



ELEKTRA
WOMEN'S CHOIR

creating • exploring • celebrating

Tapestry International Festival of Women's Choirs

Elektra Women's Choir (Vancouver, Canada) • **Cantus** (Trondheim, Norway)
Canzona Women's Ensemble (San Luis Obispo, USA)
Esprit de Choeur (Winnipeg, Canada)

7:30 pm, Friday, May 1, 2015
Ryerson United Church, Vancouver

7:30 pm, Saturday, May 2, 2015
St. Andrew's-Wesley United Church, Vancouver



Government of British Columbia

As Premier of the Province of British Columbia, I am pleased to welcome everyone to the 2015 Tapestry International Festival of Women's Choirs, held at Ryerson United Church and St. Andrew's-Wesley United Church in Vancouver.

Elektra Women's Choir always hosts a fabulous and creative presentation, and this multi-choir event will no doubt be spectacular. The Gala concert, including 120 combined voices, promises to be absolutely incredible. I want to thank everyone involved with Elektra Women's Choir, as well as the members of Cantus from Trondheim,

Norway, Canzona Women's Ensemble from San Luis Obispo, California, and Esprit de Choeur from Winnipeg, Manitoba, for working together in this wonderful, inspirational and special collaboration.

I'd also like to thank the conductors Tove Ramlo-Ystad, Cricket Handler, Jill Anderson, Valdine Anderson and Elektra's Artistic Director, Morna Edmundson, for their hard work and commitment to excellence, and the important work they do to ensure the choirs perform at their very best.

I hope that everyone has an enjoyable time at this year's celebration of women's choirs. It will no doubt be an experience you will not soon forget!

Christy Clark, Premier



City of Vancouver

On behalf of the citizens of Vancouver, and my colleagues on City Council, I want to extend my warmest greetings to everyone attending this year's Tapestry International Festival, presented by our own Elektra Women's Choir.

This year's concerts will feature incredible collaborations between multiple choirs, and several world premieres by Canadian composers. We are lucky to have such a strong and creative arts community in Vancouver. It is gratifying that so many local and visiting artists have developed their respective crafts in our City. I am pleased to congratulate Elektra Women's Choir for its many accomplishments and the contributions it has made to the musical culture in our City.

Best wishes for a wonderful festival. I hope everyone enjoys the concerts!

Gregor Robertson, Mayor

949 West 49th Avenue
Vancouver, BC V5Z 2T1

tel: 604.739.1255
email: manager@elektra.ca
www.elektra.ca

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ELEKTRA
WOMEN'S CHOIR

Morna Edmundson,
Artistic Director

Welcome, friends, to Elektra's third Tapestry International Celebration of Women's Choirs. This is our triennial, four-day celebration of the unique voices of women's choirs, when we open our doors and our hearts to welcome new friends to Vancouver who share our love of choral singing. This year, we welcome guest ensembles Cantus (Norway), Canzona Women's Ensemble (California), and Esprit de Choeur (Winnipeg). I encourage you to read more about each of these ensembles in the pages that follow.

Friday night's concert, called Choral Threads, is your opportunity to meet our guest choirs in solo sets and sample the many expressions of women's choral singing in a free concert at Ryerson United Church (see page 13 for the concert program).

And on Saturday, after four days of rehearsal and collaboration, we close in grand style with a multi-choir Gala Concert at St. Andrew's-Wesley United Church that brings our three guest choirs and Elektra together – over 120 voices raised in song! (see page 20 for the concert program). Vancouver's celebrated saxophonist Julia Nolan joins us for Elektra's solo set and one of three world premieres in one weekend. We are also proud to include our 12 Mira Youth Mentorship singers in Tapestry International this year. They have been with us all month and all week, learning and singing with everyone around them.

I would like to thank Cricket, Jill, Valdine, Tove, and all of our singers and accompanists for their hard work preparing for this event. And without Elektra's tireless General Manager, Bernice Slemko, Tapestry International would simply not be possible. To Bernice and her team of volunteers, to all of our guests, to our generous supporters Odlum Brown Limited, The Georgia Straight, and the BC Arts Council, and to you, thank you for being with us and helping us "create, explore, and celebrate" the richness of women's choral singing.

Morna Edmundson, Artistic Director
Elektra Women's Choir

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Elektra Women's Choir

from Vancouver, Canada has been a leader among women's choirs since 1987. Under the direction of Artistic Director Morna Edmundson the 48-voice adult choir is known for its adventurous programming, seeking out music written specifically for women and frequently commissioning new works. The choir is honoured to work with an outstanding accompanist, Dr. Stephen Smith.

Elektra delivers its mandate to "inspire and lead" through an annual concert series including new and commissioned works and featuring outstanding guest artists. In addition to performing worthy

repertoire from the past, Elektra has commissioned over 70 compositions and arrangements. The choir's recordings on iTunes and CD Baby extend the reach of its repertoire internationally. Elektra's 12th CD *All My Heart is Listening* - featuring 11 of 14 tracks by Canadian composers and arrangers - was launched in November 2014. Elektra's website offers a permanent repertoire resource featuring all works programmed by the choir to date. Elektra's celebrated outreach programs encourage, train, and mentor the next generation of youth and adults: singers, conductors, and composers.

A multiple national prize-winning ensemble, Elektra has been honoured to perform at conferences of Choral Canada, the American Choral Directors Association, Chorus America, the International Society for Music Education, and the International Federation for Choral Music. Elektra participates enthusiastically in shared projects with other arts organizations such as the Vancouver Symphony Orchestra and Chor Leonis Men's Choir, and in festivals and concert series.

Soprano 1 Catherine Crouch, Julie Edmundson, Susanna Henderson, Malaika Horswill, Danica Kell, Holly Kennedy*, Shannon Lythgoe, Ashley McConnell, Janine Magaw, Christy Mahlberg, Rachael Nelson, Erika Salas, Alessia Todde

Soprano 2 Tanya Battaglia, Catherine Haebler, Shelley Koke, Oksana Legebokoff, Katrin Lohuaru, Katie Longworth, Susan Ohannesian, Sandra Phillips, Sharon Schermbrucker, Kathryn Slemko, Allison Tremblay*, Moyra Van Nus, Patty Wagner

Alto 1 Beth Busby, Amy Dawson, Grace Groot, Kirsten Hain, Sheila Little, Stephanie Loo*, Kate MacColl, Stella Tung

Alto 2 Stephanie Ching, Elisabeth Finch, Sharla Marr, Corinne Norbraten* Kelly Proznick, Caitlin Robinson, Deirdre Rogers, Carmen Rosen, Stephanie Schollen, Bernice Slemko

* *Section Leaders*



photo: David Cooper



photo: David Cooper

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, Morna became Elektra's sole Artistic Director, continuing the choir's strong leadership role in concert presentation, commissioning, recording, and mentorship.

For 14 years Morna shared her love of quality repertoire with a new generation of singers in her role as Associate Artistic Director of Coastal Sound Music Academy, where she was Music Director of the mixed-voice Youth Chamber Choir. Morna has adjudicated in North America and Asia, conducted honour choirs in several states, co-directed the American Choral Directors Association National Women's Honour Choir, and gives frequent workshops with choirs of all ages. In 2000, she was presented with the Healey Willan Award for outstanding service to the BC Choral Federation, an organization she serves as a member of the President's Advisory Council. In 2009, Morna was a recipient of the BC Community Achievement Award, which recognized her gifted organizational talent, leadership by example, and her encouragement of others to pursue their musical and choral goals. In 2011, Morna received a YWCA Woman of Distinction award in recognition of her work with Elektra. Since 2013, Morna has served on the board of Chorus America, the advocacy, research, and leadership development organization that gives voice to the choral field.



photo: David Cooper

Stephen Smith grew up in rural Nova Scotia, where he sang and played the piano from an early age. After initial studies in his home province in both piano and organ, he attended the Royal Northern College of Music in Manchester, England. While there, he participated in national and international competitions and won numerous awards and distinctions.

Since 1990, Stephen has lived in Vancouver, obtaining his doctoral degree in piano performance from the University of British Columbia, and contributing to the musical life of the city as a performer, teacher, conductor, composer and arranger.

Central to Stephen's career is his long-standing relationship with some of Vancouver's finest choral groups. In addition to his work with Elektra (which he has accompanied since 2001), he is also resident accompanist of the Vancouver Men's Chorus, pianist for the Vancouver Bach Choir, and a frequent collaborator with Chor Leoni Men's Choir, the Vancouver Chamber Choir, and many other ensembles.

Stephen is also a published composer and arranger of choral music, with a long and growing list of commissions from individual choirs across North America, and from such entities as the British Columbia Choral Federation, the Women's Commissioning Consortium of the ACDA, and the Canadian Broadcasting Corporation. Stephen's work as both composer and pianist can be heard on dozens of CDs in commercial release, including a solo recording of classical piano miniatures entitled "Kaleidoscope," which is available on iTunes.

Morna Edmundson, Artistic Director

Board of Directors:

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Dr. Richard Loomer, Shelagh Rogers, O.C., Bramwell Tovey, O.C., O.M.

Cantus Trondheim, Norway

Tove Ramlo-Ystad, Conductor

Cantus is a female choir from Trondheim in Norway. The choir belongs to the elite of national and international vocal ensembles and our trademark is a homogenous yet personal sound. The members of Cantus are all amateur singers. We spend a lot of time on choir activities, both artistically and with the running of the organization. Being a member of Cantus is a time-consuming activity but we have great fun. And all this time we have been in charge ourselves. Internationally Cantus has been noticed for its outstanding performances in choir competitions, as well as by representing Norway and Europe in a number of international festivals, conferences and competitions. The driving force of the ensemble's work is to deliver vocal music at a high level. In 2013, Cantus was ranked as the world's best women's choir by INTERKULTUR. The summer of 2013 was the start of an adventure Cantus never imagined would happen. Disney's *Frozen* premiered in the US in the fall of 2013. Composer Christophe Beck wanted to use Nordic music as inspiration for the music in *Frozen*, and in late Spring 2012, the filmmakers traveled to Norway to find that inspiration. They found Cantus' CD *Norwegian Voices* (2011), which led to Cantus singing the opening track of the movie: *Vuelie*, composed by Frode Fjellheim.



Soprano 1 Cesilie Welle Lande, Ida Eline Grande, Inger Marie Sunde Johansen, Jannie Jansdatter, Kristine Rakvåg Roald, Line Horvli, Liv Ingrid Nordlund, Marie Aurora Nordahl

Soprano 2 Eli Romstad Helgemo, Ingrid Hjorth, Kristine Myhren Saltnes, Lene Marita Nysæter, Linn Cathrin Kvåle, Maria Boer Johannessen, Mia Katrine Nilsen, Unni Karin Moksnes

Alto 1 Aurora Sørsveen, Hanne Terese Sjaastad, Hilde Mari Solvang, Ingvild Winsnes Flølo, Johanne Fangel Brekke, Martha Torsvik Gieselmann, Siril Stette Uhlen

Alto 2 Kristin Bugge Midthjell, Marte Falmår Gartland, Mona Therese Mikalsen, Sigrid Hauge, Tone Børresen, Tone Marthe Mehlum Bjørkhaug, Trine Lyng Andersen



Tove Ramlo-Ystad has been Cantus' conductor since the choir was founded in 1986. Her theory is that a well-functioning amateur ensemble, with the right goals, can reach musical results on the same level as professional ensembles. Tove has always focused on simple and natural vocals where the voice gets free range, while still maintaining a certain homogeneity. This sound harmonizes especially well with modern contemporary and traditional Norwegian folk music. Tove was educated from Trøndelag Conservatory of Music followed by a Master Degree in music from the Norwegian University of Science and Technology. She has continued studying choir direction with Stefan Skjöld and more recently with Anders Eby, Professor of choir direction at the Royal College of Music in Stockholm, Sweden. Tove Ramlo-Ystad is one of Norway's most acknowledged choir conductors. She is a very popular and inspiring guest conductor nation-wide and she is frequently used as an adjudicator in international choir competitions.

Canzona Women's Ensemble San Luis Obispo, USA

Jill Anderson and Cricket Handler, Conductors

Janis Johnson, accompanist

Canzona Women's Ensemble was founded in 2009 in San Luis Obispo, California by Cricket Handler and Jill Anderson. The ensemble is a selective group of 28 auditioned female singers from throughout SLO county. The mission of Canzona is to celebrate the wide variety of choral repertoire for women's voices, from classical and traditional to contemporary music, and to champion the works of female composers. A secondary mission is to foster a love of choral singing among girls and young women by mentoring them and collaborating with young women's choral organizations in our community. Canzona has just completed its sixth season (2014-15), and is thrilled to be embarking on its first international tour to the Tapestry Festival. In 2013, Canzona commissioned its first piece for women's chorus, *To the God of Light and Shadow* by Meredith Brammeier, which the ensemble will perform in Friday's concert. In 2014 the group collaborated with the SLO Symphony, appearing as guest artists on their concert program in Debussy's *Nocturnes* and Holst's *Planets*. Additionally, Canzona performed the orchestral setting of Canadian composer Mark Sirett's *Un Canadien errant* and Gwyneth Walker's *I thank you God* with Symphony of the Vines at the historic San Miguel Mission. The 2015-16 season will bring more symphonic performances, first with the Peninsula Symphony in southern California and then again with Symphony of the Vines at the Mission.



Soprano Jill Anderson, Suzan Boatman, Meredith Brammeier, Laura Cooper, Vicki L. Ewart, Susan Funk, Chrystie Osborne, Roxie Phillips, Lynne Robinett, Veronica Sallaz, Arlene Stone, Iva Svitek, Clara Vanherweg, Linda A. Wilson

Alto Melodie Beard, Christina Bloom, Carolyn Campbell, Sue Childers-Kraft, Nicki Edwards, Donna Jones, Pamela Lindquist, Janice Mehring, Laura Pryzgoda, Marylyn Villeneuve, Sholly Von Stein, Kalila Volkov, Wendy Wendt



Jill Anderson holds a B.A. in Music/Voice from Pomona College, an M.M. in Opera from the University of Southern California, and a D.M.A. in Voice from the University of California, Santa Barbara. She was co-founder of the Pacific Repertory Opera, for which she was Artistic Director for 23 years before retiring in 2008. During her tenure there, she conducted more than ten productions, including *Don Giovanni*, *La Traviata* and *Carmen*. She was also founder and director of *Qualche Voce*, a five-voice madrigal group formed in Los Angeles, which made three recordings of early music released by the Musical Heritage Society. Dr. Anderson has sung professionally with the Los Angeles Master Chorale, the San Francisco Opera Chorus, and has performed as a soloist and chorister throughout the Central Coast. A voice teacher for 35 years, she also served on the Cuesta College Voice Faculty for ten years.



Cricket Handler served as Executive Director of the San Luis Obispo Symphony from 1985 until 1994, where she established a vibrant music education program. Building on her interest in music education, Cricket worked in the choral music program at San Luis Obispo High School from 1995 until 2013, holding the positions of assistant director and accompanist, traveling with the Concert Choir to the ACDA National Conference in New York in 2003 and again in 2005 to the Carnegie Hall National High School Choral Festival. Cricket was the assistant director of the San Luis Obispo Vocal Arts Ensemble from 2005 until 2009. She has performed in the Mozart Festival Chorus and the Cuesta Master Chorale. She serves as a cantorial soloist at Congregation Ohr Tzafon in Atascadero, California. Cricket holds a B.A. in Choral Music from Pitzer College and an M.M. in Choral Studies from the University of Southern California.



Janis Johnson actively performs as a collaborative pianist, church organist and choir director. Over the years she has served as an accompanist for Opera San Luis Obispo, (formerly Pacific Repertory Opera), the Cal Poly University choirs, Cuesta Community College and various instrumentalists throughout San Luis Obispo. Janis is organist and choir director at Saint Barnabas Episcopal Church in Arroyo Grande, and assistant music director at St. Timothy's Catholic Church in Morro Bay. She holds both the Service Playing Certificate and the Colleague Certificate from the American Guild of Organists, and was a piano performance major at Boise State University, Idaho. Janis maintains a private piano studio in her home in Morro Bay, California.

Esprit de Choeur Winnipeg, Canada

Valdine Anderson, Conductor

Corey Hamm, accompanist

Esprit de Choeur Women's Choir is in its fourth season as an ensemble, starting out as a small group of Valdine Anderson's voice students plus four daughters! In Esprit de Choeur's second year, the choir won second place in the Canadian National Associated Festivals of the Arts in choral singing. That same year, the choir won the Helga Anderson Community Choir Trophy at the Winnipeg Music Festival. In Esprit's third year, the choir approached Vancouver composer Glenn Sutherland about creating a choral work for the choir's tour to Vancouver for Tapestry International Festival for Women's Choirs, based on a solo voice composition written for Sutherland's niece, who studies voice with Esprit conductor, Valdine Anderson. When at home, Esprit de Choeur's accompanist is Rachel Dyck, a University of Manitoba gold medal award winner and lawyer.

Esprit's pianist in Vancouver is 2015 Juno Award winning pianist, Corey Hamm. Valdine's relationship with Corey goes back to 2013 when they performed Schoenberg's Pierrot Lunaire with Bramwell Tovey and the Vancouver Symphony Orchestra. It will be fun to work together in a different capacity at this exciting festival!



Soprano 1 Brigitte Baragar, Signy Baragar, Soffia Baragar,
Somer Kenny, Ashley Klassen, Melissa Mercier

Soprano 2 / Alto 1 Peggy Alto, Cathy Dueck, Olivia Maxfield, Samantha Nixon,
Amelia Peterson, Tiffany Prochera, Jacqueline Robertson, Samantha Rohringer

Alto Joan Hreno, Zan May, Kate Peterson, Heather Quinn, Ramona Rohringer



Canadian soprano **Valdine Anderson** is renowned throughout the world for her wide range of concert and operatic repertoire, specializing in contemporary classical music. Valdine collaborated with many of the world's leading composers including Pierre Boulez, George Benjamin, Kaija Saariaho, and Thomas Ades to name a few. Valdine has sung with conductors in Europe and North America such as Daniel Barenboim, Sir Simon Rattle, Winton Marsalis, Sir Colin Davis, David Robertson, and more for over twenty years, premiering and recording new works and receiving a Grammy nomination in 1999, and other awards. Semi-retired from performing, Valdine Anderson lives in Winnipeg, Manitoba, where she is on faculty at the Marcel A. Desautels Faculty of Music at the University of Manitoba, teaching voice. Valdine also has a private voice studio, conducts Esprit de Choeur Women's Choir, and choirs at Balmoral Hall School.



Esprit de Choeur accompanist **Corey Hamm** has commissioned, premiered and recorded over two hundred works from composers all over the world. His CD of Frederic Rzewski's hour-long solo piano epic *The People United Will Never Be Defeated!* (Redshift TK431) won Spotify's Best Classical Recording 2014, Best Classical Recording at the Western Canadian Music Awards, and high praise from Rzewski himself – "Excellent! Bravo! This may be the best recording." Corey is pianist for The Nu:BC Collective whose CD *Beyond Shadows* (Redshift TK432) has also met with critical acclaim. He has also commissioned over forty new works with Erhu virtuoso Nicole Ge Li for PEP (Piano and Erhu Project), and their PEP CDs Vols. 1, 2 (Redshift TK437 and 440) are just out. Corey is Associate Prof. of Piano at the University of British Columbia in Vancouver, where he won a prestigious Killam Teaching Award, and is on the Piano Faculty of the Summer Institute for Contemporary Performance Practice (SICPP) at NEC in Boston. His beloved teachers include Lydia Artymiw, Marek Jablonski, Stéphane Lemelin, Ernesto Lejano, and Thelma Johannes O'Neill.



Julia Nolan, soprano saxophone

Julia Nolan has commissioned works by Denis Bedard, Robert Buckley, Dorothy Chang, Stephen Chatman, Neal Currie, Matthew Emery, Keith Hamel, Stefan Hintersteiner, Hope Lee, Jacquie Leggatt, Colin MacDonald, Alan Matheson, Alain Mayrand, John Oliver, Robert Pritchard, Jeffrey Ryan, Farshid Samandari, Nicolas Scherzinger, Charles Stolte, and Fred Stride. A featured artist for the Pender Harbour Chamber Music Festival in August 2014, Julia Nolan performed *Dynamic Sequences* for saxophone and piano by the festival composer, Kelly Marie Murphy. Nolan premiered Jeffrey Ryan's concerto, *Brazen*, with the Vancouver Symphony Orchestra (Bramwell Tovey, conductor) and the Victoria Symphony Orchestra (Bernhard Gueller, conductor) in April 2012 and will perform this work in April 2015 with the Kamloops Symphony (Bruce Dunn, conductor). Nolan has been a guest artist/teacher at the International Saxophone Workshop, Taiwan and in Hong Kong and performs regularly at the World Saxophone Congresses. In 2010, Nolan served as an international judge at the 5th Adolphe Sax International Saxophone Competition in Dinant, Belgium and was the head judge at the International Saxophone Symposium and Competition (ISSAC) in Columbus, Georgia in 2012 and 2014.

Mira

Elektra's Youth Mentorship Program

Elektra's *Mira* program is designed to instill a lifelong love of singing in young women so that when they leave high school they know there are welcoming places in which they can continue to sing and grow musically, whether that place is Elektra or some other ensemble. Mira singers, with the support of their high school and community choral directors, study selected pieces of Elektra repertoire on their own, rehearse with Elektra, and then perform in concert with the choir.

Elektra is pleased to welcome our 12 Mira Mentorship Program singers into the ranks of Elektra this week. They have risen to the challenge of this repertoire with skill and energy. Our thanks to all of them and to their sponsoring conductors. For more information on this program, visit elektra.ca and click on Outreach Programs.

Jasmine Campbell, Burnaby Central Secondary, Burnaby (Carrie Taylor, Music Director)
Alyssa Cayetano, Prince of Wales Secondary School, Vancouver (Russell Cripps, Music Director)
Lilian Chao, Eric Hamber Secondary, Vancouver (Les Nerling, Choir Director)
Meghan Chen, Eric Hamber Secondary, Vancouver (Les Nerling, Choir Director)
Arianna Cheveldave, Burnaby Central Secondary, Burnaby (Carrie Taylor, Music Director)
Angelina Lagunzad, Burnaby Central Secondary, Burnaby (Carrie Taylor, Music Director)
Adeline Lai, Eric Hamber Secondary, Vancouver (Les Nerling, Choir Director)
Robyn Lai, Eric Hamber Secondary, Vancouver (Les Nerling, Choir Director)
Maya Lewis, Sir Winston Churchill Secondary, Vancouver (Karen Dionne, Choir Director)
Jenna Potter, Burnaby Central Secondary, Burnaby (Carrie Taylor, Music Director)
Tsuimy Shao, Sir Winston Churchill Secondary, Vancouver (Karen Dionne, Choir Director)
Delaney Simms, New Westminster Secondary School (Kelly Proznick, Music Teacher)

The Mira Youth Mentorship Program is generously supported by



Concert Program

Friday, May 1, 2015 – 7:30pm
Ryerson United Church, Vancouver

TAPESTRY INTERNATIONAL: CHORAL THREADS

Canzona Women's Ensemble

Sonntag German folk song, arr. Johannes Brahms (1833-1897)

Wand' ich in dem Wald des Abends Fanny Mendelssohn Hensel (1805-1847)

Igraj Kolce Slovenian folk song, arr. Jakob Jež (b. 1928)

To the God of Light and Shadow Meredith Brammeier (b. 1970)
Meredith Brammeier, conductor

The Bike Let Loose Edie Hill (b. 1962)

The Little Horses traditional American lullaby, adapted by Aaron Copland (1900-1990)
arr. R. Wilding-White

Zion's Walls traditional, adapted by Aaron Copland (1900-1990), arr. Glenn Koponen

Esprit de Choeur

Walk That Valley traditional spiritual, arr. Gwyneth Walker (b. 1947)
Ashley Klassen, soloist

La Siesta Charles Gounod (1818-1893)

On This Late Morn (*world premiere*) Glenn Sutherland 🍁
Ashley Klassen, Peggy Alto, soloists

The River Child Chester Duncan (1913-2002) 🍁
Peggy Alto, Cathy Dueck, soloists

V'la l'Bon Vent traditional French Canadian, arr. Allison Girvan 🍁
Brigitte Baragar, Tiffany Prochera, Amelia Peterson, Kate Peterson, soloists

❖ **Intermission** ❖

Cantus

- Ve no velkomne** Eva Holm Foosnæs (b. 1983)
- Neslandskyrkja** folk tune, arr. Knut Nystedt (1915-2014)
- Heaven Full of Stars** Eric Barnum (b. 1979)
- Se, hvor klarer det** folk tune, arr. Henrik Ødegaard (b. 1955)
- Spes** Mia Makaroff (b.1980)
- Over the Rainbow** E.Y.Harburg and H.Arlen, arr. Maciej Karpinski

 *Canadian composer/arranger*

Choral Threads: Selected Texts and Translations

Sonntag

German folk song, arr. Johannes Brahms

*I have not for this whole week
seen my dear sweetheart.
I saw her on a Sunday standing before the door:
She's one maiden in a thousand,
she has one heart in a thousand,
would God I were with her today!*

*Thus for the whole week
laughter shall not leave my lips;
I saw her on a Sunday go into the church:
She's one maiden in a thousand (etc.)*

Wand'ich in dem Wald des Abends

Fanny Mendelssohn Hensel; poem by Heinrich Heine

*Evenings, I wander sadly through the woods;
Always walking at my side is your graceful figure.
Is that your white, veiled face,
or is it the moonlight filtering through the dark trees?
Are they my own tears I hear flowing,
or are you, beloved, walking and weeping close beside me?*

Igraj Kolce – Dance the Round Dance

Slovenian folk song, arr. Jakob Jež

This charming Slovenian folksong draws the audience into a whirling ring of dancers as the music gets faster and faster. It's easy to imagine the colorful flash of the costumes as the dance pace quickens.

To the God of Light and Shadow

Meredith Brammeier; poem by Bonnie Young

Borne by swaying waves of wheat
In the land of rich, black earth
I came west toward flaming sunsets
To surging waves propelled
By blue gray green waters
To hills yielding sand dollars
To the land of flowers.

Today the rains came
Raindrops falling soft
As a child's first kiss
Rain heavy and sharp
As pellets of pain
Of threatened loss
In this land of light.

Blue skies beckoning
Beyond a chorus of clouds
Singing of light and shadow
Blending a range of voices
Children's hearts beat to dance
In this land of flowers
In this land of light.

God of light and shadow
You gave me this horizon
Where sun slips over the edge
Fans its rays to lingering clouds
Robed now in red, orange and rose
Flower-circled skies
In this land of light.

Cape Honeysuckle criss-crosses
Hills like orange-feathered birds
Afterlight hums its quiet
Traces of whispered hope
I may be your last one
Waiting as sleep wraps round me
In this land of holy light.

Meredith Brammeier is Professor of Music at California Polytechnic State University in San Luis Obispo, California, where she coordinates the music theory and musicianship programs. Her most recent works include *Barter* for treble chorus, commissioned by the Central Coast Children's Choir and performed in the United Kingdom's Canterbury Cathedral, and *Psalms 150* for mixed chorus, commissioned by the Cal Poly Polyphonics and performed in New York City's Carnegie Hall.

The Bike Let Loose

Edie Hill; poem by Serena Fusek

July in the heartland
the bike let loose on empty road
speeding through tall corn at the
bottom of immense sky
wrapping around the world's rim
the sun shimmering and the air
like a bell with perfect pitch
bathing us in the heat that
swells the ears in their green jackets
spilling silk. Miles and miles of corn
the towns –
populations eight hundred nine hundred
two thousand souls –
marooned islands in a green seas;
we pause at the single stoplight
crossing the highway plunge back into corn.

The Little Horses

traditional American lullaby adapted by Aaron Copland, arr. R. Wilding-White

Also known as “Hush you bye,” this song is a children’s lullaby from the American South included in the Old American Songs for voice and piano by Aaron Copland (1952). There is some speculation that it was sung by an African-American slave who could not take care of her own baby because she was tending the Master’s child.

Zion’s Walls

words and original music by John McCurry

Zion’s Walls, from Copland’s second set of Old American Songs is a revivalist tune with words and music by John G. McCurry, a farmer from Georgia who published the song collection, The Social Harp in 1855. Copland used this song again in his opera, The Tender Land.

Walk that Valley

Gwyneth Walker

This arrangement is based on the traditional American spiritual, Lonesome Valley and was published in 2005. The focus of the text is on the individual person encountering times of difficulty alone. “Walk that lonesome valley by yourself.” There are moments of confusion and doubting. There are moments of fear and pain. Yet, by facing adversity, by oneself, one often finds the strength and faith for moving forward through life.

La Siesta

Charles Gounod

*The delicate foliage stirs, sings, beats,
and the cool, dark wood washes over us in the shade.
A tepid breeze, trembling, undecided, brings to my dreams
the murmur distant of the shore.
The breezes’ sweet caress is like an intoxication
that charms and penetrates, filling my whole being!*

*And the cool, dark wood spreads a shadow.
The dream consoles, and pain flies!
A mirage clears, and carries away the traces
Of the sad, sleeping thoughts, finally lulled!
Still murmuring, the delicate foliage stirs and sings,
And the cool, dark wood washes over us in the shade.*

On This Late Morn

Glenn Sutherland; text by Emily Dickinson (1830–86)

From the composer: The short poems of Emily Dickinson are like jewels in the Western canon of literature and art. Each contains many facets of meaning, and they reflect back to the reader their deepest yearnings and questions. Coming across the poem on which “On This Late Morn” was based, raised for me troubling questions about joy, mortality, the layers of life I was maybe missing and not fully living, and also what I might be choosing *not* to bring forth into the world while I had the opportunity. I found it a humbling experience write a piece based on this many-layered text, and have poem continually push, prod and teach me as the piece progressed. After writing the piece, these questions still haunt me and make me wonder.

On this long storm the rainbow rose,
On this late morn the sun;
The clouds, like listless elephants,
Horizons straggled down.
The birds rose smiling in their nests,
The gales indeed were done;
Alas! how heedless were the eyes
On whom the summer shone!
The quiet nonchalance of death
No daybreak can bestir;
The slow archangel’s syllables
Must awaken her.

Glenn Sutherland is a Vancouver-based composer of vocal, choral, and instrumental chamber music. He has studied composition with Michael Trew, Lane Price and Jocelyn Morlock. His vocal works have been performed by soloists and choirs both in Canada and in Europe, and instrumental works have been performed by Heidi Krutzen, the Nesselroad-Barnes Trio, the Erato Ensemble, and the Vancouver Brass Project. A Canadian League of Composers member, Glenn also works as a conservation biologist when not composing.

The River Child

Chester Duncan; text: James Reaney (1926-2008)

Winnipeg composer Chester Duncan was a prolific songwriter. He was, by profession, an English professor at the University of Manitoba, and his true love was poetry. This is evident in the variety and intensity of works he chose to put to music, as well as his own poetry writing. *The River Child* was composed in 1979, based on the ballad by Canadian poet, James Reaney. The mystical relationship between nature and spiritualism is explored in this tale of a Canadian woman searching for the body of her seventh child, after the river reveals it has taken the boy for its slave. The exchange of a silver spoon for her medicine man’s services brings closure to the mother’s tragic tale.

V'la l'Bon Vent

Traditional French Canadian, arr. Allison Girvan

Chorus:

*Go, good wind, go, pretty wind,
Go, good wind, my friend is calling,
Go, good wind, go, pretty wind,
Go, good wind, she waits for me.*

Verses:

*Behind our house there is a pond
It's not as deep as it is wide
Three handsome ducks went for a swim
The king's son went hunting
With his great silver gun
Wounded the black, killed the white
O, son of the king, you are cruel
You have killed my white duck.*

Ve no velkomne

Eva Holm Foosnæs

Be welcomed in God's house, and listen to the music with good friends!

Neslandskyrkja

Norwegian folk tune

This is a folk tune, and the lyrics were written as a protest against the demolition of the Nesland church (Neslandskyrkja). The writer had been baptized, had her confirmation, and gotten married there, and it is in this church she wants to be buried. It is said that the lyrics had their effect and saved the church from demolition for a while. However, it is most likely no longer standing.

Heaven full of Stars

Eric Barnum; poem by Sara Teasdale

*Alone in the night on a dark hill
With pines around me spicy and still,
And heaven full of stars over my head,
White and topaz and misty red;
Myriads with beating hearts of fire
That aeons cannot vex or tire;*

*Up the dome of heaven like a great hill,
I watch them marching stately and still,
And I know that I am honored to be
Witness of so much majesty.
Alone in the night and heaven full of stars.*

Se, hvor klarner det

Norwegian folk tune, arr. Henrik Ødegaard

The lyrics describe how the world is lit up and the Heavens are on fire on the last day when Jesus comes to bring us all to the Heavens.

Spes

Mia Makaroff; text: Nils Aslak Valkepää / Ecclesiastes 8:1, 8

The idea of this song was to put together the two very different worlds of sacred, biblical Latin and the traditional devotion to nature in the Sami culture, and find some common ground. They both share the notion of *hope* (*spes* in Latin).

Nils Aslak Valkepää:

I belong to the wind

but I live

And this seems to be the intention of life

Today I live

here and now

and if that is too much

I won't be alive tomorrow

That is the way and so what

from Ecclesiastes:

Who is as the wise man?

And who hath known the resolution of things?

It is not in man's power to stop the spirit (wind),

neither hath he power in the day of death.

The wisdom of a man shineth in his countenance (wisdom),

and the most mighty will change his face.

Over the Rainbow

E.Y.Harburg / H.Arlen, arr. Maciej Karpinski

Somewhere over the rainbow, way up high
There's a land that I've heard of once in a lullaby.
Somewhere over the rainbow, skies are blue
And the dreams that you dare to dream
really do come true.

Someday I'll wish upon a star
And wake up where the clouds are far behind me.
Where troubles melt like lemon drops,
Way above the chimney tops,
That's where you'll find me.

Somewhere over the rainbow, blue birds fly
Birds fly over the rainbow.
Why then, oh why can't I?
Somewhere over the rainbow, blue birds fly
Birds fly over the rainbow.
Why then, oh why can't I?
If happy little bluebirds fly beyond the rainbow
Why, oh why can't I?

Concert Program

Saturday, May 2, 2015 – 7:30pm

St. Andrew's-Wesley United Church, Vancouver

TAPESTRY INTERNATIONAL: GALA CONCERT

Canzona Women's Ensemble

The Little Horses traditional American lullaby, adapted by Aaron Copland (1900-1990),
arr. R. Wilding-White

Nigra Sum..... Pablo Casals (1876-1973)

National Weather Forecast text & music Henry Mollicone (b. 1946)

Esprit de Choeur

Un Canadien Errant..... traditional French Canadian, arr. Eleanor Daley (b. 1955) 🍁

The River Child Chester Duncan (1913-2002) 🍁
Samantha Nixon, Olivia Maxfield, soloists

V'la l'Bon Vent..... traditional French Canadian folk song, arr. Allison Girvan 🍁
Brigitte Baragar, Tiffany Prochera, Amelia Peterson, Kate Peterson, soloists

Elektra Women's Choir

The Birds' Lullaby (from *Heart Songs of the White Wampum*) Timothy Corlis (b. 1972) 🍁

Oblivion (*saxophone and piano*) Astor Piazzolla (1921-1992)

Valkyrie (*world premiere*)..... Kristopher Fulton (b. 1978) 🍁
with Julia Nolan, soprano saxophone

Salva Me (*world premiere*)..... Catherine Laub (b. 1979) 🍁
with Catherine Laub, drum

❖ **Intermission** ❖

Cantus

Blott en dag..... Lina Sandell/ Oscar Ahnfelt, arr. Odd Johan Overøye (b. 1961)

Big Sky Charles A. Silvestri/ Ola Gjeilo (b. 1978)

Even when He is silent..... Anon./ Kim André Arnesen (b. 1980)

Tapestry International Massed Choirs with the singers of Elektra's Mira Youth Mentorship Program

maggie and milly and molly and may..... Joan Szymko (b. 1957)
Cricket Handler, conductor

Psalm 23..... Franz Schubert (1797-1828)
Jill Anderson, conductor

Magnificat..... Christine Donkin (b. 1976) 🍁
Morna Edmundson, conductor

Eatnemen Vuelie..... Frode Fjellheim (b. 1959)
Tove Ramlo-Ystad, conductor

Ave Maria..... David MacIntyre (b. 1952) 🍁
Valdine Anderson, conductor

🍁 *Canadian composer/arranger*

Gala Concert: Selected Texts and Translations

The Little Horses

traditional American lullaby adapted by Aaron Copland, arr. R. Wilding-White

Also known as “Hush you bye,” this song is a children’s lullaby from the American South included in the Old American Songs for voice and piano by Aaron Copland (1952). There is some speculation that it was sung by an African-American slave who could not take care of her own baby because she was tending the Master’s child.

Nigra Sum

Pablo Casals; text from Song of Songs

*I am black but beautiful,
oh daughters of Jerusalem.
The King has delighted in me,
and has brought me into his own chambers;
He spake unto me:*

*“Arise my love, my fair one, and come away;
for lo, the winter is past,
the rain is over and gone.
The flowers appear on the earth,
and the time of renewal has come.”*

Alleluia!

National Weather Forecast

text & music Henry Mollicone

This light-hearted look at our weather around the United States reminds us of why we love living in California!

Un Canadien Errant

Traditional French Canadian, arr. Eleanor Daley

*A wandering Canadian, banished from his hearths,
Travelled, weeping, through foreign countries.
One day, sad and pensive, sitting at the waters' edge,
To the fugitive current he said these words:
“If you see my country, my unhappy country,
Go tell my friends that I remember them.
O days so full of charms, you have disappeared,
And my fatherland, alas! I will never see it again!
Forever separated from the friends of my heart
I will die of sorrow.
No, but while dying, O my dear Canada!
My longing look will go toward you.”*

The River Child

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*Behind our house there is a pond
It's not as deep as it is wide
Three handsome ducks went for a swim
The king's son went hunting
With his great silver gun
Wounded the black, killed the white
O, son of the king, you are cruel
You have killed my white duck.*

The Birds' Lullaby

Timothy Corlis (from the suite Heart Songs of the White Wampum); poem by E. Pauline Johnson

Sing to us, cedars; the twilight is creeping
With shadowy garments, the wilderness through;
All day we have carolled, and now would be sleeping,
So echo the anthems we warbled to you;
Swing, swing,
And your branches sing,
And we drowse to your dreamy whispering.

Sing to us, cedars; the night-wind is sighing,
Is wooing, is pleading, to hear you reply;
And here in your arms we are restfully lying,
And longing to dream to your soft lullaby;
Swing, swing...

Sing to us, cedars; your voice is so lowly,
Your breathing so fragrant, your branches so strong;
Our little nest-cradles are swaying so slowly,
While zephyrs are breathing their slumberous song.
Swing, swing...

Oblivion

Astor Piazzolla

Astor Piazzolla's *Oblivion* was composed in 1982 as a chamber ensemble. This piece was one of Piazzolla's most famous tangos, and it became widely popular when it was released on the soundtrack of Marco Bellochio's film *Henry IV*.

The Valkyrie has the power over life and death. Reflected in Piazzolla's hauntingly beautiful *Oblivion*, one can imagine the effect of these decisions.

Valkyrie

*Kristopher Fulton; texts in Old Norse,
translated from The Poetic Edda by Larrington and Thorpe*

In Norse mythology, a Valkyrie is one of a host of female figures who choose those who may die in battle and those who may live. It was the Valkyrie who would ultimately bring their chosen to the afterlife hall of the slain, Valhalla. Valkyries appear often in the 13th century Poetic Edda, and are described as the daughters of royalty, sometimes even accompanied by ravens.

*Then light shone
from Logafell,
and from that radiance
there came bolts of lightning;
wearing helmets
at Himingvani (came the valkyries).
Their byrnies (chainmail tunics) were
drenched in blood;
and rays shone from their spears.*

*Three times nine maidens;
though one maide foremost rode,
bright, with helmed head.
Their horses shook themselves,
and from their manes there sprang
dew into the deep dales,
hail on the lofty trees,
whence comes fruitfulness to man.
To me all that I saw was hateful.*

Kristopher Fulton is a Vancouver-based composer who has studied both music composition and design. Armed with a strong sense of emotion, and often a heavy influence from modern pop culture, his works have received acclaim by critics and audiences in cities across Canada, the USA, and Europe. He is currently Composer In Residence for the Vancouver Cantata Singers. www.kristopherfulton.com

Salva Me

Catherine Laub; text from the Requiem mass: Libera Me

Salva Me presents a direct and visceral appeal to God for mercy. The text is initially chanted on a single note, D, and both these elements undergo extensive transformation as they are echoed, whispered, fragmented, and expanded and contracted harmonically. Halfway through the piece, an arpeggiated overtone melody heralds a dramatic, large scale buildup to the conclusion through layering on of new voices and textures.

*Save me, O God, from eternal death,
on that dreadful day when the heavens and the earth are moved.*

American soprano Catherine Laub moved to Vancouver in 2006 and has since become an integral part of the musical life of the city as a performer, educator, organizer and composer. She is a member of the Vancouver Chamber Choir, Erato Ensemble, the Windsong Trio, Artistic Director of the Roedde House Second Sunday Concert Series, and --most importantly-- a participant in Elektra's 2015 Conductor Mentorship program. www.catherinelaub.com

Blott en dag

Lina Sandell / Oscar Ahnfelt, arr. Odd Johan Overøye

The lyrics revolve around leaving your worries in God's hands. There we can be safe.

Big Sky

Ola Gjeilo; poem by Charles A. Silvestri

Golden sunlight gleams off the
Rugged peaks soar up into
Big sky spreads out like a
Blue embrace of you.
Splashing streams tumble into
Rushing river cuts through
Pine tree valley full of
Green memories of you.
Every time I see that big sky I
Think of you and wonder why?
I can almost feel you right here with me
Every time I see that great big sky!
Eagles soar high above the
Misty pine-tops that grow
Roots go deep in the big earth
Deep as my love for you.

Even when He is silent

Anonymous / Kim André Arnesen

I believe in the sun, even when it's not shining
I believe in love, even when I feel it not
I believe in God, even when He is silent

maggie and milly and molly and may

Joan Szymko; poem by E. E. Cummings

maggie and milly and molly and may
went down to the beach (to play one day)
and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles, and
milly befriended a stranded star
whose rays five languid fingers were;
and molly was chased by a horrible thing
which raced sideways while blowing bubbles:and
may came home with a smooth round stone
as small as a world and as large as alone.
For whatever we lose (like a you or a me)
it's always ourselves we find in the sea

Psalm 23

Franz Schubert

*God is my shepherd, I shall not want;
He lays me down in green pastures,
He leads me beside still waters,
He restores my languishing spirit...
And if I walk through the valley of death's shadow,
I will fear no evil, for you protect me;
Your rod and your staff comfort me.
You prepare a joyous meal for me
In the presence of my enemies;
You anoint my head with oil and fill my cup.
Health and blessings will follow me
all the days of my life,
And I will dwell in His eternal house forever.*

Magnificat

Christine Donkin; text: Luke 1:46-55

*My soul magnifies the Lord.
And my spirit has rejoiced in God my Saviour.
For he has regarded the low estate of his handmaiden:
for behold, henceforth all generations shall call me blessed.
For he who is mighty has done great things for me; and holy is his name.
And his mercy is on them who fear him from generation to generation.
He has shown strength with his arm;
he has scattered the proud, even the arrogant of heart.
He has deposed the mighty from their seats, and exalted the humble.
The hungry he has filled with good things, and the rich he has sent empty away.
He has helped his servant Israel, in remembrance of his mercy.
As it was spoken to our fathers, to Abraham and his seed forever.
Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be, world without end, Amen.*

Eatnemen Vuelie

Music: Frode Fjellheim (incorporating the hymn "Fairest Lord Jesus")

*The earth is delightful.
God's heaven is stately.
The souls' pilgrimage is lovely
Through the fair kingdoms on earth.
We go to Paradise with song.*

Ave Maria

David MacIntyre

Vancouver composer MacIntyre's setting was composed in the summer of 1994 for Elektra, and features driving, ecstatic rhythms and repetitive harmonies punctuated with sudden silences. Written in celebration of the 35th Anniversary of the Canadian Music Centre, this work is now performed by women's choirs around the world.



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Thanks and Acknowledgements

Rita Attrot, Tanya Battaglia, Beth Busby, Coastal Sound Music Academy (Diana Clark, Artistic Director), Century Plaza Spa and Hotel, Alia Chua, Evergreen Cultural Centre, Nicholas Jacques, Kirby Floral, Catherine Laub, Oksana Legebokoff, Kate McColl, Jean McComb, Bruce McConnell, Diane McConnell, Kirsten Mellin, Jeff Miller, Paul Nash, Bryn Nixon, Corinne Norbraten, Susan Ohannesian and St. Mary's Anglican Church, Laura Peterson, Sandra Phillips, Jean Roan, Ryerson United Church, Kathryn Slemko, St. Andrew's-Wesley United Church, St. Paul's Anglican Church, Elaine Stevens, Natalie Van Deusen of the UofA's Icelandic studies department, Elektra's Board of Directors, singers in Elektra Women's Choir, and all of our wonderful volunteers!

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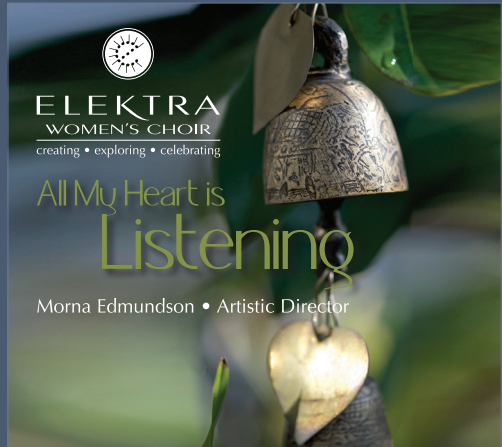
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