



musica  
intima  
VOCAL ENSEMBLE

Vancouver  
Chamber Choir  
JON WASHBURN, CONDUCTOR

ELEKTRA  
WOMEN'S CHOIR  
creating • exploring • celebrating

# *New Vistas*

## *The Latest in Choral Music*

**3pm & 7:30pm Saturday, November 4, 2017**

**Christ Church Cathedral, Vancouver, BC, Canada**

With Elektra Women's Choir • musica intima • Vancouver Chamber Choir

Morna Edmundson and Jon Washburn, conductors • Siri Olesen, artistic manager



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# musica intima

VOCAL ENSEMBLE

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musica intima  
welcomes new board members.

If you have a flair for development  
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to support this distinctive vocal  
ensemble, please contact  
Paul Ryan, General Manager  
at paul@musicaintima.org,  
or at 604-787-1137.

Paul Ryan  
General Manager

Siri Olesen  
Artistic Manager

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## MUSICA INTIMA



Founded in 1992, musica intima has become an integral part of Canada's cultural fabric. A distinctly Canadian ensemble renowned for their warm and engaging stage presence and unique perspective on ensemble singing, musica intima regularly commissions, champions and premieres works by Canada's leading composers.

The ensemble has graced the stages of both national and international festivals, championing contemporary Canadian vocal repertoire most recently at SING! The Toronto Vocal Arts Festival in Ontario in May 2017, and at the Busan International Choral Festival in Korea in October 2016.

musica intima is frequently heard on national and international radio broadcasts and has released nine commercial recordings.

## SIRI OLESEN, ARTISTIC MANAGER

Siri Olesen works as a vocalist, pianist, organist, music director, administrator, and educator. She has been a soloist with Early Music Vancouver, Pacific Baroque Orchestra, Vancouver Symphony Orchestra, and Chor Leoni Men's Choir. Her choral credits include the Vancouver Chamber Choir, Elektra Women's Choir, Phoenix Chamber Choir, and musica intima, where she now serves as artistic manager. Olesen holds a Piano Performance degree from Augustana University in Alberta, a Jazz Studies diploma from Capilano University, and is currently completing her master's degree in Arts Education at Simon Fraser University. She also works as music director at Redeemer Lutheran Church, and as both a vocal instructor and program administrator at Capilano University.



musica intima  
vocal ensemble

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We acknowledge that we are performing on the unceded Indigenous land belonging to the Coast Salish peoples, including the territories of the x̱məθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō and Sel̓ilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are grateful for this privilege.

## MUSICA INTIMA

### SOPRANOS

Cassie Luftsprung  
Lucy Smith

### ALTOS

Melanie Adams  
Risa Takahashi

### TENORS

Eric Biskupski  
Taka Shimojima

### BASSES

Stephen Duncan  
Steve Maddock

## VANCOUVER CHAMBER CHOIR

### SOPRANOS

Beth Buono  
Emily Cheung  
Christina Cichos  
Krista Pederson  
Lorraine Reinhardt

### ALTOS

Dinah Ayre  
Hilary Ison  
Fabiana Katz  
Dolores Scott  
Karyn Way

### TENORS

Gordon Crozier  
Tom Ellis  
Carman J. Price  
Eric Schwarzhoff  
Grant Wutzke

### BASSES

Steven Bélanger  
Cameron Haney  
Paul Nash  
George Roberts  
Wim Vermeulen

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Kathleen Allan  
Fiona Blackburn  
George Roberts  
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Joel Tranquilla

*In order to sustain the mood,  
it is best to hold your applause  
until the end of each set.*

*Please turn off all phones.*

*Recording devices of any kind  
are strictly prohibited.*

Jonathan MacLeod  
Stage Management

José Verstappen  
Programme Typography

## ELEKTRA WOMEN'S CHOIR MUSICA INTIMA VANCOUVER CHAMBER CHOIR MORNA EDMUNDSON AND JON WASHBURN, CONDUCTORS SIRI OLESEN, ARTISTIC MANAGER

## PROGRAMME

### MUSICA INTIMA AND VANCOUVER CHAMBER CHOIR JON WASHBURN, CONDUCTOR

**Lux antiqua** (*Ancient Light*) Canada 2011  
*Mixed voices a cappella, 6'*

Jordan Nobles  
(b. 1969)

### MUSICA INTIMA

**Faith** ISCM EECMS Egypt 2013  
*Mixed voices, tubular bells, percussion, 11' Canadian Premiere*

Amr Okba  
(b. 1972)

**After Storm** Canada 2001  
*Mixed voices a cappella, 4'*

Jeffrey Ryan  
(b. 1962)

**I'll Fly Away** USA 2010  
*Mixed voices a cappella, 4' World Premiere*

Michael Bussewitz-Quarm  
(b. 1971)

### ELEKTRA WOMEN'S CHOIR MORNA EDMUNDSON, CONDUCTOR

**Laulud laulude laulust** (*Songs from The Song of Songs*) ISCM Estonia 2011 Tõnu Kõrvits  
*Women's voices a cappella, 11' Canadian Premiere* (b. 1969)

Soloist: Stephanie Mayer

Ütle sina (*Tell Me*)

Ärka, põhjatuul (*Awake, North Wind*)

Vaatame, kas viinapuu ajab võrseid (*Let Us See if the Vine Flourish*)

Arm ja surm (*For Love is as Strong as Death*)

## INTERMISSION

### VANCOUVER CHAMBER CHOIR JON WASHBURN, CONDUCTOR

**Libera me** (*Save me*) ISCM Gotland, Sweden 2009  
*Mixed voices a cappella, 6' Canadian Premiere*

Kjell Perder  
(b. 1954)

**Angelus ad pastores ait** (*The Angel said to the shepherds*) ISCM Slovenia 2015 Andrej Makor  
*Mixed voices a cappella, 5' Canadian Premiere* (b. 1987)

Emily Cheung, soprano Dolores Scott, alto

**Choral** (*Lucis Creator optime - O blest creator of light*) ISCM Hungary 2010 Ilona Dobszay-Meskó  
*Mixed voices a cappella, 4' Canadian Premiere* (b. 1981)

**Lǎo yǒu** (*Old Friend*) ISCM Nanning, China 2014  
*Mixed voices a cappella, 3' Canadian Premiere*

Ling Ding  
(b. 1977)

### ELEKTRA WOMEN'S CHOIR AND VANCOUVER CHAMBER CHOIR JON WASHBURN, CONDUCTOR

**The Star Princess and the Waterlilies** Canada 1984  
*Women's voices, mezzosoprano, narrator, percussion, 15'*

R. Murray Schafer  
(b. 1933)

Narrator: George Roberts The Star Princess: Fabiana Katz  
Children: Christina Cichos, Krista Pederson and Hilary Ison





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## Vancouver Chamber Choir

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# VANCOUVER CHAMBER CHOIR

The Vancouver Chamber Choir is one of Canada's national treasures, an outstanding professional vocal ensemble noted for its diverse repertoire and performing excellence.

The Choir has been performing to audiences at home in Vancouver and on tour across Canada since it was formed in 1971 by conductor Jon Washburn. International excursions have taken the

Vancouver Chamber Choir to the USA, Mexico, Japan, China, Hong Kong, Taiwan, South Korea, Finland, France, Germany, the Czech Republic, Russia, Estonia, Latvia, Lithuania and Ukraine.

Honoured with the Margaret Hillis Award for Choral Excellence by Chorus America, the Vancouver Chamber Choir has to its credit countless performances and broadcasts, over 30 recordings and numerous awards. Foremost supporters of Canadian music, Jon Washburn and the Choir have commissioned and premiered more than 250 Canadian choral compositions. Over the years they have sung nearly 3,000 performances of 350 pieces by 120 Canadian composers in addition to their extensive international repertoire.

The Choir's award-winning educational programs include the National Conductors' Symposium for advanced choral conductors, Interplay interactive workshops for choral composers, Focus! professional development program for student singers, OnSite visitations for school choirs, the biennial Young Composers Competition, and many on-tour workshops and residencies.



Wendy D Photography

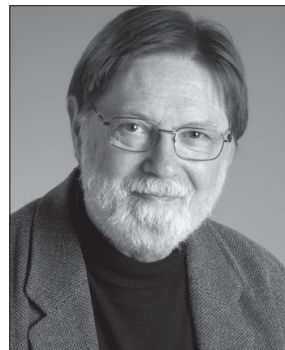


Photo: Yukiko Onley

## JON WASHBURN, ARTISTIC & EXECUTIVE DIRECTOR

Jon Washburn is the longtime Conductor and Artistic Director of the Vancouver Chamber Choir. Well known internationally for his mastery of choral technique and interpretation, he travels widely as guest conductor, lecturer, clinician and master teacher. He is also an active composer, arranger and editor and has had many compositions published, performed and recorded around the world.

In 2001 Mr. Washburn was named a Member of the Order of Canada (the nation's highest civilian honour) and in 2002 received Queen Elizabeth's Golden Jubilee Medal for his lifetime contribution to Canadian choral art. Mr. Washburn received a Distinguished Service Award from the Association of Canadian Choral Conductors in the spring of 1996 and the Louis Botto Award from Chorus America in June 2000, in recognition of "innovative and entrepreneurial spirit in the development of a professional choral ensemble of exceptional quality." He was given the Friends of Canadian Music Award 2000 by the Canadian Music Centre (CMC) and the Canadian League of Composers in recognition of his outstanding contribution to Canadian composers' music. In the fall of 2009, he was named a CMC Ambassador and in 2010 received a star on the BC Entertainment Hall of Fame's Starwalk. In 2012 Mr. Washburn received the Queen Elizabeth II Diamond Jubilee Medal. In June 2014 he received the Michael Korn Founders Award for Development of the Professional Choral Art, presented by Chorus America.



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# ELEKTRA WOMEN'S CHOIR

creating • exploring • celebrating

## SOPRANO 1

Catherine Crouch  
Julie Edmundson  
Susanna Henderson  
Malaika Horswill  
Danica Kell  
Holly Kennedy  
Cassie Luftspring  
Shannon Lythgoe  
Janine Magaw  
Ashley McConnell  
Rachel Nelson  
Jillian Schina

## SOPRANO 2

Ann Busay  
Catherine Cheneval  
Patti Fletcher  
Catherine Haebler  
Oksana Legebokoff  
Katrin Lohuaru  
Amanda Randt  
Sharon Schermbrucker  
Kathryn Slemko  
Kim Taylor  
Allison Tremblay  
Maggie Van Seters  
Patty Wagner

## ALTO 1

Amy Dawson  
Susan Edwards  
Grace Groot  
Kirstin Hain  
Shelley Koke  
Simone Lemieux  
Sheila Little  
Stephanie Loo  
Stephanie Mayer  
Alison Stillwell  
Brenda Wilson

## ALTO 2

Beth Busby  
Stephanie Ching  
Maureen Ciarniello  
Elisabeth Finch  
Corinne Norbraten  
Alicia O'Brien  
Denise O'Brien  
Caitlin Robinson  
Deirdre Rogers  
Stephanie Schollen

## ELEKTRA WOMEN'S CHOIR



Elektra Women's Choir was formed by co-founders Morna Edmundson and Diane Loomer, C.M. (1940–2012) in 1987. In 2009 Morna Edmundson was appointed Artistic Director and Diane Loomer, became Conductor Emerita. The choir is honoured to work with an outstanding accompanist, Dr. Stephen Smith.

Elektra has a strong relationship with many Canadian choral composers and arrangers and through its concerts, recordings, and website, proudly promotes new repertoire. The choir has become a valued resource for conductors the world over looking to program the best of Canadian and international repertoire for treble voices.

The choir has long been recognized as a leader among women's choir with several performances at national conventions of the American Choral Directors Association, Chorus America, and Choral Canada and representing Canada at the 1996 World Symposium on Choral Music in Sydney, Australia. In the summer of 2017 Elektra again proudly and successfully represented Canada at the World Symposium on Choral Music, this time in Barcelona, Spain.

Outreach programs are a priority for Elektra, many of which encourage youth: Mira Mentorship Program for High School Singer, Choral Leadership for Young Women workshop, Reading Sessions of New Works, Conductor Mentorship Program (as requested), and a Women's Singing workshop.

## MORNA EDMUNDSON, ARTISTIC DIRECTOR



Morna Edmundson is one of Canada's best-known choral conductors with a strong reputation for excellence. Passionate since childhood about choral singing, she obtained degrees and diplomas in vocal music in Vancouver, Bellingham, and Stockholm, Sweden where her teachers included Eric Ericson. In 1987, she co-founded Elektra Women's Choir with Diane Loomer, a treasured partnership that lasted 22 years. In 2009, she became Elektra's sole Artistic Director, continuing the choir's strong leadership role in concert presentation, commissioning, recording, and mentorship. For 14 years Ms. Edmundson shared her love of quality repertoire with a new generation of singers in her role as Associate Artistic Director of Coastal Sound Music Academy. She has adjudicated in North

America and Asia, conducted state honour choirs, co-directed the American Choral Directors Association National Women's Honour Choir, and gives frequent workshops with choirs of all ages. Her accomplishments have been recognized with the BC Choral Federation's Healey Willan Award (2000), a BC Community Achievement Award (2009), YWCA Woman of Distinction Award, Arts and Culture category (2011), and UBC Alumni Builder Award (2017). Since 2013, she has served as a Board member of Chorus America, the advocacy, research, and leadership development organization that gives voice to the choral field.



## PROGRAMME NOTES, TEXTS & TRANSLATIONS

### Jordan Nobles *Lux antiqua*

British Columbian composer Jordan Nobles is known for creating music filled with an “unearthly beauty” (*Mondomagazine*) that makes listeners want to “close (their) eyes and transcend into a cloud of music” (*Discorder Magazine*). He has won numerous awards including the Jan V. Matejcek Award from SOCAN in recognition of overall success in New Classical Music, the 2017 JUNO Award for Classical Composition of the Year, the International Composition Competition of the Unbound Flute Festival (Brisbane, Australia July 2016), the Sacra/Profana (San Diego 2013), Vancouver Bach Choir (Vancouver 2008), and Polyphonos (Seattle 2011) international composition competitions. He placed second in the International Soli fan tutti Kompositionswettbewerb in Darmstadt, Germany and was a finalist in the C4 Choir Composition Competition in New York. He was chosen to be performed in Wrocław, Poland at the International Society for Contemporary Music’s 2014 World Music Days, was named Emerging Artist in Music at the City of Vancouver’s 2009 Mayor’s Arts Awards, and his string orchestra work *Aurora* was the CBC’s official entry at the UNESCO International Music Council’s International Rostrum of Composers in Lisbon, Portugal.

The composer comments on *Lux antiqua*: “Human fascination with the night sky long predates the dawn of history. Regardless of origin, be it Arabic, Greek or Latin, almost all star names are old - hundreds or even thousands of years old. They are a part of our collective cultural heritage. Modern astronomers study many stars too faint to see without a telescope, and these are so numerous they are known only by catalog numbers and coordinates. As a result, official star names are essentially limited to the very old names – the ones that our ancestors could see and wonder at. These stars have supplied us with countless flights of imagination. The stars chosen for this piece are not all the brightest or closest stars but out of the multitude of named stars in the night sky I chose the ones that I felt had the most beautiful names. Stars such as *Suhail al Muhlif*, *Aludra*, *Na’ir al Saif* and *Zubenelgenubi* inspired me to write music for them as soon as I spoke them. Choosing was quite a difficult process as many of them have great names. I narrowed it down to 100 stars and then 50 and

then finally the 35 that I ended up using – a mixture of names from Greek, Latin, Arabic and one Chinese (*Koo She*).”

### *The Stars (in order of appearance)*

Auva, Ascella, Alcyone, Alhena, Aludra, Avior, Koo She, Miaplacidus, Menkalinan, Na’ir al Saif, Chara, Mirzam, Al Thalimain, Denebola, Sirius, Aldebaran, Ras al Mothallah, Alula Borealis, Asellus Australis, Unukalhai, Dschubba, Vega, Alioth, Zubenelgenubi, Alnilam, Zubeneschamali, Lacaille, Deneb Algedi, Zaniah, Suhail al Muhlif, Pleione, Azha

### Amr Okba *Faith*

Amr Okba is an Egyptian-Austrian composer born in 1972. Amr obtained his Bachelor degree in Management and Business Administration in Egypt. Afterwards, he joined the Cairo Conservatoire (Department of Composition and Conducting), where he graduated with distinction. In 1998, Amr obtained his Bachelor in Composition, and shortly after he was awarded the Rome Prize-State Prize for Artistic Creation (Composition), which allowed him to spend a year and a half in Italy. This award, which fosters the Egyptian-Italian cultural exchange, provided him the opportunity to get acquainted with European culture. There, he studied Composition with Professor Mauro Burtolotti. In 2003, through the Egyptian-Austrian Cultural Exchange Programme (ÖAD), Amr obtained a scholarship that allowed him to continue with his musical career. In Austria, he studied Composition at both Universität Mozarteum Salzburg and Universität für Musik und darstellende Kunst Wien with Reinhard Febel (Composition) and with Dieter Kaufmann (Electronic and Experimental Composition).

Ra, Osiris, Amon, Aten, Isis, Serapis, Jehovah, El Shaddai, God, Adonai, Allah – Amr Okba opens his work *Faith* with a peaceful coexistence of Egyptian, Jewish, Christian and Islamic deities. He refers to his home country Egypt as “a country of religions” in which

## **musica intima is excited to welcome brand-new General Manager Paul Ryan**

Paul brings 30 years of music industry experience to the organization. He has managed some notable Canadian performers, including a cappella group The Nylons and children’s entertainer Raffi.

He is co-founder and board member of SING! The Toronto Vocal Arts Festival, which celebrates the best in a cappella music from around the world — so the ensemble and the society are in good hands!



the three monotheistic faiths of the Mediterranean region have been rooted since their inception and developed a character of their own. The less peaceful, antagonistic element of the coexistence between these three religions was the trigger for this piece.

The primary source of Egyptian-Arab music is the voice, and it has a strong rooting in religious life. Religious song – Jewish tehillim, Coptic liturgy and Qur'an recitation – provides the pool of sounds for this work. The five voices in *Faith* are assigned clear roles: the three world religions are represented by the three male voices, while the women play the part of "heaven", which does not interfere in religious conflicts, instead citing the Ten Commandments with stoic persistence.

"Unfortunately, however, it seems to be human nature to look for differences", the composer laconically remarks, and so, through microtonal deviations and gradual alteration of liturgical gestures, the initial unison of the three male voices develops into a web of linear movements and an increasing independence of the three voices, leading ultimately to separate tempi and a resulting arbitrariness of harmonic relationships.

There is no catharsis in the concept of this miniature theatre of religious entanglements, of which the composer writes further: "The Jews do not think that Jesus is God. They view Christianity as a heretical secession from Judaism, and Islam as a heresy patched together from Judaism and Christianity. The Christians see that

Judaism rejected its own Messiah and is no longer part of the covenant promised by God, for this covenant was fulfilled by Christ. Muslims think that both Judaism and Christianity are corrupted religions that inadvertently hold fragments of the truth, but spread lies about Allah and all righteousness. In addition, they believe that with Islam, Allah gave humanity the gift of truth after so much corruption, and that all peoples must therefore turn to Allah through Islam."

### Faith

Ra, Osiris, Amun, Aten, Isis, Serapis, Yehovah, El Shaddai  
GOD!

Eloah, Adonai

He is Lord the God

Jesus, Yesha, Shalom

Thou shalt have no other God before Him

Thou shalt not make unto thee any graven image

He is God, Jesus the Lord

Thou shalt not take the name of God in vain

Maria

For the Lord will not hold him guiltless

Shir ha'm'alot el Adonai ba'sarata li karati va'ya'aneni

Adonai hasila nafshi mi'sefat sheker mi'lashon remiya

Allah

Amr Okba



**The 3:00 pm performance of New Vistas  
is being streamed live on the internet.**

Register online and watch it later at  
<https://tinyurl.com/NewVistas>

Special thanks to  
Bob Baker Creative Connections  
for making this possible.

## Jeffrey Ryan After Storm

Praised for his “masterful command of instrumental colour” (*Georgia Straight*) and “superb attention to rhythm” (*Audio Ideas Guide*), and recipient of SOCAN’s 2014 Jan V. Matejcek New Classical Music Award for career achievement, Vancouver-based Jeffrey Ryan writes music that runs the gamut from opera, art song, and choral music to chamber and orchestral work. With many awards and recognition including four JUNO nominations, his music has been commissioned, performed and recorded by orchestras, ensembles and soloists worldwide. His portrait CD *Fugitive Colours* (Vancouver Symphony/Gryphon Trio) launched the Naxos Canadian Classics series and won the 2012 Western Canadian Music Award for Classical Recording of the Year.

Jeffrey writes: “When I first read Carol Burdick’s poem *After Storm*, I was struck by a poetic voice breaking with grief. The simplicity of the opening words masks an underlying sense of loss and pain. I imagined someone whose heart was suffering, who sought to bring peace to where there was only unrest. But the peaceful beauty of the winter snow, outside, does not find its way into this troubled soul. This setting emphasizes this contrast between the outer and inner worlds. After a gentle opening suggesting the calming of the falling snow, the sopranos continue this mood with a long melody, while the lower voices struggle to speak underneath. In the next section, the voices combine to appeal for rest, but ultimately beg to be released of all feeling. The last section suggests both a sense of defeat and resignation, and the possibility of eventual release.”

### After Storm

Mute and purely beautiful this night:  
Wind-driven snow at rest  
In a tranquility of white,  
Carelessly crystal under light  
from quiet stars.

So might peace come within my breast,  
To fall as snowflakes fall  
Upon raw scars; to mask impurity,  
Stifle futile inquiry  
Which seeks in chaos, reason,  
Grant me my white season,  
Make me cold.

Cool the scorching flame of why  
Down to the merest glow;  
Come peace! Upon my spirit lie  
Like freshly fallen snow.

Carol Burdick

## Michael Bussewitz-Quarm I’ll Fly Away

Passionate about advocacy through choral music, Michael Bussewitz-Quarm is a New York-based composer, conductor, and speaker. His published music catalog spans more than 20 years of composing activity and more than 30 vocal and choral works that have been

premiered by youth voices, church choirs, professional singers and community choruses throughout the United States, Canada, Europe and the Middle East. First and foremost a composer, Michael created the *Child Refugee Awareness* and *Hope for Recovery* Choral Consorts, both premiered in the fall of 2017, and the upcoming *The Great American Choral Reef* for Earth Day, 2018. With these songs, Michael hopes to bring attention to children of the global refugee crisis, families struggling with opioid addiction, as well as climate change. The cornerstone work of his catalog, *Requiem Dies Magna*, composed with the intention of healing and to honour the first responders and survivors of the 9/11 attacks, has grown to speak to all who have survived the loss of a loved one and the complex stages of grief and the path to finding peace. The first edition of *Requiem Dies Magna* premiered in 2010, and broadcast on Public Radio East. Michael is also active in advocating for the transgender community. “It is my fervent wish to spread knowledge and understanding of the transgender community through my music, my public speaking, and by simply being present in the lives of the people surrounding me.”

*I’ll Fly Away* describes the bridge spanning life and death. With intimacy and tenderness, it transports singers and listeners to a new reality. The spirit is about to be set free, soaring through the beauty of nature and leaving behind the inevitable pain and fear experienced here on earth. This song is rooted in joy – the intensity of the relationship of shared lives, the amazing gift of love that has been granted and the bittersweet farewell from this earth. With closing expressions of “alleluia” the song opens the door to the hereafter.

### I’ll Fly Away

I’ll fly away past the trees, past the sea, past the sky  
I’ll see a light shine, beckon bright as the moon in the night.  
And I can feel you no more  
And I can touch you no more

Away I’ll go now, past the moon, past the stars, past my life.  
I’m letting go now of the pain, of the fear, of the night.  
And I can feel you no more.  
And I can touch you no more.

In heaven, as upon the Earth, my heart cries to you, Love,  
“Take this pain away from me! Set me free!”  
Lift up my soul within your heart.  
Hold me forever deep in your heart.  
Your memory of me-my everlasting life  
Within your mind, in your heart, in your soul.

Ah...I hear birds sing, I see trees sway, I feel the breeze.  
Ah...Life dies away, the life we shared, it flies away...  
Will...Love fly away?  
Why must night and sorrow end our love’s long day?  
Love...Bend and touch my face with your sweet lips  
Before I fly away.  
If we never loved, no sorrow comes,  
No grief to bear or loss...  
Yet, Love came to be. Love – it sets us free.  
And now, we must pay...Love’s cost in full we must pay.

I’m gone away now, past the trees, past the sea, past the sky.  
I see a light shine, glowing bright as the moon in the night.  
And I can feel you no more and I can touch you no more.

Michael Bussewitz-Quarm and Kim Rich



Tõnu Kõrvits  
**Laulud laulude laulust**

Estonian composer Tõnu Kõrvits graduated from the Estonian Academy of Music and Theatre in 1994. There he studied with Raimo Kangro, following up with postgraduate studies with Jaan Rääts. In 2001, he returned to the Academy as teacher of composition and orchestration. Against the background of established Estonian composers Arvo Pärt and Veljo Tormis, Kõrvits' sound world stands out as highly poetic, and full of visionary fantasies. His work embraces all the traditional genres from orchestral music, instrumental ensembles and works for solo instruments to choral music, solo songs and operas. In addition, he is highly regarded as an accomplished arranger of popular music and has composed soundtracks for several animation films.

Critic Simon Cummings describes this work: "Tõnu Kõrvits' setting of portions from the *Song of Solomon* – given the wonderfully tongue-twisting title *Laulud laulude laulust* (*Songs of Song of Songs*) – embraces folk trappings while attaining quantities of both solemnity and ecstasy that perfectly capture the ardent love in the text, punctuated by some lovely cadential moments acting as short pauses for reflection, or simply an occasion to bathe in feeling."

**Laulud laulude laulust**  
**Songs from *The Song of Songs***

**Ütle sina**

Ütle sina, keda mu hing armastab:  
kus hoiad sa oma karja,  
kus lased sa tal lõuna ajal lehada?  
Sest miks peaksin minema nagu looritatu  
su soprade karjade juurde?

**Ärka, põhjatuul**

Ärka, põhjatuul, tule, lõunatuul,  
puhu läbi roosiäia, laota tema palsamilõhna!  
Mu kallim tuleb oma rohuaeda  
kõige hõrgumat vilja maitsma.

**Vaatame, kas viinapuu ajab võrseid**

Vaatame, kas viinapuu  
ajab võrseid,  
kas ta õied on lahti lõõnud,  
kas õunapuud õitsevad.  
Seal, annan ma sulle oma armastuse.

**Arm ja surm**

Pane mind pitseriks südamele,  
pitseriks oma kae peale,  
sest arm on vägev kui surm,  
kirg on kange kui kalm.  
Tema nooled on tulenooleid,  
Jehoova on välgu lõõm:  
ei mata teda Allmaameri,  
ei kata kinni Eedeni jõed.  
Kui keegi annaks kõik, mis tal on,  
annaks armastuse eest, siis kes võiks teda laita.

**Tell Me**

Tell me, you whom my soul loves,  
where you graze your flock,  
where you rest them at noon;  
For why should I be as one who is veiled  
beside the flocks of your companions?

**Awake, North Wind**

Awake, O north wind, and come, O south wind!  
Blow upon my garden, let its spices flow.  
Let my beloved come to his garden,  
and eat its choicest fruits.

**Let Us See if the Vine Flourish**

Let us go out early to the vineyards  
and see whether the vines have budded,  
whether the grape blossoms have opened.  
and the pomegranates are in bloom  
There I will give you my love.

**For Love is as Strong as Death**

Set me as a seal upon your heart,  
as a seal upon your arm,  
for love is strong as death,  
jealousy is fierce as the grave.  
Its flashes are flashes of fire,  
the very flame of the LORD.  
Many waters cannot quench love,  
neither can floods drown it.  
If a man offered for love all the wealth of his house,  
he would be utterly despised.

From The Song of Solomon 1:7, 4:16, 7:13, 8:6-7

INTERMISSION

## Kjell Perder **Libera me**

Kjell Perder was born in Tjärstad (Östergötland) in 1954 and grew up in a nonconformist home. After studying musicology at Uppsala University, he went on to the Royal College of Music in Stockholm where he received his teacher's Diploma in 1983. Continuing his studies as a member of the composition class from 1984 to 1988, he worked with Arne Mellnäs, Sven-David Sandström and Brian Ferneyhough. His debut as a composer took place in 1980, when a chamber music piece was premiered at the Festival for Young Nordic Music in Helsinki. Since then, Perder's music has been performed in a great number of countries in Europe, Asia, South and North America. The Royal Stockholm Opera, the Swedish National Radio, Concerts Sweden, Arts Council, NOMUS, Orphei Drängar, Mirror Visions Ensemble, The Bergslagen Chamber Symphony and many churches in Sweden have commissioned works by him. His list of works includes chamber music such as the VOCUNA series of works for solo instruments, orchestral music, a great many choral works, oratorios, a concert mass and several operas. Perder has, beside composing, taught composition, music theory and history at the Stockholm Institute of Music Pedagogics, University of Uppsala, Örebro College of Music among others. From 1992 to 1996, and between 2007 and 2013, he worked as an associate professor at the Royal College of Music in Stockholm, but is today a freelance composer, conductor, singer and author. His book *Älska körsång* (Love choir singing) was published in 2016.

*Libera me* was composed as a part of the choral opera *Earth and wind*, a work with a climate theme which was composed on commission in 2015. The opera starts and ends a musical journey of human hubris. It ranges through flight dream history from the myth of Icarus to the conquest of space leaving us with a sense of personal responsibility for our suffering earth. This excerpt uses the text of *Libera me* from the Latin liturgy of the Requiem Mass.

Libera me, Domine,  
de morte æterna, in die illa tremenda:  
quando cæli movendi sunt et terra:  
dum veneris judicare sæculum per ignem.

Tremens factus sum ego, et timeo,  
dum discussio venerit atque  
ventura ira.

Dies illa, dies iræ,  
calamitatis et miseriæ,  
dies magna et amara valde.

Requiem æternam dona eis Domine:  
et lux perpetua luceat eis.

Deliver me, O Lord,  
from eternal death in that awful day:  
when the heavens and the earth shall be moved:  
when Thou shalt come to judge the world by fire.

Dread and trembling have laid hold on me, and I fear,  
thy wrath shall descend on the earth  
and bring all flesh to desolation.

O that day, that day of wrath,  
of sore distress and of all wretchedness,  
that great and exceeding bitter day,

Eternal rest grant to them, O Lord,  
and perpetual light shine upon them.

From the Roman Catholic liturgy

## Andrej Makor **Angelus ad pastores ait**

Andrej Makor is a singer and composer from Zgornje Škofije near Koper, Slovenia. His musical studies began with piano lessons in the class of Selma Chicco at the Koper Music School. After finishing the Music High School in Koper he graduated in music teaching with Dr. Primož Kuret, in solo singing in the class of Pija Brodnik and in music composition with professor Jani Golob at the Academy of Music in Ljubljana. Now he is continuing with master studies of music composition in the class of Giovanni Bonato at the Conservatory of music Cesare Pollini at Padua. As a composer, he works with several choirs and ensembles, among which the APZ Tone Tomšič (in season 2014/15 he became assistant conductor of the choir), the APZ University of Primorska, the Vokalna akademija Ljubljana, the Salt Lake Choral Artists, The BBC Singers, the choir CODETTA, the Vocal ensemble Gallina, the Ave Chamber Choir, the female choir ČarniCe, the Obala Koper Mixed Choir, the Nazarje Children's Choir and others. His compositions have also been performed at numerous competitions, festivals and seminars both in Slovenia and abroad (in Croatia, Serbia, Bosnia and Herzegovina, Macedonia, Bulgaria, Hungary, Poland, the Czech Republic, Turkey, Italy, the Netherlands, Spain, Lithuania, Latvia, Estonia, Sweden, Austria, Ireland, Japan, the USA and so on).

This composition for eight-part mixed choir is based entirely on the famous Christmas antiphon *Angelus ad pastores ait*. The original Gregorian chant gives the basis for the melodic and harmonic construction of the composition. The interlacements and densification of voices with intervals of fourth and second, form interesting harmonic relationships with clusters and giving to the listener a sense of archaism with modern sounds.

Angelus ad pastores ait:  
Annuntio vobis gaudium magnum,  
quia natus est vobis hodie salvator mundi.  
Alleluia.

The angel said to the shepherds:  
I announce to you a great joy,  
that today is born for you a saviour of the world.  
Hallelujah.

Medieval Christmas antiphon, Luke 2: 10-11

## Ilona Dobszay-Meskó

### Choral

Hungarian composer and conductor Ilona Dobszay-Meskó graduated from the Liszt Ferenc Academy of Music in music composition and orchestral conducting. She was the first conductor, producer and founder of the Ventoscala Symphony Orchestra since its inception and, since 2000, she has taught composition at the Weiner Leó Secondary School for Music. Beyond this she is active with chamber music ensembles playing contemporary music. As a pianist she plays 20 concerts a year. Her music composition teachers have been Vajda János, Kocsár Miklós, Csemiczky Miklós and Petrovics Emil and her conducting teachers have been Gál Tamás, Ligeti András, Yuri Simonov, Medveczky Ádám and Tihanyi László. She received first prize in 2002 at the Vántus István Music Composing Competition, and again in 2003 at Kincses Composing Competition organised by the Liszt Ferenc Academy of Music. Dobszay-Meskó is a regular participant of contemporary events in Hungary, e.g. the Music of Our Age, Series of World Premieres, Youth Contemporary Music Evenings, Budapest Autumn Festival, Spring Festival as well as the Mini Festival.

The text for *Choral* is *Lucis Creator optime* (O blest Creator of light). Attributed to Pope Saint Gregory the Great (540-604), this hymn is used in the Roman Breviary at Vespers for Sundays after Epiphany and Sundays after Pentecost and in the Liturgy of the Hours for some Sunday evening Vespers services. The first verse invokes God as the Creator of light, the One who gave original daylight to the world. In the remaining verses, those who are coming to the end of a day pray for forgiveness of their sins and protection during the dark chaos of night, a very real fear for the medieval mind.

Lucis Creator optime  
lucem dierum proferens,  
primordiis lucis novæ,  
mundi parans originem:

Qui mane iunctum vesperi  
diem vocari præcipis:  
tætrum chaos illabitur,  
audi preces cum fletibus.

Ne mens gravata crimine,  
vitæ sit exsul munere,  
dum nil perenne cogitat,  
sesque culpis illigat.

Cælorum pulset intimum:  
vitale tollat præmium:  
vitæmus omne noxium:  
purgemus omne pessimum.

O blest Creator of the light,  
Who mak'st the day with radiance bright,  
and o'er the forming world didst call  
the light from chaos first of all;

Whose wisdom joined in meet array  
the morn and eve, and named them Day:  
night comes with all its darkling fears;  
regard Thy people's prayers and tears.

Lest, sunk in sin, and whelmed with strife,  
they lose the gift of endless life;  
while thinking but the thoughts of time,  
they weave new chains of woe and crime.

But grant them grace that they may strain  
the heavenly gate and prize to gain:  
each harmful lure aside to cast,  
and purge away each error past.

Attributed to Pope Saint Gregory the Great

*Thank you,*

**Rita Nash**

**Jane Coop & George Laverock**

**Ann Howe**

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Ling Ding  
Lǎo yǒu (Old Friend)

Ling Ding is the Director of the Department of Music Composition of Guangxi Arts Institute in Southern China. She is a professor, tutor of master students, and the head of theory of composition and composition technology. She grew up in a family of composers. Her works include symphonic poem *The Northern Gulf*, symphony *The Taiping Kingdom*, song cycle *Shallow Sing Among the Flowers*, choral pieces *Old Friend* and *The Northern Gulf Wind*, chamber piece *Soul*, and piano solos *Night Song* and *Bamboo Hat*, and many other musical works. Her music has been performed in China, the United States and other countries.

*Lǎo yǒu (Old Friend)* celebrates a famous noodle dish from Guilin, the beautiful former capital of what is now the Guangxi Zhuang Autonomous Region, in the south of China near the Vietnam border. In a straight-forward way, the words of the song tell of this local delicacy and the act of sharing it in friendship. The music combines Zhuang folk elements with western style harmonies. Lively and humorous, *Old Friend* expresses the warmth and optimism of the people of Guangxi.

Lǎo yǒu a  
qǐng nǐ a duō tíngliú  
qǐng nǐ duō chī yī wǎn  
lǎo yǒu fěi jì zhù wǒ

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suāntiánkǔlǎ  
dūhuì yǒu cháng zuò nánguó kè  
kàn kàn wǒ de lǎo péngyǒu

Old friend, ah old friend,  
Please stay longer.  
Please eat a bowl of noodles.  
Remember me, old friend.

Rice from Zhuangxiang,  
Water from the Yongjiang River,  
Bamboo shoots from the South Country,  
Delicious gourmet food,  
but sour expressions.

Ah, life isn't easy,  
Old friend, ah old friend.  
Be a South Country guest often;  
Visit often, my old friend.



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R. Murray Schafer  
**The Star Princess and the Waterlilies**

R. Murray Schafer is Canada's most outstanding *avant garde* composer, much honoured for his lifetime achievement in music. In 1987 he received the first Glenn Gould Award, in 2005 the Walter Carsen Prize from the Canada Council and in 2009 the Governor General's Performing Arts Award. As a composer he has written in all forms, including orchestral music, chamber music and large-scale music dramas, often intended for outdoor or wilderness performance. He worked for many years in the field of music education, developing musical creativity among children. As a professor of communications at Simon Fraser University, he developed the World Soundscape Project and his influential book *The Tuning of the World* has been translated into many languages. Choral musicians feel Schafer has made particularly important contributions to the development of new choral forms and language. His fondness for choral music dates from his youth when he was a choir boy. His long-standing association with the Vancouver Chamber Choir has yielded hundreds of performances, several new choral works and three full recordings of his collected choral compositions (*A Garden of Bells*, *Once on a Windy Night* and *Imagining Incense*).

This little music drama *The Star Princess and the Waterlilies* is an imaginative creation story for narrator, contralto soloist, treble voices and percussion. (It is published, like most Schafer works, by Arcana Editions in Ontario.) The Star Princess (contralto soloist) visits a world populated by children to ask them whether the stars might come to live on earth. The children help her to find the right place. The Star Princess is the same Princess of the Stars who appears in the prologue to *Patria*, Schafer's massive cycle of music-theatre works written over a period of 40 years.

**The Star Princess and the Waterlilies**

**Narrator:**

Long ago, but not all far away - In fact, right here in this place - all the people and all the animals lived together in happiness. There was plenty of food for everyone, and there were flowers everywhere in both winter and summer. There was no war and all the animals were tame, for the children did them no harm. The birds wore feathers of brilliant colours and their songs were heard all year long.

During the day the children entertained themselves with skipping games... and sometimes they played ball games... But in the evening they gathered in the fields to watch the stars, for the stars, as they knew, were the homes of all the people who had been taken to starland by the Great Spirit.

And so it happened - yes this is how it happened - that one star began to shine brighter than all the others. Each night it grew larger and brighter until it was the brightest star ever seen on earth.

**Children:**

Look! Look! I've never seen a star so bright!  
It looks more like a bird than a star!  
It must have some strange meaning for us!

**Narrator:**

And so they waited to see what would happen. The nights passed and the star continued to come nearer. Finally it rested over the trees where the children were watching. That night, as they slept, the star appeared to them in a dream, to each one of them and to all of them.

**Star Princess:**

Children, I am the Star Princess. I have been observing you from afar. I have fallen in love with your land, for you are kind to all the animals, you know the songs of all the birds, and you respect Starland where all the

good people go when the Great Spirit calls them.  
I would like to send my children to live with you.  
Tell me, in what form they might live with you?

**Narrator:**

Then suddenly all the children woke up together. Each had the same dream.

**Children:**

The Star Princess has fallen in love with the people of the earth.  
She wishes to send her children to live with us.

Where oh where could they live if they came to earth?  
On the tops of trees. There they could watch over us.  
In our gardens. There we could watch over them.  
In flower pots on our windowsills. In pictures in our bedroom walls. In balloons!  
No - not in balloons.  
On the tops of mountains?  
The perfect place - there they will be close to their home.

**Narrator:**

And so they asked the Star Princess to send down her children as snowdrops on the tops of mountains. There they shone beautifully and their faces were reflected in mountain streams. But no one visited them so they grew very lonely. When the Star Princess heard this she decided to speak to the earth children again. So one night she returned in a dream.

**Star Princess:**

Children, my lovely stars have been living among you as mountain snowdrops, but they are lonely - for no one ever visits them. You must help me find them a new home. Where could they live?

*Please turn page quietly*

**Children:**

On our chimneys, then they would be able to keep warm  
in winter.  
Outside our windows, then we would see them against  
the sky. In our attics!  
No - not in our attics.  
On the collars of our coats. On the brims of our hats.  
In the fields where we play.  
The perfect place - there they will always be close to us.

**Narrator:**

So the children asked the Star Princess to change the  
stars into yellow buttercups to live in the fields where  
the games were played.

**Buttercups:**

Mother Star Princess, the children are trampling us  
under their feet. Please come down and save us!

**Star Princess:**

Children, my lovely stars have lived among you as  
mountain snowdrops, but there they were lonely. Then  
they lived as buttercups in the fields, but they were  
frightened, for you almost trampled them to death. You  
must help me to find them a new home. Where might  
they live?

**Children:**

We can't! We can't think of any more places for them to  
live! You must find the place.

**Star Princess:**

Very well. I know just the place where they will be happy.  
Somewhere where they will be safe but always near you.  
Come, let me show you.

**Narrator:**

Then the Star Princess floated down from the sky to  
a lake, and spread her wings on its surface... The next  
morning the children were delighted to find, floating  
on the lake, thousands of white flowers. These were the  
first white waterlilies.

All this happened once. I do not know when. But in the  
days when children were kind to all animals and knew  
all the songs of the birds. And it will happen again, I am  
sure, for the Star Princess is anxious to send the stars  
to earth once more, and is just waiting for the right  
moment to do so.

R. Murray Schafer

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