



**CMC** BRITISH COLUMBIA  
canadian music centre  
centre de musique canadienne

murrayadaskin salon  
concert series



CELEBRATING CANADIAN COMPOSERS

# Lloyd Burritt Celebration

Friday • September 29, 2017 • 7:00pm

## As a courtesy...

**Please turn off the sound for all phones and other electronic devices.**

You are welcome to take **non-flash** photos during applause between pieces, but please refrain from taking photos during a performance and between movements, thank you.



We encourage you to post your photos and share your experience on social media using the hashtag **#CMCBC**

CMC BC on Twitter: **@MusicCentreBC**

CMC BC on Facebook: **facebook.com/CanadianMusicCentreBC**

Website: **musiccentrebc.ca**

CMC National on Twitter: **@CMCnational**

CMC National on Facebook: **facebook.com/CanadianMusic**

Website: **musiccentre.ca**



Enjoy a glass of red or white wine from **Chaberton Estate Winery** (a Langley vineyard) or a bottle of craft beer at the Lobby Bar.



Show your ticket and get 10% off all hot beverages at **Breka Bakery** next door at 855 Davie Street.



Program Editor • Stefan Hintersteiner

Program Designer • Tom Hudock

Paper generously provided by C-PAC

# Letter from the BC Director

Welcome to the opening concert of the 2017-2018 concert series, the second season of our unique, immersion-experience concerts, each centred around the music of one iconic composer. This year we're also featuring a work by an emerging composer they wish to champion in each Celebration. Tonight we're pleased on Lloyd Burritt's behalf to introduce you to the music of Roydon Tse.



The fall of 2017 also marks the 40th Anniversary of the founding of the BC Region of the Canadian Music Centre, in November, 1977. That first library on West 4th Avenue in Kitsilano held just 5,000 scores, compared with the more than 24,000 scores of music that fill our shelves today.



The founding Regional Council which met that fall included composers **Murray Adaskin, Rudolf Komorous, Barbara Pentland, Jon Washburn, and Alex Pauk**, along with **Phyllis Mailing, Allen Clingman, Hans Burndorfer, and Helen Dahlstrom**. It's a remarkable testament to the extraordinary commitment of that founding generation that our current Regional Council Chair, **George Laverock**, was also one of those founding members.

We've grown in many ways since then, thanks to the efforts of hundreds of people who create music, and those that love and perform it. This concert series is one. But those founders laid a strong foundation of community support which has allowed CMC BC to thrive.

In our very first concert season, launched last year, we explored the music of the first pantheon of composers to do something quite revolutionary – write concert music on the West Coast of Canada: **Murray Adaskin, Jean Coulthard, Barbara Pentland, Rudolf Komorous, and Elliot Weisberger**. Isn't it remarkable that three of them – Adaskin, Komorous, and Pentland – were also part of that first Regional Council? They were innovators in every way.

This year we begin to explore the next generation of composers – **Lloyd Burritt, Jean Ethridge, Hubert Klyne Headley, Leslie Uyeda, Hildegard Westerkamp, and Barry Truax** – who in many cases studied with or were influenced by those early musical pioneers.

Tonight, we celebrate the music of composer **Lloyd Burritt**, one of the first fourteen Associate Composers from BC. If ever anyone was born with a song in their heart, it is Lloyd. In addition to the two operas he's written, one of which we'll hear tonight, he has also composed more than one hundred and twenty songs, including Song Cycles, Arias, Cantatas, and pieces for Musical Theatre.

While it's true that he's also written ten important works for orchestra, along with a number of compositions for band, multimedia, and several chamber works, his true life's work has been to express through voice and through song the profound poetry he loves so deeply.

Another defining *leitmotif* running through Lloyd's life is his reverence for the majesty, beauty, and peril of mountains. The photograph on the right was taken during Lloyd's latest climb up into the Rockies earlier this month.

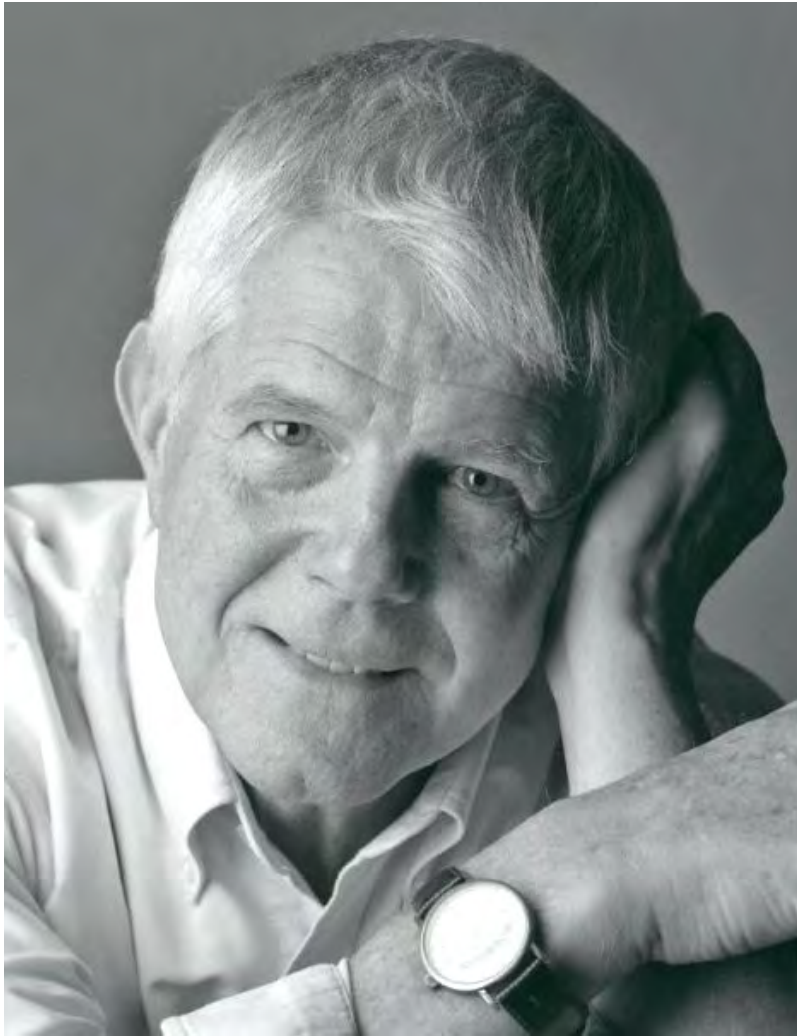
Tonight we will hear the ultimate expression of these two great animating passions of his life in the profoundly disturbing, yet surprisingly uplifting, *Miracle Flight 571*.

Thank you for joining us again this season!  
We hope you enjoy tonight's concert as much as we have all enjoyed bringing this celebration of song to life!



Sean Bickerton, BC Director  
Canadian Music Centre / Centre de musique canadienne

# Lloyd Burritt In His Own Words



*I truly believe the human voice is the finest instrument for making music.*

Tonight, you will hear four song cycles based on texts by Canadian poets Marilyn Lerch from New Brunswick and Robin Blaser from Vancouver. I was fortunate to be included in Robin's circle of friends in Vancouver for 43 years. His poetry deeply moves me, as do the poems by Marilyn.

Following intermission, you will hear excerpts from my second opera *Miracle Flight 571*. The libretto is based on the book *Miracle in the Andes* by Nando Parrado. Nando was one of sixteen survivors from the rugby team that crashed in the Andes in 1972. While first reading Nando's book, I heard some of the music that you will hear tonight. Nando's story is riveting. Man

versus Nature is something I intensely identify with. During the 1940s, my parents built a cabin on Mount Seymour. Every single weekend, I lived on the mountain, playing in streams, hiking to Mystery Lake, and eventually to the peaks in summer and skiing in winter. In my adult years, I've back-packed the Stein Valley, the Monashees, the Chilcotins, Rainbow Range, Spatsizi Plateau, and the Rockies.

Nando's experiences on the glacier parallel some of my own. For example, my mother was buried in an avalanche when I was two years old, and like Nando, she survived. A family event like this stays with you for life, and obviously made a deep lasting impression on me.

My earlier compositions included many different genres, but the vocal writing you will hear tonight performed by our 'dream team' rings true for me. Thank you CMC.

— *Lloyd Burritt*

# Program

## **Moon Loves Its Light**

I. • II. • III. • Giant Lily of the Amazon

poems by Marilyn Lerch

*Robyn Driedger-Klassen, soprano; Terence Dawson, piano*

## **Winter Words in a Dark Love Song**

I. Winter Words • II. In A Dark • III. Love • IV. Song

poems by Robin Blaser

*Leah Giselle Field, mezzo-soprano; Geronimo Mendoza, English horn; Terence Dawson, piano*

## **Image-Nation**

Song 1 Image-Nation 3 (substance)

Song 2 Image-Nation 4 (old gold)

Song 3 Image-Nation 2 (roaming)

poems by Robin Blaser

*Carman J. Price, tenor; Andrew Clark, horn; Terence Dawson, piano*

## **Moth Poem**

I. The Literalist • II. Between • III. Awake • IV. Atlantis • V. Paradise Quotations

poems by Robin Blaser

*Steven Bélanger, baritone; Terence Dawson, piano*



## **The Finding**

FEATURED EMERGING COMPOSER

poem by Mehroona Ghani • music by Roydon Tse

*Robyn Driedger-Klassen, soprano; Terence Dawson, piano*

## **Miracle Flight 571**

Opera Excerpts: Arias & Ensembles • Music and Libretto by Lloyd Burritt

Based on the book *Miracle in the Andes* by Nando Parrado with Vince Rause

Act One • Act Two

*Robyn Driedger-Klassen, soprano; Leah Giselle Field, mezzo-soprano; Carman J. Price, tenor; Steven*

*Bélanger, baritone; Geronimo Mendoza, English horn; Andrew Clark, horn; Terence Dawson, piano;*

*Patricia Myers, libretto editor; Wendy Chen, sound effects; David McLaughlin & Stefan*

*Hintersteiner, visual effects*

## Moon Loves Its Light

by Marilyn Lerch

I

Your voice  
enters my dream  
as moon's breath  
through wind chimes  
I wake  
to trills and grace notes  
silver arpeggios  
that tremble  
the tympanum of my heart  
wait  
for your whisper  
against tiny bones

II

We are  
full moon-loved  
laved  
by its vagrant  
lyrical light  
coiling  
our blood  
white blinding stone  
deep bone ache  
porcelain glare  
softening behind  
clabbered clouds  
thin molten arc  
edging into  
an indigo sea  
elegant swell  
to glazed globe  
sliding up  
our musk-edged  
estuaries  
drawing love  
in its wake

III

Fisherwoman  
I feel the lilt and dip  
of your boat tethered  
on moon-latticed water  
its taunt line  
strummed all night  
by slow moving shadows  
I feel the mud loosening  
as hand over hand  
in the dark light of dawn  
you draw my small anchor  
from the sea

## Giant Lily Of The Amazon

When I lift above still water  
at dusk  
and open as if sprung,  
I swoon in the profusion  
of my enormous white petals  
holding all the light,  
my scent and heat rising to a  
pitch.

You can't imagine  
opening to the world like this  
shaping night to a lush spiral,  
nor can you imagine  
closing over a swarm of  
beetles  
that feed in darkness deep  
in my starch and sugar-  
laden gynoeceum.

I live to be eaten,  
revel in my prodigal beauty,  
hundreds of whorled stigma  
and stamen  
quivered by captive wings,  
petals that blanch, blush,  
bruise,  
cueing the cycle.

With reason  
you fear my extravagant  
sensorium,

weaned as you've been so long  
from ecstasy,  
reduced to an ego's desperate  
bleat.

That which has been undone  
in you,  
measure and mystery,  
in me tendrils  
as I open to falling light  
precisely at sunset  
and just before my honeyed  
lovers leave,  
release swirls of pollen.

## Winter Words in a Dark Love Song

by Robin Blaser

### I - Winter Words

O fountains, where the throat  
is a silent partnership, part of  
the folklore of birds,  
the news is

these sorrows  
on a dream tree  
rigged and actual

(the diaries of friendships  
have almost won a nest for  
themselves

the life in art fashions itself,  
returns, gazes upon the traffic

(has the cold caught  
my hand in the game

torn  
an invisible entertainment  
somehow  
falls upon all things

## II - In A Dark

the drive to the spring  
mountains  
rising out of the vineyards,  
now  
yellow with mustard

within a room  
the lost quiet of stiff peach  
trees

the white buildings must be  
miles back  
with invisible windows

where secret birds fall

## III - Love

the water moved the  
false stars

the forest which is  
also a wall and a city

is claimed by specialists  
in ecstasy, short of breath

is obscured by oppositions  
of that louder voice  
so we move  
easily numb to a dark

reading

a wing

that is alone

a black

which traditional sights  
like teeth  
and old tales give up to us

## IV - Song

in the night  
the only brightness  
a wisp of smoke  
a  
bird curled out of the leaves

in one shape or another  
became the preoccupation  
of the string

an accident of distance  
where the dark tore  
to see

on the way,

a horse

the ground, a gift,  
a horse of footsteps  
simple

## Selections from Image Nations 1-4

by Robin Blaser

### Song 1

#### Image-Nation 3 (substance)

what if the body goes the  
sense  
of the word which draws amor  
in a body his arrows leafless,  
shining  
steel his meaning in that  
meeting of  
hands, tastes, bitter  
filling fountain if that  
language goes  
whose power drank from the  
body, gave  
the body, gave amor a skin,

an act, the worshipped height  
higher  
than what is left  
another amor inescapable  
pouring, holding  
that shape here together  
all ways,

born through all the elements,  
the night  
singing sparrows are arrows I  
define

the dark correct allowing  
that I to appear  
naked, an unyielding form of I  
acting apart,  
but it is Naught the other is  
that unlearned,  
this fear and charm of words  
O shepherd, his way apart,  
flower and youth with an  
arrow offshot.

### Song 2

#### Image-Nation 4 (old gold)

a visit to the Longs  
who run the pump house,  
stoke  
its fires, spread the ashes

over a field to burn out  
this is a surface of the moon  
black and crusted we ran

out on it, calling  
'you're it.' jumped rang  
with laughter, the crust broke,  
his

bare feet slipped into the  
burning  
coals beneath, what's-his-  
name,  
the mystery that in winter  
the

snow did not remain in this  
place, a black garden, the  
surface of the moon, now  
explained

(Ella Cinders) it is a crust  
of cinders over the red coals, a  
banked fire over which no  
Snow

caught her hair if you walk  
unwary, your feet slip into the



fire of strawberries

Cleo, nearby, picks up agates  
and  
moonstones between the  
railway ties,  
works at his wheel to polish  
and open

well, when the whole place  
was mud,  
a part of it froze in with the  
sunset, and these shadows  
were

only curls in the mud, but  
the moonstone that's a piece  
of the cheese fell out of the  
moonstream

### Song3

#### Image-Nation 2 (roaming

we are journeying in company  
with the  
messenger

but there, it was  
there 'you' saw  
the head of a horse burn,  
its red eye flame 'you'  
stepped  
to the fireplace where the  
meta  
morphosed log lay without a  
body  
and put 'your' hand over the  
seeing

turned by that privacy  
from such public perils as  
words  
are, we travel in company  
with the messenger

the name of the bird who fell  
from the hands of O-moon

is Naught if following  
angels, shaped tears,  
nourished by  
Sodom apples, we draw  
darkness,  
a kind of mud (in the  
moonlight  
white blossoms hastening to  
fall  
are cut free)

then we, the apparatus,  
burned by a night  
light, are travelling in  
company with the  
messenger

## Selections from The Moth Poem

by Robin Blaser

### 1. The Literalist

the wind does not move on to  
another place  
bends into,  
as in a mirror,  
the breaking  
the moth in the piano will  
play on  
frightened wings brush the  
wired interior  
of that machine I said,  
'master'

### 2. Between

the morning face of  
turns you who  
turn  
a complete interior  
furniture  
flecked with the children of  
the moth  
how loud you are  
against glass  
the strings of / play on

this  
that  
now scattered

### 3. Awake

in the dark morning you are  
circled by loss of sleep you  
lean forward from the balcony  
to see the moth dying in the  
window swept by still wings

loose pieces of air fall  
cold and catch your eyelids

the words don't fit you

your back is a mirror your  
hand a bowl holding the  
musical moth

### 4. Atlantis

the light of it, as he felt  
himself perish, the riotous  
moth, back and forth

there is a spilled glass of  
water, an ocean spreading on  
the table

under the shine on the water,  
the pieces flow, unattached it  
will be that

horseplay the mouth takes for  
milk, the fit of the rivers  
around the books,

ashtrays, yellow apple and  
pomegranate here the web  
falls, sticky, holding

the forehead the apparent  
violence bathed in, a key to  
this privacy

he leaned over his poem

a piece of blood fell out of his  
head dazzling  
clock sounds, the riotous  
moth, happiness and this  
habit of light the sad soul

wanders about a spirit like an  
image this image enters the  
ghost

ly sent iment

## 5. Paradise Quotations

the stairs did not creak, but  
the snow did  
I fixed the telescope and  
looking through I saw a stage  
on the way back I saw  
the traces of blood, but no  
longer believed in their  
existence

first in translucent lymph  
with cobweb-threads the  
Brain's fine floating tissue  
swells, and spreads

the marbled hand, probably  
from its contact with the  
uncharmed harp, had  
strength to relax its hold and  
yield the harp to me

nerve after nerve the  
glistening spine descends the  
red Heart dances, the Aorta  
bends

the white rose of Eddy-foam,  
where the stream ran into a  
scooped or scalloped hollow of  
the Rock in its channel this  
Shape, an exact white rose,  
was for ever overpowered by  
the Stream rushing down in  
upon it, and still obstinate in  
resurrection it spread up into

the Scallop, by fits and starts,  
blossoming in a moment into  
a full Flower

through each new gland the  
purple current glides,  
new Veins meandering drink  
the refluent tides

for here would be the  
moonbeams on ice, glittering  
through a warrior's  
breastplate

whenever a breeze went by, it  
swept the old men's heads,  
the women's beauty, and all  
the unreal throng, into one  
indistinguishable cloud ever-  
anxious crowd

edge over edge the hardening  
scale, and sheathes his slimy  
skin in silver mail

## The Finding

Dance, when you're broken  
open.

Dance, if you've torn the  
bandage off.

Dance in the middle of  
fighting.

Dance in your blood.

Dance, when you're perfectly  
free. — *Rumi*

*Wajd.*

Eyes closed.  
Skirt – white – wide  
unraveled ego's shourd,  
tugged sleeves.

Walk –  
*suluk.*

Pieces of me

pressed in seams,  
body's blood rolled,  
arms crisscrossed chest.  
Turn, turn, turn –  
*sema.*

Santur's sound  
pulled right hand  
to heaven,  
left hand to earth –  
wojood.  
Evening song, revolved  
trance,  
untangled memory,  
formed harmony,  
Breath –  
*nafas.*

Dervish returns  
to open fields,  
space in between,  
broken mirrors,  
freedom found,  
in all directions –  
*wajd.*

— *Meharoonah Ghani*



## Miracle Flight 571 — Synopsis

*\* Indicates scenes to be performed this evening.*

### ACT ONE

#### Prologue \*

Out of the dark we hear the sound of the 'Fairchild' DC7 engines scream. A horrifying howl of grinding metal climaxes three times as the tail hits and breaks off followed by both wings. Finally the fuselage rockets down a glacier and stops against a wall of ice.

#### Scene 1: Dream-like \*

Fuselage lies on its side on a glacier at 11,500 feet in the Andes Cordillera on Friday October 13, 1972. Survivors are trapped in their ripped-up twisted seats while the pilot and co-pilot are pinned-in by the instrument panel. The Dead, in faint pools of light rise one by one, slip into the shadows and wrap themselves in white robes. Eugenia joins the dead and together they become the Chorus in White. Roberto kneels beside Nando, who lies unconscious on what is now the floor of the fuselage.

#### Scene 2: Harsh Reality \*

Morning: Nando stirs and gradually moved toward the opening in the fuselage to look out into the morning sun lit snow-covered soaps which reflect a hard white glare into the surrounding landscape. More dead rise and join

the Chorus in White. Nando's mother Eugenia directs her voice toward him as she attempts to convey what has happened to her and encourages him not to give up hope. Nando joins his sister Susy as she lies mortally wounded. She dies in his arms. Eugenia consoles Nando and encourages him to walk out of his predicament.

#### Scene 3: Abandoned

Outside the fuselage Roy, fourteen years old, fiddles with a battered transistor radio. Static beaks forth and we hear a tiny-voiced announcer say that the search for them has been abandoned.

#### Scene 4: Food

Evening/Dimly lit interior as night quickly approached. Marcelo hands out the last two remaining chocolate covered peanut to Nando and Roberto saying this is all we have left.

#### Scene 5: Return \*

Next morning/pools of light inside the fuselage. Survivors rise, brush frost from their faces, force feet into frozen shoes and struggle to rise and move outside to scan the mountains for signs of Gustavo/Numa/Daniel who did not return to the fuselage before nightfall.

### **Scene 6: Air Search**

Radio: 1972 music suddenly drifts through the fuselage. Survivors cheer then the music is interrupted by a bulletin then static and silence. Suddenly, in the far distance, the sound of a Douglas C-47 engine is heard far up in the sky. Pouring out of the fuselage and sinking into the snow they look up and point, shout, trying to jump up and down frantically waving their arms but the plane flies on.

### **Scene 7: Storm \***

#### ***Chorus in White/Blizzard Wind***

Nando and Roy are caught in a sudden blizzard on the slope below the Fairchild. Roy has fallen down in the snow exhausted and will not get up.

### **Scene 8: Departure \***

Sun-filled morning. Snow covering the Fairchild has completely melted. Nando/Roberto/Tintin prepare to walk out by climbing 4,000 feet up to the ridge surrounding them. Nando rises and contemplates what it might be like to freeze to death.

## **ACT TWO**

### **Scene 1: Ascent \***

Nando/Roberto/Tintin are perched on a ledge below the summit. Nightfall quickly forces them into their make-shift sleeping bag. Nando looks up at the star-studded sky and ponders what it might be like to die from exhaustion.

### **Scene 2: Sunrise \***

One by one they stuff their cold feet into frozen shoes, eat, and stuff their bag into their backs, rise and continue up. Eventually they reach the 16,500 foot summit and realize they are in the middle of the Cordillera with nothing but snow covered peaks surrounding them in all directions.

### **Scene 3: Our Many Hearts \***

It is night. Tintin has gone back down to the fuselage because they do not have enough food for three. Roberto is sleeping. Nando steps away from the sleeping bag to contemplate his demise.

### **Scene 4: Birth of a River \***

They descend slowly with determination as exhausted Roberto begins to fall behind Nando. Suddenly Nando stops to listen. Roberto catches up to him. Looking down they realize the sound is deep underground.

### **Scene 5: I See A Man \***

Nando/Roberto walking, struggling...

### **Scene 5B**

Next morning Nando/Roberto continue to struggle but Roberto collapses. Nando leaves to collect firewood and...

### **Scene 5C**

Pre Dawn Light. They rise and look across the river and...

### **Scene 6: Crude Wooden Hut \***

Armando is tending a camp fire while stirring a large pot hung over the flames. Chorus in White are standing in the background, holding hands as the 'hum', watching Nando/Roberto finish their second helping of stew...

### **Epilogue \***

*Hospital Interior / San Fernando Military Base,  
December 22, 1972*

Out of the dark we hear the sound of a powerful military plane engine that builds to a climax. Hospital Spot Light centre stage illuminates Nando being washed by an orderly in a caged shower and...

## Lloyd Burritt **Composer**

Lloyd Burritt was born in Vancouver and has resided most of his life in the region. He received his M.Mus from the University of British Columbia while studying with Jean Coulthard and Cortland Hultberg. On fellowship with the Royal College of Music (London) he studied with Gordon Jacob and Herbert Howells and on a Fromm Fellowship at the Berkshire Music Center (Tanglewood, USA) with Lorna Cooke DeVaron, Iva Dee Hiatt, Leonard Bernstein and Erich Leinsdorf.

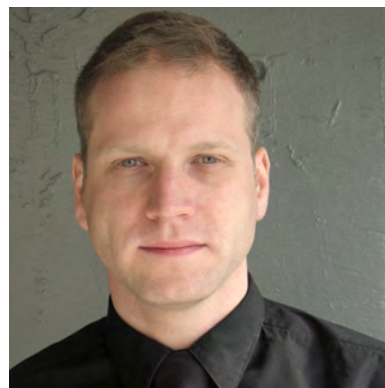


Lloyd has composed in a wide variety of musical idioms, producing electronic music and numerous choral works as well as major orchestral works and opera. He is currently writing his second opera while premiering songs and cycles based on poetry by Canada's Dorothy Livesay, Robin Blaser and Marilyn Lerch. A comprehensive list of all Lloyd's works can be found on his website ([lloydburritt.com](http://lloydburritt.com)) and at the Canadian Music Centre.

---

## Steven Bélanger **Baritone**

An accomplished clarinetist as well as a singer, baritone Steven Bélanger is a graduate of Queen's University (BMus, BA) and McGill University (MMus). He has performed with ensembles of all sizes and genres across Canada including the Studio de musique ancienne de Montréal (SMAM), Les Violons du Roy and La Chapelle de Québec, Opéra de Montréal, VivaVoce, the Canadian Chamber Choir and Arion Baroque Orchestra. He has also appeared as soloist with the Orchestre symphonique de Montréal (OSM), the McGill Baroque Orchestra, Voix Libres, Le Choeur du Vieux-Montreal, Les Grands Ballets canadiens de Montréal, the Kingston Symphony Orchestra, the Queen's University Symphony Orchestra, the Quinte Symphony and the Grand River Chorus. Locally, Steven sings regularly with Early Music Vancouver and the Vancouver Chamber Choir and has appeared as soloist with the Vancouver Cantata Singers, Erato Ensemble and Laudate Singers. Recent solo engagements include performances with Opera After Hours, the Victoria Baroque Players, the Early Music Society of the Islands, the Prince George Symphony Orchestra and SummerChor.



## Andrew Clark Horn

Andrew Clark has been blowing down pieces of metal tube ever since he first emptied his grandmother's kitchen cupboard and found a funnel before the age of two. A graduate of the Guildhall School of Music and Drama, studying with horn professors Halstead, Chidell and Bryant, he performed with many orchestras and ensembles using both period instruments and their modern counterparts. Highlights of his career include many years of playing principal horn in London Classical Players (Norrington); Orchestra of the Age of Enlightenment; Academy of Ancient Music (Hogwood); English Concert (Pinnock); and Amsterdam Baroque Orchestra (Koopman) with whom he recorded Bach's Cantatas. As a soloist he has made several commercial recordings: concertos by Vivaldi, Fasch and Crusell; works for horn and piano by Beethoven and Czerny; the Brahms Horn Trio, Mozart's Horn Quintet, Beethoven's Sextet and the Sonata da Caccia by Thomas Ades. He was also a horn teacher at London's Royal Academy of Music for seventeen years and at the Guildhall School of Music and Drama for ten years. He has performed in forty countries, but is now attempting to tour less often to reduce his carbon foot-print. In 2010 Andrew moved from England with his wife, bassoonist Katrina Russell, to Vancouver Island. He has set up a horn making workshop there, building customized instruments for himself and for colleagues around the world. Since 2011 he has played principal horn with the Vancouver Island Symphony Orchestra.



## Terence Dawson Piano

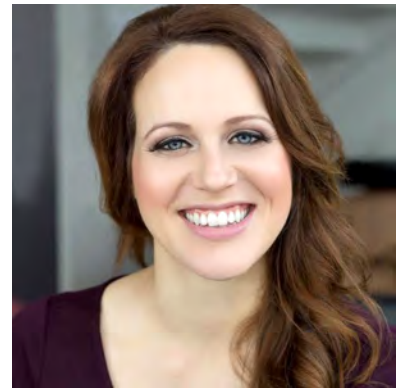
British-born, Canadian pianist Terence Dawson has firmly established himself as one of British Columbia's most respected musicians. His reputation as a solo pianist, chamber musician, orchestral pianist, dedicated teacher and engaging lecturer has resulted in repeat engagements from coast to coast across Canada, as well as in the USA, England and Asia. His many performances have garnered critical acclaim: "lucid" (Globe and Mail), "stunning" (Vancouver Sun), and possessing "trademark elegance and technical flair" (Georgia Straight). He has appeared as concerto soloist with the Vancouver Symphony Orchestra, National Arts Centre Orchestra, CBC Curio Ensemble, and has collaborated with and is the pianist of choice for numerous artists and ensembles for many series, including the Ottawa Chamber Music Society, Vetta Chamber Music, Music in the Morning, The Coast Recital Society, Music on Main, The VSO Chamber Players, The Vancouver Chamber Choir, Phoenix Chamber Choir, Ballet British Columbia, and as a touring duo with both the Reside/Dawson Duo and soprano Robyn Driedger-Klassen. Dawson served as principal pianist for the CBC Curio Ensemble, Artistic Director and pianist of Vancouver's celebrated Masterpiece Chamber Music Series, and is well known to CBC Radio audiences. He was a featured musician for a CBC television historical documentary, playing solo works of Brahms and Liszt. His recordings include nine discs as a



chamber musician. Dr. Dawson has been a clinician for national organizations and educational institutions such as the Canadian Federation of Music Teacher's National Conference, Conservatory Canada's National Piano Master Classes, The Musashino Akademia Musicae (Tokyo), and many universities and schools of music. He taught for almost 20 years at Alberta's Strings and Keys, a summer school for young musicians and is a founding Faculty member of the innovative Vancouver International Song Institute (VISI). He is a member of the faculty in residence at the annual Vancouver Symphony Orchestra Summer Institute at Whistler. Dr. Dawson has served as a jury member for many local and national competitions including the Canadian Music Competition, The Canada Council and The Vancouver Foundation. After early studies with Janet Hammock, Jamie Syer and Lynn Johnson in Eastern Canada, his graduate studies were with Jane Coop. Since 1991, he has taught piano and chamber music at the University of British Columbia, and in 2011 was appointed Chair of the Keyboard Division, succeeding his principal teacher.

## Robyn Driedger-Klassen **Soprano**

At the age of sixteen, Robyn Driedger-Klassen discovered that singing came more naturally than her attempts on the piano at Bach *Preludes and Fugues*. She won a few competitions in those early days and after a few years of dilly-dallying in other university programs, she decided that music was the only career for her so, she undertook the voice performance program at UBC with vigour. Robyn has done lots of performing in lots of places. She loves the costumes and grandeur of opera and adores the personal and intimate side of recitals. Several years ago, Robyn was hired by the Turning Point Ensemble to do a work for voice and ensemble by R Murray Schafer entitled *Arcana*. Faced with singing Egyptian hieroglyphs, Robyn found herself first at a complete loss, but soon fully enjoyed unravelling the mysteries found on the page. Schafer witnessed her successful performance and since then, Robyn has thrown herself whole-heartedly into performance of contemporary vocal repertoire. Some of her favourites have been: a fully-staged performance of Libby Larsen's *Try Me Good King*, the final words and letters of the wives of Henry VIII; Kaaija Saariaho's *Lonh*, for soprano and electronics that make lovely bird sounds; Jake Heggie's *At the Statue of Venus*, a woman's inner monologue as she waits for a blind date; Brian Current's *Inventory*, a complicated piece about a woman's relationship with shoes; David McIntyre's *On the Road to Moose Jaw*, a soaring song about a prairie drive; Leslie Uyeda's *White Cat Blues*, a set of songs written for her with poems by Lorna Crozier; and *Perruqueries*, a commissioned set of songs about wigs from the weird and wonderful minds of Jocelyn Morlock and Bill Richardson. This is an exciting time to be working with North American composers and Robyn is thrilled to make their songs come alive. However, she will always make time to sing Mozart, Schubert or Richard Strauss! Robyn is on the core faculty of the Vancouver International Song Institute, and is also pleasantly surprised to find herself Head of Voice at the Vancouver Academy of Music. Robyn loves books, geraniums, hikes, canoes, cups of tea and a clean house. Robyn lives with her husband and two vocal critics under the age of five. She can bake a wicked loaf of bread and in recent times, has learned a considerable amount about monster trucks, fast cars and dinosaurs.



## Leah Giselle Field Mezzo-Soprano

Mezzo-soprano Leah Giselle Field is a graduate of Vancouver Opera's Yulanda M. Faris Young Artists Program. She is a district winner and regional finalist of the Metropolitan Opera National Council Auditions, a finalist for the Jeunesse Musicales Maureen Forrester Award Tour, and a semifinalist in the Marcello Giordani Foundation International Vocal Competition. She is a graduate of the DMA program in Voice and Opera at the University of British Columbia, and holds a MMus in Literature and Performance-Voice from the University of Western Ontario and a BMus in Opera from UBC. Recent performances include Beethoven's *Symphony No. 9*, *Le Nozze di Figaro* and *Hansel and Gretel* with Vancouver Opera, and productions of *Luisa Miller*, *Suor Angelica*, and *Aida*. Upcoming performances include Verdi's *Requiem*, Mahler's *Symphony No. 8*, Herodias in *Salome*, and Fillipyevna in *Eugene Onegin*. An active performer, Leah has sung in North America, Europe, and China. She has performed with the Vancouver Symphony Orchestra, the Vancouver Metropolitan Orchestra, the Sea to Sky Symphony, the Okanagan Symphony Orchestra, Orchestra Toronto, the West Coast Symphony, and the UBC Symphony Orchestra, and as a recitalist throughout British Columbia, Alberta, and Ontario.



## Geronimo Mendoza Oboe

Oboist Geronimo Mendoza is currently a member of the Vancouver Island and Vancouver Metropolitan Orchestras, and is frequently seen onstage with the Vancouver Symphony Orchestra, the Vancouver Opera, the Calgary Philharmonic Orchestra, the Kamloops Symphony, the Vancouver New Music ensemble, as well as other professional music ensembles in the Lower Mainland. As a former member of the Mexico City Philharmonic, he has worked with renown artists and conductors, and has been on tours in Europe and Asia. He has attended international music festivals, working with world-celebrated artists John Mack, Ray Still, Alex Klein, Louis Pellerin, Isaac Durate, Ingo Goritzki, Christoph Lindemann, Charles "Chip" Hamann, Emanuel Abbuhl and the London Winds. As an educator, he has accumulated over a decade of experience, and has held positions as oboe teacher at the Escuela de Iniciacion a la Musica y la Danza (Mexico City), and Assistant Professor of Oboe at the Escuela de Musica Vida y Movimiento (Mexico City). He is an award recipient of the BC Arts Council, and a three-time grant recipient of the Mexico Arts Council, as a professional solo-artist and chamber musician.





## Carman J. Price **Tenor**

Carman J. Price has a warm tenor sound and stylistic adaptability that have made him one of Vancouver's most sought-after singers. An alumnus of the Capilano University jazz program, he had led his own group with some of Vancouver's premier jazz musicians, appearing at the Vancouver International Jazz Festival and Frankie's Jazz Club. He also performed with the Vancouver Symphony Orchestra under the direction of John Morris Russell paying tribute to Frank Sinatra. Carman recently released his first album of jazz standards entitled *I Do*. Carman's classical experience includes many years with the choral group musica intima. He appears on their albums *o nata lux* (2008) and the JUNO-nominated *into light* (2010). He is now a member of the Vancouver Chamber Choir and was tenor soloist for their most recent performance of Mozart's *Requiem* at the Orpheum.



## Roydon Tse **Featured Emerging Composer**

Acclaimed by the Vancouver Sun as a composer “glittering with professionalism”, Hong Kong-Canadian composer Roydon Tse (b. 1991) is passionate about communicating to audiences from all backgrounds with his music. He received his first professional commission from the Edmonton Symphony Orchestra when he was 16 under the ESO Young Composers' Project, and he has since embarked on an exciting journey in the world of music composition.

Born in Hong Kong, Roydon is currently a 3rd year D.M.A student in composition at the University of Toronto, and holds degrees from the University of British Columbia (B.Mus) and the University of Toronto (M.Mus). Before immigrating to Canada in 2007, he spent five years in Eastbourne (U.K.) where he studied piano and violin. Key to his formation as a composer were studies with Dorothy Chang, Christos Hatzis, Gary Kulesha, Stephen Chatman, John Estacio, and Norbert Palej. Roydon was nominated for the prestigious Rhodes Scholarship by UBC in 2013, and in 2017, was named one of “30 under 30 Hot Canadian classical Musicians” by the CBC.



# BC Associate Composers

Murray Adaskin*	Jean Ethridge	Leila Lustig	Sabrina Schroeder
Kathleen Allan	Itamar Erez	Colin MacDonald	Rodney Sharman
Peter Allen	Nicholas Fairbank	Don Macdonald	Evgeny Shcherbakov
Mark Armanini	Dennis Farrell	David K. MacIntyre	Jon Siddall
Edward Arteaga	Douglas Finch	Miklos Massey	Chris Sivak
John L. Baker	Hugh Fraser	James Maxwell	Bruce Sled
Michael Conway Baker	Nathan Friedman	Ian McDougall	Anita Sleeman*
Sergio Barroso	Craig Galbraith	Robert George McKenzie	Douglas Gwynn Smith
Martin Bartlett*	William George	Lisa Cay Miller	Judy Specht
Hal Beckett	Stephen R. Gibson	Jared Miller	Paul Steenhuisen
Marcel Bergmann	Yvonne Gillespie	John Mills-Cockell	Tobin Stokes
Peter Berring	Katerina Gimon	Diane Morgan	Brent Straughan
Diane Berry	Marcus Goddard	Morley*	Fred Stride
Wallace Berry*	Theo Goldberg*	Glen Morley*	Glenn Sutherland
Adil Bestybaev	Martin Gotfrt	Jocelyn Morlock	Brian Tate
Keon Birney	Iman Habibi	Bernard Naylor*	Scott Andrew Taylor
Dániel Péter Biró	Jaap Hamburger	Larry Nickel	Keith Tedman
Dean Blair	Keith Hamel	Christopher Tyler Nickel	Michael Tenzer
Daniel Brandes	Mark Hand	Jordan Nobles	Steve Tittle
Frank Brickle	Ronald Hannah	John Oliver	Edward Top
Taylor Brook	Peter Hannan	Dubravko Pajalic	Bramwell Tovey
Stephen Brown	Joan Hansen	Michael Park	Jill Townsend
Robert Buckley	Hubert Klyne Headley*	Alexander Pechenyuk	Michael Trew
Liova Bueno	Edward Henderson	Lynne Penhale	Barry Truax
Lloyd Burritt	Adam Hill	Barbara Pentland*	Rita Ueda
Michael Bushnell	Stefan Hintersteiner	Anita Perry	Owen Underhill
Jennifer Butler	François Houle	Katya Pine	Catalin Ursu
Christopher Butterfield	Peter Huse	Arthur Polson*	Leslie Uyeda
Patrick Carpenter	John-Paul Christopher Jackson	Robert Pritchard	Sean Varah
John Celona	Alex Jang	Randy Raine-Reusch	Jon Washburn
Dorothy Chang	Daniel Janke	Imant Raminsh	Eugene Weigel*
Stephen Chatman	Euphrosyne Keefer*	Jan Randall	Neil Weisensel
Justin Christensen	Elizabeth Knudson	Christopher Reiche	Elliot Weisgarber*
Timothy Corlis	Rudolf Komorous	Dale Reubart*	Hildegard Westerkamp
Jean Coulthard*	John Korsrud	Sylvia Rickard	Charles M. Wilson
Paul Crawford	Christopher Kovarik	Dave Riedstra	Wes R. D. Wraggett
Andrew Czink	Rupert Lang	Jeffrey Ryan	Ryszard Wrzaskala
Janet Danielson	Catherine Laub	Farshid Samandari	Xiao-ou Hu
Bruce Davis	Grace Jong Eun Lee	Alfredo Santa Ana	Jin Zhang
Moshe Denburg	Jacqueline Leggatt	Daniel Scheidt	Rui Shi Zhuo
Paul M. Douglas*	Frank Levin	Frederick Schipizky	
David Gordon Duke	Christopher Ludwig	Douglas Schmidt	
Wolf Edwards	Ramona Luengen	Ernst Schneider	
Arne Eigenfeldt		Duncan Schouten	

\* *Deceased*

# Thank You!

## COMPOSERS CIRCLE

John Burge  
Constance Headley

## PERFORMERS CIRCLE

Jane Coop & George Laverock  
David Gordon Duke  
Jane Poulsson  
Sylvia Rickard  
Ernst Schneider  
Bramwell Tovey  
Susan Wong Lim

## BENEFACTORS

Sean Bickerton & Thomas Hudock  
Keith Hamel  
Robert Pritchard  
Karen Smithson  
Owen Underhill

## PATRONS

Jeremy Berkman  
Bulkley Valley Classical Strings Society  
Jesse Read  
Glenn Sutherland  
Laurie Townsend  
Graeme Wilkinson

## MEMBERS

BCRMTA North Shore Branch  
BCRMTA Vernon Branch  
Kathryn Cernauskas  
Heath Chamberlain

Stephen Chatman  
Roger Cole  
Erato Ensemble  
Jean Ethridge  
Kara Gibbs  
Jonathan Girard  
Arlene Gladstone  
Stan Holman  
Sasha Koerbler  
Catherine Fern Lewis  
Keith & Jennifer Macleod  
Mark McGregor  
John Oliver

## CONTRIBUTORS

BCRMTA North Island Branch  
BCRMTA Richmond Branch  
Liova Bueno  
Polly Carnsew  
Christine Dahlberg  
Joseph Elworthy  
Mark Hand  
Jean Hodgins  
Leila Lustig  
Amalia Mamani  
Colin Miles  
Christopher Nickel  
Lynne Penhale  
Anne Piternick  
Janice Trenholme

## PUBLIC SUPPORT

City of Vancouver  
Province of BC  
BC Arts Council  
Government of Canada  
Canada Council  
Heritage Canada

## FOUNDATION SUPPORT

Deux Mille Foundation  
FACTOR  
Martha Lou Henley Foundation  
SOCAN Foundation  
Vancouver Foundation

## CORPORATE SUPPORT

The Avondale Press  
CBC Vancouver  
C-PAC  
KultureShock.Net  
Peak Products

## CMC BC TEAM

Sean Bickerton,  
*BC Director*  
David McLaughlin,  
*Operations Manager*  
Stefan Hintersteiner,  
*BC Head Librarian*  
Christopher Reiche,  
*Victoria Engagement Leader*  
Kimberley Manerikar,  
*Victoria Library Assistant*  
William Orr, *Curator of Digital Archive*  
Greg Soone, *Archive Information Architect*

## BC REGIONAL ADVISORY COUNCIL

George Laverock,  
*Chair*  
Dr. Keith Hamel,  
*Vice Chair*  
Dr. Robert Pritchard,  
*Past Chair*  
Kara Gibbs  
Edward Henderson  
François Houle  
Dr. Rachel Iwaasa  
Sharman King  
Sasha Koerbler  
Catherine Fern Lewis  
Susan Wong Lim  
Mark McGregor  
Dr. William Orr  
David Owen  
Heather Pawsey  
Dr. Robert Pritchard  
Jesse Read

TO DONATE: (604) 734-4622 [musiccentrebcc.ca](http://musiccentrebcc.ca)

## 2017•18 SEASON



### Lloyd Burritt Celebration

*Season Opener*  
7:00pm • September 29, 2017  
Murray Adaskin Salon



### Leslie Uyeda Celebration

*International Women's Day*  
7:00pm • March 9, 2018  
Murray Adaskin Salon



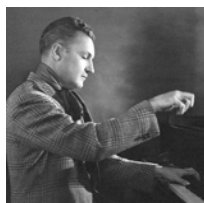
### Jean Ethridge Celebration

7:00pm • October 27, 2017  
Murray Adaskin Salon



### Hildegard Westerkamp Birthday Celebration

7:00pm • April 6, 2018  
Murray Adaskin Salon



### Hubert Klyne Headley Celebration

*Posthumous Tribute*  
7:00pm • November 17, 2017  
Murray Adaskin Salon



### Barry Truax 70th Birthday Celebration

7:00pm • May 11, 2018  
Murray Adaskin Salon

TO BUY TICKETS: (604) 734-4622 [musiccentrebcc.ca](http://musiccentrebcc.ca)