

Masterworks Three

Rejoice



Kingston
Symphony

Handel's Messiah

Sunday, December 7, 2025
2:30 p.m. at the Isabel

Kingston Symphony
& The Isabel Voices




PHOTOS: S. WILD

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Handel's Messiah

Program

Handel (1685-1759)
Messiah

Part I

Overture

Comfort Ye

Every Valley

And the Glory

Thus saith the Lord

But who may abide

And He shall purify

Behold a virgin

O Thou that tellest

For behold

The people that walked
in darkness

For unto us a Child is born

Pifa (Sinfonia pastorale)

There were shepherds
abiding in the fields

And lo! The angel
of the Lord

And the angel said
unto them

And suddenly there was
with the angel

Glory to God

Rejoice greatly

Then shall the eyes
of the blind

He shall feed

His yoke is easy

Intermission


Program

Part II

Behold the Lamb of God
He was despised
Surely, He hath borne
our griefs
And with His stripes
we are healed
All we like sheep have
gone astray
All they that see Him
He trusted in God
Thy rebuke
Behold and see if there
be any sorrow
He was cut off
But Thou didst not leave
His soul
Lift up your heads
The Lord gave the word
How beautiful are the feet
Their sound is gone out
Why do the nations so
furiously rage
Let us break their
bonds asunder
He that dwelleth
Thou shalt break them
Hallelujah

Part III

I know that my
Redeemer liveth
Since by man came death
Behold, I tell you a mystery
The trumpet shall sound
Worthy is the Lamb; Amen



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Notes from our Maestro

Handel's Messiah is a very personal piece for me as it is one I never had any desire to program until recently. As a timpanist, there is not a whole lot to play so I would spend my time observing and listening, and it was my experience that often Messiah was done on autopilot. After an emotionally charged first encounter from the podium a few years back, I have "come around" on the piece and want nothing more than to present this masterpiece in a fully committed manner.

The public reception of Messiah had a similar journey. Though its first performance in Dublin in 1742 was a great success, subsequent performances in London in 1743 and 1745 were received quite coolly. Whatever the vagaries of performance and circumstances may have been that accounted for this coolness, by 1750 the work had become a great favourite, with annual performances which Londoners flocked to hear.

Why is Messiah so very special? What about it recaptured my attention? Perhaps the answer lies in the words of an Irish bishop who attended one of its first performances. He calls Messiah "so great and open as to please all who have ears and will hear, learned and unlearned". Messiah is for everyone; it admits to no boundaries.

One could point to specific reasons for this broad appeal – the masterful plan of its text material, the exquisite lyricism of arias such as I Know That My Redeemer Liveth or the passion of an aria like The People That Walk in Darkness. One could cite dramatic recitatives like Thy Rebuke Hath Broken and the glorious choruses such as For Unto Us a Child is Born, The Hallelujah Chorus and Worthy is the Lamb. But in the end it is the immense power of this music that prevails. From 1742 to 2025 Handel's Messiah lives on, reaching people in all walks of life. Undoubtedly in another 283 years it still will.

Messiah is divided into three parts: the first two narrative in nature and corresponding to portions of the church year, first Advent and Christmas, then Easter, Ascension and Pentecost. Part Three presents the message of the work as a whole: The Resurrection of Christ gives us hope for our own resurrection – "We shall all be changed".

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Jacqueline Woodley, Soprano

Canadian soprano Jacqueline Woodley has been praised for her fearless versatility, changing styles fluidly from early music to contemporary, from opera to art song. Sought after for her “exceptional talent” in performing modern works, Jacqueline created the role of Milice-Bride in the première of Ana Sokolovic’s opera Svaba-Wedding with Queen of Puddings Music Theatre. This production toured Europe and Canada, with Jacqueline additionally chosen for both the San Francisco and Philadelphia Opera premieres of this remarkable work.

This past season, Jacqueline performed in the world premiere of *Come Closer* with Toronto's Opera 5, and joined Orchestre symphonique de l'Estuaire for Brahms' Requiem. Her 2025-2026 season also sees engagements for Handel's *Messiah* (Orchestre classique de Montréal, Kingston Symphony), Haydn's *Creation* (Ottawa Choral Society), and a program of Bach cantatas with Les Boréades.

During the 2022-2023 season, Jacqueline appeared as the soprano soloist with the Grand Philharmonic Choir for Mendelssohn's *Elijah*, *Arion* Baroque for a series of Bach cantatas, the Brahms' Requiem with Les Grands Ballets Canadiens, and Handel's *Brockes Passion* with Metropolitan United (Toronto). She also returned to Pacific Opera Victoria as *Zaunschlüpfer* in Braunfels' *Die Vögel*, a Canadian premiere of the work. Recently, Jacqueline appeared in Handel's *Apollo et Daphne* with Early Music Vancouver, under the baton of Alexander Weimann, and Brady's *Information* with Chantslibres (Montréal).

Jacqueline was hailed for her searing performance as Natalia in the world premiere of *Oksana G* for Tapestry New Opera and earlier appeared in the premiere of that company's production of *M'Dea Undone* which won a Dora award. Other acclaimed performances of contemporary music include works by György Kurtág, Kaija Saariaho, and Judith Weir.

Her recent seasons have included *Papagena* (*Die Zauberflöte*), *Cherubino* (*Marriage of Figaro*), and *The Forest Bird* (*Siegfried*) for the Canadian Opera Company, *Messiah* with the Grand Philharmonic Choir and Symphony Nova Scotia, Mozart's *Exsultate, Jubilate* with the Edmonton Symphony, *Daphne et Apollo* and *Dido*

and Aeneas for Toronto Masque Theatre,
and Tapestry's LibLab.

Other highlights include her Montreal Symphony debut under Kent Nagano, the role of Adele (Die Fledermaus) for Edmonton Opera, appearances at the Vancouver Early Music Festival and the Ottawa Chamberfest with Les Voix Baroques; a soprano and trumpet program for Clavecin en Concert and La Fête de la Musique de Mont-Tremblant; and Handel's Messiah for groups such as the National Arts Centre Orchestra, Aradia Ensemble, and in a staged version for Against the Grain Theatre.



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Adanya Dunn, Mezzo Soprano

Canadian-Bulgarian mezzo soprano Adanya Dunn was named by the CBC as one of Canada's "Top 30 Hot Classical Musicians Under 30" and was featured in The Globe & Mail as one of six Canadian women who are "turning opera on its head and making the future bright for the art form."

Recent career highlights include her American debut as Hermia in Britten's *A Midsummer Night's Dream*, conducted by Harry Bicket and directed by Netia Jones, at Santa Fe Opera; her European operatic debut as Sesto in Mozart's *La clemenza di Tito* with the Warsaw Chamber Opera as part of the 34th Annual Mozart Festival; her company debut with City Opera Vancouver

in the Canadian premiere of the contemporary chamber opera, *Sophia's Forest*, in the role of Anna (Sophia's mother), composed by Lembit Beecher and written by Hannah Moscovitch, and the world premiere of Marshall's *Pomegranate* with the Canadian Opera Company.

This season, Adanya looks forward to returning to Warsaw to reprise the role of Sesto in *Tito*, to joining Tapestry Opera for their annual LibLab, and debuting with the Kingston Symphony for Handel's *Messiah*.

For the 2023-2024 Season, Adanya was a Resident Artist with Edmonton Opera, performing in Bizet's *Carmen* as Mercedes, and covering in Wagner's *Das Rheingold*. Previously, she was a 2022-2023 member of Barbara Hannigan's Equilibrium Young Artists. During the season, she performed in concerts with the Orchestre philharmonique de Radio France conducted by Barbara Hannigan: in Ravel's *Trois poèmes de Mallarmé*, and in Mozart's *Requiem* both in Paris and in Aix-en-Provence as part of the Festival de Pâques. Other recent engagements included appearances with Manitoba Opera as Tisbe in *La cenerentola*, Bergen Symphony Orkest for Mozart's *Così fan tutte* as Dorabella, Belgium's Festival 20/21 with the New European Ensemble for Berio's *Sequenza III*. Through consistent collaboration with composers, librettists, and collectives, Adanya has premiered over 200 works.

In 2022, Adanya was the winner of the Bitá Cattelan Philanthropic Engagement Award from the Concours international de Montreal and the winner of Vancouver Opera Guild's Career Development Grant. Previous awards include the 2021 Sylva Gelber Music Foundation Award, the 2020-2021 recipient of the Hnatyshyn Foundation Developing Artist Grant, Michigan Winner of the

Metropolitan Opera National Council Auditions 2020, and a three-time grant recipient from the Canada Council for the Arts.

Adanya is an alumna of Dawn Upshaw's Graduate Vocal Arts Program, Marilyn Horne's Music Academy of West, the Rebanks Family Fellowship & International Residency at the Glenn Gould School, and the University of Toronto.

Born and raised in Toronto, she was a resident performer and producer with the interdisciplinary arts collective FAWN Chamber Creative and was the Co-Founder of the innovative chamber music series The Happenstancers. In Berlin, she is part of the disruptive electronic-voice duo #operEMIX. Adanya has performed with companies such as Against the Grain Theatre, Soundstreams, the Luminato Festival, Tapestry Opera, and the Canadian Music Centre. In August 2020, Adanya founded Red Light Arts & Culture (RLAC) in Amsterdam, a not-for-profit foundation that connects local entrepreneurs, professional musicians and artists, and site-specific locations, promoting and adding to the rich cultural diversity of the Red Light District.

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Scott Rumble, Tenor

Tenor Scott Rumble is an emerging dramatic talent making his mark on Canadian stages. Career highlights in previous seasons include Steuerman in Wagner's *Der fliegende Holländer* (role debut) with Vancouver Opera, the world premiere of *Li Keur - Riel's Heart of the North* with Manitoba Opera, Verdi's *Requiem* with Chorus Niagara, and his role and company debut as Siegmund in Wagner's *Die Walküre* with Edmonton Opera. Upcoming, he looks forward to engagements with the Kingston Symphony (Handel's *Messiah*), Orchestra Toronto (the world premiere of Adler's *Four Attributes of the Soul*), and Symphony New Brunswick (Beethoven's *Ninth*).

In past seasons, Scott joined Opéra de Montréal for the world premiere of *La reine garçon* (cov. Descartes), and the Canadian Opera Company for cover assignments in Cherubini's *Medea*. He also appeared with Voicebox: Opera in Concert as Arrigo in Verdi's *La battaglia di Legnano*, and the Toronto Operetta Theatre for Kalman's *Countess Maritza*. On the concert stage, he performed Beethoven's Ninth with Montréal's Ensemble Caprice and joined Orchestra Toronto for a program of operatic favourites.

Other recent engagements include Anatol in Barber's *Vanessa* (Opera in Concert), Oscar Straus' *A Waltz Dream* (Toronto Operetta Theatre), Beethoven's Ninth Symphony with the Brott Music Festival, and Mozart's *Requiem* with the Vancouver Bach Choir. His 2022-2023 season saw multiple reengagements for Scott, including returns to the Vancouver Bach Choir for Beethoven's *Missa Solemnis*, Toronto Operetta Theatre for Strauss' *Die Fledermaus* (Alfred), and VoiceBox: Opera in Concert for Cherubini's *Médée* (Jason). He also sang Beethoven's Ninth with the Kingston Symphony, and covered Göring in Opéra de Montréal's world premiere of Bilodeau's *La beauté du monde*.

Scott recently sang Ferrando in Brott Opera's drive-in production of *Così fan tutte*. At Calgary Opera, he appeared as Flavio in *Norma*, Rooster in *Bremen Town Musicians*, and was scheduled to perform Bénédict in *Béatrice et Bénédict* and Tanzmeister in *Ariadne auf Naxos* before the COVID-19 pandemic. During his time with Vancouver Opera, he sang the role of St. Brioché in *The Merry Widow* and covered both the title role in Gounod's *Faust* and Rodolfo in *La Bohème*.

Scott was a member of the Calgary Opera's Emerging Artist Development Program (2019-2021) and a member of the Yulanda M. Faris Young Artist Program at Vancouver Opera (2018-2019). He holds a Master of Music in Opera Performance from the University of British Columbia, and an Artist Diploma and Bachelor of Music (Honours) in Voice Performance from the University of Western Ontario.



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Dominique Fils-Aimé | Feb 27

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David John Pike, **Baritone**

Baritone David John Pike has a widely varied repertoire covering early music, oratorio, symphonic, opera and commissioned works. In his native Canada, in the UK and across Europe, he has worked with leading ensembles including Glyndebourne Festival Opera, Academy of St. Martin-in-the-Fields, London Philharmonic and the Schweizerkammerchor under the direction of Dutoit, Jurowski, Koopman, Marriner, Mehta, Rattle and Zinman. He now has a growing reputation as an operatic and concert soloist.

Operatic roles have included Marcello (*Bohème*) in Bamberg, Sprecher (*Zauberflöte*) and Don Giovanni in Luxembourg, Schaunard (*Bohème*), and Curio (*Giulio*

Cesare, cover) at Glyndebourne. He made his Canadian mainstage début to rave reviews last season singing Scarpia in Pacific Opera Victoria's *Tosca*. Other recent projects have included the role of Emirenus in the rarely performed *Otto* by Telemann and Handel in Magdeburg, Germany, Bach's *Matthäus Passion* with Kammermusik Potsdam, *Messiah* under John Scott at St. Thomas' Fifth Avenue, New York and the world premier of Canadian composer Andrew Ager's *The Unknown Soldier*. He made his role début as *Il Conte di Luna* in *il Trovatore* (cover) this year with Scottish Opera. Other highlights include Fauré *Requiem* with the Vancouver Symphony under Bramwell Tovey, *Messiah* with the Oregon Symphony Orchestra under Carlos Kalmer, a European tour featuring Mahler *Kindertotenlieder* and song recitals featuring works Butterworth, Vaughan Williams and Finzi in Ottawa, Edinburgh, London, France, Germany and Luxembourg.

Whither must I wander?, David's first solo disc on Signum Classics, featuring works by Vaughan Williams, Finzi and Quilter, earned a 5-star review from BBC Music Magazine and was nominated for Recording of the Year by MusicWeb International.

David participated in English National Opera's 2008-2009 Operaworks and the IVAI under the Met's Joan Dornemann. He has worked with celebrated baritone Sherrill Milnes and English tenor Ian Bostridge. He studied with Theresa Goble of the Guildhall, London, William Perry at the Royal Conservatory, Toronto, and currently works with American bass Daniel Lewis Williams in Germany. David lives with his family on the Luxembourg Moselle.

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Messiah – Part I

Sinfonia (orchestra)

Accompagnato (tenor)

Comfort ye, comfort ye, my people, saith your God:
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplish'd, 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.

(Isaiah 40:1-3)

Aria (tenor)

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

(Isaiah 40:4)

Chorus

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.

(Isaiah 40:5)

Accompagnato (baritone)

Thus saith the Lord of Hosts: Yet once a little while, and I
will shake the heav'ns and the earth, the sea, and the dry
land, all nations I'll shake; 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 ye
delight in, behold, He shall come, saith the Lord of Hosts.

(Haggai 2:6-7, Malachi 3:1)

Aria (mezzo soprano)

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

(Malachi 3:2)

Chorus

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

(Malachi 3:3)

Recitative (mezzo soprano)

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

(Isaiah 7:14, Matthew 1:23)

Aria (mezzo soprano) and Chorus

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.

(Isaiah 40:9, 40:1)

Accompagnato (baritone)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60:2-3)

Aria (baritone)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9:2)

Chorus

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!

(Isaiah 9:6)

Pifa (orchestra)

Recitative (soprano)

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

(Luke 2:8)

Accompagnato (soprano)

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.

(Luke 2:9)

Recitative (soprano)

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.

(Luke 2:10–11)

Accompagnato (soprano)

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

(Luke 2:13)

Chorus

Glory to God in the highest, and peace on earth, good will toward men.

(Luke 2:14)

Aria (soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee.

He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zechariah 9:9-10)

Recitative (mezzo soprano)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

(Isaiah 35:5-6)

Aria (mezzo soprano and soprano)

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 all ye 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.

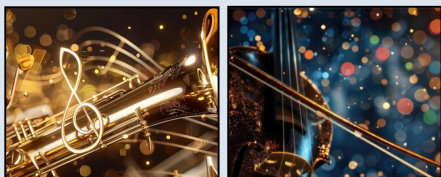
(Isaiah 40:11, Matthew 11:28-9)

Chorus

His yoke is easy, and His burden is light.

(Matthew 11:30)

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Part II

Chorus

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

(John 1:29)

Aria (mezzo soprano)

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 the hair:
He hid not His face from shame and spitting.

(Isaiah 53:3, John 1:6)

Chorus

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.

(Isaiah 53:4–5)

Chorus

And with His stripes we are healed.

(Isaiah 53:5)

Chorus

All we, like sheep, have gone astray, we have turned ev'ry
one to his own way; and the Lord hath laid on Him the
iniquity of us all.

(Isaiah 53:6)

Accompagnato (tenor)

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

(Psalm 22:7)

Chorus

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

(Psalm 22:8)

Accompagnato (tenor)

Thy rebuke hath broken His heart; He is full of heaviness;
He looked for some to have pity on him, but there was
no man, neither found He any to comfort Him.

(Psalm 69:20)

Aria (tenor)

Behold, and see if there be any sorrow like unto
His sorrow.

(Lamentations 1:12)

Accompagnato (tenor)

He was cut off out of the land of the living: for the
transgression of Thy people was He stricken.

(Isaiah 53:8)

Aria (tenor)

But Thou didst not leave His soul in hell;
nor didst Thou suffer thy Holy One to see corruption.

(Psalm 16:10)

Chorus

Lift up your heads, O ye gates; and be ye lift up,
ye everlasting doors; and the King of Glory shall come in.
Who is this King of Glory? The Lord of Hosts:
He is the King of Glory.

(Psalm 24:7-10)

Chorus

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

(Psalm 68:11)

Aria (soprano)

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

(Romans 10:15)

Chorus

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

(Romans 10:18)

Aria (baritone)

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 His anointed.

(Psalm 2:1-2)

Chorus

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

(Psalm 2:3)

Recitative (tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

(Psalm 2:4)

Aria (tenor)

Thou shalt break them with a rod of iron;

Thou shalt dash them in pieces like a potter's vessel.

(Psalm 2:9)

Chorus

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 forever and ever. King of Kings, and Lord of Lords. Hallelujah!

(Revelation 19:6, 11:5, 19:16)

Part III

Aria (soprano)

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

(Job 19, 25–26, I Corinthians 15:20)

Chorus

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.

(I Corinthians 15:21–22)

Accompagnato (baritone)

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

(I Corinthians 15:51–52)

Aria (baritone)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd.

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

(I Corinthians 15:52–54)

Chorus

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 pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever.

(Revelation 5:9, 12–13) Amen.



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Friday March 6, 2026 at 7 p.m.
Christ Church Cataraqui

T.V. Themes for Strings (and more)

Friday May 22, 2026 at 7 p.m.
Christ Church Cataraqui

For more information, please visit
kingstoncommunitystrings.ca.



Kingston
Community
Strings

Kingston Symphony

Evan Mitchell, *Conductor*

Jacqueline Woodley, *Soprano*

Adanya Dunn, *Mezzo Soprano*

Scott Rumble, *Tenor*

David John Pike, *Baritone*

Violin

Katya Poplyansky,
Concertmaster

*In honour of
Ross Beers & in
memory of Jean Beers*

Lyssa Pelton,
Assistant

Concertmaster

Julia McFarlane,
Principal Second
Violin

*Taj and Aameena Jaffer
Chair*

Andrew Dicker

Lisa Draper

Clare Fagan

Venetia Gauthier

Danielle Lennon

Kelly Purpura

Peter Wowk

Viola

Grace Kyungrok
Moon,
Principal

Joy of Music Chair

Andrew Farmer

Rachel Stewart

Cello

*Section in memory of
Captain Matt Dawe,
KIA Afghanistan
4 July 2007*

Wolf Tormann,
Principal

*In honour of Dr.
Raymond Matthews*

Charles Fung

Jeff Hamacher

*In memory of
Hans Westenberg*

Bass

Eric Lee,
Principal

Oboe

Ari Cohen Mann,
Principal

*Charles Simonds
Chair*

Julie Paul

Bassoon

Ben Glossop,
Principal

Trumpet

Brian Roberts,
Principal

Mike Verner

Timpani

Nate Mears,
Guest Principal

*In memory of
Janet Ferguson-Cook*


Harpsichord

Matthew Pope

*In memory of
Michael Davies*

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Katie Birt, *Collaborative Pianist*

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Natasha Mackey

Megan
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Kathleen Radke

Sara Reesor

Elsha Timersma

Ariel Zaichick

Alto

Brenda Gluska

Aliyah Husain

Stephanie Lind

Susan Marriott

Hannah Moore

Kelsie Myers

Elizabeth Ward

Tenor

Stev George

Daniel Meeks

Mitch Mullings

Stephen Oikawa

Lorenzo Sivilotti

Katelyn Williams-
McArthur

Bass

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Thomas Cherney

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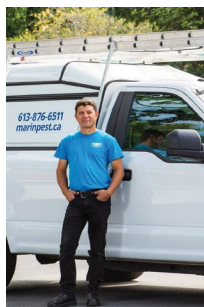
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Sunday, January 11, 2026

2:30 p.m. at the Isabel

Mozetich: Postcards from the Sky

Mendelssohn: Violin Concerto in E minor

Kalinnikov: Symphony No. 1

Tickets available at www.kingstonsymphony.ca



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