

**Jubilate
singers**

Isabel Bernaus

and

**DENISE
WILLIAMS**

*Walk
Together
Children*

Present

Roots and Intersections

**A DIVERSITY OF MUSICAL TRADITIONS FROM THE
AFRICAN, JEWISH AND MUSLIM DIASPORAS**

Saturday March 4, 2023, 7:30 pm

Christ Church Deer Park
1570 Yonge St., Toronto

Featuring:



WALEED ABDULHAMID



DANIEL BARNES



SAM DONKOH



BRAHM GOLDHAMER



DARRYL JOSEPH-DENNIE



BEN MACDONALD



BABAK NASERI



DENISE WILLIAMS

The Jubilate Singers and Denise Williams
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We acknowledge that we are on the traditional territories of the Mississaugas of the Credit, the Anishinaabeg, the Haudenosaunee, and the Wendat peoples who walked here before them. The territory was the subject of the Dish with One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes. It also lies in Treaty 13, a treaty made with the Europeans to which we are all subject. We who are not Indigenous bear a responsibility to redress the harms caused and to work to build right relations.

Today, the meeting place of Toronto is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to live, work, and share our music in the community, on this territory.

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Jubilate Singers

ISABEL BERNAUS

Denise Williams

WALK TOGETHER CHILDREN

present

Roots and Intersections

Music from the African, Jewish, and Muslim Diasporas

featuring

Waleed Abdulhamid, *vocals, multi-instruments*

Daniel Barnes, *percussion*

Sam Donkoh, *percussion*

Brahm Goldhamer, *piano*

Darryl Joseph-Dennie, *piano*

Kiente (Kianté) Litchmore, *dancer*

Ben MacDonald, *reeds, tenor sax, percussion*

Babak Naseri, *piano*

Martin Scott-Pascall, *dancer*

Ellina Zhang, *violin 1* Lauren Altomare, *violin 2*

Micol Altomare, *viola* Allen Wang, *cello*

Denise Williams, *soprano*

Isabel Bernaus, *conductor*



Invocation

Waleed Abdulhamid, Sam Donkoh

Allundé Alluya

African prayer lullaby arr. Salli Terri

Denise Williams, leader

Kiente (Kianté) Litchmore, Martin Scott-Pascall, dancers

Thula Baba

Trad. Zulu lullaby arr. Jenny Crober

Denise Williams, solo

Cocoanut Woman

Words: Harry Belafonte, Irving Burgie

Music: Harry Belafonte

Denise Williams, soprano

Kiente (Kianté) Litchmore, dancer

El Ginat Egoz

Words: Song of Solomon Music: Sara Levi-Tanai

arr. Alice Parker

Catherine Maguire, conductor

Mayn Rue Plats

Morris Rosenfeld

Catherine Maguire, conductor

Morena

Ladino folk song arr. Sid Robinovitch

Yam Lid/Motherless Child

Yam Lid

Words: Chaim Bialek

Sometimes I feel like a motherless child

Trad. Spiritual

Denise Williams, soprano

Listen to the Lambs

Trad. Spiritual arr. R. Nathaniel Dett

ed. Marques L. A. Garrett

Denise Williams, solo

Malaika

Swahili love song

Waleed Abdulhamid, vocal and instrumental

Lamma Bada Yatathanna

Words: Trad. Muwashshah

Music: Muhammad 'Abd al-Rahīm al-Maslūb

arr. Shireen Abu-Khader

Catherine Maguire, solo

Rest for A Soul

Traditional Arabic and Latin blessings

arr. Hussein Janmohamed

Waleed Abdulhamid, solo

Carol Chin, Andrew Hellebust, Bronwen Hodgins,
Kathryn Humphrey, Catherine Maguire, Stephen Reich,
Stephanie Woodside, semi-chorus

Song of Water (By the Waters of Babylon)

*Words/Music: Psalm 137 (Tonus Peregrinus) and Wade
in the Water (Trad. Spiritual)*

adapted by Denise Williams and Ben MacDonald

Denise Williams, solo

Kiente (Kianté) Litchmore, Martin Scott-Pascall, dancers

Ose Shalom

*Words: Hebrew Liturgy Music: Nurit Hirsh
arr. Alexander Veprinsky
Andrew Hellebust, solo*

Walk Together Children

Trad. Spiritual

☞ Intermission ☛

Adinu bi-din il Hubbi

*Words: Ahmad al Arabi Music: Sufi melody
arr. Shireen Abu-Khader and André Quadros
Waleed Abdulhamid, Denise Williams, solos
Mimi Beck, Carol Chin, Bronwen Hodgins, Kathryn
Humphrey, Stephanie Woodside, semi-chorus*

A Glance through Khayyam

*Words: Omar Khayyam Music: Babak Naseri
Denise Williams, solo*

Scent of Nowruz

Babak Naseri

Spirit of the Moment

*Improvisation by Waleed Abdulhamid,
vocal and instrumental*

Si tu supiera

*Words: Nicolás Guillen Music: Eliseo Grenet
arr. Conrado Monier*

Kiente (Kianté) Litchmore, Martin Scott-Pascall, dancers

The Negro Speaks of Rivers

Words: Langston Hughes Music: Margaret Bonds
Denise Williams, soprano Brahm Goldhamer, piano

Song to the Dark Virgin

Words: Langston Hughes Music: Florence Price
Denise Williams, soprano Brahm Goldhamer, piano

I Am Dark and Lovely

Words: Song of Solomon Music: Srul Irving Glick
Denise Williams, soprano Brahm Goldhamer, piano

Shalom Salaam

from *We Still Dare to Dream*
Andrew Craig

Waleed Abdulhamid and Denise Williams, solos

Between Darkness and Light/Woyaya

Between Darkness and Light

Words: Manal Hreib Music: Daphna Rosenberg
Woyaya

Words: Annie Maseembe Music: Osibisa
Mash-up by Ben MacDonald and Denise Williams
Ben MacDonald, clarinet solo

River of Dreams

from *Africville Suite*

Words: Dan Hill Music: Joe Sealy
arr. Debbie Fleming

Denise Williams, Catherine Maguire, Mimi Beck, descant





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PROGRAM NOTES

Welcome to Roots and Intersections, an exploration of music from the African, Jewish, and Muslim diasporas, and the latest collaboration between the Jubilate Singers and Denise Williams. This kind of multicultural, multi-language, genre-crossing repertoire comes naturally to both parties. Denise—Antigua-born, Toronto-raised, and a former member of the Toronto Jewish Folk Choir—has been giving Black and Jewish concerts for decades, most recently under the collective name Walk Together Children. Under Isabel Bernaus’s direction, the Jubilate Singers have specialized in choral world music that reflects the cultural diversity of Toronto. Tonight’s program highlights both the differences and the commonalities in the diasporic experiences of these three cultures—sometimes by presenting parallel themes, and sometimes by an actual mash-up of two or more songs and a layering of languages.



Allundé Alluya is a Swahili prayer lullaby in classic call-and-response format. Swahili (locally called Kiswahili) is a Bantu language spoken primarily along the east coast of Africa. In keeping with our theme of intersections, about forty per cent of the Swahili vocabulary consists of Arabic loanwords, including the name of the language itself.

Thula Baba is a traditional Zulu lullaby from South Africa, made famous internationally by the Soweto Gospel Choir. In this four-part arrangement, the upper voices enter one by one to join and harmonize with the simple, beautiful melody, while the basses maintain a steady, contrasting rhythm.

Harry Belafonte (b. 1927) was very instrumental in bringing the cultural awareness of West Indian/Caribbean music to the mainstream Americas with songs he composed and presented, such as **Cocoanut Woman** (the market seller revealing the many benefits of the coconut) and countless others he created in traditional folklore style. He was also a strong civil rights activist.

Sensitively arranged by contemporary American composer Alice Parker (b. 1925), the delicate, haunting melody of **El Ginat Egoz** was created by the pioneering founder of the Inbal Dance Theater, Sara Levi Tanai (1910–2005), as a setting for words from the Song of Solomon. As the Israeli daughter of Yemenite immigrants, Levi Tanai represents an intersection of the African and Jewish diasporic journeys. The song, really a dance, celebrates an invitation to love set amidst the beauties of nature, its gently skipping rhythm and minor key perhaps suggesting a retrospective wistfulness.

Mayn Rue Plats is a song by Morris Rosenfeld (1862–1923) in which the speaker tells her beloved not to look for her in verdant groves or by peaceful fountains. Her resting place is in the sweatshop, “where lives are wasting at machines.” The song commemorates the infamous Triangle Shirtwaist Company fire of 1911 in New York City, in which 146 girls and women lost their lives.

Morena is a Sephardic folk song sung in Ladino, or Judeo-Spanish. The text gestures at the moment in the Song of Solomon when the bride and groom face each other at the altar (see “I Am Dark and Lovely”), but this singer has something very different in mind. The end of the song switches from minor to major mode as she declares, “If the king’s son calls me one more time, I’m going with him!”

Yam Lid is a Yiddish rendition of a Hebrew text by Judah Ha-Levy, a Spanish-Jewish physician, poet, and philosopher of the eleventh to twelfth century. It asks the west wind to carry greetings to “all my loved ones” on a distant shore. **Sometimes I Feel Like a Motherless Child** is a well-known spiritual, first performed by the Fisk Jubilee Singers in 1870 and recorded countless times since. It expresses the pain and loneliness of being “a long way from home.” Putting the two songs together underlines the common suffering of diasporic peoples.

Canadian-born R. Nathaniel Dett (1882–1943) was one of the most important Black composers of the early twentieth century. His anthem **Listen to the Lambs**, based on the spiritual of the same name, was first performed by the choir of the Hampton Institute, a historically Black college, under Dett’s direction. In 1913 the piece was awarded second place in the contest of the Colored Music School Settlement in New York.

Malaika is the most famous of all Swahili love songs. It was most likely written by Tanzanian singer-songwriter Adam Salim (1916–?), although there is some dispute about his authorship. The song was made famous beyond East Africa by South African singer and activist Miriam Makeba.

Lamma Bada Yatathanna is one of the most famous examples of the *muwashshah*, a form of classical Arabic poetry that was characteristic of Andalusia. In this setting, by the nineteenth-century Egyptian singer-composer Sheikh Muhammad ‘Abd al-Rahīm al-Maslūb, the *maqam*, or melodic mode, is close to the Western melodic or harmonic minor scale. The lower voices imitate percussive instruments to support the beautiful, lyrical melodies.



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In **Rest for a Soul**, the traditional Arabic bestowal of blessings upon the Prophet Muhammad is combined with the blessing of peace in Latin, *Dona nobis pacem*. The peace blessing is performed as a canon or round while a small group repeats the Arabic chant and the soloist improvises on top of everything. Hussein Janmohamed is a Toronto/Vancouver choral artist, composer and conductor passionate about cultural dialogue through music.

Song of Water (By the Waters of Babylon) was conceived and composed by Denise Williams, with arrangement and harmony by Ben MacDonald. Denise writes, “One morning during a sound contemplative meditation in the shower, I became very still, relaxed and then heard a creative work. It was then that I decided that I could possibly do a composition for a presentation in my master’s study last spring and started to conceive it. . . . Water is a significant element—life force, journey to freedom, consuming, cleansing.”

Ose Shalom is a setting by Israeli composer Nurit Hirsh (b. 1942) of a Hebrew prayer for peace. In this choral arrangement by Toronto conductor Alexander Veprinsky, the slow and solemn prayer gives way to a lively *accelerando* section, reflecting the Hasidic belief that prayers should be sung loudly and energetically to reach the ears of God.

Walk Together Children features the “walking” rhythm frequently found in spirituals, many of which also functioned as work songs. The steady beat is interrupted, however, by syncopation on the word “don’t”, adding emphasis to the exhortation to resist and survive.

Adinu is a traditional Sufi melody, the text of which is attributed to the Andalusian Moorish Sufi mystic, philosopher, poet, and sage, Abū 'Abdillāh Muḥammad ibn

'Alī ibn Muḥammad ibn 'Arabī. Known as “The Greatest Master,” he believed that love was the dominant existential and universal force. Interspersed with the chorus are improvisational dialogues between Arabic prayers and three Swahili words signifying togetherness, resilience, and unity over a choir drone.

Omar Khayyam was a Persian mathematician, philosopher, and poet who lived during the eleventh and early twelfth centuries. His poetry book of *rubáiyát* (four-line stanzas in iambic pentameter) was translated into English in 1859 by Edward Fitzgerald, with numerous publications all over the world. **A Glance through Khayyam** sets two of these stanzas in the Chahargah scale, one of twelve modes in traditional Persian music.

Nowruz, the first day of spring, has been celebrated for over 3,000 years in Persian culture. Gathering with family, cleaning house, and making resolutions are common traditions that have kept this ritual alive through all these years. **Scent of Nowruz** conveys the feeling of joy and renewal through Persian motifs in combination with Western music conventions.

Waleed says of his improvisational solo **Spirit of the Moment**, “In every composition, our instruments and voices take players and listeners on a journey together.” As Waleed is a master at improvisation, we look forward to seeing where he takes us on his journey.

Si tu supiera is a delightfully upbeat setting in the 1920s *Afrocubanismo* style by Eliseo Grenet (1893–1950) of a *poesia negra* lyric by Nicolás Guillen (1902–1989) that tells of a near-miss romantic encounter. Grenet’s infectious, quicksilver syncopations pick up on Guillen’s evocation of the drumming rhythms of *son cubano*, a dance genre originating in the Cuban highlands in the late 1800s, in

phrases such as “sóngoro cosongo” that irresistibly prompt singers and audience alike to move in time with the music.

The Negro Speaks of Rivers Margaret Bonds (1913–1972) was one of the first African American classical music composers to gain recognition in the U.S. She collaborated frequently with the poet Langston Hughes. In an interview, she recalled discovering his work: “I was looking in the basement of the Evanston Public Library where they had the poetry. I came in contact with this wonderful poem, ‘The Negro Speaks of Rivers’, and I’m sure it helped my feelings of security. Because in that poem he tells how great the black man is. And if I had any misgivings, which I would have to have—here you are in a setup where the restaurants won’t serve you and you’re going to college, you’re sacrificing, trying to get through school—and I know that poem helped save me.”

Song to the Dark Virgin is from a setting of three poems by Langston Hughes. Florence Price (1887–1953) was one of the most important African American female composers of the twentieth century and part of the Chicago Black Renaissance. She was largely forgotten after her death, but since the early 2000s there has been a rediscovery of her work, with many performances and recordings of her orchestral, piano, and vocal compositions.

I Am Dark and Lovely is a setting by Toronto composer Srul Irving Glick of one of the poems in the *Song of Solomon*. Glick (1934–2002) was a celebrated choir director and educator who wrote numerous orchestral, vocal, and choral works, both liturgical and secular.

Shalom Salaam is from Andrew Craig’s 2014 oratorio *We Still Dare to Dream*, a work inspired by Martin Luther King’s “I have a dream” speech. The song features an extended dialogue between cultures making common cause in the

name of peace. Andrew Craig is a Guelph-based musician and broadcaster who specializes in music of the African diaspora and improvisation.

Between Darkness and Light was created for a peace event in Nazareth in 2006, on the day (May 15) that marks both the Nakba, when Palestinians mourn the loss of their land, and the Day of Independence, when Israelis celebrate the creation of the state of Israel. At the event, Palestinians and Israelis sang and danced together in three languages, affirming their commitment to make peace “between darkness and light.” Lyricist Manal Hreib is a Bedouin Israeli social psychologist, Daphna Rosenberg a Jewish Israeli singer-songwriter. **Woyaya** comes from a 1971 album by Osibisa, a collective of Ghanaian and Caribbean musicians. The song was frequently heard in work camps throughout central West Africa in the 1970s and 1980s. Our version is a mash-up of the two songs by Ben MacDonald and Denise Williams.

River of Dreams This gently uplifting, gospel-inspired song by African Canadian jazz musician and composer Joe Sealy (b. 1934) is performed tonight in Toronto singer Debbie Fleming’s adept and rousing choral arrangement. The song evokes the dream of freedom as a flight from suffering, as well as touching lightly on the coded “river” emblem familiar from many spirituals. The middle section sees the tenors become effortlessly airborne as the rest of the choir sings gospel-style responsive phrases, while the final part of the song, featuring a soaring three-voice descant, slips through a succession of modulations to make landfall on the phrase “take me away.”

*Program Notes by Carol Chin, Linda Litwack, Norm Martin,
Tom Moss Gamblin, and Denise Williams*



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*Thank you in advance for
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TRANSLATIONS

Allundé Alluya

O, God of the sunrise, protect this child.
Help the infant to grow
And become a worthy member of our tribe.

Thula Baba

Keep quiet, my child,
Keep quiet my baby.
Be quiet, daddy will be home by dawn.
There's a star that will lead him home.
The star will brighten his way home.
The hills and stones are still the same my love.
My life has changed, yes my life has changed.
The children grow, but you don't know my love.
The children grew, but you don't see them grow.

El Ginat Egoz

To the nut trees I went, to see
the new green by the brook,
to see if the vine was in bud
and the pomegranate in flower.
Come, my beloved,
let us go out into the fields
and lie among the flowering henna.
Let us awaken in the vineyards
to see if the vine is in bud.
Awake, north wind! And come, south wind!
Blow upon my garden, let the spices flow out.
Bring my beloved to his garden,
to taste its delicious fruits.



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Mayn Rue Plats (My resting place)

Don't search for me where myrtles grow.
There, my love, I won't be found.
Where lives are wasting at machines—
There is my resting place.

Don't search for me where the birds sing.
There, my love, I won't be found.
For I'm a slave and where chains sound—
There is my resting place.

Don't search for me where fountains spray.
There, my love, I won't be found.
Where tears are shed and teeth do gnash—
There is my resting place.

And if your love for me is true,
Then come to me, my priceless one.
Bring cheer to soothe my gloomy heart
And solace to my resting place.

Morena

They call me "the dark one," but I was born fair.
By stylishly parading I lost my complexion.
From those windows they cast arrows at me.
If they are from love, bring them on!
He calls me "the dark one," the son of the king.
If he calls me again, I'll go with him.

Yam lid

I have forgotten all my loved ones,
I have left my own home.
I have abandoned myself to the seas:
carry me, Seas, to my mother's lap.
And you loyal West Wind,
drive my ship to that shore where my heart
on eagle's wings has long been seeking a path.
Bring me there unharmed and then fly back again.

Give greetings to all my loved ones,
and tell them of my happiness.

Lamma bada yatathanna

When she started to walk with a swinging gait . . .
O night! My, oh my!
My beloved's beauty drove me to distraction . . .
O night! My, oh my!
I am enraptured by a glimpse . . . Oh night! My, oh my!
Her beauty is like a tender branch caught by the breeze . . .
O night!
Oh my destiny, my perplexity . . . O night!
No one can comfort me in my misery, in my lamenting and
suffering for love, but for the one in the beautiful mirage.

Rest for a Soul

Arabic: May the praise and blessings of God be upon
Muhammed and on the progeny of Muhammed.

Latin: Give us peace.

Ose Shalom

He who makes peace in His high places
He shall make peace upon us
and upon all of Israel
and say amen.

Adinu

I follow the religion of love
wherever love is found
for love is my religion and my faith.

Arabic solos: Improvisations based on Arabic prayers

Swahili solos: Togetherness (*Pamoja*)
To manage (*Simamia*)
My people (*Watu Yangu*)

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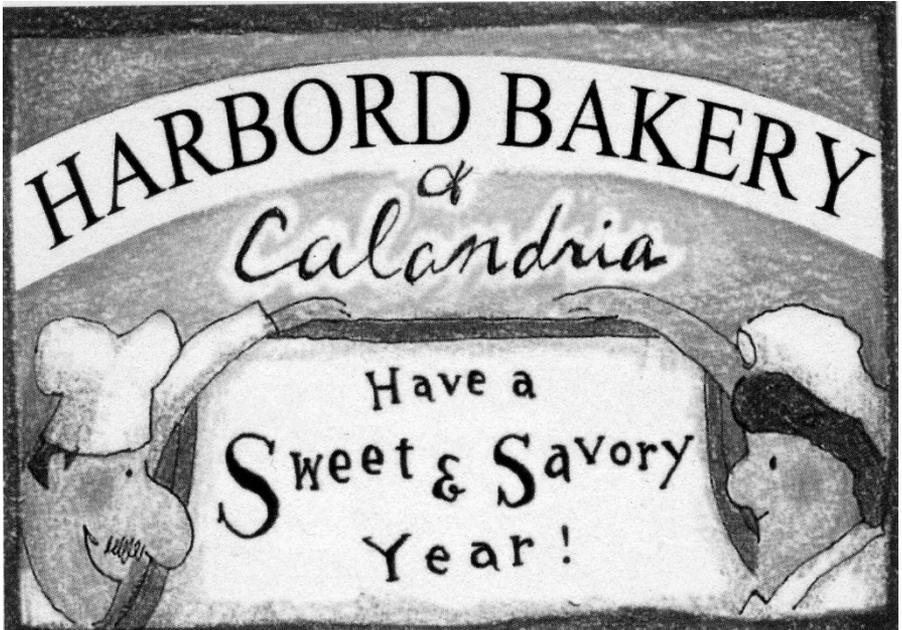
Hey girl, if you only knew!
Yesterday I saw you go by
but I didn't want you to see me.
You're treating him just like you treated me.
When I had no money,
you went out partying
without giving me a thought.

Between Darkness and Light/Woyaya

Hebrew and Arabic verses:

Between darkness and light I will always walk
and wherever I will go,
I will open the window of light
and will plant the seeds of love.

Woyaya: We are going.



BIOGRAPHIES

WALEED ABDULHAMID is a multi-instrumentalist, composer, vocalist, and producer. He is known for his striking vocals, innovative bass technique, and speed and precision on percussion. He has been an active member of the Toronto music scene since his arrival from Sudan in 1992, and is the recipient of the Canadian New Pioneer Award, African Tama Award, Reel World Film Festival Award, Canadian Film Board of Excellence Award, DORA Award (twice), among others. Waleed has played and recorded with a large number of well-known artists but is especially proud of his role as a mentor to many acclaimed artists. Waleed is also a faculty member at Humber College.

LAUREN ALTOMARE is a first-year undergraduate violinist at the University of Toronto. With a passion for exploring different musical traditions, she enjoys performing in a variety of ensembles, such as with the UofT Campus Philharmonic Orchestra and

at memorable concert halls and festivals. Lauren hopes to continue amplifying voices and connecting with audiences in the GTA.

MICOL ALTOMARE is an Italian-Canadian musician from Toronto. Micol is currently in her second year of undergraduate study at the University of Toronto, having studied viola in the studio of Angela Rudden. Through her musical journey and experiences in instrumental music, she is passionate about exploring diverse musical cultures and traditions, as well as sharing the joy and connection music can bring.

Drummer, composer, producer, and recording artist **DANIEL BARNES** currently tours internationally with Ethiopian keyboard legend Hailu Mergia and has performed and recorded with Ethiopian superstars Mahmoud Ahmed & Aster Aweke. Daniel backs a top echelon of jazz artists in the Toronto region including Order of Canada recipient Joe

Sealy, Jackie Richardson, Jane Bunnett and others. Daniel's self-produced CDs, *Culmination* and *Classic Beauties*, have become staples on jazz radio in Canada.

ISABEL BERNAUS is an accomplished conductor and music educator with more than 30 years of experience. In addition to the Jubilate Singers, she directs Common Thread Community Chorus and the University of Toronto Spirit Singers. She has taught music at Sheridan College and in the Haliburton School of The Arts of Fleming College. She has participated in several choir events and workshops as guest conductor, including CAMMAC and the JCC SICA Singers, where she often brings her love for world music. She was awarded an honorable mention at the 2006 Leslie Bell Prize for Choral Conducting, granted by the Ontario Arts Council. Isabel speaks several languages and is familiar with classical and folk music traditions from many cultures. A strong believer that music should be accessible to everyone, she has a lifelong involvement in community

projects promoting education and music.

SAM DONKOH learned to drum and play percussion by listening to and repeating rhythms he heard from records; radio rebroadcasts; choral and folk groups; dance bands; and school marching bands. In the time Sam has lived in Toronto, he has co-founded the Flaming Dono Drum and Dance Ensemble and started Sankofa African Drum & Dance. With the two groups, Sam has appeared on stage in nearly every major hall in the Toronto area and performed for over ten heads of state and government. He has also done film soundtracks, recordings and background drumming for singers and ensembles including Denise Williams, the Bel Canto Singers, and the Heritage Singers, with whom he performed on stage in the U.S., Taiwan and Germany.

BRAHM GOLDHAMER is one of Toronto's most experienced and respected accompanists and vocal coaches. He has performed across Canada, the U.S. and Europe, and is in great demand as a recital collaborator with some of

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Canada's most celebrated soloists. For thirty-eight years he was a faculty member of the Royal Conservatory of Music and the Glenn Gould School, where in addition to his studio coaching and classroom teaching, he was the principal répétiteur of the Spring Opera Program. His performances include work with Opera in Concert, Toronto Operetta Theatre, CBC's Music Around Us, the Elora Festival, Debut Atlantic. He was nominated for a Dora Award for Best Musical Direction following his work with Comus Music Theatre.

Mr. Goldhamer worked in Italy as music director and vocal coach in a variety of educational settings and summer music festivals, including "Oberlin at Casalmaggiore" and "Flagstaff in Fidenza." For forty years he worked as choral director at various Toronto synagogues.

DARRYL JOSEPH-DENNIE received his training in classical, jazz, and contemporary music from the Royal Conservatory of Music and Humber College. He fuses the precision of classical, the harmony of jazz and the functionality of gospel music to create his own unique voice on

the piano. Darryl is a keyboardist and arranger for multiple groups within the GTA, including Juno award winner Carlos Morgan. He also leads his own group, TAP (the audition project) in which he produces and arranges the music for live shows and tours. In 2016, Darryl composed, scored, and conducted the music for the acclaimed musical *Dario et la diablesse*. He most recently was assistant music director of Trey Anthony's 'da Kink in My Hair' at the Bluma Appel Theatre and currently serves as music director at Trillium United Church in St. Catherines.

KIENTE (KIANTÉ) LITCHMORE is a second-year student at Trent University, studying Child and Youth Studies. She hopes to become a Special Education Resource Teacher and work with children with learning disabilities and mental health problems. She is a leader in her community, helping youth work through mental health issues to find social solidarity, and is competing in the Miss Canada Globe Petite 2023 contest to spread awareness of her platform. Kiente started Caribbean dance at the age of seven with Club Carib of Oshawa and continued with

the Dance Caribe Performing Arts Company under the direction of Martin Scott-Pascall. Although she loves and appreciates all styles of dance, Kiente is truly passionate about contemporary/spiritual dance and loves to incorporate her West Indian and African culture in this style of performance.

BEN MACDONALD, an alumnus of the Humber College Contemporary Music program, is a talented multi-instrument performer and educator. He has played with many groups as a saxophonist, clarinetist, flautist, and singer in a variety of different styles, such as contemporary music genres, klezmer, jazz, and African (Sudanese and Swahili). As an educator, he has taught individual students privately for almost ten years with the Elite Music Academy. He has worked with the Regent Park School of Music to lead and develop a choir program for at-risk youth in the Jane and Finch area and has also co-founded JamSpace Creative Music Workshops, a multi-disciplinary music camp for youth aged 10–17. When Ben is not teaching or performing, he is often in the

recording studio as a composer and producer, working with other artists.

BABAK NASERI is an Iranian-Canadian musician who started learning piano at age six in his native Iran. He later on participated in the junior orchestra of National Broadcasting of Iran and continued his musical education under numerous masters. He furthered his studies in the U.K. and Canada, receiving an M.A. in Community Music from Wilfrid Laurier University. He is also a certified teacher at the Royal Conservatory of Music and has taught numerous students in piano and music theory. With an understanding of both Eastern and Western music, he is able to combine unique elements of both in his playing and composition.

MARTIN SCOTT-PASCALL is a graduate of university dance and theatre programs in Trinidad & Tobago and Canada and has over 40 years' experience in the performing arts. For the past 25 years he has taught dance with the Toronto and

Toronto Catholic District School Boards. Martin has directed and choreographed productions for many of Toronto's and Montreal's premiere dance and theatre companies and has worked extensively abroad. In 1989, he founded Dance Caribe Performing Company (DCPC) to promote the Caribbean dance aesthetic and showcase his talents in choreography, dancing, directing, acting, and costume design. Martin was the artistic director-choreographer for the Ontario Pavilion at the 2010 Vancouver Winter Olympics and in 2015 took part with Cirque du Soleil in the opening ceremonies of the Pan American/Parapan Games in Toronto. Martin has been the recipient of numerous awards for his work in the performing arts.

ALLEN WANG is a service designer based in Toronto with a passion for music, writing, and travelling. He plays piano, viola, and cello in a variety of solo, chamber, and orchestral contexts. His favourite part of music is the

opportunity to collaborate experientially with others and to explore new and seldom performed compositions.

DENISE WILLIAMS is a singer, voice teacher, artistic director, and producer. Her 30+ year international solo performance career has put her at home on the concert, opera, and theatre stages, working with the Nathaniel Dett Chorale, Toronto Symphony Orchestra, Toronto Mendelssohn Choir, Mirvish Productions (*The Sound of Music*), Eastern Front Theatre, and Theatre Northwest (*Portia White- First You Dream*), as well as international concert appearances. Denise concentrates her time on performance education and is founding artistic director of the charitable theatre organization No Strings Theatre, which helps next-generation artists to practise their stagecraft and encourages the development of untold Canadian stories. She is currently on the music theatre faculty of Sheridan College, operates her Voices of Colour Music studio, and has been a national vocal adjudicator for over 20 years.

Denise earned a following with her *Walk Together Children* concerts, which she began in the early 1990s to bring the African and Jewish communities together in response to the Showboat controversy in Toronto. Named for a spiritual she had learned as a support singer in the Toronto Jewish Folk Choir, these performances resulted in a CBC Radio broadcast and a CD and in 2018 expanded to include music from Muslim traditions. Denise holds a Master's in Community Music and has participated in international symposiums, particularly addressing cross-cultural sharing of music traditions involving the African diaspora.
denisewilliamssoprano.com

ELLINA ZHANG is a second-year student studying Engineering Science at the University of Toronto. "I really like solving math problems and coding. I have been playing violin since I was 8 years old and still enjoy playing music in my spare time."

THE JUBILATE SINGERS, founded in 1969, are a mixed-voice community choir. Under the musical direction of Isabel

Bernaus, the choir specializes in eclectic international music and takes pride in singing in the original languages—everything from Arabic to Zulu. The Jubilate Singers enjoy collaborating with a variety of other performing groups from Toronto and beyond. In recent years the choir has performed with Maryem Tollar (Middle Eastern); the drummers and dancers of Ottawa-based Baobab Youth Performers (Ghanaian); Suba Sankaran and Autorickshaw (South Asian); the Esmeralda Enrique Dance Academy (Spanish); Cassava Latin Rhythms (Latin American); Vox Finlandiae (Finnish); Toronto Jewish Folk Choir; Proyecto Altiplano (Chilean); the Shevchenko Choir (Ukrainian); Ubuntu Drum and Dance Theatre (African); Denise Williams (African/Jewish/Muslim diaspora); and Sikuris St. Lawrence (Latin American).

The Jubilate Singers rehearse on Tuesday evenings, September through June, at St. Leonard's Anglican Church near Yonge and Lawrence. Interested singers are encouraged to talk to a member of the choir at the concert, contact us for more information, and/or sit in on a rehearsal.

Jubilate Singers' members are all volunteers and, with non-singing supporters, put in as many as 3,200 volunteer hours each year. The choir also donates free tickets to settlement houses, seniors' centres, and other community organizations for people who would not otherwise be able to attend cultural events. Ticket sales cover only a fraction of our costs, so additional support is appreciated in order to achieve our musical goals. The Jubilate Singers gratefully acknowledge support from the City of Toronto through the Toronto Arts Council.

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Collaborative Pianists:

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SHERRY SQUIRES (on leave)

Soprano

Carol Chin

Irene Courage

Chloe Davies

Bronwen Hodgins

Jenny Jenkins

Catherine Maguire*

Joan Moss

Karen Paul

Lucille Qiu†

Mrinmayee Sengupta†

Susan Wong

Alto

Mimi Beck

Yael Brotman

Susan Craig

Yelena Garber

Judith Hayes*

Kathryn Humphrey

Rosa Kye

Ester Reiter

Penny Sparling

Elienna Wang†

Tenor

Stephen Chadwick

Andrew Hellebust*

John Hodgson

Jay Wilson

Bass

Randy Gangbar

Norm Martin*

Tom Moss Gamblin

David Patterson

Stephen Reich

John Riddell

Richard Stafford

* section lead

† member of University of
Toronto Spirit Singers

CONCERT PRODUCTION

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Williams, Carol Chin, Norm

Martin, Ester Reiter

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Moss Gamblin, Denise

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