



SID ROBINOVITCH

1. **Adieu Babylon** *for violin and piano* (1991) * 10:36

NOAM LEMISH

Pursue Peace (Bakesh Shalom Ve'rodfeychu) *for string quartet and clarinet* (2015) *

2. What's the Distance Between Tel Aviv and Tehran? 4:10
3. Two Plus Two (Shteim U'Shteim) 3:23
4. Pursue Peace (Bakesh Shalom Ve'rodfeychu) 7:54

JAMES ROLFE

O Greenest Branch *for solo soprano, vocal ensemble SSAA, percussion, and organ* (2019) *

5. O Greenest Branch (I) 2:23
6. Lament for the Massacre at Blois 4:17
7. O Redness of Blood (I) 1:12
8. On the Slaughter (Al Hash'chitah) 4:43
9. O Redness of Blood (2) 1:25
10. O Greenest Branch (2) 3:45

* *World Premiere Recording*

ADIEU BABYLON · SID ROBINOVITCH

Amy Hillis, violin

Katherine Dowling, piano

PURSUE PEACE (BAKESH SHALOM VE'RODFEYHU) · NOAM LEMISH

Amy Hillis, violin

Mark Chambers, cello

Noa Sarid, violin II

Eric Abramovitz, clarinet

Catherine Gray, viola

O GREENEST BRANCH · JAMES ROLFE

David Fallis, conductor

Veronika Muggeridge, alto I

Sara Schabas, soprano (soloist)

Rebecca Claborn, alto II

Jane Fingler, soprano I

Mark Duggan, percussion

Vania Chan, soprano II

Clark Schaufele, organ

Executive Producer Noam Lemish

Producer Cullan Bryant

Producer Carol Gimbel

Recorded in the Tribute Communities Recital Hall at York University, Toronto, Ontario, Canada, January 24-26, 2025

Engineering Denis Martin

Editing and Mixing Denis Martin

Stereo and Dolby Atmos Mastering Justin Gray

Graphic Design Yeşim Tosuner

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ABOUT THE ALBUM

This is the first recording produced by the “Jewish Music at York” initiative. The vision guiding this project is to showcase the breadth of artistry and diversity of contemporary Canadian Jewish music across a variety of styles. This album presents contemporary chamber music by three Canadian Jewish composers.

The three pieces presented in this album complement each other powerfully on themes of war, violence, peace and reconciliation. Sid Robinovitch’s *Adieu Babylon* was written in response to the 1991 Gulf War and the havoc it wreaked on Iraq and the surrounding region. *Pursue Peace* was composed by Noam Lemish for the Israeli-Iranian Musical Initiative (I=I) debut concert in 2015 when tensions between Israel and Iran were high. In line with the efforts of I=I, the piece offers a vision for the possibility of co-existence, peace and even friendship between the peoples of these two countries. *O Greenest Branch*, composed by James Rolfe in 2019, is a meditation on a painful contradiction. In the 12th century, medieval Christian mystic Hildegard von Bingen was composing beautiful devotional music in Germany, and yet at the same time and place, Jews were slaughtered by their Christian neighbors. At its core, Rolfe’s piece asks the question: what is the response to this horrific violence? The answer Rolfe presents is simply to bear witness.

All three pieces draw inspiration from and are in dialogue with Jewish texts. *Adieu Babylon* references Psalm 137: “By the waters of Babylon, there we sat down and wept.” *Pursue Peace* takes its title from the closing lines of Psalm 34: “Avoid evil and do good in the world. Seek and pursue peace.” *O Greenest Branch* puts Hildegard von Bingen’s poetry from the 12th century in dialogue with several secular and liturgical Jewish texts: “Lament for the Massacre at Blois” by Ephraim of Bonn (written in approximately the same time and place as Hildegard), Chaim Nachman Bialik’s “On the Slaughter” and the “Shema” prayer.

Ultimately, the three pieces point to the critical role that music can play in responding to suffering, pain, violence, to the horrors of war and to genocide. First, by bearing witness to, reflecting on, representing and expressing that which cannot be expressed with words; and second, music can express our individual and collective yearning for shared beauty, reconciliation, and peace.

- Noam Lemish, Executive Producer and Associate Professor, York University

ABOUT JEWISH MUSIC AT YORK

Jewish Music at York is an initiative situated at York University as a collaboration between the Israel and Golda Koschitzky Centre for Jewish Studies and the Department of Music in the School of Arts, Media, Performance and Design. The project was launched in 2022 by York University professor, Noam Lemish, with generous support from the Azrieli Foundation. The overarching aim of this initiative has been to establish York University as a world class hub for Jewish music creation, performance, research, education, production, and dissemination. These goals have been advanced via two major components: 1) Since 2022, an annual live performance Jewish music concert series featuring 4-6 events per year at York University; and 2) The production and dissemination of recordings showcasing innovative contemporary Canadian Jewish music.

The project is driven by an inclusive philosophy that believes in the power of music to serve as a bridge-builder and a vehicle for cultural exchange and dialogue. All facets of the initiative are grounded in a pluralistic vision of Jewish identity, showcasing the multicultural diversity of Jewish musical expression as well as the ongoing intersections between Jewish and non-Jewish musical practices and communities.

As a project that advances artistic expression and connectivity through music and the arts, it also serves as a bridge that connects the multifold activities of Jewish music at York University with the broader Jewish community (and non-Jewish communities) in the Greater Toronto Area (and beyond).

ACKNOWLEDGMENTS

Jewish Music at York would like to thank:

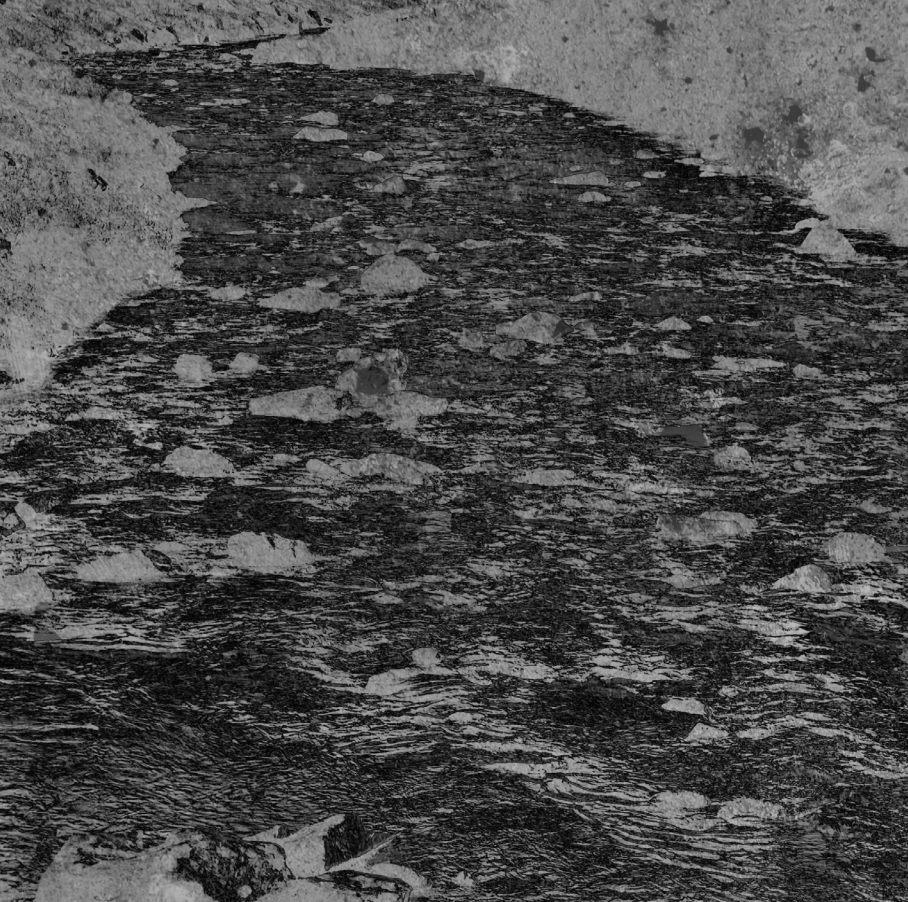
The Azrieli Foundation, The Department of Music at the School of Arts Media, Performance and Design and the Israel and Golda Koschitzky Centre for Jewish Studies at York University. The Performance Facilities team at York University's Tribute Communities Recital Hall. Composers Sid Robinovitch, Noam Lemish and James Rolfe. All the wonderful musicians who performed this music brilliantly. Producers Carol Gimbel and Cullan Bryant for pouring their hearts, souls and extraordinary artistry into every musical detail and phase of production. Recording and Mixing Engineer Denis Martin for capturing the music so beautifully and for always going above and beyond with remarkable poise and positivity. Mastering Engineer Justin Gray for his exquisite ears and touch. Recording Engineer Assistants: Sarvenaz Seivani, Dulce Martinez, Drew V. Pham, Dmytro Kyryliv, and Jamal Ilahi. Artist and Graphic Designer Yeşim Tosuner for finding the right visuals to represent the complex and multi-layered meanings of the music included in this album. Dan Lippel and New Focus Recordings. Julie Feinberg, David Koffman, Kalman Weiser, Mike Cado, Jason van Eyk, Daniel Rosen, Pouya Hamidi and Thomas Linken.

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ABOUT THE COMPOSITIONS

ADIEU BABYLON

for violin and piano (1991)

Adieu Babylon was commissioned as the required piece for the 1991 Eckhardt-Gramatté National Music Competition held in Brandon, Manitoba. It was written during the month of February, 1991 when the Persian Gulf War was in full force after the bombing of Iraq (the site of ancient Babylon). The music has recognizable Middle Eastern allusions and is intended as a lament for those who have suffered through the many wars that have taken place in that part of the world.

The music is built around several contrasting motifs which reappear in varying degrees of integration and disintegration throughout the work. The title of the piece is taken from a biographical novel by Iraqi-born author Naim Kattan, and the opening page of the score contains the following verse from Psalm 137:

"By the waters of Babylon, there we sat down and wept."

- Sid Robinovitch

PURSUE PEACE (BAKESH SHALOM VE'RODFEYHU)

for string quartet and clarinet (2015)

Pursue Peace (Bakesh Shalom Ve'rodfeychu) was composed in 2015 for the debut concert of the Israeli-Iranian Musical Initiative (I=I), a Toronto-based collective of Israeli and Iranian musicians that was active in Canada between 2015-2020. The title of this work (and its third movement) refers to the closing words of Psalm 34:

*Who is the man that cherishes life;
Loves the days and sees the good.
Do not speak ill, nor deceit.
Avoid evil and do good in the world.
Seek and pursue peace.*

The piece begins with a movement possessing the curious title, "What's the Distance Between Tel Aviv and Tehran?". This title invites the listener to ask herself about the intended meaning of the question. One can imagine at least two possible meanings: first, in the context of the on-going conflict between Israel and Iran, the question implies the literal distance between the two cities – perhaps the number of kilometers a rocket or fighter jet would have to travel between them. Second, the question invites the listener to ponder the metaphorical "distance" between these two peoples.

The second movement draws upon thematic material from Israeli composer and songwriter Sasha Argov's song "Viduy" (Confession). The third and longest movement, "Pursue Peace" (Bakesh Shalom Ve'rodfeychu), is deeply lyrical and confessional in nature. It draws its inspiration from the famous prayer-like song "Mi Haish" (Who is the Man?) that was set to Psalm 34 by Israeli songwriter and Rabbi Baruch Chait and subsequently became a much-beloved song for peace.

- Noam Lemish

O GREENEST BRANCH

for solo soprano, vocal ensemble SSAA, percussion, and organ (2019)

The song cycle *O Greenest Branch* was commissioned by Halifax's Vocalypse Productions as a companion piece to their production of Hildegard von Bingen's *Ordo Virtutum* (ca. 1151). The beauty and devotion of Hildegard's music is still fresh today; yet at the very time and place of its creation, mobs were murdering Jews in the name of Christianity. I have tried to grasp this jarring dissonance by setting Ephraim of Bonn's mediaeval Hebrew lament mourning his fellow Jews—victims of Crusader massacres which occurred during Hildegard's lifetime—and a 20th-century lament by Chaim Nachman Bialik alongside two texts by Hildegard.

This piece opened a door for me to deal creatively with my family's history. I descend from Rhineland Jews who lived through periodic exile and violence from the First Crusade in 1096 through to the Holocaust. I hope that what is personal for me will also connect to listeners of our time and place. We all live in the shadow of genocide, whether it took place far away and long ago, or in the very time and place we live.

O Greenest Branch was written in 2019, with the assistance of The Canada Council for the Arts.

- James Rolfe

LYRICS FOR O GREENEST BRANCH

Translations by James Rolfe

HILDEGARD VON BINGEN (Germany, 1098 – 1179)

VIRIDISSIMA VIRGA (O GREENEST BRANCH) (1)

O greenest branch

Ave!

Whose buds burst forth from the breath of holy prayers

Now the time has come for all your branches to blossom

Ave!

The sun's warmth draws forth from you the fragrance of balsam

The heavens drop their dew upon the grass, and all the earth rejoices

Her womb brings forth wheat, and the birds of heaven nest in her.

Ave!

EPHRAIM OF BONN (Germany, 1132 – 1200)

LAMENT FOR THE MASSACRE AT BLOIS

Woe is me if I speak and betray my creator.

Woe is me if I do not speak, if I do not pour out my anxious heart.

Woe is me, all my good days are behind me,

all my friends and dear ones are far, far away.

To whom can you compare me, who has suffered like me,

is there a people, of all the peoples, that has been broken for its sins like me?

Your wrath has swept over my soul, I writhe in pain.

I am stoned, I am struck down and crucified.

I am burnt, my neck is snapped in shame.

I am beheaded and trampled for my guilt.

I am strangled and choked by my enemy.

I am beaten, my body is scourged.

I am killed, I am at the mercy of a lion.

I am crushed as if in an oil press, my blood is squeezed out.

I am hanged, despised, exiled in pain.

I am stamped on, ruined, left to despair.

My blood is shed, my skin turned inside out, my house burnt down.

I am pursued, knocked down by my opponent.

I am raped, I am damned by my enemy.

I am driven into hiding and led into captivity.

HILDEGARD VON BINGEN

O RUBOR SANGUINIS (O REDNESS OF BLOOD) (1)

O redness of blood

flowing from on high

touched by divinity,

you are a flower

that the serpent's icy breath

never harmed.

CHAIM NACHMAN BIALIK (Russia / Palestine, 1873 – 1934)

ON THE SLAUGHTER (AL HASH'CHITAH)

O Heaven, beg mercy for me!

If there's a God in you, and a path to that God—

which I've not found—

then pray for me!

My heart's dead, no prayer on my lips;

My strength long gone, my hopes faded.

How much more, how much longer, how much more?

You, hangman! Here's my neck—get up, slaughter me!

Behead me like a dog! Yours is the mighty arm and axe,

and all the world my scaffold—and we, we are so small!

My blood is fair game—hack my skull,

and the blood of murder, of babies and old men,

will soak your clothes

and stain them forever and ever.

And if there be justice, let it come now!

But if justice comes after I have been

wiped out from beneath heaven—

May its throne be cast down forever!

May heaven rot in eternal evil!

And you, murderers, wallow in your bloodbath,

May you be cleansed by it.

And cursed be the man who cries: revenge!

Such a revenge—revenge for the blood of a small child—

Satan has not yet dreamed up.

Let their blood pierce the abyss!

Let their blood seep down

to the depths of darkness, and wash away

the rotten foundations of the earth.

HILDEGARD VON BINGEN

O RUBOR SANGUINIS (O REDNESS OF BLOOD) (2)

O redness of blood

flowing from on high

touched by divinity,

you are a flower

that the serpent's icy breath

never harmed.

HILDEGARD VON BINGEN

VIRIDISSIMA VIRGA (O GREENEST BRANCH) (2)

O greenest branch

Ave!

Whose buds burst forth from the breath of holy prayers

Now the time has come for all your branches to blossom

Ave!

The sun's warmth draws forth from you the fragrance of balsam

The heavens drop their dew upon the grass, and all the earth rejoices

Her womb brings forth wheat, and the birds of heaven nest in her.

Ave!

Combined with Jewish prayer:

Sh'ma yisraeil, adonai eloheinu, adonai echad.

(Listen, Israel, the Lord is our God, God is one.)

COMPOSER BIOS

SID ROBINOVITCH

Encompassing a wide variety of musical styles and forms, Robinovitch's works have been performed throughout North America and abroad, having been featured by groups such as the Elmer Iseler Singers, the Vancouver Chamber Choir, the Amadeus Choir, and the Louisville, Toronto, and Montreal Symphony Orchestras. In addition to his concert works, Robinovitch has written music for film, radio and TV, where he is probably best known for his theme for the CBC-TV satirical comedy series, "The Newsroom". He has received six JUNO and Western Canadian Music Award nominations and won a Prairie Music Award for outstanding classical composition of the year for his *Suite for Klezmer Band and Orchestra*, recorded by the Winnipeg Symphony Orchestra under the direction of Bramwell Tovey.



NOAM LEMISH

Noam Lemish is a JUNO-nominated pianist, composer, scholar and educator. He has performed concerts and conducted workshops across Canada, the US, Europe, and in Bhutan and has released multiple albums, including most recently *There's Beauty Enough in Being Here* (2025) and the JUNO-nominated *Twelve* (2022).

Lemish's transcultural identity is reflected in his music. Over the course of a quarter century of musical creation, he has sought to expand the scope of his exploration, often blurring or ignoring deeply etched boundaries between genres, peoples, and traditions. He is a jazz artist and a classical composer of chamber works, an improviser and an accompanist, an intrepid cross-cultural investigator and an interpreter of contemporary composition. His compositions include jazz works for small and large ensembles, chamber, choral, piano, and "The People's King": a commissioned transcultural suite in celebration the King of Bhutan's 30th birthday, composed while teaching music in the Himalayan Kingdom of Bhutan in 2010. Lemish is currently Associate Professor in the Department of Music at York University, Toronto.



JAMES ROLFE

Toronto composer James Rolfe has been commissioned and performed by ensembles, orchestras, choirs, theatres, and opera companies in Canada, the USA, Europe, Asia, Australia, and New Zealand. He has been recognized with a Guggenheim Fellowship, the K. M. Hunter Music Award, the Louis Applebaum Composers Award, the Jules Léger Prize for New Chamber Music, Choral Canada's Outstanding Choral Work Award, and the Johanna Metcalf Performing Arts Prize. He is a composition instructor at the University of Toronto and frequently works as a composer mentor.

Rolfe's operas have been performed in Toronto, Halifax, Vancouver, Banff, Edmonton, and New York. *Beatrice Chancy* (1998, with librettist George Elliott Clarke) played to sold-out houses and rave reviews; *The Overcoat* (2018, with librettist and director Morris Panych) was premiered by Tapestry Opera with Canadian Stage and Vancouver Opera and nominated for 10 Dora Awards. His collaborators include writers André Alexis, Anna Chatterton, Luke Hathaway, Steven Heighton, Camyar Chai, Alex Poch-Goldin, Dennis Lee, and Sophie Herxheimer, and choreographer James Kudelka.

His solo CDs include *raW* (2011) and *Breathe* (2017, nominated for a JUNO Award) on Centrediscs, and *Wound Turned to Light* (2023, a songbook setting contemporary Canadian poets) on Redshift Records.

PERFORMER BIOS

AMY HILLIS

Amy Hillis has "a rich, warm sound and has mastered the violin with such ease, that it is impossible to ignore her passion in performance" (Ludwig Van, Montréal). She challenges artistic norms to build community relationships inside and outside the concert hall. As a soloist, Amy has commissioned Canadian works by Luis Ramirez, Matt Brubeck, Fjóra Evans, Gabriel Dufour-Laperrière, Laurence Jobidon, Vincent Ho, Andrew Staniland, Jocelyn Morlock, Nicole Lizée, Carmen Braden, Randolph Peters and Jordan Pal. She is winner of the Pan-Canadian Recital Tour, the Eckhardt-Gramatté National Music Competition, the Canada Council Musical Instrument Bank competition on two occasions, an artistic residency at La Cité Internationale des Arts in Paris, the McGill Concerto Competition, and the Sylva Gelber Foundation Music Award. A passionate chamber musician, she is a founding member of the *meagan&amy* duo with pianist Meagan Milatz, and the Horizon String Quartet (HSQ) which has performed over 200 school shows for young audiences across Manitoba and Saskatchewan. Amy is currently Associate Professor of Community Music at York University and the Artistic Director of the Women's Musical Club of Toronto.

KATHERINE DOWLING

Praised by the New York Times for her "crystalline performances, gestural expressiveness, and careful attention to color", and by the Boston Globe for her "effortless incisiveness", award-winning "tour-de-force" (OpusKlassiek) pianist Katherine Dowling performs across the Americas and Europe. Katherine is familiar to audiences through regular appearances at Canada's major music festivals and concert series, including Ottawa Chamberfest and Stratford Summer Music. Recent highlights

include her recital debuts in Vienna, The Hague, and Rio de Janeiro. She has premiered over one hundred new works. As a soloist, and as a member of the ensemble Gruppo Montebello, Katherine appears on nine critically acclaimed recordings on the Etcetera label. Her debut solo album *Awake and Dreaming* was nominated for Classical Album of the Year (Solo Artist) at the JUNO Awards. Her performances have been broadcast on the BBC, National Radio 4 (Netherlands), CBC, and Radio Canada. She credits her teacher, Gilbert Kalish, as the major influence in her musical life.

DAVID FALLIS

Conductor David Fallis is one of Canada's leading interpreters of operatic and choral/orchestral repertoire, known especially for his work in the Baroque and Classical periods and contemporary music. He has conducted at the Royal Opera House in Versailles, the Glimmerglass Festival, the Singapore Festival, the Luminato Festival, Festival Vancouver, Houston Grand Opera, the Seoul Arts Centre, Cleveland Opera, Wolftrap Theater, and Utah Opera. As Music Director for Opera Atelier, he has helped bring that company onto stages around the world. On the symphonic stage, he has led the Toronto Symphony Orchestra, the Kitchener-Waterloo Symphony, Orchestra London, the Windsor Symphony, Symphony Nova Scotia, Symphony New Brunswick and the Manitoba Chamber Orchestra. Fallis directs Soundstreams Choir 21, a vocal ensemble specializing in contemporary choral music, and from 1990-2018 he was Artistic Director of the Toronto Consort, a renowned chamber group specializing in the music of the Middle Ages and Renaissance.

SARA SCHABAS

Praised for her "beautifully clear, light lyric soprano" (Ludwig Van Toronto), Canadian soprano Sara Schabas has performed as a soloist on three continents. Winner of

the 2024 Wirth Vocal Prize, she was nominated for a Dora Award for Outstanding Performance by an Individual, distinguished at the Metropolitan Opera Laffont Competition and the Eckhardt-Gramatté Competition, and named a three-time laureate of the Jeunes Ambassadeurs Lyriques. Career highlights include a recital tour of mainland China, leading roles for Vancouver Opera, Pacific Opera Victoria, Tapestry Opera, the Dayton Opera, and the Aspen Opera Centre, and soloist engagements with the Victoria Philharmonic Choir, Thirteen Strings Ottawa, the Chapelle musicale du Bon-Pasteur, Dayton Philharmonic, and Canadian Opera Company Free Concert Series. A devoted interpreter of new works, she collaborates regularly with composers including Amy Brandon, Cecilia Livingston, Danika Lorén, and James Rolfe. Born and bred in downtown Toronto, Sara is an avid writer, researcher and librettist. She is the editor of Art Song Canada magazine, and a member of the voice faculty of the Desautels School of Music at the University of Manitoba.

JANE FINGLER

Jane Fingler is a Toronto-based soprano who keeps very busy performing as a soloist and ensemble member with groups such as Tafelmusik, The Trinity Bach Project, The Theatre of Early Music, The Toronto Consort, Diapente and Choir 21. Originally from Winnipeg, she has also performed with Camerata Nova (now "Dead of Winter"), Canzona Baroque choir and Polycoro chamber ensemble. Jane is currently pursuing a DMA in Historical Performance from the University of Toronto.

VANIA CHAN

Vania Lizbeth Chan is a versatile artist, active in vocal performance, academia and education. She enjoys collaborating with fellow artists to create new and exciting projects that entertain, inspire and educate a wide-ranging audience. Vania sings in a

variety of styles, her lyric coloratura soprano voice described as “gently shimmering” by Opera News, New York. She made her Carnegie Hall debut in Weill Recital Hall, claiming first prize in the Barry Alexander International Competition. Vania received her Master of Music degree from the Manhattan School of Music and her PhD from York University. Her doctoral dissertation explored the topics of mindfulness and self-regulation. She continues to expand her research through her ongoing interview series “When Music Meets Mindfulness”, available on YouTube (Vania Chan Music) and The WholeNote Magazine. She performs regularly in Toronto and around the world, and frequently works with active composers and producers, bringing their music and creations to life.

VERONIKA MUGGERIDGE

Veronika Muggeridge has been praised for her “lovely presence” (Berkshire Fine Arts), “impressively quick and precise coloratura” (Ludwig van Toronto), her “succinct and agile vocal style” and for striking “comic gold” in performance (Opera Canada). Recent concert soloist appearances include Bach’s *Mass in B Minor* and *Christmas Oratorio* with the Toronto Choral Society; Beethoven’s *Symphony No. 9*, Bruckner’s *Te Deum* and de Falla’s *El Amor Brujo* with the Scarborough Philharmonic; Mahler’s *Rückert-Lieder* and Mozart’s *Exsultate, jubilate* with the Hart House Orchestra; and Bach *cantatas* with the Trinity Bach Project. Since taking part in Marilyn Horne’s 2018 The Song Continues series at Carnegie Hall and being a 2021 Art of Song Fellow with the Toronto Summer Music Festival, Veronika has presented numerous recitals for the Arts & Letters Club of Toronto, the Linden Project, St. James Cathedral, Metropolitan United, and Concerts @100. Winner of the 2019 Hart House Concerto Competition and the 2014 National Gold Medal in voice performance at the Royal Conservatory of Music, Veronika holds a MMus (2018) in historical voice performance and a BMus (2016) in piano and Italian studies from the University of Toronto.

REBECCA CLABORN

In demand as both a soloist and ensemble singer, mezzo-soprano Rebecca Claborn performs with some of Canada’s finest ensembles, including the Toronto Mendelssohn Singers, the Elora Singers, Trinity Bach Project, and Toronto-based vocal octet Opus 8. She is a featured soloist on two releases with the Theatre of Early Music: *The Heart’s Refuge* (JUNO-nominated), and *The Vale of Tears*, both on the Analekta record label. She also appears on the Toronto Chamber Choir’s 2019 release *A Voice of her Own*, featuring works by fourteen women composers. Recent recordings include a program of newly recorded Canadian sacred music with Opus 8, the Elora Singers’ recent release *In Beauty May I Walk*, and Jacques Hétu’s *Symphony No. 5* with the Toronto Mendelssohn Choir, the National Arts Centre Orchestra, and the Orchestre symphonique de Québec.

MARK DUGGAN

Percussionist Mark Duggan is a versatile performer and composer active in multiple musical genres. A regular performer with the National Ballet of Canada Orchestra and Esprit Orchestra, Mark has also appeared with the Philip Glass Ensemble, Ensemble Intercontemporain de Paris with Pierre Boulez, and Nexus percussion group. He has performed at festivals around the world including the Tongyeong Music Festival in Korea, Lincoln Center in New York, and Montreux Jazz Festival in Switzerland. Duggan is a founding member of Canada’s Evergreen Club Contemporary Gamelan (since 1983) and is a graduate of the University of Toronto and California Institute of the Arts.

CLARK SCHAUFELE

Alberta-born pianist Clark Schaufele enjoys a multi-faceted career, spanning genres beyond classical piano. As a pianist and organist, he maintains active performances, tours, and studio recordings, ranging from classical to jazz to country and folk.

Recent performances have taken him to Asia, Australia, Europe, South America, and throughout Canada. He served as a piano instructor at University of Regina and York University and presently works at Mount Allison University in the role of staff pianist. He received his Doctorate in Music (Piano Performance) at the Université de Montréal under the guidance of Canadian pianist and educator, Paul Stewart.

ERIC ABRAMOVITZ

Eric Abramovitz is a Montreal-born clarinetist acclaimed for his colourful, versatile artistry. He has served as Principal Clarinet of the Toronto Symphony Orchestra since 2021, after joining the TSO in 2018, and has previously held positions with the Nashville and Santa Barbara Symphony Orchestras. A sought-after guest principal, he performs regularly with the Canadian Opera Company and National Ballet of Canada orchestras and has appeared internationally with ensembles including the Montreal Symphony Orchestra and the New York Philharmonic. A graduate of McGill University and the University of Southern California, he is also a founding member of the Toronto-based klezmer ensemble Schmaltz & Pepper.

NOA SARID

Noa Sarid is an Israeli violinist and chamber musician. She is first violinist of the Dior Quartet, winners of the 2023 Concert Artist Guild Competition, with performances at Carnegie Hall, Banff International String Quartet Festival, Bravo Vail, and Tippet Rise Art Center. A Naxos Records artist, and a member of the Canadian Chamber Orchestra, she collaborated with the Canadian Children's Opera Company, Art of Time Ensemble, Gryphon Trio, and Kronos Quartet. Noa teaches at the Royal Conservatory of Music and holds degrees from Indiana University and the Jerusalem Academy of Music and Dance. A 2023 Rebanks Fellow, she is pursuing her doctorate at the University of Toronto.

CATHERINE GRAY

Originally from Calgary, AB, Toronto-based violist Catherine Gray is a JUNO-nominated ensemble player and orchestral musician. Gray is a tenured member of the Canadian Opera Company (COC) Orchestra and is a tenure-track member of the Naples Philharmonic (Naples, Florida). She regularly performs with the Toronto Symphony Orchestra and the National Ballet of Canada Orchestra. With the COC, Gray performed the offstage viola solos in Puccini's beloved classics *Tosca* and *Madame Butterfly*. As an ensemble player, Gray was nominated for a JUNO Award in 2024 ("Jazz Album of the Year: Group" with Allison Au and the Migrations Ensemble) and has shared the stage with artists including Ed Sheeran, The Who, and the Art of Time Ensemble. Gray completed her Master's Degree at McGill University and received her Bachelor of Music from the Glenn Gould School, both degrees under the tutelage of Steven Dann.

MARK CHAMBERS

Mark Chambers is a conductor, cellist and early music specialist. He studied cello with Martha Gerschefski, Lubomir Georgiev and David Miller, and has performed extensively in the United States and Ontario as both a chamber musician and orchestral player. His research interests include scordatura (altered tunings for string instruments), performance anxiety and its effect on performing artists, and the role music can play in the lives of special needs individuals.