

**SOUND
STREAMS**

Vancouver Chamber Choir

Thursday February 27, 2025
Christ Church Deer Park



WELCOME



Great choral music, performed by great ensembles, is one of the richest and most rewarding forms of storytelling. It has the potential to draw both languages and themes from an astounding diversity of heritages, cultures and geographies on a global scale. In 1997 as part of a circumpolar festival *Northern Encounters*, we had the good fortune to host the famed Swedish Radio Choir and Danish National Radio Choir. Some of the world's greatest choirs have since come to Canada under Soundstreams' auspices, often in collaboration with our own finest vocal ensembles in performances featuring Canadian repertoire, works brought by our visitors, and other significant international works.

Soundstreams has introduced a number of the most important choral works of our time to Canadian audiences: for example, we offered the first Canadian performance of Alfred Schnittke's monumental *Choral Concerto*. We were so encouraged by the results of these initiatives that in 2011 we formed Soundstreams Choir 21 to enable us to bring even more exciting works to our stages. By coincidence, they're performing this very week with the Toronto Symphony Orchestra in music by Thomas Adès and Gustav Holst.

It's such a treat to be able to again host the brilliant Vancouver Chamber Choir (VCC), who last appeared here under our auspices in 2004, and tonight under their new Artistic Director, the esteemed Finnish conductor Kari Turunen. True to a strong Soundstreams tradition, Kari and the VCC bring us works by four composers never performed before on our stages: Tarik O'Regan, Riikka Talvitie, Nico Muhly, and T. Patrick Carrabré.

It's truly an extraordinary opportunity to have the Vancouver Chamber Choir as the resident ensemble to perform the six new works composed by the participants in our RBC Bridges Emerging Composers Program, all heard on the first half of the program. If they are the future of choral music, we're in good hands. Enjoy the concert!

Lawrence Cherney

Founding Artistic Director, Soundstreams

Soundstreams wishes to acknowledge that this production is presented on the traditional land of the Wendat, Anishinabek, Haudenosaunee, and the Mississaugas of the Credit River First Nation. This land is the subject of the Dish with One Spoon Wampum Belt Covenant, and we encourage you to learn about your responsibilities to this treaty. Today, this meeting place is the home of many Indigenous people and Soundstreams is grateful to have the opportunity to collaborate and create alongside them.



Danika Lorèn

COMING UP AT

**SOUND
STREAMS**

**with you and
without you**

**Danika Lorèn, soprano
Gregory Oh, conductor
Ensemble Soundstreams**

March 22, 2025, 7:30pm

Jane Mallett Theatre, St. Lawrence Centre for the Arts

All songs are inherently derived from the love song. This thrilling one-night-only performance features singer, **Danika Lorèn** and a virtuoso instrumental ensemble conducted by **Gregory Oh**. The concert program takes full advantage of Lorèn's extraordinary vocal range, as well as her mastery of influences from other genres including pop, and even bluegrass.

This concert journeys through powerful juxtapositions: purely instrumental pieces by **Oliver Knussen** and **Matthew Ricketts**; works for voice and ensemble by **Tansy Davies** and **Shawn Jaeger**; selections from "Tell Everyone" for piano and soprano by **Danika Lorèn**; and the intimacy of the love song in a captivating work by **Ana Sokolović**.

BUY TICKETS

ABOUT SOUNDSTREAMS

SOUND STREAMS

LAWRENCE CHERNEY, ARTISTIC DIRECTOR

Under the leadership of its Founding Artistic Director Lawrence Cherney, Soundstreams began in 1982 with a tribute to Igor Stravinsky's 100th birth year, an artist who fundamentally transformed the ways we hear our world. In the intervening years, we've probed compelling Canadian themes and stories through new works in music and opera that resonate with our time and place. We aim not only to reflect upon those themes and stories but to inspire new perspectives and approaches to them.

Soundstreams has created a platform for compelling new creations both at home and abroad. Our various Toronto-based concert series, educational and outreach events and professional development programs have showcased nearly 1500 global creators and performers in collaboration with their Canadian counterparts. At the same time, Soundstreams' productions have toured North America, Latin America, Asia and Europe. In recent seasons, Soundstreams has received high praise from the international press: *The New York Times*, *The Los Angeles Times*, *The Guardian*, *The Financial Times*, and *The Wall Street Journal*.

Soundstreams' RBC Bridges Emerging Composers Program is an annual week-long tuition-free workshop that culminates in a public premiere performance. The week brings together celebrated mentors, a professional resident ensemble, and six emerging composers from around the world to each develop and premiere a new work, presented as part of Soundstreams' main stage concert series in Toronto, ON.

This year we are pleased to announce Tarik O'Regan as our visiting mentor and the Vancouver Chamber Choir as our resident ensemble. Initiated in 2013, RBC Bridges visiting mentor composers have included: R. Murray Schafer, Unsuk Chin, Steve Reich, Kaija Saariaho, and Chris Paul Harman, Paul Grabowsky, and André Ristic.

**Soundstreams' RBC Bridges Emerging Composers Program
is generously supported by RBC Foundation,
The Michael and Sonja Koerner Charitable Foundation,
and the Azrieli Foundation, with additional support from this
year's Bridges New Works Benefactor, the Epstein Family Trust.**

**Special thanks to:
Canadian Music Centre and the Toronto Symphony Orchestra**

VANCOUVER CHAMBER CHOIR

Kari Turunen, Artistic Director

Sopranos:

Emily M Cheung
Christina Cichos
Kiyomi Hori
Rachel Suzanne

Tenors:

Kilian Benson
Nicholas Burns
Eric Schwarzhoff
Nick Sommer

Altos:

Dinah Ayre
Maria Golas
Hilary Ison
Anne Qu

Basses:

Steven Bélanger
Kip Johnson
Paul Nash
Philip Wing

PROGRAM

Program order to be announced from the stage.

Riikka Talvitie
T. Patrick Carrabré

Kuun kirje (Moon Letter)
Histoires des Métis: The Freedom Songs
Anthem for the Plains
Riel and Lii Michifs
Northwest Freedom

Nico Muhly
Josema García Hormigo*

Rough Notes
*Tres Cantes Flamencos***
(Three Flamencos Chants)

Mari Alice Conrad*
Mees Vervuurt*

*Table Manners***
*A Fall***

INTERMISSION

Rebecca Hass*
Oskar Österling*
Katharine Petkovski*
Tarik O'Regan
Tarik O'Regan
Tarik O'Regan

*Ki Kishkishin (Do you Remember?)***
*Moarsi Fávrrot (The Wind's Will)***
*Bawaajigan***
Turn
I listen to the stillness of you
The Spring

*Participants in this year's Soundstreams' RBC Bridges Emerging Composers Program.

**World Premiere

TEXTS & TRANSLATIONS

Mari Alice Conrad *Table Manners*

Poetry created from found text from “The Philosophy of housekeeping” by Joseph B. Lyman (1869), Amy Vanderbilt’s “Complete Book of Etiquette” (1952), the Duenna’s Advice on Table Manners from “Romance of the Rose” by Jean de Meun’s Continuation (late thirteenth century), and The Etiquette and Service of the Table: the department of Food Economics and Nutrition”, Kansas State Agricultural College (1920).

When woman is of her highest happiness,
she should behave herself when at the table.
(A superficial patina of breeding)
in manner fit and convenable.

The staff of life, committed to her hands;
the dispenser of bread.
Before the guests should she divide
(never lay it on the table-cloth)
the bread and see each one supplied.

Hither and thither should she flit,
carefully arranging only
six, ten, fourteen, eighteen, and successive numbers
(it is well to mingle the guests)
and be the last of all to sit.

Then her cup
—In drinking any beverage at table—
She should so gracefully lift up
And first should she
(a sip is never taken until the mouth is empty
and has been wiped with the napkin)
Her upper lip wipe delicately.

Josema Garcia Hormigo *Tres Cantes Flamencos* (*Three Flamencos Chants*)

Flamenco Chants from the Oral Tradition

Compiled in “Colección de Cantes Flamencos” a book by Antonio Machado Álvarez

- | | |
|--|--|
| I. <i>Sombra Vete, anda vete, vete de m í,
vete de mi vera, que tú tienes para
m í, negra sombra de higuera.</i> | I. Shadow Go, just go, go away from
me, leave my side, ‘cause you have
for me, black shadow of the fig tree. |
| II. <i>Campanas Doblan las campanas,
doblan con dolor.</i> | II. Bells The bells toll, they toll with
sorrow. |
| III. <i>Río A orilla del río s u pena lloraba,
de sus ojos negros, crecieron
las aguas.</i> | III. River By the riverbank, weeping
in sorrow, from her dark eyes,
the waters arose. |

Rebecca Hass *Ki Kishkishin (Do you Remember?)*

Original English text by Rebecca Hass

Michif by Verna DeMontagny

<i>ki kishkishin</i>	do you remember?
<i>Ni gishkishin</i>	I remember
<i>Lii zoor</i>	bears
<i>Lii roosh</i>	rocks
<i>Liis arbr</i>	trees
<i>Lii pwasoon</i>	fishes
<i>Lii loo.</i>	wolves
<i>Lii gros zwayzoo</i>	eagles
<i>la parentii kaayash ooschi</i>	my relations from long ago
<i>ni kish chi tay ten</i>	I appreciate it
<i>maarsii poor li preezaan</i>	thank you for the gift
<i>kaakiyo ma parenti</i>	all my relations

Oskar Osterling *Moarsi Fávrrot (The Wind's Will)*

Adapted by composer

Sections of "My Lost Youth" by Henry Wadsworth Longfellow:

Often I think of the beautiful town
That is seated by the sea;
Often in thought go up and down
The pleasant streets of that dear old town,
And my youth comes back to me.
And a verse of a Lapland song
Is haunting my memory still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

And Deering's Woods are fresh and fair,
And with joy that is almost pain
My heart goes back to wander there,
And the strange and beautiful song,
The groves are repeating it still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

Christina Rossetti, from "Who has Seen the Wind?"

"Who has seen the wind?
Neither I nor you"

(continued)

Sections of “Moarsi Fávrrrot”, by Olaus Sirma (in the North Sami-language)

*Báitos beaivváš gievrasiit jávrái,
Oarrejávra
Bártni miella biekká miella
Nuora jurdda guhkes jurdda
Jos daid buohkaid guldalan
loaiddan ráttái wäre ráttái*

Approximate translation:

With brightest beams let the Sun shine
on Orra Moor!
A boy's will is the wind's will,
the thoughts of youth are long thoughts.
Were I to listen to all of them,
I would walk onto the wrong path.

Bawaajigan Katharine Petkovski

Poem by Colleen Coco Collins

Find me in the future:
the hill is steeper,
the dream is deeper.
The water has risen and is blue.
The way is terraced,
feet are bare,
rushes grasses everywhere.
The people are the throb of the earth.
Their byre is my basement.
I am suddenly there too
and then in front full sun fully woken into.

Mees Vervuurt *A Fall*

Inspired by this quote by Nietzsche

“Parable of the Madman”, Nietzsche (1882)

Whither are we moving? Away from all suns?
Are we not plunging continually? Backward, sideward, forward, in all directions?
Is there still any up or down? Are we not straying, as through an infinite nothing?
Do we not feel the breath of empty space? Has it not become colder?
Is not night continually closing in on us?

Nico Muhly *Rough notes*

Captain Robert Scott

(Captain Robert Scott, diary entry Sunday 21 May 1911)

Tonight we had a glorious auroral display—quite the most brilliant I have seen.
At one time the sky from the North-North-West to South-South-East as high
as the zenith was massed with arches, bands, and curtains, always in rapid
movement. The waving curtains were especially fascinating—a wave of bright
light would start at one end and run along to the other, or a patch of brighter light
would spread as if to reinforce the failing light of the curtain.

(continued)

(Captain Robert Scott, 'Message to the Public' March 1912)

For four days we have been unable to leave the tent – the gale howling about us. We are weak, writing is difficult, but for my own sake, I do not regret this journey which has shown that Englishmen can endure hardships, help one another, and meet death with as great a fortitude as ever in the past. We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint, but bow to the will of Providence, determined still to do our best to the last. These rough notes and our dead bodies must tell the tale.

Tarik O'Regan *I listen to the stillness of you*

from "Listening", published in Amores (1916), by D. H. Lawrence

I listen to the stillness of you,
My dear, among it all;
I feel your silence touch my words as I talk,
And take them in thrall.
My words fly off a forge
The length of a spark;
I see the night-sky easily sip them
Up in the dark.

T. Patrick Carrabré *Histoires des Métis: The Freedom Songs*

Words by Jean Teillet

II Anthem for the Plains

Listen as we sing of the land we love
As we sing our love of the plains
We sing of wind and the sea of grass
We sing of the land and our storied past.

Sing loud and long our song of the plains
Where we dance and laugh and cry
The plains are made of our bones and blood
It's here that we live and die.

Listen as we sing of the land we love
As we sing our love of the plains
We sing of the view and the stars that fall
We sing of the land where our dreams stand tall.

Sing loud and long our song of the plains
Where we dance and laugh and cry
The plains are made of our bones and blood
It's here that we live and die.

Listen as we sing of the land we love
As we sing our love of the plains
We sing of the sun and the bison chase
We sing of the land, blessed with freedom's grace.
Sing loud and long our song of the plains

(continued)

Where we dance and laugh and cry
The plains are made of our bones and blood
It's here that we live and die.

VI Riel and Lii Mischifs

When Riel came back home it was summer
And he walked with us, *lii Michifs*
Kiiyanaan, we said so proudly
He was one of us, our Riel.

In the fall we saw that he walked with God
We whispered in awe, *lii Michifs*
Aen saent, we said, so proudly
He was our new saint, our Riel.

When he called us to fight in the winter
We stood tall with him, *lii Michifs*
Kaniikaniit, we said, so proudly
He was our leader, Riel.

It was cold with snow that spring at Batoche
When we made our last stand, *lii Michifs*
Aen braave, we said, so proudly
He was our hero, Riel.

When they stole him from us on the gallows
We wept for our loss, *lii Michifs*
The names we gave him so proudly
Live on, live as ours, live with us.
He is one of still, our Riel
And *lii Michifs* are his, always his.

VII Northwest Freedom

In the Northwest we opened our eyes
We saw what it meant to be free
Free from the church, the cities, the law
Free from our past
Liberty.

We chose to go free in the Northwest
We knew it was our destiny
Follow the chase, ride the wide plains
To live as we wished
Just to be.

Our nation was born in the Northwest
Names came from the traders and Cree
Otipemisiwak, freemen, gens libre
They all said the same
We were free.

The Northwest has long been our mother
She nurtures our restless *ésprit*.
We both dream that we are becoming
Free now and for
Infinity.

Tarik O'Regan *Turn*

Cirkelloop

Albert Verwey

Ik ben een vonk die doelloos, richtingloos,
Geworpen in 't heelal mijn vaart begon,
Toen bond me aldra aan zich een andre zon
En wentlend leef ik ongemeten poos,

Een kern van leven, in zichzelf voos,
Vol van de kracht die in en rond mij spon.
O dat ik zonder weten eeuwig kon
Wentlen in de onbegrepen stralenroos.

Oneindge wereld, onvoltooid heelal
En onbegonnen, maar waarin elk deel
Beeld van het heel is en een lichtgespeel

Langs de eeuwge banen, zeg, zal eenmaal, zal
Ooit zijn het eind van uw gestaadgen brand,
Gij diamant in 't holle van een hand?

Cycle

Translation by Cliff Crego

I am a spark without goal, without direction,
Thrown into the universe as my journey began,
Before long another sun bound itself to me
And turning I lived for an unmeasured while,

A kernel of life, empty in itself,
Full of the energy that around me spun.
O that I could without knowing for centuries
Turn within the ungrasped radiating rose.

Endless world, incomplete universe
And without beginning, but where each part
Image is of the whole and a lightshow

Along the eternal ways, tell me, shall once, shall
Ever there be an end to your steady fire,
You, a diamond in the hollow of a hand?

Riikka Talvitie *Kuun kirje (Moon Letter)*

Text by Eeva-Liisa Manner

*Luulin että kuistille oli heitetty kirje,
mutta se oli vain kuun kajoa.
Minä poimin valoa lattialta.
Miten kevyt se oli, kuun kirje,
ja kaikki taipui, kuin rauta, tuolla puolen.*

I thought a letter had been thrown onto the porch,
but it was only moonlight.
I picked up light from the floor.
How light it was, the letter from the moon,
and everything bent, like iron, on the other side.



Tarik O'Regan *The Spring*

Originating translation by Ann Dooley and Harry Roe ('Tales of the Elders of Ireland', Oxford University Press, 1999; adapted for this musical setting by Geraldine Parsons and Tarik O'Regan.

*A thoibur Trágha dhá bhan
àlaind do bhílar barrhglan.
ó ro tréigedh do chnuas ort
nír' léiced fás dot fochloch,*

*Is uait dochuadar in Fiann
dar' marbad Coinchenn coimfial,
dar' cuireadh ár Feinde Find.
isin mhadain ós Maolghlind.*

*A(r) marbadh chon ocus fer
ar n-athchuma laoch láingheal
co cuala glaodh Gharaidh ghlain
adhaigh re taobh in topair.*

'O spring of Tráig Dá Ban,
lovely your bright cress sprigs;
Since your pruning was neglected,
your brooklime has multiplied.

'From you the Fían set out,
when generous Coinchenn was slain,
When Finn's Fían was slaughtered,
in the morning above Maelglenn.

'After the slaughter of dogs and men,
after the wounding of shining warriors,
Garad's cry was heard at night
beside the spring.

'You have lightened our spirits and our
mind, even though our religious life is being
disrupted and our prayers neglected,' said
Patrick. Aibelán and Solusbrethach, his two
guardian angels, then came to Patrick and
he asked them if it were the wish of the King
of Heaven and Earth that he listen to these
tales of the Fían.

The angels answered him with one voice:
'Dear holy cleric, those old heroes tell
you no more than a third of their stories,
because their memories are faulty. Have
these stories written down on scribes'
tablets in the language of poets; the hearing
of them will provide entertainment for the
lords and commons of later times.'

The angels then left them.

PROGRAM NOTES

by David Jaeger

It's a special opportunity for Soundstreams to welcome the Vancouver Chamber Choir (VCC) and its Artistic Director Kari Turunen to both its main stage series, as well as to serve as resident ensemble for the RBC Bridges Emerging Composers Program. This visit by one of the world's most celebrated professional choirs, together with Soundstreams' cornerstone talent development initiative, is further enhanced by the participation of British/American composer, Tarik O'Regan, to assist in the presentation of his choral music and to mentor the RBC Bridges emerging composers.

Turunen has said, "When music is performed for the first time, it feels like an adventure—at times scary, but always exciting and ultimately rewarding. The Soundstreams RBC Bridges format allows us to connect with six emerging composers from all over the world in a wonderful way, and together work toward performance. This is a rare treat, I believe, for both the composers and the choir. An additional delight is performing three works by mentor Tarik O'Regan with the composer present. This is a real privilege."

The six composers participating in this year's edition of the RBC Bridges Emerging Composers Program come from Canada, The Netherlands, Spain and Sweden. As might be expected, they cover a wide range of approaches to writing for choir in the six short works that open the concert. Edmonton composer Mari Alice Conrad addresses etiquette in her work, *Table Manners*. Victoria, B.C. composer Rebecca Hass embraces teachings from her Métis matriarchs in *Ki Kishkishin (Do you Remember?)*. Spanish composer Josema García Hormigo incorporates techniques learned from Canadian composer Murray Schafer as he develops Andalusian folklore in his *Tres Cantes Flamencos (Three Flamencos Chants)*. In *Moarsi Fávrrrot (The Wind's Will)*, for tenor solo and choir, Swedish composer Oskar Österling blends together wind inspired poetry by Christina Rossetti, Henry Wadsworth Longfellow, and by the North Sami priest and poet Olaus Sirma, from Lapland. Toronto composer Katharine Petkovski sets spiritual poetry by Odawa poet Colleen Coco Collins in *Bawaajigan*; and Netherlands composer Mees Vervuurt sets an existentialist text by Friedrich Nietzsche in his work, *The Fall*.

Tarik O'Regan spent several days mentoring these six composers, and three of his works are featured in tonight's concert: *The Spring* (text from the Colloquy of the Ancients, a Middle Irish narrative from the 12th or 13th century— sung mostly in English, with a few stanzas in Irish Gaelic), *Turn* (text by the Dutch poet, Albert Verwey) and *I listen to the stillness in you* (text by D.H. Lawrence.)

O'Regan's 2008 composition, *The Spring* (2008) tells of St. Patrick's experiences with two ancient Irish warrior heroes, wherein he must first listen to the old historic tales of Ireland, before setting out on his mission to convert the Irish inhabitants to Christianity. In both *Turn* (2016) and *I listen to the stillness in you* (2017), the image of a spark represents contrasting aspects of

creativity. In *Turn*, the poet speaks of the spark as being without goal. O'Regan says, "I've always enjoyed being free of 'purpose' as a composer." Whereas in *I listen to the stillness in you*, D. H. Lawrence's spark is likened to words that "...fly off a forge the length of a spark;"—seemingly intended. The work is taken from the much larger *Mass Observation*, a "meditation on the histories of our ambivalent relationships with surveillance in its various guises," in O'Regan's words.

Vancouver composer T. Patrick Carrabré writes of his *Histoires des Métis*, "Jean Teillet and I both trace our family trees back to Jean-Baptiste Lagimodière, who was one of the patriarchs of the Métis nation. Her amazing book, *The North-West Is Our Mother*, documents the history of our people, so I was beyond excited when the Vancouver Chamber Choir commissioned us to write *Histoires des Métis: The Freedom Songs*. Jean's texts for these three movements speak of the love that our ancestors had for their semi-nomadic lifestyle, their deep admiration and respect for Louis Riel and their burning need to be free from the colonial strictures of those times. Kahkiiyow ma paraantii (all my relations)."

Finnish composer Riikka Talvitie's 2003 composition, *Kuun Kirje (Moon Letter)* is an eight part setting of words by the important modernist Finnish poet, Eeva Liisa Manner (1921-1995). *Rough Notes* by American composer Nico Muhly was commissioned in 2018 by the Tallis Scholars, and sets diary entries of Captain Robert Falcon Scott during the Terra Nova expedition to Antarctica in 1910 to 1913.



ARTIST BIOGRAPHIES



Lawrence Cherney Founding Artistic Director, Soundstreams

Lawrence Cherney's first professional engagement as oboist was under the baton of Igor Stravinsky with the CBC Symphony Orchestra. He then embarked on a career as an oboe soloist of international distinction, commissioning more than 150 works for his

instrument, and recording and touring these works on three continents. Cherney became founding artistic director of Soundstreams in 1982, and has been at the forefront of Canadian music, often referred to as Canada's "Ambassador of New Music". Under his leadership, Soundstreams produces an eclectic annual series in Toronto featuring new music and music theatre/opera and has become one of the leading organizations of its kind in the world.

PERFORMERS



Vancouver Chamber Choir

Artistic Director Kari Turunen began leading the Vancouver Chamber Choir — Canada's longest-running professional choir — in September 2019, its 49th concert season.

Jon Washburn founded the choir in 1971 and it has become an amazing success story, ranking with the handful of North America's

best professional choruses and noted for its diverse repertoire and performing excellence. The choir has presented concerts to audiences at home in Vancouver and on tour across Canada. International excursions have taken them to the USA, Mexico, Japan, China, Hong Kong, Taiwan, South Korea, Finland, France, Germany, the Czech Republic, Russia, Estonia, Latvia, Lithuania and Ukraine.

Honoured with the Margaret Hillis Award for Choral Excellence by Chorus America, the choir has performed countless concerts and broadcasts, released 36 recordings and received numerous awards. Foremost supporters of Canadian music, they are responsible for commissions

and premieres of 334 choral works by 145 composers and arrangers, most of whom are Canadian. Over the years the choir has sung over 4,000 performances of works by Canadian composers, in addition to their extensive international repertoire.

The choir's award-winning educational programs include the Conductors' Symposium for advanced choral conductors, Interplay interactive workshops for choral composers, Focus professional development program for student singers, OnSite visitations for school choirs, the biennial Young Composers' Competition, and many on-tour workshops and residencies.



Kari Tarunen

Artistic Director

Kari Turunen was appointed Artistic Director of the Vancouver Chamber Choir in 2019, its 49th concert season. He is a versatile performer and continues to play an important role in the choral music scene in his native Finland as an artistic director, educator and administrator. He has toured

extensively across Europe and Asia as a conductor, performer, clinician and adjudicator.

Dr. Turunen has been awarded numerous international prizes with the choral ensembles he has directed: Akademiska Damkören Lyran, Akademiska Sångföreningen, Kampin Laulu Chamber Choir, Chorus Cantorum Finlandiae, Spira Ensemble and the professional early music ensembles Ensemble Petraloysio and I Dodici, with which he continues to work. He was a founding member of Lumen Valo and appeared with them in over 250 concerts and nine critically acclaimed recordings. In 2008, he was named Finnish Choral Conductor of the Year and is the recipient of over 20 grants from Finnish and Finnish-Swedish Cultural Foundations.

In addition to his artistic activities, Dr. Turunen has been active in festival administration. He is the Artistic Director of the 2022 Finnish-Swedish Song Celebration and the 2023 Tampere Vocal Music Festival and was the Artistic Director of the Aurore Renaissance Festival in Helsinki from 2015-2020. He was also Chair of the Finnish Choral Directors' Association (FCDA) from 1997-2018.

Kari Turunen holds a doctorate in early music performance practice from the University of the Arts, Helsinki, and an MA in choral conducting from the Sibelius Academy. He lives in Vancouver with his wife, Anna.

COMPOSERS



T. Patrick Carrabré

T. Patrick Carrabré is a Métis composer living in Vancouver. Construction of identity and community engagement are long-term themes in his compositions, artistic programming, and administrative activities. His best known works include *Inuit Games*, for katajjak (throat singers) and orchestra, which was a recommended work at the

International Rostrum of Composers (2003), Sonata No. 1, *The Penitent*, for violin and piano, and *From the Dark Reaches*, which were nominated for JUNO awards. In 2021 he was recognized with a second Western Canadian Music Award (Classical Composer of the Year) for the album, *100,000 Lakes*. Other recent work includes *Histoires des Métis: the Freedom Songs*, commissioned by the Vancouver Chamber Choir and *Snewíyah t'l'a Stakw* (Teachings of the Water), written in collaboration with the Elektra Women's Choir. *Orpheus* (1), was released on the Centredisc label in March 2023 and an EP of Métis Songs was released in September 2024 on Winter Wind Records.



Mari Alice Conrad

Mari Alice Conrad is an award-winning, emerging composer in Alberta, Canada completing her doctorate in composition at the University of Alberta. She specializes in concert works for soloists, chamber ensembles, choirs, and large ensembles. Funded by the Social Sciences and Humanities Research Council of Canada,

Mari Alice traveled to the Canadian High Arctic and Greenland (2022) in the creation of a large-scale, interactive composition project for youth exploring the effects of climate change. Her current SSHRC research-creation project examines the perception and expression of place, personal history, and the intersection of sound and geography by exploring objects, light, movement, and space alongside acoustic instruments to create innovative musical contexts.

Mari Alice's most recent and current projects include an artist residency at the Banff Centre for Arts and Creativity and has had her works performed by the Canadian Chamber Choir, the BBC Singers (UK), the University of Alberta Symphony Orchestra, Ensemble ArtChoral (Québec), Pro Coro Canada (Edmonton), Luminous Voices (Calgary), Babel Choir (Toronto), Exultate Chamber Singers (Toronto), The University of Alberta Madrigal Singers, Allegra Chamber Orchestra (Vancouver), SHHH!! Ensemble

(Ottawa), Edmonton Winds, the Edmonton Saxophone Quartet, The University of Lethbridge Wind Ensemble, and Standing Wave Ensemble (Vancouver).

Mari Alice's choral music is published by Hinshaw Music (USA), musica printima (Canada), and Cypress Choral Music (Canada) with upcoming and recent recording projects with the MacEwan University Generations Big Band, violinist Erin James, Edmonton Winds Ensemble, Exultate Chamber Singers, Ensemble ArtChoral, and the SHHH!! Ensemble.



Josema García Hormigo

Born in Malaga (Spain), he studied composition at the Superior Music Conservatory of Aragon (Zaragoza, Spain). In 2017, he premiered *Vengan las Ánimas*, for mixed choir at the Teatro Principal (Zaragoza) with the C.S.M.A. Chamber Choir, conducted by Elena Ruiz-Ortega. In 2020, he won the 41st Frédéric Mompou International Award

with his work *Neon Issues: Duo for Saxophone and Accordion*. In 2021, he took part in the Innopraktika and Russians Seasons 2021 Musical Session, a scholarship for a three-week residency in Saint Petersburg to compose an orchestral piece. In 2022, he premiered an opera for choir, actors, and ensemble commissioned by the Goya Foundation, titled "Francisco de Goya: going elsewhere through music". It obtained the Incentive for the Premiere of Large Format Works from the SGAE in 2023. He combines his work as a composer by creating music for audiovisual projects, such as *Fuga del Gato* (2024) by Sélin van Laethem and *PLAK* (2024) by Stijn van Staveren. Recently, he has worked as an orchestrator for Dirk Brossé on several projects.

He has received commissions for choir from the Saulus Festival (Zaragoza), the Nubah Choir (Granada), and the Ejea de los Caballeros Choral Competition 2025 (Zaragoza).



Rebecca Hass

From the age of 5, Rebecca Hass was well known in her small Ontario town for singing all the way to school and back again. She was the star of the family kitchen parties, singing folk and country songs, while her uncle played the spoons and her grannie step danced.

Due to a surprising turn of fate, she ended up spending her long professional career as

a leading mezzo soprano, singing western classical music on some of the largest stages in Canada and abroad. She is now coming full circle as an artist, welcoming her Georgian Bay Métis ancestors into her settler (German,

English, French) ancestors' musical world. Embracing the cultural land teachings from her Métis side, passed on by her Dad and Grannie, Rebecca is actively seeking to reconnect the matriarchal lines of cultural transmission through creating songs with vocables, Indigenous language, teachings she carries, and by listening deeply to the land. In her recently completed artist residency at the Leighton Studios at the Banff Centre for Creativity and the Arts, Rebecca has developed an artistic compositional practice that visions a way to gather people, spark their memories of connection to land, and transform their connection to community and place through music.

Rebecca was the inaugural winner of the 2022 Nada Ristich Changemaker Ruby Award from Opera Canada. She is also an emerging composer and curator, a writer, creative living coach, and the host of *What's Up with Opera*, a podcast she produces in her role as the Director of Engagement and New Work at Pacific Opera Victoria in British Columbia, Canada.



Nico Muhly

Nico Muhly, born in 1981, is an American composer who writes orchestral music, works for the stage, chamber music and sacred music. He's received commissions from The Metropolitan Opera: *Two Boys* (2011), and *Marnie* (2018); Carnegie Hall, the Los Angeles Philharmonic, The Australian Chamber Orchestra, the Tallis Scholars, and

King's College, Cambridge, among others. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator. An avid collaborator, he has worked with choreographers Benjamin Millepied at the Paris Opéra Ballet, Bobbi Jene Smith at the Juilliard School, Justin Peck and Kyle Abraham at New York City Ballet; artists Sufjan Stevens, The National, Teitur, Anohni, James Blake and Paul Simon. His work for film includes scores for *The Reader* (2008) and *Kill Your Darlings* (2013), and the BBC adaptation of *Howards End* (2017). Recordings of his works have been released by Decca and Nonesuch, and he is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).



Tarik O'Regan

Tarik Hamilton O'Regan is a London-born composer based in San Francisco. In recent years much of his work has investigated and been influenced by his dual Arab and Irish heritages.

24/25 sees performances in many parts of the world, including at Deutsche Opera Berlin,

the Wigmore Hall in London, Carnegie Hall in Manhattan, Soundstreams in Toronto, and by the Melbourne Symphony Orchestra, Scottish Chamber Orchestra, and Vancouver Chamber Choir among others. Also, this season, his writing is featured on the longstanding BBC Radio series, *The Essay*, and he will be awarded the prestigious Yaddo Artist Medal at a ceremony in New York City.

Tarik's output, recognized with two GRAMMY® nominations and two Ivors®, has been recorded on over 47 albums, and is published exclusively by Novello. He maintains a longstanding commitment to education and service to the arts in general. This has been acknowledged by his election to an Honorary Fellowship of Pembroke College, Oxford, and his inclusion in the *Washington Post's* 2022 list of creative artists who are "changing the classical landscape."

In 2023 he was awarded the Coronation Medal by His Majesty King Charles III for his *Agnus Dei*, commissioned for the Coronation Service at Westminster Abbey. Most recently *Oratorio of Hope*, a project which O'Regan helped devise, was nominated for a 2024 Royal Philharmonic Society Award, and the commissioning of his *Requiem for the Estranged* received a major grant from the National Endowment for the Arts (NEA) ahead of its premiere in 2025.



Oskar Österling

Oskar Österling, born in Stockholm in 2004, is a Swedish composer, pianist, and (sometimes) singer active in Sweden and England. His education began at Lilla Akademien, where he studied composition under Matthew Peterson and piano with Anders Hagerstrom and Sergei Reznikov. In 2023, he continued his studies at Trinity College of Music in London under

Errollyn Wallen CBE, Master of the King's Music.

Oskar's compositions range from choral and orchestral works to chamber and solo pieces. His music has been performed widely across the Nordics and the UK, in venues such as Stockholm's Queen Silvia Hall and the Royal Hall at KMH. He has collaborated with notable ensembles including Gustaf Sjokvist's Chamber Choir, the Stockholm Saxophone Quartet, and the ORNC Chapel Choir. Since 2023, a selection of his vocal works are published by Gehrmans Publishing.

Standout projects include his work with author Alexander McCall Smith, for whom he composed *Songs of Love and Longing* and the finale for the oratorio *A Celebration of Trees*, premiered in 2022. His recent song cycle, *Pictures of the Floating World*, written for London-based tenor Matthew Pinto sees its premiere in 2025 and his setting of the *Magnificat* and *Nunc Dimittis* premiered in London under Ralph Allwood.

As a performer, Oskar has sung with ensembles like the ORNC Chapel Choir and the London Philharmonic, deepening his insight into composition and performance. His work has been praised by collaborators as harmonically captivating, with an attention to timbral nuances that lend his works a unique delicacy and depth.



Katharine Petkovski

Katharine Petkovski is a Toronto-based composer and pianist recognized for her emotive, minimalist approach and innovative cross-disciplinary collaborations. Her work spans film, choral, and instrumental music, often exploring themes of reflection, belonging, and connection through sound and storytelling. Named by CBC as one of “30 hot

Canadian classical musicians under 30,” Katharine’s compositions have been performed and premiered by celebrated ensembles such as *musica intima*, the National Youth Choir of Canada, the Exultate Chamber Singers, and the Odin Quartet. She is the recipient of multiple awards, including the NDSU Edwin Fissinger Choral Composition Prize and Choral Canada’s Diane Loomer Award in 2024 for her piece *When Music Sounds*, marking her first publishing deal with Cypress Music. She was also awarded the Bedford Trio Composition Competition in 2021 and participated in the 2023 Scarborough Philharmonic Orchestra New Generation Composition Program, composing a new work for string quartet. Currently, she is part of the Amadeus Choral Creation Lab, where three of her new choral works will premiere with the Amadeus Choir in 2025. Katharine’s film scores have been featured at renowned festivals, including the Ottawa International Animation Festival (“Freedom”) and the Vancouver International Film Festival (“Coin Slot”). She holds both a BMus and MMus in Composition from the University of Toronto, where she received the prestigious Tecumseh Sherman Rogers Graduating Award. Katharine is an active member of the Screen Composer’s Guild of Canada, the Canadian League of Composers, and the Alliance for Women Film Composers.



Riikka Talvitie

Over the years, I have worked in the music field in many different positions. After working as a pianist and pedagogue, I graduated as an oboist from the Sibelius Academy in 1997 and then continued my studies in composition under Tapio Nevanlinna and Paavo Heininen. I studied abroad at the Paris Conservatoire (1995-96) and at the Ircam in Paris (2001-02).

In autumn 2021 I started as a lecturer in composition at the University of the Arts Helsinki.

In my artistic research *The Changing Composer: towards dialogic practices*, I explore the interaction of the composer with other actors in the process of composition. The aim of the research is, on the one hand, to expand the composer's practices towards collective, dialogical and collaborative ways of working, and, on the other hand, to reflect on how the sharing of authorship changes the specific position of composers in the Western cultural tradition. The study includes five artistic projects. Through the research process, my ideas about composing and being a composer have changed considerably.

With my PhD, I have increased the number of collaborative projects with artists and researchers in different fields. Through these projects, I have been introduced to new art forms such as performance, performance and community art, using group and process-based working methods. I have also learned new skills such as video filming and editing, creative writing, different forms of performance, negotiation practices, social impact and even activism. More recently, I have been composing music for collaborative projects that have focused specifically on social and ecological issues.



Mees Vervuurt

Mees Vervuurt (2000) is a composer and director based in Amsterdam. He graduated from BA 'Music & Performance Art' and 'Composition' at Utrecht Conservatory in 2022. Besides, he studied with Catherine Kontz and Bushra El-Turk at the Alternative Conservatoire (London).

Mees works in the music, performance and (music) theatre field in the Netherlands and abroad. He makes transdisciplinary performances where music, imagery, movement, and space come together. With musicians, physical performers, and location, he creates poetic, dreamlike worlds. Worlds where the audience can momentarily disappear. From vocalists in a water cellar with a 30-second echo, to a percussionist who is playing a piano on hundreds of wires attached to the strings – in these universes, sound, instruments and space are discovered in completely new ways. Mees' works have been performed at International renowned venues like O. Festival (Rotterdam), Tête-à-Tête Festival (London), Muziekgebouw aan 't IJ (Amsterdam) & Gaudeamus Festival (Utrecht). Additionally, Mees composed music for Lucilin Ensemble (Luxembourg), Het Nationale Theater & Peeping Tom (La Visita).

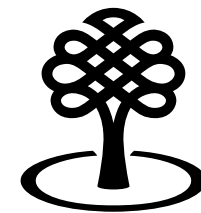
In 2024, Mees founded his organization 'Studio Vacuüm' to create and produce in a sustainable and independent manner.

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