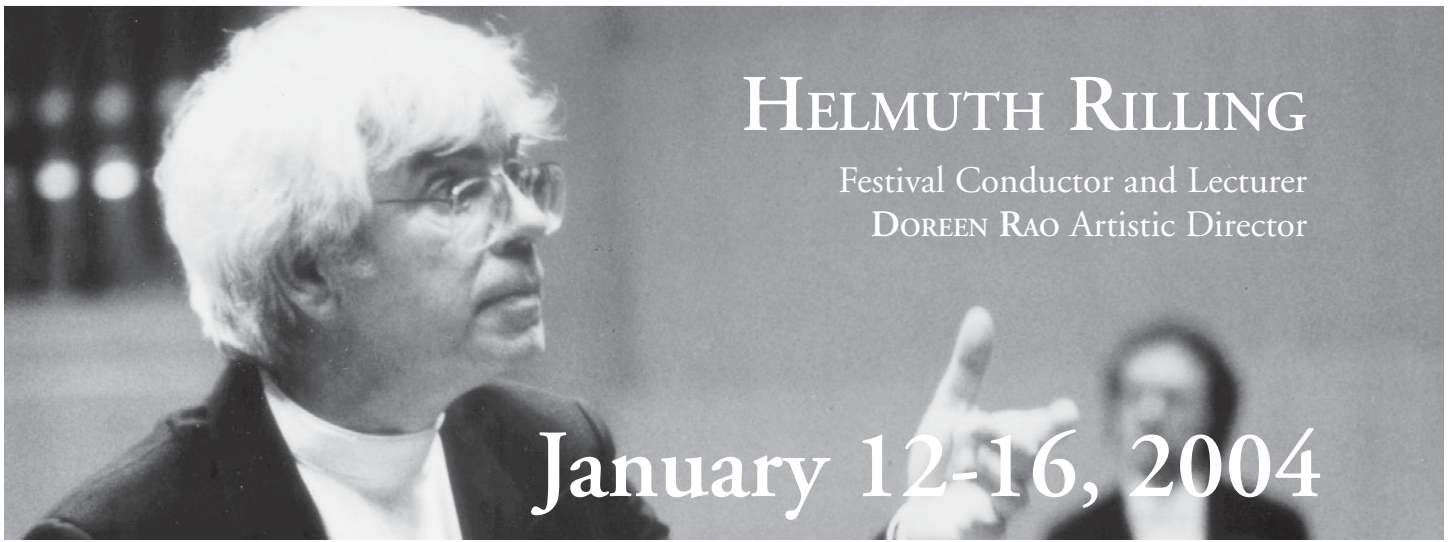


THE *Bach* FESTIVAL

AT THE UNIVERSITY OF TORONTO

“J.S. BACH IN THE WORLD TODAY”



HELMUTH RILLING

Festival Conductor and Lecturer
DOREEN RAO Artistic Director

January 12-16, 2004

WALTER HALL, FACULTY OF MUSIC, UNIVERSITY OF TORONTO



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"J.S. BACH IN THE WORLD TODAY"
JANUARY 12-16, 2004

HELMUTH RILLING, FESTIVAL CONDUCTOR AND LECTURER
DOREEN RAO, ARTISTIC DIRECTOR

A Message from Doreen Rao

With great joy, I welcome you to the inaugural 2004 Bach Festival at the University of Toronto. This uniquely educational performance festival at the Faculty of Music was inspired by my association with Helmuth Rilling and our mutual friend Royce Saltzman, Executive Director of the Oregon Bach Festival, now in its 35th Season!

Like many conductors and educators around the world, I have been privileged to learn from Maestro Rilling in the context of his brilliant performances, his masterful teachings and his spellbinding lecture-concerts. It is a dream come true that we welcome him back to Toronto for both the Bach Festival and the Toronto Symphony Orchestra concerts January 22nd, 24th and 25th.

To celebrate Bach's universal message of peace and compassion, we offer you an interactive series of lectures, master classes and performances designed to capture the strength and breadth of Canada's diversity through the unique talents of our University students, artists, educators and scholars.

I am deeply grateful to the Faculty of Music students, University colleagues and generous Toronto friends who have encouraged and supported this artistic vision and interdisciplinary initiative to create a Bach Festival at the University of Toronto.

For my students, for our community and for the well-being of all those seeking comfort and understanding through the experience of great music, I hope this week of "J.S. Bach in the World Today" and Helmuth Rilling will be your medicine and your musical magic for the New Year.



Doreen Rao, Ph.D.,
Elmer Iseler Chair in Conducting
Director of Choral Programs
University of Toronto, Faculty of Music

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HELMUTH RILLING, FESTIVAL CONDUCTOR AND LECTURER
DOREEN RAO, ARTISTIC DIRECTOR

A Message from Vern and Frieda Heinrichs

Welcome to the inaugural BACH FESTIVAL at the University of Toronto. We are thrilled that our University has the capability of linking the University's Faculty of Music and the Centre for Peace and Conflict Studies in a project of significance and importance to us in our world today.

"J.S. Bach in the World Today" is a performance festival and an educational symposium that will explore the relevance of Bach's music and the ancient texts to today's events, issues and relationships. More than ever before in the history of mankind we need to do just that! The BACH FESTIVAL will offer audiences, artists and students a unique opportunity to experience today's most accomplished conductor and interpreter of Bach's music – Helmuth Rilling. In master classes, in conversations with distinguished speakers and in performances with artists and students, the Maestro will examine with us the universality of music, its power to build bridges and to create understanding.

The vision for this Festival and its driving force is Dr. Doreen Rao, the Elmer Iseler Chair in Conducting at the Faculty of Music. Dr. Rao enjoys an international reputation as an educator in the choral arts, and we look forward to her dynamic collaboration with our distinguished guest conductor and lecturer, Professor Helmuth Rilling. We warmly welcome the Maestro to our Campus.

The BACH FESTIVAL Advisory Committee, under the able leadership of Anne-Marie Applin, has been blessed with tremendous cooperation and support. Enthusiastic patrons, generous sponsors, dedicated professors, committed volunteers, talented students – all have worked together to make this first BACH FESTIVAL at the University of Toronto a joyful reality this week.

It is an honour and a privilege to be associated with this inaugural BACH FESTIVAL. We invite you to enjoy every minute of it.

Sincerely,



Vern and Frieda Heinrichs
Honorary Co-Chairs



A Message from Joseph Cordiano

On behalf of the Ministry of Economic Development and Trade and the Province of Ontario, I would like to extend my warmest wishes for an inspiring Bachakademie music festival in Toronto.

The 2004 Bach Festival at the University of Toronto is a first-ever event, not only for Ontario, but for Canada. I would particularly like to welcome the renowned Maestro Helmuth Rilling of Stuttgart, Germany, one of the world's leading interpreters of the music of Johann Sebastian Bach, as Festival Conductor and Lecturer. This collaboration with Dr. Doreen Rao of the University of Toronto promises to be a highlight for Canada's cultural calendar in 2004.

A gathering of this magnitude could not be possible without the dedication of the many musicians, performers, speakers, sponsors and organizers who have participated selflessly to make it a success. I know the Bach Festival will be an outstanding event and I wish you all the best.

Sincerely,

A handwritten signature in black ink, appearing to read "J. Cordiano".

Joseph Cordiano
Minister of Economic Development and Trade
Ontario



A Message from Mayor David Miller

It is my pleasure to extend greetings and a warm welcome to everyone participating in the first Bach Festival at the University of Toronto.

Music transcends language and nationality. It is one of the greatest expressions of the human spirit, and what better city in the world to celebrate that spirit than Toronto. We are delighted and honoured that Maestro Helmuth Rilling has chosen Toronto as host for his initial Bach Festival in Canada, and thank Dr. Doreen Rao at the University of Toronto for facilitating this process.

This Bach Festival, with its interdisciplinary approach and sincere outreach into our City, truly reflects the rich diversity and cultural mosaic of our communities. A special thank you to high school choirs from many parts of the city, university students, faculty and scholars, internationally recognized soloists and speakers and everyone who has collaborated to provide us with an opportunity to share this unique experience.

On behalf of Toronto City Council and our 2.5 million residents, I congratulate the organizers for your hard work in making the Bach Festival possible. Best wishes to the participants and patrons for a most memorable event, and to all visitors, please enjoy everything Toronto has to offer.

Yours truly,

A handwritten signature in cursive script that reads "David Miller".

Mayor David Miller



A Message from Dr. Klaus Rupprecht

As the representative of the Federal Republic of Germany and as a native of Baden-Wuerttemberg, I am extremely pleased to welcome Helmuth Rilling to Toronto for the inaugural Bach Festival at the University of Toronto.

Maestro Rilling's interpretations of Johann Sebastian Bach's cantatas are famous all over the world, and Germans on both sides of the ocean are proud of both of these two cultural icons.

I hope Maestro Rilling's first Festival in Toronto will mark the start of a brilliant tradition in Toronto's musical life.

A handwritten signature in black ink, reading "Klaus Rupprecht". The signature is written in a cursive style with a long horizontal stroke at the end.

Dr. Klaus Rupprecht
Consul-General for the Federal Republic of Germany in Toronto

Canada

Dear participants and organizers of the Bach-Festival in Toronto,

It is my great pleasure to congratulate you on the inaugural Bach Festival at the University of Toronto. On the background of the longstanding cooperation between the provinces of Ontario and Baden-Wuerttemberg, the presentation of the great music of Bach by the world-renowned cultural ambassador of our state, Helmuth Rilling will enlarge this relationship to a new dimension.

I wish the Festival a good start and hope this will be the beginning of an ongoing yearly event which will bring together the communities on several levels through the universal language of music.

Theo Rudolf Schweiker
Honorary Consul for Canada in Stuttgart



UNIVERSITY OF TORONTO

A Message from Robert J. Birgeneau

On behalf of the faculty, staff and students of the University of Toronto, it is my pleasure to welcome the distinguished participants and the many members of the general public to our campus on the occasion of this exciting festival week entitled: "J.S. Bach in the World Today."

The choral music of J.S. Bach has inspired generations of musicians and audiences alike and opened doors on one of the most transcendent periods of German culture. This festival is a marvelous vehicle for strengthening the contemporary bonds between Canada and Germany, and in particular, between Ontario and Baden-Württemberg, through the participation of Helmuth Rilling as Festival Conductor and Lecturer, and the collaboration of the Centre for Peace and Conflict Studies at University College. In this context, Bach's musical genius, as interpreted by the performers, will provide a point of departure for an exploration of the profound human longing for peace and civility.

My wife, Mary Catherine, and I, in our capacity as co-patrons, commend those who have made this educational and musical event possible, and we extend to all our very best wishes for a highly successful and productive week.

Yours sincerely,

Robert J. Birgeneau

THE *Bach* FESTIVAL

AT THE UNIVERSITY OF TORONTO

"J.S. BACH IN THE WORLD TODAY"
JANUARY 12-16, 2004

HELMUTH RILLING, FESTIVAL CONDUCTOR AND LECTURER
DOREEN RAO, ARTISTIC DIRECTOR

A Message from Anne-Marie H. Applin

On behalf of the Bach Festival and the Festival Advisory Committee...WELCOME!

What a remarkable moment in time to be invited into the dream of Doreen Rao and Helmuth Rilling as they envisioned the inaugural Bach Festival! For Toronto, a city resounding with world class music, 2004 marks a new beginning.

The music of Bach speaks past language and cultural differences and has a profound effect on the way people view themselves and their life, especially when presented through the talent and experience of Maestro Helmuth Rilling and our Artistic Director, Doreen Rao. This week's focus is on relevance – how the music of J.S. Bach has spanned the centuries, yet strikes a chord at the very centre of our being today. This issue of relevance will be the core of the "Let's Talk" symposium each day at noon. The Festival's interdisciplinary exploration of J.S. Bach linking inspired students with accomplished artists, scholars, and speakers is an important event in the history of the Faculty of Music, and indeed, Toronto.

We have created a unique partnership with Peace and Conflict Studies at University College, the Toronto Symphony Orchestra, and a host of internationally regarded artists and educators across academic disciplines. **J. S. Bach in the World Today** is a uniquely collaborative project that links our U of T performance faculty and gifted music students in Voice Studies, Opera, Conducting, Choral Music, Music Education, Orchestral Studies, Music Theory and Composition, and Music History. It will be a rare treat to hear faculty, students, and alumni performing together under the direction of internationally celebrated Bach Scholar and conductor, Helmuth Rilling.

I want to especially express our gratitude for the support extended by the entire University of Toronto, the German community, our fabulous private sector sponsors featured in this programme, and our Advisory Committee and Volunteers for their commitment to the Bach Festival.

Thank you for being a part of this Festival.



Anne-Marie H. Applin
Chair
Bach Festival at the University of Toronto



A Message from Royce Saltzman

I congratulate the Bach Festival of the University of Toronto, its Artistic Director, Doreen Rao, staff and patrons for the vision and commitment to make this event a reality. The importance of the occasion is significant in that conductors, singers, and instrumentalists – focussing on the music of Johann Sebastian Bach – will have the opportunity to learn about score preparation, rehearsal technique, and stylistic ideas under one of the most important teachers and interpreters of Bach, Helmuth Rilling.

Establishing Bach Academies in such cities as Buenos Aires, Caracas, Eugene (Oregon), Moscow, Krakow, Stuttgart and now Toronto, Mr. Rilling's work is more than that of a conductor and educator. He understands that choral music is a discipline capable of building bridges across differences in politics, religion, race, language and cultures.

In this technological age we marvel at the power of the Internet when with a few clicks, students can build bridges to vast resources of knowledge. But can it even begin to compare with the force for change that is inherent in the choral art? It is gratifying to know that at this festival, students not only will study and perform, but also will learn the importance of bridge-building. Best wishes for success, now and in the future.

Royce Saltzman
Executive Director
Oregon Bach Festival



A Message from David W. Beach

On behalf of The University of Toronto's Faculty of Music, I welcome the patrons, artists, students and faculty who are coming together to make this exciting Bach Festival a reality.

As Dean of the Faculty of Music, I am proud to host five days of exploration and inspiration through the music of J.S. Bach, led by one of the world's foremost artists and scholars, Maestro Helmuth Rilling. I commend Dr. Doreen Rao, our Director of Choral Programs, for her hard work and determination in designing and creating this inaugural event.

The Faculty is already recognized as a major centre of music not only for our campus, but for our city, and for our province. The Bach Festival is a unique and multi-faceted event will enhance that recognition.

The Bach Festival has offered the opportunity for the Faculty of Music to collaborate with our bridge-building partners at the Centre for Peace and Conflict Studies at University College, resulting in the spectacular roster of noon-hour speakers. We have sought out high school choirs to sing Bach chorales under Maestro Rilling, with our MacMillan Chamber Singers and choir-in-residence, the Elmer Iseler Singers. Both undergraduate and graduate students will work with Maestro Rilling, with professional faculty and soloists from the Toronto Symphony, as well as with our vocal faculty and special guest artists, alumnus Russell Braun, baritone, and counter-tenor Daniel Taylor. A group of young conductors is studying daily, and conducting under the tutelage of Maestro Rilling, Dr. Rao, and her colleague, Tim Sawyer. And we are delighted to welcome into our family the German-Canadian community, for whom Bach and Rilling have special connections.

Choral music holds a special place in our world. It seems to encompass all languages, emotions, cultures and meaning. Bach understood this from a deep spiritual level, and no one understands and interprets Bach better than Helmuth Rilling. We are in for a treat, and I am delighted that you are here to enjoy it with us.

David W. Beach
Dean, Faculty of Music



A Message from Paul Perron

University College is delighted to participate in this truly original and major event. The Bach Festival embodies and mirrors the bridge building and community building that Helmuth Rilling does through the music of Bach, as it reaches out across cultures, politics, diversified communities of all ages and many disciplines. More closely to home, the Bach Festival creates cross-divisional links at the University engaging the entire community of staff, students and faculty. This is a momentous occasion that brings together in a symbiotic relationship Music with Peace and Conflict Studies that together strive to bring resolution to polemic situations that all too often regulate individual and collective interaction.

The originality of the Bach Festival is that it actually combines high level performance with lively scholarly lectures, layers of education and mentoring with undergraduates and graduates in both programs learning with faculty, visiting artists, scholars, as well as professional musicians and conductors.

Another original feature of the festival can be seen in the relationship between its actual form and its content, the uniqueness of the combination of lectures, concert-lectures, conducting workshops and ongoing musical performance activities. I do hope that the Bach Festival will be an ongoing event and UC looks forward to working in close collaboration with the Faculty of Music, the German community, Dr. Rupprecht, the Consul General of the Federal Republic of Germany, the business and university community at large, along with the Toronto Symphony and with high schools across the GTA. This is truly a splendid initiative that combines diversity with interdisciplinarity.

Paul Perron
Principal, University College

Festival Calendar

MONDAY, JANUARY 12

- Noon **Festival Opening** (Walter Hall)
Let's Talk:
William Littler and Helmuth Rilling, with
Doreen Rao, Ivars Taurins and Lydia Adams
- 1:15 PM **Discovery Part I:**
Bach Cantata BWV 140
Conducting Master Class with Festival Soloists
- 3:15 PM **Discovery Part II:**
On-Stage Rehearsal, Choir and Orchestra
- 5:00 PM **Cantata Café** (Walter Hall Foyer)
- 6:00 PM **Intimate Evenings:**
Helmuth Rilling conducts
Bach Cantata BWV 140

TUESDAY, JANUARY 13

- Noon **Let's Talk:**
Professor John Polanyi and Helmuth Rilling
- 1:15 PM **Discovery Part I:**
Bach Cantata BWV 105
Conducting Master Class with Festival Soloists
- 3:15 PM **Discovery Part II:**
On-Stage Rehearsal, Choir and Orchestra
- 5:00 PM **Cantata Café**
(Walter Hall Foyer)
- 6:00 PM **Intimate Evenings:**
Helmuth Rilling conducts
Bach Cantata BWV 105

WEDNESDAY, JANUARY 14

- Noon **Let's Talk:**
Professor William Klassen and Helmuth Rilling
- 1:15 PM **Discovery Part I:**
Bach Cantata BWV 26
Conducting Master Class with Festival Soloists
- 3:15 PM **Discovery Part II:**
On-Stage Rehearsal, Choir and Orchestra
- 5:00 PM **Cantata Café**
(Walter Hall Foyer)
- 6:00 PM **Intimate Evenings:**
Helmuth Rilling conducts
Bach Cantata BWV 26

THURSDAY, JANUARY 15

- Noon **Let's Talk:** The Hon. Bob Rae and Helmuth Rilling
- 1:15 PM **Discovery Part I:**
Bach Cantata BWV 67
Conducting Master Class with Festival Soloists
- 3:15 PM **Discovery Part II:**
On-Stage Rehearsal, Choir and Orchestra
- 5:00 PM **Cantata Café** (Walter Hall Foyer)
- 6:00 PM **Intimate Evenings:**
Helmuth Rilling conducts
Bach Cantata BWV 67

FRIDAY, JANUARY 16

- Noon **Festival Closing**
Let's Talk: Speakers and Helmuth Rilling
- 1:15 PM **Discovery Part I:**
Bach Cantata BWV 172
Conducting Master Class with Festival Soloists
- 3:15 PM **Discovery Part II:**
On-Stage Rehearsal, Choir and Orchestra
- 5:00 PM **Cantata Café**
(Walter Hall Foyer)
- 6:00 PM **Intimate Evenings:**
Daniel Taylor in Recital with the Theatre of
Early Music
Helmuth Rilling conducts
Bach Cantata BWV 172

J.S. Bach (1685-1750)

Helmuth Rilling on what we learn from Bach.

Interview by Caitriona Bolster, from the Oregon Bach Festival website

CB. Given the fact that composers do go in and out of fashion over time, it's useful, it seems to me, to evaluate periodically the significance of even a composer as established as Bach. Let's take Bach the musician first. What accounts for his greatness and significance?

HR. In some ways Bach brings together in his music the styles of the preceding centuries. He combines influences from the traditional church music such as the works of Palestrina, the music of the Northern German Baroque, of the French, and of contemporary Italian music, and he molds them together and finds one very personal style in which he can include everything that came before. So he becomes a sort of cornerstone for music history. Of course, it's not only what he took from others, but his ability to create with it works of large architectural dimensions, something which had not been done that often before, and which we can compare perhaps only with the oratorios and operas of Handel, that counts towards his greatness.

CB. Bach has been called the "fifth Evangelist" (after Matthew, Mark, Luke, and John). Was Bach first and foremost a church musician? Is that the starting point for viewing him?

HR. Well, of course he was not only a church musician. Let's speak about the four famous K's: at the end of his life (that is, during his time in Leipzig) he was a kantor (cantor). But before, when he was in Cöthen, he was konzertmeister (concertmaster), the second K; and before that he was also kapellmeister—leader of an orchestra, not just of church groups (this was partly in Leipzig, partly in Cöthen, partly also in Weimar). And you

could add to these, maybe the most important K, that he was a komponist (composer) all his lifetime. By this I mean, he composed so many works which were not for the church. Take all his chamber music, The Well-Tempered Clavier, take his Brandenburg Concertos, take his many secular cantatas. Take also, and I did not mention this before, what he has done as an organist and what he has composed for the organ. So he's a very broad musician.

CB. We live today in a predominantly secular, nuclear, and high-tech age. Why should we still care about Bach? In what way can he enrich our lives?

HR. I think culture in a very general way enriches our lives, and has done so in the past. Maybe we need it even more in our time, when things have become so rational, so high-tech, as you say. Bach's music has perhaps something which is very special for us. See, there is music, including classical music, which you can hear just with your feelings. If you sit down and listen to the piano music of Chopin, for example, you get transported by beautiful and enchanting emotions. With Bach it's different. Bach never excludes the spirit, the rational thinking, but makes it part of his music. And I think this combination of both feeling, of emotion, together with the rationality and the construction, the architecture—this is the special quality of Bach's music, and maybe that is what we need so much today.

CB. Does one need to have a Christian or Eurocentric background in order to understand Bach fully? And I'm wondering what has been your experience in performing Bach in, let's say, Japan?

HR. Certainly you do not need to have that background. Let's take his instrumental works, his Well-

Tempered Clavier or his concertos—everybody who is interested and educated in this kind of music can understand it. It is, of course, a different case with the text-related music in his cantatas and oratorios. There, to know something about the context of these texts—about the Christian faith—is a great help in understanding the music. But I have had experiences which show me that this is not at all a problem in countries which have a different culture, because I think in many ways Bach's sacred works deal with very general human problems. For example, in the St. Matthew Passion, we hear about love, hate, suffering, death, and many other things. Bach teaches us to look at these very human problems from a very special viewpoint, his viewpoint, which is that you can solve these problems only by looking to a higher authority.

CB. There are different ways of performing Bach today. One of these is the "authentic performance practice" approach. What path have you chosen and why do you regard it as the best way to convey Bach's meaning and message?

HR. I have just one general comment. If you were able to reconstruct completely a performance situation—say, a cantata performance in the Thomas Church in Bach's lifetime and under his own direction—you would have the same type of choir, the same type of instruments, the same type of dynamics, the same type of articulation and tempos, etc. And if you were able to do that (which is impossible), then you would only have half of the reconstruction of the music, because you could not reconstruct the other half of this situation, which is the audience or the congregation. The people of that time were—in every respect, not just in musical respects—completely different from us today. So, I think if we were to perform today in the

J.S. Bach (1685-1750)

fashion in which they performed in their day, then this would reach us in a completely different way.

Therefore, I say it is important to reproduce the idea, the background, and the spiritual background of Bach's music. This must be the goal,

not just to reproduce a sound; and in this regard, of course, every conductor working in that field has his or her own opinion. I think for today's conductor and every musician of our time who performs this kind of music, it is essential to know everything that one can know

about the performance practice of Bach's period. Then, we have to translate it into a sound and a way of music-making which reaches the ears of our time. And that's why I personally prefer to do this on the instruments we normally use.

Helmuth Rilling, FESTIVAL LECTURER AND CONDUCTOR

"Music should startle people and reach deep down inside them forcing them to reflect. It should never be merely comfortable, never fossilized, never soothing." This is Helmuth Rilling's "Credo" – born in 1933 in Stuttgart – conductor, pedagogue and an ambassador for J.S. Bach worldwide.

In 1954 Helmuth Rilling founded the Gächinger Kantorei and 11 years later in 1965, founded the Bach Collegium Stuttgart as the choir's regular orchestral partner. It was from that time that Rilling began his intensive involvement with the works of Johann Sebastian Bach which has linked composer and conductor together ever since. In addition Rilling has been a fervent advocate of hitherto neglected romantic choral music as well as commissioning and performing contemporary choral music as was the case in 2000 when four new compositions from leading contemporary composers were commissioned on the theme of the "Passion".

Rilling, together with his house ensembles or as a guest conductor is

active on the international concert podium, performing regularly throughout Europe, USA and Canada. Highlights include a special friendship dating back some 25 years with the Israel Philharmonic and since 1970 Rilling has been the Artistic director of the Oregon Bach Festival which has since become one of the USA's most prestigious music festivals.

Furthering his devotion to Bach, in 1981 Rilling founded the Internationale Bachakademie Stuttgart, dedicated to furthering the multiple music and personality of J.S. Bach through public concerts, master classes for singers and conductors, symposiums, academies worldwide dedicated to certain aspects of Bach's music. Of special importance to Rilling is the encouragement of young musicians and in 2001 he founded the "Festival Choir and Orchestra of the European Music Festival Stuttgart." This ensemble, consisting of choir and orchestra, draws on the participation and young talent of musicians from 25 different nationalities.

Combining pedagogue and conductor, Rilling has devised a system of "lecture concerts" in which he says he "peers over the composer's shoulder" as he explains to the audience certain aspects of a composer's work by means of musical examples.

Testament to his inexhaustible activity are hundreds of CD, radio and TV recordings. Between 1970 – 1984 he was the first musician to record all of Bach's Cantatas. For the Bach Year 2000 his was the guiding hand behind the International Bachakademie's mammoth project to record all Bach's works on 172 CDs – a project that has received the highest international recognition. Among many prizes Helmuth Rilling has been awarded the UNESCO International Music Prize in 1994, the Theodor Heuss Prize in 1995 and the Hanns Martin Schleyer Prize (2001). He won a coveted Grammy Award in 2002 for his recording of Krzysztof Penderecki's Credo and was again nominated in 2001 for his recording of Wolfgang Rihm's Deus Passus.

Doreen Rao, ARTISTIC DIRECTOR

Doreen Rao's distinguished career as a conductor and teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concert performances, Rao's commitment to choral music is recognized in her worldwide conducting appearances, her university teaching and research, and her award winning publications.

Awarded the University of Toronto *Elmer Iseler Chair in Conducting*, Doreen Rao serves as Artistic Director of the new Centre for Advanced Studies in Choral Music, a university enrichment program of the Performance and Music Education Divisions. As Director of Choral Programs, Rao conducts the MacMillan Singers and

the MacMillan Chamber Singers. She teaches advanced choral conducting and graduate courses in music education.

During her long association with the Chicago Symphony Orchestra Doreen Rao prepared choruses for concerts, tours, and recorded performances that won four Grammy Awards and a Grand Prix du Disque under Sir George Solti, Margaret Hillis, and James Levine. She regularly prepared choruses for Leonard Slatkin and the St. Louis Symphony and Helmuth Rilling at the Oregon Bach Festivals. She was Artistic Director of the award-winning Glen Ellyn Children's Chorus and is recognized as one of the world's leading experts on children and youth choirs.

In a pioneering career of "firsts" Rao has conducted honour choirs, all-state choirs, festival choirs, and all-world choirs for numerous international festivals and conferences. In a national tribute presented to her by the American Choral Directors Association, the eminent conductor Robert Shaw wrote: *The world of choral music owes her special thanks. She is preparing our future.* Journalist Bronwyn Drainie described Doreen Rao as *a brilliant artist and teacher...whose methods and materials could re-energize the art of singing in our schools.* Dr. Rao is the recipient of numerous honours and awards including the Phi Mu Alpha Sinfonia National Citation for *her significant and lasting contribution to the cause of American music.*



Great music builds lasting bridges and strong communities, broadens perspectives and inspires change.

J.S. Bach understood this 300 years ago. Helmuth Rilling, Bach's foremost contemporary collaborator, understands this today.

Millions of people the world over have sought out the soulful logic of Bach over the centuries, often through the powerful art of his choral music.

The Bach Festival at the University of Toronto uses the choral music of Bach as a starting point. The Bach Festival is a model for collaboration, connection, and outreach, building bridges across disciplines, cultures, and language.

Our 10-year plan includes 5 Bach Festivals. You are experiencing the very first, from January 12-15, 2004. Development for the second Bach Festival, scheduled for January 2006, begins this January 17, 2004.

Are you a builder? We welcome new volunteers and supporters. Join the Bach Festival team, and help us build the future of this unique event. Please call Claire Guinn, 416-787-6400, claire@colosseum.com.

Monday, January 12, 2004

"J.S. BACH IN THE WORLD TODAY" PROGRAMME

Let's Talk

In collaboration with the Centre for Peace and Conflict Studies at University College, the *Let's Talk "Artists and Scholars in Conversation with the Maestro"* examines questions of art, science, theology and politics implicit in the history and performance of Bach's Sacred Cantatas. Today's symposium features a community of conductors moderated by the Music Critic William Littler. The conductors panel includes Helmuth Rilling, with Doreen Rao, Ivars Taurins, and Lydia Adams.

Discovery Series

Conducting master class with Bach Festival soloists on **Cantata BWV 140**. From 1:15, Maestro Rilling will coach the cantata recitatives and arias with student, faculty and guest artists. From 3:15 the Maestro will rehearse the MacMillan Singers and the U of T Chamber Orchestra mentored by members of the Elmer Iseler Singers, Faculty Artists and members of the Toronto Symphony Orchestra. The Faculty of Music *Ontario Sings!* program welcomes the **Havergal College Senior Choir with their conductor Caroline Spearing and the Canadian Youth Opera Chorus with their conductor Ann Cooper Gay**.

Cantata Café

A social hour in Walter Hall Foyer where together audience and artists may enjoy refreshments and conversation.

Intimate Evenings

Johann Sebastian Bach (1685–1750)

Cantata, *Wachet auf, ruft uns die Stimme*, BWV 140

Chorus: *Wachet auf, ruft uns die Stimme*

Tenor recitative: *Er kömmt, der Bräutigam kömmt!*

Soprano and Bass duet: *Wenn kommst du, mein Heil?*

Tenor chorale: *Zion, hört die Wächter singen*

Bass recitative: *So geh herein zu mir*

Soprano and Bass duet: *Mein Freund ist mein*

Chorale: *Gloria sei dir gesungen*

Lorna MacDonald, soprano

Lawrence Wiliford, tenor

Russell Braun, bass

MacMillan Chamber Singers with members of the Elmer Iseler Singers

University of Toronto Chamber Orchestra with Faculty Artists and members of the Toronto Symphony Orchestra

Helmuth Rilling, lecturer and conductor

Cantata BWV 140

Cantata 140 was written for the last Sunday of the church year, the Twenty-seventh Sunday after Trinity. It was first performed on November 25, 1731. The textual base of the chorale is the Gospel for the Twenty-seventh Sunday after Trinity, St. Matthew 25: 1-13. It is the story of the ten virgins waiting for the arrival of the bridegroom. Thoughts close to texts of the Old Testament's Song of Songs are set to music in other movements.

Texts and Translations

1. Chorus

*Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kömmt;
Steht auf, die Lampen nehmt! Alleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn!*

"Wake up!" to us calls the voice
Of the watchmen very high upon
the battlement,
"Wake up, thou city of Jerusalem!"
Midnight is called this hour;
They call to us with bright voices:
"Where are you wise virgins?
Arise then, the bridegroom is
coming:
Rise, take your lamps! Alleluia!
Make yourselves ready
For the wedding,
You must go forth to meet him!"

2. Tenor Recitative

*Er kommt, er kommt,
Der Bräutigam kommt!
Ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräutigam kommt, der einem Rehe
Und jungen Hirsche gleich
Auf denen Hügeln springt
Und euch das Mahl der Hochzeit
bringt.
Wacht auf, ermuntert euch!
Den Bräutigam zu empfangen!
Dort, sehet, kommt er hergegangen.*

He comes, he comes,
The bridegroom comes!
You daughters of Zion, come forth,
He hastens from the heights
Into your mother's house.
The bridegroom comes, who leaps
like a roe
And young buck
Upon the hills
And brings to you the wedding
banquet.
Wake up, rouse yourselves,
The bridegroom to receive!
There, look, he comes approaching.

3. Soprano and Bass Aria:

*Soprano:
Wenn kömmt du, mein Heil?*

*Bass:
Ich komme, dein Teil.*

*Soprano:
Ich warte mit brennendem Öle.*

*Soprano, Bass:
Eröffne/Ich öffne den Saal
Zum himmlischen Mahl*

*Soprano:
Komm, Jesu!*

*Bass:
Ich komme; komm, lieblich Seele!*

*Soprano:
When comest thou, my Salvation?*

*Bass:
I'm coming, thy portion.*

*Soprano:
I wait with burning oil.*

*Soprano, Bass:
Open / I open the hall
For the heavenly banquet*

*Soprano:
Come, Jesus!*

*Bass:
I'm coming, come, lovely soul!*

4. Chorus, Tenor

*Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel
prächtig,
Von Gnaden stark, von Wahrheit
mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werte Kron,
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
Zum Freudensaal
Und halten mit das Abendmahl.*

Zion hears the watchmen sing,
Her heart leaps for joy,
She has been keeping watch and
rises quickly.
Her friend comes from Heaven
glorious,
Strong in grace, mighty in truth,
Her light becomes bright, her star
rises.
Now come, thou precious crown,
Lord Jesus, God's Son!
Hosanna!
We follow all
To joy's hall
And hold together the Holy
Communion.

5. Bass Recitative

So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinem Arm gleich wie ein Siegel
setzen
Und dein betrübtes Aug ergötzen.
Vergiß, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.

So come in to me,
Thou my chosen bride!
I have myself to thee
From eternity betrothed.
I would set thee upon my heart,
Upon my arm, as a seal
And delight thy troubled eye.
Forget, O soul, now
The fear, the pain,
Which thou hast had to suffer;
Upon my left hand shalt thou rest
And my right hand shall kiss thee.

6. Soprano & Bass Duet

Soprano:
Mein Freund ist mein,

Bass:
Und ich bin sein,

Both:
Die Liebe soll nichts scheiden.

Soprano/Bass:
Ich will / du sollst
mit dir / mir in Himmels Rosen
weiden,

Both:
Da Freude die Fülle, da Wonne wird
sein.

Soprano:
My friend is mine,

Bass:
And I am his,

Both:
Nothing shall sever this love.

Soprano/Bass:
I will / Thou shalt
With me / thee in Heaven's roses
pasture

Both:
Where joy in fullness, and where
bliss will be.

7. Chorus

Gloria sei dir gesungen
Mit Menschen- und engelsohen
Zungen,
Mit Harfen und mit Zimbeln schön.
Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh,
Io, io!
Ewig in dulci jubilo.

Glory be to thee sung
With human and angelic tongues,
With harps and cymbals sweet.
Of twelve pearls are the portals,
In thy city are we consorts
Of angels high around thy throne.
No eye hath yet perceived,
No ear hath ever heard
Such joy.
We rejoice over this.
Io, io!
Ever in dulci jubilo.

Tuesday, January 13, 2004

"J.S. BACH IN THE WORLD TODAY" PROGRAMME

Let's Talk

In collaboration with the Centre for Peace and Conflict Studies at University College, the *Let's Talk "Artists and Scholars in Conversation with the Maestro"* examines questions of art, science, theology and politics implicit in the history and performance of Bach's Sacred Cantatas. Today's symposium features the distinguished scientist and Nobel Laureate in Chemistry, University of Toronto Professor John Polanyi. Dr. Polanyi's talk is entitled: THE PEACEABLE KINGDOMS of Music and Science. These remarks will be followed by a conversation between Dr. Polanyi and Maestro Rilling.

Discovery Series

Conducting master class with Bach Festival soloists on **Cantata BWV 105**. From 1:15, Maestro Rilling will coach the cantata recitatives and arias with student, faculty and guest artists. From 3:15 the Maestro will rehearse the MacMillan Singers and the U of T Chamber Orchestra mentored by members of the Elmer Iseler Singers, Faculty Artists and members of the Toronto Symphony Orchestra. The Faculty of Music Ontario Sings! program welcomes the **Etobicoke School for the Arts Chamber Choir**, **Tricia Empringham Warnock, conductor** and the **Cawthra Park Secondary School Chamber Choir**, **Bob Anderson, conductor**.

Cantata Café

A social hour in Walter Hall Foyer where together audience and artists may enjoy refreshments and conversation.

Intimate Evenings

Johann Sebastian Bach (1685–1750)

Cantata, *Herr, gehe nicht ins Gericht*, BWV 105

Chorus: *Herr, gehe nicht ins Gericht mit deinem Knecht*

Alto Recitative: *Mein Gott, verwirf mich nicht*

Soprano Aria: *Wie zittern und wanken*

Bass Recitative: *Wohl aber dem, der seinen Bürgen weiß,*

Tenor Aria: *Kann ich nur Jesum mir zum Freunde machen,*

Chorale: *Nun, ich weiß, du wirst mir stillen*

Lorna MacDonald, soprano

Michelle Minke, alto

Darryl Edwards, tenor

Jason Nedecky, bass

MacMillan Chamber Singers with members of the Elmer Iseler Singers

University of Toronto Chamber Orchestra with Faculty Artists and members of the Toronto Symphony Orchestra

Helmuth Rilling, lecturer and conductor

Cantata BWV 105

Cantata 105 was performed on July 25, 1873 for the Ninth Sunday after Trinity. The text deals with the Last Judgement, and the anxiety and fear of the Christian as he stands in front of his Lord.

Texts and Translations

1. Chorus

*Herr, gehe nicht ins Gericht mit
deinem Knecht.
Denn vor dir wird kein Lebendiger
gerecht.*

Lord, enter not into judgment with
thy servant.
Since before thee will no living one
be justified.

2. Alto Recitative

*Mein Gott, verwirf mich nicht,
Indem ich mich in Demut vor dir
beuge,
Von deinem Angesicht.
Ich weiß, wie groß dein Zorn und mein
Verbrechen ist,
Daß du zugleich ein schneller Zeuge
Und ein gerechter Richter bist.
Ich lege dir ein frei Bekenntnis dar
Und stürze mich nicht in Gefahr,
Die Fehler meiner Seelen
Zu leugnen, zu verhehlen!*

My God, cast me not away,
For I in humility before thee bow,
From thy face.
I know, however great thy wrath and
my offence is,
That thou a ready witness
And a righteous judge art.
I state freely a confession to you
And cast myself not into the danger,
The errors of my soul
To deny, to conceal.

3. Soprano Aria

*Wie zittern und wanken
Der Sünder Gedanken,
Indem sie sich untereinander verklagen
Und wiederum sich zu entschuldigen
wagen.
So wird ein geängstigt Gewissen
Durch eigene Folter zerrissen.*

How do temble and vacillate
The sinner's thoughts,
In that they accuse one another
And then again dare to excuse
themselves.
Thus is a frightened conscience
By its own torture torn.

4. Bass Recitative

*Wohl aber dem, der seinen Bürgen
weiß,
Der alle Schuld ersetzt,
So wird die Handschrift ausgetan,
Wenn Jesus sie mit Blute netzet.
Er heftet sie ans Kreuze selber an,
Er wird von deinen Gütern, Leib und
Leben,
Wenn deine Sterbestunde schlägt,
Dem Vater selbst die Rechnung
übergeben.
So mag man deinen Leib, den man
zum Grabe trägt,
Mit Sand und Staub beschütten,
Dein Heiland öffnet dir die ewgen
Hütten.*

Happy however is he, who his
guarantor knows,
The one who makes substitution for
all sin,
Thus is the bond cancelled,
If Jesus sprinkles it with blood.
He fastens it to the cross himself,
He will, of your possessions, body,
and life,
When your dying hour strikes,
To the Father himself the account
will hand over.
Thus one may cover your body,
which is carried to the grave,
With sand and dust cover,
Your Savior opens to you the eternal
shelter.

5. Tenor Aria

*Kann ich nur Jesum mir zum Freunde
machen,
So gilt der Mammon nichts bei mir.
Ich finde kein Vergnügen hier
Bei dieser eitlen Welt und irdschen
Sachen.*

If I can but make Jesus my friend,
Then Mammon means nothing to
me.
I find no pleasure here
In this vain world and in earthly
things.

6. Chorus

*Nun, ich weiß, du wirst mir stillen
Mein Gewissen, das mich plagt.
Es wird deine Treu erfüllen,
Was du selber hast gesagt:
Daß auf dieser weiten Erden
Keiner soll verloren werden,
Sondern ewig leben soll,
Wenn er nur ist Glaubens voll.*

Now, I know, thou wilt still
My conscience, which plagues me.
Now will your faithfulness fulfil,
What thou thyself hast said:
That on this wide earth
No one shall perish,
But eternally shall live,
If only he is filled with faith.

Wednesday, January 14, 2004

"J.S. BACH IN THE WORLD TODAY" PROGRAMME

Let's Talk

In collaboration with the Centre for Peace and Conflict Studies at University College, the *Let's Talk "Artists and Scholars in Conversation with the Maestro"* examines questions of art, science, theology and politics implicit in the history and performance of Bach's Sacred Cantatas. Today's symposium features theologian and peace scholar Dr. William Klassen. Following his remarks, we will enjoy a conversation between Dr. Klassen and Maestro Rilling.

Discovery Series

Conducting master class with Bach Festival soloists on Cantata BWV 26. From 1:15, Maestro Rilling will coach the cantata recitatives and arias with student, faculty and guest artists. From 3:15 the Maestro will rehearse the MacMillan Singers and the U of T Chamber Orchestra mentored by members of the Elmer Iseler Singers, Faculty Artists and members of the Toronto Symphony Orchestra. The Faculty of Music Ontario Sings! program welcomes the **Agincourt Collegiate Institute Madrigal Singers and their conductor James Pinhorn.**

Cantata Café

A social hour in Walter Hall Foyer where together audience and artists may enjoy refreshments and conversation.

Intimate Evenings

Johann Sebastian Bach (1685–1750)

Cantata, *Ach wie flüchtig, ach wie nichtig*, BWV 26

Chorus: *Ach wie flüchtig, ach wie nichtig*

Aria: *So schnell ein rauschend Wasser schießt*

Recitative: *Die Freude wird zur Traurigkeit*

Aria: *An irdische Schätze das Herze zu hängen*

Recitative: *Die höchste Herrlichkeit und Pracht*

Chorale: *Ach wie flüchtig, ach wie nichtig*

Leah Gordon, soprano

Jillian Yemen, alto

Lawrence Wiliford, tenor

Giles Tomkins, bass

MacMillan Chamber Singers with members of the Elmer Iseler Singers

University of Toronto Chamber Orchestra with Faculty Artists and members of the Toronto Symphony Orchestra

Helmuth Rilling, lecturer and conductor

Cantata BWV 26

Cantata BWV 26 belongs to the cycle of choral cantatas that Bach composed in Leipzig in 1724–1725. This cantata was composed for the Twenty-fourth Sunday after Trinity, and first performed on November 19, 1724. The Gospel for that day is the story of the Jewish official who asked Jesus to come and touch his young daughter, who had just died (St. Matthew 9:18-26).

Texts and Translations

1. Chorus

*Ach wie flüchtig, ach wie nichtig
Ist der Menschen Leben!
Wie ein Nebel bald entsteht,
Und auch wieder bald vergehet,
So ist unser Leben, sehet!*

Ah, how fleeing, ah, how empty
Is a mortal's life!
Just as a mist quickly forms,
And likewise again quickly vanishes,
So is our life, behold!

2. Tenor Aria

*So schnell ein rauschend Wasser
schießt,
So eilen unser Lebenstage.
Die Zeit vergeht, die Stunden eilen,
Wie sich die Tropfen plötzlich teilen,
Wenn alles in den Abgrund schießt.*

As fast as rushing water gushes,
So hasten our life's days.
The time passes, the hours hasten,
Just like droplets suddenly break up,
When everything gushes into the
abyss

3. Alto Recitative

*Die Freude wird zur Traurigkeit,
Die Schönheit fällt als eine Blume,
Die größte Stärke wird geschwächt,
Es ändert sich das Glück mit der Zeit,*

*Bald ist es aus mit Ehr und Ruhme,
Die Wissenschaft und was ein
Mensche dichtet,
Wird endlich durch das Grab
vernichtet.*

Joy is turned into sadness,
Beauty falls like a flower,
The greatest strength is weakened,
Changed is fortune with time,
Soon honour and fame is ended,
Learning and what a person invents,
Is finally annihilated by the grave.

4. Bass Aria

*An irdische Schätze das Herze zu
hängen,
Ist eine Verführung der törichten Welt.
Wie leichtlich entstehen verzehrende
Gluten,
Wie rauschen und reißen die
wallenden Fluten,
Bis alles zerschmettert in Trümmern
zerfällt.*

To set the heart upon earthly
treasures,
Is a seduction of the foolish world.
How easily all consuming embers
are formed,
How seething torrents rush and tear,
Until everything disintegrates into
wreckage.

5. Soprano Recitative

*Die höchste Herrlichkeit und Pracht
Umhüllt zuletzt des Todes Nacht.
Wer gleichsam als ein Gott gesessen,
Entgeht dem Staub und Asche nicht,
Und wenn die letzte Stunde schläget,
Dass man ihn zu der Erde trägt,
Und seiner Hoheit Grund zerbricht,
Wird seiner ganz vergessen.*

The greatest majesty and pomp
Is enveloped in the end by death's
night.

He who has sat like a god,
Does not elude the dust and ashes,
And when the last hour strikes,
When they carry him to earth,
And the foundation of his greatness
breaks to pieces,
Then he will be completely
forgotten.

6. Chorus

*Ach wie flüchtig, ach wie nichtig
Sind der Menschen Sachen!
Alles, alles, was wir sehen,
Das muss fallen und vergehen.
Wer Gott fürcht', bleibt ewig stehen.*

Ah, how fleeing, ah, how empty
Are all mortals' matters!
Everything, everything that we see,
It must fall and pass away.
But he who fears God will stand
forever.

Thursday, January 15, 2004

"J.S. BACH IN THE WORLD TODAY" PROGRAMME

Let's Talk

In collaboration with the Centre for Peace and Conflict Studies at University College, the *Let's Talk "Artists and Scholars in Conversation with the Maestro"* examines questions of art, science, theology and politics implicit in the history and performance of Bach's Sacred Cantatas. Today's symposium features statesman, musician and scholar, the Hon. Bob Rae. These remarks will be followed by a conversation between Mr. Rae and Maestro Rilling.

Discovery Series

Conducting master class with Bach Festival soloists on **Cantata BWV 67**. From 1:15, Maestro Rilling will coach the cantata recitatives and arias with student, faculty and guest artists. From 3:15 the Maestro will rehearse the MacMillan Singers and the U of T Chamber Orchestra mentored by members of the Elmer Iseler Singers, Faculty Artists and members of the Toronto Symphony Orchestra. The Faculty of Music Ontario Sings! program welcomes the **Earl Haig Secondary School Earl Haig Singers with their conductor Lynn Janes**.

Cantata Café

A social hour in Walter Hall Foyer where together audience and artists may enjoy refreshments and conversation.

Intimate Evenings

Johann Sebastian Bach (1685–1750)

Cantata, *Halt im Gedächtnis Jesum Christ*, BWV 67

Chorus: *Halt im Gedächtnis Jesum Christ*

Tenor Aria: *Mein Jesus ist erstanden*

Alto Recitative: *Mein Jesu, heißest du des Todes Gift*

Chorus: *Erschienen ist der herrlich Tag*

Alto Recitative: *Doch scheint fast*

Bass Aria and Trio: *Friede sei mit euch!*

Chorale: *Du Friedefürst, Herr Jesu Christ*

Laura Albino, soprano

Daniel Taylor, alto

Michael McBride, tenor

Philip Carmichael, bass

MacMillan Chamber Singers with members of the Elmer Iseler Singers

University of Toronto Chamber Orchestra with Faculty Artists and members of the Toronto Symphony Orchestra

Helmuth Rilling, lecturer and conductor

Cantata BWV 67

Cantata BWV 67 was composed for the Sunday after Easter, April 16 1724. The thing to be remembered is the Resurrection of Christ, an event celebrated one week before on Easter Day.

Texts and Translations

1. Chorus

*Halt im Gedächtnis Jesum Christ, der
auferstanden ist von den Toten.*

Hold in remembrance Jesus Christ,
risen from the dead.

2. Tenor Aria

*Mein Jesus ist erstanden,
Allein, was schreckt mich noch?
Mein Glaube kennt des Heilands Sieg,
Doch fühlt mein Herze Streit und
Krieg,
Mein Heil, erscheine doch!*

My Jesus is risen,
But why am I still afraid?
My faith knows the Saviour's
conquest,
Yet my heart experiences strife and
warfare,
My Salvation, appear please!

3. Alto Recitative

*Mein Jesu, heißest du des Todes Gift
Und eine Pestilenz der Hölle:
Ach, dass mich noch Gefahr und
Schrecken trifft!
Du legtest selbst auf unsre Zungen
Ein Loblied, welches wir gesungen:*

My Jesus, if thou art called death's
poison
And a plague to hell:
Ah, why does terror and peril still
strike me!
Thou didst lay even on our tongues
A song of praise, which we did sing:

4. Chorus

*Erschienen ist der herrlich Tag,
Dran sich niemand gnug freuen mag:
Christ, unser Herr, heut triumphiert,
All sein Feind er gefangen führt.
Alleluja!*

Appeared is the glorious day,
Over which we cannot rejoice
enough:
Christ our Lord, today triumphs,
All his foes he captive leads.
Alleluia!

5. Alto Recitative

*Doch scheint fast,
Dass mich der Feinde Rest,
Den ich zu groß und allzu schrecklich
finde,
Nicht ruhig bleiben lässt.
Doch, wenn du mir den Sieg erworben
hast,
So streite selbst mit mir, mit deinem
Kinde.
Ja, ja, wir spüren schon im Glauben,
Dass du, o Friedefürst,
Dein Wort und Werk an uns erfüllen
wirst.*

Yet it almost seems
As if the foe's remnant,
Whom I find too great and all too
dreadful,
Will not leave me in peace.
Yet, after you the victory for me hast
won,
Then contend even with me, with
your child:

Yes, yes, we perceive already in faith,
That thou, O Prince of Peace,
Thy word and work in us will fulfill.

6. Bass Aria & S.A.T. Trio

*Bass:
Friede sei mit euch!*

*Soprano, Alto, Tenor:
Wohl uns! Jesus hilft uns kämpfen
Und die Wut der Feinde dämpfen,
Hölle, Satan, weich!*

*Bass:
Friede sei mit euch!*

*Soprano, Alto, Tenor:
Jesus holet uns zum Frieden
Und erquicket in uns Müden
Geist und Leib zugleich.*

*Bass:
Friede sei mit euch!*

*Soprano, Alto, Tenor:
O Herr, hilf und lass gelingen,
Durch den Tod hindurchzudringen
In dein Ehrenreich!*

*Bass:
Friede sei mit euch!*

*Bass:
Peace be with you!*

*Soprano, Alto, Tenor:
How blessed are we! Jesus helps us
do battle
And the rage of the enemies to
dampen,
Hell, Satan, retreat!*

*Bass:
Peace be with you!*

*Soprano, Alto, Tenor:
Jesus fetches us to peace
And revives in us weary ones
Spirit and body alike.*

*Bass:
Peace be with you!*

*Soprano, Alto, Tenor:
O Lord, help us and let us succeed,
To press through death!
Into thy kingdom of glory!*

*Bass:
Peace be with you!*

7. Chorus

*Du Friedefürst, Herr Jesu Christ,
Wahr' Mensch und wahrer Gott,
Ein starker Nothelfer du bist
Im Leben und im Tod:
Drum wir allein
Im Namen dein
Zu deinem Vater schreien.*

Thou Prince of Peace, Lord Jesus
Christ,
True man and true God,
A strong helper in need thou art,
In life and in death:
Therefore we alone
In the name of thine
To thy Father do cry.

Friday, January 16, 2004

"J.S. BACH IN THE WORLD TODAY" PROGRAMME

Let's Talk

In collaboration with the Centre for Peace and Conflict Studies at University College, the *Let's Talk "Artists and Scholars in Conversation with the Maestro"* examines questions of art, science, theology and politics implicit in the history and performance of Bach's Sacred Cantatas. Today's symposium features an interactive panel of Bach Festival artists and scholars moderated by Maestro Rilling in discussion with University students.

Discovery Series

Conducting master class with Bach Festival soloists on **Cantata BWV 172**. From 1:15, Maestro Rilling will coach the cantata recitatives and arias with student, faculty and guest artists. From 3:15 the Maestro will rehearse the MacMillan Singers and the U of T Chamber Orchestra mentored by members of the Elmer Iseler Singers, Faculty Artists and members of the Toronto Symphony Orchestra. The Faculty of Music *Ontario Sings!* program welcomes the **Woburn Collegiate Institute Concert Choir with their conductor Laura Houghton**.

Cantata Café

A social hour in Walter Hall Foyer where audience and artists may enjoy refreshments and conversation.

Intimate Evenings

Daniel Taylor in Recital with the Theatre of Early Music

Johann Sabastian Bach (1685 – 1750)
Cantata, *Erschallet, ihr Lieder*, BWV 172

Chorus: *Erschallet, ihr Lieder, erklinget, ihr Saiten!*
Bass Recitative: *Wer mich liebet, der wird mein Wort halten*
Bass Aria: *Heiligste Dreieinigkeit*
Tenor Aria: *O Seelenparadies*
Soprano and Alto Duet: *Komm, lass mich nicht länger warten,*
Chorale: *Von Gott kömmt mir ein Freudenschein*

Katherine Whyte, soprano
Daniel Taylor, alto
Darryl Edwards, tenor
Russell Braun, bass

MacMillan Chamber Singers with members of the Elmer Iseler Singers
University of Toronto Chamber Orchestra with Faculty Artists and members of the Toronto Symphony Orchestra

Helmuth Rilling, lecturer and conductor

Daniel Taylor in Recital with the Theatre of Early Music

Daniel Taylor, countertenor
Adrian Butterfield, violin solo
Helene Plouffe, violin
Douglas McNabney, viola
Susie Napper, cello
Christopher Jackson, keyboard

PROGRAMME

Johann Heinrich Schmelzer (1620/23-1680)

Lamento sopra la morte Ferdinandi III a tre

Adagio - Allegro - Adagio - Allegro - Adagio

Heinrich Schutz (1585 - 1672)

Erbarm dich mein, O Herre Gott

*Erbarm dich mein, o Herre Gott nach deiner grossen
Barmherzigkeit, wasch ab, mach rein mein Missetat, ich
erkenn' mein' Sünd' und ist mir leid, allein ich dir gesündiget
hab', das ist wider mich stetiglich, das Bö's vor dir kann nicht
bestehn, du bleibst gerecht, ob man urteilt dich.*

Have pity on me, o Lord God, In Your great mercy, Wash
and cleanse me of my wrongdoing, I acknowledge and
repent of my sin, I alone have sinned in your eyes And
ever shall it stand against me. Evil cannot in your
presence triumph, You are just though you be judged.

George Frederick Handel (1685-1759)

Cara Sposa (Rinaldo's aria from *Rinaldo*)

Dearest spouse, beloved one
Where are you ? Please return to me.

To you the furies of the Gods
See in my face the disdain I hold for you.

Dearest spouse, beloved one...

Domero la tua fierezza (Tolomeo's aria from *Giulio Cesare*)

I will tame your fiery conduct
Which my throne abhors and despises,
And I will see you humiliated.

You like the rebel Icarus,
seek to fly over the stars,
But I will trim your wings
And you will fall to your death.

The performance by Daniel Taylor and Theatre of Early Music is sponsored by
The Henry N. R. Jackman Foundation
Maruja Jackman
Harley Smyth and Carolyn McIntire Smyth

Cantata BWV 172

Cantata 172 was written for Whit Sunday (Pentecost). It was first performed at Weimar on May 20, 1714. The text, based on St. John 14:23, is attributed to Salomo Franck. There are few direct scriptural references in this cantata, but the message of God's spirit uniting with man's soul forms the central theme of the text.

Texts and Translations

1. Chorus

Erschallet, ihr Lieder, erklinget, ihr Saiten!

O seligste Zeiten!

Gott will sich die Seelen zu Tempeln bereiten.

Resound, ye songs; ring out, ye strings!

O most blest of times!

God has chosen our souls as temples for himself.

2. Bass Recitative

Wer mich liebet, der wird mein Wort halten,

und mein Vater wird ihn lieben, und wir

werden zu ihm kommen und Wohnung bei ihm machen.

He who loves will keep my word,
And my father will him love, and we
Will come to him and make our dwelling
with him.

3. Bass Aria

Heiligste Dreieinigkeit,

Großer Gott der Ehren,

Komm doch, in der Gnadenzeit

Bei uns einzukehren,

Komm doch in die Herzenshütten,

Sind sie gleich gering und klein,

Komm und lass dich doch erbitten,

Komm und ziehe bei uns ein!

Most holy Trinity,
Great God of glory,
Come, please, in this time of grace,
With us to lodge,
Come, please, into our heart's tents,
Though they be modest and small,
Come and let thyself be moved by
our entreaty;
Come and lodge with us!

4. Tenor Aria

O Seelenparadies,

Das Gottes Geist durchwehet,

Der bei der Schöpfung blies,

Der Geist, der nie vergehet;

Auf, auf, bereite dich,

Der Tröster nahet sich.

O soul's paradise,

Through which God's Spirit wafteth

Who also at creation was blowing –

The Spirit, who never passes away:

Rise up, rise up and prepare thyself;

The Comforter draweth near.

5. Soprano & Alto Duet

Soprano:

Komm, lass mich nicht länger warten,

Komm, du sanfter Himmelswind,

Wehe durch den Herzengarten!

Alto:

Ich erquickte dich, mein Kind.

Soprano:

Liebste Liebe, die so süße,

Aller Wollust Überfluss,

Ich vergeh, wenn ich dich misse.

Alto:

Nimm von mir den Gnadenkuss.

Soprano:

Sei im Glauben mir willkommen,

Höchste Liebe, komm herein!

Du hast mir das Herz genommen.

Alto:

Ich bin dein, und du bist mein!

Soprano:

Come, let me no longer wait,

Come, thou gentle Heavenly wind,

Waft through this heart's garden!

Alto:

I will revive thee, my child.

Soprano:

*Dearest love, which is so sweet,
The overflowing abundance of all
delight;*

I shall perish, if I do not have thee.

Alto:

Accept from me the kiss of grace.

Soprano:

By faith I bid thee welcome

Highest love, come in!

Thou hast my heart captured.

Alto:

I am thine and thou art mine!

6. Chorus

Von Gott kömmt mir ein

Freudenschein,

Wenn du mit deinen Äugelein

Mich freundlich tust anblicken.

O Herr Jesu, mein trautes Gut,

Dein Wort, dein Geist, dein Leib und

Blut

Mich innerlich erquickten.

Nimm mich

Freundlich

In dein Arme, daß ich warme werd von

Gnaden:

Auf dein Wort komm ich geladen.

From God comes to me a light of
joy,

When thou with thy sweet eyes

Me with kindness doth regard.

O Lord Jesus, my darling

possession,

Thy Word, thy Spirit, thy body and
blood

Inwardly revives me.

Take me

Kindly

In thine arms, that I become warm
with thy favour:

Upon thy word I come invited.

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Performers

MACMILLAN CHAMBER SINGERS

The MacMillan Chamber Singers comprises undergraduate and graduate students in various areas of musical studies. This ensemble has represented the Faculty of Music in performances with the Toronto Symphony Orchestra, Soundstreams Canada and has appeared in workshops and concerts in Canada and the United States.

THE CENTRE FOR ADVANCED STUDIES IN CHORAL MUSIC

The Centre for Advanced Studies in Choral Music was established by Prof. Doreen Rao in the New Millennium as a nexus for artistic and educational collaborations that connects student singers and conductors with their community, collegiate and professional colleagues and award winning artists from around the world. The Centre's innovative programs have featured a roster of guest artists, including internationally acclaimed choral conductors Sir David Willcocks and Maestro Helmuth Rilling in conducting masterclasses and educational outreach programs. The Centre hosts the University of Toronto's Professional Choir in residence, the Elmer Iseler Singers.

RUSSELL BRAUN

One of the most sought-after lyric baritones on the international stage today, Russell Braun performs regularly at the Metropolitan Opera, the Salzburg Festival, the Lyric Opera of Chicago, l'Opéra de Paris and the Canadian Opera Company in Toronto.

Russell Braun's 2003-2004 season opened at l'Opéra de Montréal as the Count in the *Nozze di Figaro*. He returned to the Metropolitan Opera in *Il Barbiere di Siviglia*, before taking on the role of Zurga in Bizet's rarely performed *Les Pêcheurs de Perles* for the San Diego Opera. April will see a return to Vienna for *Billy Budd*, one of his signature roles. The opera season rounds out with Mr. Braun's debut

with the Glyndebourne Festival in the title role of *Pélleas and Mélisande*.

The summer of 2003 featured Mr. Braun's debut at the Tanglewood Festival performing Brahms's *German Requiem* with the Mormon Tabernacle Choir, and performances and a recording of Schoenberg's arrangement of *Das Lied von der Erde* with Smithsonian Chamber Players in Santa Fe and Le Domaine Forget. He also performed in festivals across Canada with appearances in Ottawa, Vancouver, Parry Sound, and Salt Spring Island, B.C.

Winner of the 2001 JUNO for *Apollo e Daphne* with Les Violons du Roy (Dorian), Mr. Braun recorded *Dido and Aeneas*, one on the Telarc label with the Boston Baroque Orchestra and another for CBC Records with Tafelmusik. He has recorded *Soirée Française*, an award-winning CD with tenor Michael Schade, *Le Souvenir*, a collection of Canadian songs, *Shattered Night, Shivering Stars* featuring the music of Canadian composer Alexina Louie and *Liebeslieder - Folksongs* with the Aldeburgh Connection. Recent releases include *Meditation*, featuring the works of Gerald Finzi (CBC Records) and *Serata Italiana*, a recording of Italian opera arias and duets with tenor Michael Schade (CBC Records).

Other recordings include several for children, *Beethoven Lives Upstairs, Mozart and Magic Fantasy*, and *Daydreams and Lullabies* on the Classical Kids Label. Russell Braun makes his home near Toronto with his wife, pianist Carolyn Maule and their two sons, Benjamin and Gabriel.

DANIEL TAYLOR

Daniel Taylor's debut at Glyndebourne in Handel's *Theodora* was greeted with critical praise and followed on his operatic debut in Jonathan Miller's production of Handel's *Rodelinda* (recorded for EMI). He receives invitations from an ever-widening circle of the world's leading early and

contemporary music ensembles, appearing in opera (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera), oratorio (Monteverdi Choir and English Baroque Soloists, Les Arts Florissants, Collegium Vocale de Ghent, Orchestra of the Age of Enlightenment, Philharmonia Baroque Orchestra, The Gabrieli Consort, The Academy of Ancient Music), symphonic works (Dallas, St. Louis, Philadelphia, Toronto, Rotterdam, Montreal), recital (Vienna Konzerthaus; Frick Collection, New York; Forbidden Concert Hall, Beijing; Wigmore Hall, London), and film (Podeswa's *Five Senses* for Fineline-winner at Cannes and also of a Genie).

Daniel Taylor has made 50 recordings, which include Bach Cantatas with the English Baroque Soloists/Gardiner, Handel's *Rinaldo* (winner of a Gramophone Award) with Bartoli and the Academy of Ancient Music/Hogwood (DECCA), Handel's *Theodora* with Les Arts Florissants/Christie (ERATO), Cantatas 'Before Bach' with the Collegium Vocale de Ghent/Herreweghe (HARMONIA MUNDI), Zelenka Masses with Bernius (SONY), Sakamoto's pop-opera *Life* with Carreras and the Dalai Lama (SONY), Dowland songs (ATMA - Winner of the ADISQ prize), the new work *Lost Objects with Bang on a Can'* (TELDEC) and Bach Cantatas with the Bach Collegium Japan (BIS).

Daniel completed his undergraduate work at McGill University (Literature, Music, Philosophy), his graduate degree at the University of Montreal (Music and Religious Studies), furthering his studies with leaders of the European Baroque specialist movement. He continues now with Michael Chance.

In 2000, Daniel Taylor was distinguished at the Opus awards, receiving this prize as 'Artist of the Year'. In 2004, Daniel will become Artistic Director of the Montreal Early Music Festival.

Performers

THE THEATRE OF EARLY MUSIC

The Theatre of Early Music, founded in 2001 by Daniel Taylor, is a group of some of the finest musicians from all over the world, who share a particular passion for early music. The formation of this ensemble came as an answer to the instrumentalists and singers search for music-making opportunities which would bring back the sacredness into their creative process. The Theatre of Early Music is comprised primarily of young musicians whose distinctive style leads to captivating readings of magnificent but often neglected works.

The Theatre of Early Music was featured in its debut recording of German Sacred Cantatas and Concertos entitled *Lamento* which won the OPUS prize. Later in the year, the TEM's second recording of Bach's early Cantatas was released (Gramophone: "sensitively and thoughtfully directed in readings that reflect a profound understanding of Bach's music.").

The TEM recently signed a long-term recording contract with the BIS label. Upcoming projects include Renaissance duets with countertenor James Bowman and narrator Ralph Fiennes; Couperin's *Leçons de Tenèbres* with countertenor Robin Blaze; Baroque duets with soprano Emma Kirkby as well as the continuation of the TEM's highly praised Bach Cantata series.

Future concert plans for the ensemble include tours in France, Germany, Asia, their Wigmore Hall debut in London as well as tours in Canada and the United States.

DARRYL EDWARDS

Tenor Darryl Edwards enjoys a thriving career as an accomplished singer and voice teacher. He has appeared to critical acclaim in oratorio, recital, and opera in England, Germany, France, Corsica, the United States, and across Canada. His Canadian and American radio broadcasts include

works such as Britten's *Serenade for Tenor, Horn, and Strings*, Kodály's *Psalmus Hungaricus*, and Orff's *Carmina Burana*. Performance highlights include engagements with the Montreal Symphony, the Calgary Philharmonic, Symphony Nova Scotia, the Whitehall Choir of London, England, the Bach Festival of Mulhouse, France, the Heidelberg Bach-Chor, the Würzburg Bach-Chor, and the Bavarian Chamber Opera of Germany. Critics have praised him as a "rich-voiced, cultured tenor who mastered the high notes effortlessly" (Coburg Tageblatt, Germany, 2001), and an "effective communicator who expressed the text with sensitivity and fervour" (Hamilton Spectator, 2001).

His recent and upcoming engagements include several Requiem performances: the Britten *War Requiem* with the Ottawa Symphony Orchestra and Ottawa Choral Society at the National Arts Centre, the Verdi *Requiem* with the London Fanshawe Symphonic Chorus, and the Mozart *Requiem* with Symphony Nova Scotia. He will also be performing Orff's *Carmina Burana* with the Amadeus Choir of Toronto, and Ruth Watson's *The Last Straw* with the Toronto Children's Chorus at Roy Thomson Hall.

Dr. Edwards is the Ontario District Governor of the National Association of Teachers of Singing, voice columnist for the Canadian Music Educator, and is also on the voice faculty of La Musica Lirica summer opera festival in the Centro Studi Italiani of Urbania, Italy. His voice students appear in leading roles with the Canadian Opera Company, and other major companies across Canada and in Europe. He is an Associate Professor of Voice at the University of Toronto, where he teaches singers in the B.Mus. and Mus.M. performance programs in Voice Studies and Opera.

LORNA MACDONALD

Soprano Lorna MacDonald is the holder of the Lois Marshall Chair in Voice at the Faculty of Music, University of Toronto. She enjoys a career of distinction as singer, voice teacher and Head of Voice Studies. Her passion for teaching and singing thrives equally between stage and studio. In 1997 she received Ontario's prestigious OCUFA Award for "teaching excellence and outstanding contributions to university teaching". In the United States (1978-1994), she received awards from the Metropolitan Opera, Chicago Lyric, Dallas, Fort Worth Opera guilds and the National Opera Association. Reviewers of Canadian performances write, 'fiery soprano MacDonald dazzles" (Halifax Chronicle Herald, 2000)... bright and sparkling" (Globe and Mail 1992), "an absolute jewel" (Edmonton Journal 1994). She has given numerous premieres of compositions and she delights in chamber music performances with international musicians. "Luckier still are the students who benefit from her solid grounding in the art of building voices and her keen understanding of the art of singing" (Halifax Herald 2000). Professor MacDonald teaches Voice (graduate, undergraduate, opera) Pedagogy, and Advanced Performance Studies.

ELMER ISELER SINGERS

The Elmer Iseler Singers, a twenty-voice professional chamber choir based in Toronto, has built an enviable international reputation since its debut performance in 1979. Now conducted by Lydia Adams, the group was founded by and nurtured under the direction of the late Dr. Elmer Iseler, the "Dean of Canadian Choral Conductors." This celebrated choir has performed throughout Canada and the United States as well as internationally. With repertoire that spans 500 years of choral music, the Elmer Iseler Singers are known for their flawless

Performers

technique and wide interpretive range. The choir regularly commissions and performs new works, and is frequently involved in radio and television broadcasts and a variety of recording projects.

The Elmer Iseler Singers have appeared at several national and

international festivals, including the Canada in Holland Festival, the Joy of Singing International Choral Festival in Toronto, Festival 500 in Newfoundland, the Festival of the Sound, Parry Sound, and most recently at the Sixth World Symposium on Choral Music in

Minneapolis, USA. They are highly valued for their contributions to master classes and workshops for schools and community choirs. The Singers are the professional Choir-In-Residence at the University of Toronto Faculty of Music.

Speakers

LYDIA ADAMS

Lydia Adams, one of Canada's most distinguished conductors, has been Artistic Director and Conductor of the Elmer Iseler Singers since 1998. Under her direction, the choir has received rave reviews for their Toronto concert series and for their extensive touring performances through the U.S. and Canada.

She has had the distinct honour, along with the choir, of recording choral music of Canadians Harry Somers and Louis Applebaum in commemorative albums. Recently released is the choral music of Christos Hatzis. She is also embarking on other exciting recording projects including the music of John Birge, Srul Irving Glick and Harry Freedman,

In past seasons, Ms. Adams and the Elmer Iseler Singers toured Northern Ontario, the United States, Western Canada and Atlantic Canada presenting more than 90 performances and workshops. Ms. Adams was invited to conduct the prestigious National Youth Choir of Canada in May, 2002.

Ms. Adams has been the recipient of numerous awards including the Charles Frederick Allison Award, the Mount Allison University Distinguished Alumni Award for the year 2000. In 2003 Mount Allison University conferred the degree of Doctor of Music (honoris causa) on Ms. Adams. In addition to conducting the Elmer Iseler Singers, Ms. Adams also conducts the Amadeus Choir of Greater Toronto and is a widely

sought guest conductor and clinician.

WILLIAM KLASSEN

William Klassen has taught Judaism and Early Christianity in several Canadian and American universities. He has taught in Jerusalem and led tours to the Middle East for many years. He has published many articles and a number of books in the field of interfaith ethics. Klassen holds a PhD in Early Christian Literature from Princeton, and has taught study courses in the Middle East, and for the University of Toronto. From 1989-94 he was Principal of St. Paul's United College. His publications include *The Writings of Pilgram Marpeck* (with Walter Klassen), *Judas: Betrayal or Friend of Jesus?* And *The Contribution of Jewish Scholars to the Quest for the Historical Jesus*. Dr. Klassen was a member of the Selection Committee for an appointment in New Testament, Johann Wolfgang Goethe University, Frankfurt, Germany and holds various memberships in learned societies of religious association.

WILLIAM LITTLER

Born in Vancouver, where he studied piano, musical theory and history and graduated from the University of British Columbia, William Littler held the post of music and dance critic of The Vancouver Sun before being invited to become music critic (subsequently dance critic as well) of Canada's largest newspaper, The Toronto Star. A board member of

the Music Critics Association of North America, he is also founding vice-president of the Paris-based International Music Critics Association and was founding chairman of the Dance Critics Association. A contributor to publications in music and dance, Mr. Littler has also written for and appeared regularly on television and radio. He has lectured at a number of Canadian and American universities as well as the University of Vienna and has appeared as a judge in major music competitions. The first music critic to win Canada's National Newspaper Award in critical writing, he is also a Fellow of the Royal Conservatory of Music.

JOHN C. POLANYI

John Charles Polanyi was born in 1929 in Berlin, Germany, of Hungarian parents, Michael and Magda Elizabeth Polanyi. The family moved to England in 1933 where he received his education.

His University training was at Manchester University, where he obtained his B.Sc. in 1949, and his Ph.D. in 1952.

From 1952-1954, he was a Postdoctoral Fellow at the National Research Council Laboratories in Ottawa, Canada, and from 1954-1956 Research Associate at Princeton University.

In 1956, John Polanyi was appointed as a Lecturer at the University of Toronto where he was successively Assistant Professor (1957-1960), Associate Professor

Speakers

(1960-1962) and Professor (1962-present). He was given the (honorific) title University Professor in January 1974.

In 1958, he married Anne (Sue) Ferrar Davidson. They have two children, Margaret Alexandra (born 1961), and Michael Ferrar (born 1963).

He serves on the Board of the Ontario Laser and Lightwave Research Centre, Canada (1988-present), is a Member of the Board of the Steacie Institute for Molecular Sciences, Canada (1991-present), and Member of the Science Advisory Board, Max Planck Institute for Quantum Optics, Germany (1982-present), and is Honorary Consultant to the Institute for Molecular Science, Okazaki, Japan (1989-1992). He was a Founding Member and is currently President of the Canadian Committee of Scientists and Scholars, and also was a Founding Member of The Royal Society of Canada Committee on Scholarly Freedom, a Member of the American Academy of Arts and Science Committee on International Security Studies, and a Member of the Board of the Canadian Centre for Arms Control and Disarmament to which he is currently an Advisor.

Dr. Polanyi was awarded the Marlow Medal of the Faraday Society 1962, Centenary Medal of the British Chemical Society 1965, the Steacie Prize for Natural Sciences (shared with N. Bartlett) 1965, the Noranda Award of the Chemical Institute of Canada 1967, the Henry Marshall Tory Medal of the Royal Society of Canada 1977, the Wolf Prize in Chemistry (shared with G. Pimentel) 1982, the Izaak Walton Killam Memorial Prize 1988, the Royal Medal of the Royal Society of London 1989, and the John C. Polanyi Lecture Award of the Canadian Society for Chemistry 1992.

Dr. Polanyi is a Fellow of the Royal Society of Canada (1966), and the Royal Society of London (1971), a Member of the American Academy

of Arts and Sciences, (1976), the U.S. National Academy of Sciences (1978), the Pontifical Academy of Rome (1986), a Fellow of the Royal Society of Edinburgh (1988), an Honorary Fellow of the Royal Society of Chemistry of the United Kingdom (1991), and of the Chemical Institute of Canada (1991).

Dr. Polanyi has been the recipient of honorary degrees from the Universities of Waterloo 1970; Memorial 1976; McMaster 1977; Trent 1977; Carleton 1981; Harvard 1982; Dalhousie 1983; Rensselaer 1984; Brock 1984; St. Francis Xavier 1984; Lethbridge 1987; Victoria 1987; Ottawa 1987; Sherbrooke 1987; Laval 1987; York 1988; Manchester, England 1988; Montreal 1989, Acadia 1989; Weizmann Institute, Israel 1989; Bari, Italy 1990; British Columbia 1990; Concordia 1990, McGill 1990 and Queen's 1992.

Dr. Polanyi was made an Officer of the Order of Canada in 1974, and a Companion of the Order of Canada in 1979.

In addition to his scientific papers Prof. Polanyi has published approximately one hundred articles on science policy, on the control of armaments and the impact of science on society. He has produced a film 'Concepts in Reaction Dynamics' (1970), and has co-edited a book, 'The Dangers of Nuclear War' (1979)

HON. ROBERT (BOB) RAE, P.C., O.C., Q.C.

Bob Rae is a partner at Goodmans. His clients include companies, trade unions, charitable and non-governmental organizations, and governments themselves. He has extensive experience in negotiation, mediation and arbitration, and consults widely on issues of public policy both in Canada and worldwide.

Mr. Rae served as Ontario's 21st Premier, and was elected eight times to federal and provincial

parliaments before his retirement from politics in 1996.

Mr. Rae has a B.A. and an LLB from the University of Toronto and was a Rhodes Scholar from Ontario in 1969. He obtained a B.Phil degree from Oxford University in 1971 and was named a Queen's Counsel in 1984. Mr. Rae has received honorary doctorates from the Law Society of Upper Canada the University of Toronto, and Assumption University.

Mr. Rae was appointed to Her Majesty's Privy Council for Canada in 1998 and was appointed an Officer of the Order of Canada in 2000.

Mr. Rae is a panel member of the Canadian Internal Trade Disputes Tribunal, and is on the international commercial arbitrators list of the Canadian Council for International Business, and ADR Chambers.

Mr. Rae is the Chairman and president of the Forum of Federations, Chairman of the Institute for Research on Public Policy, Invesprint, Inc., the Royal Conservatory of Music, and the Toronto Symphony Orchestra. He also serves as director of the Canadian Ditchley Foundation, and is a member of the International Council of the Asia Society.

Mr. Rae is the National Spokesperson of the Leukemia Research Fund and he has recently served as the Chief Negotiator of the Canadian Red Cross Society in its restructuring. He has also served recently as a member of the Canada Transportation Act Review and the Security and Intelligence Review Committee for Canada. Mr. Rae is a past governor of the University of Toronto and a past trustee of the University Health Network, and is a director of the Trudeau Foundation. He also serves as director of: Hydro One Inc., Iter Canada Inc., Niigon Technologies Ltd., Tembec Ltd. and Trojan Technologies.

Mr. Rae's books *From Protest to Power* and *The Three Questions* have

Speakers

been published by Penguin Viking of Canada.

Mr. Rae is an Adjunct Professor at the University of Toronto and Senior Fellow of Massey College.

IVARS TAURINS

Ivars Taurins conducts symphonic and choral repertoire with equal expertise. Founder and director of the Tafelmusik Chamber Choir since 1981, he has also been principal violist of the Tafelmusik Orchestra for the past 19 years. Under Mr. Taurins' direction the Tafelmusik Chamber Choir has been widely

praised for its clarity and brilliance, and in 1991 was awarded the Canada Council's Healey Willan Prize "in recognition of the consistently high level of achievement by the choir and its unique contribution to choral art in Canada." Ivars Taurins is increasingly in demand as a guest conductor with orchestras and choirs across Canada. Recent conducting highlights include guest appearances with Orchestra London, Canada, the Canadian Chamber Ensemble, the Kitchener-Waterloo Symphony, the Saskatoon

Symphony, the Elora Festival Singers, and the Amabile Youth Choir. Upcoming engagements include appearances with the Canadian Chamber Ensemble, the Kitchener-Waterloo Symphony, Orchestra London, and Lyra Baroque Orchestra (Minneapolis), in programmes ranging from Vivaldi to Webern. Mr. Taurins lectures widely in the U.S., Canada and England on aspects of period performance practice, and teaches conducting at the University of Toronto. He is frequently in demand as an adjudicator and clinician.

Student Soloists

Laura Albino, soprano

from the studio of Darryl Edwards

Phillip Camichael, baritone

from the studio of Patricia Kern

Amy Dodington, soprano

from the studio of Peter Barnes

Stephen Erickson, tenor

from the studio of Darryl Edwards

Leah Gordon, soprano

from the studio of Mary Morrison

Michael McBride, tenor

from the studio of Darryl Edwards

Michelle Minke, soprano

from the studio of Patricia Kern

Erin Morgan, mezzo soprano

from the studio of Peter Barnes

Jason Nedecky, baritone

from the studio of Mary Morrison

Sarah Ormerod, soprano

*from the studio of
Lorna MacDonald*

Giles Tomkins, baritone

*from the studio of
Lorna MacDonald*

Lawrence Wiliford, tenor

*from the studio of
Lorna MacDonald*

Katherine Whyte, soprano

from the studio of Darryl Edwards

Jillian Yemen, mezzo soprano

from the studio of Patricia Kern

Conducting Master Class

Coordinator

Timothy Sawyer

*Director of Choral Activities,
Northwestern College, MN*

Conductors:

Janet Brenneman

*Canadian Mennonite University,
Winnipeg, Canada*

Debi Chandler

*Ph.D candidate,
Florida State University, USA*

Pamela Doyle

*B. Mus student,
University of Toronto*

Stan Engebretsen

*George Mason
University, Washington, DC, USA*

Kevin Fenton

Florida State University, USA

Andrea Kitney

*B. Mus student,
University of Toronto*

Evan Mitchell

*M. Mus student,
University of Toronto*

Shannon Ng

*B. Mus student,
University of Toronto*

Francisco Nunez

*Young People's Chorus of
New York City, NY, USA*

Chungwon Park

*DMA student,
University of Arizona, USA*

Jenny Petch

*B. Mus student,
University of Toronto*

Brad Ratzlaff

*M. Mus student,
University of Toronto*

Rebecca Reames

*The Crane School of Music,
SUNY at Potsdam, USA*

Danielle Stock

*M. Mus student,
University of Toronto*

Cara Suzanne Tasher

*DMA student, Cincinnati
Conservatory of Music, USA*

Jasmina Vucurovic

*M. Mus student,
University of Toronto*

Orchestras

Monday, January 12

Cantata BWV 140

Oboe 1	<i>Keith Atkinson</i>	Viola	<i>Katharine Rapoport, Hannah Kim,</i>
Oboe 2	<i>Gillian Howard</i>		<i>Christian Charron</i>
English Horn	<i>Clare Scholtz</i>	Cello	<i>Sarah Steeves</i>
Flugelhorn	<i>Stephanie Crabb</i>		
Concertmaster	<i>Mark Fewer</i>	Cello continuo	<i>David Hetherington</i>
Violin 1	<i>Patricia Ahn, Debbie Clark,</i>	Bass continuo	<i>Tim Dawson</i>
	<i>Jennifer Duke</i>	Bassoon continuo	<i>Michael Sweeney</i>
Violin 2	<i>Mary Beth Brown, Elizabeth Loewen,</i>	Organ	<i>Carolyn Maule</i>
	<i>Christina Loucks, Emese Hegedus</i>		

Tuesday, January 13

Cantata BWV 150

Oboe 1	<i>Clare Scholtz</i>	Viola	<i>Katharine Rapoport, Alex McLeod,</i>
Oboe 2	<i>Gillian Howard</i>		<i>Stephanie Mark</i>
Flugelhorn	<i>Norman Engel</i>	Cello	<i>John Koo</i>
Concertmaster	<i>Mark Fewer</i>	Cello continuo	<i>Simon Fryer</i>
Violin 1	<i>Hannah Min, Hannah Cho,</i>	Bass continuo	<i>Alan Molitz</i>
	<i>Hannah Lee</i>	Bassoon continuo	<i>Gerald Robinson</i>
Violin 2	<i>Rebecca Benstead, Livia</i>	Organ	<i>Carolyn Maule</i>
	<i>Papadimitri, Michelle Lee,</i>		
	<i>Sho Tanaka</i>		

Wednesday, January 14

Cantata BWV 26

Flute	<i>Susan Hoepfner</i>	Viola	<i>Katharine Rapoport, Marcin Swoboda,</i>
Oboe 1	<i>Clare Scholtz</i>		<i>Conrad Rygier</i>
Oboe 2	<i>Tyler Dunham</i>	Cello	<i>Caroline Pruss</i>
Oboe 3	<i>Gillian Howard</i>		
Flugelhorn	<i>James Spragg</i>	Cello continuo	<i>Simon Fryer</i>
Concertmaster	<i>Mark Fewer</i>	Bass continuo	<i>Alan Molitz</i>
Violin 1	<i>Sharon Lee, Tanya Charles, Daniel</i>	Bassoon continuo	<i>Gerald Robinson</i>
	<i>Harley</i>	Organ	<i>Carolyn Maule</i>
Violin 2	<i>Jennifer Burford, Jane Levitt, Amy</i>		
	<i>Chen, Eun A Jo</i>		

Orchestras

Thursday, January 15 Cantata BWV 67

Flute	<i>Susan Hoepfner</i>	Viola	<i>Dan Blackman, Sarah Kwok, Mohsin Bhujwalla, Jennifer Spleit</i>
Oboe d'amore 1	<i>Richard Dorsey</i>	Cello	<i>Alex Kim</i>
Oboe d'amore 2	<i>Clare Scholtz</i>		
Flugelhorn	<i>Anita McAlister</i>	Cello continuo	<i>David Hetherington</i>
Concertmaster	<i>Scott St. John</i>	Bass continuo	<i>Tim Dawson</i>
Violin 1	<i>Sarah Nematallah, Eri Yamamoto, Natalie Wong</i>	Bassoon continuo	<i>Michael Sweeney</i>
Violin 2	<i>Laura Reid, Eun A Jo, David Federman, Sandra Wu</i>	Organ	<i>Carolyn Maule</i>

Friday, January 16 Cantata BWV 172

Oboe	<i>Richard Dorsey</i>	Viola 1	<i>Dan Blackman, Sarah Kwok</i>
Trumpet 1	<i>James Gardiner</i>	Viola 2	<i>Jennifer Spleit, Will Best</i>
Trumpet 2	<i>James Spragg</i>	Cello	<i>Gloria Park</i>
Trumpet 3	<i>Jeff Reynolds</i>		
Concertmaster	<i>Scott St. John</i>	Cello continuo	<i>David Hetherington</i>
Violin 1	<i>Sarah Nematallah, Min Jeong Koh, Liana Berube</i>	Bass continuo	<i>Tim Dawson</i>
Violin 2	<i>Laura Reid, Kenin McKay, Martha Sprigge, Teresa Oh</i>	Bassoon continuo	<i>Michael Sweeney</i>
		Organ	<i>Carolyn Maule</i>
		Timpani	<i>Russell Hartenberger</i>

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<i>Sarah Ormerod</i>	<i>Satomi Akao</i>	<i>Ashiq Aziz</i>	<i>Esteban Cambre*</i>
<i>Amy Dodington</i>	<i>Catharin Carew</i>	<i>Sasha Bataligin</i>	<i>Matt Grosfeld</i>
<i>Lindsay Issac</i>	<i>Aoife Donnelly</i>	<i>Cian Horrobin</i>	<i>David King*</i>
<i>Stephanie True*</i>	<i>Carolyn Kirby*</i>	<i>Stephen Powell*</i>	<i>Freidrick Kuebart</i>
<i>Kathleen Tapp Mock*</i>	<i>Patricia Leung+</i>	<i>Edward Wiens*</i>	<i>Andrew Mahon</i>
<i>Agnes Zsigovics</i>	<i>Alison Roy*</i>		<i>Evan Mitchell</i>
	<i>Jasmina Vucurovic</i>		<i>Jeff Newberry</i>
	<i>Paula Wickberg</i>		

* Elmer Iseler Singers
+ Choir Manager

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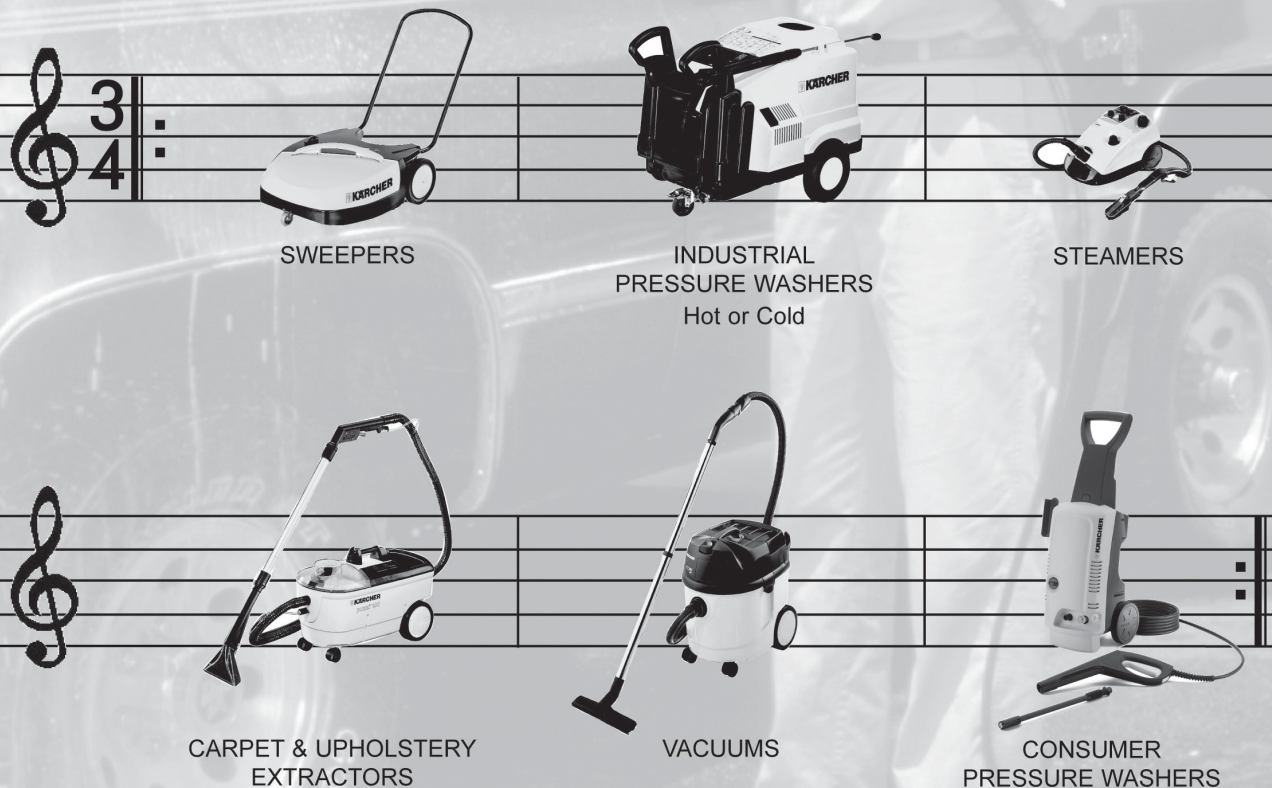
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