



Toronto  
Mendelssohn  
Choir

*the*  
LOVE AFFAIR  
WALTZ & TANGO

November 3, 2024 | 3pm  
Koerner Hall



**Toronto Mendelssohn Choir**

# The Love Affair

## Waltz & Tango

Jean-Sébastien Vallée, conductor

Toronto Mendelssohn Choir

Toronto Mendelssohn Singers

Instrumental Ensemble

Charlotte Siegel, soprano

Jonathan Goldman, bandoneon

Irene Gregorio, piano

Talisa Blackman, piano

**This performance will run approximately 2 hours  
including a 20 minute intermission.**

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The TMChoir acknowledges that the land on which we perform is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit, and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

We are honoured to share our music across these lands.



## MESSAGE FROM THE MAYOR

A warm welcome to everyone attending the Toronto Mendelssohn Choir's The Love Affair: Waltz & Tango concert.

Today's remarkable concert opens the 130<sup>th</sup> anniversary season and features the music of Johannes Brahms' Liebeslieder Walzer and the fiery embrace of Martin Palmeri's Misatango. The premiere of a new commission by composer-in-residence, Aaron Manswell, will be a wonderful opportunity to experience the boundless possibilities of choral music.

Best wishes to the Toronto Mendelssohn Choir as you begin this milestone season and thank you for continuing to deliver the highest standard of musical performances for everyone to enjoy. We are so proud that Toronto is home to one of Canada's oldest, largest and most recognized ensembles.

Music, arts and culture make our city so unique, and are essential to a prosperous, vital and livable city.

On behalf of Toronto City Council, please accept my best wishes for an enjoyable and memorable concert.

Yours truly,

Olivia Chow  
Mayor of Toronto

## PROGRAM

### Liebeslieder Walzer, Op. 52

Johannes Brahms (1833-1897)

*TMSingers*

Rebecca Claborn *Mezzo-Soprano*

Nicholas Nicolaidis *Tenor*

1. Rede, Mädchen, allzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt war
8. Wenn so lind dein Auge mir
9. Am Donaustrande
10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schlosser auf, und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht
18. Es bebet das Gesträuche

## **Drei Quartette, Op. 31**

Johannes Brahms (1833–1897)

*TMSingers*

Lesley Higgins *Soprano*

Ryan McDonald *Alto*

Nicholas Nicolaidis *Tenor*

Kieran Kane *Bass*

1. **Wechselied zum Tanze**
2. **Neckereien**
3. **Der Gang zum Liebchen**

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20 minute intermission

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## **Poverty** (*World Premiere & TMChoir Commission*)

Aaron Manswell (b. 1991)

Charlotte Siegel *Soprano*

Ryan McDonald *Countertenor*

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## **Stick With Love**

Aaron Manswell

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## **Misa a Buenos Aires (Misatango)**

Martín Palmeri (b. 1965)

Charlotte Siegel *Soprano*

1. **Kyrie**
2. **Gloria**
3. **Credo**
4. **Sanctus**
5. **Benedictus**
6. **Agnus Dei**

## PROGRAM NOTES

Welcome to the opening concert of the Toronto Mendelssohn Choir's 130th anniversary season!

The central pieces of tonight's program—Brahms's *Liebeslieder Wälzer* and Palmeri's *Misatango*—are both inspired by dance forms associated with romantic love. However, the broader focus of tonight's concert is love in all its manifestations, whether that is love for a place, a person, a dance form, or a community. At the same time, as we open this special anniversary season, tonight's concert is a celebration of love for music, and the musical community of Toronto that has sustained TMChoir for the past 130 years.

The program opens with two pieces by Brahms, beginning with his much-loved 1868 *Liebeslieder Waltzes*, op. 52. This collection of songs draws on German poet and philosopher Georg Friedrich Daumer's *Polydora* collection of folk songs and love poems. In addition to being about romantic love, the *Liebeslieder* are also about admiration between composers, influenced as they likely were by Franz Schubert's numerous compositions based on German dance, including the waltz and Ländler. Composed between 1859-1863, Brahms' *Drei Quartetten*, op. 31 also draws on dance-like rhythms, as well as love poems and folk songs. The first movement sets a love poem by Johann Wolfgang von Goethe, while the second two movements set poems by Josef Wenzig that are based on Moravian and Bohemian folk songs. Goethe compares love to a dance, while Wenzig's collections of folk songs hint more at love's complexity and darker feelings of loss, doubt, and rejection.

Tonight's concert also features two pieces by Aaron Manswell, TMChoir's 2024/25 Composer-In-Residence. Mr. Manswell is the first African-Canadian to hold this position, and his musical influences from gospel and R&B are broadening the choir's musical influences and repertoire. Manswell's *Poverty*, a gospel anthem which is being premiered tonight, sets text from The Gospel of Matthew (11:28, "Come unto me, all you who are weary and burdened, and I will give you rest") and strives to, in Manswell's own words, "bring awareness to the many different forms of poverty." In addition to the significant forms of material and economic lack that we might most readily associate with the term, Manswell also focuses on social and mental poverty and the endemic loneliness facing our contemporary society. The concluding words of the piece, "do you have a little time to spare? I need someone I can count on to be there" serve as an important reminder of the importance of taking care of and loving one another in an increasingly impoverished world. This message is further reinforced by Manswell's *Stick With Love*, which draws on a famed quote by civil rights leader Martin Luther King Jr., ruminating on justice and freedom as essential aspects of love.

In *Misa a Buenos Aires*, which is perhaps better-known by its affectionate nickname of *Misatango*, Argentinian composer Martín Palmeri has written a love letter to his city. Palmeri fuses together two central aspects of Buenos Aires' cultural history, blending the text of the Catholic mass (notably, while freedom of religion is enshrined in Argentina's constitution, the country is 75% Roman Catholic) with tango, the country's national music and dance. Although *Misatango* was composed between 1995 and 1996, it was little-known before its performance at the Vatican at the 2013 International Festival of Music and Sacred Art. The piece was performed to honour the then newly-elected Pope Francis, the former Cardinal Archbishop of Buenos Aires, who was a regular tango dancer in his youth.

As both a musical and dance form, tango originated towards the end of the nineteenth century in impoverished and multiethnic neighborhoods in the Rio de la Plata region of Argentina and Uruguay. Musically, it has always featured a small string section, piano, and bandoneon alongside its African, Cuban, and European dance influences. While tango is now associated with ballroom dancing and justly admired for its musical and choreographic complexity, when it first began to spread beyond Buenos Aires and Montevideo in the 1900s and 1910s, it was considered to be in poor taste and excessively sexual, and was rejected by middle and upper-class communities in Argentina. It was only after tango's success in Europe in the 1920s that it began to be re-assessed in its home countries and celebrated as Argentina's national dance and music. Nuevo tango experimented with and expanded what tango music could be. Founded in the 1950s by Argentinean composer and arranger Astor Piazzolla (1921-1992), nuevo tango music sought to honour and also expand tango's musical origins. Piazzolla was interested in incorporating further aspects of classical and jazz musics into tango composition, and experimenting with musical harmonies and dissonance. Musically, nuevo tango—and with it, *Misatango*—incorporates multiple musical adaptations and concepts, evolving across time, without ever losing its sense of itself or its origins. In this sense, as a musical genre, it is perhaps an ideal metaphor of long-term love.

—Rena Roussin, Musicologist in Residence

## THE TORONTO MENDELSSOHN CHOIR

The Toronto Mendelssohn Choir (TMChoir) is proud to be one of Canada's oldest, largest, and best-known choral organizations. The choir presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season, and has been a leader in choral music in Canada ever since, commissioning works by Canadian composers, and presenting world and Canadian premières. The choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021, Jean-Sébastien Vallée was named as Artistic Director, only the eighth conductor in TMChoir's 130-year history.

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

The TMChoir includes a core of professional singers and more than 160 auditioned and experienced volunteer choristers. The smaller professional ensemble, the Toronto Mendelssohn Singers, was created to deliver more intimate repertoire in a variety of non-traditional venues. This 130th anniversary season includes a commercial recording Remember: 130 Years of Canadian Choral Music, available now, by ATMA Classique, and a recording with Canada's National Arts Centre Orchestra and Orchestre symphonique de Québec celebrating the late composer Jacques Hétu.







**Jean-Sébastien Vallée**, Artistic Director and conductor

Jean-Sébastien Vallée is a renowned Canadian-American conductor, scholar, and pedagogue known for his expertise in vocal, choral, and orchestral repertoires. With a career spanning over several decades, Vallée has conducted numerous ensembles across North America, Europe, and Asia, and has prepared choruses for some of the world's most prestigious orchestras including the Chicago and Toronto Symphony Orchestras, l'Orchestre symphonique de Montréal, and the National Arts Center Orchestra in Ottawa.

Dr. Vallée is Artistic Director and Principal Conductor of the renowned 160-voice Toronto Mendelssohn Choir and the professional Toronto Mendelssohn Singers. In addition, Jean-Sébastien is Full Professor of Music, Director of Choral Studies, and Coordinator of the Conducting & Ensembles Area at the Schulich School of Music of McGill University. He has previously served as the Director of Choral Studies at California State University, Los Angeles, and was on the choral faculty of the University of Redlands. Dr. Vallée holds degrees from Laval University, Sherbrooke University, the University of California, Santa Cruz, and a doctorate in conducting from the University of Illinois at Urbana-Champaign.

Vallée's recordings have been broadcast internationally and include *Remember* (ATMA, 2024), *Distance* (ATMA, 2021), *Requiem* (ATMA, 2018 – requiems by Fauré and Duruflé), and *Lux* (ATMA, 2017). His recent and upcoming engagements include concerts at the Liszt Ferenc Academy of Music in Budapest, concerts with the Toronto Symphony Orchestra, and a performance at Carnegie Hall with Distinguished Concerts International New York.



**Charlotte Siegel**, soprano

Charlotte Siegel is a soprano and singer/songwriter from Toronto. She is a recent graduate of the Canadian Opera Company's Ensemble Studio and made her debut as Second Lady in Mozart's *Die Zauberflöte* and as Manon in Ian Cusson's *Fantasma* for the COC. She holds a Graduate Diploma and Master's in Opera and Voice from McGill University, where she studied with Dominique Labelle and John Mac Master, and a Bachelor of Classical Voice Performance from the University of Toronto, studying with Frédérique Vézina.

Charlotte was a Buffalo/Toronto District winner for the 2021 Metropolitan Opera National Council Auditions, made CBC's 2021 list of "30 Hot Classical Musicians Under 30," placed 3rd in the COC's Ensemble Studio Competition 2019, and was a finalist for the Atelier Lyrique National Auditions 2019 (Opéra de Montréal).

Recent Canadian Opera Company credits include *Musetta* (*La Bohème*), Donna Elvira (*Don Giovanni*), Lead Hen/Innkeeper's Wife (*The Cunning Little Vixen*), Handmaiden 1 (*Medea*), and Anna (*Nabucco*). Upcoming performances include *Five Freedom Songs* (Montgomery, Windsor Symphony), and *Musetta* (*La Bohème*, Manitoba Opera).

She is a co-founder and co-director of the Toronto-based non-profit Marigold Music Program, which aims to close the accessibility gap between marginalized youth and music education.



**Jonathan Goldman**, bandoneon

A passionate advocate of the bandoneón, award-winning musician Jonathan Goldman was a member of Quartango, Canada's first tango band, from 2007 to 2017. Their 2014 recording, *Encuentro* won a Juno Prize for best instrumental album and an Opus Prize (Album of the year – World music) in 2015. He picked up another Opus prize with Quartango for the CD *J'aime les nuits de Montréal* (2018). He has performed as a soloist with orchestras such as the National Arts Centre Orchestra, the Regina and Saskatoon Symphony Orchestras, Symphony Nova Scotia, I Musici de Montréal, the Orchestre symphonique de l'Isle, and the Signature Symphony of Tulsa. He has performed with world-renowned performers including James Ehnes, Sergio Tiempo, the Alcan (Saguenay) String Quartet, the Emily Carr String Quartet, Linda Lee Thomas, Lara St. John, Yehonatan Berick, Matt Haimowitz, Mark Fewer and Juan Sebastian Delgado. His arrangement of Astor Piazzolla's Double Concerto hommage à Liège was published by Éditions Henry Lemoine (France). Jonathan Goldman is Professor of Musicology in the Faculty of Music of the Université de Montréal and has published widely in the field of twentieth-century music, including his 2023 book *Avant-Garde on Record* (Cambridge University Press). He is currently co-editor of the U.K. journal *Twentieth-Century Music* and was editor of *Circuit* from 2006 to 2016.



**Irene Gregorio**, piano

Irene Gregorio enjoys a diverse and active musical life as a pianist, educator, and music director. As a pianist and chamber musician, she has collaborated with members of the LA Phil and San Francisco Symphonies. She has served as pianist for the Los Angeles Children's Chorus, LA Opera Education and Outreach, and the University of Southern California Chamber Singers, among others. Her performances as a collaborative pianist have taken her throughout North America, Europe, Cuba, and the Philippines, and she has also appeared on PBS, CBC Radio 2, and on film soundtracks in the LA area.

Dr. Gregorio has over 15 years of experience in the university setting, serving as staff/faculty in collaborative piano at the campuses of the California State University, East Bay and Los Angeles. She earned her DMA at the University of Southern California and recently returned home to Canada, where she serves as the Director of Music Ministry at Dublin St. United Church, and Sessional Instructor of Piano at the University of Guelph.

Irene Gregorio was named as the TMC Collaborative Pianist in August 2021 and was the pianist of the National Youth Choir of Canada in 2022.



**Talisa Blackman**, piano

Talisa is an active keyboardist based in Toronto, specializing in orchestral performance. She performs regularly with the Toronto Symphony Orchestra, and has worked with the Hamilton Philharmonic Orchestra, Kitchener–Waterloo Symphony Orchestra, Esprit Orchestra, and the Mariinsky Theatre Orchestra under the direction of Valery Gergiev. She has appeared as a soloist with the Toronto Symphony Orchestra, the National Arts Centre Orchestra in Ottawa, the Scarborough Philharmonic Orchestra and the Mississauga Symphony Orchestra among other groups. As a chamber musician, she has collaborated with noted vocalists and instrumentalists, including Scottish violinist Nicola Benedetti, baritone Russell Braun, and soprano Measha Brueggergosman. Talisa enjoys performing music of all genres, especially video game music, film scores and Broadway tunes, and has also performed with pop artists such as Carly Rae Jepsen, the Moody Blues, and Evanescence. In her spare time she loves reading, gaming, and playing with her two kittens Freddy and Samus.



**Aaron Manswell**, Composer-In-Residence

Aaron Manswell is a composer of soulful music, painting vivid pictures to contemporary themes using an assorted palette. A native of Toronto, Ontario, his songs have been premiered and recorded across North America by ensembles including the Grand Philharmonic Choir, the Amadeus Choir of Greater Toronto, the Nathaniel Dett Chorale and Choral Arts Initiative – a Southern California-based choir who featured his song “Stick with Love” on their 2024 album *Tapestry of Becoming* which debuted at No.1 on the Billboard Traditional Classical Albums chart. This song made him the winner of the 2022 Grand Philharmonic Choir Canada-wide Composition Contest and the runner-up for the 2023 American Choral Directors Association Brock Prize for Student Composers. In February 2023, he was a featured artist for the Canadian Opera Company’s Showcase Series, delivering *Off-Spring Live*: a concert of his works reflective of his simultaneous relationship with Classical, R&B, Hip-Hop, and Gospel music. He is a music producer and keyboardist for multiple award-winning Canadian Pop artists. As a film composer, he has written original scores for films premiered at the Toronto and Montreal Black Film Festivals. As an educator, he is the former Wind Band Conductor at Crawford Adventist Academy, leading the concert bands to top festival prizes and live recordings. Manswell has earned music composition degrees from Oakwood University and the University of Memphis and is currently the composer-in-residence for the MacMillan Singers at the University of Toronto where he is completing a Doctor of Musical Arts in Composition.

# TORONTO MENDELSSOHN CHOIR

## SOPRANO

Catherine Alberti	Charlotte Fowler	Kaitlin Montgomery
Tia Andriani	Marina Galeano	Michelle Murphy
Ann-Marie Barrett-Tandy	Rebecca Genge *	Camila Mussa
Jocelyn Belfer	Angela Gibbon	Emily Parker *
Lesley Emma Bouza*	Alison Haines	Ariane Prescott
Louise Boyden	Leslie Higgins *	Michelle Prunier
Leslie Bradshaw	Pat M. Irwin	Mary Ridgley
Jamie Brown-Hart	Christine Kerr	Heather Rowe
Hannah Carty	Gabrysia Kowalik	Anna Shestakovska
Ada Chan	Alysha Ladha	Hannah Silverberg
Laureen Choi	Alice Liu	Jaclyn Siou
Gillian Cook	Jocelyne Lussier	Chong Tan
Xenia Dees	Marlene Lynds	Celeste Morgan Thordarson
Maria Farrier	Sachiko Marshall	Jennie Worden
Kim Finkelstein	Lindsay McIntyre *	Sophya Yumakulov
Leslie Finlay	Rebecca McKay *	Paulina Zmak
Shayna Follington	Cathy Minnaar	

## ALTO

Jane Agosta	Noemi Jimenez-Furquet	Frances Quilty
Marlo Alcock	Lauren Keating	Taya Rosenberg
Renée Ardiente	Melissa Lee	Alison Roy *
Amy Ash	Simone Lee	Yara Rubb
Julia Barber *	Mavis Salmena Lyons	Jan Szot
Eunseong Cho	Rebecca Manga	Kseniia Temkina
Rebecca Claborn *	Miranda Martinez	Erica Tran
Nina Coutinho	Ryan McDonald *	Jennifer Ujimoto
Kristin Crawford	Heather McGrath	Kiley Venables
Sinéad Doherty-Grant	Jennifer McGraw	Patti Vipond
Adrienne Eastwood	Rachel McGuire	Joyce Wong
Kirsten Fielding *	Bethany Jo Mikelait	Tarquin Wongkee
Jennifer Friedman Muller	Zareen Moyeed	Susan Worthington
Gillian Grant	Susan E. Mumford	Virginia Wright
Ann Griffin	Annie Odom	Yuyang Wu
Nora Guncz	Lisette Pereira	

## TENOR

Mitch Aldrich \*  
Yeshua Arcos Martinez  
Tom Bishop  
Sam Broverman  
Karel Cantelar Ramos  
Michael Clipperton  
Peter DeRoche  
Omar Flores  
John Gladwell  
Nathan Gritter \*  
Alejandro Guerrero

Channing Huang  
Charles Im  
Dustin Jarred  
Lucas Jin  
Clement Kam  
Nathaniel Lapp  
Francis Lam  
Eric Lee  
Allen Mahabir \*  
Tim McPhail  
Daniel Meeks

Nicholas Nicolaidis \*  
Daniel Nicolucci  
Neil Payne  
David Serber  
Sharang Sharma \*  
Peteris Spels  
Ralf Staebler  
Terrence Tsang  
Christopher Wenman

## BASS

Neil Aronoff \*  
Shahriar Aslani  
Jeffrey Baker  
Hernan Botero  
Alex Chan  
David Chan  
Yoosik Choi  
Scott Crocker  
Steven Foster  
Paul Genyk-Berezowsky \*  
Andrew Gilchrist  
Michael Harrison

Kieran Kane \*  
Tim Khoo  
John Lemke  
Cliff Liu  
Doug Long  
Matt Lozinski  
Joseph McGowan IV  
Frederick Mei  
David Peer  
David B. Powell  
Milovan Prelević  
Jordan Scholl \*

Seymour Stern  
Gavriel Rhys Swayze  
David Tillmann  
Karl Tomczak  
Chia-An (Victor) Tung  
Sean van Wyk  
Jonah Wall  
Albert Wong  
Isaiah Yankech  
Amos Yip  
David Yung \*  
Bruce Yungblut

\* indicates TMSingers

## INSTRUMENTALISTS

**Bénédicte Lauzière**, violin  
**Roxolana Toews**, violin  
**Natasha Sharko**, viola  
**Miriam Stewart-Kroeker**, cello  
**Travis Harrison**, contrebass  
**Irene Gregorio**, piano  
**Talisa Blackman**, piano  
**Jonathan Goldman**, bandoneon

## TEXT AND TRANSLATIONS

### *Liebesslieder Walzer, Op. 52*

Johannes Brahms (1833-1897)

1. Rede, Mädchen, allzu liebes,  
Das mir in die Brust, die kühle,  
Hat geschleudert mit dem Blicke  
Diese wilden Glutgefühle!  
Willst du nicht dein Herz erweichen,  
Willst du, eine Überfromme,  
Rasten ohne traute Wonne,  
Oder willst du, daß ich komme?  
  
Rasten ohne traute Wonne,  
Nicht so bitter will ich büßen.  
Komme nur, du schwarzes Auge,  
Komme, wenn die Sterne grüßen!
2. Am Gesteine rauscht die Flut  
Heftig angetrieben;  
Wer da nicht zu seufzen weiß,  
Lernt es unterm Lieben.
3. O die Frauen, o die Frauen,  
Wie sie Wonne tauen!  
Wäre lang ein Mönch geworden,  
Wären nicht die Frauen!
4. Wie des Abends schöne Röte  
Möcht ich arme Dirne glühn,  
Einem, Einem zu gefallen,  
Sonder Ende Wonne sprühn.
5. Die grüne Hopfenranke  
Sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
So traurig ist ihr Sinn!  
  
Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?  
Wie höbe sich die Ranke  
Der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
Wenn ihr der Liebste weit?
1. Speak, dear girl, whom I love too much,  
Who has thrown into my cool heart, with  
just a look,  
These wild, hot feelings!  
Won't you soften your heart?  
Do you want to remain a pious saint,  
Without sweet bliss?  
Or do you want me to come?  
  
Live without sweet bliss?  
I would never suffer so bitterly.  
I will only come, Dark Eyes,  
I will come when the stars say hello.
2. The tide rushes over the rocks,  
Driven violently;  
Those there, who don't know how to sigh,  
Learn it from loving.
3. Oh women, oh women,  
How they thaw one with bliss!  
I would have become a monk a  
long time ago  
If it were not for women!
4. Like the lovely blush of the evening,  
I, a poor girl, would glow  
To please One, one special person  
In bliss forever.
5. The green hops vine,  
It winds down to the earth.  
The young, lovely girl,  
Her thoughts are so sad.  
  
Listen, green tendrill!  
Why don't you lift yourself up to the  
sky?  
Listen, lovely girl,  
Why is your heart so hard?  
How would the vine suspend itself  
If no support offers it strength?  
How will the girl be happy  
When her Love is far away?

6. Ein kleiner, hübscher Vogel nahm den Flug  
Zum Garten hin, da gab es Obst genug.  
Wenn ich ein hübscher, kleiner Vogel wär,  
Ich säumte nicht, ich täte so wie der.

Leimruten-Arglist lauert an dem Ort;  
Der arme Vogel konnte nicht mehr fort.  
Wenn ich ein hübscher, kleiner Vogel wär,  
Ich säumte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,  
Da tat es ihm, dem Glücklichen, nicht  
and.  
Wenn ich ein hübscher, kleiner Vogel wär,  
Ich säumte nicht, ich täte doch wie der.

7. Wohl schön bewandt  
War es vorehe  
Mit meinem Leben,  
Mit meiner Liebe!  
Durch eine Wand,  
Ja, durch zehn Wände,  
Erkannte mich  
Des Freundes Sehe.  
Doch jetzo, wehe,  
Wenn ich dem Kalten  
Auch noch so dicht,  
Vorm Auge stehe,  
Es merkts sein Auge,  
Sein Herze nicht.

8. Wenn so lind dein Auge mir  
Und so lieblich schauet –  
Jede letzte Trübe flieht,  
Welche mich umgrauet.  
Dieser Liebe schöne Glut,  
Laß sie nicht verstieben!  
Nimmer wird, wie ich, so treu  
Dich ein andrer lieben.

9. Am Donaustrande, da steht ein Haus,  
Da schaut ein rosiges Mädchen aus.  
Das Mädchen, es ist wohl gut gehegt,  
Zehn eiserne Riegel sind vor die Türe  
gelegt.  
Zehn eiserne Riegel – das ist ein Spaß!  
Die spreng ich,  
als wären sie nur von Glas.

6. A small, pretty bird  
Took flight back to the garden;  
There was enough fruit there.  
If I were a pretty little bird  
I would not delay,  
I would do just what she did.

The malice of lime branches  
Lurks in the place;  
The poor bird could not continue.  
If I were a pretty little bird  
I would wait,  
I would not do what she did.

The bird landed in a lovely hand,  
And was treated beautifully,  
That lucky thing.  
If I were a pretty little bird  
I would not delay  
I would do just what she did.

7. Things were going nicely before  
With my life and with my Love;  
Through a wall,  
even through ten walls  
I was recognized by my Friend's gaze.  
But now, alas,  
When I stand closely, in front of the  
Cold One's look,  
it doesn't affect his eye nor his heart.

8. When you look at me with those mild,  
loving eyes  
Every last disturbing cloud flies away.  
The beautiful glow of this love,  
Don't let it vanish!  
Never will another love you as faithfully  
as I do.

9. On the Danube, there stands a house,  
There, a rosy girl looks out.  
The girl is well cared for;  
Ten bars of iron are placed in front of  
the door.  
Ten bars of iron, this is a fun game;  
I will blast them like glass.

10. O wie sanft die Quelle sich  
Durch die Wiese windet!  
O wie schön, wenn Liebe sich,  
Zu der Liebe findet!
10. Oh how gently the stream winds through  
the meadow!  
Oh how nice, when Love itself finds love!
11. Nein, es ist nicht auszukommen  
Mit den Leuten;  
Alles wissen so giftig  
Auszudeuten.
11. No, there is no getting along with people;  
Everything they know gets a toxic  
interpretation.
- Bin ich heiter, hegen soll ich  
Lose Triebe;  
Bin ich still, so heißt's, ich ware  
Irr, aus Liebe.
- If I'm cheerful, they say I cherish loose  
morals;  
If I'm quiet, they say I'm going crazy  
about love.
12. Schloßer auf, und mache Schlößer,  
Schlößer ohne Zahl!  
Denn die bösen Mäuler will ich  
Schließen allzumal.
12. Locksmith, go and make locks,  
As many locks as you can;  
Because I will shut the evil mouths  
altogether.
13. Vögelein durchrauscht die Luft,  
Sucht nach einem Aste;  
Und das Herz ein Herz begehrt's,  
Wo es selig raste.
13. The little bird rushes through the air,  
Looking for a branch;  
And your heart, a heart, a heart's desire,  
Where there is blessed rest.
14. Sieh, wie ist die Welle klar,  
Blickt der Mond hernieder!  
Die du meine Liebe bist,  
Liebe du mich wieder.
14. See how the waves are clear when the  
Moon looks down!  
You are my Love,  
You love me again!
15. Nachtigall, sie singt so schön,  
Wenn die Sterne funkeln –  
Liebe mich, geliebtes Herz,  
Küße mich im Dunkeln!
15. The nightingale, she sings so beautifully,  
When the stars sparkle,  
Love me, dear heart,  
Kiss me in the dark!
16. Ein dunkler Schacht ist Liebe,  
Ein gar zu gefährlicher Bronnen;  
Da fiel ich hinein, ich Armer,  
Kann weder hören, noch sehn.  
Nur denken an meine Wonnen,  
Nur stöhnen in meinen Wehn.
16. A darker shaft is Love,  
A far too dangerous well;  
I fell into it, poor me,  
I cannot hear or see,  
I just think of my pleasures,  
I just moan in my pain.
17. Nicht wandle, mein Licht, dort außen  
Im Flurbereich!  
Die Füße würden dir, die zarten,  
Zu naß, zu weich.
17. Don't walk around, My Light, out there  
In the meadow!  
Your feet, your delicate feet would get  
Too wet, too soft.
- All überströmt sind die Wege,  
Die Stege dir,  
So überreichlich trante dorten  
Das Auge mir.
- All the paths and bridges there  
Are overflowing;  
So are my eyes profusely weeping.



18. Es bebet das Gesträuche,  
Gestreift hat es im Fluge  
Ein vögelein.  
In gleicher Art erbebet,  
Die Seele mir erschüttert  
Von Liebe, Lust und Leide,  
Gedenkt sie dein.

18. The bushes tremble;  
A little bird streaked them in flight.  
In the same way,  
My soul trembles, shaken by Love,  
Pleasure and Sorrow,  
As it thinks of your soul.

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**Drei Quartette, Op. 31**

Johannes Brahms (1833-1897)

1. *Die Gleichgültigen:*

Komm mit, o Schöne, komm mit mir zum  
Tanze;  
Tanzen gehöret zum festlichen Tag.  
Bist du mein Schatz nicht, so kannst du es  
werden,  
Wirst du es nimmer, so tanzen wir doch.  
Komm mit, o Schöne, komm mit mir zum  
Tanze;  
Tanzen gehöret zum festlichen Tag.

*Die Zärtlichen:*

Ohne dich, Liebste, was wären die Feste?  
Ohne dich, Süße, was wäre der Tanz?  
Wärest du mein Schatz nicht, so möcht ich  
nicht tanzen,  
Bleibst du es immer, ist Leben ein Fest.  
Ohne dich, Liebste, was wären die Feste?  
Ohne dich, Süße, was wäre der Tanz?

*Die Gleichgültigen:*

Laß sie nur lieben, und laß du uns tanzen!  
Schmachtende Liebe vermeidet den Tanz.  
Schlingen wir fröhlich den drehenden  
Reihen,  
Schleichen die andern zum dämmernden  
Wald.  
Laß sie nur lieben, und laß du uns tanzen!  
Schmachtende Liebe vermeidet den Tanz.

*Die Zärtlichen:*

Laß sie sich drehen, und laß du uns wandeln!  
Wandeln der Liebe ist himmlischer Tanz.  
Amor, der nahe, der höret sie spotten,  
Rächet sich einmal, und rächet sich bald.  
Laß sie sich drehen, und laß du uns wandeln!  
Wandeln der Liebe ist himmlischer Tanz.

1. *The indifferent ones:*

Come with me to the dance, o beauty;  
dancing is right for a festive day.  
You can become my sweetheart if you are  
not,  
but if you will never be, we can just dance.  
Come with me to the dance, o beauty;  
dancing glorifies a festive day.

*The tender ones:*

Without you, dearest, what would a  
festival be?  
Without you, my sweet, what would a  
dance be?  
If you were not my sweetheart, I would not  
want to dance.  
If you stay my sweetheart forever, life will  
be a celebration.  
Without you, dearest, what would a  
festival be?  
Without you, my sweet, what would a  
dance be?

*The indifferent ones:*

Let them love, but let us dance!  
Languishing love shuns the dance.  
Let us merrily weave about in spinning  
rows,  
and let the others creep off into the twilight  
wood.  
Let them love, but let us dance!  
Languishing love shuns the dance.

*The tender ones:*

Let them twirl, and let us wander!  
Wandering in love is a heavenly dance.  
Cupid is nearby and hears this mockery;  
he will have revenge someday – and soon!  
Let them twirl, and let us wander!  
Wandering in love is a heavenly dance.

## 2. Neckereien

Fürwahr, mein Liebchen, ich will nun frein,  
Ich führ' als Weibchen dich bei mir ein,  
Mein wirst du, o Liebchen, fürwahr du  
wirst mein,  
Und wolltest du's auch nicht sein.

"So werd' ich ein Täubchen von weißer  
Gestalt,  
Ich will schon entfliehen, ich flieg' in den  
Wald,  
Mag dennoch nicht deine, mag dennoch  
nicht dein,  
Nicht eine Stunde sein."

Ich hab' wohl ein Flintchen, das trifft gar  
bald,  
Ich schieß' mir das Täubchen herunter im  
Wald;  
Mein wirst du, o Liebchen, fürwahr du  
wirst mein,  
Und wolltest du's auch nicht sein.

"So werd' ich ein Fischchen, ein goldener  
Fisch,  
Ich will schon entspringen ins Wasser  
frisch;  
Mag dennoch nicht deine, mag dennoch  
nicht dein,  
Nicht eine Stunde sein."

Ich hab' wohl ein Netzchen, das fischt  
gar gut,  
Ich fang' mir den goldenen Fisch in der  
Flut;  
Mein wirst du, o Liebchen, fürwahr du  
wirst mein,  
Und wolltest du's auch nicht sein.

"So werd' ich ein Häschen voll  
Schnelligkeit,  
Und lauf' in die Felder, die Felder breit,  
Mag dennoch nicht deine, mag dennoch  
nicht dein,  
Nicht eine Stunde sein."

Ich hab' wohl ein Hündchen, gar pffiffig  
und fein,  
Das fängt mir das Häschen im Felde  
schon ein:  
Mein wirst du, o Liebchen, fürwahr du  
wirst mein,  
Und wolltest du's auch nicht sein.

## 2. Teasing

It's true, my dear, I am now courting,  
and I will establish you as my wife;  
you will be mine, my dear, truly mine,  
and even if you don't also want it.

"Then I'll become a dove with a white form -  
I will fly from you, fly into the wood,  
and so I may not be yours, may not be  
yours:  
that hour will never come."

I have a flintlock that can fire quickly -  
I'll shoot the dove down in the wood;  
You will be mine, my dear, truly mine,  
and even if you don't also want it.

"Then I'll become a little fish, a golden fish -  
I'll spring into the fresh water;  
and so I may not be yours, may not be  
yours:  
that hour will never come."

I have however a net that fishes very well;  
I will catch me this golden fish in the water.  
You will be mine, my dear, truly mine,  
and even if you don't also want it.

"Then I'll become a hare, full of swiftness -  
and run in the fields, the broad fields.  
and so I may not be yours, may not be  
yours:  
that hour will never come."

I have however a hound that's smart and  
fine;  
he'll catch me that hare in the fields.  
You will be mine, my dear, truly mine,  
and even if you don't also want it.

3. Der Gang zum Liebchen  
Es glänzt der Mond nieder,  
Ich sollte doch wieder  
Zu meinem Liebchen,  
Wie mag es ihr geh'n?

Ach weh', sie verzaget  
Und klaget, und klaget,  
Daß sie mich nimmer

Im Leben wird seh'n!  
Es ging der Mond unter,  
Ich eilte doch munter,  
Und eilte daß keiner  
Mein Liebchen entführt.

Ihr Täubchen, o girret,  
Ihr Lüftchen, o schwirret,  
Daß keiner mein Liebchen,  
Mein Liebchen entführt!

3. The walk to my sweetheart  
The moon gleams down,  
I should yet again  
Go to my darling,  
How does she fare?

Alas, she's despondent  
And laments and laments,  
That I will never see her  
Again in her life!

The moon sinks,  
I hurry off briskly -  
Hurrying so that nobody  
Shall steal my love away.

O coo, you doves!  
O whir, you breezes!  
- So that nobody  
Shall steal my love away!

---

### **Poverty**

Aaron Manswell (b. 1991)

Come unto me, all ye that labour  
Come unto me, I'll give you rest  
Come lay your head  
You will be fed  
We aim to be strong and feel healthy  
We aim to seem wealthy and fine  
What is the price?  
Spend all your life  
I see rain in the sky  
Why do I feel empty inside?  
Yes, please. Give me a shelter for my mind  
Reading the signs, they tell me I'm in poverty  
I drink success, yet I am thirsty  
I eat the best, yet I am weak  
Was this my dream?  
I'm still asleep  
Excuse me, do you have a little time to spare?  
I need somebody I can count on to be there  
There is no cost for paying attention  
Your heart is worth more than gold

### **Stick with Love**

Aaron Manswell

I have decided to stick with love.  
Hate is too great a burden to bear.  
I realize that hate is just made of  
Something related mainly to fear.  
Don't be afraid when you don't understand,  
Search and you'll find the truth.  
Then when you've found it,  
Release all your fear to make room for love.

## **Misa a Buenos Aires (Misatango)**

Martín Palmeri (b. 1965)

### **Kyrie**

Kyrie eleison.  
Christe eleison  
Kyrie eleison.

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

### **Gloria**

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam  
tuam,  
Domine Deus, Rex caelestis, Deus Pater  
omnipotens.  
Domine Fili unigenite, Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem  
nostram.  
Quoniam tu solus sanctus, tu solus Dominus,  
Tu solus Altissimus, Jesu Christe,  
cum sancto Spiritu, in gloria Dei Patris.  
Amen.

Glory to God in the highest,  
and on earth peace to people of good will.  
We praise you,  
we bless you,  
we adore you,  
we glorify you,  
we give you thanks for your great glory,  
Lord God, heavenly King,  
O God, almighty Father.  
Lord Jesus Christ, Only Begotten Son,  
Lord God, Lamb of God, Son of the Father,  
you take away the sins of the world,  
have mercy on us;  
you take away the sins of the world,  
receive our prayer;  
you are seated at the right hand of the  
Father,  
have mercy on us.  
For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High,  
Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father.  
Amen.

### **Credo**

Credo in unum Deum, Patrem  
omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt.

I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
of all things visible and invisible.  
I believe in one Lord Jesus Christ,  
the Only Begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
true God from true God,  
begotten, not made, consubstantial with  
the Father;  
through him all things were made.

Qui propter nos homines et propter nostram salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto, ex Maria virgine, et homo factus est.  
Crucifixus etiam pro nobis, sub Pontio Pilato. Passus et sepultus est.  
Et resurrexit tertia die secundum scripturas, et ascendit in caelum.  
Sedet ad dexteram Patris, et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius regni non erit finis.  
Credo in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, et simul adoratur et conglorificatur, qui locutus est per prophetas.  
Credo in unam sanctam catholicam et apostolicam ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum.  
Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

For us men and for our salvation he came down from heaven, and by the Holy Spirit was incarnate of the Virgin Mary, and became man,  
For our sake he was crucified under Pontius Pilate, he suffered death and was buried, and rose again on the third day in accordance with the Scriptures.  
He ascended into heaven and is seated at the right hand of the Father.  
He will come again in glory to judge the living and the dead and his kingdom will have no end.  
I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets.  
I believe in one, holy, catholic and apostolic Church.  
I confess one Baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to come. Amen.

### **Sanctus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.

Holy, Holy, Holy Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

### **Benedictus**

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem. Amen.

Lamb of God, you take away the sins of the world, have mercy on us. Grant us peace. Amen

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Christine Button	Lewis and Susan Liu	Mo Field
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Kaye Royer	Juleth Dawson	Michael Plavsic
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PG Walker	Xiaohong (Sharlene) Feng	Christin Shmanka	Mary Bell
Marla Farzad	Gloria Zhang	Janis Luttrell	Mary Ella Magill
Mauranda Nunes	virginia mak	Tom Moss Gamblin	Louise Polika
Peter Benedict	Sally Rogers	Taida Hambleton	Elizabeth Hannah
Ava Ferraro	Elizabeth McLeod	Peter Dick	Sally McLean
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Mary Boyd	Angela Simo Brown	Judy Clarke	Deena Mandell
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## 24/25 season

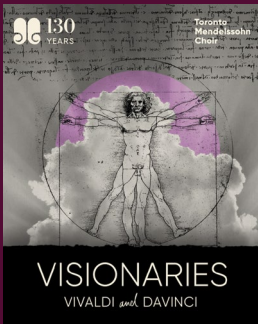


### Festival of Carols

December 3 & 4, 2024

Yorkminster Park Baptist Church

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### Visionaries: Vivaldi & DaVinci

February 8, 2025

Jeanne Lamon Hall  
(Trinity-St. Paul's Centre)

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### Beethoven's Missa Solemnis

April 4, 2025

Roy Thomson Hall

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Get tickets and details at [tmchoir.org](https://tmchoir.org)