PETER PAN

Saturday October 27, 2018

Robert Cooper  
Artistic Director

Edward Moroney  
Accompanist

"CLAP YOUR HANDS IF YOU BELIEVE!"

Expect something different

Orpheus Choir of Toronto
Orpheus Choir gratefully recognizes the support of all our 2018/19 funders and sponsors:

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ORPHEUS CINEMA: PETER PAN

Saturday, October 27th, 2018
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, under Artistic Director Robert Cooper, the Orpheus Choir is one of the pre-eminent and most dynamic choral groups in the country.

The Orpheus Choir has made its mark in the Canadian choral community by championing new and rarely performed choral works and celebrating the ‘Expect Something Different’ experience. It has performed a vast repertoire of sacred and secular music, from the Renaissance to the 21st century, the classic to the experimental. Adding to the richness of the choral art form, Orpheus has commissioned new works, including Eric Robertson’s *Songs of Remembrance* (1985), Imant Raminsh’s *Sonnets to Orpheus* (1999), and most recently Charles Cozens’ *Tres Bailes Latinos*, which the choir premiered in March 2014. Under the direction of Robert Cooper, the choir has introduced Toronto audiences to many fascinating and accessible works from the current generation of leading composers such as Ėriks Ešenvalds, György Orbán, Vytautis Miškinis, René Eespere and Urmas Sisask.

A core value of the Orpheus Choir is to share the gift of music in the community through partnership and collaboration. Over the years, Orpheus has realized this value through collaborations with renowned international artists such as Sir David Willcocks, Sir Philip Ledger and John Rutter, Ben Heppner, Mary Lou Fallis, Lois Marshall, Alfred Deller and Adrianne Pieczonka; and also with many Toronto groups, including the Toronto Symphony Orchestra, the VIV A! Youth Singers, the Danny Grossman Dance Company, the Talisker Players, and the Hannaford Street Silver Band. Through its Sidgwick Scholarship Program, the choir has played a part in launching the careers of many fine singers. Since its creation under John Sidgwick (1964-1970), the Orpheus Choir has been led by a series of prominent choral conductors: James Whicher (1970-1975), Lloyd Bradshaw (1975-1980), John Barnum (1980-1987), Brainerd Blyden-Taylor (1987-2002), Norman Reintamm (2002-2003), and Robert Cooper (2003-present).
OUR VISION
To celebrate the transformational power of choral music as an agent of social change and a passionate medium of artistic expression.

OUR MISSION
To engage and enthral audiences through the performance of rarely heard and newly created choral music, celebrating the ‘expect something different’ experience.

OUR VALUES
Orpheus believes…
• That music is a community enterprise, and that it is our role to share our gift of music, and to support and advocate for the role of music in our community, through partnership and collaboration.
• That it is our responsibility to sustain a financially accountable organization to produce and perform at a consistently high level.
• That respect for all is vital to attract the best, develop the best and retain the best.
• That choral music is a transformative art that can alter the life experience.
• That the choral medium is one of integrity that values its art, its audience, its singers and its organization.
• That singing fosters an environment of fun, of joy and of worth.
• That singing is an art of excellence and distinction requiring discipline of the person, the preparation and the performance.

Soprano
Mary Barr, Jocelyn Belfer, Emily Berntson, Kati Bruch, Christine Button, Elicia Clements, Megan Cooper, Helen Coxon, Kendra Dyck*, Beth Evans, Rebecca Fisher, Rowena Fleming, Sylvia Hunter, Shiomi Joseph, Sophia Keast, Paulina Kozak, Elise Naccarato, Laura Packer, Sandra Parsons, Barbara Porter, Cho Wang

Alto
Beth Anderson, Tamiko Barker, Emily Berg, Caledonia Brown, Gwen Brown, Mary Comi, Valerie Elton, Helena Haley, Johanna Hatt, Kate Hays, Alex Hetherington*, Grace Hutton, Jo-Anne LaForty, Ann Mitchell, Lynne Player, Anya Stepanova, Emily Wiener

Tenor
David Barker, David Boan*, Jeffrey Brown, Lee Clapp*, Lee Harmer, Joey Jang*, Patrick Jang, Jerry Liu, Brian O’Donnell, Paolo Pagcanlungan, Christopher Sullivan, Anthony Varahidis

Bass

*2018-2019 Sidgwick Scholar
MUSIC FOR PETER PAN

Turn Around ........................................ arr. Larry Nickel
Who is at my Window, Who .......................... Welford Russell
Simple Gifts ........................................... arr. René Clausen
Matthew, Mark, Luke and John .................... John Rutter
Tell me where is fancy bred ......................... John Rutter
Sometimes I feel like a motherless child ........ John Rutter
Lost in the Stars ....................................... Kurt Weill
Over Hill, Over Dale .................................. Ralph Vaughan Williams
Spanish Ladies ......................................... arr. Edward Moroney
O for the wings of a Dove ............................ Felix Mendelssohn
You spotted Snakes. .................................. Felix Mendelssohn
Only in Sleep ......................................... Ėriks Ešenvalds
Goin’ Home ........................................... Antonín Dvořák arr. Diane Loomer
Lux aeterna (Requiem) ................................ Maurice Duruflé
Come friends who plow the Sea .................... Arthur Sullivan
My Country tis of Thee ............................... arr. Ernest MacMillan
Full Fathom Five ...................................... Allan Bevan
O Fortuna .............................................. Carl Orff
Sure on this Shining Night ........................... Morten Lauridsen
Home, Sweet Home ................................... arr. Bob Chilcott
The Cloud-Capp’d Towers ........................... Allan Bevan
Dream with Me ....................................... Leonard Bernstein

The Performers

The Orpheus Choir of Toronto

Soloists
Kendra Dyck, soprano
Alex Hetherington, mezzo-soprano
David Boan, Lee Clapp, Joey Jang, tenors
Alexander Bowie, Adam Kuiack, baritones
Edward Moroney, organ
Robert Cooper, conductor

Special thanks to Robin Harmer for acting as prompter and timekeeper.
The Author

Born in 1860 in Scotland, the ninth of ten children of a small-town weaver, James Matthew Barrie was fascinated by the theatre and writing from an early age. Though his family would have preferred a more ‘respectable’ profession, Barrie was determined to become an author. After working as a journalist for the Nottingham Journal for a time, he moved to London in 1885 as a freelance writer. He sold his writings, mostly humorous, to fashionable magazines, such as The Pall Mall Gazette.

Barrie’s writing career developed as he wished, and he authored a number of well-received plays and novels. The character Peter Pan first appeared in Barrie's adult novel The Little White Bird, in 1901. This was a first-person narrative about a wealthy bachelor clubman’s attachment to a little boy, David. Taking the boy for walks in Kensington Gardens, the narrator tells him of Peter Pan, who can be found in the Gardens at night.

The story of Peter Pan, as it has become familiar to generations of children and parents, was produced for the stage in 1904, but the play had to wait several years for a definitive printed version and it did not appear as a narrative story until 1911, in a book entitled Peter and Wendy.

In 1913 Barrie became a baronet and in 1922 received the Order of Merit. He was elected lord rector of St. Andrew's University and in 1930 chancellor of Edinburgh University. Barrie died on June 3, 1937.

The Story

"When the first baby laughed for the first time, the laugh broke into a thousand pieces and they all went skipping about, and that was the beginning of fairies." (from Peter Pan)

Peter Pan, or The Boy Who Wouldn’t Grow Up, a "fairy play" about an ageless boy and an ordinary girl named Wendy who have adventures in the fantasy setting of Neverland, quickly overshadowed Barrie’s previous writings. Although he continued to write successfully, it has become his best-known work, credited with popularising the name Wendy, which was very uncommon previously.

The story begins in the Bloomsbury flat of the Darlings, which is visited by Peter Pan, a magical boy who has run away from his home to avoid growing up. Like his attendant fairy Tinker Bell, Peter can fly, and he teaches the skill
to the three Darling children. Wendy Darling and her brothers, John and Michael, accompany Peter to Neverland where he lives with the Lost Boys. There Wendy becomes a surrogate mother to the boys. She and her brothers and the Lost Boys are captured by the pirate Captain Hook, but are rescued by Peter. Hook is eaten by his nemesis, the crocodile who had swallowed a ticking clock. Peter takes Wendy and her brothers back home but he refuses to be adopted by Mrs. Darling.

The Movie

This first film adaptation of the play is true to both the letter and the spirit of Barrie’s tale. Largely retaining theatrical trappings from the author’s own stage-play version of the story, the film incorporates some location shooting and charming special effects, bringing Neverland to the screen in a unique way. Barrie was involved in the production and wrote a screenplay for it, but Paramount instead used the original stage script. Nearly all of the intertitles are taken directly from Barrie’s dialogue for the play.

The film owes much to the British Christmas pantomime tradition, which in the early years of the 20th Century had become a very elaborate affair, with theatres vying to outdo each other in lavish and spectacular productions. Such productions traditionally had a girl (called the Principal Boy) playing the lead role, in tights and very abbreviated costumes to show off their legs. True to that tradition, the title role in the 1924 movie was given to an actress, hitherto unknown Betty Bronson, who was selected for the role by Barrie himself in preference to a number of established actresses, including Lillian Gish, Gloria Swanson and Mary Pickford.

One of the most popular films of the silent era, this first adaptation of "Peter Pan" was presumed lost until the mid-fifties. Paramount, like every other studio, looked on its films as disposable product, and it was thought that all prints had been destroyed. However James Card, employed by Eastman Kodak after World War II, and one of the great heroes of film preservation, discovered a fume-filled vault of decomposing nitrate films, several of which had been considered lost. The bulk of these were sent to The Museum of Modern Art for eventual preservation.

Celebrated at the time for its innovative use of special effects, few silent films have caught the genuine fairy tale magic as beautifully. The visual effects, particularly the 'flying' sequences, work very well for their time, and are great examples of the skills brought to silent movies by the cameramen (in this case James Wong Howe, who would go on to win Academy Awards for The Rose Tattoo and Hud.) At that time, all special effects were done “in-camera”
since laboratory techniques had yet to be invented.

“It's a tribute to Brenon's skillful yet sensitive direction, James Wong Howe's beautiful photography, Pomeroy's fascinating special effects and the enduring charm and cleverness of Barrie's fairy tale that the movie is just as enchanting in 2007 as it seemed to appreciative worldwide audiences in 1925.”  John Howard Reid

The original stage play of Peter Pan is now more than 100 years old, and the movie is approaching the century mark. Even in 1905 critics felt that the Pirates and the Indians were portrayed as caricatures rather than adult interpretations – in keeping with the imaginary childrens’ world that is Neverland. In the view of Jerod Impichchaachaaha’ Tate, a Chickasaw composer hired by NBC to help adapt the 1954 musical for live TV in 2014, the original Peter Pan is “a cultural artifact” of its time, place and purpose. No one should expect much historical accuracy from a musical or fairy tale, he said.

Nevertheless, we acknowledge that some aspects of the story and the movie may be uncomfortable for present-day audiences. These aspects do not necessarily represent the views of the Orpheus Choir, but it is impossible to eliminate those elements without compromising the rest of the movie. We hope that the audience will focus instead on the outstanding special effects and the “magic” of the story.

Programme notes compiled by Helen Coxon
October 2018
ACKNOWLEDGEMENTS

We acknowledge that the land on which we gather is the traditional territory of the Haudenosaunee, the Huron-Wendat, and, most recently, the territory of the Mississaugas of the New Credit First Nation. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes.

This 1924 classic version of Peter Pan has some scenes and language which portray Indigenous peoples, as well as gender dynamics, in a stereotypical fashion that was prevalent at the time it was produced. These racial and social prejudices, once commonplace in North American society, are depictions that were wrong then and are wrong today.

Stereotypical images and language in the film do not represent the views of the Orpheus Choir. We want to acknowledge the issue forthrightly as we engage with this piece of historical cinematic art in the context of our times. We challenge ourselves and you, our audience, to critically look at how these earlier images continue to impact our own understandings today.

Our acknowledgement of the social issues in the film reflects the positive impacts that the Truth and Reconciliation process and the gender equality movement have had on our Canadian psyche since we debuted this version of Peter Pan eight years ago: these racial and social prejudices were not as evident then as they are today. Over the past weeks, as they became more apparent to our choristers and the Orpheus board through the study of the classic film, we have learned and grown as an organization. With an enduring vision to use the transformational power of choral music as an agent of social change, we will embed what we have learned through this journey in future programming and our organizational culture. We are reminded of the words of Murray Sinclair, the chair of the Truth and Reconciliation Commission of Canada, that “We must look at how our behaviour today will influence the lives of people generations from now. And what we need to think about is what can we do today that will contribute to the high standard of restoring the relationship between aboriginal and non-aboriginal people of this country.”

Barrie’s story and the film are about childhood, and meaningfully explore themes of home, family, imagination, love, and the loss of innocence. Through their adventures, the Darling family grow to a richer understanding that life is much more than fun and games. We hope the choral selections and brilliant organ improvisations will expound and intensify these themes as you enjoy the Darling children’s magical journey.

We welcome you to get in touch with us at info@orpheuschoirToronto.com.
ROBERT COOPER CM, ARTISTIC DIRECTOR

One of Canada’s leading choral musicians, Robert Cooper is also the Artistic Director of Chorus Niagara, and the Opera in Concert Chorus.

In addition to founding the Ontario Male Chorus and the Black Creek Festival Chorus, Mr. Cooper has had the honour of conducting the National Youth Choir of Canada, the Ontario Youth Choir on four occasions, and made his Carnegie Hall debut conducting a Celebration of Canadian Choral Music. He has adjudicated internationally, and guest conducted choirs and symphony orchestras in Halifax, Winnipeg, Edmonton and Orchestra London, and opera companies in Victoria, Ottawa and Winnipeg, as well as Toronto Operetta Theatre.

Robert Cooper has served as President of both the Ontario Choral Federation (now Choirs Ontario) and the Association of Canadian Choral Conductors (now Choral Canada), has served on the Board of Chorus America, on the Advisory Board of the International Federation of Choral Music and the World Choir Council.

Robert Cooper was awarded the St. Catharines Trillium Arts Award for excellence in the arts, the Distinguished Service Award from Choral Canada, is the recipient of an Honorary Doctorate from Brock University, the Queen’s Diamond Jubilee Medal, and is a member of the Order of Canada for his significant contribution to the Canadian choral community.

EDWARD MORONEY, ACCOMPANIST

Edward Moroney is a well-known organist, accompanist and vocal coach in Toronto. Throughout over forty years as an accompanist, he has played for many ensembles in concerts, on tours and for radio broadcasts, principally with the Toronto Mendelssohn Youth Choir, whom he also accompanied for two CD recordings, St. Michael’s Cathedral Choir School (with CD), the Ontario Youth Choir, University Voices, University of Toronto Women’s Chorus, Opera in Concert Chorus and the Canadian Opera Company.

Mr. Moroney holds degrees in composition and vocal music education from U of T, where he studied with John Beckwith, Oskar Morawetz, Derek Holman, Lloyd Bradshaw and Douglas Bodle. He was an organ pupil of Victor Togni and is a former organ-scholar of St. Chad’s College, Durham University (UK). Mr. Moroney is an FRCCO(CHM), and a fellow of several UK music colleges. He was the first accompanist of the Canadian Children’s Opera Chorus (1970), the first winner of the Leslie Bell Choral Conducting Scholarship (Ont. Arts Council) in 1973, and is the occasional organist of H.M. Chapel Royal of the Mohawks (Bay of Quinte, Ontario), since 2005.

He was awarded both the Queen’s Golden Jubilee Medal (2002) and the Diamond Jubilee Medal (2012), and is a Knight Commander of the Order of the Holy Sepulchre of Jerusalem (KCHS), Holy See (2015). Mr. Moroney accompanies the Orpheus Choir of Toronto (2003-), three choirs at York University (2014-), and the Ontario Male Chorus. He is the Director of Music at St. Andrew’s Anglican Church, Toronto.
ELISE NACCARATO, APPRENTICE CONDUCTOR

An emerging conductor and singer from Vancouver, BC, Elise discovered a love for singing at an early age when her mom enrolled Elise in singing lessons to encourage her to emerge from her shell. In 2005, a family move to Burlington, Ontario introduced Elise to the Hamilton Children’s Choir under the leadership of the inspirational Zimfira Poloz, where she discovered her passion for choral art. With a strong passion for choral music, Elise embarked on her dream of becoming a conductor and in 2017, completed her Masters in Music (Choral Conducting) at the University of Toronto under Dr. Hilary Apfelstadt. As an emerging conductor, Elise has been privileged to participate in many conducting apprenticeships and masterclasses. Some highlights include: Apprentice Conductor for Arcady, Emerging Conductor with Michael Zaugg and Pro Coro Canada, one of two conducting apprentices chosen for the 2016 Ontario Youth Choir (OYC) under Robert Cooper, CM, and 2018 OYC under Jon Washburn. Currently, she is entering her second season the Apprentice Conductor of Orpheus Choir of Toronto and Chorus Niagara under the leadership of Robert Cooper. Elise is also conducts the choirs at St. Mildred’s-Lightburn Girls School and the Hamilton Estonian Society Singers.

While Elise continues her conducting journey she also is exploring arts administration, and is the Administrative Director of Chorus Niagara Children’s Choir and Administrative Assistant with Orpheus Choir of Toronto.

“In a world of independence and individualism, choral music provides young and old an opportunity to create beautiful music together, sharing in a sense of belonging and musicianship…” –Elise Naccarato

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The Mary and John Sidgwick Scholarship Program

Created to commemorate the 25th anniversary of Orpheus, the program provides a stipend for young vocal professionals to sing with the choir as section leads and soloists. More than 70 outstanding young singers have passed through the program, and many have gone on to international careers, including Michael Colvin, James Westman, Patricia O’Callaghan, Leslie Ann Bradley, Victor Micallef, Michael Ciufo, Wallis Giunta and Vasil Garvanliev.

Orpheus is proud of all its Sidgwick alumni, and is honoured to have participated in launching them on their chosen path.

2018-2019 Sidgwick Scholars

Kendra Dyck
Soprano

David Boan
Tenor

Lee Clapp
Tenor

Adam Kuiack
Baritone

Alex Hetherington
Mezzo-Soprano

Joey Jang
Tenor

Alexander Bowie
Baritone
THE VOCAL APPRENTICE PROGRAM

The Orpheus Choir of Toronto is pleased to present its newest education initiative, the Orpheus Vocal Apprentice Program. As part of the Choir’s 50th Season celebrations in 2013-2014, the organization committed to developing a new program aimed at high school students. The Vocal Apprentice Program (VAP) was developed in 2014-2015, in close consultation with high school teachers in the GTA and with the support of vocal pedagogues from the three main post-secondary music programs in Toronto. The VAP answers two needs: one, to give high school students access to professional vocal mentoring and experience singing in a high level choral ensemble and two, to complement the widely recognised Sidgwick Scholars Program by building a feeder system for the Orpheus Choir to continue to attract the best young singers in the city.

High-school aged singers are invited to audition for Vocal Apprentice positions with the Orpheus Choir. Award recipients receive guidance and tutoring from Orpheus leaders, individual feedback from a panel of university-level pedagogues, monetary support for further musical studies and an opportunity to rehearse with Orpheus and perform in a selected concert performance. This season Apprentices will be part of Orpheus’ season finale, Orpheus By Request.

2018-2019 Vocal Apprentices

Now accepting applications! www.orpheuschoirtoronto.com/vap

Recent Vocal Apprentices:
Luca Morgante, tenor (Royal St. George's College)
Angelica Valenzuela, soprano (Cardinal Carter Academy for the Arts)
Alexis Bateman, soprano (Huron Heights Secondary)
Juliet Beckwith, soprano (Earl Haig Secondary School)
Amelia Depiero, soprano (Huron Heights Secondary)
Evan Morin, tenor (Cardinal Carter Academy for the Arts)
Emily Parker, soprano (Etobicoke School of the Arts)
Vicky Wang, mezzo-soprano (Earl Haig Secondary School)

Special thanks to the J.P. Bickell Foundation for their support of this new initiative
DONORS

We are pleased to acknowledge the support of our valued donors who donated 10 dollars or more since January 1, 2016. Our thanks go also to those among our donors who prefer to remain anonymous.

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Marta McCarthy
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Lori Moser
Thank you to all those who have recently donated to the Orpheus Choir in memory of Walter Pitman, who was a lifelong supporter of social justice, education, and the arts in Canada. We were so fortunate to have Walter as a true champion of Orpheus, and we are deeply humbled to have received gifts honoring his legacy.

"The arts are, above all, how we express the finest elements of our humanity – our understanding, our compassion, our caring, and our love."

~ Walter Pitman
Thank you to Gordon Mansell and Allen Organs for graciously supplying the organ used in today’s performances.

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VOICEBOX Chorus, Robert Cooper, Chorus Director

Sunday, November 25
2:30 PM

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To celebrate the transformational power of choral music as an agent of social change and a passionate medium of artistic expression.

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Accompanist: Edward Moroney
Apprentice Conductor: Elise Naccarato
Managing Director: Lisa Griffiths
Administrator: Helen Coxon

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Halyna Dytyniak
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Pat Naccarato
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