

LONDON SYMPHONIA **2024-25** SEASON



# **MESSIAH WITH THE ELORA SINGERS AND LONDON SYMPHONIA**

**NOVEMBER 30, 2024 | 7:30 pm | Metropolitan United**

## **Guest Artists**

- Mark Vuorinen, *conductor*
- The Elora singers

London  
**Symphonia**



**JOSH MORGAN  
MAYOR**

October 5, 2024

Dear Friends,

On behalf of London City Council, let me welcome you to the London Symphonia's 2024-25 Season. We are honored to have such a distinguished ensemble in our community, and we eagerly anticipate the musical experiences you will bring to our residents.

London Symphonia has long been a shining star in our artistic constellation, and their dedication to excellence in music enriches the lives of residents across all ages. Each performance you deliver resonates deeply, creating cherished memories and fostering a love for the arts.

This season, London Symphonia is excited to present a diverse array of performances that will captivate your senses and enrich your spirit. From timeless classics to contemporary works, there is something for everyone to enjoy. I encourage you to explore the full program and immerse yourself in the magic that only live orchestral music can bring.

As we gather to appreciate the extraordinary talent of our musicians and guest artists, let us also celebrate the power of music to inspire, heal, and unite. I invite you to share in this season's festivities, whether you are a lifelong supporter or a newcomer to the concert hall.

Thank you for your dedication to enriching our lives through the power of music. Here's to a wonderful season ahead!

Kind regards,

Josh Morgan  
Mayor, City of London

City of London  
Office of Mayor Josh Morgan  
300 Dufferin Avenue

**WELCOME to MESSIAH WITH THE ELORA SINGERS AND LONDON SYMPHONIA!**

We are thrilled to bring you Handel's glorious masterwork, *Messiah*, performed by The Elora Singers, one of Canada's finest chamber choirs, and the musicians of London Symphonia. Thank you for joining us to welcome in the festive season.

Both The Elora Singers and London Symphonia share a passion for finding exquisite detail and new ideas in centuries-old music. We hope that the inventiveness of this performance will make you fall in love with this beloved masterpiece all over again.

To all our generous donors we want to express our deep gratitude for your continued belief in our creativity and commitment to bringing the joy and transformative power of music to people of all ages across the community. Your support is vital to London Symphonia's success, not just in bringing performances like the one tonight to life but through our comprehensive education and outreach programs. On behalf of the musicians, staff, and Board of Directors, our heartfelt thanks.

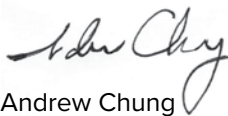
Glorious music and great artistry await you throughout the season. We hope you will enjoy tonight's concert and spread the word to family and friends.

We look forward to seeing you often.

Sincerely,



April Voth  
*Executive Director*



Andrew Chung  
*Artistic Producer*

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**LAND ACKNOWLEDGEMENT**

London Symphonia wishes to acknowledge and honour the land on which we are meeting as the traditional territory of the First Nations peoples; the Chippewa of the Thames First Nation (part of the Anishinaabe), the Oneida Nation of the Thames (part of the Haudenosaunee) and the Munsee-Delaware Nation (part of the Leni-Lunaape). Let us reflect on how we as individuals and as a community can carry this spirit of gratitude into everything we do to honour the work that all the First Nations peoples of the Turtle Island have done, and continue to do, for the land that supports us all.

# MESSIAH WITH THE ELORA SINGERS AND LONDON SYMPHONIA

**NOVEMBER 30, 2024** at 7:30 pm  
Metropolitan United

## Guest Artists

- Mark Vuorinen, *conductor*
- The Elora singers

**George Frideric Handel**

*Messiah*, HMV 56

## Part I

Sinfony

London Symphonia

Comfort ye my people

Chris Fischer, *tenor*

Ev'ry valley shall be exalted

Chris Fischer, *tenor*

And the glory of the Lord

chorus

Thus saith the Lord of hosts

Michael Cressman, *bass*

But who may abide the day of His coming

Rebecca Claborn, *alto*

And He shall purify the sons of Levi

chorus

Behold, a virgin shall conceive

Christina Stelmacovich, *alto*

O thou that tellest good tidings to Zion

Christina Stelmacovich, *alto*

For unto us a child is born

chorus

Pifa "Pastoral Symphony"

London Symphonia

There were shepherds abiding in the field

Rebecca Genge, *soprano*

And lo, the angel of the Lord

Rebecca Genge, *soprano*

And the angel said unto them

Rebecca Genge, *soprano*

And suddenly there was with the angel

Rebecca Genge, *soprano*

Glory to God in the highest

chorus

Rejoice greatly, O daughter of Zion

Katy Clark, *soprano*

Then shall the eyes of the blind be opened

Rebecca Claborn, *alto*

He shall feed his flock like a shepherd

Rebecca Claborn, *alto* and

His yoke is easy

Katy Clark, *soprano*

chorus

## INTERMISSION

### Part II

Behold the Lamb of God	chorus
He was despised and rejected of men	Christina Stelmacovich, <i>alto</i>
Surely He hath borne our griefs and carried our sorrows	chorus
And with His stripes we are healed	chorus
All we like sheep have gone astray	chorus
All they that see Him laugh Him to scorn	Nathan Gritter, <i>tenor</i>
He trusted in God that He would deliver Him	chorus
Thou art gone up on high	Lindsay McIntyre, <i>soprano</i>
The Lord gave the Word	chorus
How beautiful are the feet	Rebecca Genge, <i>soprano</i>
Their sound is gone out	chorus
Why do the nations so furiously rage together	Michael Cressman, <i>bass</i>
Let us break their bonds asunder	chorus
He that dwelleth in heaven	Nicholas Nicolaidis, <i>tenor</i>
Thou shalt break them with a rod of iron	Nicholas Nicolaidis, <i>tenor</i>
Hallelujah	chorus

### Part III

I know that my Redeemer liveth	Jennifer Krabbe, <i>soprano</i>
Since by man came death	chorus
Behold, I tell you a mystery	Alan Macdonald, <i>bass</i>
The trumpet shall sound	Alan Macdonald, <i>bass</i>
Worthy is the Lamb – Amen	chorus

The program runs approximately 2 hour and 30 minutes, including a 20-minute Intermission.



### MEET MARK VUORINEN AND THE ELORA SINGERS AFTER THE CONCERT

Join us in the Great Room behind the stage and speak with the musicians.

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# TEXT

## PART I

### **Comfort ye my people**

Comfort ye, comfort ye my people,  
saith your God.

Speak ye comfortably to Jerusalem,  
and cry unto her, that her warfare  
is accomplished, that her iniquity is  
pardoned.

The voice of him that crieth in the  
wilderness; prepare ye the way of the  
Lord; make straight in the desert a  
highway for our God.

### **Ev'ry valley**

Ev'ry valley shall be exalted,  
and ev'ry mountain and hill made low;  
the crooked straight and the rough  
places plain.

### **And the glory of the Lord**

And the glory of the Lord shall be  
revealed, and all flesh shall see it together:  
for the mouth of the Lord hath spoken it.

### **Thus saith the Lord of hosts**

Thus saith the Lord, the Lord of hosts:  
Yet once a little while and I will shake  
the heavens and the earth, the sea and  
the dry land.

And I will shake all nations; and the  
desire of all nations shall come.  
The Lord, whom ye seek, shall

suddenly come to His temple, even the  
messenger of the Covenant, whom you  
delight in; behold, He shall come, saith  
the Lord of hosts.

### **But who may abide the day of His coming**

But who may abide the day of His coming,  
and who shall stand when He appeareth?  
For He is like a refiner's fire.

### **And He shall purify the sons of Levi**

And He shall purify the sons of Levi,  
that they may offer unto the Lord an  
offering in righteousness.

### **Behold, a virgin shall conceive**

Behold, a virgin shall conceive and bear  
a son, and shall call His name Emmanuel,  
God with us.

### **O thou that tellest good tidings to Zion**

O thou that tellest good tidings to Zion,  
get thee up into the high mountain.  
O thou that tellest good tidings to  
Jerusalem, lift up thy voice with strength;  
lift it up, be not afraid; say unto the cities  
of Judah, behold your god!

Arise, shine, for thy light is come, and the  
glory of the Lord is risen upon thee.

### **For unto us a child is born**

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the Everlasting Father, the Prince of Peace.

### **There were shepherds abiding in the field**

There were shepherds abiding in the field, keeping watch over their flocks by night.

### **And lo, the angel of the Lord**

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

### **And the angel said unto them**

And the angel said unto them: “Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.”

### **And suddenly there was with the angel**

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

### **Glory to God in the highest**

“Glory to God in the highest, and peace on earth, good will towards men.”

### **Rejoice greatly, O daughter of Zion**

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.

### **Then shall the eyes of the blind be opened**

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

### **He shall feed His flock like a shepherd**

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest.

Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

### **His yoke is easy**

His yoke is easy, and His burden is light.

## **PART II**

### **Behold the Lamb of God**

Behold the Lamb of God, that taketh away the sin of the world.

### **He was despised and rejected of men**

He was despised and rejected of men, a man of sorrows and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

### **Surely He hath borne our griefs and carried our sorrows**

Surely He hath borne our griefs, and carried our sorrows!  
He was wounded for our transgressions, He was bruised for our iniquities;  
the chastisement of our peace was upon Him.

### **And with His stripes we are healed**

And with His stripes we are healed.

### **All we like sheep have gone astray**

All we like sheep have gone astray; we have turned every one to his own way.  
And the Lord hath laid on Him the iniquity of us all.

### **All they that see Him laugh Him to scorn**

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

### **He trusted in God that He would deliver Him**

“He trusted in God that He would deliver Him;  
let Him deliver Him, if He delight in Him.”

### **Thou art gone up on high**

Thou art gone up on high;  
Thou hast led captivity captive, and received gifts for men;  
yea, even from Thine enemies, that the Lord God might dwell among them.

### **The Lord gave the Word**

The Lord gave the Word; great was the company of the preachers.

### **How beautiful are the feet**

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

### **Their sound is gone out**

Their sound is gone out into all lands, and their words unto the ends of the world.

### **Why do the nations so furiously rage together**

Why do the nations so furiously rage together,



and why do the people imagine a vain thing?  
The kings of the earth rise up, and the  
rulers take counsel together against the  
Lord, and against His anointed.

### **Let us break their bonds asunder**

Let us break their bonds asunder,  
and cast away their yokes from us.

### **He that dwelleth in heaven**

He that dwelleth in heaven shall  
laugh them to scorn;  
The Lord shall have them in derision.

### **Thou shalt break them with a rod of iron**

Thou shalt break them with a rod of iron;  
thou shalt dash them in pieces like a  
potter's vessel.

### **Hallelujah**

Hallelujah: for the Lord God Omnipotent  
reigneth.

The kingdom of this world is become the  
kingdom of our Lord, and of His Christ;  
and He shall reign for ever and ever.

King of Kings, and Lord of Lords.  
Hallelujah!

## **PART III**

### **I know that my Redeemer liveth**

I know that my Redeemer liveth,  
and that He shall stand at the latter  
day upon the earth.

And though worms destroy this body,  
yet in my flesh shall I see God.

For now is Christ risen from the dead,  
the first fruits of them that sleep.

### **Since by man came death**

Since by man came death, by man  
came also the resurrection of the dead.  
For as in Adam all die, even so in Christ  
shall all be made alive.

### **Behold, I tell you a mystery**

Behold, I tell you a mystery; we shall  
not all sleep, but we shall all be  
changed in a moment, in the twinkling  
of an eye, at the last trumpet.

### **The trumpet shall sound**

The trumpet shall sound, and the dead  
shall be raised incorruptible, and we  
shall be changed.

For this corruptible must put on  
incorruption and this mortal must put  
on immortality.

### **Worthy is the Lamb - Amen**

Worthy is the Lamb that was slain,  
and hath redeemed us to God by His  
blood, to receive power, and riches,  
and wisdom, and strength, and honour,  
and glory, and blessing.

Blessing and honour, glory and power,  
be unto Him that sitteth upon the throne,  
and unto the Lamb, for ever and ever.

Amen.

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## TONIGHT'S MUSICIANS

### **Violin 1**

Joe Lanza  
Mikela Witjes  
Mel Martin  
Alyssa Stevenson

### **Violin 2**

Andrew Chung  
Sarah Wiebe  
Calvin Tsang  
Sheilanne Lindsay

### **Viola**

Kelvin Enns  
Marie-Eve Lessard  
Jacqueline Milne

### **Cello**

Ben Bolt-Martin  
Sonya Nanos

### **Bass**

Calum Macleod

### **Bassoon**

Spencer Phillips

### **Oboe**

Jennifer Short  
Paul Goeglein

### **Trumpet**

Shawn Spicer  
Scott Harrison

### **Timpani**

Tim Francom

### **Organ**

Chris Dawes

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## THE ELORA SINGERS

Mark Vuorinen, *Artistic Director*

### **SOPRANO**

Alison Beckwith  
Katy Clark  
Rebecca Genge  
Jennifer Krabbe  
Clara Krausse  
Lindsay McIntyre  
Kate Wright

### **ALTO**

Rebecca Claborn  
Kirsten Fielding  
Simon Honeyman  
Christina Stelmacovich  
Jessica Wright

### **TENOR**

Mitch Aldrich  
Chris Fischer  
Nathan Gritter  
Eric Neaves  
Nicholas Nicolaidis

### **BASS**

Michael Cressman  
Jeff Enns  
Paul Grambo  
Richard Hrytzak  
Kieran Kane  
Alan Macdonald

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## GUEST ARTISTS BIOS



Mark Vuorinen

Mark Vuorinen is Artistic Director and Conductor of The Elora Singers and the Elora Festival and Waterloo Region's Grand Philharmonic Choir. He is also Associate Professor and Chair of Music at Conrad Grebel University College at the University of Waterloo.

A recipient of many awards, Mark was the 2016 Laureate of the Ontario Arts Council's Leslie Bell Prize, and received a 2016 National Choral Award from Choral Canada (Association of Canadian Choral Communities) for his research on Estonian composer Arvo Pärt.

Mark holds a Doctor of Musical Arts degree from the University of Toronto and Master of Music degree from Yale University's School of Music and Institute of Sacred Music.



The Elora Singers, an all-professional Grammy and JUNO nominated chamber choir, was founded in 1979 and is the ensemble-in-residence of the Elora Festival for three weeks each summer.

Through a regular concert series, recordings, and touring, The Elora Singers has established a reputation as one of the finest chamber choirs in Canada. With twelve releases on the NAXOS label, The Elora Singers is known for its rich, warm sound and clarity of texture. The choir is renowned for its diverse styles, commitment to Canadian repertoire, and collaborations with Canadian and international artists. Recent and upcoming collaborations include VOCES8, the State Choir LATVIJA, Canadian composers Stephanie Martin and Peter-Anthony Togni, and the TorQ Percussion Quartet.

A recording featuring new works by Barbara Assiginaak ("Giishkaapkg") and Reena Esmail ("This Love Between Us") was released in 2020, a Christmas recording, "Radiant Dawn", was released in November 2021 and this past summer The Elora Singers released their newest album, "In Beauty May I Walk".

# PROGRAM NOTES

## George Frideric Handel (1685-1759) *Messiah*, an Oratorio

“For Relief of the Prisoners in the several Gaols, and for the Support of Mercer’s Hospital in Stephen’s Street, and of the Charitable Infirmary on the Inns Quay, on Monday the 12th of April, will be performed at the Musick Hall in Fishamble Street, *Mr. Handel’s new Grand Oratorio, call’d the MESSIAH*, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertoes on the Organ, by Mr. Handell. Tickets to be had at the Musick Hall...at half a Guinea each.”

This notice, appearing in the local paper on March 27, 1742, was the first advertisement for what would become the world’s favourite oratorio. Handel had lived in London for a quarter century by this time, so it is surprising to see that the announcement was made in *Faulkner’s Dublin Journal*. The *Messiah* came to Ireland first.

Handel’s Irish sojourn, which lasted about eight months, was the result of an invitation received in the summer of 1741 from the Lord Lieutenant of Ireland, at a momentous point in the composer’s life: he had just completed another disastrous London season of Italian opera and had resolved after thirty years of such ventures to quit the business for good. The oratorios in English he

had been writing to fill the Lenten break during his Italian opera seasons turned out to be more popular and far cheaper to produce than the operas themselves. Now the Irish proposal gave him the chance to recoup his losses and attend to a project that had been developing over two years: a sacred oratorio on the subject of Christ.

Although *Messiah* defines oratorio in the minds of most music lovers, it is atypical in that there is neither plot nor individual characters, apart from one angel backed by the entire heavenly host; more fundamentally, its text is entirely drawn from Scripture. Oratorios (the term comes from ‘oratory’, the original location of their performance) were initially designed as a wholesome alternative to opera, entertainments that put singers and instrumentalists in the service of morality by narrating Biblical episodes without costumes or staging. Old Testament stories were expanded and recast to bring the empathy and drama of opera to religious subjects. However, the form had bypassed England altogether until Handel arrived, and in responding to English taste as well as his own muse, he created something new, something that attracted the burgeoning middle class as well as the aristocrats who had been the driving force behind the importation of opera. Part of the appeal was simply the intelligibility of a text in English instead of Italian; part of it was the identification of imperial England with God’s Chosen Nation; part of it was Handel’s incorporation and development of

a pre-existing English choral tradition; and part of it was just some jolly good tunes appearing at a time of the year when other theatrical enterprises were forbidden. But by 1741 Handel had, with *Esther*, *Deborah*, *Saul*, and *Israel in Egypt*, laid the foundation for the main focus of the rest of his career.

However, the composer appears to have foreseen that an oratorio about the Messiah might face problems, even one in which the principal character never appears. He had discussed the subject with the librettist of *Saul*, Charles Jennens, as early as 1739, when they had agreed upon the general substance and approach. By June 1741 Jennens had delivered his text, much of it found in the Book of Common Prayer, with the hope that Handel would present it at a concert for his own benefit at Eastertime in 1742. Handel instead, after composing the entire work in a feverish 24 days, chose to reserve its unveiling for a charitable benefit in Dublin (April 13, 1742) where he had mounted two successful subscription series over four months. His caution was proven justified not only by the enthusiastic response of the Irish to *Messiah* but by the critical reaction of the English after its London debut was announced for March 9, 1743 (with the title suppressed, moreover – “a New Sacred Oratorio” was all that was advertised). Protests condemned the profanation of Holy Writ by its presentation in a theatre at the hands of mere unordained players, and the public response was cold. It remained so over several revivals,

until 1750 when Handel produced it as a benefit for the Foundling Hospital in London. Thereafter *Messiah* was an annual fundraising event for the institution, and a fixture in Western music.

In compiling his libretto Jennens had a particular aim, to counter the encroachment of the Age of Reason upon Christian faith. From the logic of revealed prophecy in Part I to the assurance of redemption of sin and resurrection in Part III, *Messiah* is a summation of contemporary Anglican doctrine; the details of the life of Christ are assumed to be known, and are touched upon only insofar as is needed to argue the case. Although Handel was not noted for piety, he does seem to have aimed higher than usual with *Messiah*: in answer to praise from Lord Kinnoul for his ‘noble entertainment’ of the town he is reported to have replied, “My Lord, I should be sorry if I only entertained them, I wish to make them better.”

*Messiah* is one of the few works to have an unbroken if inconsistent tradition of performance since the Baroque period. During his lifetime Handel made revisions to suit circumstances of different performances and singers – several arias exist in more than one version, and it is clear from accounting records that two horns were used at times, even though there are no surviving parts for them – thus no definitive edition of *Messiah* can be made. Some thirty years after Handel’s death Mozart

was commissioned to update the scoring for Classical Vienna, adding wind instruments to replace the continuo, an arrangement which still served Mendelssohn (although he also occasionally conducted it with the organ continuo restored). In England hundreds, and ultimately thousands, of performers were marshalled from Haydn's time onward in 'monster' concerts, a practice that survived long enough to draw the ridicule of Bernard Shaw (who observed that the considerable distance between the front and back of such groups caused a time lag in the sound reaching the audience, obliterating any sense of ensemble).

Orchestrations kept pace, adding full operatic brass and percussion; even more brilliant scorings found their way onto disc in the mid-20th century. Shaw was among the first to advocate smaller forces; his proposed choir of 48 and orchestra of 32 in 1913 was visionary for the day. Details of two Foundling Hospital performances (1754, 1758) record respectively orchestras of 39 and 34, and paid choirs (possibly joined by the soloists) of just 17 and 19. The imbalance leads one to wonder if unpaid singers may have augmented the total. Nonetheless, the tendency in recent years has been towards smaller forces than were customary even thirty years ago.

As noted above, the initial performances of *Messiah* took place in the period immediately preceding or following Easter. The tradition of giving it at Christmas dates from 1791 when annual performances were established in London by the Caecilian Society. While this contradicts Handel's intention, the custom has been entrenched for over two centuries, to the point that it is now unusual to hear it when it is most appropriate.

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Ironically in view of its success, the author Jennens found Handel's setting disappointing, vowing "to put no more Sacred Works into his hands, to be thus abus'd". Among the "grossest faults in the composition" he found was the **overture** – "unworthy of Handel, but much more unworthy of the *Messiah*" – yet which Handel "retain'd obstinately." This, a very plain French overture (a stately introduction followed by a lively fugue), sets up the opening tenor recitative "**Comfort ye**" perfectly by avoiding any hint of the major key to come, lending palpable consolation to the gently pulsing strings preceding the voice. In the succeeding aria "**Ev'ry valley**" Here Handel's penchant for underlining the words in the music is heard in the phrase "the crooked [shall be made] straight", with the bending and twisting vocal line ending

in a sustained tone. Incidentally, in *Messiah* as elsewhere Handel was not shy about adapting his pre-existing music as needed: four choruses – **“And He shall purify”, “For unto us a Child is born”, “His yoke is easy”** and **“All we like sheep have gone astray”** – began life as Italian vocal chamber duets, which helps to explain their florid writing. Incredibly, the original words to **“For unto us a Child is born”** were “No, di voi non vo’ fidarmi” (“No, I will not trust you, blind Love and cruel beauty!”). The tune’s unnatural musical stress on ‘For’ is entirely natural on the original Italian ‘No’; perhaps this is another of the “grossest faults in the composition” that so offended Jennens.

Unlike the delicate opening and close of Part I, Part II is framed by monumental choruses, delineating the procession from tragedy to triumph of the Passion and Resurrection. In keeping with the more serious character of the text Handel’s style of choral writing now places greater emphasis on illustration, picking up in **“Surely he hath borne our griefs”** the jagged rhythm associated with “the smiters” of the aria **“He was despised”**; indulging in wayward part-leading in **“All we like sheep have gone astray”**; and evoking Eternity in the repetition of “forever and ever” in **“Hallelujah”**. The origin of a tradition whereby the audience stands during this last number is somewhat obscure – allegedly a relic of the first London

performance in which the King got up in respect for the Lord God Omnipotent, there is no record of George II ever attending a performance of *Messiah*. The Prince of Wales’ presence was reported in 1749, so it may have been he who was responsible.

Part III hearkens subtly back to Part I in that the key of its opening aria, **“I know that my Redeemer liveth”**, is the same E major of “Comfort ye/Ev’ry valley”, a key not heard since that point – suggesting that the fulfilled prophecy of the Nativity also foretells fulfillment of the promise of Eternal Life through Christ. One also finds in the unexpected repetition of the **“Amen”** fugue subject by the two violin sections alone a sonic link with the fugue of the overture (so maligned by Jennens) that nicely ties the entire work together.

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In memory of Noam Chernick  
In memory of Jim Etherington  
In memory of Pam Kelly  
In memory of Harold Merskey  
In memory of Peter Neary  
In memory of Rowena Pasternak  
In memory of Peter Saxton  
In memory of Scott Somerville  
In memory of The Honourable Henry Vogelsang  
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### **IN HONOUR**

In honour of Linda Frosst Adams  
In honour of Susan Agranove's birthday  
In honour of Diane and Vince Calzonetti's 60th  
Anniversary  
In honour of Paula Calzonetti  
In honour of Kate Charbonneau  
In honour of Ms. Kari Evensen and Dr. Ole Henrik  
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In honour of Lili Little's birthday  
In honour of Renée Silberman  
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Friday, December 13, 2024 - 7:30 pm

St. James Westminster Church, 115 Askin St, London

(Doors at 7:00 pm)

\$30 Advance ~ \$35 Door

Advance tickets at Grooves (Wortley Village), Long & McQuade North (725 Fanshawe Park Rd W)



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Church of the Ascension, 2060 Dundas Street E, London

(Doors open at 7:00 pm)

Tickets \$30



Scan to purchase Tickets

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Church of the Ascension's  
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# HOME ALONE IN CONCERT

Film Score Performed Live by London Symphonia  
with The Amabile Choirs of London

**Saturday, December 14, 2024, 8:00 pm**

**Canada Life Place**

**99 Dundas Street West, London, ON**

A true holiday favorite, *Home Alone* is a beloved comedy film classic that features renowned composer John Williams' charming and delightful score performed live to picture by London Symphonia with The Amabile Choirs of London.

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Dundas Centre United Church  
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# Kammerchor Christmas

**21 December**

**7:00 P.M.**

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FRIDAY, JANUARY 24, 2025 • 7:30 pm • Wolf Performance Hall



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- Photography and video/audio recording of any kind is not permitted during the Performance.
- Photos are permitted before and after the performance and during Intermission.
- Mask wearing is not currently required. Not everyone may have the same degree of comfort with the lifting of restrictions, and we ask that you please respect the personal space and comfort level of those around you.
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