

HART HOUSE ORCHESTRA

HENRY JANZEN, PRINCIPAL CONDUCTOR &
MUSIC DIRECTOR

with

HART HOUSE CHORUS

DANIEL NORMAN, CONDUCTOR

and

HART HOUSE SINGERS

DAVID ARNOT-JOHNSTON, CONDUCTOR

FALL CONCERT

FRIDAY, NOVEMBER 22nd, 2024

SUNDAY, NOVEMBER 24th, 2024

HART HOUSE GREAT HALL

UNIVERSITY OF TORONTO

Gwenna Fairchild-Taylor, Soprano



Canadian soprano and teaching artist Gwenna Fairchild-Taylor believes in the power of music as a catalyst for community building and social change and strives to make sure everyone has access to creative experiences. Recent performance highlights include Sieglinde in scenes from *die Walküre* (Boston Wagner Institute) Mozart Requiem (Dalhousie Collegium Cantorum), premieres with the Artsong Collaborative Project, and new opera workshops with Fawn Chamber Creative and Good Mess Opera Theatre.

Gwenna regularly conducts choirs, adjudicates at music festivals, runs teaching artistry and community engagement workshops, and consults on curriculum and programming for universities, opera companies, and other nonprofits. As a teaching artist, Gwenna has written and facilitated community music programming for over 30 organizations across Canada and the United States, including Massey Hall, Pacific Opera Victoria, Canadian Opera Company, and Community Music Schools of Toronto. Gwenna is a graduate of the Opera Omaha Holland Community Opera Fellowship and a recipient of an Encouragement Award at the 2020 Metropolitan Opera National Council Auditions (Nebraska District). She holds an M.Mus in Opera (University of Toronto) and a B.Mus in Voice Performance (Western University). Learn more about Gwenna and her work at gwennafairchildtaylor.com.

Michael Rober-Broder, Baritone



Toronto based baritone, Michael Robert-Broder (He/Him) is an engaging performer who has crafted an enviable career balanced between recital, oratorio, and opera engagements. Described as “smooth mellifluous baritone of a Gerald Finley or a Hermann Prey” (barczablog.com - Fidelio), he has specialized in the performance of German language opera and lieder above all else. As Faninal in *Der Rosenkavalier* he “sang an impressive “Ein ernster Tag, ein grosser Tag” (ludwig-van.com) and as Jochanaan he gave “a stunningly

lyrical reading of this role...singing a smoothly lyrical line throughout, putting out a fabulous wall of sound from time to time, always on pitch and never harsh sounding.” (barczablog.com). In his portrayal of Nabucco he “sang solidly and with emotional range too” (operaramblings.blog). As Dr. Falke he was praised for his “warm baritone” (Opera Canada), and in his premiere of *The Ecstasy of Rita Joe* he “fashioned a brilliantly conflicted Magistrate, stern and compassionate, cynical and resigned” (operagoto.com). His recent triumph as Marcello in SOLO’s *La Boheme* found him a “vocally powerful Marcello. Whether playing the best friend, the jilted lover or the passionate artist, Robert-Broder seamlessly used his rich tones and solid dramatic skills to bring depth to his role...effectively bringing comedy and palpable sexual tension to the performance” (Opera Canada). Upcoming engagements include Handel’s *Messiah*, Mozart’s *Don Giovanni*, Bartok’s *Bluebeard’s Castle*, and the premiere of two song cycles on texts by American poet Marie Howe.

Daniel Norman, Hart House Chorus Conductor



Sought after for his musical versatility and collaborative creativity, Daniel is an active artistic director, conductor, and keyboardist. At Hart House, Daniel strives to perform an exciting array of choral music at a high level, while having as much fun as possible with the students and alumni throughout the rehearsal process. He is thrilled to be working with the Chorus, in partnership with the Singers and Orchestra on this performance of Vaughn Williams’

Sea Symphony.

You can hear the Chorus again at their next performance; Sunday March 30th at 3pm in the Great Hall

Henry Janzen, Hart House Orchestra Music Director and Principal Conductor



Henry has extensive international experience conducting a variety of ensembles. A highlight for him was conducting the Hart House Orchestra 40th year celebratory concert at Carnegie Hall. He has toured Europe both as violist and conductor. As President of the Canadian Viola Society he represented Canada at International Viola Society meetings. One of his accomplishments was the re-drafting of the International Viola Society bylaws. At present, in addition to conducting the Hart

House Orchestra, he teaches Applied Instrumental techniques at the University of Toronto Schools and the University of Guelph.

Music has its own language. Through music we communicate with each other in a way which both transports and transforms us, enriching both our lives and the lives of our listeners.

David Arnot-Johnston, Hart House Singers Conductor



David Arnot-Johnston is a graduate of the Royal Conservatory of The Hague and the University of Toronto. He has conducted many vocal and instrumental ensembles, including Tafelmusik's Baroque Institute, the National Ballet School of Canada, Lakefield Music for Adults, and St. James Cathedral.

As a tenor soloist, David has performed with the Utrecht Barok Consort, Harlem Bach Ensemble, La Capriola of Amsterdam, Opera Atelier, Studio de musique ancienne de Montréal, Hamilton Philharmonic, and the National Arts Centre Orchestra. David has recorded as a tenor soloist and chamber musician with Canadian Brass, Tafelmusik, Aradia Ensemble, Theatre of Early Music, and the Toronto Consort. A dedicated teacher, David directed the music education programme at Canada's National Ballet School for ten years. He is a recipient of the University of Toronto Arbor Award and has conducted the Hart House Singers since 2003.

PROGRAMME

Symphony No. 1 “A Sea Symphony”

Ralph Vaughan Williams

- I. A Song for All Seas, All Ships
- II. On The Beach at Night, Alone
- III. Scherzo: The Waves
- IV. The Explorers

Ralph Vaughan Williams: *A Sea Symphony (Symphony No.1)*



Scored for: soprano, baritone, chorus and a large orchestra consisting of two flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani (F#2–F3), percussion (side drum, bass drum, triangle, suspended cymbal, crash cymbals), two harps, organ, and strings. Approximate duration: 70 minutes

Ralph Vaughan-Williams's *A Sea Symphony*, composed when he was in his mid-30s, is a unique work: it is one of the longest symphonies in his repertoire, and one of the first symphonies to use a chorus throughout. Yet the journey to this epic masterwork, which became his First Symphony, was long and difficult.

Vaughan-Williams was a late developer. Even though his musical talent was already recognized while studying at Charterhouse School, his reputation was growing slowly. He composed steadily, producing songs, choral music, chamber works, and orchestral pieces, gradually finding the beginnings of his mature style. His early compositions included the tone poem *In the Fen Country* and the *Norfolk Rhapsody No. 1*. At the same time he was achieving recognition as a collector of English folk songs, some of which he incorporated in his own compositions.

A turning point in Vaughan-Williams's development as a composer was an encounter with Walt Whitman's poetry, to which he was probably introduced by Bertrand Russell, when they were both students at Cambridge. The American poet, considered "the father of free verse", was one of the transitional writers between transcendentalism and realism and his works reflect both points of view. Vaughan-Williams was attracted to the radical, humanistic philosophy of Whitman's poetry, as well as the metrical freedom and fluidity of his verse.

Vaughan-Williams started thinking of composing a work for chorus and orchestra based on passages from Whitman's *Leaves of Grass* that philosophically likened the individual journey of life to a sea voyage. Vaughan-Williams started sketching some preliminary ideas as early as 1903, but progress was slow due to his lack of confidence in his orchestral technique, and he ended up setting the project aside. In the meantime he turned his attention to another Whitman poem, *Whispers of Heavenly Death*, and set a page from it as "Song for Chorus and Orchestra" titled *Toward the Unknown Region*. The work was presented at the Leeds Festival in 1907, and the warm reception gave

Vaughan-Williams enough courage to return to the earlier, larger-scale project. The music went through a lot of rewriting, yet Vaughan-Williams was still not satisfied. He felt the music was “lumpy and stodgy”, so he started to look for a teacher that would help him expand his musical language. At the advice of a friend he decided to study with the younger Maurice Ravel in Paris.

The three months that Vaughan-Williams spent studying with Maurice Ravel in 1908 turned out to be crucial in the development Vaughan-Williams’ musical style. Ravel, who did not accept many students and who was a very demanding teacher, recognized Vaughan-Williams’s talent and originality and paid him the highest compliment by declaring: “he is my only pupil who doesn’t write my own music”. For his part, Vaughan-Williams was delighted to work with Ravel, and the two men became close friends. Ravel not only helped to bring out Vaughan-Williams’s ability to paint with music; more importantly, he helped Vaughan-Williams free himself from the “heavy Teutonic contrapuntal manner” and to find his own musical voice.

In the end, all this hard work paid off. The first performance on the 12th of October 1910, his 38th birthday, at the Leeds Festival, was a triumph and established Vaughan-Williams as one of the leading English composers of the 20th century. After the success of *A Sea Symphony* he became unstoppable; he went on to write another eight symphonies, the last of which he completed shortly before his death at age 85.

Vaughan-Williams’s choice of poetry about the sea is not surprising, considering England is an island and sea imagery abounds in its art and literature. However, *A Sea Symphony* is not a pictorial work, even though it contains many descriptive elements. Rather, for Whitman and for the mystically inclined agnostic Vaughan Williams, the sea also stood for the great unknown; an alluring but perilous dimension, apparently without limit, in which adventurers might find deep truths about themselves.

A Sea Symphony follows a fairly standard symphonic outline: fast introductory movement, slow movement, scherzo and finale - the last movement being a cantata in its own right. Throughout the work orchestra, chorus and soloists are given an equal share in carrying out the musical ideas. Musically, the symphony contains two strong unifying motifs. The first is a harmonic motif of two chords – a major and a minor– whose roots are a third apart. This motif is the first thing that occurs in the symphony and it is repeated at key moments throughout

the work. The second motif is a melodic figure juxtaposing duplets and triplets, also set at the opening of the symphony.

The first movement, *A Song for all Seas, all Ships*, begins with a roar. A brass fanfare introduces the chorus's opening words, unaccompanied, "Behold, the sea itself!" At the word 'sea' the full orchestra enters with magisterial, Elgarian splendour. This is the start of an epic journey. An orchestral 'sea shanty' introduces the baritone soloist's recitative of ships and seafarers, contrasting with the more solemn setting of the words, "And out of these a chant for the sailors of all nations." The soprano soloist, introduced by a repeat of the opening fanfare, sings "Flaunt out, O sea, your separate flags of nations!" The central section, "Token of all brave captains ...and all that went down doing their duty", which is very reminiscent of Elgar's *Dream of Gerontius* is contemplative and dwells the link between the ideas of the Sea and of Death. The tenors introduce a more animated section which builds to the climax, "One flag above all the rest". Finally, the words of the opening fanfare are repeated before the movement dies away.

The slow movement, *On the Beach at Night Alone*, is a nocturne for baritone and semi-chorus. In it the idea of the sea as a mother is reflected in the voluptuous evocation of a calm but powerful sea swell at the opening bars. The words are from Whitman's *Sea-Drift* and contemplate the individual's position in the vastness of time and space, where everything has its place and all souls are connected, however different they are. The sea's vastness stands as a metaphor for the encompassing universe.

The third movement, *The Waves*, is a virtuosic scherzo for chorus and orchestra. It is the most pictorial movement of the symphony, a brilliant depiction of the sea in all its awesome power, "Waves of the ocean bubbling and gurgling", the ship's wake 'flashing and frolicsome under the sun'. The central trio, "Where the great vessel sailing", is a broad hymn tune in the best tradition of the grand English processional.

A Sea Symphony's musical and philosophical weight falls on the finale, the longest of the four movements. For this movement Vaughan-Williams selected verses from Whitman's other major collection of poems, *A Passage to India*. The movement opens with a majestic hymn to the 'vast Rondure' of the Earth. The tenors and basses describe the journey of Adam and Eve and their children, "Down from the gardens of Asia descending", which is set on just one note, to represent the

beginning of time. Humankind's restless questionings, "Wherefore unsatisfied soul? Whither O mocking life?" are sung by the soprano and alto semi-chorus. The full chorus then sings "Yet soul be sure ... After the great captains have accomplished their work", and the music builds to the first climax: "Finally shall come the poet worthy that name, the true son of God ... singing his songs". This is followed by peaceful musings on the ideas of Time, Space and Death. At the words "O thou transcendent" the soloists are again joined by the chorus in a paean of praise to God, the Creator. Thoughts then turn once more to death and the journey of the soul. The chorus in unison sings "Sail forth – steer for the deep waters only", intensifying to the second climax, which is abruptly cut off. The peaceful coda "O farther sail" is full of questions, which the ambiguous ending leaves unresolved.

Vocal Text:

I A Song for all Seas, all Ships

Chorus

Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

Baritone Solo and Chorus

To-day a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships — of waves spreading and spreading far as the
eye can reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful like a surge.
Of sea-captains young or old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death
dismay,
Picked sparingly, without noise by thee, old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unitest the nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

Soprano Solo and Chorus

Flaunt out, O sea, your separate flags of nations!
Flaunt out visible as ever the various ship-signals!
But do you reserve especially for yourself and for the soul of man one flag above
all the rest,

A spiritual woven signal for all nations, emblem of man elate above death,
Token of all brave captains and of all intrepid sailors and mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains young or old,

Soloists and Chorus

A pennant universal, subtly waving all time, o'er all brave sailors,
All seas, all ships.

II On the Beach at Night Alone

Baritone Solo and Chorus

On the beach at night alone,
As the old mother sways her to and fro singing her husky song,
As I watch the bright stars shining, I think a thought of the clef of the universes
and of the future.

A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,

All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and shall compactly hold and enclose them.

III The Waves (Scherzo)

Chorus

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant with curves,
Where the great vessel sailing and tacking displaced the surface,
Larger and smaller waves in the spread of the ocean yearnfully flowing,
The wake of the sea-ship after she passes, flashing and frolicsome under the
sun,
A motley procession with many a fleck of foam and many fragments,
Following the stately and rapid ship, in the wake following.

IV The Explorers

Chorus

O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeakable high processions of sun and moon and countless stars above,
Below, the manifold grass and waters,

With inscrutable purpose, some hidden prophetic intention,
Now first it seems my thought begins to span thee.
Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning, with restless explorations,
With questionings, baffled, formless, feverish, with never-happy hearts
With that sad incessant refrain, –

“Wherefore unsatisfied soul? whither O mocking life?”

Ah who shall soothe these feverish children?

Who justify these restless explorations?

Who speak the secret of the impassive earth?

Yet soul be sure the first intent remains, and shall be carried out,

Perhaps even now the time has arrived.

After the seas are all crossed,

After the great captains have accomplished their work,

After the noble inventors,

Finally shall come the poet worthy that name,

The true son of God shall come singing his songs.

Soloists

O we can wait no longer, we too take ship O Soul,

Joyous we too launch out on trackless seas,

Fearless for unknown shores on waves of ecstasy to sail,

Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul),

Caroling free, singing our song of God,

Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,

Sailing these seas or on the hills, or waking in the night,

Thoughts, silent thoughts, of Time and Space and Death, like waters flowing,

Bear me indeed as through the regions infinite,

Whose air I breathe, whose ripples hear, lave me all over,

Bathe me, O God, in thee, mounting to thee,

I and my soul to range in range of thee.

Soloists and Chorus

O thou transcendent,

Nameless, the fibre and the breath,

Light of the light, shedding forth universes, thou centre of them.

Swiftly I shrivel at the thought of God,

At Nature and its wonders, Time and Space and Death,

But that I, turning, call to thee O Soul, thou actual me,

And lo, thou gently masterest the orbs,

Thou matest Time, smilest content at Death,

And fillest, swellest full the vastnesses of Space.

Greater than stars or suns,

Bounding O Soul thou journeyest forth;

Away O Soul! hoist instantly the anchor!

Cut the hawsers – haul out – shake out every sail!

Sail forth – steer for the deep waters only.
Reckless O Soul, exploring, I with thee, and thou with me,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave Soul!

O farther, farther sail!
O daring joy, but safe! Are they not all the seas of God?
O farther, farther, farther sail!
O daring joy, but safe! are they not all the seas of God?
O farther, farther, farther sail!

MEMBERS OF THE HART HOUSE ORCHESTRA 2024-2025 SEASON

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Fei Ye
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Sara Ko

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AsstCM – Assistant Concert Master
P – Principal
AssocP – Associate Principal
AP – Assistant Principal
CP – Co-principal
*Guest Musician

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Peter Manson

BASS

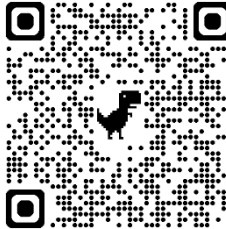
Chris Nash
Evan Wegrzyn
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