



**SATURDAY
JUNE 15, 2024
7:30 PM**



¡Cantamos!

Artistic Director **Edette Gagné**
Collaborative Pianist **Barry Yamanouchi**
Guest Soloist **Fabiana Katz**
Guest Guitarist **Michael Kolk**
Guest Banda **Eduardo Lucastegui, Nadim
Woolgar, René Hugo Sánchez
& Tom Angelus**

PACIFIC SPIRIT UNITED CHURCH
2195 W 45TH AVE. • VANCOUVER, BC

VIVALDI CHAMBER CHOIR

¡Cantamos!

Edette Gagné, Artistic Director and Conductor
Barry Yamanouchi, Collaborative Pianist

Guest Artists

Fabiana Katz - mezzo-soprano

Michael Kolk – guitar

Eduardo Lucastegui – bombo, percussion

Nadim Woolgar – charango, rhythm guitar

René Hugo Sánchez – siku, quena, manchaypuyto

Tom Angelus – double bass

Pacific Spirit United Church, Vancouver British Columbia; June 15, 2024

A Message from Edette Gagné

You are in for a remarkable experience today. Fabiana Katz and I have been musical collaborators since we were in high school, and we first envisioned this show happening in June 2020. We all know what happened that spring, and this season the timing was finally perfect to return to our passion project. I must thank my dear friend and colleague for inspiring and helping curate this incredible programme. We could not have created this without Fabiana's support, wisdom and language coaching.

Our starting point was Ariel Ramírez's "Misa Criolla," wherein he took folk and dance rhythms and transformed them into sacred music. Around the mass we gathered a wide array of Argentinian folk music, solos arranged for choir, an exquisite work for solo guitar and - at my behest - a Piazzolla tango. Right from the first reading, the beauty of this music has captivated us all, and the rhythms are infectious in the best possible way.

Kudos and thanks to our singers for bravely attacking a concert entirely in Spanish (which only one of us speaks as a first language). Immense gratitude to our guest instrumentalists for creatively becoming one with our choir. Profound appreciation to Barry Yamanouchi for playing complicated rhythms with ease, supporting us at all times and singing with our basses whenever he isn't at the piano. This show is community music making at its best. We sing! ¡Cantamos!

PROGRAMME

WORDS OF WELCOME

- Por qué cantamos** Music: Alberto Favero / Text: Mario Benedetti / arr. Liliana Cangiano
- Te quiero** Music: Alberto Favero / Text: Mario Benedetti / arr. Liliana Cangiano
solo: Maria Golas
- Pueblito, mi pueblo** Music: Carlos Guastavino / Text: Francisco Silva
featuring: Edette Gagné, Fabiana Katz and Barry Yamanouchi
- Vidala de la copla** Music: Chango Rodriguez / arr. Maria del Carmen Aguilar
- Duerme negrito** Atahualpa Yupanqui / arr. Emilio Sole
solo: Fabiana Katz
- Manchai puito** Traditional / arr. Oscar Escalada
featuring: René Hugo Sánchez – manchaypuyto (rare Inca flute)
- La siempreviva** Carlos Guastavino
featuring: Fabiana Katz and Michael Kolk
- Verano porteño** Astor Piazzolla / arr. Oscar Escalada
- Carnavalito quebradeño** Los Hermanos Ávalos

INTERMISSION

- Misa criolla** Ariel Ramírez
solo: Fabiana Katz, Steve Froese, Aaron Lau
- Kyrie (vidala-baguala)
Gloria (carnavalito/yaraví)
Credo (chacerera trunca)
Sanctus (carnaval cochabambino)
Agnus Dei (estilo pampeano)
- Alfonsina y el mar** Music: Ariel Ramírez / Text: Félix Luna / arr. Hugo de la Vega
- Bonita rama de sauce** Music: Carlos Guastavino / Text: Arturo Vázquez
- Sonata No. 1 para guitarra** Carlos Guastavino
II. Andante
Michael Kolk, guitar
- Mi garganta no es de palo** Carlos Guastavino
- Juana Azurduy** Music: Ariel Ramírez / Text: Félix Luna
featuring all of our guest musicians
- El sueño grande** Music: Sergio Denis / Text: Rolando Hernández / arr. Liliana Cangiano

The Choir

Sopranos

Michelle Arduini; Yasmine Bia;
Susie Britnell; Arianna Cheveldave;
Catherine Crouch*; Winnie Gibson;
Denise Gilbert; Alice Hobadam;
Sarah Little; Freda Miller

Tenors

Steve Froese*; Matthew Hunter;
David Kaplan; Jorge Vega

Altos

Ros Coulson; Sarah Ebert;
Bev Ferguson; Joan Fitzpatrick;
Maria Golas*; Allison Kvern;
Samantha Merz; Karen Millard;
Eve Munns; Cheryl Thomas

Basses

Aaron Lau; David Millard; Mike Millard;
Peter Munns; Jim Peers; Philip Wing*

*Section Lead

On Leave

Margaret Archibald; Curtis Umpherville

Artistic Director: Edette Gagné

Collaborative Pianist: Barry Yamanouchi

Administrative Assistant: Mary Leigh Warden

Audio Technician: Susana Valente

Our Thanks

Season Sponsor: Point Grey Pharmacy

The Government of British Columbia



Linden Singers of Victoria – for the loan of music for this concert.



The Deux Mille Foundation

whose generous grant made it possible for us to purchase music for this programme.

Conrad Carsten-Krebs; Dr. Andrew Seebaran; West Point Grey Time Co.; InPrint Graphics; K&K Petfoods, Dunbar; Nigel Fitzpatrick; Peter and Eve Munns; Margaret Froese; Kathie Poole; Anthony Roper; Linda Noble; David and Truus Clark; Hooked on Fish; Edette Gagné; Mary Leigh-Warden

Volunteer Board members: Jim Peers, *President*; Susie Britnell, *Vice President*; Esther Tsang, *Treasurer*; Allison Kvern, *Secretary*; Karen Millard, Mike Millard, Sarah Little, Peter Munns, Denise Gilbert, Arianna Cheveldave
Eve Munns, Choir Librarian

Kevin Zakresky, Music Director, St. Titus Anglican Church

Translations

Por qué cantamos

If every hour came with its own death
If time was a den of thieves,
The airs are no longer good airs
Life is nothing but a moving target
You
Will ask why do we sing?

If ours were left without an embrace
The homeland almost dead with sadness
If the heart of a man is shattered
Before shame breaks out,
You
Will ask why we sing?

We sing because the river resounds
And when the river sounds, the river sounds
We sing because the cruel one has no name
And yet his destiny has a name
We sing because the child and because everyone
And because some future and because the people
We sing because the survivors
And our dead want us to sing

If we went as far as a horizon
If trees and the sky were left here
If every night was always an absence
And every awakening a missed encounter,
You
Will ask why we sing?

We sing because it rains on the furrow
And we are militants of life
And because we can't and don't want to
Let the song turn to ashes
We sing because the scream is not enough
And crying and anger are not enough
We sing because we believe in people
And because we will overcome defeat
We sing because the sun recognizes us
And because the countryside smells like spring
And because in this stem, in that fruit
Every question has its answer.

Te Quiero

If I adore you, it is because you are
my love, my intimate friend, my all;
and in the street, arm in arm,
we are so much more than two.

Your hands are my caress,
my daily affirmations.
I love you because your hands
work for justice.

Your eyes are my lucky charm
against misfortune.
I adore you for your gaze
that looks to and sows the future.

Your mouth is yours and mine,
your mouth is never mistaken:
I love you because your mouth
knows how to cry for rebellion.

And for your sincere face
and wandering spirit
and your weeping for the world—
because you are the people, I love you.

And because our love is
neither famous nor naïve,
and because we are a couple
that knows we are not alone.

I want you in my paradise,
which is to say, in my country;
I want the people to live happily
even though they aren't allowed to!

Trans. María Guinand (revised)

Pueblito, mi Pueblo

Little village, my village
I miss your afternoons.
My beloved little village
I cannot forget you.

How much stifling nostalgia
I have in my soul this afternoon!
Ah! If I could but dream
Once more under your willow trees,
Watching the clouds that pass by.

And when the sun goes down,
Oh! to feel the breeze passing,
Fragrant with orange blossoms.

Little village, my village
I miss your afternoons.
My beloved little village
I cannot forget you.

Vidala de la Copla

Vidala I have a song,
you're not going to take it away from me.

Let her accompany me,
so she'll walk with me.
For when I get back to my place
then we'll sing it together.

Vidala I have a song,
you're not going to take it away from me.

If I tell them that you are fire
they'll want to put you out
and in your hot embers,
they'll heat up the pot.
So that they don't put out your fire
maybe some poor man will help me to blow.

Vidala I have a song,
you're not going to take it away from me.

Next to the road the Carnaval
has fallen like it's tipsy.
When the earth warms up
it gives me a taste of carob
and the drum makes me cry
to see me so far away from life.

Vidala I have a song,
you're not going to take it away from me.

Duerme, Negrito

Note: It is estimated that between 1514 and 1866 over 8 million enslaved Africans were brought to Latin America. While for us, hearing the word *negrito* (diminutive of *negro*, meaning 'little black boy') may cause some discomfort, it is important to note that in Latin American culture the word does not carry the same stigma that it does in North American culture. In Spanish, *negro* (fem. *negra*) is the colour black, but it can also be used of people with dark coloured skin. The term does not refer by itself to any ethnicity or race unless further context is provided. In most Spanish speaking countries, *negro* and *negra* are commonly used as nicknames for people of darker skin— though not necessarily of African descent— or people with dark hair or eyes, and are commonly used as terms of endearment when referring to family members, partners or close friends. In 'Duerme, Negrito' a friend caring for the little black boy while his mother works in the fields is trying to get him to go to sleep.

Sleep, sleep, *negrito*;
Your mama's in the field
Negrito...

She's going to bring quail for you
She'll bring tasty fruit for you

She'll bring pork for you
She will bring many things for you.

And if the *negrito* won't go to sleep
The white devil will come along
And bam! He'll eat your little paw
Chomp!

Sleep, sleep, sleep, *negrito*
Your mama's in the field
Negrito...

Working, Working hard. Working, yes.
Working and not getting paid.
Working, yes. Working and coughing.
Working, yes. Working and mourning.
Working, yes, for the little *negrito* boy.

Manchai Puito

Two doves lamented, weeping,
And consoled each other saying:
Who has clipped your beautiful wings, my Dove,
Or what traitor has surprised you in flight?

Ah, ah, ah, my Dove,
The ingrate asked for my wings
So we could go flying together in the sky.
For his love, I gave him my wings,
And now, bereft, I die from this betrayal.

La Siempreviva

I believed the wind was my friend.
He sang my songs along with me.
And he took them far away,
Across the fields at night
As he combed the wheat.

I believed the river accompanied me.
I have no guitar, and he played,
Strumming so beautifully
As he whirled over the stones.

Wrongly believed.
Just an old song
The wind shares with me.
One that won't leave me.
And the river cries softly
An ever-living longing.

I believed the wind was my friend,
And he would know a path
That would not return.

Galloping on his wings I wanted to leave her.
If only I could.

I believed the river would show me
How oblivion weaves its melody,
And with his cool hand
Would wash my burning breast.

Trans. Fabiana Katz

Carnavalito Quebradeño

They call me Quebradeño
because I was born in the ravine
carnavalito, so dear to me,
Everybody, come dance.

Because I am like my hills
hardened by the frost
carnavalito, so dear to me,
Everybody, come dance.

The *charangos* will make you forget
the 'ahs' of a sad song.
Laughing *bombos* will gladden
the echoes of a deep feeling.
La ra la ra la ra,
carnavalito, so dear to me,
Everybody, come dance.

The paths to the threatening summits
carry me higher;
carnavalito, so dear to me,
Everybody, come dance.

When the night catches up with me
I make a campfire wherever I want
carnavalito, so dear to me,
Everybody, come dance.

Misa Criolla

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Gloria

Glory to God in the highest.
And on earth peace to people of good will.
We praise you. We bless you. We worship you. We
glorify you. We give you thanks for your great glory,
O Lord God, heavenly King, God the Father almighty.

Lord Jesus Christ, the Only-begotten Son. Lord God,
Lamb of God, Son of the Father Who take away the
sins of the world, have mercy on us. You who take
away the sins of the world, receive our prayer. You
who sit at the right hand of the Father, have mercy on
us. For you alone art holy; you alone art Lord; You
alone, O Jesus Christ, together with the Holy Spirit,
are most high in the Glory of God the Father. Amen.

Credo

I believe in one God, the Father Almighty, Maker of
heaven and earth, and of all things visible and invisible.
And in one Lord, Jesus Christ, the Only-begotten Son
of God, born of the Father before all ages; God from
God, Light from Light, true God from true God;
begotten, not made; of one substance with the Father,
by whom all things were made. Who for us, and for
our salvation, came down from heaven.
And was incarnate by the Holy Spirit of the Virgin
Mary and was made human. He was crucified for us,
suffered under Pontius Pilate, and was buried.
And on the third day He rose again according to the
Scriptures and ascended into heaven. He sits at the
right hand of the Father: and He shall come again with
glory, to judge the living and the dead: and His
kingdom shall have no end.
I believe in the Holy Spirit, the Lord and Giver of life,
Who proceeds from the Father and the Son, Who,
with the Father and the Son together is worshipped
and glorified; who spoke through the prophets. And I
believe in one, holy, Catholic, and Apostolic Church. I
confess one baptism for the forgiveness of sins. And I
await the resurrection of the dead and the life of the
world to come. Amen.

Sanctus

Holy, holy, holy Lord God of Hosts.
Heaven and earth are filled with your glory.
Hosanna in the highest.
Blessed is He who comes in the Name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who take away the sins of the world,
have mercy on us.
Lamb of God, who take away the sins of the world,
have mercy on us.
Lamb of God, who take away the sins of the world,
grant us peace.

Alfonsina y el Mar

On the soft sand that licks the sea
Your small footprint returns no more
A lonely path of sorrow and silence
Reached the deep water
A lonely path of mute sorrows
Reached the foam

God knows what anguish accompanied you;
What old sorrows your voice did not name
To lull you to sleep
With the song of the seashells
The song that the seashell sings
On the dark floor of the sea

You are leaving, Alfonsina, in your loneliness
What new poems did you go looking for?
An ancient voice of wind and salt
Breaks your heart and is carrying it away
And toward it, as if in dreams
Asleep, Alfonsina, clothed in the sea.

Five little mermaids will take you
Along paths of seaweed and coral
And phosphorescent seahorses will
Circle by your side
And the inhabitants of the water will soon
Come to play by your side.

Turn down the lamp for me a little more
Let me sleep, nurse, in peace
And if he calls, don't tell him I'm here
Tell him Alfonsina's not coming back
And if he calls, don't ever tell him I'm here;
Say that I'm gone

You are leaving, Alfonsina, in your loneliness
What new poems did you go looking for?
An ancient voice of wind and salt
Breaks your heart and is carrying it away
And toward it, as if in dreams
Asleep, Alfonsina, clothed in the sea.

Bonita Rama de Sauce

Beautiful willow branch,
Beautiful branch of love,
That never blossomed, but always
remained saying goodbye.

The river goes by and combs her hair,
The river swears its love to her.

The branch gives him her tresses.
The river lies, and he leaves.

The wind passes by and kisses her,
And makes her stem tremble,
The whole branch sings.
The wind lies, and he leaves.

He leaves, he leaves,
And the little branch bends,
Don't look at her while she sighs.
And the little branch bends down,
Don't look at her while she sighs.

Beautiful willow branch,
Beautiful branch of love,
Blooming with happiness
She awoke with the dawn.

Beneath her caress
The singer lay sleeping,
From his guitar and from his mouth
A song was born.

Sweeter than the wind and than the river,
Through the night he sang,
Crowned by the branch,
He was embraced.

Singing, singing,
The green verses of the willow,
Go high up into the sky.

Mi Garganta no es de Palo

My throat is not made of wood
(Alas, my poor dove)
Nor is it the work of a carpenter.
Where is that traitorous cholita going?

I have no *chicha* or wine
(Alas, my poor dove)
And no cash with which to buy them.
Where is that traitorous cholita going?

And as for singing and dancing,
(Alas, my poor dove)
Little one, I'm going to win!
Where is that traitorous cholita going?

(Chicha is a fermented corn drink. Cholitas are Aymara women who wear colorful skirts, shawls, and bowler hats as a symbol of their Andean heritage.)

Juana Azurduy

Note: Juana Azurduy de Padilla (1780–1862) was a guerilla military leader. She fought for Bolivian and Argentine independence alongside her husband, Manuel Asencio Padilla, earning the rank of Lieutenant Colonel. She was noted for her strong support for and military leadership of the indigenous people of Upper Peru (*Alto Peru*—Bolivia prior to 1825). Her actions brought value to the Latin American woman and proved their loyalty and ability to be politically active.

Tupac Amaru was the last Inca Emperor who was executed by the Spaniards. His descendant and namesake led Peru to its independence in 1821.

Juana Azurduy, flower of High Peru,
There is no other captain more valiant than you.
I hear your voice beyond Jujuy
And your daring gallop, Doña Juana Azurduy.

I'm in love with my unripe country.
Sleepless, I cross its land.
The Spaniard will not pass;
He will have to fight against women.

The cannons roar; lend me your rifle.
The revolution smells of jasmine.
Land of the sun in High Peru,
Their echoes still sound the name Tupac Amaru.

Land up in arms becomes woman:
Amazon of liberty.
I want to be part of your squadron and
At the clarion call, attack!

Trans. Fabiana Katz

El Sueño Grande

Wake up from the great dream of our fathers,
wake up America, build your independence, free and
united.

Dare America, that beyond the great river looking
southward
your people, my people are waiting to find their light.

We are Latin America,
let us never forget it again.

God of love, give us peace,
give us fertile land, sun and water.
Give us bread, time, faith and calm.

We are Latin America,
let us never forget it again.

Remember, America, that the dream is the great
homeland of our fathers,
and united there will be independence for all.
Understand it America, that beyond the great river
looking southward,
your people—my people—are waiting to find their
light.

We are Latin America,
let us never forget it again.

Translations by David Millard, revised by
Fabiana Katz, except where noted.

Programme design and layout: David Millard

Guest Artists

Fabiana Katz – Mezzo-Soprano



While critics have used words like “chocolate” and “caramel” to describe the richness and shimmering quality of this Argentinean-Canadian mezzo, she has acquired a range and an edgy and dramatic vocal timbre that make her performances both intimate and powerful.

Fabiana has appeared as a soloist with the **National Arts Centre Orchestra**, the **Pacific Baroque Orchestra**, the **Kitchener-Waterloo Chamber Orchestra**, the **Regina Symphony Orchestra**, the **Berkshire Choral Festival**, **Symphony Nova Scotia**, the **Prince George Symphony Orchestra**, the **CBC Radio Orchestra**, and the **Chilliwack Symphony Orchestra**, among others.

She has been a guest soloist with Calgary’s **Luminous Voices**, **Players and Singers**, **Erato Ensemble**, **Vancouver’s Sonic Boom Festival**, **Vivaldi Chamber Choir**, the **Monteverdi Symposium**, a **Company of Instruments Baroque Orchestra**, **Vancouver Latin Music Festival**, and **SummerChor**.

For thirty years, Fabiana has sung professionally with the **Vancouver Chamber Choir**, under the direction of **Jon Washburn**, and after his retirement, with Finish conductor **Kari Turunen**. She has been a catalytic force in the founding of several Canadian ensembles: the a-cappella trio **Kallisto**, which received accolades around Canada, the Vancouver-based early music octet **Stellaria**, and the Calgary-based **Ad Libitum Vocal Ensemble**.

As a recitalist, Fabiana focuses on repertoire which highlights her Latin cultural background, and her Yiddish and Sephardic ancestry. In particular, she has shared the Tango tradition of her native Argentina at **Tango, Flamenco and Wine**, presented by **Latincouver** and **Carnaval del Sol**, and then combined her varied culture heritage with performances of Yiddish Tango at **Festival Judío**, presented by the Peretz Centre for Secular Jewish Culture.

Fabiana’s opera experience includes the title role in Handel’s **Amadigi di Gaula** with **Opera Appassionata**, **Cherubino** in Mozart’s **Le nozze di Figaro**, and **Eugenia** in the concert premiere of Vancouver composer Lloyd Burritt’s **Miracle Flight 571**.

A note from Fabiana about tonight’s programme

When my long-time friend and colleague, Edette Gagné, asked me to help her curate a program of Argentinian music for the Vivaldi Chamber Choir's concert, I literally jumped at the opportunity. It's not every day that one has the privilege of introducing and immersing others in the music of one's native country. I mean, I know how beautiful, meaningful, soulful and contagious Argentinian music is, but now I would have the opportunity to share it, and they would know it too!

The first Europeans arrived in South America in 1502, and by 1580 Spain had established a permanent colony on the site of Buenos Aires, although the initial settlement was primarily an overland from Peru. Between the 15th and 19th centuries, the Spanish Empire was the sole colonial power in the territories that became Argentina after the 1816 Argentine declaration of independence.

Modern day Argentinian folk music (folklore) evolved during the 19th and 20th centuries in dozens of unique forms, depending on the region, with strong indigenous and European influences, as well as that of neighbouring countries, such as Bolivia, Chile, Brazil, Uruguay and Paraguay. At the time of the Spanish colonization, there were 35 different indigenous groups which populated the country, from the Tropic of Capricorn in the north, to the Strait of Magellan in the south, each with its own particular musical style. The Spanish brought with them the guitar, which was quickly adopted, and has been a ubiquitous presence in Argentina's folk music for the past 200 years, in addition to a large number of percussion, wind and other string instruments developed by the indigenous peoples. I am thrilled to be able to share with you tonight, along with my friends in the band - René, Eduardo, Nadim, and Michael - and the Vivaldi Chamber Choir, the spirited and expressive music of my native Argentina.

Michael Kolk – Guitar



Michael Kolk has established himself as one of Canada's most accomplished classical guitarists. He has performed at festivals and concert halls throughout North America and Europe both as a soloist and as part of chamber ensembles. Michael has collaborated with numerous musicians in both classical and popular genres. He made his debut with orchestra as a soloist

with the Toronto Philharmonia and has also performed with the Canadian Opera Company, Opera in Concert, Tapestry Opera, and CineConcerts, among others.

He has released nine albums on labels such as Naxos, Alma Records, and Deosonic Music which have received glowing reviews and frequent radio play in Canada and the US.

Michael has been a top prize winner at numerous guitar competitions. He holds an ARCT performance diploma from the Royal Conservatory, as well as Master's degree in guitar performance from the University of Toronto.

He currently resides in Vancouver, BC, where he teaches from his home studio.

Eduardo Lucastegui – Bombo, Percussion



Eduardo Lucastegui, a versatile percussionist, has made his mark in both Canadian and Argentine music scenes. Currently based in Coquitlam, British Columbia, he lends his rhythmic talents to bands like Julio Avila Cuban Band and Jasmine Orton. With a rich background performing in prestigious orchestras and festivals across Argentina, Eduardo's musical journey spans genres and continents. Beyond performing, he's a dedicated educator, teaching percussion and various instruments for over a decade. Eduardo graduated as a percussion teacher from the Chascomús Conservatory of Music, solidifying his expertise in music education.

His passion for music extends to conducting percussion ensembles, showcasing his multifaceted contributions to the world of music.

Nadim Woolgar – charango, rhythm guitar



Nadim Woolgar is a Bolivian Canadian guitarist and composer that has a passion for playing music from South America. They truly believe in collaborating and lending their skills to artists that are invested in bringing their own personal twist to the traditional music of their countries. Aside from traditional music they also love to play Latin and progressive rock. Currently they play lead/rhythm electric guitar with Precipice, bass with Tambore fusion, and nylon string guitar with Mai Garnica. They have studied classical guitar at the Vancouver Academy of Music with Hanh Nguyen and are currently studying classical guitar at VCC with Adrian Verdejo.

Nadim also studies charango with René Hugo Sánchez.

René Hugo Sánchez – Siku, Quena, Manchaypuyto



Born in Apurimac Peru. René learned to play mandolin and quena at the age of 5. Up until today, he has learned more than 100 Andean instruments.

He studied music at University of Music Leandro Alvina Miranda (Peru) and at VCC (Canada). He also studied Electrical Engineering at San Antonio Abad University and Pedagogy at Santa Rosa Pedagogical Institute (Peru).

René was honored with a medal by the Peruvian Consulate as cultural ambassador of Peru in Canada. René received a medal and nomination of 2004 Artist of the Year in the Latino American community. René represented Canada with his group “René Hugo Y Sus Amigos” to the 2005 Nanning International Music Festival (China). René has been teaching guitar, ukulele, recorder, mandolin, and Andean instruments in Canada since 1995.

René has 10 recordings and 3 books of poetry, 10 method books for guitar and ukulele. René has performed in more than 200 schools in B.C. and many festivals in and out of Canada. René recorded with Vancouver Chamber Choir, Vancouver Corleone Choir, Okanagan Festival Singers, Victoria Choir, Kelowna Choir, Richmond Choir, World Fest Ensemble, Fusión Latina, and famous singers from Peru and other Latin American countries.

Tom Angelus – Double Bass



Tom is originally from Chicago, Illinois, USA, studying Music at Northern Illinois University. After University, Tom developed his professional skills freelancing in jazz clubs in Chicago and touring with various shows throughout the US, New Zealand and Australia. While performing in Chicago, Tom returned to school to acquire a degree in Computer Science resulting in a successful career in the Software Products industry.

Tom emigrated to Canada and has lived in Vancouver for more than 20 years. During that time, Tom has been developing skills in the Symphonic Orchestra community, playing in several Symphony Orchestras, Wind Ensembles, Jazz Bands, Stage Shows, and Brass Bands.



2024-2025 Season Sneak Peek

Save the dates and join us for three unforgettable concerts as we celebrate our Artistic Director's 10th Anniversary with Vivaldi Chamber Choir:

Saturday, December 14, 2024 – 3PM - *A Classical Christmas*
Pacific Spirit United Church - reception and carolling following the concert

Monday, March 31, 2025 – 8PM - *Ein Deutches Requiem - Brahms German Requiem*
In collaboration with The Richmond Orchestra and Choral Association (ROCA)
The Orpheum Theatre

Sunday, June 22, 2025 – 3PM - *something so special that we are keeping it a secret... watch our social media and your email inbox for the official reveal*
Pacific Spirit United Church

Visit our Website: www.vivaldichoir.org



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