



ROY THOMSON HALL

PROGRAMME

Roy Thomson Hall presents

**25TH Annual Free Noon Hour
Choir & Organ Concerts**

THE ORPHEUS CHOIR OF TORONTO

Poulenc Gloria and Other French Masterworks

MON MAR 25, 2024 • 12PM



THE ORPHEUS CHOIR PRESENTS

Poulenc Gloria and Other French Masterworks

STEPHEN BODA, *organ*

KAI LEUNG, *associate conductor*

THOMAS BURTON, *artistic director*

We are thrilled to be able to offer this free concert series thanks to the tremendous support of the Edwards Charitable Foundation and our community of education and outreach donors. Help us share the gift of music with our community by making a donation today or by donation upon arrival at the Hall. Your support ensures we can continue delivering free programming like Choir & Organ for years to come.

Roy Thomson Hall's Free Choir and Organ Concerts celebrate the artistry of outstanding Canadian choirs and organists and feature the magnificent Gabriel Kney pipe organ.

Please join us for our next concert – "Choral and Organ Tapestry" on Tuesday, May 7, 2024 featuring Elmer Isler Singers.

For information about the 2023-24 season,

visit roythomsonhall.mhrth.com/tickets/series/choir-and-organ-2024

TOCCATA FROM ORGAN SYMPHONY NO. 5

Stephen Boda, Organ

Charles-Marie Widor

LE PONT MIRABEAU

Lionel Daunais

Sous le pont Mirabeau coule la Seine
Et nos amours
Faut-il qu'il m'en souvienne
La joie venait toujours après la peine
Vienne la nuit sonne l'heure
Les jours s'en vont je demeure
Les mains dans les mains restons face à face
Tandis que sous le pont de nos bras passe
Des éternels regards l'onde si lasse
Vienne la nuit sonne l'heure
Les jours s'en vont je demeure
L'amour s'en va comme cette eau courante
L'amour s'en va
Comme la vie est lente
Et comme l'Espérance est violente
Vienne la nuit sonne l'heure
Les jours s'en vont je demeure
Passent les jours et passent les semaines
Ni temps passé
Ni les amours reviennent
Sous le pont Mirabeau coule la Seine
Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

*Under the Mirabeau bridge flows the Seine
And our loves
I must remember
Joy always followed sorrow
The night comes, the hour sounds
The days go, I remain
Hand in hand, let us sit face to face
While beneath the bridge of our arms passes the
water, weary of eternal glances.
The night comes, the hour sounds
The days go, I remain
Love departs like this flowing water,
Love departs
How slow life is
and how violent is Hope.
The night comes, the hour sounds
The days go, I remain
The days pass and the weeks pass
Neither past time
nor past loves return
Under the Mirabeau Bridge flows the Seine
The night comes, the hour sounds
The days go, I remain.*

EMMÈNE-MOI

Marie-Claire Saindon

Emmène-moi vers l'inédit,
le non-dit, le mal dit, le bien dit.
Emmène-moi vers le soleil qui fait bouillir le sang,
qui scelle les cils de sa cire aveuglante,
qui se tapit entre les couches de l'épiderme.
Emmène-moi vers la tempête qui secoue les cieux,
les convictions, les principes.
Emmène-moi vers la pluie qui lave les péchés du
monde, l'air respiré, les ailes d'oiseaux.
Emmène-moi au seuil de l'intolérable,
avec pour tout oreiller une marche de marbre,
pour toute couverture un coucher de soleil laqué.

*Take me to the unprecedented,
The unsaid, the poorly said, the well said.
Take me to the sun's edge, where it meshes with
flesh, where blood boils,
where lashes are wax sealed.
Take me to the eye of the storm that shakes
foundations, beliefs and principles.
Take me to the rains that wash away the sins of the
world, birds' wings, the very air we breathe.
Take me to the threshold of the intolerable,
with only a marble step as a pillow; our only covering
a lacquered sunset.*

RONDE

Maurice Ravel

Ronde

Les vieilles

N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres, de centaures, de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diabolots, diabolotins,
Des chèvre-pieds, des gnomes, des démons,
Des loups-garous, des elfes, des myrmidons,
Des enchanteurs et des mages,
Des stryges, des sylphes, des moines-bourrus,
Des cyclopes, des djinns, gobelins,
Korrigans, nécromants, kobolds...
N'allez pas ...

Les vieux

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:
Il y a plein de faunes, de bacchantes et de
males fées,
Des satyresses, des ogresses et des babaïagas,
Des centaures et des diablesses,
Goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes, des myrmidones,
Hamadryades, dryades, naïades, ménades, thyades,
Follettes, lémures, gnomides,
Succubes, gorgones, gobelins...
N'allez pas au bois d'Ormonde.

Round

The old women:

*Do not go into Ormonde forest,
Young maidens, do not go into the forest:
It is full of satyrs, of centaurs, of evil sorcerers,
Of sprites and incubuses,
Ogres, pixies,
Fauns, hobgoblins, spooks,
Devils, imps, and fiends,
Cloven-foot folk, gnomes, demons,
Werewolves, elves, warriors,
Enchanters and conjurers,
Gargoyles, sylphs, surly hermits,
Cyclops, djinns, goblins,
Gremlins, necromancers, trolls ...
Do not go into Ormonde forest ...*

The old men:

*Do not go into Ormonde forest,
Young men, do not go into the forest:
It is full of female fauns, of Bacchae and fairies,
Female satyrs, ogresses, and Baba Yagas,
Female centaurs and devils,
Ghouls emerging from sabbath,
Of sprites and demons,
Larvae, nymphs, warriors,
It is full of tree spirits, water spirits, maenads, oreads,
Hobgoblins, ghosts, gnomes,
Succubuses, gorgons, goblins,
Do not go into Ormonde forest.*

Filles et garçons

N'irons plus au bois d'Ormonde,
Hélas! plus jamais n'irons au bois.
Il n'y a plus de satyres, plus de nymphes ni de
males fées.
Plus de farfadets, plus d'incubes,
Plus d'ogres, de lutins,
De faunes, de follets, de lamies,
Diables, diabolots, diabolotins,
De chèvre-pieds, de gnomes, de démons,
De loups-garous, ni d'elfes, de myrmidons,
Plus d'enchanters ni de mages, de stryges, de
sylphes,
De moines-bourrus, de cyclopes, de djinns,
De diaboloteaux, d'éfrits, d'aegyptans, de sylvains,
gobelins,
Korrigans, nécromans, kobolds...
N'allez pas au bois d'Ormonde,
Les malavisées vieilles,
Les malavisés vieux
Les ont effarouchés. Ah!

The maids / The lads:

We won't go into Ormonde forest any more,
Alas! Never more we'll go into the forest.
There are no more satyrs there, no more nymphs or
fairies.
No more sprites, no more incubuses,
No ogres, no pixies,
No more fauns, hobgoblins or daemons,
Devils, imps, or fiends,
No more goat-footed folk, no gnomes, no demons.
No werewolves, nor elves, no warriors,
No more enchanters or conjurers, no fairies, no
sylphs,
No surly hermits, no cyclopes, djinns
Hobgoblins, no ifrits, no Aegipan,
No tree spirits, goblins,
gremlins, necromancers, trolls..
Do not go into the Ormonde forest,
The misguided old women,
The misguided old men
Have chased them all away – Ah!

CHORAL VARIÉ SUR LE THEME DU VENI CREATOR

Maurice Duruflé

Stephen Boda, organ

NOU SE LIMYÈ

Sydney Guillaume

Benjamin Done, tenor

Pitit limyè, pa rete nan fè nwa;
Verite ak Lanmou pi fò pase la lwa.
Depi nan kòmasman paròl la te pale:
Tenèb ak mechanste te anvayi la tè;
Tout bagay tap mache tankou devan dèyè.
Granmèt la deside mete lòd nan dezòd.
"Dieu dit: Que la lumière soit et la lumière fut".
Limyè nan linivè, limyè nan fon kè nou.
Gen anpil bon bagay nan bèl fianm limyè-a:
Konesans, devlopman,
Bon konprann, konpasyon,
Verite, dignite,
La sagès ak la jistis,
Libète ak lesperans,
Lanmou ak kè kontan.

Children of light, do not stay in the dark;
Truth and Love are stronger than the law.
From the beginning of time the word was spoken:
Darkness and evil had invaded the earth;
Everything was functioning in reverse.
The Lord decided to put order in disorder.
"The Lord said, let there be light: and there was light"
Light in the universe, light in the depths of our hearts.
So many good things in the beautiful flame of this light:
Awareness, development,
Understanding and compassion,
Truth and dignity,
Wisdom and justice,
Liberty and hope,
Love and happiness.

Pitit limyè, pa rete nan fè nwa.
Nou dwe klere pou tout la tè.
Nou dwe klere nan tout fè nwa
Nou dwe klere, nou se limyè.
Nou se limyè
Se vre, men wi se vre!
Nou dwe klere pou tout la tè.
Nou se solèy, nou se chalè,
Nou dwe klere nan tout fè nwa.
Nou se zetwal, nou se limyè,
Nou dwe briye pou tout la tè.
Pitit limyè, pa rete nan fè nwa;
Verite ak Lanmou pi fò pase la lwa
Nou se limyè, Limyè se nou.
An nou klere jou aprè jou.

Children of light, do not stay in the dark
We must shine for all the earth.
We must shine in all darkness.
We must shine, we are the light.
We are the light.
Indeed, it's true!
We must shine for all the earth
We are the sun, we are the heat,
We must shine in all darkness.
We are the stars, we are the light,
We must sparkle for all the earth.
Children of light, do not stay in the dark;
Truth and Love are stronger than the law.
We are the light, the Light is us.
Let us shine day after day.

GLORIA

Francis Poulenc

1. Gloria
2. Laudamus Te
3. Domine Deus
4. Domini Fili Unigenite
5. Domine Deus, Agnus Dei
6. Qui Sedes ad Dexteram Patris

Leandra Dahm, Leslie Higgins, sopranos

Gloria in excelsis Deo
Et in terra pax hominibus bonæ voluntatis.

Glory to God in the highest
And on earth peace, goodwill to all people.

Laudamus te, Benedicimus te, Adoramus te,
Glorificamus te.
Gratias agimus tibi Propter magnam gloriam tuam.

We praise you, We bless you, We worship you, We
glorify you.
We give thanks to you for your great glory

Domine Deus, Rex cælestis, Deus Pater
omnipotens.

Lord God, heavenly King, Almighty Father.

Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris, Rex Celestis

Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father, King in
Heaven

Deus Qui tollis peccata mundi, Miserere nobis;
suscipe deprecationem nostram.

Lord who takes away the sins of the world, Have
mercy on us. Receive our prayers.

Qui sedes ad dexteram Patris, miserere nobis.

You who sit at the right hand of the Father, have mercy on us.

Quoniam tu solus Sanctus, Tu solus Dominus, Tu
solus Altissimus.

Only you are holy, only you are Lord. Only you are
most high.

Jesu Christe, Cum Sancto Spiritu in gloria Dei
Patris. Amen.

Jesus Christ, the Holy Spirit in the glory of God the
Father. Amen.



THE ORPHEUS CHOIR OF TORONTO

More than 50 years ago Toronto organist and conductor John Sidgwick had a vision of a choral organization with a 'difference', and that dream has survived the test of time. Today, the Orpheus Choir is one of the pre-eminent and most dynamic choral groups in the country. Orpheus' vision is to celebrate the power of choral music as an agent of social change and a passionate medium of artistic expression. The 60-voice choir, under newly-appointed artistic director Thomas Burton, champions the new and unusual in choral performance, commissioning and introducing new works and performing overlooked masterpieces. Regularly working with living composers, and singing a wide range of repertoire in concerts with high production values, Orpheus has introduced audiences to many accessible works from the current generation of leading composers.

Poulenc Gloria and Other French Masterworks

The music of early 20th-century French composers is some of the most colourful, creative, and stylish in the classical canon. The realm of piano and orchestral music is particularly dominated by the giants, Ravel and Debussy, however there exists in the choral repertoire a wealth of music that is rarely performed due to its level of difficulty. Today's program pays homage to several 20th-century masters of the French repertoire, while tracing the lineage of this French influence through the Canadian and Haitian choral landscape.

While names such as Ravel, and Poulenc will likely be known to many of you, there exists a deep wealth of talent from the French school that remains relatively obscure. While the choir is thrilled to perform the music of Ravel and Poulenc, we are equally excited to present the works of these lesser known composers.

The sound of composers such as Ravel and Poulenc has had a long lasting global impact. It may come as no surprise that French-Canadian composers in particular will often take inspiration from that style. The two Montreal composers featured on this program, Lionel Daunais, and Marie-Claire Saindon, put their own stamp on the lush harmonies and sweeping gestures that are so prevalent in the French School, while Sydney Guillaume combines his Haitian heritage with western classical styles to great effect. The marriage of western harmony with Haitian dance rhythms and the Créole language creates a fabulous array of colours in Guillaume's **Nou Se Limyè**.

One of the best-known organ solo pieces in the repertoire, the **Toccata** from **Widor's 5th organ symphony** features electric arpeggio figures in the hands and thundering bass lines played by the feet. Following Widor's example, other composers adopted this style of toccata as a popular genre in French Romantic organ music, including notable examples from Eugène Gigout, Léon Boëllmann, Louis Vierne, Henri Mulet, and Marcel Dupré.

Apollinaire's poem **Le Pont Mirabeau** reflects on the transient nature of love and time, comparing it to the flow of the Seine River under the Mirabeau bridge, and is an example of the themes of love, loss, and time that were common in early 20th-century poetry. Lionel Daunais, a Québécois composer and a contemporary of Poulenc, set the text in an evocative, impressionistic style.

Romantic and passionate, **Emmène-moi** is a plea to a lover: to be taken to a place where the sun, rain, and storm of their passion cleanses them of everything superfluous, and where nothing remains but their joined essence.

The third of Ravel's *Trois Chansons*, **Ronde** is a fast, fun tongue-twister for the choir, dealing with the supposed dangers that youngsters might meet in the Ormonde woods – everything from fairies to ogres and werewolves! Set to Ravel's own text, the song has been described as “a virtuosic display of ... verbal dexterity”.

The **Choral varié sur le thème du ‘Veni Creator’** is the final movement of three that are based on the chant ‘Veni Creator Spiritus’ which translates to ‘Come, Holy Spirit, Creator blest, and in our souls take up Thy rest; come with Thy grace and heavenly aid.’ The variations in this movement feature many different colours of the organ, including stops that imitate reed instruments, flutes and strings. The final variation concludes with a brilliant toccata that increases in excitement, ending with full organ.

Nou Se Limyè takes inspiration from the divine light we all carry within us. Its strong message encourages hope, love, truth, justice, compassion and dignity, all with a passionate plea that our light must shine everyday. The use of Créole for the language stems from Guillaume's Haitian heritage.

Poulenc's **Gloria**, said to be the most-performed piece of French music ever, was first premiered in January 1961. Its broad emotional range, from dark, to lyric, to whimsical, was considered scandalous at the time. The *Laudamus Te*, for example, is a lively, upbeat number which was reputedly inspired by a game of soccer between Benedictine monks that Poulenc had witnessed. Throughout the work the mood varies from dramatic to light-hearted, but unity is maintained through the use of repeated motifs.

STEPHEN BODA

Organ

STEPHEN BODA holds a Master of Music degree from Yale University and a diploma from the Yale Institute of Sacred Music, where he studied organ performance with Thomas Murray and improvisation with Jeffrey Brillhart. Originally from Hamilton, Ontario, Stephen graduated in 2011 with a Bachelor of Music degree from the University of Toronto where he studied organ with John Tuttle. Stephen completed his studies in organ performance at McGill University with Hans Ola Ericsson in 2016. He is also a skilled pianist, having studied privately with Valerie Tryon.

Winner of the 2015 Royal Canadian College of Organists' National Organ Competition, Stephen continues to perform in concert throughout Canada and the United States. He has collaborated as an accompanist with numerous choirs and ensembles in the Greater Toronto Area and as a performer with the Toronto Symphony Orchestra.

Stephen is the Principal Organist at Timothy Eaton Memorial Church and has held organist positions in Toronto at Grace Church on-the-Hill and St. Paul's Bloor Street, St. John the Evangelist in Hamilton, Ontario, and Noroton Presbyterian Church in Darien, Connecticut.

THOMAS BURTON

Artistic Director

Raised in Wolfville, Nova Scotia, Thomas Burton is Artistic Director of the Orpheus Choir of Toronto, Conductor of the Tenor/Bass Chorus at the University of Toronto, and Artistic Director of Durham Region's RESOUND Choir. Praised for his innovative and eclectic programming as well as his dynamic presence on the podium, Thomas is in-demand nationally as a guest conductor, clinician and educator.

Thomas is passionate about inspiring excellence in performers of all ages and abilities. He has had the privilege of working with such ensembles as the Pacific Chorale, The Amadeus Choir of Greater Toronto, Pro Coro Canada, the National Youth Choir of Canada, and the Vancouver Chamber Choir. An accomplished choral singer, Thomas has sung with some of Canada's finest choral ensembles including the Toronto Mendelssohn Singers, Voces Boreales, and the Nathaniel Dett Chorale.

Thomas is a recipient of the Iwan Edwards Award in Choral Conducting, the Ken Fleet Choral Conducting Scholarship, and the Sir Ernest MacMillan Memorial Foundation Award. He holds a bachelor's degree in Trombone Performance from McGill University and a master's degree in Choral Conducting from the University of Michigan where he studied with Dr. Jerry Blackstone and Dr. Eugene Rogers.

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