

The Light of Hope Returning



ELEKTRA
WOMEN'S CHOIR
creating • exploring • celebrating

by **Shawn Kirchner**

original artwork by **Kevork Mourad**

Morna Edmundson, Artistic Director

with guest artist **Allison Girvan**

November 26 & 27, 2021

Pacific Spirit United Church, Vancouver

**THE LOST WORDS:
A SPELL BOOK**

MARCH 7 & 8, 2022
PACIFIC SPIRIT UNITED CHURCH

ELEKTRA
WOMEN'S CHOIR
creating • exploring • celebrating

ELEKTRA.CA/CONCERTS-EVENTS

949 West 49th Avenue
Vancouver, BC V5Z 2T1

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

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Welcome!

We are delighted to see you here tonight as we share a very special project with you. **The Light of Hope Returning** is a remarkable and unique experience for performer and audience, a 70-minute journey at a dark time of year through familiar and new music, visual art, the voices of women, beauty, community, reflection, and discovery. This is the work's Canadian premiere, and the first time ever the visual element is being shared with a live audience.

In June 2020, shortly after the pandemic shut down all live choral music, I was approached by **Ofer dal Lal**, Artistic Director of **WomenSing** in the Bay Area, to collaborate on a large-scale virtual choir project to record this entire work, which had been commissioned and premiered by WomenSing the previous year. We contacted composer **Shawn Kirchner**, who immediately became an energetic force behind this idea. The extraordinary artwork that you will see projected is by Syrian-American artist, **Kevork Mourad** (kevorkmourad.com), who is well-known for his collaborations with classical musicians including **Yo-Yo Ma's Silkroad**. Together, we began a six-month journey to the video's launch, on the Winter Solstice 2020. The final piece of the puzzle came in the voice and musical gifts of dear Elektra friend, Nelson-based singer **Allison Girvan**, also with us tonight for the live performance. Look on **elektra.ca** on December 21 as we bring back the online version for a few weeks over the holidays.

The Light of Hope Returning is a continuous work, so please hold your applause until the intermission and the end of the concert. I encourage you to read composer Shawn Kirchner's comments on the next page. Each piece of music, part of the larger whole, was carefully curated to create the story arc that you will experience. In some cases, such as **Remember** and **Holy World**, they are new creations. Others, such as **Bright Morning Stars** and **Angels We Have Heard on High**, bring with them memories of times and traditions past. Each musical element forms part of the narrative of this journey toward hope.

I am indebted to **each and every Elektra singer** and to **Stephen Smith** for their tenacity through 18 months without in-person rehearsals. To see their faces in person again in September and to hear their voices together in this glorious acoustic is such a joy. The Elektra board has steered our organization safely through these tough times, and I am grateful for the immense amount of work they continue to do to steward us with care and commitment. Special thanks for thoughtful work on tonight's project go to **Shawn, Kevork, Shannon, Danica, Allison, James**, and all singers who do far more for us than sing.

Appreciating choir like never before,

*Elektra is privileged to sing and perform on the traditional and unceded territories of three Coast Salish peoples; the **Musqueam, Squamish, and Tseil-Waututh** nations.*

Looking to spread holiday cheer to friends and family far and near?

Elektra can help with our E-Carol fundraiser!

We can send a customized greeting and a carol video to your loved one. Prices range from **\$10 to \$100**, and carols are on sale until **December 3rd, 2021**. Visit our website at **elektra.ca** for details on song choices, and to purchase. **Thank you so much for your support!**

A word from composer Shawn Kirchner

The Light of Hope Returning could be described as a Solstice “Lessons and Carols” or a Christmas “folk oratorio.” But in a broader way, it is simply part of a centuries-old midwinter tradition of festive concerts, pageants, parties, services, and caroling that we somehow need to mark our year, raise our spirits, renew our bonds, and re-center our priorities. What sets *The Light of Hope Returning* apart, perhaps, is the intentionality with which it invites us to place our own personal “temporal” journeys into the larger “eternal” cycles marked by our midwinter festivals: the cycle of seasons (Solstice), the cycle of the year (New Year’s), and the cycle of birth and renewal (Christmas).

Constructed in the form of a cathartic ritual in five parts, *The Light of Hope Returning* invites us to witness the rebirth of light at the hour of greatest darkness, and to find our hope again. First we are welcomed unconditionally to “sit awhile” and given a place near the blazing fire. Then, in section 2, carols of The Morning Star raise an image of hope, but a hope that is as yet out of reach—or perhaps forgotten, faint as a memory, and far away as a distant star. But the star draws near, and in section 3, carols of the Birth invite us to join the shepherds’ journey to greet the newborn Child.

After intermission, in section 4, The Sign Opposed, we feel the force of “opposition” to this new life and light, as the powers of winter and darkness wax to the full. The archetypal Tyrant King responds with wrath to the threat posed by Child—the sign of the New Order—and all must flee to escape harm. But at the hour of greatest darkness, the light returns. At the hour of great destruction, a deeper hope is found. Life absorbs the greatest blow...and goes on. Cathartic journey complete, we come to section 5, the Parting, where we are sent on our way with power and purpose into the New Year, and with the invitation to meet again at the next “turning of the year.”



Shawn Kirchner is a composer/arranger, singer, and pianist based in Los Angeles whose choral works are sung throughout the world. A tenor with the **Los Angeles Master Chorale** since 2001, Kirchner also served as the ensemble’s Composer in Residence from 2012-2015, a position formerly held by **Morten Lauridsen**. With the Master Chorale, Kirchner has performed hundreds of concerts with the **LA Philharmonic** in collaborations with the world’s leading conductors and composers. He is also a member of LAMC’s touring company of *Lagrime di San Pietro*, presenting the fully-staged, **Peter Sellars**-directed Renaissance masterpiece at the **Salzburg Festival** and other major international venues. Kirchner has also sung on dozens of feature film soundtracks, including the *Lorax*, *Frozen*, *La La Land*, *Avatar*, and films of the *Star Wars* and *X-Men* franchises.

Best known worldwide for his choral setting of the Kenyan song *Wana Baraka* and *Heavenly Home: Three American Songs*, which have been praised by the **LA Times** as “arranged with mastery,” Kirchner has also produced cycles on the poetry of **Pablo Neruda**, **Sylvia Plath**, **Gerard Manley Hopkins**, **Susan Cooper**, and **William Blake**. His writing for the voice ignites the enthusiasm of singers and his works are often programmed or commissioned for festivals, conventions, and honor choirs. Kirchner’s works are published by **Boosey & Hawkes**, **Oxford**, **Santa Barbara**, and through his own publishing company. His original songwriting ranges in style from jazz and gospel to folk and bluegrass, the latter featured on his CD *Meet Me on the Mountain*.

Kirchner was raised in Cedar Falls, Iowa, and earned a BA in Peace Studies with a focus on foreign languages from **Manchester University** before pursuing an MA in Choral Conducting at the **University of Iowa**, where his teachers included **William Hatcher**, **Richard Bloesch**, and **Donald Jenni**. His principle creative mentor is the songwriter **Steve Kinzie**. Apart from music, his passions include organic gardening, **J.R.R. Tolkien**, and personality typologies. For more information please visit **ShawnKirchner.com**.

The Light of Hope Returning

Friday, November 26 and Saturday, November 27, 2021, 7:30pm
Pacific Spirit United Church, Vancouver

Elektra Women’s Choir, Morna Edmundson, Artistic Director
Allison Girvan, Soloist | **Stephen Smith**, Piano
with **Brenda Fedoruk** (flute), **Julia Nolan** (saxophone), **Karen Gerbrecht** (violin),
Brian Mix (cello), **Meaghan Williams** (double bass)

Please turn off your cell phones. Please note that photography and videography (other than by Elektra’s official photographers) are not permitted during the performance.
Please hold your applause until either the intermission or until the end of the concert.
At intermission and following the concert, we encourage you to tweet about your experience: @ElektraYVR!

Program

WELCOME

How Have You Come This Night?
The Light of Hope Returning

THE MORNING STAR

Reading: Morning
Bright Morning Stars
Brightest and Best
Remember
Behold That Star

AT THE BIRTH

Angels We Have Heard On High
Reading: The Shepherd
Rocking Carol
In the Bleak Midwinter
Lo, How a Rose E’er Blooming

INTERMISSION

A SIGN OPPOSED

What Shall Befall You?
Green Grows the Holly
Little Rose
Coventry Carol 1591
Reading: Anna
A Coventry Carol
The Tyrant’s Rage
Reading: from Revelations of Divine Love
Holy World
Reading: Morning (reprise)
Bright Morning Stars (reprise)

PARTING

Fare Ye Well
The Light of Hope Returning (reprise)

*In loving memory of **Ginny Russell**, a dedicated supporter of Elektra, who rarely missed a concert in 35 years.*

Texts

How Have You Come This Night?

words and music by Shawn Kirchner,
© SKPublishing

How have you come this night?
Robed in shadow? Or robed in light?
Welcome here, how e'er you be,
Won't you sit a while with me?
How have you come this night?
Peace in your valley? Wind on your hill?
Or a storm upon your sea?
Welcome here, how e'er you be.
Won't you sit a while with me?

The Light of Hope Returning

with Maureen Ciarniello, alto
words © Susan Cooper, music by
Shawn Kirchner, © SKPublishing

A joyous welcome bring we here
For Christmas and a brave New Year.
Come join our feasting and delight,
Come revel in this happy night.
Here to our house we welcome you in,
To share our gladness as we sing.
*For here is the bright fire burning,
And here the old year turning,
So shall we stay to greet the day
And the light of hope returning.*

From spruce and pine and fir-tree tall
Green branches now shall deck our hall;
The holly and the mistletoe
Gleam red as blood and white as snow;
To celebrate this Yule-tide day
Their light shall drive the dark away.

To all within this house be peace;
May all our perturbation cease
And all the bells on earth shall chime
To celebrate so glad a time.
This joyous welcome bring we here
For Christmas and a brave New Year.

Reading: Morning (excerpts)

© Judith Cordary, adapted and
used with permission

Bright Morning Stars

traditional Appalachian, arranged by
Shawn Kirchner, © used by permission
of Santa Barbara Music Publishing Inc.,
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Bright morning stars are rising,
Bright morning stars are rising,
Bright morning stars are rising;
Day is a-breaking in my soul.

Brightest and Best

text by Reginald Heber, music from **Southern
Harmony**, arranged by Shawn Kirchner,
published by Boosey & Hawkes, Inc,
courtesy of Concord Music Publishing

Hail the bless'd morn, see the great Mediator
Down from the regions of glory descend!
Shepherds, go worship the babe in the manger,
Lo, for his guard the bright angels attend.
*Brightest and best of the stars of the morning,
Dawn on our darkness and lend us thine aid.
Star in the East, the horizon adorning,
Guide where our Infant Redeemer is laid.*

Cold on his cradle the dewdrops are shining,
Low lies his bed with the beasts in the stall,
Angels adore him, in slumber reclining,
Maker and Monarch and Saviour of all.

Shall we not yield him, in costly devotion,
Odors of Edom and off'rings divine?
Gems of the mountains and pearls of the ocean,
Myrrh from the forest or gold from the mine?

Remember

with Holly Kennedy, soprano
words © Susan Cooper, music by
Shawn Kirchner, © SKPublishing

There was snow—do you remember?
It was many years ago
And we were young,
and a star moved through the sky...
The air was cold, and over the hill
Came voices, faint and high;
And we sang too, there warm by the fire—
I can hear the laughter still—
All together, giving, glad
And never forgetting why.
That was a time, when we were young
And the world's bright star came by...
Tell me, do you remember?
It was many years ago
But you still may hear the singing, if you try.

Behold That Star

words and music by Thomas Talley,
arranged by Shawn Kirchner,
© SKPublishing

Behold that star!
Behold that star up yonder,
Behold that star!
It is the star of Bethlehem.

There was no room found in the inn
(It is the star of Bethlehem)
For him who was born free from sin.
(It is the star of Bethlehem)

The wise men traveled from the East...
To worship him, the Prince of Peace...

A song broke forth upon the night...
From angel hosts all robed in light...

Angels We Have Heard on High
traditional French carol, arranged by
Shawn Kirchner, © SKPublishing

Angels we have heard on high,
Singing sweetly through the night,
And the mountains in reply,
Echoing their brave delight.
Gloria in excelsis Deo!

Shepherds, why this jubilee?
Why these songs of happy cheer?
What great brightness did you see?
What glad tidings did you hear?
Gloria in excelsis Deo!

See him in a manger laid,
Whom the angels praise above.
Mother, Father, lend your aid,
While we raise our hearts in love.
Gloria in excelsis Deo!

Reading: The Shepherd

© Susan Cooper, adapted and
used with permission

Rocking Carol

traditional Czech carol, arranged by
Shawn Kirchner, © SKPublishing

Little baby, softly sleep, do not stir,
We will lend a coat of fur.
We will rock you, rock you, rock you.
Cradled in our loving arms,
We will keep you from all harm.

Little baby, tender one, precious son,
Sleep now, for the day is done.
We will rock you, rock you, rock you.
Cradled in our loving arms,
We will keep you from all harm.

Little baby, softly sleep, do not stir,
We will lend a coat of fur.
We will rock you, rock you, rock you.
Softly sleep now, safe and warm,
Nestled in our loving arms.

In the Bleak Midwinter

words by Christina Rossetti, music by
Shawn Kirchner, © SKPublishing

In the bleak midwinter,
frosty wind made moan,
Earth stood hard as iron,
water like a stone;
Snow had fallen, snow on snow,
snow on snow,
In the bleak midwinter,
long ago.

Angels and archangels
may have gathered there,
Cherubim and seraphim
thronged the air;
But only His mother,
in her maiden bliss,
Worshiped the Beloved
with a kiss.

What can I give Him,
poor as I am?
If I were a shepherd,
I would give a lamb;
If I were a Wise One,
I would do my part;
Yet what I can I give Him;
give my heart.

Lo, How a Rose E'er Blooming

traditional German carol, arranged by
Shawn Kirchner, © SKPublishing

Lo, how a Rose e'er blooming
From tender stem hath sprung.
Of Jesse's lineage coming
As saints of old have sung.
It came, a flow'ret bright,
Amid the cold of winter,
When half-spent was the night.

Isaiah 'twas foretold it,
This Rose I have in mind.
With Mary we behold it,
The Virgin Mother kind.
To show God's love aright,
She bore to us a Saviour,
When half-spent was the night.

This flow'r, whose fragrance tender
With sweetness fills the air,
Dispels in glorious splendor
The darkness ev'rywhere.
True man, yet very God,
From grief and death he saves us
And lightens every load.

What Shall Befall You?

with Holly Kennedy, soprano
music by Shawn Kirchner,
© SKPublishing

What shall befall you here below?
If you should see it, you would not go.
Better be blind and little know
Of the turns that wait on the morrow.

Now he is born, the holy child.
Softly he lies with his mother mild,
But soon they will flee into the wild,
In the turns that wait on the morrow.

What shall befall you here below?
There is a wonder for ev'ry woe,
And joy to reap when tears you sow;
O! the turns that wait on the morrow.

Green Grows the Holly

based on a fragment by Henry VIII,
words and music by Shawn Kirchner,
© SKPublishing

*Green grows the holly, so does the ivy,
Though never colder the blast of winter blows.
What it be folly? Ever be ye jolly;
Green grows the holly, green the ivy grows!*

Cruel winter! Ice and cold,
Cruel winter! Wind so bold,
Chill the bone and freeze the ground
And strip the branches bare.
Deep into the roots the sap of life must go,
Till spring can come again.

Longest night and shortest day,
Darkness, drive the light away,
Dim the eye and cloud the heart
Till hope is almost gone.
Close into the kindling fire we now must lean,
To keep the flame alive.

Godless tyrant, rant and roar,
Godless tyrant, rush to war,
Strike the just, betray all trust,
And prey upon the poor.
Far away out of his hand we now must fly,
To save the child from harm.

Little Rose

words and music by Shawn Kirchner,
© SKPublishing

Hush-a-hush, the wind's a-blowing,
But it's quiet in the garden.
Grow in peace, little rose, for a while.
Hush-a-hush, the snow is falling,
But it's warm beneath the bower,
Rest your head, little rose, for a while.

*Little rose, little rose,
Little breath of Love Divine,*

None like you will ever be:
The newest flow'r on the Oldest Tree.
Little rose, little rose,
Born to heal the wounds of Time,
None like you ever was, little rose.

Hush-a-hush, the storm is raging,
Hide you here, in the garden,
Bide in peace, little rose, yet a while.
Soon enough you will be going,
Look for friends to gather round you;
Thorns will do, when you find none at all.

Reading: Anna

© Shawn Kirchner

Coventry Carol 1591 (instrumental)

traditional English carol tune,
arranged by Shawn Kirchner,
© SKPublishing

A Coventry Carol

text by Robert Croo,
music by Shawn Kirchner,
© SKPublishing

Lullay, thou little tiny child,
By by, lully, by by, lullay.
Lullay, thou little tiny child,
By by, lully, lullay.

O sisters, too, how may we do
For to preserve upon this day;
This poor youngling for whom we sing?
By by, lully, lullay.

Now the Tyrant King, in his raging,
Charged he hath upon this day;
His men of might in his own sight
All children young to slay.

Then woe is me, poor child, for Thee,
And ever mourn and ever may,
For thy parting neither say nor sing,
By by, lully, lullay.

The Tyrant's Rage

music by Shawn Kirchner,
© Shawn Kirchner Publishing

Reading: Revelations of Divine Love (excerpt)

Julian of Norwich

Holy World

with Danica Kell, soprano
words and music by Shawn Kirchner,
© SKPublishing

Oh, I have seen the beauty of a child
born into this weary world,
pure and new, placed into
the old and careworn hands.
*Holy world, holy world,
where sorrows are turning with joy.*

And I have seen how hope slips away,
slips away like shifting sand,
only to reveal the rock and a place to stand.

Surely, surely the rainbow promise of old
still remains.
And surely there is a voice
to which all souls resound.

Surely, surely the road is still there
that leads the way back home.
And surely, surely a mother waits
for her lost to be found.
*Holy world, holy world,
where sorrows are turning with joy.*

Bright Morning Stars (reprise)

Fare Ye Well, Come What May
words and music by Shawn Kirchner,
© SKPublishing

*Fare ye well, come what may
And meet me in the morning.
Fare ye well, and meet me here
At the turning of the year.*

Will your way be low or steep?
Journey shallow? Journey deep?
*Fare ye well, and meet me here
At the turning of the year.*

Will your year bring loss or gain?
Plenty pleasure? Plenty pain?
*Fare ye well, and meet me here
At the turning of the year.*

Tyrants rise, tyrants fall
But never soon enough for the good of all.
Yet there is joy, there is joy
That no pow'r on earth can e'er destroy.

The Light of Hope Returning (reprise)

words © Susan Cooper, music by
Shawn Kirchner, © SKPublishing

*For here is the bright fire burning,
And here the old year turning,
So shall we stay to greet the day
And the light of hope returning!*

**Additional instrumental interludes by
Shawn Kirchner, © SKPublishing**

Elektra CDs and chocolates will
be for sale during the intermission
and following the performance.
Cash and cards accepted.

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Morna Edmundson,
Artistic Director

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 45-voice adult choir is known for adventurous programming, seeking out music written specifically for women and frequently commissioning new works. The choir is honoured to work with an outstanding pianist, **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 90 compositions and arrangements. The choir's recordings on iTunes and CD Baby extend the reach of its repertoire internationally. Elektra's 17th CD, **Fire Flowers**, was released in August of 2020. 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**, as well as the **International Federation for Choral Music**, where it appeared at the **World Symposium on Choral Music** in Sydney (1996) and Barcelona (2017). In the summer of 2018, Elektra was one of five choirs from across the country to perform in "...float...", Choral Canada's unique, outdoor immersive performance experience, funded by the **Canada Council's New Chapter** program. In December 2020, Elektra partnered with **WomenSing** from the Bay Area in California, to produce **The Light of Hope Returning** digital performance on **YouTube**, which had almost 12,000 views during its two-week limited run.

Soprano 1

Julie Edmundson, Danica Kell, Holly Kennedy, Cassie Luftspring, Shannon Lythgoe, Ashley McConnell, Janine Magaw*, Rachel Nelson, Janet Pritchard, Lauren Tjoe, Alessia Todde, Anna Turunen

Soprano 2

Bonnie Arthur, Jannie Burdeti, Ann Busay, Catherine Cheneval, Emilie Cox, Sophia Fan, Katrin Lohuaru, Kim Taylor*, Allison Tremblay, Isabella Troche, Anisha Varghese, Christine Wang

Alto 1

Katerina Gimon, Grace Groot*, Kirstin Hain, Melissa Howell, Shelley Koke, Sheila Little, Stephanie Loo, Alison Stillwell, Patty Wagner, Brenda Wilson

Alto 2

Stephanie Browning, Stephanie Ching, Maureen Ciarniello, Elisabeth Finch, Corinne Norbraten, Denise O'Brien, Lauren Peat, Caitlin Robinson*, Deirdre Rogers, Stephanie Schollen, Rosemary Speakman

* Section Leaders

MORNA EDMUNDSON, ARTISTIC DIRECTOR



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. In addition to her work with Elektra, Morna is the Artistic Director of **EnChor**, a Vancouver-based, auditioned, mixed choir for mature voices. 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 **Willan Council**. In February 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 June 2011 Morna received a Vancouver **YWCA Woman of Distinction Award** in recognition of her work with Elektra. 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. In 2020, she joined the board of **Choral Canada** as its President Elect.

STEPHEN SMITH, PIANIST



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**. www.smithstephen.musicaneo.com



FAMILY HOLIDAY CONCERT

Celebrate the holidays like never before - with Linda Cullen, from CBC's Double Exposure!

Featuring a Salish Lullaby, Haida and Inuit legends, and Huron Carol - Canada's first published piece of music. And of course, sing-alongs for children and adults alike!

DEC 18, 2021 | 7:30PM
CENTENNIAL THEATRE

BUY TICKETS:
nvr.ca/centennial-theatre

LEARN MORE:
lionsgatesinfonia.com



GUEST ARTISTS

ALLISON GIRVAN, SOLOIST

photo: Louis Bockner



Allison Girvan is an internationally respected Canadian singer and choral director known for her exploration of songs spanning genre, style and language. She has been a featured soloist in performance and on recordings with ensembles ranging from jazz trios to full orchestra and is a studio vocalist for T.V. and feature film. In addition to being a past collaborator with Celtic Tenor, **John McDermott** and frequent collaborator with composer, **Don Macdonald**, she has recorded 3 solo albums— *Resonance*, *Fishing By The Light of the Ancestors* and the most recent concept album of her staged production, *Quintessence*. Allison is the founder of the children's choir, **VoixVive**; youth choirs **Solstice** and **Corazón**; and founder and director of the young adult choir, **Lalin**. She is an award-winning educator and was named Nelson's official **Cultural Ambassador** for 2019. Allison lives in Nelson BC where she continues to create, perform, record and teach. In addition to this

live performance with Elektra, her performance as soloist in *The Light of Hope Returning* has garnered her invitations to perform the work with choirs in California and Texas.

KEVORK MOURAD, ARTIST

Born in Qamishli, Syria, **Kevorg Mourad** now lives and works in New York City. He received his Master of Fine Arts from the **Yerevan Institute of Fine Arts** in Armenia. Mourad employs his technique of live drawing and animation in concert with musicians—developing a collaboration in which art and music harmonize with one another. Collaborators include **Yo-Yo Ma**, **Kim Kashkashian**, the **Los Angeles Master Chorale**, **Brooklyn Rider**, **The Knights**, **Perspectives Ensemble**, **Paola Prestini**, and **Kinan Azmeh**. He has performed in many institutions, including the **Aga Khan Museum** (Toronto), the **Art Institute of Chicago**, the **American Museum of Natural History**, the **Brooklyn Museum of Art**, the **Bronx Museum of Art**, **Carnegie Hall**, **ElbPhilharmonie** (Germany), **Rhode Island School of Design**, **Nara Museum** (Japan), **Lincoln Center Atrium**, the **Metropolitan Museum of Art** and **The Walt Disney Concert Hall**. Mourad has been a resident teaching artist at **Brandeis University**, **Harvard University**, and **Holy Cross** (Worcester). He is a member of **Yo-Yo Ma's Silk Road Ensemble** and is featured in the film *Music of Strangers* (2016).

BRENDA FEDORUK, FLUTE

Flutist **Brenda Fedoruk** is a passionate performer, teacher, mentor and a key player in Vancouver's lively classical music scene. She's at the centre of the most acclaimed ensembles in the city: principal flute with the **Vancouver Opera Orchestra**, a frequent performer with the **Vancouver Symphony Orchestra** and **Victoria Symphony**, and first-call for touring orchestras, musical theatre productions and chamber ensembles. Brenda is at home in the recording studio, exploring avant-garde repertoire with Vancouver's renowned **Turning Point Ensemble** and regularly working on **Disney** film scoring sessions. Brenda considers herself equal parts musician and educator. She maintains a busy private studio and draws students from across the country to her classes at **UBC**, **Douglas College**, **Capilano University**, and the **Vancouver Academy of Music**. Many of her students occupy principal positions with major Canadian orchestras, teach in the public school system and carry on her legacy as private instructors. At the heart of her career is the joy of making music with others—a life grounded in collaboration, artistic excellence and a commitment to the healthy "musical ecology" of the community.

JULIA NOLAN, SAXOPHONE

Pandemic time performances for **Julia Nolan** included the premiere of *Luminous Blue*, an unaccompanied piece for alto saxophone by **Jeffrey Ryan**, performances with the **Vancouver Symphony** including **Gershwin** (*Rhapsody in Blue* and *An American in Paris*), **Weill** (*Three Penny Opera*), and **Milhaud** (*Creation of the World*), and a concert called *Tango, Klezmer, and Jazz* for the **Vetta Chamber Music Series**. Days before lockdown in March 2020, Julia Nolan was the featured soloist with **Sinfonia** performing **Stefan Hintersteiner's Saxophone Concerto**. In 2018, Julia presented this concerto with the **West Coast Symphony Orchestra** in Albania, Montenegro, Kosovo, and Macedonia. In 2016, Julia performed Jeffrey Ryan's concerto *Brazen* with the **Lubbock Symphony** and premiered *Cool Cut* by **John Oliver** with the **Turning Point Ensemble**. She recorded with **Denis Bedard** (2014), the **Naden Band of the Royal Canadian Navy** (2015) performing **Robert Buckley's Prestidigitation**, and in 2018, released a CD with **Jane Hayes** and **Joan Blackman** (*Chromaticity*) and another CD with the **Saxophilia Saxophone Quartet**. She recorded with **Alan Matheson's** jazz groups on the CD *Intrada* and with the **CBC Orchestra** as soloist (*Tableaux de Provence* by **Paule Maurice**, and two concertos by **Fred Stride**, and **Ian McDougall**). Dr. Nolan teaches saxophone at the **University of British Columbia** and the **Vancouver Symphony Orchestra School of Music**.

KAREN GERBRECHT, VIOLIN

Karen Gerbrecht is a fourth generation professional musician, who first trained and now performs in the United States, Canada, and Europe. Karen is based in Vancouver, British Columbia, and holds the position of Acting Principal Second Violin with the **Vancouver Symphony Orchestra**. Karen has competed two Artist-in-Residence residencies at the **Banff Centre for the Arts**, which fostered in her a love of collaborative work with artists from other disciplines. With her group the **Metta Ensemble** Karen has participated in on-site music installations, featuring photography, spoken word, improvisation and dance works. She also co-wrote and starred in a successful touring show for school-aged children, *The Red Tambourine*. Before joining the VSO, Karen spent two years as Director of Chamber Music at **Davidson College**, NC. With her colleagues in the VSO Karen has been awarded a shared **Grammy** award, and numerous shared **Junos**, including one as the solo violinist on the 2017 **Classical Composition of the Year**, *Immersion*, featuring the work of **Jordan Nobles**. As a founding member of the **Sitka String Quartet**. Karen is on faculty at the **VSO School of Music**.

BRIAN MIX, CELLO

Brian Mix has performed with the **Vancouver Symphony**, the **CBC Radio Orchestra**, **Vancouver Opera**, and the **Victoria Symphony**, and has appeared as soloist with the **Vancouver Philharmonic** and the **New Westminster Symphony**. Other notable activities include performances of the complete cycle of **Bach's Cello Suites**, a tour of **Taiwan** with the Vancouver/Boston-based **Adymus Piano Trio**, several years as cellist of the **Pacific Rim String Quartet**, and numerous chamber music tours of the American east coast. Alongside his music career, Brian is also a lawyer and the manager of the Vancouver branch of the Montreal-based violin dealers **Wilder & Davis**.

MEAGHAN WILLIAMS, DOUBLE BASS

Raised in Newfoundland, bassist **Meaghan Williams** studied at the **Royal Conservatory of Music** in Toronto and at the **Universität der Künste** in Berlin with renowned bassists including **Joel Quarrington**, **Gary Karr** and **Janne Saksala**. Meaghan was founding member of the **Hyogo Performing Arts Center Orchestra** in Japan. She performs regularly with the **Vancouver Symphony Orchestra**, the **Victoria Symphony** and is Principal Bass of the **Okanagan Symphony Orchestra** and a member of the **Vancouver Opera Orchestra**. Meaghan is an advocate of Canadian design and performs on a double bass made by **Peter Mach** (QC) and bow made by **Reid Hudson** (BC). She teaches privately and at **Capilano University**.



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