



Laura Hawley, *artistic director* | Kim Cousineau, *piano*

# The Pianist

**SUNDAY, MARCH 3, 2024 - 3:00 P.M.**

a concert of "pianist's choice" choral works

featuring  
**Kim Cousineau, pianist**

Holy Trinity Anglican Church  
10037 84 Ave NW, Edmonton



# Program

**Rémi St-Jacques\***

**Samuel Barber**

**Franz Schubert**

**Stuart Beatch\***

**Nicholas Ryan Kelly\***

**Dave Baker\***  
**arr. Larry Nickel\***

**David Archer\***

**Laura Hawley\***

**Andrew Balfour\***

**Ron Jeffers**

**Giuseppi Verdi**

**Dan Forrest**

**Frank Loesser**  
**arr. Mark Brymer**

**Papillon**

*Library donation: Guylaine Lefebvre-Maunders  
Dedicated to my father Guy Lefebvre who left our family far too early.*

**Sure on this Shining Night**

*Library donation: Alto Lo  
Dedicated to my wife.*

**Der 23. Psalm, D. 706**

**“The Enkindled Spring” from *Songs of Renewal***

**Now Boarding**

*Solo whistle: Sean Gleason  
Library donation: Erin Lampen  
Dedicated to my mother and her many hours spent on the greyhound to see friends and grandchildren!*

**Royal Hudson**

*Library donation: Alto Lo  
Dedicated it to my son, Sebastian, for his love of all things automotive and locomotive.*

**Grant Us Peace**

*Solo: Maria Rosvick*

**No one asked me**

*Library donation: Cathy Grant and Bruce Cockburn*

**Vision Chant**

**I Have Had Singing**

**“Va, pensiero” from *Nabucco***

**“Sanctus” from *Requiem for the Living***  
*Library donation: Susan Doyle  
For the music that feeds my soul.*

**Sit Down, You’re Rocking the Boat**

*Solo: Evan Dowling*

\* denotes Canadian composer

## DA CAMERA SINGERS

Founded in 1961, Da Camera Singers is proud to be Edmonton's longest-standing chamber choir, having upheld a vibrant presence in our artistic community for over six decades. Under the artistic direction of Laura Hawley, our programming celebrates a broad range of choral art, and we find inspiration and joy in great music from the Renaissance to today. New works hold an important place in our repertoire, and we are especially delighted to commission and premiere pieces by Canadian and local composers.

We seek to cultivate empathy and belonging within our choir community and are committed to helping build a path to pluralism in our work. For our 60th anniversary gala concert in the 2021-22 season, we commissioned queer composer Stuart Beatch, working closely with Stuart in developing the vision for the new work as

well as in our rehearsals leading up to the premiere. More recently in our 2022-2023 season we were honoured to have Cree-Dene composer Sherryl Sewepagaham lead us in a half-day workshop where we learned about Indigenous music making and spent some guided time in nature connecting with the land.

Our curiosity and passion for choral art fuels our interest in pursuing innovative projects and compelling workshops that connect us more deeply with the music we sing and energize our regular three-concert season. As part of a rich artistic ecosystem in our city, some of our most exciting experiences over the past sixty years have been and continue to be collaborations with professional ensembles in our community as well as amateur groups of all ages. We have been broadcast nationally on CBC, and have toured throughout Canada, the United States, and Europe.



## **LAURA HAWLEY**

### **Artistic Director**

Laura Hawley is a Canadian conductor, composer, pianist, and educator known for her creative musical leadership and artistic programming, community engagement, distinctive compositional style, and passionate advocacy for Canadian choral art.

She is the artistic director of Da Camera Singers (Edmonton), conductor of ChandraTala (Edmonton), and founding conductor of the Diocese of Edmonton Children's Choir. She is also founding artistic director of Hypatia's Voice Women's Choir (Ottawa, 2015-2019), was pianist/singer with the Canadian Chamber Choir (2018-2022), and co-founder of the Sonic Timelapse Project, an innovative crowd-funding initiative that commissioned ten new Canadian choral works and established an online platform of supports (videos, workshops, learning tools) for choirs during the COVID-19 pandemic. An active clinician throughout North America, Laura has worked with a wide variety of community-based choral and orchestral ensembles from sea to sea to sea, including CAMMAC, Music & Beyond (Ottawa), Choral Canada, and the provincial choral organizations. She is a founding pianist and associate conductor of the Cantiamo Choirs of Ottawa, and was their composer-in-residence from 2003-2017. From 2007 to 2018 she was Director of Music at St. John's South March Anglican Church, leading the adult choir and establishing a thriving parish youth choir.

Laura has been steeped in choral art since childhood, and her compositional output demonstrates an ongoing interest in writing for all artists from the developing chorister's voice to the professional choral



ensemble. Her works have been commissioned, performed, and recorded by many fine choirs including Canadian Chamber Choir, Pro Coro Canada, Elektra Women's Choir, Vancouver Youth Choir, Cantiamo Choirs, and Toronto Children's Chorus. She was appointed the first composer-in-residence with Halifax Camerata Singers (2020-2022). Laura's works are published by Oxford University Press, Santa Barbara Music Publishing, Rhythmic Trident Music Publishing, Cypress Choral music, Silent Dawn Music Publishing, and on [www.laurahawley.ca](http://www.laurahawley.ca). Laura has also taught theory, conducting, and composition at the university level.

Ms. Hawley holds an ARCT from the Royal Conservatory of Music and completed a BMus and MA at University of Ottawa. She has studied piano with Sandra Webster, conducting with Wayne Toews, the late Prof. Morihiro Okabe, Michael Zaugg, and Lone Larsen, composition with Stephen Gellman, Ugis Praulins, and Prof. Allan Bell, and voice with Elizabeth Turnbull.

## **KIM COUSINEAU**

### **Pianist**

Kim received a Bachelor of Music degree from the University of Victoria, and studied privately with Anna Cal, student of Russian pianist Pavel Egorov. He is an alumnus of Opera Nuova's collaborative pianist program and has studied at the Franz Schubert Institute in Baden, Austria. Kim has worked as a répétiteur and music director for numerous organizations including Pacific Opera Victoria, Opera Nuova, Mercury Opera, Mayfield Dinner Theatre, MacEwan Theatre, and Concordia University of Edmonton. He is in high demand as a choral accompanist, collaborating with many groups including Da Camera Singers, Chronos Vocal Ensemble, Vocal Alchemy, Joyful Noise, Ante Meridiem,



and student ensembles at both Concordia and King's Universities. In 2012, Kim was the recipient of the BC Choral Federation's Joyce O. Maguire Award for outstanding long-term service as a choral accompanist. In addition to his work with choirs, Kim freelances as a vocal coach and studio pianist in the Edmonton area.

# Program notes

## Art song

"Papillon" is a recent work by Quebecois composer Rémi St-Jacques. It was originally composed with no accompaniment, and the piano part, added later, adds an entirely new character to the piece!

Samuel Barber originally composed the exquisite "Sure on this Shining Night" for solo voice in 1938 as part of a song cycle all using text from Janes Agee's poem "Descriptions of Elysium," which had been recently published in 1934 in his poetry collection *Permit me voyage*. The text for "Sure on this Shining Night" is from the middle of this poem, and speaks to a blissful, transcendent experience of high summer on a night so bright the shining light of the stars casts shadows; stirring a wonder that fills the soul as one looks heavenward and feels "all is healed, all is health."

Barber created an orchestral arrangement of this song in 1938, and created the choral version in 1961.

Schubert's "Der 23 Psalm," composed in 1820 for four-part upper-voice choir, is truly a testament to Schubert's masterful ability to infuse religious texts with profound musical expression. Through use of rich harmonies, expressive melodies, and poignant contrasts, the piece opens with a sense of tranquility, journeys through moments of darkness and challenge, and finally returns to the opening material to bring a sense of resolution and peace.

## Rhythmic drive and dialogue

"The Enkindled Spring" is the second movement of Edmonton composer Stuart Beatch's *Songs of Renewal*, which was commissioned by Da Camera in 2021 for the choir's 60th anniversary. Beatch describes this as "an explosive and energetic movement with aggressive piano writing and complex harmonies; through this destructive, fiery imagery, the music is both triumphant and troubled."

"Now Boarding" is a "disillusioned tribute to that not-so-glamorous icon of the open road, the Greyhound bus." Composer Nicholas Ryan Kelly's energetic piano part - influenced by minimalism and rock music - underpins relentless, varied, and a turns frenzied storytelling in the voices. Toward the end of the piece, you'll even hear the "doppler effect" of buses rolling by in the tenors and basses (listen for the rolled rrrrr) and the hiss of the air breaks releasing!

"Royal Hudson" is a Canadian folk song that celebrates the Royal Hudson steam locomotives, specifically the locomotive No. 2850. These locomotives were a series of semi-streamlined steam engines built for use on the Canadian Pacific Railway (CPR) in the mid-20th century. In 1939, King George VI and Queen Elizabeth visited Canada, arriving at Wolfe's Cove, Quebec, on 17 May 1939. This was the first time that a reigning monarch had visited Canada. The King and Queen took a tour of the

country by rail. The King was so impressed with the performance of 2850 and its class, that after the tour, the King gave the CPR permission to use the term “Royal Hudson” for the semi-streamlined locomotives of the class (numbered 2820–2859, 2860–2864 were built one year later as Royal Hudsons) and to display royal crowns on the running board skirts. This was the only time a locomotive outside of the United Kingdom was given royal status by the reigning monarch.

### **Sincerity of expression**

David Archer wrote both the text and the music for *Grant Us Peace*; inspired by the struggles of family members through stroke and Alzheimer’s. The piece is a reflection on fond memories with loved ones.

“No one asked me” by Laura Hawley is one of ten pieces commissioned in 2020 as part of the Sonic Timelapse Project. The text is derived from reflections choral artists (conductors, singers, etc) were invited to submit to the project during the COVID-19 pandemic.

### **A cappella works**

Winnipeg composer of Cree descent, Andrew Balfour, composed “Vision Chant” as part of a larger work, *Bawajigaywin* (Vision Quest), commissioned by the Kingston Chamber Choir, in 2013. Balfour describes this work as a “choral tone poem” based on the idea of aboriginal spirituality before European contact; mainly the idea of visions in spiritual events such as a sweat lodge.

“I Have Had Singing” was written as a gift to choirs by Ron Jeffers, and this piece continues to be available for free to anyone who wishes to sing it. On the front of the score is a reference to a book called “Akenfield, Portrait of an English Village,” in which Ronald Blythe records the life stories of the inhabitants of a tiny (population 298) East Anglican village in Suffolk County, England. In this book, 85-year old ploughman Fred Mitchell recalls his difficult childhood: “I never did any playing in all my life. There was nothing in my childhood, only work. I never had pleasure. One day a year I went to Felixstowe along with the chapel women and children, and that was my pleasure. But I have forgotten one thing—the singing. There was such a lot of singing in the villages then, and this was my pleasure, too. Boys sang in the fields, and at night we all met at the Forge and sang. The chapels were full of singing. When the first war came, it was singing, singing all the time. So, I lie; I have had pleasure. I have had singing!”

### **The piano as an orchestra**

Giuseppe Verdi’s “Va, Pensiero,” also known as the “Chorus of the Hebrew Slaves,” is a powerful and iconic piece from his opera *Nabucco*, first premiered at La Scala, Milan, in 1842. This chorus has become one of Verdi’s most celebrated and recognizable compositions, often hailed as a symbol of Italian nationalism and a rallying cry for freedom.



Verdi composed *Nabucco* at a difficult moment in his life. His wife and children had all just died of various illnesses. Despite a purported vow to abstain from opera-writing, he had contracted with La Scala to write another opera and the director, Bartolomeo Merelli, forced the libretto into his hands. Returning home, Verdi happened to open the libretto at “Va, pensiero” and seeing the phrase, he heard the words singing. At first rehearsal “the stagehands shouted their approval, then beat on the floor and the sets with their tools to create an even noisier demonstration”.

When Verdi died, onlookers in Milan’s streets spontaneously began singing “Va, pensiero” choruses as his funeral procession passed by.

“Sanctus” comes from *Requiem for the Living*, a contemporary choral work composed by American composer Dan Forrest in 2013. Unlike traditional requiems that focus on prayers for the deceased, Forrest’s composition offers a unique perspective by exploring themes of comfort, peace, and hope for the living.

### **Interplay with a soloist**

“Sit Down, You’re Rockin’ the Boat” is a show-stopping musical number from the 1950 musical *Guys and Dolls*, with music and lyrics by Frank Loesser. In this lively and humorous song, a character named Nicely-Nicely Johnson regales the ensemble with a vivid dream about the perils of sin and the transformative power of divine intervention. The song’s energetic melody, witty lyrics, and spirited ensemble performance make it a memorable and entertaining highlight within the musical’s narrative, capturing the essence of Broadway’s golden era.

# Texts & Translations

## Papillon

*Alphonse de Lamartine (1790-1866)*

*Naître avec le printemps,  
mourir avec les roses,  
Sur l'aile du zéphyr  
nager dans un ciel pur,  
Balancé sur le sein  
des fleurs à peine écloses,  
S'enivrer de parfums,  
de lumière et d'azur,  
Secouant, jeune encor,  
la poudre de ses ailes,  
S'envoler comme un souffle  
aux voûtes éternelles,  
Voilà du papillon le destin enchanté!  
Il ressemble au désir,  
qui jamais ne se pose,  
Et sans se satisfaire,  
effleurant toute chose,  
Retourne enfin au ciel chercher la volupté.*

To be born with spring,  
to die with roses,  
On the wing of the zephyr  
swim in a pure sky,  
Swung on the breast  
of flowers barely hatched,  
To get drunk with perfumes,  
light and azure,  
Shaking, young still,  
the powder of his wings,  
To fly like a breath  
to the eternal arches,  
That's the butterfly's magic destiny!  
It looks like desire,  
that never rests,  
And without being satisfied,  
touching everything,  
Return to heaven to seek pleasure.

## Sure on This Shining Night

*James Agee*

Sure on this shining night of star-made shadows round  
Kindness must watch for me this side the ground

The late year lies down the north  
All is healed, all is health  
High summer holds the earth, hearts all whole

Sure on this shining night  
I weep for wonder wand'ring far alone  
Of shadows on the stars

## Der 23 Psalm

*Psalm 23 (German text by Moses Mendelssohn)*

*Gott ist mein Hirt, mir wird nichts mangeln,  
er weidet mich auf grüner Aue,  
er führet mich zum frischen Wasser,  
Sein Wort erquicket meine Seele.*

*er führet mich auf rechter Strasse  
um seines Namens willen*

*Und wall' ich auch im Todesschatten-Tale,  
so fürchte ich kein Unglück,  
denn du, du bist bei mir,  
dein Stab und deine Stütze  
sind mir immerdar mein Trost.*

*Du richtest mir ein Freudenmahl  
im Angesicht der Feinde zu,  
du salbst mein Haupt mit Öle  
und schenkst mir volle, volle Becher ein,  
mir folget Heil und Seligkeit in diesem Leben  
nach, einst ruh' ich ew'ge Zeit  
dort in des Ew'gen Haus.*

The Lord is my shepherd, I shall not want.  
He maketh me to rest in green pastures;  
he leadeth me beside still waters;  
he giveth peace unto my soul.

He leadeth me in paths of goodness  
for his name's sake.

Yea, though I walk through valley of the  
shadow of death I will fear no evil,  
for thou art with me.  
Thy rod and staff,  
they comfort me.

Thou preparest a table for me  
in the presence of mine enemies;  
my head with oil thou anointest;  
my cup runneth over.  
Yea, surely peace and mercy all my life  
shall follow me, and I will dwell  
in the house of the Lord for evermore.

## **"The Enkindled Spring" from *Songs of Renewal***

*D. H. Lawrence*

This spring as it comes bursts up in bonfires green,  
Wild puffing of emerald trees, and flame-filled bushes,  
Thorn-blossom lifting in wreaths of smoke between  
Where the wood fumes up and the watery, flickering rushes.

I am amazed at this spring, this conflagration  
Of green fires lit on the soil of the earth, this blaze  
Of growing, and sparks that puff in wild gyration,  
Faces of people streaming across my gaze.

And I, what fountain of fire am I among  
This leaping combustion of spring? My spirit is tossed  
About like a shadow buffeted in the throng  
Of flames, a shadow that's gone astray, and is lost.

## **Now Boarding**

*James Iwasuk*

"First call! Now boarding."  
Names spill out like a milk run,  
of whistle stops,  
serving hot coffee,  
across a well worn,  
torn tattered road map.

A dormitory of numbered lockers,  
house packed suitcase lives,  
secured for 24 hours.  
Ticket wickets  
selling "dream lotteries,"  
booking passage on...  
"It's going to be better!"  
Red eye hasty departures,  
unannounced arrivals,  
kind couches creased  
with over stayed welcome,  
A one-way ticket destination.

"Last call! Final call, now boarding!"  
At the starting gate,  
Bus bays of diesel engines revving,  
like panting beasts  
their bellies baggage bulged;  
excited silver.

Intimate conversations  
seek lonely companions,  
to tell their life story.  
Strangers sweaty silently sit  
Seated, reserved, weary...  
praying for a place  
to stretch out their feet  
and sleep, and sleep, and sleep;  
as Greyhounds race full out,  
bounding through the passing night,  
[down Coquihalla, Yellowhead, Trans Canada tracks.]  
Psst! Air brakes releasing,  
Like running out of breath.  
Psst!

## **Royal Hudson**

*Dave Baker*

Yes, that old Royal Hudson  
is bound to ride the big steel rails again  
In those dark depression years with the poverty and tears  
and storm clouds of war drawing near  
The royal couple came to see a land they'd heard by name  
and ride across the wilderness frontier  
The engine that was named to pull the royal train  
was Hudson number twenty-eight five oh  
Though now she lies interned  
her sister has returned to ride the rocky Howe Sound mountain shore

Yes, that old Royal Hudson  
is bound to ride the big steel rails again

If you should ask any girl, from the parish around,  
what pleases her most from her head to her toes,  
she'll say "I'm not sure that it's business of yours,  
But I do like to dance with a log driver.  
For he goes birling down, a-down white water;  
that's where the log driver learns to step lightly.  
It's birling down, a-down white water;  
a log driver's waltz pleases girls completely.

Black fly, the little black fly,  
Always the black fly no matter where you go,  
I'll die with the black fly pickin' my bones in North Ontario-io,  
in north Ontario

## **Grant Us Peace**

*David Archer*

On a bright afternoon we stood together  
The lake was still  
The wind moved silently  
It was a year ago – or maybe two – or maybe three

On an autumn evening we stood together  
as fog swept in, shading the evening star  
and then the moonlight, we watched  
the breeze

We were alone at dusk  
we said kind things  
as lights dimmed  
You held my hand

We said a prayer together  
O, Lord, hear my prayer  
Grant us peace  
O Lamb of God  
grant us peace

## **No one asked me**

*Laura Hawley*

No one asked me if I wanted everything to change  
One day blends into the next in a slow motion fast forward  
Each time I face the fear I need to turn away again  
No one asked me

I am strong, yet moving with the wind,  
But then I'm lost, not knowing when I'll find my way again.  
One moment I'm inspired, the next I'm overwhelmed.  
I'm grateful and I'm frightened and I don't know where I'm going

Refrain:

I feel it all,  
Can you hear me?  
I feel it all,  
Will you need me?  
Can you tell me who I am? When can I take your hand?  
I feel it all.

I feel as if my roots are being torn and shifting in the wind  
Don't touch, don't breathe, don't sing to me.  
I dream of the joy of dancing carelessly again  
No one asked me.

I am strong, and facing all the pain,  
But then I'm lost, not knowing when I'll find my way again.  
It's out of my control – I'm fragile then I'm brave,  
I'm empty and I'm hopeful and I don't know where I'm going.

[Refrain]

I believe I'm in the right place at the right time.  
We're connected in ways no one can see  
Powerless to change, building resilience  
When will we find our way?

I am strong, yet moving with the wind,  
And when I'm lost, I know that I will find my way again.

I feel it all  
Can you hear me?  
I feel it all  
Can you see me?  
Can you tell me who I am? When can I take your hand?  
I feel it all.

## **"Vision Chant" from *Bawajigaywin***

*Vocables*

Bawajigaywin means 'journey'

## **I Have Had Singing**

*Fred Mitchell*

Singing, oh the singing!  
There was so much singing then!  
We all sang, and this was my pleasure too.  
The boys in the fields, the chapels were full of singing, always full of singing.  
Here I lie, I have had pleasure enough, I have had singing.

## **Va, pensiero**

*Temistocle Solera*

*Va, pensiero, sull'ali dorate;  
va, ti posa sui clivi, sui colli  
ove olezzano tepide e molli  
l'aure dolci del suolo natal!  
Del Giordano le rive saluta,  
di Sionne le torri atterrate.  
Oh, mia patria sì bella e perduta!  
Oh, membranza sì cara e fatal!*

*Arpa d'or dei fatidici vati,  
perché muta dal salice pendi?  
Le memorie nel petto raccendi,  
ci favella del tempo che fu!  
O simile di Solima ai fati  
traggi un suono di crudo lamento,  
o t'ispiri il Signore un concerto  
che ne infonda al patire virtù!*

Go, thought, on golden wings  
Go and rest on rises and hills  
Where the sweet and soft  
Air of the native land is to breath!  
Greet the shores of Jordan River,  
The destroyed towers of Sion.  
Oh, my country, beautiful and lost!  
Oh remembrance, so dear and fated.

Golden harp of the prophetic poets  
Why do you hang, dumb, from the willow?  
You renew memories in our breasts,  
Talking about the time that once was.  
Oh, alike Solima to the poets  
You draw a sound of crude mourning,  
May the Lord inspire you to a concert  
That may give virtue to the suffering.

## **"Sanctus" from Requiem for the Living**

*Dan Forrest*

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis!*

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest!



## **Sit Down, You're Rockin' the Boat**

*Frank Loesser*

I dreamed last night I got on the boat to heaven  
And by some chance I had brought my dice along  
And there I stood, and I hollered, "Someone fade me"  
But the passengers they knew right from wrong  
For the people all said  
"Sit down, sit down you're rockin' the boat"  
The people all said  
"Sit down, sit down you're rockin' the boat  
And the devil will drag you under  
By the sharp lapel of your checkered coat  
Sit down, sit down, sit down, sit down  
Sit down you're rocking the boat"  
I sailed away on that little boat to heaven  
And by some chance found a bottle in my fist  
And there I stood nicely passin' 'round the whiskey  
But the passengers were bound to resist  
For the people all said  
"Beware you're on a heavenly trip"  
The people all said  
"Beware, beware you'll scuttle the ship  
And the devil will drag you under  
By the fancy tie 'round your wicked throat  
Sit down, sit down, sit down, sit down  
Sit down you're rockin' the boat"  
And as I laughed at those passengers to heaven  
A great big wave came and washed me overboard  
And as I sank, and I hollered, "Someone save me"  
That's the moment I woke up, thank the Lord  
And I said to myself  
"Sit down, sit down you're rocking the boat"  
Said to myself  
"Sit down, sit down you're rocking the boat  
And the devil will drag you under  
With a soul so heavy you'd never float  
Sit down, sit down, sit down, sit down  
Sit down you're rockin' the boat"  
Sit down you're rockin' the boat  
Sit down, sit down you're rockin' the boat  
Sit down, sit down  
Sit down, sit down you're rockin' the boat  
Sit down

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