

The logo for Chorus NIAGARA, with 'Chorus' in a cursive script and 'NIAGARA' in a bold, sans-serif font.

Chorus  
NIAGARA

Robert Cooper's 35th and Farewell Season

The title 'VERDI REQUIEM' is centered over a background of swirling, ethereal flames in shades of orange, red, and blue. A glowing, circular ring of light is superimposed over the flames, framing the text.

VERDI  
REQUIEM

CONCERT SPONSORS JOHN & CATHY ROLLO

CHORUS NIAGARA

PROGRAMME

ROBERT COOPER, C.M., ARTISTIC DIRECTOR

# We acknowledge ...

that we are on the traditional and unceded territory of the Haudenosaunee, Anishinaabe, and Attawandaron peoples. This land has been a place of gathering, celebration, and exchange for countless generations of Indigenous communities. We pay our respects to their elders, past and present, and express gratitude for their stewardship of these lands and waters.

The Niagara region holds a rich history deeply interwoven with the Indigenous cultures that thrived here for millennia. For countless generations, singing has been an integral part of Indigenous traditions, serving as a means of storytelling, prayer, healing, and celebration. The melodies have carried the wisdom and knowledge of their ancestors, passing down their history and cultural heritage to the next generations.

Singing has been a vessel for connection, allowing Indigenous communities to maintain their sense of identity and unity with the land, and as we gather on this land, we humbly recognize the profound impact that singing has had and continues to have in maintaining the rich tapestry of Indigenous cultures.

In the spirit of reconciliation, let us commit to honoring and respecting the traditions, knowledge, and contributions of Indigenous peoples. May we learn from their deep understanding of the land and its interconnectedness, and may we strive to be better stewards of this territory that sustains us all.



Dear Friends of Chorus Niagara,

Numerology fans consider the number 35 as an 'Angel Number'. . . a milestone signifying an arrival marker in a career, and a realization that one has taken the right path in the pursuit of one's dreams. The Angels certainly did not lead me astray when I had the good fortune in 1989 to become the Artistic Director of Chorus Niagara, a proud arts organization and community of singers that pursues its choral dreams with sincerity and zeal. Now, after thirty-five years of working with over a thousand singers and performing a multitude of works covering a panoply of styles, the time has come not only to celebrate our collective achievements, but also to pass the baton to the next generation.

What music then might best reflect this milestone? In a recent Audience Poll we asked you what repertoire and programming you enjoy hearing most of all. With that in mind I have chosen three magnificent, iconic choral masterworks along with one of our ever-popular 'not-so-Silent-Movie' spectaculars.

Supporting and encouraging the development of young singers has always been important to me so I am thrilled to showcase as soloists this year some of the amazing young vocal artists whom I have had the great privilege to mentor and conduct over my career.

Choral music mirrors life's momentous passages and can be a comforting balm in times of tragedy as well as an affirmation of all that is wonderful in life. The works of Verdi and Bach bookend my final season, with the monumental **Verdi Requiem** being the sensational opener. This thrilling work weaves together my passion for opera and choral music in a powerful plea for deliverance with a stirring symphonic score, breathtaking solos and supercharged dramatic choruses. "*Bach is the beginning and end of all music*", remarked the early 20th c. German composer Max Reger, so it seems only fitting I should conclude my tenure as artistic director with the most resplendent of mass settings, and a score that always enriches - the magnificent **Bach Mass in B Minor**.

No season is complete without Handel and our ever-popular **Messiah**, and this year we are fulfilling my long-held desire to also create a curated **Children's Messiah**. Joyously uplifting, Handel's glorious masterpiece is "always tuneful, dramatic, and hugely accessible for both the young and the old at heart." Then to dispel the winter 'blahs' it's our Silent Film classic, the 1925 cinematic marvel **Phantom of the Opera**. Lon Chaney is the disfigured composer whose passionate obsession for Christine leads to murderous love. CN breathes new life into this riveting story with our 'live' choral soundtrack along with inspired organ improvisations replicating this great silent film tradition.

There is music for ALL in our Sensational Season. Thank you for allowing me to share my choral enthusiasms with you these past many years and thank you for supporting Chorus Niagara so faithfully and fully with your applause, your patronage and your love!

Sincerely,

A handwritten signature in black ink, appearing to read 'R. Cooper', with a long horizontal flourish underneath.

Robert Cooper  
Artistic Director





**CELEBRATING 35 YEARS OF**  
*Extraordinary* **LEADERSHIP**  
**ROBERT COOPER, C.M.,**  
**ARTISTIC DIRECTOR**



# MESSA DA REQUIEM

## Giuseppe Verdi (1813-1901)

First Performed May 22 1874  
150th Anniversary of its composition

This evening's performance will be 90 minutes without intermission

- I **REQUIEM** (chorus, soli)
- II **DIES IRAE**  
Dies irae (chorus)  
Tuba mirum (chorus, bass)  
Liber scriptus (mezzo-soprano, chorus)  
Quid sum miser (mezzo-soprano, tenor, bass)  
Rex tremendae (chorus, soli)  
Recordare (soprano, mezzo-soprano)  
Ingemisco (tenor)  
Confutatis (bass, chorus)  
Lacrymosa (soli, chorus)
- III **OFFERTORIO** (soli)
- IV **SANCTUS** (chorus)
- V **AGNUS DEI** (soprano, mezzo-soprano, chorus)
- VI **LUX AETERNA** (mezzo-soprano, bass, tenor)
- VII **LIBERA ME** (soprano, chorus)

Jocelyn Fralick, soprano | Simona Genga, mezzo-soprano  
Scott Rumble, tenor | Vartan Gabrielian, bass  
Brock University Choir (Dr. Rachel Rensink-Hoff, conductor)  
Niagara Symphony Orchestra (Bradley Thachuk, music director)  
Robert Cooper, artistic director and conductor



TONIGHT'S PERFORMANCE IS DEDICATED TO THE MEMORY OF LIZ PALMIERI, LONGTIME ALTO, BOARD CHAIR, WISE COUNSEL AND ENERGETIC LEADER. WE MISS HER VIBRANT AND WARM SMILE!

# MESSA DA REQUIEM

## Text & Translation

### I. Requiem

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### II. Dies irae

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus  
cuncta stricte discussurus.

#### Tuba mirum

Tuba mirum spargens sonum  
per sepulcra regionum  
coget omnes ante thronum.

#### Mors stupebit

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

#### Liber scriptus

Liber scriptus proferetur  
in quo totum continetur,  
unde mundus iudicetur.  
Iudex ergo cum sedebit,  
quid latet apparebit,  
nil inultum remanebit.

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla

Grant them eternal rest, O Lord,  
and let everlasting light shine upon them.  
A hymn, O God, becometh Thee in Sion,  
and a vow shall be paid to Thee in Jerusalem.  
Hear my prayer;  
before Thee all flesh shall come.  
Grant them eternal rest, O Lord,  
and let everlasting light shine upon them.

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

The day of wrath, that day  
will dissolve the world in ashes,  
as David prophesied with the Sibyl.  
How great a terror there will be  
when the Judge shall come  
who will thresh out everything thoroughly!

The trumpet, scattering a wondrous sound  
through the tombs of every land,  
will gather all before the throne.

Death and nature shall stand amazed  
when creation rises again  
to answer to the Judge.

A written book will be brought forth  
which contains everything  
for which the world shall be judged.  
And so when the Judge takes his seat  
whatever is hidden shall be made manifest,  
nothing shall remain unavenged.

The day of wrath, that day  
will dissolve the world in ashes,  
as David prophesied with the Sibyl.

### Quid sum miser

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

### Rex tremendae

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me, fons pietatis.

### Recordare

Recordare, Jesu pie,  
quod sum causa tuae viae,  
ne me perdas illa die.  
Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.

Juste judex ultionis,  
donum fac remissionis  
ante diem rationis.

### Ingemisco

Ingemisco tanquam reus,  
culpa rubet vultus meus,  
supplicanti parce, Deus.  
Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

What shall I, a wretch, say then?  
Whom shall I ask to plead for me,  
when scarcely the righteous are safe?

King of dreadful majesty,  
who freely saves the redeemed,  
save me, O Fount of Pity.

Recall, merciful Jesus,  
that I was the reason for Thy journey:  
do not destroy me on that day.  
Seeking me, Thou didst sit down weary,  
Thou didst redeem me, having endured the Cross:  
let not such great pains have been in vain.

Righteous Judge of vengeance,  
give me the gift of redemption  
before the day of reckoning.

I groan as one guilty,  
and my face blushes with guilt.  
spare the suppliant, O God.  
Thou who didst absolve Mary [Magdalene]  
and hear the prayer of the thief,  
hast given me hope as well.  
My prayers are not worthy,  
but Thou, O good one, show mercy,  
lest I burn in everlasting fire.  
Give me a place among the sheep,  
and separate me from the goats,  
placing me on Thy right hand.

### Confutatis

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

### Lacrimosa

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

### III. Offertorio

Domine Jesu Christe, rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum;  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti,  
et semini ejus.

Hostias et preces tibi,  
Domine laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus;  
fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti,  
et semini ejus.

When the damned are confounded  
and consigned to scarring flames,  
call me to be with the blessed.  
I pray, suppliant and kneeling,  
a heart as contrite as ashes,  
take Thou my ending into Thy care.

The day of wrath, that day  
will dissolve the world in ashes,  
as David prophesied with the Sibyl.

That day is one of weeping  
on which shall rise again from the ashes  
the guilty man, to be judged.  
Therefore spare this one, O God,  
merciful Lord Jesus.  
Grant them rest. Amen.

Lord Jesus Christ, King of Glory,  
deliver the souls of all the faithful  
departed from the pains of hell  
and from the bottomless pit.

Deliver them from the jaws of the lion,  
that hell may not swallow them up,  
and they may not fall into darkness;  
but may the holy standard-bearer Michael  
bring them into the holy light,  
as Thou didst promise of old to  
Abraham and his seed.

We offer unto Thee, O Lord,  
sacrifices and prayers of praise.  
Do Thou receive them on behalf of those souls  
whom we commemorate this day.  
Allow them, Lord, to pass from death to life,  
as Thou didst promise of old to  
Abraham and his seed.



#### **IV. Sanctus**

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis!  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis!

Holy, holy, holy,  
Lord God of Hosts!  
Heaven and earth are full of Thy glory.  
Hosanna in the highest!  
Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest!

#### **V. Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the  
world; grant them rest.  
O Lamb of God, that takest away the sins of the  
world; grant them eternal rest.

#### **VI. Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis;  
cum sanctis tuis in aeternum,  
quia pius es.

Let everlasting light shine on them, O Lord,  
with Thy saints forever,  
for Thou art merciful.  
Grant them eternal rest, O Lord,  
and let everlasting light shine upon them;  
with Thy saints forever,  
for Thou art merciful.

#### **VII. Libera me**

Libera me, Domine, de morte aeterna  
in die illa tremenda;  
quando coeli movendi sunt et terra.  
Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from eternal death  
on that awful day  
when the heavens and earth shall be moved.  
When Thou shall come to judge the world with fire.

Tremens factus sum ego et timeo,  
dum discussio venerit atque ventura ira.

I am seized with trembling and I fear  
the time when the trial shall approach, and the  
wrath to come.

Quando coeli movendi sunt et terra.

When the heavens and the earth shall be shaken.

Dies irae, dies illa, calamitatis et miseriae,  
dies magna et amara valde.

The day of wrath, that day, of calamity and misery,  
a dreadful and exceedingly bitter day.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,  
and let everlasting light shine upon them.

Libera me, Domine, de morte aeterna  
in die illa tremenda.

Deliver me, O Lord, from eternal death  
on that awful day.

# MESSA DA REQUIEM

## Programme Notes



### GIUSEPPE VERDI

- born Le Roncole, Italy, October 10, 1813,
- died Milan January 27, 1901
- composed his Requiem between June 1873 and April 1874
- conducted the first performance on May 22, 1874 at the Church of San Marco, Milan



### THE WORK

Verdi's *Requiem* stands at the very pinnacle of the sacred choral repertoire for its passionate sincerity, expressive intensity and dramatic – at times even theatrical – power. Only one *Requiem* before it (that of Berlioz) and one after (Britten's *War Requiem*) can match Verdi's in scope and grandeur.

The history of Verdi's *Requiem* is bound up in the deaths of two of Italy's greatest cultural heroes, the composer Gioachino Rossini and the writer Alessandro Manzoni. Rossini died in 1868, a living legend even forty years after he had written his final opera. To honour his memory, Verdi conceived the idea of asking a dozen composers each to contribute a section of a composite *Mass* to be performed in Bologna, Rossini's native home, on the first anniversary of his death (November 13). Verdi's own contribution would be the concluding *Libera me*.

The Bologna city council approved the plan, the composers (important names at the time) were assigned their parts, and soloists were booked. But as the performance date approached, it became increasingly apparent that the orchestra and chorus of the Teatro Comunale were not going to offer their services gratis as agreed, and the whole plan disintegrated. Verdi was bitterly disappointed. The music was deposited in the archives of the publishing firm of Ricordi. Nothing more was heard of it until over a century later, when its first performance ever was conducted in 1988 by Helmuth Rilling in Stuttgart.

Verdi's *Libera me* lay quietly forgotten for several years while Verdi busied himself with *Aida* and other matters. Enter Alberto Mazzucato – composer, critic, professor at the Milan Conservatory, and one of the members of the Rossini commemoration committee. Having seen Verdi's *Libera me* at Ricordi's, he was moved to write the composer: "You my dear maestro, have written the most beautiful, the most magnificent, the most colossally poetic page one can imagine. Nothing more perfect has been done so far; nothing beyond it can ever be done." This effusive praise, to which Verdi replied in equally complimentary terms, was the catalyst that stirred Verdi to contemplate writing an entire *Requiem* himself.

He had already begun when the news reached him of the death of the revered novelist and poet Alessandro Manzoni on May 22, 1873. Born in 1785, Manzoni was the leader of the Italian romantic school and his country's greatest literary figure of the nineteenth century. Manzoni, like Verdi, was one of Italy's leading public figures in the struggle for Italian independence and unification and both artists were widely regarded as symbols of the new Italy.

Verdi immediately resolved to complete his *Requiem* and dedicate it to the memory of Manzoni. He proposed to Milan's mayor that the first anniversary of the death of Manzoni be marked by the premiere of his Requiem, all expenses to be borne by the City of Milan. This time it came to pass, without the bickering that attended the Rossini fiasco five years earlier. The venue chosen was the thirteenth-century, Lombard-Gothic style Church of St. Mark's. It was such a triumph that three additional performances had to be scheduled at La Scala. It was only fitting that Verdi would die 28 years later at the same age as Manzoni, 88.

### THE MUSIC

The *Requiem* opens in a mood of hushed mystery, "as if with a reverent, head-bowing gesture". A normal Mass would begin with the *Kyrie*, but this being a *Requiem Mass*, it is introduced by the *Introit* consisting of the antiphon "Requiem aeternam dona eis" (Eternal rest grant them) and the psalm "Te decet hymnus" (A hymn becometh Thee), the latter sung a cappella (without accompaniment). The solo quartet make their successive entries in the *Kyrie*, where the tempo quickens and the mood brightens for the prayer for mercy.



The *Dies irae* is by far the longest section of the *Requiem*. In its opening pages Verdi pulls out all the stops, unleashing the full power of his orchestra and chorus in its portrayal of the terrors of Judgment Day. In those "downward chromatic phrases of the opening verse the whole universe seems to slide to ruin," writes music critic Dyneley

Hussey. In eight further sub-sections, the peoples' hopes, fears, and pleas for salvation are portrayed by the various soloists in moods ranging from hushed awe to terrified outbursts. Twice more the electrifying opening returns. The frightening power and visceral impact of this music caused some of the *Requiem's* early critics to complain that it was too operatic, too theatrical, not dignified or ecclesiastical enough.

The noted New York critic Lawrence Gilman countered: "Are not the words themselves dramatic, lurid, theatrical enough, in all conscience? The thought of the Judgment Day, when the graves shall give up their dead, when the heavens shall be rolled together like a scroll and the world becomes ashes; the thought of the trumpets of the Resurrection; the thought of the horror of the everlasting darkness and the fiery agonies of damnation; the thought of universal lamentation and dread: what music could be too dramatic, lurid, vehement, theatrical to come within speaking distance of such appalling conceptions?"

The *Offertorio* is more intimate in character, at times taking on a chamber music quality. It spotlights all four soloists in an 'arch form' [ABCBA]. The outer sections are set to a gently rocking rhythm that develops from the opening solo cello. Verdi withholds the timbre of the bright soprano voice until the appropriate pictorial moment: at the words "*sed signifer sanctus Michael. . .*" where St. Michael will bring the souls of the faithful from the maws of hell to the holy light that God promised to Abraham and his seed. At the mention of "Abraham and his seed," the music quickens ["B" section of the arch] to a brief canonic version of the initial motif,

suggesting the progeny generated by Abraham. The central *Hostias* introduced by the tenor *dolcissimo* is music of quiet radiance and inner peace.

The *Sanctus* is short but spirited, and contains the only truly joyous music in the *Requiem*, a fugue sung by double chorus. Near the end of this contrapuntal *tour de force* Verdi adds a spine-tingling effect in the form of a run up and down the chromatic scale, played *fortissimo* by every single instrument from tuba to piccolo.

The *Agnus Dei* is, by contrast, the essence of simplicity. The opening duet for soprano and mezzo singing quietly and *dolcissimo* in octaves is as memorable in its own way as was the terrifying outburst that opened the *Dies irae*. Francis Toye calls it music of “mystical beauty.” This thirteen-bar duet is repeated in five different ways: chorus and orchestra in unison and octaves in the first; the two soloists accompanied by woodwinds and violas in the second; chorus and orchestra in a harmonization in the third; the soloists and three flutes in the fourth; soloists, chorus and orchestra in a final harmonization for the fifth.

The *Lux aeterna* opens with a shimmering background of violins divided into six parts, against which the mezzo quietly intones the prayer for perpetual light. The tenor and bass make the same plea, but in solemn tones to the tread of a funeral march. After two repetitions, Verdi introduces woodwind filigree that brings to mind the delicacy of scoring in the evening scene on the Nile in *Aida*.

The solo soprano, silent throughout the *Lux aeterna*, springs to the fore at the beginning of the *Libera me*. In terrified tones reminiscent of an operatic recitative, she implores the Deity for salvation from the agonies of hell. From this point on, the movement serves as a summary of the entire *Requiem*, revisiting or recalling various parts of the enormous edifice: a literal reprise of the opening *Dies irae*, a return to the solemn mystery that opened the entire *Requiem*, now scored for solo soprano and a cappella choir; a fugue set to the rhythm and melodic inversion of the *Sanctus*; and other past references. The *Requiem* closes with the chorus intoning a final supplication for deliverance, now in an almost inaudible whisper that seems to disappear into the farthest reaches of the cosmos.

The emotional impact and expressive power of Verdi's *Requiem* have stimulated innumerable paeans of praise. A performance of Verdi's *Requiem*, “could and should overwhelm.” While the text of the *Requiem* mass is about death, Verdi's music is a deliberately intense wakeup call to life—to its pain, its fears, its beauty, but above all, to its ephemerality, and therefore, the need to live it passionately and fully.

— Program notes by Robert Markow, Rena Roussin, Robert Cooper



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SEASON 2024/2025

Bradley Thachuk  
*Music Director*



Niagara Symphony  
Orchestra

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## **ROBERT COOPER CM, ARTISTIC DIRECTOR**

One of Canada's foremost choral musicians, Robert Cooper is also the Artistic Director of the Opera in Concert Chorus and former Artistic Director of the Orpheus Choir of Toronto.

He taught for several years as a member of the Choral Department, Faculty of Music, University of Toronto and has had a long association mentoring youth, having conducted the Toronto Mendelssohn Youth Choir for over 20 years, several provincial youth choirs, the National Youth Choir of Canada and the Ontario Youth Choir on three occasions.

In addition to founding the Ontario Male Chorus and conducting the professional Black Creek Festival Chorus and Stratford Festival Youth Choir, Mr. Cooper made his Carnegie Hall debut conducting a Celebration of Canadian Choral Music.

Mr. Cooper has adjudicated internationally, including the BBC choral competition Let The Peoples Sing, as well as World Choral Games in China, USA, Russia and South Africa. In addition to his work with choirs, Mr. Cooper has conducted symphony orchestras in Halifax, Winnipeg, Edmonton and London, and has been involved with the presentation of more than 150 operas in Victoria, Ottawa, and Winnipeg as well as Toronto Operetta Theatre and Opera in Concert. Over his career Mr. Cooper has prepared choruses for many international conductors including Helmuth Rilling, Sir David Willcocks, Sir John Rutter, Sir Andrew Davis, Charles Dutoit, Robert Shaw and Elmer Iseler.

For 31 successful years Robert Cooper brought fine vocal and choral music to Canadian listeners as Executive Producer of Opera and Choral Music for CBC Radio Two. He has served as President of both Chorus Ontario and Choral Canada, was on the Board of Chorus America, the Advisory Board of the International Federation of Choral Music and acted as Canada's representative to the World Choir Council. Recipient of the St. Catharines' Trillium Arts Award, Robert Cooper has also received the 2016 Distinguished Service Award from Choral Canada, an Honorary Doctorate from Brock University, the Order of Canada as well as the Queen's Diamond Jubilee Medal for his significant contribution to the Canadian choral community.



## KRISTA RHODES, COLLABORATIVE PIANIST

Krista Rhodes is a versatile collaborative pianist, educator, adjudicator, and recording artist in the GTA, Hamilton, and Niagara regions. She has appeared on stages in North America and Europe and has had her music heard on the Oprah Winfrey Show. During her career, Krista has worked with many choral ensembles, soloists, opera companies, orchestras and post-secondary institutions. Her passion is choral music where she enjoys working with a diverse range of choirs. Krista has accompanied some of Canada's most prestigious classical soloists and has made recent appearances that include: the Amadeus Choir and Elmer Iseler Singers of Toronto, the Hamilton Philharmonic

Orchestra, Niagara Symphony, Talisker Players, Symphony on the Bay, Opera Niagara, Sinfonia Ancaster, the Achill Choral Society, the Orpheus Choir of Toronto, and the Bach Elgar Choir. In addition to her musical endeavours, she is a secondary school teacher with the Hamilton-Wentworth school board and is the Music Director at Munn's United Church in Oakville. Krista resides in the Niagara region with her two incredible children and is overjoyed to be returning to Chorus Niagara as their collaborative pianist.



## SAVE THE DATES!



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# GUEST ARTISTS



## JOCELYN FRALICK

Hailing from the Niagara region, soprano Jocelyn Fralick recently returned from Amsterdam, where she completed her Masters' degree with honors from the Conservatorium van Amsterdam under the guidance of her voice teacher, Don Marazzo, and her coach Nathalie Doucet. Ms. Fralick also holds degrees from two of North America's most renowned schools, the Glenn Gould School of Music and The University of Toronto.

Ms. Fralick has recently been named one of the International Resource Centre for Performing Artists (IRCPA) singing stars and been awarded the Ontario Art Council's Emerging Artist Award. Jocelyn recently made her company and role debut with Toronto

City Opera singing Micaela in Bizet's, *Carmen*.

Proud of her roots in the Niagara Region, she has performed with some of the most prominent organisations in Niagara. Last season, Ms. Fralick joined the Niagara Symphony at the First Ontario Performing Arts Centre singing Mahler's *Ressurrection Symphony*. In the spring of 2025, Jocelyn will join the Rose Orchestra singing Strauss' *Vier Letzte Lieder*.



## SIMONA GENGA

Italian-Canadian mezzo-soprano Simona Genga has been celebrated for her "exceptional and rare voice" with "vocal plushness, amplitude, and range" (Ludwig van Toronto/Opera Canada).

In the 2023/2024 season, she made her concert debut with the Victoria Symphony (Handel's *Messiah*) and Orchestre Philharmonique et Chœurs des Mélomanes (Beethoven's *Ninth*).

Genga was a 22/23 Metropolitan Opera Laffont Competition National Semi-Finalist and recently returned to San Francisco Opera's Merola Opera Program, appearing in Gounod's *Faust* and Donizetti's *Lucrezia Borgia*. Other highlights include her debut with the National Arts Centre Orchestra, performing the title role in *Carmen* for Saskatoon Opera, and premiering Ian Cusson's *Fantasma* with the Canadian Opera Company. A recipient of the Sullivan Foundation Career Development Grant, she was named one of CBC's "30 Hot Canadian Classical Musicians Under 30." Upcoming engagements include a performance with the Toronto Mendelssohn Choir (Beethoven's *Missa Solemnis*).



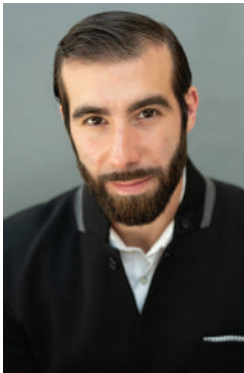


## SCOTT RUMBLE

Tenor Scott Rumble is an emerging dramatic talent making his mark on Canadian stages.

Recent highlights include his role debut as Steuermann in Wagner's *Der fliegende Holländer* with Vancouver Opera and the world premiere of *Li Keur - Riel's Heart of the North* with Manitoba Opera. In 2024, he will debut as Siegfried in Wagner's *Die Walküre* with Edmonton Opera and as Robert in Meyerbeer's *Robert the Devil* with Toronto's Opera in Concert. On the concert stage, Scott will be performing Beethoven's *Ninth Symphony* with Ensemble Caprice.

Recent seasons have seen Scott perform with Opéra de Montréal, the Canadian Opera Company, and Opera in Concert, where he appeared as Arrigo in Verdi's *La battaglia di Legnano*. Other notable roles include Ferrando in *Così fan tutte*, Bacchus in *Ariadne auf Naxos*, and Pinkerton in *Madama Butterfly*. Scott holds a Masters of Music from the University of British Columbia and has completed young artist programs with Calgary Opera and Vancouver Opera.



## VARTAN GABRIELIAN

Canadian-Armenian bass-baritone Vartan Gabrielian has been praised for "... a voice that comes from his toes - magisterial and commanding, with just enough vibrato to give it bite (Citron)."

This season, Gabrielian joins the Opéra national de Paris as a member of the Troupe Lyrique, where he will perform a variety of roles including Lo Zio Bonzo (*Madama Butterfly*), Lord Gualtiero Valton (*I Puritani*), Député Flamand (*Don Carlos*), Keeper of the Madhouse (*The Rake's Progress*), and Pinellino (*Gianni Schicchi*).

Highlights from his 2023/24 season include Nick Shadow (*The Rake's Progress*) at the Verbier Festival, Basilio (*The Barber of Seville*) at the Des Moines Metro Opera, his Wagnerian role debut as Fasolt (*Das Rheingold*) with the Edmonton Opera and his Opéra national de Paris debut as Dottore Grenvil (*La Traviata*). As a resident artist at the Opera San Jose he has performed Basilio (*The Barber of Seville*), Frère Laurent (*Romeo and Juliet*), and Capitán (*Florencia en el Amazonas*).

He holds a Bachelor's and Master's Degree in Vocal Performance from the Curtis Institute of Music and is an alumnus of the Canadian Opera Company's ensemble and the Santa Fe Opera Apprentice program.



## BROCK UNIVERSITY CHOIR

Under the direction of Dr. Rachel Rensink-Hoff, the Brock University Choir is comprised of students from within the Marilyn I. Walker School of Fine and Performing Arts as well as the wider Brock community. The choir maintains an active schedule of performances and projects throughout each academic year, including an annual collaboration with the Chorus Niagara Children’s Choir to host the District School Board of Niagara Honour Choir Outreach Day. They have hosted sessions with numerous choral specialists through the Shared Perspective series launched in 2020 and have enjoyed residencies with guest artists Charles Bruffy and more recently, Jace Saplan. The Brock University Choir is thrilled to be joining Chorus Niagara in their performance of the Verdi *Requiem*.



**Dr. Rachel Rensink-Hoff** is Associate Professor and Chair of Music at Brock University and Artistic Director of the Avanti Chamber Singers. 2014 winner of the Leslie Bell Prize for Choral Conducting of the Ontario Arts Council, she and choirs under her direction have been the recipients of numerous honours and awards. Rachel is Past Vice-President of Programming for Choral Canada and Past President of Choirs Ontario, maintaining an active career as a choral adjudicator, clinician, workshop presenter and juror both locally and across Canada. She has served as conductor of the Nova Scotia Youth Choir (2017), the Alberta Youth Choir (2022) and the Ontario Youth Choir (2023) and presents regularly at conferences nationally and internationally.

**Soprano**

- Catherine Grabowski
- Emily Houchen
- Charlotte Johnson
- Giselle Najera
- Seo-Yoon Park
- Lenore Reynolds
- Emma Rotundo
- Kendall Simon
- Deanna Stickney
- Tianna Vanderhoeven
- Ellie Warren

Kayli Watson

**Alto**

- Tania Alcantar
- Sylena Ardizzone
- Larissa Basset
- Aaliyah Broomfield
- Joslyn Dunlop
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**Tenor**

- Max Doherty
- John Paul Galbraith
- Adriel Gonzalez

- Sid Goyal
- Caroline Grant
- Liam Koiter
- Kaden McGuire

**Bass**

- Blessing Arisekola-Ojo
- Patrick Boulton
- Joshua Brown
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## NIAGARA SYMPHONY ORCHESTRA

The Niagara Symphony Orchestra (NSO) has been an arts leader and cultural treasure in the Niagara Region for 75 years. Established in 1948 as the St. Catharines Civic Orchestra, the organization has grown from a small community ensemble into a fully professional orchestra with over 50 core-musicians. The NSO is dedicated to enriching the quality of life in the Niagara Region through diverse programming and a broad range of educational initiatives. Since 2015, the NSO has been performing at the FirstOntario Performing Arts Centre in downtown St. Catharines. The NSO has also performed across the region with performances at Fallsview Casino and St. George's Pavilion in Niagara Falls. For more information about upcoming NSO concerts and initiatives visit [niagarasymphony.com](http://niagarasymphony.com).

### **Violin 1**

Valerie Sylvester  
(concertmaster)  
Alexis Brett  
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Lucia Barcari

### **Violin 2**

Charlene Nagel  
Mary Beth Doherty  
Erika Janzen  
Janetta Wilczewska  
Dave Braun  
Anna Hughes  
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### **Viola**

Marlene Dankiw-Bath  
Sarah deNiverville  
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# Our Choral Family

## Chorus Niagara

An auditioned adult choir dedicated to performing a wide spectrum of choral music to a high standard of excellence and fostering an appreciation for the choral art in the Niagara Region.

## Side-by-Side High School Chorale

Each season Chorus Niagara invites motivated young adult singers from Niagara Region high schools to rehearse and perform alongside Chorus Niagara in one regular season concert. Participants take part in weekly rehearsals with Chorus Niagara and perform in the FirstOntario Performing Arts Centre.

## Robert Cooper Choral Scholars

The Robert Cooper Choral Scholars program supports and encourages aspiring post-secondary voice students. Scholars perform with Chorus Niagara for an entire season, work with one of Canada's top choral conductors, further their solo experience and receive a stipend. Scholars must apply and will be invited to audition.

## Associate Conductor

Chorus Niagara offers young conductors the opportunity to work with an auditioned SATB choir under the tutelage of one of Canada's foremost choral conductors. They will gain hands-on conducting experience both in rehearsals and performances.

## Chorus Niagara Children's Choir

Chorus Niagara Children's Choir offers children in the Niagara region the opportunity to develop their musical knowledge, build relationships and share their love of music with others.

**For more information about any of these programs, please contact Elise Naccarato, Managing Director at [chorusniagara100@gmail.com](mailto:chorusniagara100@gmail.com) or by calling 905.932.6642**



# Voices of Chorus Niagara



## Soprano

Diana Avila  
 Nancy Boese  
 Caitlyn Breukelman  
 Teresa Cole  
 Megan Cooper  
 Thomasin Cooper\*\*  
 Erica D'Amore  
 Renate Dau-Klaassen  
 Emily Denney  
 Marlene Dykstra  
 Cindy Ellis  
 Rebecca Goode  
 Patricia Hartman  
 Heather Johnson  
 Susan Jugoon  
 Fiona Lougheed  
 Leslie Maddalena  
 Elise Naccarato  
 Jelena Nero  
 Claire Phelan  
 Annie Schulz  
 Michaela Scrimger  
 Jane Thomas Yager  
 Alison Thomson  
 Judy Willems  
 Bailey Williams\*

## Alto

Allison Baker\*\*  
 Deb Bergen  
 Sue Biggs  
 Gemma Bishop  
 Joan Campbell  
 Ava Cattran  
 Kristin Chow  
 Jamie Church  
 Beth Cooper  
 Julia D'Amico

Micheline Hauber  
 Miriam Hauber  
 Laura Huh  
 Gigi Inara  
 Anita James  
 Sheena Jamieson  
 Susan Lewis  
 Ruth MacVicar  
 Gillian Mazzetti  
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 Ruth Wiebe  
 Ursula Witkowska  
 Katie Zartman

## Tenor

Bradley Barnham  
 Christopher Bee  
 William (Bill) Durksen\*\*  
 Charlie Duffton  
 Andrew Hayes  
 Albert Heemskerk  
 David Johnson  
 Jim Lindsay  
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 George Martinak

Romulo Martins de Menezes  
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 Daryl Novak  
 Greg Rainville  
 Hugh Thomson  
 Daniel Titone  
 Glenn Vint

## Bass

Lydell Andree-Wiebe\*\*  
 Jeff Baker  
 Dean Bonsma  
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 Peter Hauber  
 Dick Holden  
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BACH  
**MASS**  
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