

# SOUNDSTREAMS

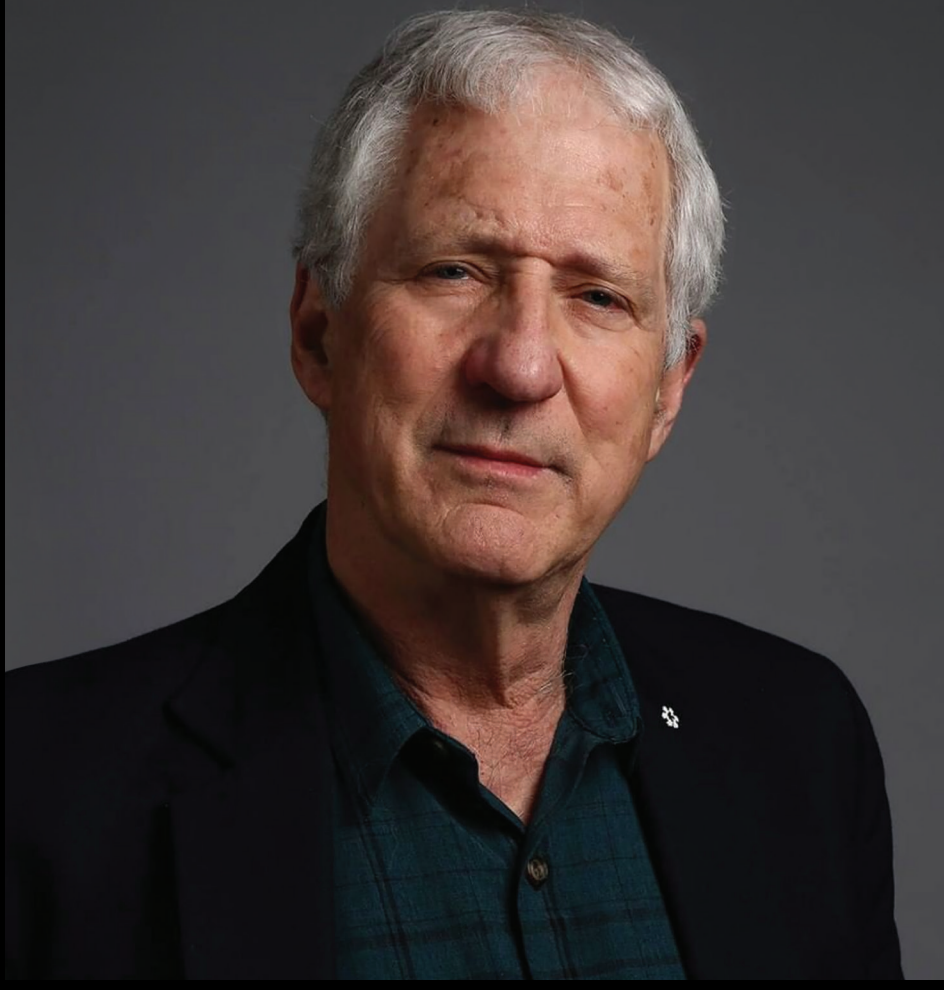


# ESTONIAN PHILHARMONIC CHAMBER CHOIR

**FEBRUARY 3, 2024**

ST. PAUL'S BASILICA

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# FROM THE ARTISTIC DIRECTOR

**A**lmost 25 years has passed since Soundstreams first hosted the Estonian Philharmonic Chamber Choir (EPCC) in Toronto in 2000. They were already famous by then: their extraordinary recordings of fellow countryman Arvo Pärt's music on the prestigious ECM label had positioned them as one of the world's leading chamber choirs. Then as now, it's extraordinary that a country of 1.3 million people could give birth to such an ensemble, let alone numerous other world-class vocal and instrumental ensembles, conductors and soloists.

On that first visit to Canada, I asked their legendary music director Tõnu Kaljuste if he could help me to understand this phenomenon. His answer was that for nearly 800 years, foreign powers had occupied Estonia, but rather than taking to the streets with guns, the Estonian people had raised their voices in song, not only as a form of protest, but as a way of maintaining and nurturing both their soul and their culture.

In the intervening years, the EPCC has performed numerous times in Toronto, not only under Kaljuste's baton, but other illustrious music directors as well including Paul Hillier (Theatre of Voices, Ars Nova Copenhagen)

and Kaspars Putniņš (Latvian Radio Choir). The EPCC and Kaljuste's relationship to Toronto and Canada has extended far beyond touring appearances. Every concert hosted by Soundstreams over these 25 years has included the world premiere of a Canadian work commissioned for the occasion, this concert featuring the second such work by Omar Daniel.

Tõnu Kaljuste himself has made an additional significant contribution to Canadian music. He has come to Toronto a number of times under our auspices to conduct Canadian vocal and instrumental ensembles, including Soundstreams Choir 21. He premiered and has since recorded a number of multi-choral works by the late great R. Murray Schafer, including *The Fall into Light* and *Death of Shalana*. He opened last year's Soundstreams season with a world premiere by Paul Frehner and works by Claude Vivier and Arvo Pärt.

We welcome them back to Toronto!

– **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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**S**oundstreams is celebrating its 41<sup>st</sup> 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.

**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.

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.

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/ Gállábártniti*—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 both Cree and Sámi.

### Special Thanks

This concert is funded in part by Canadian Heritage, Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, The Mary-Margaret Webb Foundation, and Soundstreams' generous individual donors.

Very special thanks to VEMU Estonian Museum Canada, Estonian Music Week, the Embassy of Estonia in Ottawa, the Estonian Foundation of Canada, and KESKUS for their generous support of tonight's concert.

Soundstreams presents the

# ESTONIAN PHILHARMONIC CHAMBER CHOIR

Artistic Director & Chief Conductor

**Tõnu Kaljuste**

Choirmaster

**Mai Simson**

Soprano

**Yena Choi**

**Kristine Muldma**

**Laura Štoma**

**Mariliis Lahesalu**

**Annika Lõhmus**

**Marie Roos**

Alto

**Marianne Pärna**

**Annely Leinberg**

**Cätly Talvik**

**Kristel Marand**

**Ave Hännikäinen**

Tenor

**Raul Mikson**

**Miguel Gonçalves  
Silva**

**Toomas Tohert**

**Sander Sokk**

**Danila Frantou**

**Kaido Janke**

Bass

**Aarne Talvik**

**Kristjan-Jaanek  
Mölder**

**Henry Tiisma**

**Geir Luht**

**Rainer Vilu**

Managing Director

**Esper Linnamägi**

Partnership Manager

**Annika Kuuda**

EPCC wishes to thank the **ESTONIAN AMERICAN NATIONAL COUNCIL** for its generous support of this tour by the Estonian Philharmonic Chamber Choir. <https://www.estosite.org/>

**Learn more about the choir at** [epcc.ee](http://epcc.ee), [epcc.tv](http://epcc.tv) and [facebook.com/kammerkoor/](https://facebook.com/kammerkoor/)



# CONCERT PROGRAM

## Estonian Philharmonic Chamber Choir

*OFFERTORIUM: Benedictus es Domine*  
(1593)

**Giovanni Pierluigi da Palestrina**, *composer*

*MAGNIFICAT*  
(1989)

**Arvo Pärt**, *composer*

**Annika Lõhmus**, *soloist*

*OFFERTORIUM: Ave Maria*  
(1593)

**Giovanni Pierluigi da Palestrina**

*NUNC DIMITTIS*  
(2001)

**Arvo Pärt**

*THE DEER'S CRY*  
(2007)

**Arvo Pärt**

*MOTET: Hodie Christus natus est*  
(1575)

**Giovanni Pierluigi da Palestrina**

*DOPO LA VITTORIA*  
(1996, REV. 1998)

**Arvo Pärt**

*OFFERTORIUM: Laudate Dominum*  
(1593)

**Giovanni Pierluigi da Palestrina**

*ANTARKTOS MONODIES \**  
WORLD PREMIERE (2023)

**Omar Daniel**, *music*

**H. P. Lovecraft**, *text*

*KANON POKAJANEN: Kontakion, Ikos*  
*and Prayer after the Canon*  
(1989)

**Arvo Pärt**

**Annika Lõhmus, Marianne Pärna,**  
**Danila Frantou, Henry Tiisma**, *soloists*

*\*Antarktos Monodies* was commissioned with the generous assistance of The SOCAN Foundation and The Michael & Sonja Charitable Foundation

EPCC wishes to thank the **ESTONIAN MINISTRY OF FOREIGN AFFAIRS** for its generous support of this tour.



REPUBLIC OF ESTONIA  
MINISTRY OF FOREIGN AFFAIRS

# PROGRAM ESSAY ON TONIGHT'S SEQUENCE

by PETER BOUTENEFF

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Given the popularity of Arvo Pärt's music, one would think it easy to program a concert performance that features his work. One would be wrong. There is the breadth of his audience: classical music listeners mix with aficionados of jazz, indie, and heavy metal, who expect different things from the composer. Pärt's most avid listeners, whatever their predilections, find that his music has the effect of transporting them, perhaps bringing them into a stiller place. But how do you construct a concert program that sufficiently respects that "space" into which Pärt draws his diverse listenership?

One approach is to present concert programs of exclusively Pärt's music. The composer himself has spoken of *tintinnabuli* (his predominant compositional style) as a "space" that he wanders into. An all-Pärt concert is an invitation to enter that space and reside there for a couple of hours. This has been the preferred modus of the Arvo Pärt Project ever since the landmark concerts at Carnegie Hall and the Metropolitan Museum of Art in 2014. The programmer is still left with the choice of works and their sequence. But for Pärt's admirers, these concerts are a good space to inhabit.

What about concerts that interweave Pärt with other composers? It depends which ones. Some music critics and surface-level observers continue to insist on categorizing Pärt together with other "holy minimalists" (usually Tavener and Górecki) because, like Pärt, they sought to give expression to sacred texts by way of a reduced tone palette.

Never mind that there is virtually no sonic connective tissue between them.

Others assume that because Pärt is a believing Orthodox Christian, his music needs to go alongside either Slavic or Byzantine church music. But although Orthodoxy is a major spiritual influence, it is almost exclusively music from the Western classical tradition that lie at the root of Pärt's education as well as his primary inspiration.

If one does go with the hybrid approach to programming Pärt, perhaps the most promising direction is to present him together with music from the Western canon going back many centuries. Typical choices here may be Gregorian Chant, or from among the Franco-Flemish composers from the 15th and 16th centuries (Du Fay, Ockeghem, Josquin), for it is these that helped provide Pärt with a way out of serial music and into the consecrated simplicity of his *tintinnabuli* works. Then there is Bach, to whom Pärt owes an incalculable debt and whose music he often quotes verbatim or in variation. In between all of these, chronologically, stands the 16th century Italian master Palestrina.

One factor common to most of this vast range of musical expression is an unmistakable religious devotion. This music is born out of prayer and is composed with the explicit purpose of the praise of God. The liturgical and devotional textual settings of most of this music give a quantifiable clue to that intention and quality, and it is no coincidence that, likewise, virtually all Pärt's music after 1976 consists in settings of sacred texts.

In ways that are less measurable but also undeniable, Pärt's music, in its ethos and effect, shares DNA with the above-mentioned composers more than it does with most of his contemporaries. The programming of Pärt together with any of these early masters remains a delicate matter, requiring an intimate knowledge of the repertoire, a perception of the sonic and affective character of each piece, and finally an understanding of the human spirit.

For to program a concert is to take on the responsibility of leading the listener on a journey that goes beyond aesthetics.

The programmer of music of this nature is taking on something of a sacred task.

The particular configuration of Pärt and Palestrina, presented for the first time in these performances, has been devised by Tõnu Kaljuste. The maestro's experience in programming and conducting Pärt's repertoire is unmatched. He, and the

ensembles he founded (the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra) have recorded standard-bearing performances of Pärt's work for the past three decades. But Kaljuste's experience with early composers runs exceptionally deep as well. Few indeed would be as worthy as him to program and conduct tonight's concert.

As we listen, let us focus our attention to the space into which we are drawn. And let us consider what it is that connects the music of two great composers separated by four centuries—Pärt and Palestrina.

**PETER BOUTENEFF, D.PHIL.**

Arvo Pärt Project

Institute of Sacred Arts

St. Vladimir's Orthodox Theological Seminary

# PROGRAM ESSAY ON ESTONIA AND CHORAL TRADITION

by ANNIKA KUUDA  
EPCC Partnership Manager

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The Republic of Estonia, established as an independent state in 1918, experienced a brief interruption in its sovereignty due to the Soviet occupation following World War II. However, it restored its independence in 1991, inspired by a century-old song festival tradition, in an event known as the Singing Revolution. Music, particularly choral singing in the Estonian language, has played a great role in shaping the national identity and independence of Estonia, which is also home to one of the world's most performed living composers, Arvo Pärt.

Choir singing is deeply rooted in Estonian culture. Estonia's Song Festival, first held in 1869, takes place every five years and involves thousands of choir singers and dancers dressed in traditional, colourful national dress. The roots of this lively outdoor festival stretch back as far as 1869, the dawn of the Estonian national movement. The song and dance festival is much more than a big summer event – it is a way of being that helps Estonians better understand themselves and holds in it all the important values the people of Estonia consider important as a nation - love for country, language, culture, and customs.

The power of song is also evidenced by the Singing Revolution. Most people don't think about singing when thinking about revolutions. But in Estonia, the song was the weapon of choice when, between 1987 and

1991, Estonians wanted to end decades of Soviet occupation. The Singing Revolution which was inspired by the more than century-old song festival tradition is the name given to the step-by-step process that led to the reestablishment of Estonian independence in 1991. This was a non-violent revolution that overthrew a very violent occupation. It was called the Singing Revolution because of the role singing played in the protests of the mid-1980s. While today Estonia is also known for innovation, top-notch education, and the natural beauty of its forests and coastline, choral music remains a unique unifying force.

Despite its small size, Estonia's music has resonated in the world's most prestigious concert halls and stages. The Estonian Philharmonic Chamber Choir (EPCC), led by conductor Tõnu Kaljuste, is renowned as one of the foremost interpreters of Arvo Pärt's music, significantly contributing to Estonia's unique musical culture on the global stage. Estonia's journey through music, particularly through its rich tradition of choral singing, exemplifies a unique blend of cultural identity, resilience, and unity. This legacy, encapsulated in events like the Singing Revolution and the global recognition of artists like Arvo Pärt, continues to echo across the world, showcasing the enduring power and spirit of Estonian music.



# PROGRAM ESSAY ON ANTARKTOS MONODIES

by OMAR DANIEL

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At the heart of Lovecraft's poetry and prose is the suspicion that what we are aware of is only superficial to what really exists. Or worse, what we sense is even an illusion. The scope and mystery of the unknown is so vast that it is utterly incomprehensible to us. And unfortunately, any glimpses of the hidden mysteries are not welcoming or pleasant, but malevolent and uncaring.

Lovecraft's poetry is often divided into 'strong themes' and 'weak themes'. The weak themes deal with imagined, unexplainable horrors at a local level: people experiencing unusual events and meeting strange beings. The strong themes are cosmic in scale and more abstract in content, and his sonnet, *Antarktos*, is one of those. Lovecraft places the quasi-narrative of the poem several steps

from reality: the reader is in a dream, and the story is recounted in the dream by a bird. Most of the poem alludes to the lack of any understanding of the mystical nature of the ice-encased pyramid. Not even the Elder Ones have an answer. The only clue to the scope of the mystery is in the last lines, and the mystery if uncovered would be a revelation of horror.

I chose to approach the composing of this piece using minimal materials and avoiding extra musical references (with the exception of the bird who arrives to invoke the story). The term 'monody' refers to the sacred singing practice of a single melodic line, and although my work is polyphonic, the spirit of my compositional practice relates to liturgical music.

# ARTIST BIOGRAPHIES

## CREATIVE TEAM

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## Tõnu Kaljuste

### CONDUCTOR

Tõnu Kaljuste is a world-renowned choir and orchestra conductor. His most historic achievement to date is the Grammy for Best Choral Performance for the Arvo Pärt album *Adam's Lament* in 2014. His recordings have had a number of Grammy nominations in various categories from opera (*David and Bathsheba* of the Norwegian composer Ståle Kleiberg) to symphonic music. In 2019 he won the International Classical Music Award for the recording of Arvo Pärt's symphonies with the NFM Wrocław Philharmonic Orchestra.

Kaljuste's recordings have won several other prestigious prizes such as the Cannes Classical Award (1999), Diapason d'Or (2000), Edison Musical Award (2000) and Classic BRIT Award (2003). He has recorded for the ECM Records, Virgin Classic, BIS and Caprice Records labels.

Tõnu Kaljuste has established an international reputation with his mastery of a diverse repertoire ranging from operas and classical symphonic works to modern music. He has collaborated closely with legendary composers of Northern and East European modernism, such as Alfred Schnittke, György Kurtág, Krzysztof Penderecki, Giya Kancheli and Einojuhani Rautavaara, and has proven himself an expert and a committed advocate of the music of the Estonian composers Arvo Pärt, Erkki-Sven Tüür, Tõnu Kõrvits, Veljo Tormis and Heino Eller.

Collaboration with leading orchestras and choirs in Europe, Australia, Canada and the USA has added an extra dimension to Kaljuste's international renown. Kaljuste has been the Principal Conductor of the Netherlands Chamber Choir and the Swedish Radio Choir and was named Conductor Laureate of the latter in 2019.

Tõnu Kaljuste served as Professor and Chair of the Conducting Faculty of the Estonian Academy of Music and Theatre from 2010 to 2020. He is the founder of the Tallinn Chamber Orchestra (1993) and since the 2019/20 season once again its Principal Conductor and Artistic Director. Kaljuste founded the Estonian Philharmonic Chamber Choir in 1981 and is back after 20 years, from August 2021 as its Principal Conductor and Artistic Director. Kaljuste has served as Artistic Director of Nargen Opera, the project theatre that he launched, since 2004 and led Nargenfestival, a notable event in Estonia's music calendar, since 2006.

Tõnu Kaljuste is a member of the Royal Swedish Academy of Music and a recipient of the ABC International Music Award of Japan and the Robert Edler Prize for choral music.

Tõnu Kaljuste has been honoured with many awards in his native Estonia: the Order of the White Star, 4th Class (1998) and the Order of the National Coat of Arms, 2nd Class (2000), the first St Mary's Medal of St Mary's Cathedral congregation in Tallinn (2000), Main Prize of the Culture Endowment of Estonia (2004), several national culture awards for the performance of Veljo Tormis' music (*Estonian Ballads* in 2005, *Estonian Women's Songs* in 2007, *Estonian Men's Songs* in 2009), the interpretation award of the Estonian Council of Music (2010), Culture Award of the Ministry of Foreign Affairs (2011).



# Estonian Philharmonic Chamber Choir

The Estonian Philharmonic Chamber Choir (EPCC) is one of the best-known choirs in the world. The EPCC was founded in 1981 by Tõnu Kaljuste, who was the artistic director and chief conductor for twenty years. In the years 2001–2007, the English musician Paul Hillier took over. Between the years 2008–2013 the artistic director and chief conductor was Daniel Reuss and in the years 2014–2021 Kaspars Putniņš. Since August 2021 the artistic director and chief conductor is Tõnu Kaljuste.

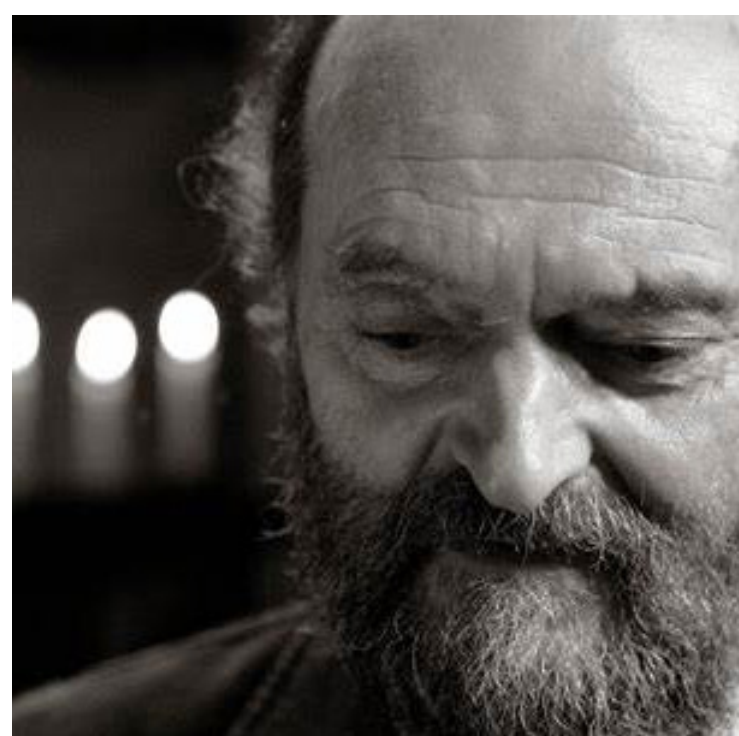
The repertoire of the choir extends from Gregorian chant and baroque to the music of the 21st century, with a special focus on the work of Estonian composers, such as Arvo Pärt, Veljo Tormis, Erkki-Sven Tüür, Galina Grigoryeva, Toivo Tulev, Tõnu Kõrvits, Helena Tulve, and introducing their output to the world. Each season the choir gives about 60–70 concerts both in Estonia and abroad.

The EPCC has cooperated with a number of outstanding conductors including Claudio Abbado, Helmuth Rilling, Eric Ericson, Ward Swingle, Neeme Järvi, Paavo Järvi, Nikolai Alekseyev, Olari Elts, Gregory Rose, Andrew Lawrence-King, Roland Böer, Frieder Bernius, Stephen Layton, Marc Minkowski, Christoph Poppen, Sir Colin Davis, Michael Riesman, Louis Langree, Paul McCreech, Gottfried von der Goltz, Andrés Orozco-Estrada, Anu Tali, Mirga Gražinytė-Tyla, Peter Phillips, Gustavo Dudamel etc.

The EPCC has also worked with the following world-class orchestras such as the Norwegian, Australian, Lithuanian, Prague and Stuttgart Chamber Orchestras, the London Symphony Orchestra, the Mahler Chamber Orchestra, the Berlin Rundfunk Orchestra, Concerto Copenhagen, Concerto Palatino, the Württemberg Chamber Orchestra, the Salzburg Camerata, Les Musiciens du Louvre-Grenoble, the Philip Glass Ensemble, the North Netherland Symphony Orchestra, the Frankfurt Radio Symphony Orchestra, the Basel Chamber Orchestra, the Sarasota Orchestra, the Los Angeles Philharmonic, the Estonian National Symphony Orchestra and the Tallinn Chamber Orchestra.

The EPCC has been a welcome guest at numerous music festivals and outstanding venues all over the world including the BBC Proms, the Mozartwoche, the Abu Gosh Music Festival, the Hong Kong Arts Festival, the Moscow Easter Festival, the Musikfest Bremen, the Salzburg Festspiele, Mozartwoche, the Edinburgh International Festival, the Festival Aix-en-Provence, the International Cervantino Festival, the Vale of Glamorgan Festival, the Bergen International Festival, the Schleswig-Holstein Musik Festival, the Sydney Opera House, Wiener Konzerthaus, the Royal Concertgebouw in Amsterdam, Versailles Opéra Royal, Palau de la Musica in Barcelona, LSO St Luke's and Barbina Centre in London, the Esplanade in Singapore, the Flagey in Brussels, the Kennedy Centre in Washington, the Lincoln Centre and Carnegie Hall in New York, the Walt Disney Concert Hall in Los Angeles etc.

Another important aspect in the choir's life is recording music (for ECM, Virgin Classics, Carus, Harmonia Mundi and Ondine), resulting in various award-winning CDs. The EPCC recordings have twice won a Grammy-Award for Best Choral Performance: in 2007 for the album of Arvo Pärt's *Da Pacem (Harmonia Mundi)* with conductor Paul Hillier and Arvo Pärt's *Adam's Lament* (ECM) with conductor Tõnu Kaljuste. All in all, the choir has 16 Grammy nominations with works by Arvo Pärt, Erkki-Sven Tüür and the music from the Nordic countries. In 2018 the recording *Schnittke – Psalms of Repentance. Pärt – Magnificat & Nunc dimittis* (BIS), conducted by Kaspars Putniņš, won Gramophone Award. The EPCC recordings have also won the award Diapason d'Or, Preis der Deutschen Schallplattenkritik, Danish Music Award, de Choc de l'Année Classica 2014, and more. In 2020 BBC Music Magazine named EPCC as one of the 10 best choirs in the world.



# Arvo Pärt

## COMPOSER

Arvo Pärt was born in 1935 in Paide, Estonia. After studies with Heino Eller's composition class in Tallinn, he worked from 1958 to 1967 as a sound engineer for Estonian Radio. In 1980 he emigrated with his family to Vienna and then, one year later, travelled on a DAAD scholarship to Berlin.

As one of the most radical representatives of the so-called "Soviet Avant-Garde," Pärt's work passed through a profound evolutionary process. His first creative period began with neoclassical piano music. Then followed ten years in which he made his own individual use of the most important compositional techniques of the avant-garde: dodecaphony, composition with sound masses, aleatoricism, and collage techniques. *Nekrolog* (1960), the first piece of dodecaphonic music written in Estonia, and *Perpetuum mobile* (1963) gained the composer his first recognition by the West.

In his collage works, avant-garde and early music confront each other boldly and irreconcilably, a confrontation which attains its most extreme expression in his last collage piece *Credo* (1968). But by this time all the compositional devices Pärt had employed to date had lost all their former fascination and begun to seem pointless to him. The search for his own voice drove him into a withdrawal from creative work lasting nearly eight years, during which he engaged with the study of Gregorian chant and vocal polyphony from the classical period and the medieval Notre-Dame school.

In 1976 music emerged from this silence—the little piano piece *Für Alina*. It is obvious that with this work Pärt had discovered his own path. The new compositional principle used here for the first time, which he called *tintinnabuli* (Latin for “little bells”), has defined his work right up to today. The tintinnabuli principle does not strive towards a progressive increase in complexity, but rather towards an extreme reduction of sound materials and a limitation to the essential.



# Giovanni Pierluigi da Palestrina

## COMPOSER

Giovanni Pierluigi da Palestrina (c. 1525 – 1594) was an Italian composer of late Renaissance music. The central representative of the Roman School, with Orlande de Lassus and Tomás Luis de Victoria, Palestrina is considered the leading composer of late 16th-century Europe.

Primarily known for his masses and motets, which number over 105 and 250 respectively, Palestrina had a long-lasting influence on the development of church and secular music in Europe, especially on the development of counterpoint. According to Grove Music Online, Palestrina’s “success in reconciling the functional and aesthetic aims of Catholic church music in the post-Tridentine period earned him an enduring reputation as the ideal Catholic composer, as well as giving his style (or, more precisely, later generations’ selective view of it) an iconic stature as a model of perfect achievement.”

One of the hallmarks of Palestrina’s music is that dissonances are typically relegated to the “weak” beats in a measure. This produced a smoother and more consonant type of polyphony which is now considered to be definitive of late Renaissance music, given Palestrina’s position as Europe’s leading composer (along with Orlande de Lassus and Victoria) in the wake of Josquin des Prez (d. 1521).



# Omar Daniel

**COMPOSER**

Omar was born in Toronto and raised in Don Mills, one of the first designed suburbs in North America. Although his Estonian refugee parents were not professional musicians, his mother managed to buy a Heintzman upright grand and have it moved to a small room on the second floor of their family home, where Omar attempted to read through piano reductions of Tchaikovsky's ballet music. That became his first musical influence. As time went on, he became periodically obsessed with all the great composers, but the music of Beethoven, Bartók, and Ligeti were, and continue to be, steadfast musical inspirations. He began composing music at the piano, but not until his undergraduate degree at the University of Toronto did he become keenly aware of the magical collaboration between composer and performer.

He has composed extensively in solo, chamber, electronic, and orchestral idioms. He is also an active pedagogue, holds the position of Associate Professor in Composition at Western University, and is currently Chair of Music Research and Composition. Omar's music is characterized by a strong sense of drama: his style is firmly rooted in the European concert music tradition and exhibits a broad palette of instrumental colour, intricate harmonic language, a strong rhythmic profile, and rigorous architectural design.



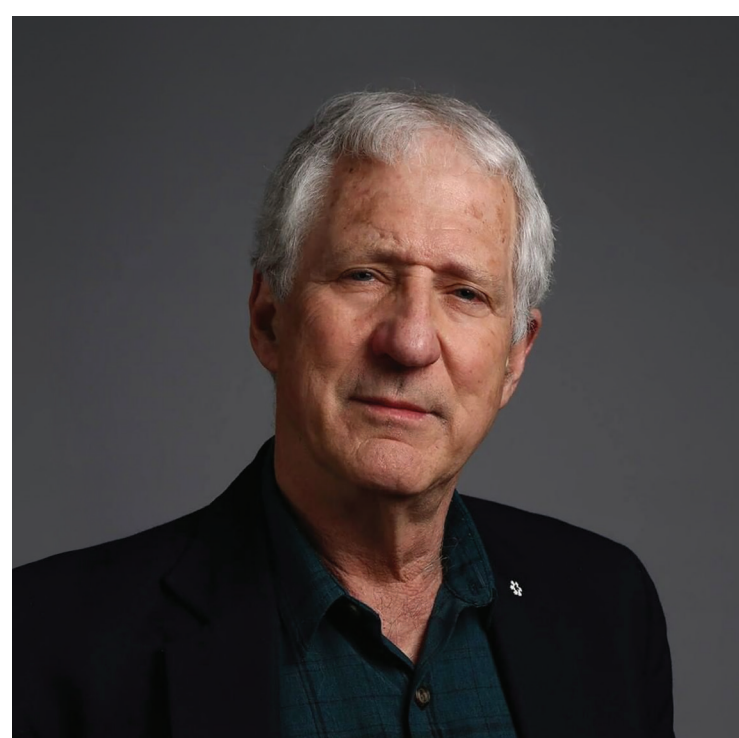
# Mai Simson

**CHOIRMASTER**

Mai Simson (choirmaster / assistant to chief conductor) graduated from Tartu University in 2013 with a degree in mathematics, and at the same time from the Tartu Heino Eller Music School with a degree in choral conducting under the supervision of Karin Herne. In 2017, she obtained her master's degree cum laude in conducting from the Estonian Academy of Music and Theatre under Professor Tõnu Kaljuste. In 2022, she defended her doctoral thesis in the same department. Mai has been awarded the Gustav Ernesaks Scholarship (2017) and the Tõnu Kaljuste Scholarship (2019). In 2014, she became a finalist in the XI Estonian National Competition for Young Choir Conductors.

In the Estonian Philharmonic Chamber Choir, Mai Simson serves as a librarian and assistant to chief conductor since 2021, and as choirmaster since August 2023. She also works as a conductor of the Estonian Television Mixed Choir. In the past, she has conducted the Engineers' Male Choir, the chamber choir Miina, the Estonian Youth Mixed Choir, the EMTA choir, the chamber choir Voces Tallinn and others, and has been a lecturer in conducting at the Estonian Academy of Music and Theatre. As a choirmaster or conductor, she has taken part in various project with the Estonian National Men's Choir, the Estonian Philharmonic Chamber Choir, the chamber choir Voces Tallinn, and the Tallinn Chamber Orchestra.

As a choirmaster, she has prepared various large-scale works, including Johann Sebastian Bach's Mass in B minor, Lutheran Mass in G major, and Magnificat, Georg Friedrich Händel's Jephtha, Theodora, and Messiah, Sergei Rachmaninov's All-Night Vigil, Tigran Mansurian's Requiem, Ludwig van Beethoven's Mass in C major, the Ninth Symphony and Missa solemnis, Wolfgang Amadeus Mozart's Vesperae solennes de confessore, Arthur Honegger's King David, Giovanni Pierluigi da Palestrina's Missa Papae Marcelli, Giovanni Battista Pergolesi's Magnificat, Camille Saint-Saëns's Christmas Oratorio, and Ottorino Respighi's Lauda per la Natività del Signore, Rudolf Tobias's Jonah, Arvo Pärt's Te Deum, and more. In addition, Mai was the editor of the original partition and clavier part of the oratorio Jonah by Tobias.



# 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).

# PERFORMANCE TEXT

## Giovanni Pierluigi da Palestrina

### **OFFERTORIUM (1593)**

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#### Benedictus es Domine

Benedictus es Domine, doce me  
iustificationes tuas.

In labiis meis pronunciavi omnia  
iudicia oris tui.

Blessed are you, O Lord: teach me your statutes.  
With my lips I have pronounced all the  
judgments of your mouth.

**Psalm 118 (119):12–13 (Vulgate)**

---

#### Ave Maria

Ave Maria, gratia plena, Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui.

Hail Mary, full of grace, the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb.

**Luke 1:28, 42**

---

#### Hodie Christus natus est

Hodie Christus natus est:  
Hodie Salvator apparuit:  
Hodie in terra canunt Angeli,  
laetantur Archangeli  
Hodie exsultant iusti, dicentes:  
Gloria in excelsis Deo.  
Alleluia

Today Christ is born;  
today the Savior has appeared;  
today on earth the angels sing;  
the archangels rejoice;  
today the righteous rejoice, saying:  
Glory to God in the highest. Alleluia!

**Luke 2:11, 13–14, and Psalm 33:1**

---

#### Laudate Dominum

Laudate Dominum, quia benignus est:  
psallite nomini eius, quoniam suavis est:  
omnia quaecumque voluit,  
fecit in caelo et in terra.

Praise ye the Lord, for He is good:  
sing ye to His Name, for He is sweet:  
whatsoever He pleased,  
He hath done in heaven and in earth.

**Based on Psalm (Vulgate) 134:3, 6**



# ARVO PÄRT

## **MAGNIFICAT (1989)**

---

Magnificat anima mea Dominum;  
 Et exsultavit spiritus meus in  
 Deo salutari meo,  
 Quia respexit humilitatem ancillae suae;  
 ecce enim ex hoc beatam me dicent  
 omnes generationes.  
 Quia fecit mihi magna qui potens est,  
 et sanctum nomen ejus,  
 Et misericordia ejus a progenie in  
 progenies timentibus eum.  
 Fecit potentiam in brachio suo;  
 Dispersit superbos mente cordis sui.  
 Deposuit potentes de sede,  
 et exaltavit humiles.  
 Esurientes implevit bonis,  
 et divites dimisit inanes.  
 Suscepit Israel, puerum suum,  
 recordatus misericordiae suae,  
 Sicut locutus est ad patres nostros,  
 Abraham et semini ejus in saecula.

My soul proclaims the greatness of the Lord,  
 my spirit rejoices in God my Savior,  
 for He has looked with favor on His humble  
 servant.  
 From this day all generations will call me  
 blessed,  
 the Almighty has done great things for me,  
 and holy is His Name.  
 He has mercy on those who fear Him  
 in every generation.  
 He has shown the strength of his arm,  
 He has scattered the proud in their conceit.  
 He has cast down the mighty from their thrones,  
 and has lifted up the humble.  
 He has filled the hungry with good things,  
 and the rich He has sent away empty.  
 He has come to the help of His servant Israel  
 for He has remembered his promise of mercy,  
 the promise He made to our fathers,  
 to Abraham and his children for ever.

**The Canticum of Mary (*Canticum beatae  
 Mariae Virginis*); Luke 1:46–55**

## **NUNC DIMITTIS (2001)**

---

Nunc dimittis servum tuum, Domine,  
 secundum verbum tuum in pace,  
 quia viderunt oculi mei salutare tuum,  
 quod parasti ante faciem omnium  
 populorum,  
 lumen ad revelationem gentium et  
 gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto,  
 sicut erat in principio, et nunc, et semper,  
 et in saecula saeculorum. Amen.

Lord, now lettest thou thy servant depart in  
 peace, according to thy word:  
 For mine eyes have seen thy salvation,  
 Which thou hast prepared  
 before the face of all people;  
 A light to lighten the Gentiles, and the glory of  
 thy people Israel.

Glory to the Father, and to the Son, and to the  
 Holy Spirit, Both now and always, and unto the  
 ages of ages. Amen.

**Luke 2:29–32**

## **THE DEER'S CRY (2007)**

---

Christ with me,  
 Christ before me,  
 Christ behind me,  
 Christ in me,  
 Christ beneath me,  
 Christ above me,  
 Christ on my right,  
 Christ on my left,  
 Christ when I lie down,  
 Christ when I sit down,  
 Christ when I arise,  
 Christ in the heart of every man who thinks of me,  
 Christ in the mouth of everyone who speaks of me,  
 Christ in every eye that sees me,  
 Christ in every ear that hears me,  
 Christ with me.

**From the Lorica of St. Patrick**

## **DOPO LA VITTORIA (1996, REV. 1998)**

---

Dopo la vittoria definitiva sugli Ariani, Sant' Ambrogio compose un inno solenne di ringraziamento: „Te Deum laudamus”; da allora questo canto viene ripetuto in occasione di cerimonie solenni di ringraziamento. Trascorsi due anni, quando davanti al consesso dei potenti di Milano venne battezzato Agostino, quelle strofe di ringraziamento furono cantate dagli officianti e dai battezzati e quindi entrarono a far parte da quel momento del cerimoniale religioso. L'antico e ignoto biografo di Agostino scrive: „Sant' Ambrogio allora con voce lieta lodò la Santissima Trinità e indusse lo stesso Agostino a proclamare la sua fede nella gloria di Dio.” Lodando e ringraziando il Signore Sant' Ambrogio diceva:

After the complete victory over the Arians Saint Ambrose created the solemn praise:

“We praise you, Lord.”

This hymn is being performed until today on every festive Thanksgiving and Praising of the Lord.

It was two years later when all faithful were assembled in Milan to witness the baptism of Saint Augustine, that this hymn of Praise was sung to the Baptised and Baptising and from this time on formed part of the great body of church chants.

An unknown early biographer of Augustine writes:

“On the occasion of Augustine's conversion the blessed Ambrose praised the Holy Trinity with joyful singing and encouraged Augustine to confess his faith in honour of God.”

Ambrose blessed and praised the Lord and said: “We praise you, my Lord, we confess in you, O Lord.”

„Lodiamo Te, o Signore, in Te crediamo, o Signore.”

Agostino proseguiva:

„A Te, Padre Eterno, tutta la terra rende gloria.”

„A Te cantano gli angeli e tutte le potenze dei cieli.”

Così entrambi cantarono l'intero inno di gloria alla Santissima Trinità. Sant' Ambrogio diceva il primo verso e Agostino cantava quello seguente.

L'ultimo verso venne proclamato da Agostino:

„In Te, o Signore, ho posto la mia speranza e mai dovrò dolermene. Amen.”

... da allora questo canto viene ripetuto in occasione di cerimonie solenni di ringraziamento.

Augustine added:

“You, Eternal Father, the whole world praises.”

“All angels, heavens and powers (in Heaven) praise you forever.”

Thus, in constant interplay, they sang the Hymn in honour of the Holy Trinity. Ambrose sang the first verse, Augustine the next. And Ambrose concluded the last verse thus:

“In you, my Lord, I set my hope, so that I will be eternally saved. Amen.”

**Excerpt from the encyclopedia *History of Church Sings and Songs*, by Archbishop Philaret (1902, St. Petersburg)**

## **KONTAKION, IKOS AND PRAYER AFTER THE CANON FROM KANON POKAJANEN (1989)**

### **Кондак**

Душе моя, почто грехами богатееш, почто волю диаволу твориши, в чесом надежду полагаеши? Престани от сих и обратися к Богу с плачем, зовущи: милосерде Господи, помилуй мя грешнаго.

### **Икос**

Помысли, душе моя, горький час смерти и страшный суд Творца твоего и Бога: Ангели бо грознии поймут тя, душе, и в вечный огонь введут: убо прежде смерти покайся, вопиющи: Господи, помилуй мя грешнаго.

### **Kontakion**

O my soul, why dost thou become rich in sins? Why dost thou do the will of the devil? On what dost thou set thy hope? Cease from these things and turn to God with weeping, and cry out: O Kind-hearted Lord, have mercy on me, a sinner.

### **Ikos**

Think, my soul, of the bitter hour of death and the judgment day of thy God and Creator. For terrible angels will seize thee, my soul, and will lead thee into the eternal fire. And so, before thy death, repent and cry: O Lord, have mercy on me, a sinner.

**Молитва**

Владыко Христе Боже, Иже  
 страстьми Своими страсти моя  
 исцеливый и язвами Своими язвы  
 моя уврачевавый, даруй мне,  
 много Тебе прегрешившему, слезы  
 умиления; сраствори моему телу  
 от обоняния Животворящаго Тела  
 Твоего, и наслади душу мою Твоею  
 Честною Кровию от горести, еюже  
 мя сопротивник напои; возвыси мой  
 ум к Тебе, долу поникший, и возведи  
 от пропасти погибели: яко не имам  
 покаяния, не имам умиления, не имам  
 слезы утешительныя, возводящая  
 чада ко своему наследию. Омрачихся  
 умом в житейских страстях, не могу  
 воззрети к Тебе в болезни, не могу  
 согреться слезами, яже к Тебе любве.  
 Но, Владыко Господи Иисусе  
 Христе, сокровище благих, даруй  
 мне покаяние всецелое и сердце  
 люботрудное во взыскание Твое,  
 даруй мне благодать Твою и обнови  
 во мне зраки Твоего образа. Оставих  
 Тя, не остави мене; изыди на  
 взыскание мое, возведи к пажити  
 Твоей и сопричти мя овцам избраннаго  
 Твоего стада, воспитай мя с ними от  
 злака Божественных Твоих Таинств,  
 молитвами Пречистыя Твоя Матере и  
 всех святых Твоих. Аминь.

**Prayer after the Canon**

O Master Christ God, Who hast healed my  
 passions through Thy Passion, and hast cured  
 my wounds through Thy wounds, grant me,  
 who have sinned greatly against Thee, tears  
 of compunction. Transform my body with the  
 fragrance of Thy life-giving Body, and sweeten  
 my soul with Thy precious Blood from the  
 bitterness with which the foe has fed me. Lift up  
 my down-cast mind to Thee, and take it out of  
 the pit of perdition, for I have no repentance, I  
 have no compunction, I have no consoling tears,  
 which uplift children to their heritage. My mind  
 has been darkened through earthly passions, I  
 cannot look up to Thee in pain. I cannot warm  
 myself with tears of love for Thee.  
 But, O Sovereign Lord Jesus Christ, Treasury of  
 good things, give me thorough repentance and a  
 diligent heart to seek Thee; grant me Thy grace,  
 and renew in me the likeness of Thine image.  
 I have forsaken Thee—do then not forsake  
 me! Come out to seek me; lead me up to Thy  
 pasturage and number me among the lambs  
 of Thy chosen flock. Nourish me with them on  
 the grass of Thy Holy Mysteries, through the  
 intercessions of Thy most pure Mother and all  
 Thy saints. Amen.

**Canon of Repentance to our Lord Jesus Christ  
 from the Orthodox prayer tradition**

# OMAR DANIEL

## **ANTARKTOS MONODIES (2023)**

---

Deep in my dream the great bird  
whispered queerly,  
Of the black cone amid the polar waste;  
Pushing above the ice-sheets lone and  
drearly,  
By storm-crazed aeons battered and  
defaced.  
Hither no living earth-shapes take their  
courses,  
And only pale auroras and faint suns  
Glow on pitted rock, whose primal  
sources  
Are guessed at dimly by the Elder Ones.

If men should glimpse it, they would merely  
wonder  
What tricky mound of nature's build they spied;  
But the bird told of vaster parts, that under  
The mile-deep ice-shroud crouch and brood  
and bide.  
God help the dreamer whose mad visions show  
Those dead eyes set in crystal gulfs below!

**H.P. Lovecraft**

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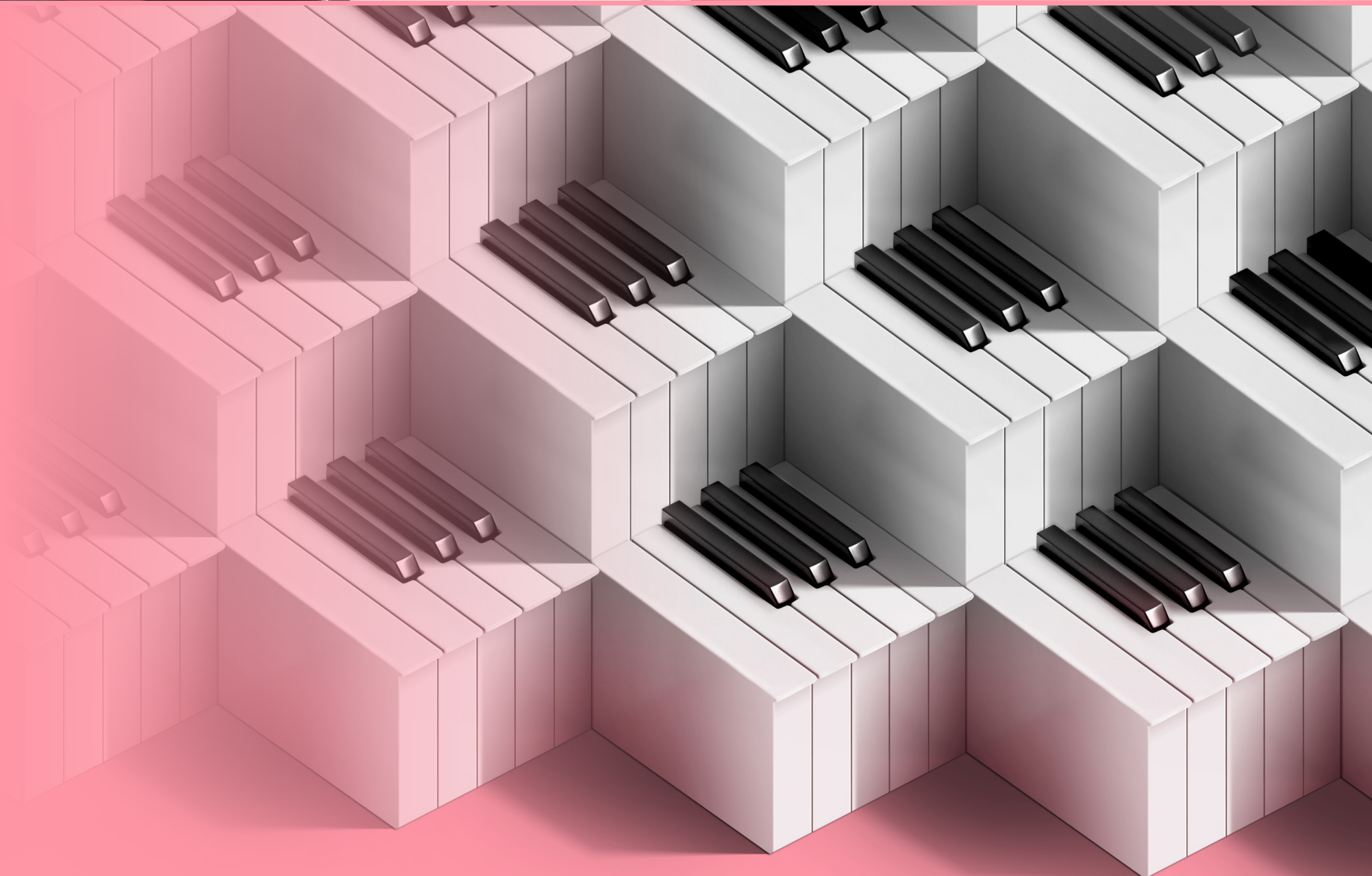
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