



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.



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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.

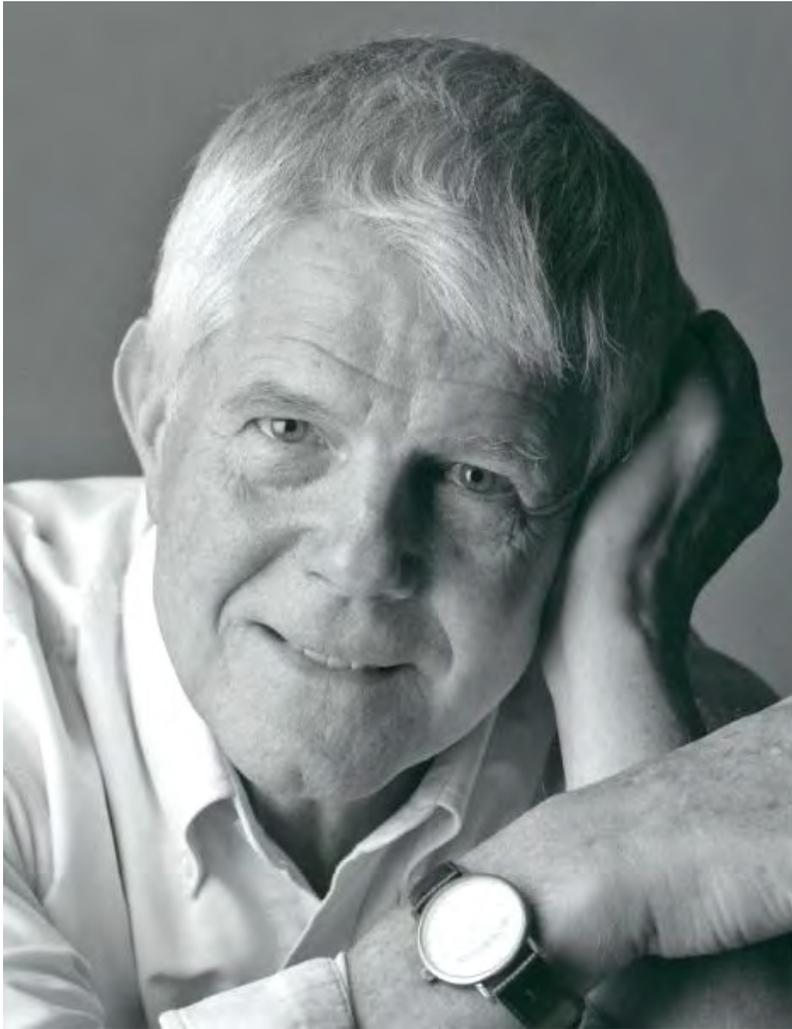
Tonight we will hear the ultimate expression of these two great animating passions of his life in the profoundly disturbing, yet surprisingly uplifting, *Miracle Flight 571*.

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**

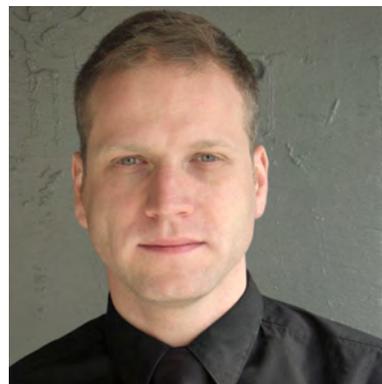
Lloyd Burritt was born in Vancouver and has resided most of his life in the region. He received his M.Mus from the University of British Columbia while studying with Jean Coulthard and Cortland Hultberg. On fellowship with the Royal College of Music (London) he studied with Gordon Jacob and Herbert Howells 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) 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**

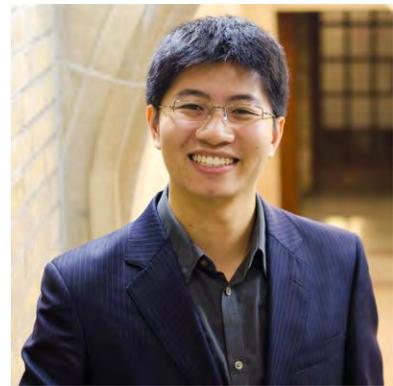
Carman J. Price has a warm tenor sound and stylistic adaptability that have made him one of Vancouver's most sought-after singers. An alumnus of the Capilano University jazz program, he had led his own group with some of Vancouver's premier jazz musicians, appearing at the Vancouver International Jazz 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.



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* *Deceased*

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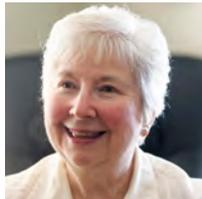
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