

**Guelph Chamber Choir
Presents**

SOUND | SPACE

May 3, 2026



The Guelph Chamber Choir acknowledges and honours the land upon which we gather, rehearse, and perform as home to many past, present, and future First Nations. The people of Guelph reside on the territory of the “Between the Lakes Treaty No. 3”, which was signed between the Mississaugas of the Credit First Nation and the Crown in 1792. This acknowledgement of the land is a declaration of our collective responsibility to this place and its peoples’ histories, rights, and presence.

A MESSAGE FROM THE PRIME MINISTER



PRIME MINISTER • PREMIER MINISTRE

I would like to convey my warmest greetings to everyone celebrating the 45th anniversary of the Guelph Chamber Choir.

Since 1980, members of the Guelph Chamber Choir have entertained audiences throughout Guelph and the surrounding area with their harmonious melodies and wide-ranging repertoire. This milestone offers a wonderful opportunity to reflect upon your ensemble's proud history and achievements.

I would like to thank the members of the Guelph Chamber Choir for sharing their talents and passion for music with the community.

I wish you all a wonderful anniversary and continued success.

The Right Honourable Mark Carney, P.C., O.C., M.P.
Prime Minister of Canada

Ottawa
2026



SOUND | SPACE



May 3, 2026 | 4:00 PM

Harcourt United Church
87 Dean Avenue, Guelph

GUELPH CHAMBER CHOIR
Dr. Charlene Pauls, Artistic Director
Alison MacNeill, Collaborative Pianist

presented with



ORPHEUS CHOIR OF TORONTO
Thomas Burton, Artistic Director
Nathan Gritter, Assistant Conductor
Vladimir Soloviev, Collaborative Pianist

Program

Guelph Chamber Choir &
Orpheus Choir of Toronto

Sun on Water

Hussein Janmohamed* 

Nathan Gritter, *conductor*

Kyrie from Mass in E Flat

Josef Rheinberger

Guelph Chamber Choir

Clouds

Zubayeer Swani* 

JAM!

(Jom-Ayuh-Mari!)

Tracy Wong* 

Buried Love

Drew Aarssen* 

Drew Aarssen, *conductor*

Guelph Chamber Choir &
Orpheus Choir of Toronto

Sanctus from Mass for Double Choir

Frank Martin

~ **Short Intermission** ~

Program

Orpheus Choir of Toronto

Tykus Tykus

Traditional Lithuanian folk song
arr. Vaclovas Augustinas

Song of Proserpine

Samuel Coleridge-Taylor
Nathan Gritter, *conductor*

In Paradisum

Kathleen Allan* 
Rayna Crandlemire, *soprano*

Guelph Chamber Choir & Orpheus Choir of Toronto

Before the Battle

Minjoo Kim*  

Marie Madeleine

Traditional Acadian folk song
arr. Jeanette Gallant 

Her Sacred Spirit Soars

Eric Whitacre*

* indicates living composer

 indicates Canadian work

 indicates world premiere

Click the title to learn more!

Texts and Translations

Sun on Water

Hussein Janmohamed

Surya

Nayno(n) se nayn milavo, mere Saheb

De profundis clamavi ad te Domine:

Domine exaudi vocem meam

Sun, Supreme Light.

Let my eye meet with yours, my Lord/Master/Beloved

Out of the depths have I cried unto Thee, O Lord:

Lord, hear my voice.

Composer's Notes

“Sun on Water finds its inspiration in the mystery of winter sunrises on Toronto’s Scarborough Bluffs. The colours of the rising sun over Lake Ontario revealed a palpable silence and yearning from which the music emerged... The texts and musical influences draw from Western choral music, Arabic rhythms, Sufi, Muslim and South Asian devotional traditions.

Sun on Water begins quietly as deep waters rumble underneath. Sonic layers reflect the yearning of the sun and water, like lover and beloved, for each other. A burst of sun breaks forth. Yet, as the sun’s rays shimmer on the surface of the lake, the deep water still echoes their mutual yearning for ultimate union.”

[Return to Program](#)

Kyrie from Mass in E Flat

Josef Rheinberger

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

Josef Rheinberger's *Kyrie* is best known as the opening movement of his *Mass in E-flat Major, Op. 109 (Cantus Missae)*, a celebrated Romantic-era work for double choir. Composed in Bavaria in 1878, it blends Late Renaissance polyphonic style with Romantic harmony, producing a deeply expressive, serene, and melodic setting.

Mass in E-flat Major
Opus 109 Josef Gabriel Rheinberger
(1839 - 1901)

I: Kyrie

Moderato $\text{♩} = 72$

Soprano I: *p* Ky - ri - e e - lei - son, *f* Ky - ri -
Alto I: *p* Ky - ri - e e - lei - son, *f* Ky - ri -
Tenor I: *p* Ky - ri - e e - lei - son, *f* Ky - ri -
Bass I: *p* Ky - ri - e e - lei - son, *f* Ky - ri -
Soprano II: *p* Ky - ri - e e - lei - son,
Alto II: *p* Ky - ri - e e - lei - son,
Tenor II: *p* Ky - ri - e e - lei - son,
Bass II: *p* Ky - ri - e e - lei - son,

[Return to Program](#)

Clouds

Zubayeer Swani

Om

Clouds are singing a song

Clouds are bringing along

All the memories

Which were never told

Although they're aimingly old.

Clouds that's all I want to be

And fly, fly, fly to Thee!

Guelph composer Zubayeer Swani has rooted this piece in the Hindustani Raga Megh (meaning "cloud" raga) to represent the soul travelling to infinity. He opens the piece on the sound "om", a tone associated with the creation of the world, and incorporates raga syllables (a system similar to solfege commonly used in English-speaking countries) and English text to express the image of the soul travelling beyond this life. Zubayeer dedicated this piece in memory of his Swedish professor Lars Erik Rosell, an important mentor who passed away suddenly in 2005.



Zubayeer Swani with the GCC at rehearsal

[Return to Program](#)

JAM! (*Jom-Ayuh-Mari!*)

Tracy Wong

Nada ayuh ayh

Jom muh

Mari, oh mari mari

Mari Ayuh Jom Ayuh!

Come on, come on

Let's go

Come on, oh come on

Come on, come on!

Composer's Notes

"JAM! (*Jom – Ayuh – Mari!*) is three-way play on words!

(1) In Colloquial Malay, *Jom*, *ayuh*, and *mari* all have similar meanings – 'come, let's go!' *Nada*, in the context of singing, means vocal tone.

(2) The catchy, repetitive, and conversation-like musical themes would also suggest a group of musicians coming together to make music (akin to a jam session).

(3) 'Jam' in Malay also translates to 'clock' – suggesting a passing of time, represented by the consistent snapping of fingers in the music.

In essence, the music is saying 'Come, let's go make some music together and sing while passing time! Leave your worries for a while.'"

[Return to Program](#)

Buried Love

Drew Aarssen

Text by Sara Teasdale

I have come to bury Love
Beneath a tree,
In the forest tall and black
Where none can see.

I shall put no flowers at his head,
Nor stone at his feet,
For the mouth I loved so much
Was bittersweet.

I shall go no more to his grave,
For the woods are cold.
I shall gather as much of joy
As my hands can hold.

I shall stay all day in the sun
Where the wide winds blow,
But oh, I shall weep at night
When none will know.

Composer's Notes

"Buried Love centres around the notion of burying a love that is 'forbidden'. Although we all want to find true love in our lives, there are times where our heart speaks differently and we begin loving those we shouldn't. Thus, we must sometimes bury our love not because we want to, but because we must."

Drew Aarssen is a 2025/26 GCC Emerging Artist

[Return to Program](#)

Sanctus from Mass for Double Choir

Frank Martin

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

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

The Mass for Double Choir by Swiss composer Frank Martin was composed in 1922 and famously sat in Martin's desk drawer for 40 years before it's premiere in 1963.

He wrote it as a deeply personal "matter between God and myself" and never intended for it to be heard publicly; it is now widely considered to be one of the greatest unaccompanied choral masterpieces of the 20th century.

We are excerpting the Sanctus movement for our program today.

“This mass... was a work of my own free will, without commission or remuneration.... In fact I had no desire to have it performed as I was afraid it would be judged on a purely aesthetic level.... Even though I wrote the mass for a large number of voices, it is music of an inward nature.”

– Frank Martin (translated by Rachel Ann Morgan)

[Return to Program](#)

Tykus Tykus

Lithuanian folk song

arr. Vaclovas Augustinas

*Tai tykus bernelis,
tai tykus raitelis,
tai tykiai privilioj
mergelę klėtėlėn.*

What a quiet lad,
what a calm rider,
how quietly he enticed away
a maiden into the granary.

Žalią rūtų vainikėlį

Green rue crown

*Tai tykiai nuėmė
rūtų vainikėlį
tai tykiai užmovė
aukselio žiedlį.*

How calmly he took away
her maidenhood,
how quietly he worked off
her golden ring.

*Bernelis pabudo,
nelaimę pajuto,
An žirgelio sėdo,
in vainelę jojo.*

But suddenly he awaked
and sensed danger,
took a horse
and rode away to the battle.

Tykus, Tykus is based on a Lithuanian folk tune about a young man on a horse (a common theme in Lithuanian folklore) who seduces a young lady, but instead of marrying her, he rides away to battle.

It was completed in May 2010, and was awarded first prize from over eighty submissions at the 2010 Lithuanian national competition for choral compositions, organized by the Lithuanian Composers Union and Lithuanian Folk Culture Centre.

[Return to Program](#)

Song of Proserpine

Samuel Coleridge-Taylor

Sacred Goddess, Mother Earth,
Thou from whose immortal bosom
Gods, and men, and beasts have birth,
Leaf and blade, and bud and blossom,
Breathe thine influence most divine
On thine own child, Proserpine.

If with mists of evening dew
Thou dost nourish these young flowers
Till they grow, in scent and hue,
Fairest children of the Hours,
Breathe thine influence most divine
On thine own child, Proserpine.

In Greek mythology, Proserpine is the daughter of Zeus. She was abducted by Hades (Pluto), king of the underworld, after she ate forbidden pomegranate seeds, and her myth explains why the seasons change.

Her mother, Demeter, goddess of grain and agriculture, saves her daughter by making a deal with Hades. Part of the year, spring and summer, Proserpine would be free and with her mother, while the rest, fall and winter, would be spent in the underworld.

The text is a poem by Percy Bysshe Shelley, published in 1839.

[Return to Program](#)

In Paradisum

Kathleen Allan

Original Lyrics by Kathleen Allan:

A breath of sunset,
A snapshot of fresh air
Is framed in memory.
Sailing still.
Let me lead you up away
Beyond the sunset,
Beyond the sea
Where the still living memories
are sailing still.
Let us into the sky stand
Across the sunlight,
Beyond the day
Towards living horizons
Still breathing still.
A focused journey
Through the lens
Of true breath.
Waves wash in and out
Inhaling tide
Exhaling colour.
Your eyes are seeing still
Your flash is welcome.

Traditional Latin text and translation:

*In paradisum deducant te Angeli;
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Ierusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
æternam habeas requiem.*

May angels lead you into Paradise;
may the martyrs receive you at your coming
and lead you to the holy city of Jerusalem.
May a choir of angels receive you,
and with Lazarus, who once was poor,
may you have eternal rest.

Composer's Notes

"In Paradisum is a highly personal work, written during my first year in Vancouver, and was inspired by my first encounters with the beautiful Pacific coast. Having grown up in a harsher coastal climate on the edge of the Atlantic ocean, I was struck by the calmness and serenity of Vancouver's seaside.

I was inspired to write a poem in honour of my grandfather, an amateur sailor and photographer, who at the time was beginning to succumb to his chronic lung disease in St. John's.

Writing the poem and setting it to music helped me to reconcile the distance between my homes on two coasts, and allowed me to musically express my awe at natural beauty, my grappling with transitions, life and loss, and the profound sense of hope the ocean, regardless of coast, represented to me."

[Return to Program](#)

Before the Battle

Minjoo Kim

Music of whispering trees
Hushed by the broad-winged breeze
Where shaken water gleams;
And evening radiance falling
With reedy bird-notes calling.
O bear me safe through dark, you low-voiced
streams.

I have no need to pray
That fear may pass away;
I scorn the growl and rumble of the fight
That summons me from cool
Silence of marsh and pool,
And yellow lilies islanded in light.
O river of stars and shadows, lead me through the
night.

Composer's Notes

“The text for this work was chosen for its profound reflection on the horrors of war and individual fear, conveying a sense of emptiness, dread, hopelessness, resignation and a faint glimmer of hope. Rather than pursuing brilliance, the overall atmosphere resembles that of a black-and-white photograph mirroring the stark and subdued tone of the poem to capture this specific emotional landscape.”

Minjoo Kim was the First Prize Winner of the 2025/26 GCC Composition Competition

[Return to Program](#)

Marie Madeleine

Traditional Acadian folksong
arr. Jeanette Gallant

*Marie Madeleine ton p'tit jupon de laine,
ta p'tite jupe carreautee, ton p'tit jupon piquee.*

*Mon pere avait une p'tite vache noire.
Ell' donnait yin que du lait caillie.*

*Elle cherchait yin qu'a m'en corner.
J'etais obligee de l'attacher.*

*Un jour son cable il a casse.
La vache m'a envoye revoler.*

*La vache m'a envoye revoler.
A plat ventre sur le tas d'fumier.*

*J'etais beau quand je m'suis releve.
Ca a pris trois jours pour m'nettoyer.*

Mary Madeleine your little woollen petticoat,
your little checkered skirt, your little fitted petticoat.

My father had a little black cow.
She gave nothing but sour milk.

She wanted nothing but to corner me.
I was obliged to tie her up.

One day her cable broke.
The cow sent me flying.

The cow sent me flying.
Lying on a heap of manure.

I was sightly when I got up.
It took me three days to get clean.

Canadian composer Jeanette Gallant was known for her specialization in cross-cultural and community choral projects, most recently programmed by GCC at our Messiah performance in 2024 when we invited the audience to join us for *lesous ahatonnia'* (*Huron Carol*) created by Gallant with composer Sarah Quartel and Wendat poet Andrée Levesque Sioui (on our GCC YouTube channel).

New version of the Huron Carol brings an Indigenous perspective – and looks to set the historical record straight

CAROL TOLLER

SPECIAL TO THE GLOBE AND MAIL

PUBLISHED 23 MINUTES AGO



Left to right: Jeanette Gallant, Andrée Levesque Sioui and Sarah Quartel.

We have loved exploring her humorous side in this setting of an Acadian favourite; and mourn her passing in Vancouver on March 11, 2025, at the age of 63.

[**Return to Program**](#)

Her Sacred Spirit Soars

Eric Whitacre

Her sacred spirit soars o'er gilded spires,
And breathes into creative fires a force;
In well-tuned chants and chords of countless choirs
Lives ever her immortal shadowed source.
From age to age the roll of poets grows;
And yet, a lonely few are laurel-crowned,
In whose sweet words her inspiration shows,
Revealing insights deep and thoughts profound.
O shall Cecelia, or shall Goddess Muse
Reach then to me across eternal skies?
Is heaven's quick'ning fire but a ruse,
Abiding rather here before mine eyes?
Nearer than I dream'd is She whose fame
All poets sing, whose glory all proclaim:
"LONG LIVE FAIR ORIANA!"

Composer's Notes

"The Heartland Festival, for whom this work was commissioned, had for years been home to a thriving Shakespearean festival. So when they asked Tony Silvestri and me to write an original work for them, we immediately decided that the poem should be a traditional fourteen line sonnet.

I told Tony that I would like to send the work with the phrase 'long live fair Oriana,' an homage to the Renaissance works written in tribute to the 'Virgin Queen,' Elizabeth I. Not only did Tony include the line at the end of his brilliant sonnet, he made the poem an acrostic: the first letter of each line spells out 'HAIL FAIR ORIANA.'"

[Return to Program](#)

GUELPH CHAMBER CHOIR



OUR PURPOSE

The Guelph Chamber Choir's choral music enhances the quality of life of those who experience concerts and performances. Choral music, as a form of artistic expression, enhances the health and well-being of individuals psychologically, socially, physically, spiritually and cognitively. The fabric of the community is enriched by this sense of well-being, artistic expression and life-long learning.



VISION

Inspired choral music to stir the human spirit.



MISSION

As Guelph's preeminent avocational choral ensemble, we aspire to inspire through diverse and innovative programming, excellence in artistry, and community enrichment.

GUELPH CHAMBER CHOIR

The Guelph Chamber Choir began in 1980 when a group of choral music lovers decided that Guelph needed a new choir dedicated to singing the finest works of the repertoire with skill and musical sensitivity.

Singers in the Guelph Chamber Choir represent various walks of life; their common bond is to foster community enjoyment and appreciation of choral music through performances, outreach, artistic collaboration, and community partnerships.

We remain an integral part of the strong musical heritage of Guelph. Our performances include repertoire from Renaissance masters to contemporary composers, from classical styles to Broadway and vocal jazz, and from unaccompanied choral gems to masterworks with full orchestra.



We often collaborate with other choirs from across Canada and within our own community. Our success has been recognized through a number of broadcasts on national radio and prizes in the CBC National Competition for Amateur Choirs. We have participated in festivals throughout Ontario and have toured Great Britain, Ireland, Germany and Sweden.

GUELPH CHAMBER CHOIR

Dr. Charlene Pauls

Artistic Director,
Conductor

Alison McNeill

Pianist

Sopranos

Havelah Carter ***
Dineke Dykman
Jiyeon (Rebecca) Han
Laura Harp ***
Jacqueline Kreller-
Vanderkooy
Rebecca McKay *
Karla Oxley
Tricia Ramos
Tarana Steinke
Tammy te Winkel
Kate Wilson

Tenors

Drew Aarssen **
Douglas Annett
Morgan Ballantyne *
Phil Buddle
Lanny Fleming *
Ken Frey
Graeme McMath *
Rachel Schenk Martin
Dev Suresh
Peter Thompson

* *Section Lead*

** *Neufeld Emerging Artist*

*** *On Leave*

Altos

Lena Adamson
Moira Ainsworth
Bailey Dugas ***
Laura Fleming
Joanne Gonsalves
Megan Hodge
Lexa Michaelides
Paula Sather
Susanne Schmidt-
McQuillan
Karen Slatkovsky
Alison Vicary
Rachael Young

Basses

Dave Davidson
Brian Janzen
Maxim Levytsky
Neil McLaren
Alexander Muth **
Graham Nancekivell
Matt Oxley
Eran Rozenszain
Matthias Schmidt
Finn Steinke
James A. Walke
David Wieler

DR. CHARLENE PAULS

Dr. Charlene Pauls has enjoyed a varied musical career as a choral conductor, soprano soloist, clinician, adjudicator, academic, and pedagogue.



Over the course of her career, she has directed a wide range of adult, university and youth choirs. Under her direction, choirs have won nationally at the CBC Amateur Canadian Choral Competition, World Choir Games gold medal standing (Riga, Latvia), and have appeared at the Canadian national choral conference “Podium.”

In 2018, she was thrilled to be awarded the Ontario Arts Council’s Leslie Bell Prize, which "recognizes excellence in emerging conductors." In 2024 she made her Carnegie Hall debut conducting Mendelssohn’s “Psalm 42.”

Charlene has appeared as a Soprano soloist on concert stages across Canada and internationally in Germany, England, France and Spain with notable conductors such as Robert Shaw, Bramwell Tovey, Frieder Bernius, and Helmuth Rilling. She maintains a private voice studio in Oakville, Ontario, adjudicates for choral and vocal festivals, and presents research at conferences.

Dr. Pauls has been the Artistic Director of the Guelph Chamber Choir since 2019, and also serves as Associate Artistic Director for the Oakville Choir for Children and Youth. Dr. Pauls holds a D.M.A. from the University of Toronto with a dissertation topic on J. S. Bach’s Cantata BWV 210. She holds additional degrees from Universities of Manitoba and Winnipeg, Canadian Mennonite University, and McGill University.

ALISON MACNEILL

Alison is a University of Guelph grad, and an Associate of the Royal Conservatory of Music in Piano Performance. After graduate work at the University of Western Ontario, Alison returned to her hometown of Guelph to teach and fully immerse herself in its thriving music community. She has been a familiar sight on the concert stage ever since.



Alison is a University of Guelph grad, and an Associate of the Royal Conservatory of Music in Piano Performance. After graduate work at the University of Western Ontario, Alison returned to her hometown of Guelph to teach and fully immerse herself in its thriving music community. She has been a familiar sight on the concert stage ever since.

Over the years Alison has accompanied a great number of choirs including The Elora Singers, the Guelph Youth Singers, and the Rainbow Chorus of Waterloo-Wellington. Her passion for choral music is reflected in her decades as the Director of the Music and Arts Ministry at Harcourt Memorial United Church, and as conductor of other local community choirs. Alison became the Artistic Director of the Rainbow Chorus in 2018.

She has been the accompanist for the Guelph Chamber Choir for about twenty years, frequently performing and touring with the ensemble. She is featured on two previous CDs of the choir: *Songs of the New World*, and *Goode Cheare*.

DREW AARSSSEN



Drew Aarssen is composer and baritone from Wallaceburg, Ontario. In 2024, he completed his BMus in Composition at Wilfrid Laurier University, as well as his Opera Diploma this past year.

Drew had the opportunity to workshop his latest piece *Be at Peace* with the Excultate Chamber Singers this past April, and also worked with Leslie Fagan to record his art song *The Beginning* for her next CD.

In the winter, Drew made his debut as the Count in Laurier's production of *Le nozze di Figaro*, and is excited to sing in the chorus for Brott Opera's production of *Carmen* this July.

Outside of composing and singing, Drew loves reading poetry, playing volleyball, watching movies with his friends, as well as camping all over the country with his family.

Drew is a 2025/26 Neufeld Emerging Artist in Choral Conducting

ORPHEUS CHOIR OF TORONTO



Now in its 61st season, since its creation the Orpheus Choir of Toronto has made its mark on the Toronto choral scene by seeking out the new and unusual in choral performance. Our mission explores a range of styles from classics to jazz, from a cappella miniatures to full orchestral works, all celebrating our “expect something different” motto.

Over the years, the choir has performed with internationally-known stars such as Ben Heppner, Mary Lou Fallis, Lois Marshall, Alfred Deller, Adrienne Pieczonka, Sir David Willcocks and Sir Philip Ledger, and with many Toronto organisations, including the Toronto Symphony Orchestra, the VIVA! Youth Singers, the Danny Grossman Dance Company, the Talisker Players, and the Hannaford Street Silver Band. Through its Sidgwick Scholarship Programme, the choir has also played a part in launching the careers of some of the current generation of fine young singers, including Michael Colvin, James Westman, Patricia O’Callaghan, Victor Micallef, Wallis Giunta and Alex Hetherington.

Orpheus’ wide-ranging repertoire includes sacred and secular works from a diverse range of musical traditions, from time-honoured classics to modern compositions; from works with full orchestral accompaniment to arrangements with jazz trio. The choir has sponsored or commissioned a number of new works/performances, and presented many premieres of these and other recently composed works.

ORPHEUS CHOIR OF TORONTO

Thomas Burton

Artistic Director

Vladimir Soloviev

Collaborative Pianist

Sopranos

Mary Barr
Christine Button
Belle Cao
Helen Coxon
Rayna Crandlemire*
Martha Eggenberger
Rowan Hansen**
Olly Harms**
Sylvia Hunter
Shiyomi Joseph
Hanna Kent
Anya Lakota**
Emily LeRoux-Rutledge
Charis Li,
Alice Macgregor*
Lynn Murrell
Laura Packer
Sandra Parsons
Jemma Pascal van
Alphen
Lily Saouda
Sara Simon-Vermot
Katharina Steger
Justine Vorvis

Nathan Gritter

Assistant Conductor

Altos

Beth Anderson
Tamiko Barker
McKenna Barney
Jo-Anne Billinger
Caledonia Brown
Niamh Cashell
Marta DeLuca
Annesta Duodu
Sarah Fogh
Bridget Gaines
Margaretta Hanna
Johanna Hatt
Grace Hutton
Jayda Lam
Cheryl Litwack
Cecilia Liu
Ann Mitchell
Sarah Mole*
Barbara Okun
Barbara Porter
Anika Venkatesh*

* 2025-2026 Sidgwick Scholar

** 2025-2026 Vocal Apprentice

ORPHEUS CHOIR OF TORONTO

Tenors

Sebastian Andrews
Jay-Daniel Baghbanan
David Barker
Jeffrey Brown
Will Ford
Nathan Gritter
Lee Harmer
Marcel Hoff
Joshua Sutherland*
William Salinas-Crosby*
Hayden Thomas

Basses

Anthony Gurrisi
Tom Han
Oscar Hodgson
Lucas Kalechstein*
Chris Kovarik
Jake Manucdoc
Henry Paterson*
Vlad Reikalas
Jalen Shi
Edward Tricklebank
David Zuniga

* 2025-2026 Sidgwick Scholar

** 2025-2026 Vocal Apprentice



THOMAS BURTON

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 Scholarship for Young Choral Conductors, awarded by Jeunesses Musicales in 2024, 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.

NATHAN GRITTER



Nathan Gritter (he/him) is a singer and conductor based in Toronto. He is a doctoral student studying Historical Performance at the University of Toronto. He completed a Master of Music degree, also at the University of Toronto, studying choral conducting with Dr. Jamie Hillman.

Nathan played a large role in the organization and artistic leadership of the University's performance of "Considering Matthew Shepard" in 2023, co-conducting the work. He is the Director of Music at Kingsway-Lambton United Church, conducting its Chancel Choir and spearheading new exciting musical projects for the congregation and community.

Nathan is an experienced professional choral singer, singing with groups such as The Elora Singers, Toronto Mendelssohn Singers, Choir 21, Trinity Bach Project, and the Theatre of Early Music.

MINJOO KIM

2025/26 GCC Composition Competition Winner



Minjoo Kim is a South Korean composer currently based in Toronto, whose works explore the interplay between traditional Korean music and contemporary Western idioms.

Her music has been featured by the MacMillan Singers, Mannes Orchestra, and York Chamber Ensemble, among others.

Most recently, her choral piece “Swing Hosanna”, commissioned by the MacMillan Singers, was performed in 2025 at the CoCA Popups Concert, hosted by CoSA Canada. In 2024, her piano trio piece “Starburst Capriccio” was premiered at the Asian Classical Music Initiative Conference in Los Angeles. She was awarded The Martinu Composition Prize at Mannes School of Music in 2022, and her orchestral piece “A Brutal Music Box” was premiered in New York City by the Mannes Orchestra in 2023.

Kim's international debut was held in February 2020, where she was commissioned by the Mannes Sounds Festival to premiere her solo piano piece. This event was held in honour of the 250th anniversary of Beethoven’s birth at the German Consulate General in NYC.

She holds degrees from Mannes School of Music and is currently a doctoral candidate and Music Skills III TA at the University of Toronto, where she serves as Composer in Residence for the MacMillan Singers.

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SPECIAL THANKS TO:

Our volunteer team “Friends of Guelph Chamber Choir” for their gracious hospitality and the many hours of planning they have spent to support this concert.

A special thank you to Barbara Friend for the decor, to Sya Van Geest for organizing the team with enthusiasm and skill, and of course, to the GCC ticket scanning team, cheerfully checking in our guests in sun, rain, cold, and REALLY cold.

Dr. Gerald Neufeld and Patricia Eton-Neufeld for their continued support of the choir after retirement.

Our colleagues and the Artistic team at Orpheus Choir. We have loved working with all of you. We look forward to more opportunities together!

The wonderful staff at Harcourt for not only today’s event but for their ongoing support throughout the year.

Cathy Landolt, wearing her “Blue Elephant” hat, and to her colleague Sharon Tikiryan for their many extra hours promoting our concerts, and for their limitless creativity reflected in our programs and digital information today.

Finally, thank you to our GCC board members for their continued work to sustain and grow this choral organization. We can’t do what we do without you!

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