



emv: 5^{years} 50

HANDEL MESSIAH

Pacific Baroque Orchestra
Vancouver Cantata Singers
with vocal soloists

Ivars Taurins guest music director

NOVEMBER 30, 2019 at 8:00pm

THE CHAN CENTRE

This concert is generously supported by J. Evan & Janice Kreider and the Mary and Gordon Christopher Foundation

BOARD OF DIRECTORS

Chris Guzy
PRESIDENT

Fran Watters
VICE PRESIDENT

Ron Kruschen
TREASURER

Tony Knox
PAST PRESIDENT

Ilia Korkh
SECRETARY

Spencer Corrigan CPA, CA

Sherrill Grace

Melody Mason

Tim Rendell CPA, CA

Johanna Shapira

Ingrid Söchting

Vincent Tan

÷

José Verstappen CM

ARTISTIC DIRECTOR EMERITUS

÷

STAFF

Matthew White

EXECUTIVE & ARTISTIC DIRECTOR

Nathan Lorch

BUSINESS MANAGER

Michelle Herrewynen

DEVELOPMENT MANAGER

Jonathan Evans

PRODUCTION MANAGER

Laina Tanahara

MARKETING & VOLUNTEER COORDINATOR

Jan Gates

EVENT PHOTOGRAPHER

Murray Paterson

Marketing Group

MARKETING & MEDIA RELATIONS

Trevor Mangion

and

The Chan Centre Box Office Staff

EMV TICKET OFFICE: 604.822.2697

1254 West 7th Avenue,
Vancouver BC, V6H 1B6

TEL: 604.732.1610

FAX: 604.732.1602

staff@earlymusic.bc.ca

earlymusic.bc.ca



PARTNERS

Early Music Vancouver gratefully acknowledges the assistance and support of:

GOVERNMENT SUPPORT



FOUNDATIONS



2019-20 PRODUCTION PARTNERS



PRODUCTION PARTNERS IN VICTORIA BC



CORPORATE SUPPORT



We also gratefully acknowledge the generosity of our many donors and volunteers.

thank you!

You can be in good company too!

The corporate sponsors of Early Music Vancouver give back to their community through the support of our performances and education & outreach programmes. Their efforts make a meaningful difference for concertgoers and musicians alike.

Our wide range of activities offers unique sponsorship opportunities for both large and small companies to support us while also reaching their corporate goals. A range of sponsorship advantages is available, including logo recognition, complimentary tickets for your clients, employee discounts, and many other benefits tailored to your specific needs.

EARLY MUSIC VANCOUVER

TRANSCENDING TIME

Call Michelle Herrewynen to discuss how our audience profile may fit with your company's objectives: 604 732 1610.

HANDEL MESSIAH

George Frideric Handel:
Messiah HWV 56 (1742)
A Sacred Oratorio

Text: Charles Jennens

THE PERFORMERS

Ivars Taurins

GUEST MUSIC DIRECTOR

**Pacific Baroque Orchestra
Vancouver Cantata Singers**

Paula Kremer

DIRECTOR

VOCAL SOLOISTS:

Joanne Lunn

SOPRANO

Krisztina Szabó

MEZZO-SOPRANO

Thomas Hobbs

TENOR

Peter Harvey

BARITONE

IN ASSOCIATION WITH



Chan Endowment Fund
at the University of
British Columbia

SUPPORTED BY

J. Evan & Janice Kreider

AND THE



Pre-concert chat at 7:15
with host Matthew White:

Ivars Taurins



THE UNAUTHORISED USE OF
ANY VIDEO OR AUDIO RECORDING
DEVICE IS STRICTLY PROHIBITED

PART THE FIRST

Sinfonia

Comfort ye my people — Tenor Recitative

Ev'ry valley shall be exalted — Tenor Air

And the glory of the Lord — Chorus

Thus saith the Lord — Bass Recitative

But who may abide the day of his coming — Alto Air

And he shall purify — Chorus

Behold, a virgin shall conceive — Alto Recitative

O thou that tellest good tidings to Zion — Alto Air and Chorus

For behold, darkness shall cover the earth — Bass Recitative

The people that walked in darkness — Bass Air

For unto us a child is born — Chorus

Pifa

There were shepherds abiding in the fields — Soprano Recitative

But lo, the angel of the Lord came upon them — Soprano Recitative

And the angel said unto them — Soprano Recitative

And suddenly there was with the angel — Soprano Recitative

Glory to God — Chorus

Rejoice greatly, O daughter of Zion — Soprano Air

Then shall the eyes of the blind be opened — Alto Recitative

He shall feed his flock — Alto and Soprano Duet

His yoke is easy, and his burthen is light — Chorus

INTERVAL

PART THE SECOND

Behold the lamb of God — Chorus

He was despised — Alto Air

Surely he hath borne our griefs — Chorus

And with his stripes we are healed — Chorus

All we like sheep have gone astray — Chorus

All they that see him laugh him to scorn — Tenor Recitative

He trusted in God — Chorus

Thy rebuke hath broken his heart — Soprano Recitative

Behold, and see if there be any sorrow — Soprano Air

He was cut off out of the land of the living — Tenor Recitative

But thou didst not leave his soul in hell — Tenor Air

Lift up your heads, O ye gates — Chorus

Unto which of the angels said He at any time — Tenor Recitative

Let all the angels of God worship Him — Chorus

Thou art gone up on high — Alto Air

The Lord gave the word — Chorus

How beautiful are the feet of them — Soprano Air

Their sound is gone out — Chorus

Why do the nations — Bass Air

Let us break their bonds asunder — Chorus

He that dwelleth in heaven — Tenor Recitative

Thou shalt break them — Tenor Air

Hallelujah — Chorus

[THERE WILL BE A VERY BRIEF INTERVAL; PLEASE REMAIN IN THE HALL.]

PART THE THIRD

I know that my redeemer liveth — Soprano Air

Since by man came death — Chorus

Behold, I tell you a mystery — Bass Recitative

The trumpet shall sound — Bass Air

Then shall be brought to pass — Alto Recitative

O death, where is thy sting? — Alto and Tenor Duet

But thanks be to God — Chorus

If God be for us — Soprano Air

Worthy is the Lamb that was slain — Chorus

Amen — Chorus

PROGRAMME NOTES

“Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excel all his former Compositions, as the Subject excels every other Subject. The Subject is Messiah.”

– Charles Jennens, from a letter to his friend Edward Holdsworth, dated July 10, 1741

When Charles Jennens presented his libretto for *Messiah* to his friend George Frideric Handel in 1741, it was in the hopes of convincing the composer that he should devote his efforts to writing oratorios rather than operas. This was not just because the two men had previously collaborated on the successful oratorio *Saul* (1738), but because Handel, the German-born composer who had enjoyed years of successes in delighting London audiences with his Italian operas, was succumbing to a tide of tastes that had finally turned against him. A few years before, both his opera company and his health had collapsed. While his health improved relatively quickly, the reception of his operas did not. His most recent operatic efforts had been so unsuccessful that he was seriously considering abandoning England altogether. The year 1741 proved to be pivotal for Handel. In February he gave his last

performance of an Italian opera (*Deidamia*), and by September 14, he had quickly composed his sixth oratorio and most enduring masterpiece: *Messiah*.

It is staggering to contemplate that Handel's composition of *Messiah* took only twenty-four days. This may indeed be evidence of an unusually profound inspiration on Handel's part, but it is worth noting that this timeframe was fairly typical for the composer. Most of his operas and oratorios were written in similarly short, intense bursts, often during his limited “down time” between theatrical seasons. In the six weeks immediately after he composed *Messiah*, for example, he wrote *Samson*, another large-scale oratorio.

By November of 1741, Handel had arrived in Dublin in response to an invitation to give a series of performances there, and on April 13, 1742, *Messiah* was ready for its first public performance. It was so evident that this new work was going to be a huge draw that promoters encouraged ladies to refrain from wearing hoop-framed skirts and gentlemen were requested to come without their swords. Whether or not it was because their fashion accessories were left at home, the city's brand new Great Music Hall in Fishamble Street, built to hold 600, packed in 700 audience members for the premiere of Handel's new oratorio.

One year later, when Handel introduced London audiences to *Messiah*, the work was not universally praised. Many objected to the notion that a biblical text was being sullied by being performed in that hotbed of sinful subject matter and overwrought drama: the theatre. For others, the piece was not dramatic enough, since it had so many choruses and practically none of the characters and dialogue more common to opera. It was only when Handel began annual charity performances of the work at the Foundling Hospital in 1750 that its popularity began to take hold. By the time Handel died in 1759, *Messiah* had secured a place of honour in the Western musical canon that it still holds today.

Perhaps this enduring success is due not only to Handel's musical genius, but also to Jennens' unique libretto. Like most oratorios, the libretto utilizes sacred texts, in this case from both the Old and New Testament. Unlike most oratorios, there are hardly any instances of narrative (the angel's proclamation of the birth of a saviour in Part I is the only true exception) and no defined speaking characters (even Christ's name is hardly mentioned until Part III). Instead of plot-driven action, Jennens presents a succession of dramatic scenes, scriptural passages and metaphorical references that allow the listener the opportunity to reflect upon the story rather than merely react to it.

musica
intima
VOCAL ENSEMBLE

SING LULLABY

*A choral Christmas rooted
in the English tradition, with music
of Howells, Leighton, and Dove*

FIVE PERFORMANCES
DECEMBER 13, 15, 17, 20, 21

TICKETS AND SHOWTIMES
MUSICAINTIMA.ORG | 604 731 6618

Canada Council for the Arts / Conseil des arts du Canada
BRITISH COLUMBIA ARTS COUNCIL
CITY OF VANCOUVER
The Martha Lou Handy Charitable Foundation
BRITISH COLUMBIA
straight

Like an opera, the work is divided into three parts, or acts, each comprised of several scenes. Part I offers comforting prophecies of salvation, fiery proclamations of approaching judgment, and a jubilant accounting of Christ's birth. Part II is the emotional core of the work, the longest in duration and scope, and certainly the most dramatic. A depiction of Christ's passion, death, resurrection, and ascension into heaven would be substance enough, but this act goes even further, exploring the spread of the gospel and God's ultimate victory through the triumph of Christ's reign. Part III is one of affirmation and thanksgiving, and invites the listener to contemplate eternal life, the conquest of sin, and the final, joyous acclamation of the Messiah.

Handel's genius and skill reassert themselves in the musical linking of these scenes, and through his setting of the text. Often, these links are accomplished through the repetition of musical figures. For example, the abrupt, angular, dotted rhythms played by the instrumentalists during the scourging of Jesus make their first appearance in Part II during the aria "He was despised," but they continue through the chorus that immediately follows ("Surely, he hath borne our griefs") and appear yet again when the passion narrative returns with the recitative, "All they that see Him, laugh Him to scorn." Sometimes, the unity of ideas is underscored by similarities in tempo and affect, as in the end of Part II, when violent images of another sort are given similar treatment ("Why do the nations so furiously rage together", "Thou shalt break them with a rod of iron"). In other parts of the piece, Handel favours not unity but abrupt change. He adeptly alters key, tempo, and metre

to serve similarly sudden changes in the text, as in the dramatic shifts between awed reverence and the refiner's fire of "But who may abide the day of his coming" in Part I.

Perhaps the feature of *Messiah* that has contributed the most to its longevity is how Handel distributes the storytelling duties almost equally between soloists, chorus and orchestra. In effect, everyone on the stage has a starring role. And the music of all three of these forces is constantly, fluidly shifting between a lyrical style that provides memorable melodies, and a declamatory style that expertly mimics speech patterns with rhythm and dynamics.

Although *Messiah* maintains its reputation as a monumental work—its grand form carefully sustained as it is performed again and again in the centuries since its composition—from the very beginning, it has been a work in flux. As in many of his other compositions, Handel made numerous changes to the piece for nearly all of its performances. Some of these changes were to accommodate the ranges or abilities of different singers and others seem to represent Handel's ceaseless interest in fine-tuning the impact or accessibility of the piece as a whole. In the end, the fact that there is no definitive version of *Messiah* might be its most attractive quality. Perhaps more than with any other piece of its scale, audiences and performers alike are welcomed back to *Messiah* and invited to rediscover its music, its message and its methods of performance, making *Messiah* a musical experience that somehow manages to be as comforting and familiar as it is striking and wholly new.

– Aaron Cain



Women of the Italian Baroque



creating • exploring • celebrating

Morna Edmundson, Artistic Director
with guest conductor, **Alexander Weimann**

*Exquisite music from 17th century Italy,
featuring seven women composers from
the Baroque era.*

March 7, 2020 • 7:30 pm

Pacific Spirit United Church,
2205 West 45th Avenue, Vancouver

For more information and to purchase tickets visit
elektra.ca/concerts-events

George Frideric Handel

MESSIAH

Libretto by Charles Jennens

PART THE FIRST

Sinfonia

- Accompagnato (tenor)** Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.
- Air (tenor)** Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight and the rough places plain.
- Chorus** And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (Isaiah 40:1-5)
- Accompagnato (bass)** Thus saith the Lord, the Lord of Hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; behold, he shall come, saith the Lord of Hosts.
- Air (alto)** But who may abide the day of his coming, and who shall stand when he appeareth? For he is like a refiner's fire.
- Chorus** And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3:1-3)
- Recitative (alto)** Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel, God with us. (Isaiah 7:14/St. Matthew 1:23)
- Air (alto) & Chorus** O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 40:9/60:1)
- Accompagnato (bass)** For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 60: 2-3)
- Air (bass)** The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)
- Chorus** For unto us a child is born, unto us a son is given, and the government shall be upon his shoulder; and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. (Isaiah 9:6)
- Pifa**
- Recitative/Accompagnato** There were shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a saviour, which is Christ the Lord. And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:
- Chorus** Glory to God in the highest, and peace on earth, good will towards men. (St. Luke 2:8-14)

Air (soprano)	Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; he is the righteous Saviour, and he shall speak peace unto the heathen. (Zechariah 9:9-10)
Recitative (alto)	Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah 35:5-6)
Duet (alto/soprano)	He shall feed his flock like a shepherd; and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labour, come unto him that are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart, and ye shall find rest unto your souls. (Isaiah 40:11/St. Matthew 11:28-29)
Chorus	His yoke is easy, and his burthen is light. (St. Matthew 11:30)

INTERMISSION

PART THE SECOND

Chorus	Behold the Lamb of God, that taketh away the sin of the world. (St. John 1:29)
Air (alto)	He was despised and rejected of men, a man of sorrows and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: He hid not his face from shame and spitting. (Isaiah 53:3/50:6)
Chorus	Surely he hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him. And with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on him the iniquity of us all. (Isaiah 53:4-6)
Accompagnato (tenor)	All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying: (Isaiah 40:9/60:1)
Chorus	He trusted in God that he would deliver him; let him deliver him, if he delight in him. (Psalm 22:7-8)
Accompagnato (soprano)	Thy rebuke hath broken his heart: he is full of heaviness. He looked for some to have pity on him, but there was no man, neither found he any to comfort him. (Psalm 69:20)
Arioso (soprano)	Behold, and see if there be any sorrow like unto his sorrow. (Lamentations 1:12)
Accompagnato (tenor)	He was cut off out of the land of the living: for the transgressions of thy people was he stricken. (Isaiah 53:8)
Air (tenor)	But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (Psalm 16:10)
Chorus	Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of Glory? The Lord of hosts, he is the King of glory. (Psalm 24:7-10)
Recitative (tenor)	Unto which of the angels said he at any time: Thou art my son, this day have I begotten thee?
Chorus	Let all the angels of God worship him. (Hebrews 1:5-6)
Air (alto)	Thou art gone up on high; thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them. (Psalm 68:18)
Chorus	The Lord gave the word; great was the company of the preachers. (Psalm 68:11)

— Please turn page quietly

Host an EMV Guest Musician

Do you have a guest room that often sits empty?

Do you enjoy well-educated, articulate houseguests from across the country and the world?

Do you like Classical music?

Would you like to get the 'inside scoop' about performing from a professional musician?

If your answer to any of these questions is 'yes', then I invite you to consider joining the growing number of EMV supporters who house visiting guest musicians.

Get to know some of the wonderful musicians that come to Vancouver to bring you great music.

Host only when it is convenient for you; all you need to provide is a private room.

For more information please contact Jonathan Evans, Production Manager, Early Music Vancouver:

specialprojects@earlymusic.bc.ca
or 604.732.1610, extension 2004

Special thanks to the following for hosting our guest musicians:

Janice & J. Evan Kreider, Marlene LeGates & Al Dreher, Marc White & Joey Schibild, Judy & Bern Storr, Kim & Stuart Smith, Olivia & Nicholas Swindale, Rosemary & Alex Waterhouse-Hayward, Valerie Weeks & Barry Honda, Penny Williams, and Jane & Michael Woolnough.



emv:



Interested in joining our Board?

Interested in rolling up your sleeves to help one of the most active and acclaimed musical organizations in our region? The EMV board of directors is a varied and collegial group of individuals dedicated to providing support and leadership to our professional artistic and management team.

We are always interested in hearing from potential new directors and welcome energetic, positive people with broad community connections, business experience, and skills relevant to non-profit governance, including fundraising, leadership, and strategic planning. Directors serve a two-year term, meeting once a month from September to June at Hodson Manor (West 7th Ave and Birch) in Vancouver.

If you have some of this experience and if you would relish a leadership role in building something truly great in our community, please get in touch with us by emailing us your resume and a short note outlining what you feel you can contribute and why taking up the challenge of helping shape EMV interests you.

We look forward to hearing from you!

All enquiries can be emailed to
staff@earlymusic.bc.ca

Air (soprano)	How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Isaiah 52:7/Romans 10:15)
Chorus	Their sound is gone out into all lands, and their words unto the ends of the world. (Romans 10:18/Psalm 19:4)
Air (bass)	Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against his anointed.
Chorus	Let us break their bonds asunder, and cast away their yokes from us.
Recitative (tenor)	He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.
Air (tenor)	Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (Psalm 2:1-4/9)
Chorus	Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah! (Revelation 19:6, 16/11:15)

*There will be a very brief interval between Parts II & III.
Please remain in the hall.*

PART THE THIRD

Air (soprano)	I know that my redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job 19:25-26/I Corinthians 15:20)
Chorus	Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
Accompagnato (bass)	Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.
Air (bass)	The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.
Recitative (alto)	Then shall be brought to pass the saying that is written: Death is swallowed up in victory.
Duet (alto/tenor)	O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
Chorus	But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians 15:21-22, 51-57)
Air (soprano)	If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans 8:31-34)
Chorus	Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory, and power be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. (Revelation 5:12-14)

CHAN CENTRE
..... presents
2019/20

- FEB 29** We Shall Overcome:
A Celebration of Dr. Martin
Luther King, Jr.
- MAR 8** Dianne Reeves:
Beleza Brazil
- APR 4** La Santa Cecilia
- APR 18** Kalabanté:
Afrique en Cirque



WE SHALL OVERCOME
FEATURING DAMIEN SNEED



DIANNE REEVES:
BELEZA BRAZIL



LA SANTA CECILIA



THE ARTISTS

Joanne Lunn

SOPRANO

Joanne Lunn's engagements in 2019/2020 include Bach "Hunt Cantata" with Bach Collegium Japan in Tokyo, Mozart *Requiem* with Seattle Symphony Orchestra, Mozart *Mass in C Minor* with Saint Louis Symphony Orchestra, *Messiah* in Tokyo with Bach Collegium Japan, *Israel in Egypt* in Hanover, *Easter Oratorio* in Essen, *St Matthew Passion* with BCJ and *Mass in B Minor* with Müpa Budapest, Handel *Il Delirio Amoroso* at the Opernhaus Zürich, Bach Cantatas in St Gallen and Bach Masses/Cantatas with Concerto Copenhagen in Stuttgart.

Her recent concert appearances include Mozart, Mahler and *New Year in Vienna* with the Hallé Orchestra, *Creation* with Warsaw Philharmonic, *Ottone* with the Moscow Chamber Orchestra at the Tchaikovsky Concert Hall, Moscow, Handel *Silete Venti* and *Il Delirio amoroso* with the Irish Baroque Orchestra, and a recording of the *Brockes Passion* with Concerto Copenhagen, *Mass in B Minor* on tour in France & Germany with Ensemble Pygmalion, *L'Allegro* at Kölner Philharmonie with Kölner Kammerorchester and *St John Passion* both in Essen and with the Gewandhausorchester in Leipzig.

Joanne's operatic highlights have included her English National Opera debut Monteverdi's *L'Incoronazione di Poppea* conducted by Harry Christophers, the role of Helena in Britten's *A Midsummer Night's Dream* in Venice conducted by Sir John Eliot Gardiner, a tour of Purcell's *Dido and Aeneas* in Spain and semi-staged productions of Monteverdi's *Orfeo* in Paris and for the Beijing International Music Festival.

Krisztina Szabó

MEZZO-SOPRANO

Hungarian-Canadian mezzo-soprano Krisztina Szabó is happy to have a varied career on the concert and operatic stage, known equally for her promotion and performance of contemporary works as well as her interpretation of early music. This season, Krisztina Szabó will appear as Gertrude in *Hänsel und Gretel* with Canadian Opera Company, makes debuts with Vancouver Symphony (Mozart *Requiem*), Cleveland Symphony (Mozart *C Minor Mass*), and Portland Baroque Orchestra (Händel's *Messiah*), and will return to Music of the Baroque, Chicago (Bach *B minor Mass*), and Tafelmusik (*St. John Passion*). In the 2018-19 season, Ms. Szabó, made her Berlin debut singing George Benjamin's opera, *Into the Little Hill* with the Mahler Chamber Orchestra; appeared with Tafelmusik in both *Steffani: Drama & Devotion* and Händel's *Messiah*; made her St. Louis Symphony debut in Händel's *Messiah* and her

Early Music Seattle début in Pergolesi's *Stabat Mater*. She was featured soloist with the NAC Orchestra, Ottawa, for the world première of Ian Cusson's *Where There's A Wall*, and she was featured soloist for Pax Christi Chorale's world premiere performance of *Miziwe (Everywhere...)* by Barbara Craoll. She also performed the Canadian premiere of Toshio Hosokawa's opera, *The Raven*, for the New Music Festival at the University of Toronto and appeared with Against the Grain Theatre in Claude Vivier's opera, *Kopernikus*. Ms. Szabó has been nominated twice for a Dora Award for Outstanding Female Performance. Krisztina Szabó is based in Toronto, Ontario and is a member of the Voice Faculty at the University of Toronto. She is happy to be making a return visit to Early Music Vancouver for Händel's *Messiah*!

Thomas Hobbs

TENOR

Thomas Hobbs is "one of the most interesting and significant Bach tenors" of his generation, and is in high demand with many leading baroque and early music ensembles.

Highlights of his 2019/20 season include numerous performances of Bach Cantatas with Gli Angeli Geneva, Dutch Bach Society, laBarocca Orchestra in Milan and Turin and with Le Banquet Céleste, performances of Handel's *Messiah* with Early Music Vancouver, Sinfonietta Riga, Tafelmusik Toronto, RIAS Kammerchor and Akademie für Alte Musik Berlin, Evangelist in *St Matthew Passion* with Dutch Bach Society, Vivaldi's *Venetian Vespers* with Kammerchor Stuttgart and various projects with Collegium Vocale Ghent and Gli Angeli Genève.

On the opera stage Hobbs performed a critically acclaimed Telemachus *The Return of Ulysses* in a new production for English National Opera conducted by Jonathan Cohen, Apollo and Shepherd in Monteverdi's *Orfeo* in semi-staged performances with Richard Egarr and the AAM and the title role in *Albert Herring* and Ferrando in *Così fan tutte*.

Hobbs' ever-expanding discography includes Bach B minor Mass with both CVG and Dunedin Consort, Bach Motets, Leipzig cantatas and *Christmas Oratorio* with CVG, *Christmas Oratorio* with Dunedin Consort, Bach *Weimar Cantatas* with Alia Mens, Handel *Acis et Galatea*, and Esther with Dunedin Consort and Beethoven Mass in C with Stuttgart Kammerchor. His recordings of Handel *Chandos Anthems* with Stephen Layton and the Orchestra of the Age of Enlightenment and Mozart *Requiem* with John Butt and the Dunedin Consort have been universally praised, with the latter receiving the 2014 Gramophone Award for best Choral recording.

Peter Harvey

BARITONE

Initially a student of French and German at Magdalen College, Oxford, Peter Harvey only later changed course to music, and a love of languages has always remained at the heart of his singing. On leaving university he went on to the Guildhall School of Music and Drama, during which time he won prizes in numerous competitions, including the Walther Gruner International Lieder Competition, the English Song Award, and the Peter Pears Award.

Peter has made close to 150 recordings in repertoire spanning eight centuries, with an emphasis on the High Baroque. Along with works by Handel and Purcell he has recorded all the major vocal works of J.S. Bach and many of the cantatas with conductors including Sir John Eliot Gardiner, Philippe Herreweghe and Paul McCreech. A fluent French speaker, Peter has recorded a great many sacred works of the French Baroque and performs regularly with Michel Corboz. Of his two recordings of the Fauré Requiem with Michel Corboz, the latest version won the "Choc de l'année" in Le Monde de la Musique. The Gabrieli Consort's recording of Haydn's Creation, for Deutsche Grammophon, on which Peter sings "Adam", won the 'Grammy Award' for the best choral recording of 2008. His Winterreise with Gary Cooper on Linn garnered outstanding reviews in the national and international press.

Recent and upcoming highlights include his debut at Royal Danish Opera as well as performances with Concerto Copenhagen, Monteverdi Choir and Orchestra, Orchestra of the Age of Enlightenment, Akademie für Alte Musik Berlin, Gaechinger Cantorey, Freiburger Barockorchester, Mahler Chamber Orchestra, Tafelmusik Toronto, Ensemble Pygmalion, Gulbenkian Orchestra, Orquesta Sinfonica de Bilbao, Oslo Philharmonic, Bavarian Radio Symphony Orchestra, Rotterdam Philharmonic, Nederlands Kamerorkest and Orchestre symphonique de Montréal.

SEQUENTIA RETURNS TO EMV!



Benjamin Bagby in "Beowulf"

Charms, Riddles & Elegies

Friday January 10, 2020 | 7:30 pm
Christ Church Cathedral

For this intense new programme, vocalist and harper **Benjamin Bagby** will be joined by his Sequentia colleagues **Norbert Rodenkirchen**, **Hanna Marti** and **Stef Conner**, for an evening of riddles, charms and elegies of their medieval ancestors, the Anglo-Saxons and the Germanic tribes of the European Northlands.

Beowulf: The Epic in Performance

Saturday January 11, 2020 | 7:30 pm
Vancouver Playhouse

"Hwaet!" commands the storyteller. Listen! And tremble at this fearsome tale! A millennium or more has passed since the superhero Beowulf appeared in the annals of epic poetry, yet the legend of his bare-handed conquest of the terrifying Grendel endures. Legendary performer **Benjamin Bagby** dramatizes the awe-inspiring poem in the original Anglo-Saxon, while accompanying himself on medieval harp.

TICKETS AND INFORMATION:

earlymusic.bc.ca

emv:50^{years}

THANK YOU TO OUR VOLUNTEERS!

EMV's activities are made possible through the generous assistance of many volunteers who offer their time.

We would like to thank the following:

Pam Atnikov, Leslie Bauming, Richard Cameron, Alexandra Charlton, Catherine Crouch, Bill Dovhey, Sandy Dowling, Susan Edwards, Helen Elfert, Beverly Ferguson, Elizabeth Ferguson, Nel Finberg, Jean-Pierre Fougères, Gail Franko, Stanley Greenspoon, Satoko Hashigasako, Delma Hemming, Margaret Hendren, Murray Hendren, Michiko Higgins, Maggie Holland, Gene Homel, Richard Huber, Gigi Huxley, Nancy Illman, Gretchen Ingram, Ron Jobe, Gerald Joe, Susan Kaufman, Martin Knowles, Barb Knox, Susan Larkin, Pat Lim, Cindy Ma, Christina MacLeod, Wanda Madokoro, Kathryn McMullen, Vania Mello, Robert Middleton-Hope, Carole Nakonechny, Tom Nesbit, Sharon Newman, Veronika Ong, Gina Page, Betty Lou Phillips, Jessica Pereversoff, Melanie Ross, Selma Savage, Joey Schibild, Traudi Schneider, Jill Schroder, Eleanor Third, Sharron Wilson.

Interested in joining our volunteer corps? Phone 604.732.1610 for details.

Pacific Baroque Orchestra

VIOLIN I

Tekla Cunningham

CONCERTMASTER

Toma Iliev

Paul Luchkow

Kathryn Wiebe

VIOLIN II

Elyssa Lefurgey-Smith

Jiten Beairsto

Elana Cooper

Angela Malmberg

VIOLA

Mieka Michaux

Joanna Hood

CELLO

Nathan Whittaker

Marina Hasselberg

VIOLONE

Nathalie Mackie

DOUBLE BASS

Curtis Daily

ORGAN & HARPSICHORD

Christina Hutten

OBOE

Curtis Foster

Brandon Labadie

BASSOON

Nate Helgeson

TRUMPET

Alexis Basque

Christopher Price

TIMPANI

Aaron Mattock

Ivars Taurins

GUEST MUSIC DIRECTOR

Equally at home conducting symphonic and choral repertoire, Ivars Taurins is the founding director of the Tafelmusik Chamber Choir. He was also founding member and violist of the Tafelmusik Orchestra for its first 23 years. Under his direction, the choir has been praised for its clarity, nuance, and brilliance.

Ivars Taurins appears regularly with the Calgary Philharmonic Orchestra, with whom he was Principal Baroque Conductor from 2001–2011. He also appears as guest director with orchestras and choirs across Canada, including the Edmonton, Victoria, Winnipeg, Regina, and Kitchener-Waterloo Symphonies, Hamilton Philharmonic, Orchestra London, Symphony Nova Scotia, Manitoba Chamber Orchestra, Thirteen Strings (Ottawa), Vancouver Chamber Choir, Toronto Mendelssohn Choir, Pro Coro Canada, Winnipeg Singers, Halifax Camerata Singers, and Elora Festival Orchestra & Singers, and at the Festival International de Musique Baroque de Lamèque.

In September 2011, Ivars Taurins was guest choir director for the Orchestre symphonique de Montréal, preparing a combined chorus of Tafelmusik Chamber Choir and members of the OSM Chorus for performances and a recording (Analekta) of Beethoven's Ninth Symphony, directed by Kent Nagano at the gala opening of the new Maison symphonique in Montreal. In 2017, he directed the Cuban choir Schola Cantorum Coralina in Havana, in a special concert celebrating the 85th anniversary of Glenn Gould's birth and Canada's 150th birthday.

A passionate lecturer and teacher, Ivars Taurins teaches orchestral conducting at the University of Toronto. He is also on the faculty of the Glenn Gould School, where in 2016 he directed a fully staged production of Handel's Alcina, collaborating with veteran stage director Leon Major. Ivars has been a guest teacher/conductor at the Université de Sherbrooke, Queen's University (Kingston), Western University (London), and at the Universities of Alberta and Windsor. He was director of the 2012 National Youth Choir, the 2000 and 2009 Ontario Youth Choirs, the 2003 Nova Scotia Youth Choir, the 2004 Alberta University & College Choir, and guest director of the London, Calgary, and Nova Scotia Youth Orchestras. Ivars Taurins is director of the vocal/choral programme at the annual Tafelmusik Baroque Summer Institute.

Ivars was nominated for a 2011 Gemini Award for his performance as George Frideric Handel in Sing-Along Messiah, filmed by 90th Parallel Productions for Bravo! Television and released on DVD by Tafelmusik Media.

Pacific Baroque Orchestra

The Pacific Baroque Orchestra (PBO) is recognized as one of Canada's most exciting and innovative ensembles performing "early music for modern ears". PBO brings the music of the past up to date by performing with cutting-edge style and enthusiasm. Formed in 1990, the orchestra quickly established itself as a force in Vancouver's burgeoning music scene with the ongoing support of Early Music Vancouver.

In 2009, PBO welcomed Alexander Weimann as Artistic Director. His imaginative programming and expert leadership have drawn in many new concertgoers, and his creativity and engaging musicianship have carved out a unique and vital place in the cultural landscape of Vancouver.

PBO regularly joins forces with internationally celebrated Canadian guest artists, providing performance opportunities for Canadian musicians while exposing West Coast audiences to a spectacular variety of talent. The Orchestra has also toured BC, the northern United States and across Canada as far as the East Coast. The musicians of the Pacific Baroque Orchestra have been at the core of many large-scale productions by Early Music Vancouver in recent years, including many Vancouver Bach Festival performances led by Alexander Weimann.

Vancouver Cantata Singers

The Vancouver Cantata Singers is one of Canada's preeminent, award-winning choral ensembles. Known for its exceptional artistry, technical virtuosity and exquisite tonal blend, the choir maintains the highest standards of performance in repertoire encompassing 500 years. On Canada Day, 2019, the Vancouver Cantata Singers was awarded the prestigious Canada Council for the Arts Healey Willan Prize, for the fourth time - more than any other ensemble in the history of the award. The VCS was also awarded Best Performance of a Canadian Work and First Place in the Adult Mixed-Voice Category at the National Competition for Canadian Amateur Choirs. A mainstay on the Canadian music scene for over 60 years, the VCS has maintained the highest levels of artistry in choral singing while continuing to reinvent and redefine itself creating innovative and extremely successful collaborations with acclaimed regional as well as international artists and ensembles.

SOPRANOS

Rachel Brown
Emily Cheung
Missy Clarkson
Cecilia Federizon
Sarah McGrath
Benila Ninan
Krista Pederson
Asha Pratt-Johnson
Eve Richardson

ALTOS

Melanie Adams
Maureen Bennington
Elspeth Finlay
Mavis Friesen
Beth Helsley
Michelle Herrewynen
Katie Horst
Paula Kremer
Sarah McNair

TENORS

Ian Bannerman
Eric Biskupski
Sam Dabrusin
Dean Edmundson
Ray Horst
Daniel Marshall
Andy Robb
Taka Shimojima

BASSES

Andy Booth
Derrick Christian
Doug Colpitts
Chris Doughty
Gerald Harder
J. Evan Kreider
Larry Nickel
Dave Rosborough
Troy Topnik

Paula Kremer

ARTISTIC DIRECTOR OF THE VANCOUVER CANTATA SINGERS

Born in Vancouver and educated at the University of British Columbia and the Vancouver Academy of Music, Paula Kremer has studied choral conducting at Eton College, Westminster Choir College, the Eastman School of Music and the University of Michigan. An accomplished vocalist and pianist, Paula studied voice with Phyllis Mailing, Bruce Pullan, Marisa Gaetanne and Laura Pudwell and piano with Margot Ehling. As permanent faculty member of the School of Music at Vancouver Community College, Paula teaches choral techniques, voice and solfège. She was previously the Director of Vancouver Bach Choir ensembles for young adults, the Vancouver Bach Youth Choir and Sarabande Chamber Choir. Paula joined the alto section of our choir in 1994 and has been the Artistic Director of the Vancouver Cantata Singers since 2013.

Melissa Duchak - General Manager, Vancouver Cantata Singer



The poster features a festive design with stylized mountains, stars, and confetti. The text is centered and reads: 'VANCOUVER CHRISTMAS MARKET 10 YEARS AT JACK POOLE PLAZA NOV 20 TO DEC 24 11:30AM TO 9:30PM DAILY 6pm close on Dec. 24 SIP. SAVOUR. CELEBRATE.' Below the main text is a dark banner with the website 'vancouverchristmasmarket.com'. At the bottom, there is a row of logos for sponsors: coastcapital, THE VIEW WINERY & VINEYARD, LEADING WASHINGTON, Stiegel, tradable bits, Cloverdale Paint, straight, Global BC, and DailyHive.

Tickets and information at vancouverchristmasmarket.com

EARLY MUSIC VANCOUVER | DONORS AND SUPPORTERS

Early Music Vancouver gratefully acknowledges our many contributors & donors, who play a vital role in supporting the well-being of our organisation, and ensuring our continuing success. Thank you!

- **Benefactors** (\$50,000+): The Drance Family * | The Estate of Barbara Koziar
- **Presenters** (\$10,000-\$49,999): Elaine Adair * | Bryan & Gail Atkins * | Vic & Joan Baker * | A donation in memory of Vic Baker | The Mary & Gordon Christopher Foundation * | Helen & Frank Elfert * | Birgit Westergaard & Norman Gladstone * | Agnes Hohn * | Tony & Margie Knox * | Janette McMillan & Douglas Graves * | José Verstappen *
- **Sponsors** (\$5,000-\$9,999): Meredith & Pat Cashion * | RPC Family Foundation * | Mark De Silva | Marianne Gibson * | Dorothy Jantzen * | Sharon Kahn * | The Nemetz Foundation * | Dr. Katherine E Paton * | Zelig & Vincent Tan * | Jo & Bob Tharalson * | The Lloyd Carr-Harris Foundation | Bruce Munro Wright * | Eric Wyness * | A donation in memory of Peter Wood *
- **Co-Sponsors** (\$2,500-\$4,999): The Brennan Spano Family Foundation | The Estate of Gunnar Brosamler * | Tama Copithorne * | Chris Guzy & Mari Csemi * | Heather Franklyn * | Delma Hemming * | J. Evan & Janice Kreider * | The McLean Foundation * | Marlene Rausch & Tom Phinney | Fran Watters * | Matthew White & Catherine Webster | David McMurtry * | Ron Kruschen & Louise Akuzawa | Brian Jones | Johanna Shapira & John Geddes *
- **Supporters** (\$1,000-\$2,499): Colleen & Martin Barlow * | Marti Barregar * | Andrew J A Campbell * | Spencer Corrigan * | Paul Devine | David Gordon Duke | Virginia Evans * | Dr Val Geddes * | Sherrill & John Grace * | Ursula Graf * | Jane Flick & Robert Heidbreder * | The John & Leni Honsaker Fund * | The Elsie & Audrey Jang Fund * | Edward Kehler | George Laverock & Jane Coop * | David Layton & Zoe Druick | Susanne Lloyd * | Melody Mason * | Yvonne McLean * | Bill Meyerhoff | Geoffrey Newman * | Margaret O'Brien * | Jocelyn Pritchard * | Pam Ratner & Joy Johnson * | Dr. Robert S. Rothwell * | Elaine Sawyer, in memory of John | Ingrid Söchtung * | Fumiko Suzuki * | Anona Thorne & Takao Tanabe * | Dr. Carol Tsuyuki * | Gale Walker * | Bruno Wall * | James Walsh * | Two Anonymous Supporters
- **Patrons** (\$500-\$999): Hugh & Jacqueline Anton * | Alan & Elizabeth Bell * | Christina Burrige * | Mark Tindle & Leslie Cliff * | Charles & Lucile Flavelle Family Fund * | Nancy & David Fraser * | Michael Fuhrmann | Ada Ho & Doug Vance * | David Jennings | Joseph & Jeanette Jones | Lars & Anne Kaario * | A donation in honour of Sharon Kahn * | Joy and Tasos Kazepides * | Harold Knutson * | Michael Kobald * | Paula Kremer * | Peter Kwok * | Evelyn Leaf * | John C. Leighton * | Leslie Loving * | Graeme & Paddy Macleod * | Marta & Nicolas Maftai * | Lucie McNeill * | A donation in honour of Sharon Kahn | Hans-Karl & Irene Piltz * | Meredith Quartermain | Mike Rampf | Tim & Janet Rendell * | Mary Roberts | Peter & Elfriede Rohloff * | Nancy Jean Ross | Rick & Helma Sawatzky | Allan Sawchuk | John Schreiner * | Karen Shuster * | Tom & Margaret Taylor * | David & Susan Van Blarcom | Nicholas Voss * | Wawanesa Insurance | Michael Stevenson & Jan Whitford | Karen Wilson * | Jane & Michael Woolnough * | A donation in memory of Rosemary Wright * | Jennifer & Kenneth Yule | Four Anonymous Patrons
- **Friends** (\$100-\$499): Pernilla Ahrnstedt | Barbra Arnold | Dr. Patricia Baird * | Denise Ball * | Rob Baker & Holly Sykes | Janet Becker | Richard Beecher * | Jeremy Berkman & Sheila McDonald * | Richard Bevis * | Patricia Birch * | Joost Blom | Lesley Bohm * | Janine Bond * | Kathleen Bourchier | Norma Bouillier | Dan & Ursula Bowditch | Paul & Joyce Bradley * | Donna Brendon | Dr. Nonie Brennan | Mary Brown * | William Bruneau | Pille Bunnell | Richard Cameron | Claire Carbert | David Chalmers | Sheldon & Marilyn Chandler | David Cherven * | Gillian Chetty | Christine Elliot Law Corporation | Marilyn Clark * | Abe Cohen * | Peter & Hilde Colenbrander * | Michael Collins * | Gillian & Mike Collins * | Ron Costanzo * | Shelagh Davies * | Tony Dawson | Dr Gaellan de Wolf* | Lorea DeClercq | Marc Destrubé & Anna Goren * | Barbara Dill | Beatrice Donald * | Susan Edwards * | Josine Eikelenboom * | David Fallis & Alison Mackay * | Keith Farquhar & Koji Ito * | A donation in memory of Eve Farson * | Dr. Marguerite Fauquenoy * | Martin Ferrera | Alex Fisher & Lisa Slouffman * | Judith Forst * | Irene Fritschi-Nelin * | Andrew Fyson * | Hannah & Ian Gay * | Cull Family Fund | Patrick Gilligan-Hackett * | Frances Gordon | Elizabeth Grace | Susan Grant | Gordon & Kathleen Gray * | Dr Beverley Green * | Patricia Grindlay | Elizabeth Guilbride * | Penelope & Lyman Gurney * | Mark Halpern | Elizabeth & Keith Hamel * | Paul Gravett & Mark Hand * | Lisa Hansen | Dr. Evelyn J. Harden * | Don Harder * | David Harvey | William M Hay * | Sally Hermansen | Heather & Bill Holmes * | Barry Honda & Valerie Weeks * | Elizabeth Hunter * | Dr. PJ Janson | Ron Jobe | France-Emmanuelle Joly | Valerie Jones | Karen Jones | Patrick Jordan * | Dr. Stanislava Jurenka * | Douglas Justice | Lynn Kagan * | Dr Harry Karlinsky | Susan Kessler * | Mira Keyes | Barbara Kops | Iliia Korh | A donation in memory of Nikolai Korndorf | Dalton Kremer | Janet & Derwyn Lea * | Marlene Legates | Cindy Leung | Gary Ley | Audrey Lieberman | Ursula Litzcke | Steven Lo | Janet Lowcock | A donation in memory of Catherine Graff MacLaughlin * | Wanda Madokoro | E. J. Makortoff * | Emil Marek * | Janice Masur | Patrick May | A donation in memory of Christopher McCrum * | Glenys McDonald * | James McDowell * | Ray & Alice McGinnis | William McKellin | Peter Mercer | Patricia Merivale * | Colleen Midmore | Michael Millard | Barbara Moon * | Yolaine Mottet | Linda Mueller | Wesley Mulvin | Alfred & Jennifer Muma * | Sarah Munro * | Lee Napier | Sharon Newman * | Heather Nichol | Henry Numan * | Wilfried Ortlepp * | Julie Ovenell | Stephen Partridge * | Elizabeth Paterson * | Jocelyn Peirce | JoAnn Perry * | Chantal Phan | David Phillips & Margo Metcalfe * | Hannelore Pinder | Anne Piternick * | David Plackett | Monique Prudhomme | Dr. Rebecca Raglon | Margot Richards | Kathleen Rittenhouse | Marika Roe | Rhona Rosen * | Chris Sallis | Selma Savage* | Erna Schaefer * | Iris Schindel | Traudi Schneider * | Stuart & Wendy Scholefield * | Verna Semotuk * | Shirley Sexsmith * | Gareth Sirotnik | Leah Skretkovicz | Rosalie Soregaroli | M L Stewart * | Patricia Evans & John Stoner * | G. Storey * | David & Lorraine Stuart | David & Eileen Tamblin * | Agnes Tao & Nelson Cheung | Lynne Taylor * | Kathy Thomas | Valerie Boser & Patrick Tivy | Douglas Todd | Grant Tomlinson * | Trevor & Rebecca Tunnacliffe * | Urban Impact Recycling * | Helena Van der Linden | Robert Vandersanden | Crista Vannierop | Elinor Vassar * | Leah Verdome | Mark Vessey | Barbara M. Walker * | A donation in memory of Ulli Walker | Heddi & Tony Walter * | Norma Wasty * | Joella Werlin | Gwyneth Westwick * | John & Hilde Wiebe * | Elizabeth Wilson & Lauri Burgess | Audrey Winch * | Geoff Wing | Nancy Wong * | Dale & Ted Wormeli * | William J Worrall * | Reece Wrightman * | Jennifer & Kenneth Yule * | George Zukerman & Erika Bennedik | Twenty-one Anonymous Friends
- **Donors** (\$25-\$99): Dr Frank Anderson | Jill Bain | G. Pat Blunden * | Carol Brauner | Edgar Bridwell | Gordon Briggs | Norma Chatwin * | Gillian Chetty | Brian Coleman * | Greg Cross * | Bing Dai | Ute Davis | Judith Davis * | Mary Davison | Jacqueline Day | Colleen Dixon | Anne Duranceau | Ruth Enns * | Kenneth Friedman * | Joe Gilling | Jason Hall | Margaret & Murray Hendren | Sylwia Karwowska | Janet Kidnie | Myrna Kostash | Robyn Kruger | Yolande LaFleur | A donation in memory of Edgar Latimer * | Reva Malkin * | Celia O'Neill * | Danielle Papineau | Scott Paterson * | Caroline Penn | Jane L Perry * | Jenny Price | Thomas Querner * | Martha Roth | Lyse Rowledge | Carole Ruth * | David Ryeburn * | A donation in honour of Verna Semotuk | Juliet Simon * | Kathryn Simonsen | Mr. Ronald Sutherland * | Brian Sutherland | Beverley Taylor * | Teresa Vandertuin | Esther Vitalis | C & H Williams * | Eleven Anonymous Donors

These listings include donations received prior to November 5

* A Special Thank-You to our Loyal Long-Time Donors

The names in these listings which are marked with an asterisk [*] indicate donors who have supported Early Music Vancouver annually for five years or more. Their loyal and ongoing generosity has been especially valued, and has helped ensure that we can plan our annual projects & seasons with confidence and with a solid sense of security. Thank you!

EARLY MUSIC VANCOUVER | ENDOWMENT FUND DONORS

We also gratefully acknowledge the select group of donors that, in addition to their annual donations, has generously contributed to Early Music Vancouver's Endowment Fund - which is administered by the Vancouver Foundation, and which currently stands at over 1.8 million dollars. Interest from this Fund will continue to support our performances & activities in perpetuity.

- **(\$100,000+)**: The Drance Family Early Music Vancouver Fund
- **(\$20,000+)**: Vic & Joan Baker | Ralph Spitzer & Hisako Kurotaki | José Verstappen | Two Anonymous Donors
- **(\$5,000+)**: A donation in memory of Tom Blom | Frank & Helen Elfert | Marianne Gibson | The Nemetz Foundation | Dr Katherine E Paton | Marcia Sipes | A donation in memory of Peter Wood
- **(\$2,500+)**: The RPC Family Foundation | Maurice & Tama Copithorne | Heather Franklyn | Tony & Margie Knox | James C. & Wendy Russell | Anona Thorne & Takao Tanabe
- **(\$1,000+)**: A donation in memory of Mrs Betty Drance | Patrick Gilligan-Hackett | Dorothy Jantzen | Ottie Lockey & Eve Zaremba | Susanne Lloyd | Greg Louis | Glenys McDonald | Dr Robert S Rothwell | Karen Shuster | Zelig & Vincent Tan | Lorna Weir | Four Anonymous Donors
- **(up to \$1,000)**: Evelyn Anderson | Alan & Elizabeth Bell | Meo Beo | Jeffrey Black & Mary Chapman | L & C Bosman | A donation in memory of C Y Chiu | Mary Christopher | Gillian & Mike Collins | A donation in memory of Basil Stuart-Stubbs | Judith Davis | Jane Flick & Robert Heidbreder | Dr Val Geddes | Margot Guthrie | Linda Johnston | Peter Kwok | Elizabeth Lambertson | Rob Mayhew | Janette McMillan & Douglas Graves | Benjamin Milne | Alberto Mondani | Alfred & Jennifer Muma | Barbara Murray | Judith & Greg Phanidis | Connie Piper | Pam Ratner & Joy Johnson | Joan Rike | Elfriede & Peter Rohloff | David Ryeburn | Jo & Bob Tharalson | John Tulip | James Walsh | Fran Watters | Glenys Webster & Paul Luchkow | Donations in honour of Spencer & Pam Corrigan | Five Anonymous Donors



emv: ⁵years
50



FESTIVE CANTATAS:
CHRISTMAS IN
GABRIELI'S VENICE

Bruce Dickey director & cornetto
with vocal soloists

DECEMBER 22, 2019 at 3:00pm

THE CHAN CENTRE

This concert is generously supported by the Drance Family in Honour of José Verstappen and Betty Drance,
Dr. Katherine E Paton, and an anonymous gift

Tickets from \$36 | earlymusic.bc.ca | 604.822.2697