

North Island Choral Society

Brahms

Requiem

Beethoven

Elf Bagatellen, op. 119, #1

Bach

Cantata 147 (Jesu Joy)

Violin Concerto BWV 1043

Paul Colthorpe Artistic Director

Elvera Penner Accompanist

Choir, Orchestra and Soloists

April 12th and 13th 2019

WELCOME

In the later 19th Century, noted conductor Hans von Bulow coined the term “the three Bs” when discussing the ascendancy of classical music composers. In his eyes, this ‘Holy Trinity’ consisted of Bach, Beethoven and Brahms. And though in modern times others have been mentioned as additions, and even successors (Berlioz, Bruckner, Britten at al) these three German composers were, and are, titans in terms of style and innovation. Our performance for you today will focus on these Masters of Music.

A concert of this magnitude needed to have ‘all hands on deck’ for success, and would not be so were it not for our NICS Orchestra, concertmaster Corrine Innes; our gifted accompanist, Elvera Penner; our soloists Carol Anne, Lisa, Brian, Chris, and Danielle; and our Board, President Mary Gray, who have spent many hours behind the scenes in rehearsal, meetings and preparation.

NICS is a community choir made up of non-auditioned singers who enjoy singing some of the masterworks of classical music. New members are always welcome, regardless of musical skill and experience. We thank them for wanting to share this music with you, our audience. In today’s digital and technical world, we very much appreciate your time and attendance at a live performance in our Valley. We hope you enjoy our “Three Bs” offering.

Paul Colthorpe
Artistic Director
North Island Choral Society

A heartfelt thank you to the following donors:

<i>Patron:</i>	Dr. Christopher Bellamy
<i>Contributor:</i>	Angela Hope

North Island Choral Society is a society with charitable status. Donations to the choir are therefore tax deductible. Please consider us when making your charitable donations. Tax receipts will be issued.

PROGRAM

DOUBLE VIOLIN CONCERTO IN D MINOR FOR TWO VIOLINS,

FIRST MOVEMENT (VIVACE), BWV 1043

J.S. BACH

Isabella and James Donn, violin
Wayne Donn, piano

ELF BAGATELLEN, op. 119, #1

LUDWIG VAN BEETHOVEN

(1770-1827)

Danielle Bae, piano

HERZ UND MUND UND TAT UND LEBEN, BWV 147 (excerpts)

J.S. BACH (1685-1750)

PRIMA PARTE

CHORUS: Herz und Mund und Tat und Leben

TENOR RECITATIVE: Gebenedeiter Mund!

ALTO ARIA: Schame dich, o Seele nicht

BASS RECIT: Verstockung kann Gewaltige verblenden

CHORUS: Wohl mir, da ich Jesum habe

SECONDA PARTE

ALTO RECIT: Der hochsten Allmacht Wunderhand

BASS ARIA: Ich will von Jesu Wundern singen

CHORUS: Jesus bleibet meine Freude

Carol Anne Parkinson, soprano

Lisa Stephens-Deith, alto

Brian Lawrence, tenor

Christopher Bellamy, baritone

INTERMISSION

EIN DEUTSCHES REQUIEM, op. 45

JOHANNES BRAHMS

(1833-1897)

Selig sind, die da Leid tragen

Denn alles Fleisch, es ist wie Gras

Herr, lehre doch mich

Wie lieblich sind deine Wohnungen

Ihr habt nun Traurigkeit

Denn wir haben hie keine bleibende Statt

Selig sind die Toten

Carol Anne Parkinson, soprano

Christopher Bellamy, baritone

Bach - Text and Translation

PART ONE

1. Chorus

Heart and mouth and all our being
must to Christ the Lord be given without
doubt or fear that He is God and Savior.

2. Recitative Tenor

Oh Blessed voice! With all her being,
Mary gives thanks and praise
She tells of the miracle of the Saviour
which He has worked in her as
His handmaiden.
Ye slaves of Satan, thralls of sin now are
you free through Christ's miraculous
appearing.
And yet your hearts and your stubborn
spirit supresses, denies such goodness;
As the Scripture spake, destruction shall
overtake you!

3. Aria Alto

Do not be ashamed, O soul,
to acknowledge your Saviour,
so shall He name His own
before His Father's face!
Yet whoever, on this earth,
will deny Him, shall be denied by Him
when he approaches glory.

4. Recitative Bass

How perverse are the mighty ones and
blinded, till in their pride the
Most High lays them low.
But them of low degree he does exalt
and frees them from their bonds.
O most delighted Christians,
arise, make yourselves ready,
now the pleasant time is here, now is the
day of salvation: the Saviour calls
you to arm body and soul
with the gifts of faith,
arise, call to Him in fervent longing,
in order to embrace Him in faith!

PART ONE

1. Chor

Herz und Mund und Tat und Leben
Muß von Christo Zeugnis geben
Ohne Furcht und Heuchelei,
Daß er Gott und Heiland sei.

2. Rezitativ Tenor

Gebenedeiter Mund! Maria macht ihr
Innerstes der Seelen Durch Dank und
Rühmen kund;
Sie fänget bei sich an, Des Heilands
Wunder zu erzählen,
Was er an ihr als seiner Magd getan.
O menschliches Geschlecht,
Des Satans und der Sünden Knecht,
Du bist befreit Durch Christi tröstendes
Erscheinen Von dieser Last und
Dienstbarkeit!
Jedoch dein Mund und dein verstockt
Gemüte
Verschweigt, verleugnet solche Güte;
Doch wisse, daß dich nach der Schrift
Ein allzuscharfes Urteil trifft!

3. Arie Alto

Schäme dich, o Seele nicht,
Deinen Heiland zu bekennen,
Soll er dich die deine nennen Vor des
Vaters Angesicht! Doch
wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kömmt zur Herrlichkeit.

4. Rezitativ Bass

Verstockung kann Gewaltige veblicken,
Bis sie des Höchsten Arm vom Stuhle
stößt;
Doch dieser Arm erhebt,
Obschon vor ihm der Erden Kreis erbebt,
Hingegen die Elenden, So er erläßt.
O hochbeglückte Christen, Auf, machet
euch bereit, Itzt ist die angenehme Zeit,
Itzt ist der Tag des Heils: der Heiland heißt
Euch Leib und Geist
Mit Glaubensgaben rüsten,
Auf, ruft zu ihm in brünstigem Verlangen,
Um ihn im Glauben zu empfangen!

6. Chorale

O how dear is Jesus' love!
O how tightly I cling to Him,
so that He delights my heart
when I am sick and sad.
I have Jesus, who loves me
and gives Himself to me as my own;
ah, therefore I will not let go of Jesus,
even if my heart is breaking.

PART TWO

8. Recitative Alto

Lo! God's almighty power and hand in
earth's remotest borders worketh
Thus, surely John was inspired and guided,
the bond of love drew him already in his
mother's body, so that he knew the Saviour,
even though he could not yet name Him.
He became lively, he leapt and stirred,
while Elizabeth the wondrous news did tell
while Mary offered her humble thanks.
If you, O believers, note
the weakness of the flesh,
if your hearts burn in love, and yet your
mouths do not acknowledge the Saviour,
then it is God who will strengthen you.
He will stir up the power of the spirit in
you, indeed lay thanks and praise upon
your tongues.

9. Aria Bass

Of Jesus all my soul is singing.
A song of praise and loud thanksgiving.
It was his love the promise made my failing
heart, the soul afraid should by his grace
win strength and blessing.

10. Chorale

Jesus shall remain my joy,
my heart's comfort and spirit.
Jesus shall fend off all sorrow,
He is the strength of my life,
the delight and sun of my eyes,
the treasure and wonder of my soul;
therefore I will not let Jesus go
out of my heart and sight.

6. Choral

Wohl mir, daß ich Jesum habe,
O wie feste halt ich ihn, Daß er mir mein
Herze labe, Wenn ich krank
und traurig bin.
Jesum hab ich, der mich liebet
und sich mir zu eigen gibet;
Ach drum laß ich Jesum nicht,
Wenn mir gleich mein Herze bricht.

PART TWO

8. Rezitativ Alto

Der höchsten Allmacht Wunderhand
Wirkt im Verborgenen der Erden.
Johannes muß mit Geist erfüllet werden,
Ihn zieht der Liebe Band Bereits in seiner
Mutter Leibe, Daß er den Heiland kennt,
Ob er ihn gleich noch nicht
Mit seinem Munde nennt,
Er wird bewegt, er hüpfet und springet,
Indem Elisabeth das Wunderwerk
ausspricht,
Indem Mariae Mund der Lippen Opfer
bringet.
Wenn ihr, o Gläubige, des Fleisches
Schwachheit werd't,
Wenn euer Herz in Liebe brennet,
Und doch der Mund den Heiland
nicht bekennet,
Gott ist es, der uns kräftig stärkt,
Er will in euch des Geistes Kraft erregen,
Ja Dank und Preis auf eure Zungen legen.

9. Arie Bass

Ich will von Jesu Wunden singen
Und ihm der Lippen Opfer bringen,
Er wird nach seiner Liebe Bund
Das schwache Fleisch, den irdschen Mund
Durch heil'ges Feuer kräftig zwingen.

10. Choral

Jesus bleibet meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum laß ich Jesum nicht
Aus dem Herzen und Gesicht.

Brahms Requiem - Text and Translation

I

Blessed are they that mourn
for they shall have comfort.
They that sow in tears shall reap in joy.
Who goeth forth and weepeth,
and beareth precious seed,
shall doubtless return with rejoicing,
and bring his sheaves with him.
(Matthew 5:4)

II

Behold, all flesh is as the grass,
and all the goodness of man is as the
flower of grass.
For lo, the Grass withereth,
and the flower thereof decayeth.
Now, therefore, be patient, O my brethren,
unto the coming of Christ. See how the
husbandman waiteth for the precious fruit
of the earth, and hath long patience for it,
until he receive the early and latter rain.
So be ye patient. Albeit the Lord's word
endureth for evermore.
The redeemed of the Lord shall return
again and come rejoicing unto Zion
gladness, joy everlasting,
joy upon their heads shall be; joy and
gladness, these shall be their portion, and
sighing shall flee from them.
(Peter 1:24)

III

Lord, make me to know
the measure of my days on earth,
to consider my frailty that I must perish.
Surely, all my days here are as an
handbreadth to Thee,
and my lifetime is as naught to Thee.
Verily, mankind walketh in a vain show,
and their best state is vanity.
Man passeth away like a shadow, he is
disquieted in vain, he heapeth up riches,
and cannot tell who shall gather them.
Now, Lord, O, what do I wait for?
My hope is in Thee. But the righteous souls
are in the hand of God nor pain, nor grief
shall nigh them come.
(Psalm 39:4-7)

I

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen
Samen, und kommen mit Freuden
und bringen ihre Garben.

II

Denn alles Fleisch es ist wie Gras und alle
Herrlichkeit des Menschen wie des Grases
Blumen.
Das Gras ist verdorret und die Blume
abgefallen.
So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet auf die
köstliche Frucht der Erde und ist geduldig
darüber,
bis er empfahe den Morgenregen und
Abendregen. So seid geduldig.
Aber des Herrn Wort bleibet in Ewigkeit.
Die Erlöseten des Herrn werden wieder
kommen und gen Zion kommen mit
Jauchen;
Freude, ewige Freude, wird über ihrem
Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg
müssen.

III

Herr, lehre doch mich,
dass ein Ende mit mir haben muss,
und mein Leben ein Ziel hat, und ich
davon muss.
Siehe, meine Tage sind einer Hand breit
vor Dir,
und mein Leben ist wie nichts vor Dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Un-
ruhe,
sie sammeln und wissen nicht,
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?
Ich hoffe auf Dich.
Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an.

IV

How lovely is Thy dwelling place,
 O Lord of Hosts! For my soul, it longeth,
 yet fainteth for the courts of the Lord;
 my soul and body crieth out,
 yea, for the living God.
 O blest are they that dwell within Thy
 house; they praise Thy name evermore!
 (Psalm 84:1-2, 4)

V

Ye now are sorrowful,
 howbeit ye shall again behold me,
 and your heart shall be joyful,
 and your joy no man taketh from you.
 Yea, I will comfort you,
 as one whom his own mother comforteth.
 Look upon me; ye know that for a little
 time
 labor and sorrow were mine, but at the last
 I have found comfort.
 (John 16:22)

VI

Here on earth have we no continuing place
 howbeit, we seek one to come.
 Lo, I unfold unto you a mystery.
 We shall not all sleep when He cometh,
 but we shall all be changed in a moment
 a twinkling of an eye, at the sound of the
 trumpet. For the trumpet shall sound,
 and the dead shall be raised incorruptible,
 and all we shall be changed.
 Then, what of old was written, the same
 shall be brought to pass.
 For death shall be swallowed in victory!
 Death, O where is thy sting?
 Grave, where is thy victory? Worthy art
 Thou to be praised, Lord of honor and
 might,
 for thou hast earth and heaven created and
 for Thy good pleasure all things have their
 being, and were created.
 (1 Corinthians 15:51-55)

VII

Blessed are the dead
 which die in the Lord from henceforth.
 Sayeth the spirit, that they rest from their
 labors, and that their works follow after
 them.
 (Revelation 14:13)

IV

Wie lieblich sind Deine Wohnungen,
 Herr Zebaoth!
 Meine Seele verlanget und sehnet sich nach
 den Vorhöfen des Herrn;
 Mein Leib und Seele freuen sich
 in dem lebendigen Gott.
 Wohl denen, die in Deinem Hause wohnen,
 die loben Dich immerdar.

V

Ihr habt nun Traurigkeit,
 aber ich will euch wieder sehen,
 und euer Herz soll sich freuen,
 und eure Freude soll niemand von euch
 nehmen. Ich will euch trösten,
 wie einen seine Mutter tröstet. Sehet
 mich an:
 Ich habe eine kleine Zeit
 Mühe und Arbeit gehabt
 und habe grossen Trost funden.

VI

Denn wir haben hie keine bleibende Statt,
 sondern die zukünftige suchen wir.
 Siehe, ich sage euch ein Geheimnis.
 Wir werden nicht alle entschlafen,
 wir werden aber alle verwandelt werden;
 und dasselbige plötzlich in einem
 Augenblick
 zu der Zeit der letzten Posaune.
 Denn es wird die Posaune schallen
 und die Toten werden auferstehen, un-
 verweslich; und wir werden verwandelt
 werden.
 Dann wird erfüllet werden das Wort,
 das geschrieben steht.
 Der Tod ist verschlungen in den Sieg,
 Tod, wo ist dein Stachel?
 Hölle, wo ist dein Sieg? Herr, Du bist würdig
 zu nehmen Preis und Ehre und Kraft, denn
 Du hast alle Dinge erschaffen,
 und durch Deinen Willen haben sie das
 Wesen und sind geschaffen.

VII

Selig sind die Toten,
 die in dem Herrn sterben, von nun an.
 Ja der Geist spricht,
 dass sie ruhen von ihrer Arbeit,
 denn ihre Werke folgen ihnen nach.

JOHANN SEBASTIAN BACH (1685-1750)

Musically, Bach was a master at invoking and maintaining different emotions. He was an expert storyteller as well, often using melody to suggest actions or events. In his works, Bach drew from different music styles from across Europe, including French and Italian. He used counterpoint, the playing of multiple melodies simultaneously, and fugue, the repetition of a melody with slight variations, to create richly detailed compositions. He is considered to be the best composer of the Baroque era, and one of the most important figures in classical music in general.

Born in Thuringia, Germany into a family of musicians, stretching back several generations, Bach learned his music at a young age, including the violin and harpsichord. During his lifetime, Bach was better known as an organist than a composer and few of his works were published during his lifetime. Still Bach's musical compositions were admired by those who followed in his footsteps, including Mozart and Beethoven. His reputation received a substantial boost in 1829 when German composer Felix Mendelssohn reintroduced Bach's "*Passion According to St. Matthew*." Some of his best-known compositions are the "*Mass in B Minor*," the "*Brandenburg Concertos*" and "*The Well-Tempered Clavier*." Bach was devoted to his family and clearly shared his love of music with his many children. He died in Leipzig, Germany, on July 28, 1750.

Concerto for Two Violins in D minor, #1 (first movement, **Vivace**) is one of Bach's most famous works and is also known as the the Double Violin Concerto. It is an example of work from the late Baroque period, using fugal imitation and counterpoint to create an expressive relationship between the two violins.

Cantata No.147: Herz und Mund und Tat und Leben (Heart and Mouth and Deed and Life) is a church cantata, a medium-length narrative piece for voices with instrumental accompaniment. The opening by the choir is followed by arias and recitatives sung by the solo soprano, alto, tenor and bass. The sixth chorale became famous in a piano transcription by Dame Myra Hess as the familiar *Jesu, Joy of Man's Desiring*.

LUDWIG VAN BEETHOVEN (1770-1827)

Ludwig van Beethoven is considered one of the most important figures in the history of music. He continued to compose even while losing his hearing and created some of his greatest works after becoming totally deaf. He was born in Bonn, Germany, in 1770, the eldest of three children. His father, a musician, taught him to play piano and violin. Young Ludwig was often pulled out of bed in the middle of the night and ordered to perform for his father's drinking companions, suffering beatings if he protested.

As Beethoven developed, it became clear that to reach artistic maturity he would have to leave Bonn for a major musical center. Beethoven lived in Vienna from 1792 to his death; he was unmarried, and independent of any kind of official position or private service. He studied previously with Mozart and later with Joseph Haydn and rapidly proceeded to make his mark as a brilliant keyboard performer and gifted young composer. In 1795 his first mature published works appeared, and his career was officially launched. Beethoven had an annual salary of 1,400 florins to keep him in Vienna. He thus became one of the first musicians in history to be able to live independently on his music salary.

Elf Bagatellen Op. 119 #1 or the Eleven Bagatelles, were written between 1790 and 1820 and published as a set in England in 1822. A bagatelle is a short, light piece of music, written typically for piano but also for harp, guitar and wind instruments. The first one, a minuet played in a moderately quick tempo, is titled *G minor Allegretto*.

JOHANNES BRAHMS (1833-1895)

A German Requiem, to Words of the Holy Scripture, is a large scale work for chorus, orchestra and soprano and baritone soloists, composed by Johannes Brahms between 1865 and 1868. It is a sacred piece sung in German, and does not follow the Latin liturgy. Brahms' consummate skills in counterpoint and rhythm are richly present in this work.

Johannes Brahms was born in 1833 in Hamburg into a Lutheran family, but lived most of his professional life in Vienna. He contracted liver cancer and died in 1897 at age 63. His reputation and recognition as a composer are such that he has been grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the three Bs of music, a comment originally made by conductor Hans Von Bulow. Brahms composed for symphony orchestra, chamber ensembles, piano, organ, voice, and chorus. However, he never wrote an opera or symphonic poem. An uncompromising perfectionist, Brahms destroyed some of his works and left others unpublished. His contact with Hungarian and gypsy folk music led to his lifelong fascination with irregular rhythms, and *The Hungarian Dances* are among his most-appreciated pieces.

PAUL COLTHORPE - ARTISTIC DIRECTOR

Arriving in the Comox Valley in 1991 with his Bachelor of Music and Master of Education degrees from the University of Victoria, Paul has taught secondary school band and elementary classroom music. Currently, he is music teacher at the French Immersion School at Puntledge Park, and is the Director of Music Ministries at Comox United Church. His mantra is “music by and for the community”. He has been Artistic Director of the NICS since December 1995 and is proud of the growth and accomplishments of the choir.

ELVERA PENNER - ACCOMPANIST

Elvera, an accomplished musician has been working with soloists, choirs and instrumentalists since leaving high school. She has earned her Associate of the Royal Toronto Conservatory (ARTC) and teaches piano as well as accompanying church, community and school choirs. Elvera has been with NICS since 1992.

CAROL ANNE PARKINSON - SOPRANO

Carol Anne Parkinson is a joyful singer, voice teacher, and conductor. She received her Bachelor of Music from the University of British Columbia in 1995. She was the founding director of the Nova Voce Choral Society. She has been a soloist with the Capilano College Music Program, CYMC, Timbre!, NICS, and churches. She cherishes memories of singing with the Capilano College Singers, the UBC Choral Union, the University Singers, and has recorded two CDs with the Vancouver Cantata Singers.

BRIAN LAWRENCE - TENOR

Brian was born in Campbell River. He started singing in a church children's choir by age 8 and later with Cantiamo from ages 14-17. He took classical voice studies in Alberta both at University and privately. At 22 he studied opera and voice at the Escuela Superior de Canto de Mazatlán. Brian is the only Canadian to attend classes in any program offered by Cultura Mazatlán, and he rapidly acquired Spanish language skills thanks to some patient friends and colleagues. Currently working with his family, Brian enjoys returning to music whenever possible.

ISABELLA AND JAMES DONN - VIOLIN

Isabella and James Donn started singing in the choir when they were 9 and 12 years old, respectively, and later joined the orchestra as violinists.

LISA STEPHENS-DEITH – CONTRALTO

The daughter of a pastor and an operatic soprano, and a love of music and the life of faith have shaped, and continue to shape her musical path. Lisa studied at Wilfred Laurier University in Waterloo, Ontario. After graduating in 1991 with an Honours Bachelor of Music degree in voice, Lisa spent the next years focusing on being a wife and mother of two. Lisa began singing with NICS in 2005 and we are happy to welcome her back to the NICS stage.

CHRISTOPHER BELLAMY - BARITONE

While at medical school, Chris was a voice student at the Guildhall School of Music, London, England. His first major soloist performance was at St. Paul's Cathedral in Vaughan Williams's *Fantasia on Christmas Carols*. His operatic debut in 1967 was singing in Beethoven's *Leonora* and he was principal baritone in the English National Opera. He was the winner of the Western Canadian Metropolitan Opera auditions. He was soloist in Handel's *Messiah* with the Vancouver Symphony and the Vancouver Bach Choir. Chris is a physician/laboratory director at North Island Hospital, Comox Valley.

DANIELLE BAE - PIANO

At age 11, Danielle has achieved a number of accolades as a pianist; gaining 1st place in categories ranging from Baroque to 21st Century at the North Island Festival of the Performing Arts the youngest performer at the Ruth Scott Chopin Competition last year. Since she was 5, she has performed at Canada Music Week Concerts, and has been nominated for the final concert at the Campbell River Music Week for the past 3 years.

ORCHESTRA

1st Violin: Corinne Innes (concert master), Isabella Donn, James Donn

2nd Violin: Theresa Hartwig, Ardene Larison, Cindy Budd, Kristin Valka

Viola: Ann Bayles, Heather Saunders

Cello: Jordie Robinson, Marcia Haley

Bass: Bryce Scully, Alain Gourdeau

Flute: Antonia Mahon, Tracy Canil

Clarinet: Tom Spratt, Howard Robertson

Trumpet: Alastair Chaplin, Steven Donegan

Trombone: Liam Bishop, Ed Walker

Tuba: Nancy Cox

Timpani: Ram Sudama

NORTH ISLAND CHORAL SOCIETY CHOIR MEMBERS

SOPRANOS

Denise Allard
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Gillian Venter

TENORS

Keith Fawcett *
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Marcia Haley
Barbara Huhn
Doug Kilian
Monique Lafleur
Rosalind Pattison
Richard Revel
Paul Riley
Linda Stewart

BASS

Graham Argyle
Tom Bennett
Jim Boase
Colin Boyd
Greg Cousineau
Alec Deas
Wayne Donn
Rudy Friesen
Mike Harris
Stuart Hartman
Matthew Nicoll
Crandell Overton
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Don't miss our Christmas Concert
"A Seasonal Walk Through the Ages"

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