

Da
Camera
Singers



Psalms
and
Songs
of
Celebration

Sunday, **May 4**, 2014 - 3:00 PM

RJ Chambers, conductor

First Baptist Church
10031-109 Street
Edmonton, Alberta
www.dacamera.ab.ca



Programme

Richte mich, Gott – Felix Mendelssohn

Psalm 23 – Franz Schubert

Loretta Dueck, Piano

Geistliches Lied – Johannes Brahms

Schaffe in mir, Gott – Johannes Brahms

Lobe den Herren den mächtigen König der Ehren (BWV 137) – J. S. Bach

Choral: *Lobe den Herren, den mächtigen König der Ehren*

Aria: *Lobe den Herren, der alles so herrlich regieret*

Barb Sabo; Alto

Duet: *Lobe den Herren, der künstlich und fein dich bereitet*

Sara Brooks; Soprano

Frank Thede; Bass

Aria: *Lobe den Herren, der deinen Stand sichtbar gesegnet*

Matthew Dalen; Tenor

Choral: *Lobe den Herren, was in mir ist, lobe den Namen*

The Da Camera Chamber Orchestra

Intermission

Or sus, serviteurs du Seigneur – J. P. Sweelinck

Revenge moy – J. P. Sweelinck

Ascendit Deus – Palestrina

Bonum est confiteri – Palestrina

Psalm 150 – Ruth Watson Henderson

Jeremy Spurgeon, Organ

Psalm 133 – Bill Derksen

Meghan Rayment; Soprano

Kathleen Brough, Alto

Loretta Dueck, Piano

Court Laslop, Timpani

Nathan Ouellette, Congas

Sixty-Seventh Psalm – Charles Ives

Festival Te Deum – Benjamin Britten

Jolene Rech; Soprano

Jeremy Spurgeon; Organ

Reception to Follow

Da Camera Singers

Artistic Director

John Brough,

Accompanist

Loretta Dueck,

Choral Assistant

RJ Chambers,

Business Manager

Kimberley McMann,

Soprano

Sara Brooks

Kathy Drouin-Carey

Miriam Krause

Cheryl Krueger

Wendy Legaarden

Meghan Rayment

Jolene Rech

Nicole Toupin

Wendy Vanderwel

Alto

Michelle Andrews

Jo-Anne Bacon

Kathleen Brough

Janette Chambers

Cathy Grant

Ruth Krahn

Anne McCune

Amanda Nix-Lemko

Judith Plumb

Barb Sabo

Tenor

John Brough

RJ Chambers

Rem Kooistra

Nicholas Rheubottom

Russ Wilkinson

Fred Wright

Anthony Wynne

Bass

Scott Allison

Fred Osman Kasujja

Jeremy Kerr-Wilson

Gary Krueger

Alto Lo

Bruce Shaw

Frank Thede



Since its inception in 1961, Da Camera Singers, now under the direction of John Brough, has established a strong presence in the Alberta choral community and holds the distinction of being Edmonton's longest-standing chamber choir. The choir performs a diverse repertoire that encompasses classical music from the Renaissance to the 21st century, oratorios, and folk song arrangements and other lighter works. As well as being active with

their own annual three-concert season, Da Camera Singers has performed on many occasions with the Edmonton Symphony Orchestra and the Alberta Baroque Ensemble under the direction of such esteemed conductors as Bernard Labadie, Ivars Taurins and William Eddins. In March 2012, Da Camera Singers, as well as many alumni singers from the choir, celebrated its 50th anniversary with a presentation of Carl Orff's *Carmina Burana*.

Violin I

Virginie Gagne

Neda Yamach

Joanna Ciapka

Violin II

Jim Cockell

Anna Kozak

Kate Svrcek

Viola

Leanne Maitland

Martina Smazal

Cello

Ian Woodman

Ronda Metzies

Oboe

Beth Levia

Alyssa Miller

Bass

Rob Aldridge

Trumpet

Robin Doyon

Brian Sand

Russ Whitehead

Timpani

Court Laslop

Organ

Jeremy Spurgeon

John Brough, Artistic Director

Dr. John Brough is in his ninth year as artistic director of Da Camera Singers. He has led the choir in concerts featuring such works as Carl Orff's *Carmina Burana*; Bach's Cantata No. 4, *Christ Lag in Todes Banden*; and Handel's *Dixit Dominus*. Dr. Brough has also prepared the choir for appearances with the Alberta Baroque Ensemble and the Edmonton Symphony Orchestra.

Dr. Brough received his Doctor of Music degree from the University of Alberta and studied conducting with Leonard Ratzlaff, Debra Cairns and Malcolm Forsyth (Alberta); Jon Washburn (Vancouver); Lawrence Ewashko (Ontario); and Frieder Bernius (Stuttgart, Germany). In November 2008, he led the Alberta Baroque Ensemble and Richard Eaton Singers in a rare production of Handel's *Solomon* with world-renowned soprano Nancy Argenta and countertenor Daniel Taylor.

Dr. Brough is sought after throughout Canada as an adjudicator and clinician. He sits on the board of examiners for Conservatory Canada. He currently teaches music history and conducting at the Concordia University College School of Music. Dr. Brough has sung with Musica Divina (Ottawa) and Madrigal Singers (Edmonton) and continues to perform with Pro Coro Canada. He is organist and director of music at Holy Trinity Anglican Church. John lives in Sherwood Park with his wife Kathleen and their daughter Annie.

RJ Chambers, Conductor

RJ Chambers began his love of music in early childhood. He started studying piano as a young boy and began vocal and choral training shortly after. After graduating from high school, RJ pursued a Bachelor of Arts degree in Music with an emphasis in vocal performance and graduated with honours. In the fall of 2012, RJ began a Masters in Music degree in Choral Conducting at the University of Alberta and will complete all of his requirements for this degree in the Summer of 2014.

RJ currently teaches voice, piano, and advanced music theory in Spruce Grove and accompanies music students at many local events. As well, RJ serves as the Chair of the Parkland Music Festival and the President of the Parkland Music Teachers' Association. At this time, RJ sings with Da Camera Singers and the University of Alberta Madrigal Singers and serves as the Music Director for the Parkland Celebration Choir in Spruce Grove and the Choral Assistant for Da Camera Singers.

Jeremy Spurgeon, Organ

British-born JEREMY SPURGEON won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester and later studied organ with Lionel Rogg at the Geneva Conservatoire where he gained the Premier Prix de la Classe de Virtuosit . In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers and instrumentalists, including the Edmonton Symphony Orchestra, Richard Eaton Singers, Pro Coro Canada and Edmonton Opera. Jeremy has performed as piano accompanist and organist across Canada and Europe.

Loretta Dueck, Accompanist

A native Albertan, Loretta Dueck completed her Bachelor of Music degree in piano at the University of Alberta with Professor Alexandra Munn. Previous studies include a B.Ed. and a B.A. in music. In 1975, upon completion of her B.Ed. degree, Ms. Dueck taught high school in Brisbane, Australia. In 1984, Ms. Dueck was employed by the University of Alberta as an accompanist in the voice studios and continued in that position until 1991. She has also toured with the Alberta Opera Touring Association, and is presently involved in teaching privately and accompanying. Da Camera is delighted to have Loretta Dueck as our resident pianist, a position she has held for many glorious years!

Program Notes

Each work on this afternoon's program features psalm or celebratory sacred texts. The psalms have long been a great source of inspiration for composers from every period and culture. Great variety and emotion are present in the psalms, including joy, depression, love, hate, peace, unrest, mercy, justice, grace, and redemption. It is no wonder that so many composers have found something meaningful in these great texts.

Opening the program is a setting by Felix Mendelssohn of Psalm 43. Mendelssohn was raised with a variety of messianic beliefs. It is no small wonder, considering the differing beliefs of many of his family members, that he felt some connection to the Psalm texts, as they would have been embraced by both the Jewish and Reformed members of his family. "Richte mich, Gott" is the second psalm in a collection of three psalm settings (opus 78). These settings were composed in 1843 and 1844, and this psalm was likely first performed in 1844. The intensity of the psalm text is brought out clearly with the unison of the men's chorus interspersed with the responses of the women's chorus.

Following the hopeful conclusion of the Mendelssohn is one of the most beloved psalm texts of all time. Set for SSAA, this Schubert Psalm 23 features a beautiful flowing piano accompaniment and choral harmonies that transport the listener to the green pastures and flowing waters spoken of in the text. This setting was composed in 1820 and first published in 1832. You may notice that the psalm text is slightly modified, but Schubert routinely did such things in his music. Some believe that he did it purely to resolve issues in his musical settings but others believe he deliberately modified texts based on his own theological beliefs. In this case, however, the meaning is unchanged and it was likely done to help with the flow of the music.

Brahms's "Geistliches Lied" is the first non-psalm text on the program. This work was composed in 1856 and first performed in 1865. The text is perfectly brought out in the setting as even in the midst of the uncertainty of the direction of the vocal line, the music always returns to a place of comfort and security. This work is followed by one of Brahms's psalm settings, "Schaffe in mir, Gott". Based on Psalm 51:10-12, Brahms sets each verse of text in a new way, with verse 10 set in homophony, verse 11 as a fugue, and verse 12 beginning with a call and response between the male and female voices followed by a concluding fugue. This work was composed between 1856 and 1860 and is one of Brahms's best-known choral compositions.

Concluding the first half of the program is Bach's "Lobe den Herren den m chtigen K nig der Ehren." While this cantata features an extremely well-known melody, it is not widely performed due to the use of brass and timpani. While this text is not based on a psalm, the themes could just as easily be taken from one of the many psalms of praise. This cantata was composed for the twelfth Sunday after Trinity and was first performed August 19, 1725.

Following intermission we have two psalm texts set by Sweelinck. Sweelinck lived from 1562 to 1621 and contributed well over a hundred compositions based on psalm texts. On many occasions, he re-used certain texts for new compositions. This is the case for "Or sus," as we know that Sweelinck set this text on at least three different occasions. "Or sus" takes its text from Psalm 134: 1-2 and begins with a call and response between the soprano and lower voices. The melody is based upon the Doxology tune ("Praise God from whom all blessings flow ...") and can be heard at various times, mostly in the soprano voice. While the rhythm is modified, the full melody does occur



John Brough

RJ Chambers

Jeremy Spurgeon

Loretta Dueck

throughout the work. "Revenge moy" is taken from the first verse of Psalm 43 (the same text as the Mendelssohn piece that opened the program) and this is the only known setting of this text by Sweelinck. Unlike the Mendelssohn setting, Sweelinck only uses the first verse and focuses on the idea of deliverance, which is evidenced in the almost dance-like opening.

Palestrina lived from 1525 to 1594; it is likely that he and Sweelinck at least knew of each other. The two Palestrina settings on the program were likely composed in 1593, just one year before his death. Psalm 47:5 is the text used for "Ascendit Deus." As is typical in this type of writing, the text guides the melodic line. "Ascendit Deus" is always set with an ascending melodic passage and "jubilation" (jubilant or joyful) always occurs on eighth-note movement. The trumpet is brought out with an A major triad in each voice. The second piece, "Bonum est confiteri," takes its text from Psalm 92:1. Here "psallere" (sing) is brought out with ascending eighth pulse. The idea of praise is not difficult to miss in this setting.

The following section features works by two living North American composers. Ruth Watson Henderson was born in Toronto in 1932, and is well known for her compositions for organ, piano, strings, and choir. As you will hear, she sets the text appropriately and brings out the quality of each named instrument in her setting of Psalm 150. Following this anthem of praise, the text of Psalm 133 is presented in a unique setting for piano, timpani, and congas by American composer Bill Derksen. The flow of the dew of Hermon and the precious oil can almost be heard in the repeated passages of the choir and the constant motion of the congas.

The psalm settings on the program conclude with Charles Ives' "Sixty-Seventh Psalm." An American composer, Ives lived from 1874 to 1954 and followed in his father's musical

footsteps. Ives loved using multiple tonalities and rhythms to bring out unique sound combinations and would often have two or more songs played simultaneously because he, as did his father, enjoyed the sounds that resulted. It is believed that Ives thought that the left ear could be independent of the right and that the mind should be able to distinguish two completely different harmonies played together. The "Sixty-Seventh Psalm" is bi-tonal, with the female voices starting in C major and the male voices in G minor. In the middle section, Ives experiments with changes in the rhythmic ideas by alternating between triplet and eighth/sixteenth-note subdivisions with the male and female voices acting as a call and response to each other. This piece concludes with a short chant section in the original bi-tonal harmony.

We conclude the program with a final non-psalm text, taken from the Book of Common Prayer and set by Benjamin Britten. This text essentially functions as a creed of faith and begins with elements of praise, moves into declarations of the character of God, and concludes with a request for protection.

Thank you for being with us this afternoon and to all who have supported Da Camera this season as well as those who have supported RJ Chambers in preparing for his graduate recital. Thank you to the soloists who gave their time, energy, and talents. Thank you to the Da Camera Orchestra for your fantastic playing and support. A special thank you goes to Dr. Leonard Ratzlaff for his support and guidance in this project and to Dr. John Brough for his support and encouragement and his willingness to give up his choir for a few weeks.

Text and Translations

Richte mich, Gott - Mendelssohn

*Richte mich, Gott,
und führe meine Sache wider das unheilige Volk,
und errette mich von den falschen und bösen
Leuten.*

*Denn du bist der Gott, du bist der Gott meiner
Stärke; warum verstösst du mich?*

*Warum lässtest du mich so traurig geh'n, wenn mein
Feind mich drängt?*

*Sende dein Licht und deine Wahrheit,
dass sie mich leiten zu deinem heiligen Berge, und zu
deiner Wohnung.*

*Dass ich hinein gehe zum Altar Gottes,
zu dem Gott, der meine Freude und Wonne ist, und
dir, Gott, auf der Harfe danke, mein Gott.*

*Was betrübst du dich, meine Seele, und bist so
unruhig in mir?
Harre auf Gott! denn ich werde ihm noch danken,
dass er meines Angesichts Hilfe, und mein Gott ist.*

Psalm 23 - Schubert

*Gott ist mein Hirt,
Mir wird nichts mangeln.
Er lagert mich auf grüne Weide,
Er leitet mich an stillen Bächen,
Er labt mein schmachthendes Gemüth.
Er führt mich auf gerechtem Steige
zu seines Namens Ruhm.
Und wall' ich auch im Todesschatten-Thale,
So wall' ich ohne Furcht,
Denn du beschüttest mich,
Dein Stab und deine Stütze
Sind mir immerdar mein Tröst.
Du richtest mir ein Freudenmahl
Im Angesicht der Feinde zu,
Du salbst mein Haupt mit Öle,
Und schenkst mir volle Becher ein,
Mir folget Heil und Seligkeit
In diesem Leben nach,
Einst ruh' ich ewige Zeit dort
In des Ewigen Haus.*

Judge me, O God,
and plead my cause against an ungodly nation:

and deliver me from the deceitful and unjust man.

For thou art the God of my strength: why dost
thou cast me off?

Why go I mourning because of the oppression of
the enemy?

Send out thy light and thy truth:
let them lead me; let them bring me unto thy holy
hill, and to thy tabernacles.

Then will I go unto the altar of God,
unto God my joy and bliss: upon the harp will I
praise thee, my God.

Why art thou cast down, O my soul? and why art
thou disquieted within me?
Hope in God: for I shall yet praise him, who is the
health of my countenance, and my God.

God is my Shepherd,
I will lack nothing.
He keeps me in a green pasture
And leads me by quiet streams;
He refreshes my fainting courage.
He leads me on the right paths
To the honour of His Name.
And although I wander
In the valley of the shadow of death,
Yet I wander without fear,
For You protect me,
Your rod and staff are always my comfort.
You prepare a joyous meal for me
In front of my enemies;
You anoint my head with oil,
And give me an overflowing cup,
Blessing and happiness
Will follow me in this life,
And one day I will rest forever
There in the house of the Eternal.

Geistliches Lied – Brahms

*Laß dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!*

Was willst du heute sorgen auf morgen?

*Der Eine steht allem für,
der gibt auch dir das Deine.*

*Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleußt,
das ist und heißt das Beste.
Amen.*

Do not be sorrowful or regretful;
Be calm, as God has ordained,
and thus my will shall be content.

What do you want to worry about from day to day?

There is One who stands above all
who gives you, too, what is yours.

Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen

Schaffe in mir, Gott – Brahms

*Schaffe in mir, Gott, ein rein Herz,
und gib mir
einen neuen gewissen Geist.
Verwirf mich nicht
von deinem Angesicht,
und nimm deinen heiligen Geist
nicht von mir.
Tröste mich wieder mit deiner Hilfe,
Und der freudige Geist erhalte mich.*

Create in me, God, a clean heart,
and renew in me
a steadfast spirit.
Cast me not away
from Thy presence
and take not thy Holy Spirit
from me
Comfort me anew with Thy succour
And may a joyous spirit sustain me.



Lobe den Herren den mächtigen König der Ehren – Bach (BWV 137)

1. Chor
*Lobe den Herren, den mächtigen König der Ehren,
Meine geliebete Seele, das ist mein Begehren.
Kommet zu Hauf,
Psalter und Harfen, wach auf!
Lasset die Musicam hören.*

2. Arie
Lobe den Herren, der alles so herrlich regieret,

*Der dich auf Adellers Fittichen sicher geführet,
Der dich erhält,
Wie es dir selber gefällt;
Hast du nicht dieses verspüret?*

3. Arie (Duett)
*Lobe den Herren, der künstlich und fein dich bereitet,
Der die Gesundheit verliehen, dich freundlich geleitet;
In wieviel Not
Hat nicht der gnädige Gott
Über die Flügel gebreitet!*

4. Arie
*Lobe den Herren, der deinen Stand sichtbar
gesegnet,
Der aus dem Himmel mit Strömen der Liebe
gereget;
Denke dran,
Was der Allmächtige kann,
Der die mit Liebe begegnet.*

5. Choral
*Lobe den Herren, was in mir ist, lobe den Namen!
Alles, was Odem hat, lobe mit Abrahams Samen!*

*Er ist dein Licht,
Seele, vergiß es ja nicht;
Lobende, schließe mit Amen!*

1. Chorus
Praise the Lord, the mighty King of honour,
my beloved soul, this is my desire.
Come join the crowd,
psaltery and harps, awake!
Let the music be heard.

2. Aria
Praise the Lord, who directs everything so
gloriously,
who leads you surely upon eagle's wings,
who sustains you
as it pleases you yourself;
have you not sensed this?

3. Aria (Duett)
Praise the Lord, who prepares you wisely and well,
who bestows health, and accompanies you as a
friend;
in how much suffering
has not the gracious God spread
His wings over you!

4. Aria
Praise the Lord, who surely blesses your condition,
who from heaven rains down streams of love;

consider this,
what the Almighty can do,
who comes to meet you with love.

5. Choral
Praise the Lord, what is within me, praise His name!
Everything that has breath, praise with Abraham's
heirs!
He is Your light,
soul, do not forget it;
praising, conclude with Amen!

Or sus, serviteurs du Seigneur – Sweelinck

*Or sus, serviteurs du Seigneur
Vous qui de nuit en son honneur
Dedans sa maison le servez
Louezle
Et son Nom eslevez*

Arise you servants of the Lord
You who by night in His honour
Serve Him in His house
Praise Him
And lift up His name

Pseume 43 – Sweelinck

*Revenge moy, pren la querelle,
De moy, Seigneur, par ta merci,
Contre la gent fausse et cruelle;
De l'homme remplide cautelle,
Et en sa malice endurci,
Delivre moy aussi.*

Ascendit Deus – Palestrina

*Ascendit Deus in jubilatione,
et Dominus in voce tubae.
Alleluia.*

Bonum est confiteri – Palestrina

*Bonum est confiteri Domino
et psallere nomini tuo,
Altissime.*

Psalm 133 – Derksen

O how good and O how pleasant when we live
in unity.
It is like the precious oil, precious oil poured on my
head,
Running down onto my face to the edges of my
robe.

Sixty-Seventh Psalm – Ives

God be merciful unto us, and bless us;
And cause His face to shine upon us;
That Thy way may be known upon earth,
Thy saving health among all nations.
Let the people praise thee, O God;
Let all the people praise Thee.
O let the nations be glad and sing for joy:

Festival Te Deum – Britten

We praise Thee, O God, we acknowledge thee to
be the Lord.
All the earth doth worship Thee, the Father
everlasting.
To thee all Angels cry aloud the Heavens and all
the Powers therein.
To thee Cherubim and Seraphim continually do
cry,
Holy, Holy, Holy! Lord God of Sabaoth!
Heaven and earth are full of the majesty of Thy

Vindicate me, O God,
and defend my cause
against an ungodly people;
From deceitful
and unjust men,
deliver me.

God has gone up with a joyful noise
And with the sound of the trumpet
Alleluia

It is good to give praise to the Lord
And to sing to Thy name,
O most high.

It is like the dew of Hermon gently on Mount
Zion.
Where the Lord Himself comes down, coming
down to be the blessing,
He came to give us life, even life forevermore.
Alleluia.

For Thou shalt judge the people righteously,
And govern the nations upon the earth.
Then shall the earth yield her increase;
And God, even our own God, shall bless us.
God shall bless us; and all the ends of the earth
shall fear Him.

Glory.
The glorious company of the Apostles, praise thee.
The goodly fellowship of the Prophets, praise thee.
The noble army of Martyrs, praise thee.
The holy Church throughout all the world doth
acknowledge thee.
The Father of an infinite majesty,
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the
Father.
When Thou tookest upon Thee to
deliver man, Thou didst not abhor the
Virgin's womb.
When Thou hadst overcome the
sharpness of death, Thou didst open
the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God
in the Glory of the Father.
We believe that Thou shalt come to be
our Judge.
We therefore pray Thee help Thy
servants Whom Thou hast redeemed
with Thy precious blood.
Make them to be numbered with Thy
Saints in glory everlasting.

O Lord, save Thy people and bless
Thine heritage.
Govern them and lift them up forever.
Day by day we magnify Thee and we
worship Thy Name
Ever world without end.

Vouchsafe, O Lord to keep us this day
without sin.
O Lord, have mercy upon us, have
mercy upon us.
O Lord, let Thy mercy lighten upon us
as our trust is in Thee.
O Lord, in Thee have I trusted, let me
never be confounded.

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Rob Curtis
music director



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Primavera

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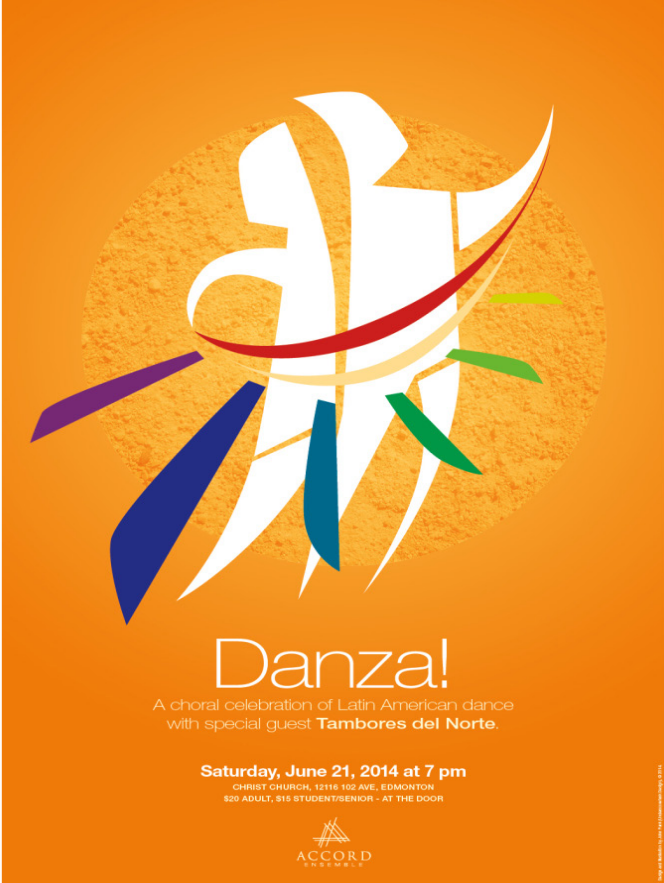
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