra, Roi Shiloah, and Nava Milo. She now pursues her Doctor of Musical Arts degree at the University of Toronto. Noa is a member of The Royal Conservatory's Oscar Peterson School of Music (OPSM) and teaches violin at OPSM and the Oscar Peterson Program.

COMPOSER BIOGRAPHIES



AMY BEACH

Amy Beach (1867-1944) was an American composer and pianist. She was the first successful American female composer of large-scale art music. Her “Gaelic” Symphony, premiered by the Boston Symphony Orchestra in 1896, was the first symphony composed and published by an American woman. She was one

of the first American composers to succeed without the benefit of European training, and one of the most respected and acclaimed American composers of her era. As a pianist, she was acclaimed for concerts she gave featuring her own music in the United States and in Germany.



AARON COPLAND

Aaron Copland (1900-1990) was an American composer, critic, writer, teacher, pianist and later a conductor of his own and other American music. Copland was referred to by his peers and critics as the “Dean of American Composers”. The open, slowly changing harmonies in much of his music are typical of what many people consider to be

the sound of American music, evoking the vast American landscape and pioneer spirit. He is best known for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as “populist” and which the composer labeled his “vernacular” style. Works in this vein include the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*, his *Fanfare for the Common Man* and *Third Symphony*. In addition to his ballets and orchestral works, he produced music in many other genres, including chamber music, vocal works, opera and film scores.



AVNER DORMAN

Avner Dorman (b.1975) writes music of intricate craftsmanship and rigorous technique, expressed with a soulful and singular voice. A native of Israel now living in the United States, Dorman draws on a variety of cultural and historical influences in composing, resulting in music that affects

an emotional impact while exploring new territories. His music utilizes an exciting and complex rhythmic vocabulary, as well as unique timbres and colors in orchestral, chamber, and solo settings; many of his compositions have become contemporary staples in the repertoire. Dorman's music is championed by conductors including Zubin Mehta, Christoph Eschenbach, Ricardo Chailly, and Andris Nelsons, and by soloists such as Pinchas Zukerman, Gil Shaham, Martin Grubinger, and Hilary Hahn.



VIVIAN FUNG

JUNO Award-winning composer Vivian Fung (b. 1975) has a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her “one of today’s most eclectic composers” and *The Philadelphia Inquirer* praises her “stunningly original compositional voice.” This is supported by many of her works, including *Clarinet Quintet: Frenetic Memories*, a reflection on her travels to visit minority groups in Yunnan, China; *Earworms*, commissioned by Canada’s National Arts Centre Orchestra, which musically depicts our diverted attention spans and multi-tasking lives; and *The Ice Is Talking* for solo percussion and electronics, commissioned by the Banff Centre, using three ice blocks to illustrate the beauty and fragility of our environment.



JAMES ROLFE

Toronto composer James Rolfe (b. 1961) has been commissioned and performed by ensembles, orchestras, choirs, theatres, and opera companies in Canada, the USA, Europe, Asia, Australia, and New Zealand. He has been recognized with a Guggenheim Fellowship, the K. M. Hunter Music Award, the Louis Applebaum Composers Award, the Jules Léger Prize for New Chamber Music, Choral Canada’s Outstanding Choral Work Award, and the Johanna Metcalf Performing Arts Prize. He holds composition degrees from Princeton University and from the University of Toronto, where he now serves as a composition instructor. He also works as a composer mentor.

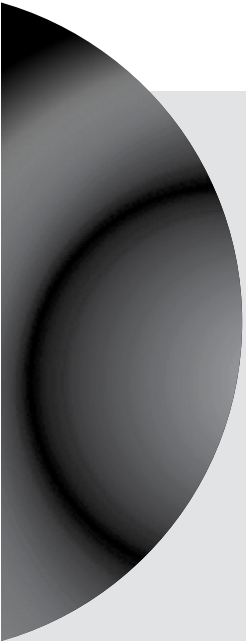
Rolfe’s operas have been performed in Toronto, Halifax, Vancouver, Banff, Edmonton, and New York. *Beatrice Chancy* (1998, with librettist George Elliott Clarke) played to sold-out houses and rave reviews; *The Overcoat*

(2018, with librettist and director Morris Panych) was premiered by Tapestry Opera with Canadian Stage and Vancouver Opera and nominated for 10 Dora Awards. Among his other collaborators are writers André Alexis, Anna Chatterton, Luke Hathaway, Steven Heighton, Camyar Chai, Alex Poch-Goldin, Dennis Lee, and Sophie Herxheimer, and choreographer James Kudelka. His solo CDs *raW* (2011) and *Breathe* (2017, nominated for a JUNO Award) are available on Centrediscs; *Wound Turned to Light* (2023, a songbook setting contemporary Canadian poets) is available on Redshift Records.



ROBERT SCHUMANN

Robert Schumann (1810-1856) was a German composer, pianist, and music critic of the early Romantic era. He composed in all the main musical genres of the time, writing for solo piano, voice and piano, chamber groups, orchestra, choir and the opera. His works typify the spirit of the Romantic era in German music.

A large, dark, semi-circular graphic element on the left side of the page, partially overlapping the text area.

SOUNDSTREAMS AND MUSIC TORONTO WISH TO THANK OUR INDIVIDUAL DONORS

Donors play a vital role in every aspect of our work. We are deeply grateful for your generous support.

**soundstreams.ca/support-us/how-to-donate
musictorontoconcerts.com/support-us**

SOUNDSTREAMS STAFF AND BOARD OF DIRECTORS

STAFF

Lawrence Cherney
Artistic Director

Beth Brown
Executive Director

Leiki Kopvillem
Development Manager

Kayla Milmine
Administrative Coordinator

Amy Wilford
Company & Programs Manager

BOARD OF DIRECTORS

Kate Applin
President

Tobi Oyebola
Treasurer

Lawrence Smith
Past President

Coco Chen
Secretary

Michael Low

Peter Moss

Angela Stirpe

MUSIC TORONTO STAFF AND BOARD OF DIRECTORS

STAFF

Roman Borys
Artistic & Executive Director

Patty Jarvis
Director, Community
Engagement & Education

Margaret Gay
Administrative Associate

Phil Stephens
Marketing Consultant

Máiri Demings
Communications Associate

Daniel Hussey
Development Consultant

Jennifer Taylor
Artistic Producer Emerita

BOARD OF DIRECTORS

Kevin Dooley
President and Chair

Jeannine Maloney
Director

Jamie Parker
Director

Bruce Russell
Director

Colin Ryan
Director

Music
TORONTO

Rachel FENLON

FEB 11, 2025

Jane Mallett Theatre,
St. Lawrence Centre for the Arts

Soprano and pianist Rachel Fenlon's artistry brings a fresh perspective to classical music stages worldwide. With a unique blend of singer-songwriter sensibility, Rachel captivates audiences as she performs both the vocal and piano components of Schubert's revered *Winterreise* song cycle.



musictorontoconcerts.com

with you and without you

Danika Lorèn, soprano
Ensemble Soundstreams

MARCH 22, 2025

Jane Mallett Theatre
St. Lawrence Centre for the Arts

This program examines the tragic nature of song and understands all love songs as songs of loss, featuring works that are deeply romantic and powerfully expressive.



**SOUND
STREAMS**

soundstreams.ca

THANK YOU TO OUR SUPPORTERS

Soundstreams and Music TORONTO gratefully acknowledge our public and private supporters.

GOVERNMENT



Canada Council
for the Arts

Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



FUNDED BY
THE CITY OF
TORONTO

CORPORATE



TD **READY**
COMMITMENT

RAYMOND JAMES®

WEALTH MANAGEMENT.

FOUNDATIONS

The Michael and
Sonja Koerner
Charitable Foundation

The Mary-Margaret
Webb Foundation



RBC
Foundation

FONDATION
SOCAN
FOUNDATION

METCALF
FOUNDATION



RAYMOND JAMES®
CANADA FOUNDATION

Epstein
Family Trust

The Anne-Marie
H. Applin Foundation



TEMERTY
FOUNDATION

supports all of
Music TORONTO's work

The NAE Fund
at the Toronto
Community Foundation
supports the Music
TORONTO String Series



TUPMAN & BLOOM LLP

are sponsoring this
evening's performance



A proud member
of the Bloor Street
Culture Corridor

Special thanks to
Robert and Miriam Rottapel

koffler
centre of the arts

MUSIC TORONTO PRESENTS

Music
TORONTO

JACK Quartet

JAN 30, 2025

Jane Mallett Theatre,
St. Lawrence Centre for the Arts

The **JACK Quartet** excels in interpreting and conveying the intricate compositional intent of 20th and 21st-century music.

Tickets at
musictorontoconcerts.com



“Vancouver Chamber
Choir is one of the finest
ensembles in the world.”

—*Chorus! Magazine (Atlanta)*



SOUND STREAMS

IN THE NEW YEAR

Vancouver Chamber Choir

FEB 27, 2025

Christ Church Deer Park

Making a rare Toronto appearance, **Vancouver Chamber Choir** and new music director **Kari Turunen** bring a program featuring music by visiting composer **Tarik O'Regan**.

soundstreams.ca