

# SOUNDSTREAMS

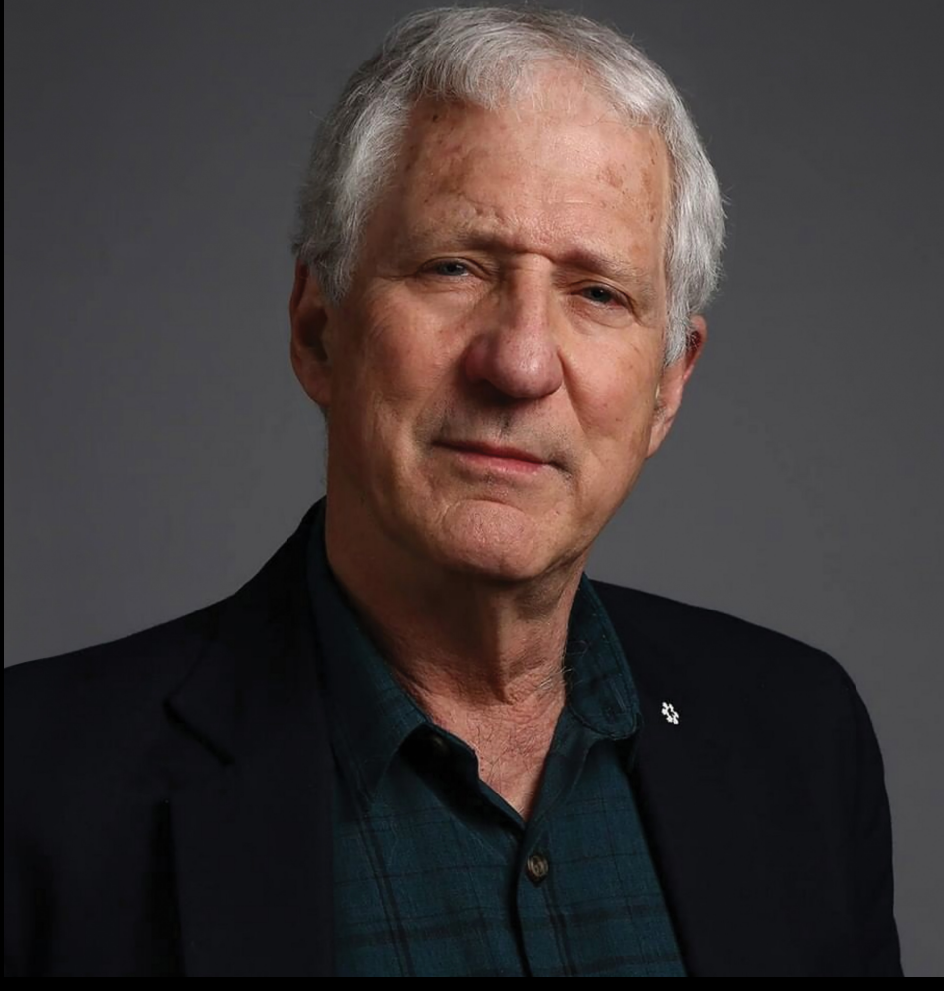


## THE BRIGHT DIVIDE

**NOVEMBER 10 – 11, 2023**

TD MUSIC HALL

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# FROM THE ARTISTIC DIRECTOR

**AS** a personality, Morton Feldman was larger-than-life. He could be brash, loud and very outspoken. Yet his music was anything but that: it could be whisperingly quiet, its musical events unfolding slowly, often agonizingly slowly. His later works got longer and longer, almost as if he wanted to bring us to an altogether different way of listening to music. As but one example, his String Quartet #2 had been commissioned by Toronto's New Music Concerts and it was premiered here in 1983 by none other than the Kronos Quartet. Scheduled for a live-to-air broadcast on CBC's Two New Hours, this "two-hour" quartet quickly became three, then four, pre-empting the national news and finishing just minutes before the network's 1AM blackout.

Feldman and Rothko were soul-mates. They were both Jews whose immediate families had left Ukraine and Latvia respectively at the beginning of the 20<sup>th</sup> century. In their art, they were both drawn to silence, literally and figuratively. And each wanted to establish a direct and intimate relationship between a work of art – a painting or a piece of music – and the viewer or listener. It's not surprising that they came together for the last time, at

least spiritually, in the non-denominational Rothko Chapel, which had been finished in 1971 as a home to 14 enormous canvases painted by Rothko. He was dead by then but Feldman was commissioned to compose the work *Rothko Chapel* in his honour and it was premiered in 1972 in the Chapel. It actually contains one of the few "melodies" found in any of Feldman's works, his own version of a synagogue chant he had heard and written down when he was 15 years old.

It's a great opportunity, but at the same time a great challenge to ask a composer to create a companion work for an acknowledged masterpiece like Feldman's *Rothko Chapel*. For this we turned to composer Cecilia Livingston and writer Duncan McFarlane to respond to Rothko's canvases and to Feldman's mesmerizing capture in sound of what it's like to experience a Rothko painting. Her new work is called "*mark*": I encourage you to read Cecilia's thoughts about "*mark*" in her own words elsewhere in these pages.

– **LAWRENCE CHERNEY,**  
Founding Artistic Director

## Land Acknowledgement

Soundstreams wishes 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.

## ABOUT SOUNDSTREAMS

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Founded in 1982, **Soundstreams** is one of the world's leading contemporary music companies, and the largest global presenter of new Canadian music. Founding Artistic Director Lawrence Cherney and Executive Director Beth Brown are committed to showcasing the work of living composers, with a focus on innovative thematic and experiential programming to create a lasting legacy for Canadian music.

**Soundstreams** serves a broad community of music lovers through their Main Stage series, as well as free *Encounters* outreach programs and education programs including the *New Voices* curator mentorship program and the *RBC Bridges* program for early-career composers. **Soundstreams'** annual activities also include composer training and touring performances on regional, national, and international stages.

Since the inception of **Soundstreams**, Artistic Director Lawrence Cherney has commissioned over 175 new works and curated hundreds of unique and compelling concerts including chamber music events, multi-choir spectacles, operas, music theatre works, and seven highly successful international festivals. **Soundstreams** is a driving force for Canada's international cultural exchange, fostering collaborations between Canadian and international artists.

**Soundstreams** has brought nearly 1,500 international artists to Canada to perform with

their Canadian counterparts, many returning with Canadian music to perform in their home countries. These extensive cultural exchanges are making it possible for **Soundstreams** to disseminate Canadian music globally on an unprecedented scale including *Musik für das Ende*, *Two Odysseys: Pimootewin / Gállábártnit*, and *Hell's Fury, The Hollywood Songbook*.

This history of cultural exchange has opened the door for **Soundstreams** to make new leaps onto the world stage. We recently returned from a highly successful tour to Germany and the U.K. of two productions featuring music by Claude Vivier—*Musik für das Ende* and *Love Songs*—including linchpin appearances in the Claude Vivier Festival at London's Southbank Centre, arguably one of the most significant celebrations for a Canadian composer ever hosted by a major international venue. These productions have been invited to tour in May 2024 to Germany, Belgium, the Netherlands, and Ireland. We are now preparing to tour two other recent **Soundstreams** productions: our Indigenous operas *Two Odysseys: Pimootewin / Gállábártnit*, and *Hell's Fury, The Hollywood Songbook*, starring famed Canadian baritone Russell Braun. These and other recent **Soundstreams** productions have received favourable press from the New York Times, the Los Angeles Times, The Guardian (London), and the Wall Street Journal.

### Special Thanks

- National Youth Orchestra
- ITXchange
- Koffler Centre for the Arts
- Rothko Chapel, Houston
- Tarragon Theatre
- Toronto Operetta Theatre
- University of Toronto, Faculty of Music
- Tate Gallery, London, UK

# CREATIVE TEAM

Conductor/Music Director	<b>David Fallis</b>
Director	<b>Tim Alberty</b>
Lighting Designer	<b>Siobhán Sleath</b>
Projection Designer	<b>Cameron Davis</b>

# PERFORMERS

Viola	<b>Steven Dann</b>
Baritone	<b>Alex Samaras</b>
Percussion	<b>Ryan Scott</b>
Celesta	<b>Gregory Oh</b>

## SOUNDSTREAMS CHOIR 21

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Soprano	<b>Vania Chan</b>	<b>Carrie Loring</b>
	<b>Clara Krausse</b> (Soloist, <i>Rothko Chapel</i> )	<b>Meghan Moore</b>
	<b>Gisele Kulak</b>	<b>Sinéad White</b>
Alto	<b>Veronika Anissimova</b> (Soloist, <i>Rothko Chapel</i> )	<b>Rebecca Claborn</b>
	<b>Julia Barber</b>	<b>Valeria Kondrashov</b>
		<b>Karen Weigold</b>
Countertenor	<b>Simon Honeyman</b>	
Tenor	<b>Robert Busiakiewicz</b>	<b>Benjamin Keast</b>
	<b>Marcel d'Entremont</b>	<b>Robert Kinar</b>
	<b>Cian Horrobin</b>	<b>Sharang Sharma</b>
Bass	<b>Keith Lam</b>	<b>Graham Robinson</b>
	<b>Bryan Martin</b>	<b>Alex Samaras</b> (Soloist, <i>mark</i> )
	<b>Marc Michalak</b>	<b>David Yung</b>

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Concert Manager	<b>Lesley Abarquez</b>
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# CONCERT PROGRAM

## Rothko Chapel

(1971)

Composer	<b>Morton Feldman</b>
Viola	<b>Steven Dann</b>
Soprano	<b>Clara Krausse</b>
Alto	<b>Veronika Anissimova</b>
Choir	<b>Soundstreams Choir 21; David Fallis, Conductor</b>
Percussion	<b>Ryan Scott</b>
Celesta	<b>Gregory Oh</b>

## INTERMISSION

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## mark\*


(2023)

Composer	<b>Cecilia Livingston</b>
Text	<b>Duncan McFarlane</b>
Viola	<b>Steven Dann</b>
Baritone	<b>Alex Samaras</b>
Choir	<b>Soundstreams Choir 21; David Fallis, Conductor</b>
Percussion	<b>Ryan Scott</b>
Celesta	<b>Gregory Oh</b>

\* *mark* was commissioned through funding from the Ontario Arts Council, Denton Creighton and Kristine Vikmanis.

Soundstreams is pleased to support the Institute for Canadian Citizenship's new campaign, Canada's Difference Makers, which honours and celebrates the newcomers who make a difference for Canada every day in support of our shared success. Soundstreams is a proud partner of the Institute's Canoo Access Pass, which gives newcomers free tickets to our concerts.



 This concert was made possible with the generous support of **Denton Creighton** and **Kristine Vikmanis**. Presented in partnership with **Pinkhouse Productions**.

# PROGRAM ESSAY ON *ROTHKO CHAPEL*

by RICHARD WARNICA

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Morton Feldman lived a life that could never be described as genteel. He was a big man with a big voice and a bigger personality. As an adult, he wore his long, thick hair slicked back in shiny waves. He favoured thick rims on black glasses, fat ties and fat collars. In pictures, he almost always had a cigarette dangling from his mouth.

Feldman, in other words, had an almost visceral physicality. The son of Jewish immigrants to New York, he grew up in Woodside, Queens. Well into his forties, he worked full-time in his father's clothing business. When he finally did get a position teaching music, at the age of 47, it wasn't at Princeton or Columbia. It was in Buffalo, New York.

And yet, from this happily un-delicate man, one who no one would have described as quiet, came some of the most ethereal and spare orchestral masterworks of the mid-to late-twentieth century. A good friend and to some extent a protégé of John Cage, Feldman often gets categorized as an avant-garde minimalist. But his best work, including *Rothko Chapel*, which many consider his masterpiece, isn't about absence. Instead, like a Mark Rothko painting, it's about emotional experience—about sitting with seemingly simple elements, visual or musical, and allowing their depth to be unveiled.

Feldman met Rothko, perhaps the greatest American painter of the post-war period, through Cage. By temperament, background and sheer physical presence, the two had much in common. They were both Jewish New Yorkers who had to work for a living.

And artistically, they were both fascinated by scale and boundaries and time.

Rothko's last major work before his death, by suicide, in 1970, was a series of murals for a nondenominational chapel in Houston, Texas. Opened in Feb. 1971, the *Rothko Chapel* features 14 of the artist's late paintings—all huge canvasses in dark purples edging into black. It was at the chapel's dedication that the site's founders, philanthropists Dominique and John de Menil, asked Feldman to compose a companion piece. One year later, Feldman's *Rothko Chapel*, something between a response and an elegy, debuted.

Written for wordless chorus, viola, celesta and percussion, *Rothko Chapel* has been described as “defining,” “hypnotic” and “massively delicate.” Alex Ross, writing in the *New Yorker*, called the melding of Feldman's music and Rothko's art “a monument of twentieth-century modernism—a locus of its dreams and sorrows.” The *New York Times* named *Rothko Chapel* one of the 10 most important orchestral works of the 1970s.

At just under 30 minutes, the work achieves something uncanny: It mirrors the timeless submersion of a great Rothko. It feels, somehow, without bounds. “I prefer the Rothko edges of the canvas—you can't make them disappear,” Feldman once said in an interview. The same is true for *Rothko Chapel*. The lines throughout between voice and instrument, like the borders between colours in a Rothko painting, seem at once obvious and impossible to pin down. Everything, in the music as on the canvas, exists in a state of ebbing flow.

# PROGRAM ESSAY ON MARK

by CECILIA LIVINGSTON

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When Soundstreams' Lawrence Cherney invited me to create a companion piece to Feldman's *Rothko Chapel*, he offered a double challenge: to respond to not one but two established masterworks. *mark* is the largest in a series of pieces that I've written in response to visual art, from the Unicorn Tapestries to work by Alberto Burri, Anselm Kiefer, Teresita Fernández, Paula Modersohn-Becker, Eva Hesse—most of these with Duncan McFarlane, the latter with Anne Michaels in our 2023 song cycle *Breath Alone*.

Last spring, I visited the Rothko Chapel, that now non-denominational space. As I stood inside, far from the Texas sun, I found myself agreeing with Robert Hughes' description in *The Shock of the New* of the 'breathing intensity' of these 'huge, obscure paintings, almost monochrome in their blacks, tarnished plum reds and Stygian violets'. I was also reminded that the recent renovations to the chapel's skylight were the third attempt (by different architects, at considerable expense) to accomplish Rothko's lighting design: a recreation of the play of light on those same paintings from the skylight in his East 69th Street studio, filtered through a parachute the artist had carefully rigged up. Seen in this light, Rothko's chapel may be understood in strange relation to the tradition of the *atelier de l'artiste*, from Rembrandt and Velasquez to Bracque and Hockney: of the artist's studio itself as subject, a secular chapel where the mysteries of creation and revision are conducted—and specifically of Matisse's *Red Studio (L'Atelier Rouge)* which Rothko spent months studying after it was installed in 1949 at the Museum of Modern Art, and from which he said all of his subsequent painting was born.

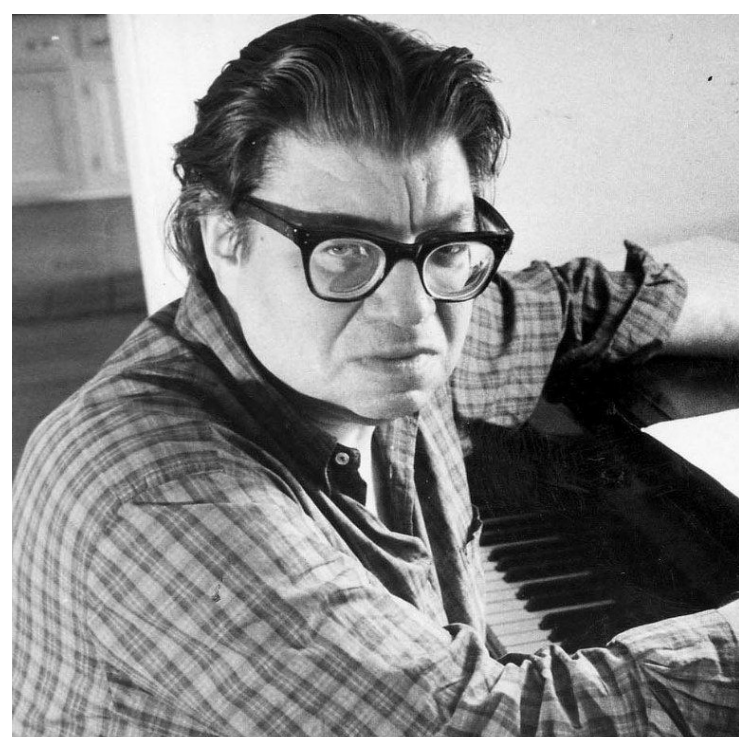
The silence in Rothko's chapel is resonant with afterimage, with the echo and implication of everything that came before—that deep background connecting art and artists across centuries. Having created several of my previous pieces about visual art with Duncan McFarlane, I knew that his allusive, elusive poetry would be integral to *mark*, drawing together the content and context of those artworks, and their inchoate literary background.

Standing in the Chapel, I was acutely conscious of my long-held interest in the dynamic of singer and choir, of the chorus as an ensemble of voices, and the soloist as the one who steps out of the crowd. Feldman's piece inverts many of our expectations of voice and instrument, using two solo voices to respond to the viola's spare eloquence. In *mark*, too, a solo singer steps forward, and becomes an Aeschylan second figure to the viola's protagonist: their relationship unfolds across the five movements of the piece. The first movement draws a murmur of voices into choral groups, paraphrasing Psalm 114 through fragments of the *tonus peregrinus*; then the soloists step forward—singer, then viola in reply. The second movement crackles with the dangerous hostility of the crowd. The third movement—its two central harmonies evoking Feldman's—draws us into the darkness of Rothko's chapel paintings. The fourth movement is a lament, leading to a duet of viola and vibraphone, recalling the end of Feldman's *Chapel*. The fifth movement finds some way forward, back out into the world.

# ARTIST BIOGRAPHIES

## CREATIVE TEAM

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### Morton Feldman

**COMPOSER, ROTHKO CHAPEL**

Morton Feldman (January 12, 1926 – September 3, 1987) was an American composer. A major figure in 20th-century classical music, Feldman was a pioneer of indeterminate music, a development associated with the experimental New York School of composers including John Cage, Christian Wolff, and Earle Brown. Feldman's works are characterized by notational innovations that he developed to create his characteristic sound: rhythms that seem to be free and floating, pitch shadings that seem softly unfocused, a generally quiet and slowly evolving music, and recurring asymmetric patterns. His later works, after 1977, also explore extremes of duration.

Feldman studied composition with Wallingford Riegger and Stefan Wolpe. In the 1950s, much more influenced by Abstract Expressionist painters than by other composers, he began using a method of graphic notation that included such devices as indicating the length of a note by a horizontal line drawn in the score or specifying the number of notes to be played in a segment by a number. Pitch and rhythm were indicated in very general terms, the main interest being in the manipulation of contrasting densities and timbres, usually played very softly. After further experiments in the 1960s, he returned to conventional notation in his compositions. Feldman's music was typically minimalist in its simplicity, austerity, and meditative quality. He explored original timbres by means of slowly paced repetitions of unrelated, soft sounds, creating a hushed and ethereal mood with them.



### Cecilia Livingston

**COMPOSER, *mark***

Cecilia Livingston specializes in music for voice. She is composer-in-residence at the Canadian Opera Company (2022–) and was composer-in-residence at Glyndebourne Opera (2019–2022). Her music is driven by melody, mixing styles from minimalism to The American Songbook to create work that is lyrical and unsettling. Cecilia's residencies



at the COC and Glyndebourne build on her two-year fellowship at The American Opera Project in New York. Her opera *Singing Only Softly* won the inaugural Mécénat Musica Prix 3 Femmes and was nominated for two Dora Mavor Moore Awards for Theatre (including Outstanding New Opera), and her harp and vibraphone duo *Garden* features on the 2020 JUNO Classical Album of the Year for Solo or Chamber. Her current projects include new work for the COC and an orchestral song cycle with poet Anne Michaels. Cecilia's music has been heard at Glyndebourne, Bang on a Can's summer festival, Toronto's Nuit Blanche festival, in recital at Koerner Hall and Carnegie Hall and across Europe and the US, and with Soundstreams, the National Arts Centre Orchestra, Toronto Symphony Orchestra and Tafelmusik Baroque Orchestra. Upcoming projects include an opera adaptation of *Fugitive Pieces* with poet and novelist Anne Michaels, and chamber music on a forthcoming release with Deutsche Grammophon.

Cecilia was a Social Sciences and Humanities Research Council of Canada (SSHRC) Postdoctoral Fellow in Music at King's College London and her articles and reviews have appeared in 'Tempo' (Cambridge), the 'Cambridge Opera Journal', and 'The Opera Quarterly' (Oxford); she has given papers on contemporary opera at the Royal Musical Association, American Musicological Society, and Modern Language Association (MLA) annual conferences.

Winner of the Canadian Music Centre's Toronto Emerging Composer Award and a winner in the SOCAN Foundation Awards for Young Composers, she holds a doctorate in composition from the University of Toronto, where she was awarded the Theodoros Mirkopoulos Fellowship in Composition. She is Vice-President of the Canadian League of Composers.

# Duncan McFarlane

**LIBRETTIST, *mark***

Duncan McFarlane holds an MA in Creative Writing from the University of Toronto, where he studied with Guggenheim Fellow and Griffin Award-winning poet A. F. Moritz, and Governor-General's Award and Giller Award winner and librettist André Alexis. From 2015–2017 he was a librettist Fellow at The American Opera Project's two-year opera creation program in New York City, where he studied with Tony-, Grammy-, and Oscar-winner Stephen Schwartz and Pulitzer-winning librettist Mark Campbell. Working with Cecilia Livingston (now composer-in-residence at the Canadian Opera Company) since their fellowships at The American Opera Project, he has created text for art song, chamber music, choral music, and opera for performers and producers in Canada and the US.



# David Fallis

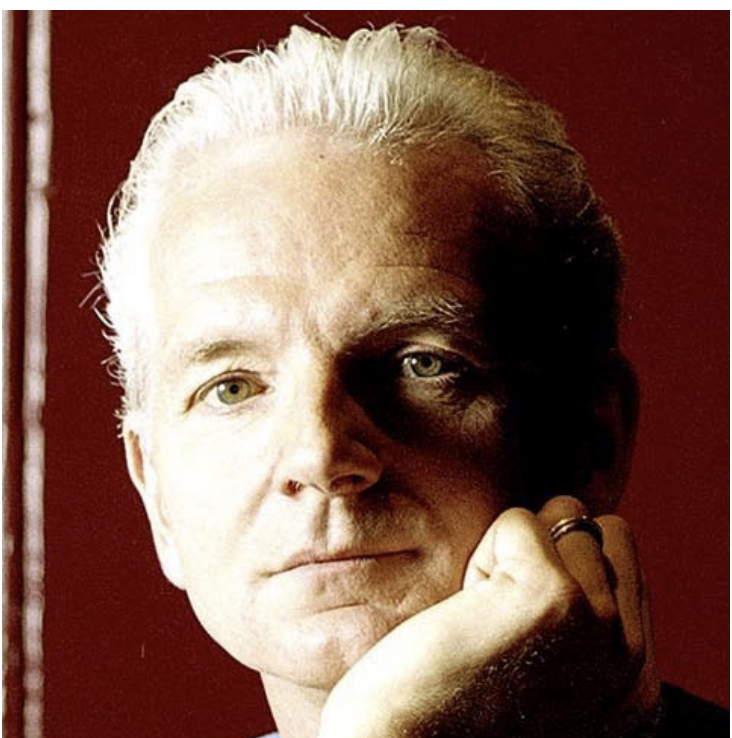
## CONDUCTOR/MUSIC DIRECTOR

David Fallis has conducted major productions for the Luminato Festival, Glimmerglass Festival, Soundstreams Canada, Singapore Festival, Festival Vancouver, Houston Grand Opera, Cleveland Opera, Wolftrap Theater, Utah Opera, Toronto Symphony Orchestra, Manitoba Chamber Orchestra, Windsor Symphony, Symphony Nova Scotia, Symphony New Brunswick, and the Kitchener-Waterloo Symphony.

As Music Director for Opera Atelier, he has led major operatic works by Monteverdi, Mozart, Handel, Lully, Rameau, Gluck, Charpentier, and Weber, in Toronto and on tour to France, Japan, Korea, Singapore, and the United States.

He conducts Soundstreams Choir 21, dedicated to contemporary choral and vocal ensemble music, and recently completed a two-year appointment as Conductor of the Toronto Mendelssohn Choir.

From 1990–2018, he was the Artistic Director of the Toronto Consort, Canada's leading ensemble specializing in the music of the Middle Ages and Renaissance. He was the Historical Music Producer for the television series *The Tudors* and *The Borgias*.



# Tim Albery

## DIRECTOR

Tim has directed theatre in the UK and Europe at Royal Shakespeare Company, Royal National Theatre, Liverpool Playhouse, Liverpool Everyman, Theater Der Stadt Essen, Deutsches Theater Göttingen, Mickery Theater Amsterdam, Ro Theater Rotterdam and many others. Opera Productions include *Tannhäuser*, *Der fliegende Holländer*, *Chérubin* (Royal Opera House), *Der Ring des Nibelungen*, *The Midsummer Marriage* (Scottish Opera), *Peter Grimes*, *Billy Budd*, *War and Peace* (English National Opera) *The Midsummer Marriage*, *L'incoronazione di Poppea*, *Macbeth*, *Otello*, *Giulio Cesare*, *Fidelio*, *Macbeth*, *Don Carlos*, *Idomeneo*, *Così fan tutte*, *Kát'a Kabanová*, *Madama Butterfly*, *Pleasure*, *One Touch of Venus* (Opera North), *Les Troyens* (Welsh National Opera, Opera North, Scottish Opera), *Grimes on the Beach* (Aldeburgh), *La finta giardiniera*, *Die Zauberflöte*, *Ariadne Auf Naxos*, *Arabella* (Santa Fe), *Béatrice et Bénédict*, *Benvenuto Cellini* (Dutch National Opera), *Così Fan Tutte* (Danish National Opera), *Idomeneo*, *Capriccio*, *Mitridate* (Garsington Opera), *Don Carlos* (Philadelphia and Washington National Opera), *Kát'a Kabanová* (Boston Lyric Opera), *Arabella*, *Don*

*Carlos, Passion* (Minnesota Opera), *The Aspern Papers* (Dallas Opera), *A Midsummer Night's Dream*, *The Merry Widow* (Metropolitan Opera, New York), *Alcina* (Seattle Opera) *Così fan tutte* (New York City Opera and Glimmerglass) *Les Troyens* (Chicago Lyric), *Simon Boccanegra* (Bayerische Staatsoper, Munich) *Aida*, *War and Peace*, *Rodelinda*, *Peter Grimes*, *Götterdämmerung* (Canadian Opera Company).

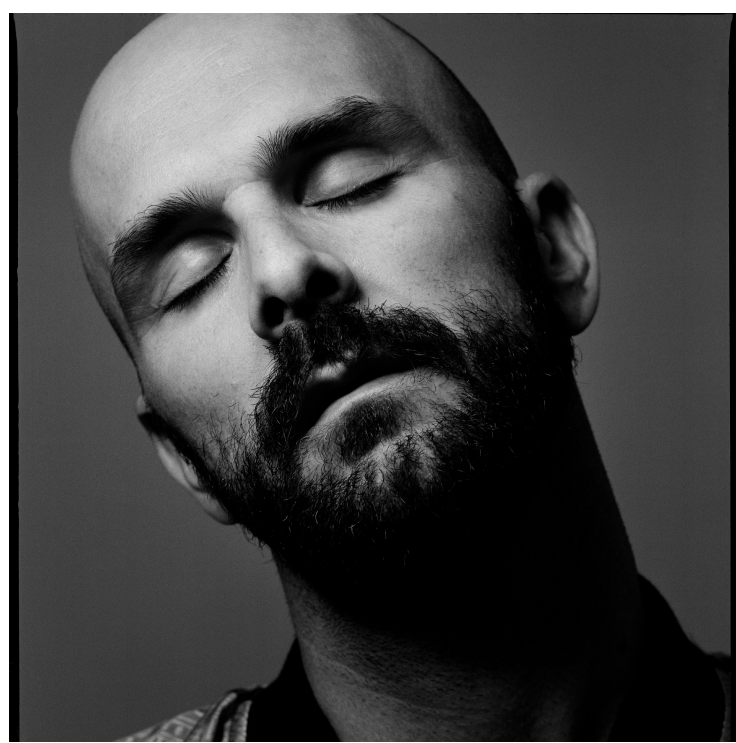
For Soundstreams he has directed *The Children's Crusade*, *Hell's Fury*, *The Hollywood Songbook*, and *Garden of Vanished Pleasures*.



# Steven Dann

**VIOLA**

Steven Dann was born on Canada's west coast, in Burnaby, British Columbia. From 1977 to 2000, he was successively principal violist of Ottawa's National Arts Centre Orchestra, Zurich's Tonhalle Orchestra, Amsterdam's Royal Concertgebouw Orchestra, the Vancouver Symphony, and the Toronto Symphony Orchestra. He performed as soloist with these and other orchestras under eminent conductors, including Vladimir Ashkenazy, Sir John Eliot Gardner, Jiri Belohlavec and Oliver Knussen, and as guest principal with other prominent orchestras including the Boston Symphony Orchestra under Seiji Ozawa, the City of Birmingham Symphony Orchestra under Sir Simon Rattle and the Chamber Orchestra of Europe under Nikolaus Harnoncourt, Paavo Berglund, Ivan Fischer and Pierre Boulez. He also led the viola section of the Canadian Opera Company's production of Wagner's *Ring Cycle* for the opening of the Four Seasons Opera House under Richard Bradshaw. He is violist of the multiple Grammy and Juno-nominated ARC Ensemble, the wonderfully eclectic Zebra Trio (with violinist Ernst Kovacic and cellist Anssi Karttunen) and a member of the Smithsonian Chamber Music Society since 1990. He is a former member of both the Glinka Quartet and the Axelrod Quartet. His large chamber music and solo discography include numerous award-winning recordings on numerous labels. He has commissioned and recorded many new works from composers such as Friedrich Cerha, Kaija Saariaho, Rolf Wallin, Hans Abrahamsen, Mirek Srnka, Peter Lieberman, R. Murray Shafer, Peter Oesterle and Christos Hatzis. Mr. Dann teaches viola and chamber music at the Glenn Gould School of Toronto's Royal Conservatory of Music. He directs chamber music programs at the Domaine Forget in Québec, Music by the Sea Festival in British Columbia, and with the Zebra Trio, Creative Dialogue France. Mr. Dann alternates between two instruments: an early 19th century viola from the Gagliano family, and a viola commissioned from Joseph Curtin.



# Alex Samaras

**BARITONE, CHOIR 21**

Alex Samaras is a singing artist. His output as a performer and recording artist spans every genre and style. Alex leads his own band, Tryal, and has released two records since 2017. His vocal group Grex, founded by Alex in 2010, explores the extremes of the human voice and the body/voice connection. Alex sings with the Queer Songbook Orchestra and is a singer and piano player on tour with Beverley Glenn Copeland. He has premiered new operas and created roles in new musicals including *The Cave* by Tomson Highway and John Millard and performed Claude Vivier's *Musik für das Ende* and *Love Songs* in Berlin and London with Soundstreams. Alex loves collaborating with people of all ages. He has taught at the University of Toronto Jazz and Classical Department, Humber College and he is also the founder of the PAL Chorale, a community choir for seniors at the Performing Artists Lodge in Toronto.



# Ryan Scott

**PERCUSSION**

Leading Canadian percussionist Dr. Ryan Scott has been hailed as “Fierce and delicate...a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges” (Gramophone).

As a marimba and multi-percussion soloist he has performed extensively in contemporary music festivals in Europe, Japan, China, Indonesia, South Africa, the UK and The Netherlands. He has also performed as guest soloist with the Esprit Orchestra, the National Arts Centre Orchestra, The Hyogo Performing Arts Centre Orchestra, The Austin Symphony and numerous other orchestras and chamber ensembles across North America.

Ryan is a stalwart figure in the Toronto contemporary music community and has performed in over 400 world premieres. In addition to his work as a regular guest artist with NEXUS, Principal Percussionist of the Esprit Orchestra and Percussionist in the Canadian Opera Company Orchestra since 1996, he is also a sought-after chamber musician and teacher. A core member of Continuum Contemporary Music (founded 1985), he also serves the organization as Artistic Director.

His live recording of three Maki Ishii percussion concertos with the Esprit Orchestra (Innova 809) elevated Ryan to international acclaim in 2011. He studied with Russell Hartenberger and Robin Engelman at the University of Toronto and serves on the faculty at the National Youth Orchestra of Canada. [www.ryanscottpercussion.com](http://www.ryanscottpercussion.com)



# Gregory Oh

**CELESTA**

Gregory Oh tends to wander the genres, appearing in places from the legendary Berlin techno club Berghain to Lincoln Centre. Recently he conducted *RUR A Torrent of Light* (Nicole Lizée/Nic Billon) for which he received the 2022 Dora Mavor Moore award for Outstanding Musical Direction, as well as *The Cave* (Tomson Highway/John Millard) and *Bearing* (Michael Greyeyes/Signal Theatre) for the Luminato Festival, and the recording *Ride the Wind* with Roscoe Mitchell and the Montreal-Toronto Jazz Orchestra. On piano, he premiered Scott Good's *Hands of Orlac* with the London Symphonia and Kitchener-Waterloo Symphony, toured Rwanda and the UK with Neema Bickersteth and *Century Song* (Volcano), and was featured as conductor and pianist at the Shanghai New Music Festival. He has worked with hundreds of composers including Steve Reich, Phillip Glass, Kaija Saariaho and Jörg Widmann. He teaches at the University of Toronto and NYO Canada and programs Summer Music in the Garden at Harbourfront Centre.



# Siobhán Sleath

**LIGHTING DESIGNER**

Siobhán is a Toronto-based lighting designer with credits in theatre, opera, and dance. Selected lighting design credits for opera include: *Canoe* (Unsettled Scores), *Figaro's Wedding* (Against the Grain); *Les Shorts qui Chantent: Opera Briefs* (Tapestry Opera); *A Tale of Two Cities*, *The Tenderland*, *Don Giovanni*, *The Medium* and *The Telephone* (U of T Opera), *Flight*, *La Cecchina* (RCM). Associate Lighting Design credits include: *La Traviata* (Canadian Opera Company and Houston Grand Opera), Assisting LD credits include: *Die Frau ohne Schatten*, *Madama Butterfly* and *El Ultimo Sueño de Frida y Diego* (SFO), *Wreckers* (HGO), *Nightingale and Other Short Fables* and *Ariodante* (COC).

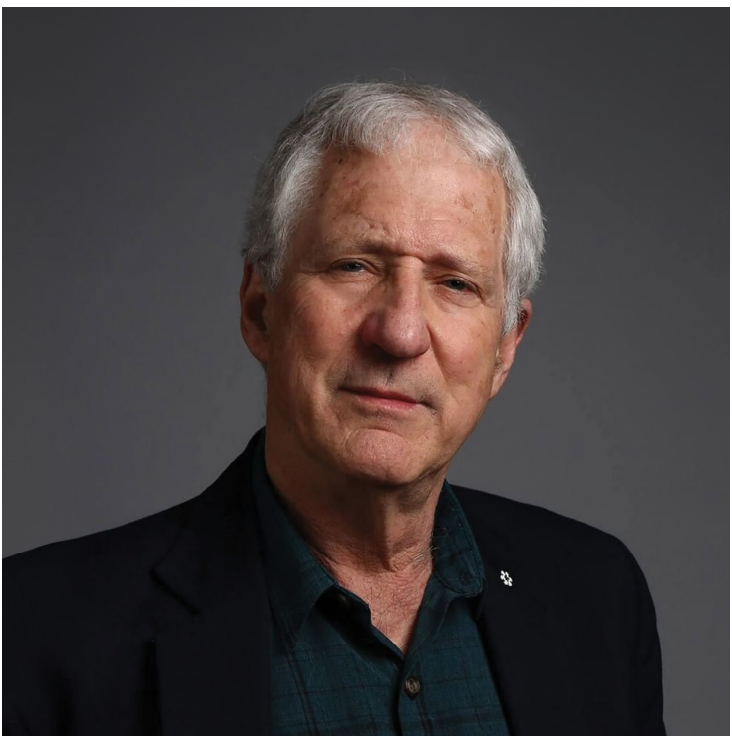
More info at her website: [www.siobhansleathdesign.com](http://www.siobhansleathdesign.com)



# Cameron Davis

**PROJECTION DESIGNER**

Selected credits include: projection designer: *Clapping Hands, Garden of Vanished Pleasures, Hell's Fury, The Hollywood Songbook* (Soundstreams); *Bluebeard's Castle* (COC Online); *Indecent, Sweat, Oslo* (Studio 180); *Gem of the Ocean, Sherlock Holmes and the Raven's Curse, The Horse and His Boy, The Magician's Nephew, Dracula* (Shaw Festival); *You Are Mine Own, Feng Yi Ting* (Spoleto Festival USA); *Britten's A Midsummer Night's Dream* (Pacific Opera Victoria); *Life, Death, and the Blues, CRASH* (Theatre Passe Muraille); *Dance Marathon* (bluemouth inc). Cameron teaches projection design at the National Theatre School of Canada.



# Lawrence Cherney

**ARTISTIC DIRECTOR, SOUNDSTREAMS**

Lawrence Cherney started his career as an oboist under the baton of Igor Stravinsky in the CBC Symphony. He was a charter member of the National Arts Centre and performed as an oboe soloist and recitalist in North America, Europe and Israel. Some 150 works for the oboe were written for him. He has been called “Canada’s Ambassador of New Music”, and is the founding artistic director of Soundstreams, currently celebrating its 40th anniversary season. Under his leadership, Soundstreams has become a leading producer of new Canadian music and contemporary opera. Soundstreams is known nationally and internationally for the high quality of its innovative collaborations that cross genres, cultural traditions and disciplines. He was named to the Order of Canada in 2003, and his awards include the Muriel Sherrin Award for Outstanding Achievement (2007), the Friends of Canadian Music Award (2016), and the Toronto Musicians’ Association Lifetime Achievement Award (2019).



# Lesley Abarquez

**CONCERT MANAGER**

Lesley is excited to be part of the *Bright Divide* team! She has been a stage manager & concert manager for over 25 years. Working primarily in opera & classical music, she has enjoyed working with the Canadian Opera Company, The Glenn Gould School, Tapestry Opera, Tafelmusik, Against the Grain Theatre, The Banff Centre, the Canadian Children’s Opera Company, and the University of Toronto Opera School.

## SOUNDSTREAMS CHOIR 21

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Founded in 2010 by Soundstreams' Artistic Director Lawrence Cherney, Choir 21 is a pre-eminent group of exceptional singers selected by Music Director David Fallis. Soundstreams Choir 21 members are handpicked for their ability to perform contemporary choral music. They are drawn from a pool of professional choristers that includes the Canadian Opera Company Chorus, Tafelmusik Choir, and The Elmer Iseler Singers. The choir appears in Soundstreams' concerts under David Fallis and with renowned guest conductors such as James MacMillan, Tõnu Kaljuste and Péter Eötvös. Choir 21 has performed for the Toronto Symphony Orchestra's New Creations Festival, Toronto International Film Festival, Art of Time, Continuum, and presented a joint concert with Frieder Bernius' Stuttgart Chamber Choir. Committed to keeping choral music alive, Choir 21 supports the ongoing evolution of this compelling and enduring medium into the 21st century.



### Veronika Anissimova

**ALTO, CHOIR 21**

Veronika Anissimova has been praised for her “lovely presence” (Berkshire Fine Arts) and “impressively quick and precise coloratura” (Ludwig van Toronto). Since taking part in Marilyn Horne’s *The Song Continues* series at Carnegie Hall in 2018, Veronika has been an Art of Song fellow with the Toronto Summer Music Festival and presented recitals for the Arts & Letters Club of Toronto, the Linden Project, and Concerts @100. Concert soloist appearances include Mahler’s *Rückert Lieder* and Mozart’s *Exsultate, jubilate* with the Hart House Orchestra, Mozart’s *Mass in C Major* with St. Michael’s Schola Cantorum and de Falla’s *El Amor Brujo* with the Scarborough Philharmonic. In 2023 Veronika sang in a workshop with Paul Agnew of *Les Arts Florissants*. Winner of the 2014 National Gold Medal in voice performance at the Royal Conservatory of Music, Veronika holds a MMus (2018) in historical voice performance and a BMus (Honours, 2016) in piano and Italian studies from the University of Toronto.



### Julia Barber

**MEZZO, CHOIR 21**

Mezzo soprano Julia Barber is an avid performer of contemporary works, including creating and performing a wordless solo recital based around Kurt Schwitters’ epic sound poem *Ursonate*.

Recent concert performances include Reich's *Drumming* with Soundstreams, Bach's *Mass in B Minor* with the Toronto Mendelssohn Choir and *Considering Matthew Sheppard* with the Elora Singers, *Music for Mallet Instruments, Voices and Organ* with the University of Toronto New Music Festival, Copland's *In the Beginning* and Mendelssohn's *Elijah* with the Toronto Mendelssohn Choir the Toronto Symphony Orchestra, Steffani's *Stabat Mater* and Craig Hella Johnson's *Considering Matthew Sheppard* with the Elora Singers, *Beethoven 9* with MandelPhil, and Beethoven's *Choral Fantasia* with the Toronto Korean-Canadian Choir. On the operatic stage, she has performed Zerlina (*Don Giovanni*), Hänsel (*Hänsel und Gretel*), Stéphano (*Roméo et Juliette*), Paquette (*Candide*), and Jo (*Little Women*).



# Robert Busiakiewicz

**TENOR, CHOIR 21**

Robert Busiakiewicz works as a conductor, tenor, composer, and teacher in Toronto where he has lived since 2014. He has sung with the Gesualdo Six, Siglo de Oro, the choir of King's College Cambridge, King's College London, and the Elora Festival Singers. He has performed at the Sydney Opera House, The Royal Albert Hall, The Hermitage Palace St. Petersburg, Blenheim Palace, and the Royal Concertgebouw Amsterdam. As a soloist he has sung Beethoven's *Symphony No. 9* (Royal Academy of Music), Bach *St. John Passion* (Peterborough Cathedral), Mozart *Requiem & Le Nozze di Figaro* (Kings Opera), Vaughan Williams *Five Mystical Songs* (Leamington Sinfonia), Tippett *A Child of Our Time* (Regency Sinfonia), Pärt *Passio* (Toronto Mendelssohn Choir), Handel *Messiah* (Worksop College), Britten *War Requiem* (Southwell Minster) and Haydn *Die Schöpfung* (Holy Trinity, Stratford-upon-Avon). He has held directorships at King's College Halifax, St. James Cathedral Toronto, and Opus 8 which he founded in 2015.



# Vania Chan

**SOPRANO, CHOIR 21**

Vania Lizbeth Chan is a versatile artist, active in the fields of vocal performance and academia (M.M., Manhattan School of Music; PhD Music, York University). A lyric coloratura soprano, Vania's voice has been described as "gently shimmering" (Opera News, NY). She made her Carnegie Hall debut as a 1st prize winner in the Barry Alexander International Competition. Previous collaborations with Soundstreams include: *Airline Icarus* (Current/Piatigorsky) singing the role of the Ad Exec, *The*



*Little Match Girl Passion* (Lang), and Claude Vivier's *Musik für das Ende* - Toronto performances and the 2022 European tour. Recent project highlights include City Opera Vancouver's *CHINATOWN* (Ho/Thien), premiering the role of Wenli - stage production and CD/digital recording. Upcoming shows include *Vivaldi: but not 'The Seasons'* at the Richmond Hill Centre for the Performing Arts with Rezonance Baroque Ensemble. Vania continues to perform, teach, curate musical programs, and pursue academic research.

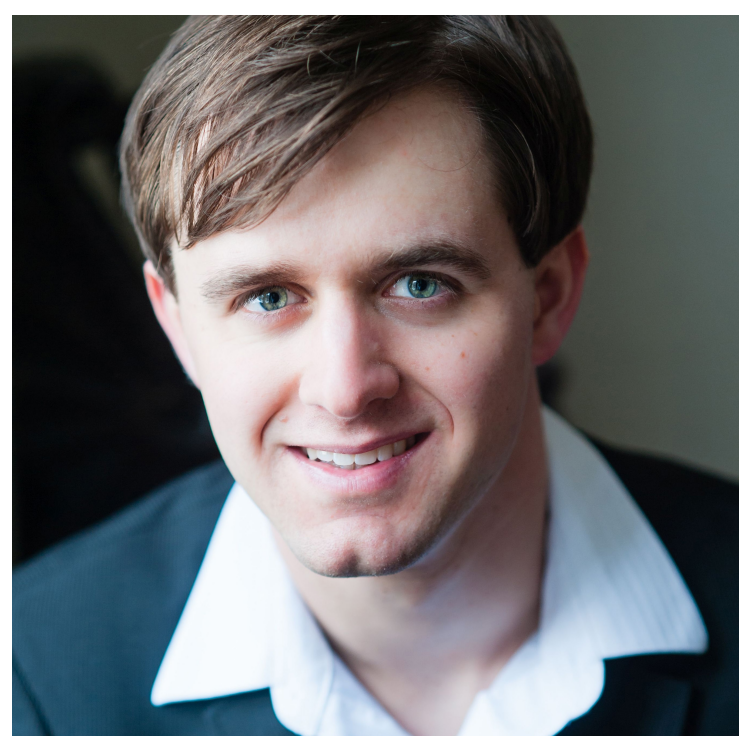
Website: [www.vaniachan.com](http://www.vaniachan.com).



## Rebecca Claborn

**ALTO, CHOIR 21**

Mezzo-soprano Rebecca Claborn is an active soloist and ensemble singer, with a passion for early music. Recent solo highlights include appearances with the Toronto Mendelssohn Choir in Respighi's *Lauda per la Natività del Signore*, Bach's *Mass in B Minor*, and Mendelssohn's *Elijah*, performed with the Toronto Symphony Orchestra. She appears regularly with the Toronto Consort, Opus 8, the Toronto Mendelssohn Singers, Aspirare Vocal Collective, Choir 21, the Elora Singers, and the Trinity Bach Project. Rebecca can be heard on recordings by Opus 8, the Theatre of Early Music, and the Toronto Chamber Choir.



## Marcel d'Entremont

**TENOR, CHOIR 21**

Tenor Marcel d'Entremont has been broadcast nationally by CBC Radio and was featured on CBC Gem performing the role of Rodolfo in *La bohème* with Against the Grain Theatre. Marcel's highlights as a soloist include *Elijah* with the Toronto Symphony Orchestra, *Serenade for Tenor, Horn and Strings* with the PEI Symphony Orchestra. He has performed with the Canadian Opera Company, the Vancouver Opera, and Opéra du Rouen, which included performances at the Château de Versailles. Marcel is a former winner of the Atlantic Young Artist Competition, the Wirth Vocal Prize, the top music prize from a Canadian university, and both the vocal category and Grand Award at the National Music Festival of Canada. He has been supported by the Canada Council for the Arts, the Ontario Arts Council and was previously named one of the 30 Top Canadian Classical Musicians Under 30 by CBC Music.



# Simon Honeyman

**COUNTERTENOR, CHOIR 21**

Countertenor Simon Honeyman performs regularly with professional choral ensembles in Toronto and across Canada, including the Toronto Mendelssohn Choir (TMC), Tafelmusik, The Elora Singers, Soundstreams Choir 21, La Chapelle de Québec, Studio de musique ancienne de Montréal, and others. Praised for his “crystal-clear articulation” and “soft-grained, silvery tone” (La Scena Musicale), Simon is a sought-after chorister and soloist specializing in Baroque and contemporary repertoire. Recent notable solo engagements include Bach’s *Mass in B Minor* (TMC), Pärt’s *Passio* (The Elora Singers), and Handel’s *Messiah* (Tafelmusik) and *Dixit Dominus* (TMC). Simon is also a production editor for the University of Toronto Press.



# Cian Horrobin

**TENOR, CHOIR 21**

Cian Horrobin began vocal studies in his native New Brunswick and proceeded to train at the University of Toronto and Royal Conservatory of Music. He has been an active operatic performer for twenty years with periods of study in Italy, the Netherlands, Austria and New York City. He has performed with Opera Atelier, Opera New Brunswick, Toronto Operetta Theatre, Opera in Concert and the Luminato Festival. He has also had a lifelong involvement in church music and has worked with both St. James Cathedral and Trinity-St. Paul’s United Church. Prior to and during his music career Cian went through training in drama with a particular focus on the works of Shakespeare. Since 2022 he has been Administrator of the Trinity-St. Paul’s Centre for Faith, Justice and the Arts.



# Benjamin Keast

**TENOR, CHOIR 21**

Benjamin Keast, a Korean-Canadian tenor, pianist, composer, and arranger, calls Toronto his artistic home. Renowned for his enthralling performances and meticulous attention to detail, Benjamin’s musical journey is a testament to his versatility.

From the intricate harmonies of Baroque and Renaissance music to the complexities of contemporary classical compositions, Benjamin seamlessly navigates diverse musical genres. His performances have graced stages across North America, captivating audiences in settings ranging from intimate recitals to grand concert halls.

An accomplished JUNO award-winning chorister, Benjamin's dedication to his craft shines through in every note he sings. His ability to convey profound emotions through music has garnered critical acclaim and adoration from audiences.



## Robert Kinar

**TENOR, CHOIR 21**

Tenor Robert Kinar studied in Montreal and at the University of California, Santa Cruz, where he completed a Master's degree in Performance Practice. Since moving to Toronto, Robert has appeared with various groups in the region, including Tafelmusik, Toronto Masque Theatre, The Mendelssohn Singers and Elora Singers. He originated the lead role for the premiere of Andrew Ager's experimental opera *Führerbunker*, and has collaborated with Jewish Music Week to present *The Life and Music of Salamone Rossi* and *Songs from the Lodz Ghetto*. In his spare time he maintains a small vocal studio, works in TV and film, and is brushing up on his keyboard/continuo playing.



## Valeria Kondrashov

**ALTO, CHOIR 21**

Valeria Kondrashov is a mezzo-soprano who obtained a degree in teaching voice and choral conducting. She has over 30 years of teaching experience and choral performances. Valeria has performed as soloist and choral singer with the Toronto Mendelssohn Choir and Elora Festival Singers. She has also participated in several competitions, such as the McGill Conservatory of Music "Festival de chant" in Montreal, Quebec, where she received a first prize and the award for "the most accomplished candidate." In February 2009 she sang the title role in Rossini's *La Cenerentola* with the Toronto Opera Repertoire. Valeria is also presently an alto soloist at Metropolitan United Church and Tafelmusik Chamber Choir.



# Clara Krausse

**SOPRANO, CHOIR 21**

Clara Krausse is a soprano who hails from Montreal and is currently based in Toronto. She enjoys performing a wide variety of music, including choral, chamber, and solo music, from early to contemporary. She obtained her Bachelor of Music at the University of Toronto where she studied with Nathalie Paulin. She performs regularly with groups such as Soundstreams Choir 21, the Elmer Iseler Singers, Concreamus, and Trinity St. Paul's United Church choir. Recent solo performances include Buxtehude's *Mit Fried und Freud* and *Fauré's Requiem* with Serenata à St-Jean, Montreal, and Sarah Kirkland Snider's *Mass for the Endangered* with Trinity St. Paul's United Church. Besides singing, she also plays the recorder, having performed with Serenata à St-Jean and the University of Toronto's Collegium Musicum.



# Gisele Kulak

**SOPRANO, CHOIR 21**

Soprano Gisele Kulak's first performance was on a farm in Saskatchewan, singing for a captive audience of chickens. Having now been in Toronto for 30 years, she is enjoying a somewhat varied singing career, which began with opera and operetta, but shifted to choral music, visiting the pop and jazz genres when opportunities arise.

Gisele has been a soloist with The Victoria Symphony, The Oakville Symphony, the Esprit Orchestra, the Thunder Bay Symphony, Tapestry New Opera Works, and in many concerts with "Music at Metropolitan". Gisele has sung with the Elmer Iseler Singers for the last sixteen seasons and Soundstreams Choir 21 for the last twelve. She has also been a member of the Toronto Mendelssohn Choir, The Nathaniel Dett Chorale, and The Adelphi Ensemble.

Gisele teaches singing and is a member of the artistic staff of the Oriana Women's Choir as a vocal coach and choral techniques clinician.



# Keith Lam

**BASS, CHOIR 21**

Described as “a suave, fine-grained baritone” (Boston Globe), the Hong Kong born, Toronto-based singer Keith Lam (he/him) is an avid performer of contemporary/new music. This season, he appeared in the brand new opera *Dragon’s Tale* by Chan Ka Nin which premiered through the Luminato Festival. His participation of Crow’s Theatre’s staged production of Claude Vivier’s *Musik für das Ende* has led to a European debut at the Southbank Centre. He also appeared in the film adaption of Juliet Palmer’s a cappella opera *Sweat*, reviving the role of the Boss, which had its premiere at the Kingston Canadian Film Festival.

He has performed with companies such as Tafelmusik, Soundstreams, Tapestry Opera, Against the Grain Theatre, Opera Five, Bicycle Opera Project, and Jeunesse Musicales. He is an alumnus of the Aspen Opera Theater, Banff Centre’s Opera as Theatre program, Opera NUOVA, Highlands Opera Studio, and the Tafelmusik Baroque Institute. He’s a proud member of the Canadian Opera Company Chorus.



# Carrie Loring

**SOPRANO, CHOIR 21**

Soprano Carrie Loring is best known as longtime host of TV Ontario’s *Polka Dot Door*. She has toured coast to coast with numerous children’s shows involving singing, storytelling, mime, and puppetry. Carrie received a BA from the University of Toronto, and her singing certificates from the Royal Conservatory of Music. She has sung with Tafelmusik, Choir 21, Opera Atelier, The Elmer Iseler Singers, Elora Festival Singers, Soundstreams, Toronto Mendelssohn Choir, Bach Festival Singers, the Black Creek Festival, Tallis Choir, Toronto Consort, The National Ballet of Canada, Toronto Summer Music Festival, and the Theatre of Early Music. Carrie also sings regularly as a soprano lead in many Toronto church choirs, most notably with Elaine Choi at Timothy Eaton and Eleanor Daley at Fairlawn United. She has performed as a voice-over artist and studio singer in television and film, and has sung on 26 CD recordings. Enjoying the challenge of singing in different styles, she has done back-up vocals for Roger Hodgson (Supertramp), performed in the cast of *Sondheim in September*, and can be heard on the TV series *The Tudors* and *The Borgias*, and in the films *Something About Mary Magdalene* and *Flightpath*. Carrie teaches private lessons in both voice and guitar. She is a vocal coach, sight-singing teacher, and the Director of the Kinder and Preparatory Choirs with the Bach Children’s Chorus.



# Bryan Martin

**BASS, CHOIR 21**

Bryan Martin, bass, has been active in the Toronto choral scene for nearly 40 years, with a special passion for both early and new music. He is a founding member of Sine Nomine Ensemble for Medieval Music, and has collaborated many times with the medieval theatre group Poculi Ludique Societas. He has performed with many groups in southern Ontario, including Melos Early Music in Kingston, Elora Festival Singers, Toronto Mendelssohn Choir, and the Toronto Consort. He has been with Soundstreams Choir 21 since its first concert, and is also a member of the vocal octet Opus 8. Bryan's training is in composition, conducting, and musicology. His academic work has been published in the New Grove Dictionary of Opera, and by the Pontifical Institute of Mediaeval Studies. Since 2001 he has worked at the University of Toronto Music Library, where he is responsible for cataloguing, information technology, and audio-visual preservation.



# Marc Michalak

**BASS, CHOIR 21**

Marc holds a Bachelor Degree in Music from the University of Toronto and a Masters Degree in Environmental Studies from York University. He has sung with Soundstreams Choir 21, The Elora Festival Singers, The Toronto Mendelssohn Choir, Tafelmusik, and Grace Church on the Hill, Toronto. He is currently the Music Director at Hope United Church, Toronto. He enjoys teaching, chasing after his two kids and playing soccer.



# Meghan Moore

**SOPRANO, CHOIR 21**

Soprano Meghan Moore studied voice and music cognition at the University of Toronto. She has been a member of the Tafelmusik Chamber Choir for the past 17 years and is delighted to have been a part of several Soundstreams Choir 21 projects. She can be heard on the soundtracks of *The Tudors* and *Borgias* TV series, and has performed with the Exultate Chamber Singers, Toronto Consort, Elora Festival Singers, Arbor Oak Trio, Elmer Iseler Singers, Aradia Ensemble, and St. Thomas's Anglican Church Choir.



# Graham Robinson

**BASS, CHOIR 21**

Baritone Graham Robinson is a Toronto based performer and pedagogue known across Canada for his musical sensitivity and attention to musical narrative. With a Masters degree in Vocal Pedagogy from the University of Toronto and a Bachelor's in Voice from the University of Victoria, Graham has decades of experience performing nationally and abroad. He is regularly featured with premiere organizations such as Tafelmusik, The Elora Singers, The Elmer Iseler Singers, Soundstreams, and is a founding member of the Trinity Bach Project and the Aspirare Vocal Collective. He maintains an active vocal studio in downtown Toronto, teaching students of all ages and experience.



# Sharang Sharma

**TENOR, CHOIR 21**

Sharang Sharma received his education at Western University (BMus Voice) and read historical musicology at Oriel College, University of Oxford. He subsequently worked as Choral Music Director at Huron University in London. While lay clerk at The Queen's College in Oxford, Sharang sang with numerous UK-based ensembles, including Academy of Ancient Music, and Instruments of Time and Truth. He has built his choral and operatic repertoire through performances with The Strand Consort, Fount & Origin, Spectra Ensemble, King's College London Chapel Choir, and various choral societies in the UK; and with Elmer Iseler Singers, Soundstreams Choir 21, Kammerchor London, Chor Amica, and Western University Opera in Canada. Sharang is a Tafelmusik Baroque Summer Institute alumnus (2018, 2019, and 2023), and teaches at The Canadian Renaissance Music Summer Schools.



# Karen Weigold

**ALTO, CHOIR 21**

Karen Weigold is an established and versatile singer from the Greater Toronto Area. After studying at Cambrian College in Sudbury, with a major in Vocal Performance and a minor in Piano Studies, Karen moved back to the GTA to begin her music career. With a background in dramatic arts and dance, Karen has had many opportunities to perform with ensembles and organizations throughout the city, including Soundstreams, Elmer Iseler Singers, Univox Choir of Toronto, and Countermeasure. Karen has shared the stage with artists like Jackie Richardson, Jully Black, Joe Sealy, Molly Johnson, Nikki Yanovsky, and opera star Kathleen Battle; she is a founding member of the a cappella group Catch-Phrase Quartet, and has lent her voice to many EP and LP recordings and live performances for local Toronto artists such as Jeremy Dutcher, Julian Taylor, and Secret Broadcast. Currently, Karen is a section lead and a featured soloist at Church of the Redeemer Anglican Church in Toronto. In addition to her busy performance schedule, Karen gives private vocal lessons, and is working on various composition and arranging projects.



# Sinéad White

**SOPRANO, CHOIR 21**

Praised for her “luminous soprano” (The Whole Note), Irish-born soprano Sinéad White is based in Toronto, Canada and performs frequently with ensembles such as the Toronto Mendelssohn Singers, Theatre of Early Music, Soundstreams Choir 21, the Elora Festival Singers, Trinity Bach Project and Tafelmusik Chamber Choir. She and lutenist Jonathan Stuchbery founded *Duo Oriana*, and their debut album *How Like a Golden Dream* is available with Leaf Music thanks to the support of the Canada Council for the Arts and FACTOR Canada. She has appeared as a soloist with organizations such as Victoria Baroque, the Toronto Bach Festival, Nota Bene Players, Boston Early Music Festival, Ottawa’s Music and Beyond Festival, Aureas Voces, Early Music Vancouver and the Kamloops Symphony. Sinéad obtained both her bachelor’s and master’s degrees at McGill University and is currently a DMA candidate at the University of Toronto.





# David Yung

**BASS, CHOIR 21**

Toronto-based baritone David Yung is a founding member of Soundstreams Choir 21 and is thrilled to have the opportunity to perform with them again this season. He has served as a longtime member of the Toronto Mendelssohn Choir and Mendelssohn Singers as well as the Nathaniel Dett Chorale, having toured extensively with this organization throughout Canada and the US. He has been a member or has performed with the Aspirare Vocal Collective, Elmer Iseler Singers, Elora Festival Singers, Toronto Chamber Choir, Tafelmusik Chamber Choir, Amadeus Choir, Arcady, Opera Atelier, Tallis Choir, Etobicoke Centennial Choir, and the Black Creek Festival Chorus. David has worked in musical styles spanning the medieval to contemporary, and even sung back-up vocals for Roger Hodgson (Supertramp). He is an experienced church and synagogue musician, currently serving as a Bass Lead at St. Thomas's Anglican Church and Holy Blossom Temple, and sings regularly with the National Catholic Broadcasting Council as a Daily Mass Cantor. David completed his undergraduate degree at Western University, studying voice with Dr. Darryl Edwards.



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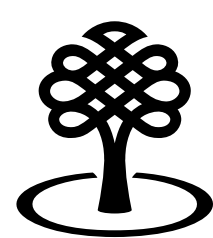
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