



Chorus
NIAGARA

MYSTICAL SONGS

CONCERT SPONSOR, JOSEPHINE HENDERSON

CHORUS NIAGARA

PROGRAMME

KATHLEEN ALLAN, ARTISTIC DIRECTOR

We acknowledge ...

that we are on the traditional and unceded territory of the Haudenosaunee, Anishinaabe, and Attawandaron peoples. This land has been a place of gathering, celebration, and exchange for countless generations of Indigenous communities. We pay our respects to their elders, past and present, and express gratitude for their stewardship of these lands and waters.

The Niagara region holds a rich history deeply interwoven with the Indigenous cultures that thrived here for millennia. For countless generations, singing has been an integral part of Indigenous traditions, serving as a means of storytelling, prayer, healing, and celebration. The melodies have carried the wisdom and knowledge of their ancestors, passing down their history and cultural heritage to the next generations.

Singing has been a vessel for connection, allowing Indigenous communities to maintain their sense of identity and unity with the land, and as we gather on this land, we humbly recognize the profound impact that singing has had and continues to have in maintaining the rich tapestry of Indigenous cultures.

In the spirit of reconciliation, let us commit to honoring and respecting the traditions, knowledge, and contributions of Indigenous peoples. May we learn from their deep understanding of the land and its interconnectedness, and may we strive to be better stewards of this territory that sustains us all.



MYSTICAL SONGS

April 25, 2026
Partridge Hall, FirstOntario Performing Arts Centre

Kathleen Allan, Artistic Director and Conductor
Yuan Chen, Associate Conductor

Danlie Rae Acebuque, Baritone
Vlad Soloviev, Piano
Niagara Symphony Orchestra Strings

PROGRAMME

Andrew Balfour

Mamachimowin (2022)

Tarik O'Regan

Triptych (2005)

I. Threnody

II. As We Remember Them

III. From Heaven Distilled a Clemency

INTERMISSION

Imant Raminsh

The Mystical Bond (2011)

I. Voyez! Qu'il est bon, qu'il est doux (Behold! How good and pleasant it is)

II. Nas bylo dvoje; brat i ya (There were two of us; my brother and I)

III. Zeng wei ba chu shi (To the Recluse, Wai Pa)

IV. For, Brother, What Are We?

V. Palabras Serenas (Serene Words)

Ralph Vaughan Williams

Five Mystical Songs (1911)

I. Easter

II. I Got Me Flowers

III. Love Bade Me Welcome

IV. The Call

V. Antiphon

A MESSAGE FROM ARTISTIC DIRECTOR, KATHLEEN ALLAN

Welcome, and thank you for joining us for *Mystical Songs*, our final main series concert of the 2025-26 season!

The title of tonight's concert comes from Ralph Vaughan Williams's beloved work that will close the program: *Five Mystical Songs*. It was the inspiration for this concert about the invisible threads that bind us together, and how through that ineffable human connection, we may attain something greater together. Each of the four pieces you hear tonight will, in its own way, bring us to mystical realms beyond the tangible world.

We begin with *Mamachimowin* by Cree composer Andrew Balfour, one of the most compelling voices in Canadian choral music today. The title translates to "the act of singing praises." Balfour explores the difficult relationship between Indigenous spirituality and the impact of Christian culture on First Nations peoples. Setting Psalm 67 in Cree, he creates a sound world that is at once grounded and unsettled: fragmented musical lines, whispered choral textures, and moments of tension and uncertainty invite us into a space of reflection and questioning. Particularly evocative is his use of violas, cellos, and double basses as a musical foundation, representing the ground itself, or Mother Earth, beneath the voices above.

Tarik O'Regan's *Triptych* expands this sense of the mystical through an extraordinary tapestry of texts and sound worlds. The work moves through grief, remembrance, and transcendence, gathering voices from many centuries and traditions into a powerful musical journey. One of its most striking qualities is its remarkable range of vocal colours. You will hear moments of pristine stillness and serenity, and passages of tremendous rhythmic energy and drive. These contrasts bring our first half to a thrilling close, foreshadowing the exhilaration to come after the intermission.

After the break, Imant Raminsh's *The Mystical Bond* continues the evening's exploration of the unseen forces that join us to one another. Subtitled *Songs of Brotherhood*, it speaks to kinship in its many forms: familial, communal, and spiritual. The work took on deeply personal meaning for the composer during its creation, as his own brother became seriously ill and died before he was able to see him again. That experience lends the piece an added poignancy, transforming its exploration of "brotherhood" as a universal concept of unity to a specific and intimate meaning of the word. Particularly moving is the way both O'Regan and Raminsh draw on Psalm 133 – "how good and pleasant it is . . . to dwell together in unity" (Raminsh setting it in French) – allowing the two halves of the concert to echo one another in both text and spirit. Through its many languages, poetic voices, and emotional perspectives, the work becomes a meditation on enduring bonds that remain across centuries, geographical distances, and diverse cultures.

We conclude with Vaughan Williams's *Five Mystical Songs*, a luminous setting of George Herbert's poetry and one of the great treasures of the choral repertoire. Here, the title of tonight's concert comes fully into focus. These songs are mystical not only in their text, but in their sound: soaring melodic lines, radiant harmonies, moments of stillness, and music that seems to open a window onto something larger than ourselves. It is a work

of wonder, praise, and spiritual warmth, and a fitting culmination to an evening devoted to the profound and often mysterious bonds that unite us. We are delighted to have the fast-rising baritone star Danlie Rae Acebuque join us as our soloist and guide in this powerful work.

This concert also brings us toward the close of my first season with Chorus Niagara, and it feels apt to close it with a concert about connection and the power of music to uplift us. From the very first rehearsal, it has been a joy to discover the warmth, commitment, and generosity of this community. This year has been full of profound musical experiences that I will remember for a lifetime. I am deeply grateful to have shared it with such dedicated singers and collaborators!

Special thanks go to our wonderful collaborative pianist, Vlad Soloviev, and to Associate Conductor Yuan Chen for their artistry and leadership in bringing this program to life.

To our choir members: thank you for your artistry, your openness, and your willingness to embrace every challenge with both discipline and heart. Your sound, your spirit, and your commitment to one another are what make this choir so special.

And finally to our audience: thank you for being part of this journey. Your presence, support, and listening are an essential part of the music. Choral singing is, at its core, an act of community, and it is a privilege to share that community with you.

Kathleen



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A MESSAGE FROM CN'S BOARD CHAIR

Welcome, everyone, to the fourth concert of our season!

Tonight's performance features inspiring musical works that reflect our shared humanity and the bonds that connect us. The poetry, presented in different languages, offers diverse perspectives on the world and expresses our belief in the universality and transformational power of choral art. Thank you for joining us this evening and for being part of this shared connection.

We are also deeply grateful for the wonderful support many of you showed at our Singathon in March and Trivia Night in April. Your generosity throughout the season means so much to us and enables us to create meaningful programs and performances. A special thank-you to Jo Henderson for sponsoring tonight's concert.

We are excited to begin a new season in Fall 2026 and hope you will share in our enthusiasm as we explore fresh approaches to music and the concert experience. Stay tuned—we look forward to sharing more details with you in the coming months!

Please enjoy tonight's performance; we are so glad you're here. We also invite you to visit our website to learn more about our work and find ways to support us through a donation.

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Yuan Chen, Associate Conductor
Vlad Soloviev, Collaborative Pianist

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TEXT & TRANSLATIONS

Mamachimowin

*kisē-manitow, kisēwātotawinān mīna sawēyiminān; kitimākinawinān,
ēkosi ta-kiskēyihkāwanwa kitisihcikēwina piko itē ōta askīhk; kipimācihiwēwisōhkisiwin
ka-kiskēyihkātēw piko itē ayisiyinināhk.
hāw, kisē-manitow, kiyām kahkiyaw iyiniwak kika-mamihcimikwak; kiyām
kahkiyaw iyiniwak kika-wi-mamihcimikwak!*

God be merciful unto us, and bless us;
and shew us the light of his countenance, and be merciful unto us:
That thy way may be known upon earth; thy saving health
among all nations.
Let the people praise thee, O God; yea, let all the people praise thee.

—Psalm 67, Translated into Cree by Andrew Balfour

Triptych

I. Threnody

*When death takes off the mask, [we] will know one another,
Though diverse liveries [we] wear here make [us] strangers.*

—William Penn (1644--1718)

from "Some Fruits of Solitude In Reflections And Maxims" (1682)

*Tremblest thou when my face appears
To thee? Wherefore thy dreadful fears?
Be easy, friend; 'tis thy truest gain
To be far away from the sons of men.
I offer a couch to give thee ease:
Shall dreamless slumber so much displease?*

—Muhammad Rajab Al-Bayoumi (dates unknown)

from "Death Speaks," translated by Arthur J. Arberry (1950)

*To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.*

—William Blake (1757--1827)

from "Auguries of Innocence" (1808)

*Behold, how good and how pleasant it is
for [people] to dwell together in unity.*

—Psalm 133

from the Bible (King James Version, 1611)

II. As We Remember Them

In the rising of the sun and at its going down, we remember them.

In the blowing of the wind and in the chill of winter, we remember them.

In the opening buds and in the rebirth of spring, we remember them.

In the blueness of the sky and in the warmth of summer, we remember them.

In the rustling of the leaves and in the beauty of autumn, we remember them.

When [we're] weary and in need of strength, we remember them.

When [we're] lost and sick at heart, we remember them.

So long as we live, they too shall live, for they are part of us,

As we remember them.

—Roland B. Gittelsohn (1910--1995) [adapted]

from "The Gates of Repentance" (1978)

And the Heav'nly Quire stood mute,

And silence was in Heav'n.

—John Milton (1608—1684)

from "Paradise Lost," Book III (1667)

III. From Heaven Distilled A Clemency

Each shall arise in the place where their life [spirit] departs.

—"Bundahis-Bahman Yast"; Indian Bundahishn (ninth century) [adapted]

from "Sacred Books of the East," Volume 5, translated by Edward W. West (1860)

[So] Why then should I be afraid? I shall die once again to rise an angel blest.

—"Masnavi i Ma'navi"; Mathwani of Jalalu'd'Din Rumi (thirteenth century) [adapted]

from "Masnavi i Ma'navi," Book III, translated by Edward W. West (1898)

Our birth is but a sleep and a forgetting;

The Soul that rises with us, our life's Star,

Hath had elsewhere its setting.

And cometh from afar.

—William Wordsworth (1770—1850)

from "Ode: Intimations of Mortality" (1807)

Calm fell. From heaven distilled a clemency;

There was peace on earth, and silence in the sky.

—Thomas Hardy (1840—1928)

from "And There Was a Great Calm" — on the signing of the Armistice (1918)

The Mystical Bond

I. Psaume 133

Voyez! Qu'il est bon, qu'il est doux
d'habiter en frères tous ensemble!

C'est une huile excellente sur la tête,
qui descend sur la barbe,
qui descend sur la barbe d'Aaron,
sur le col de ses tuniques.

C'est la rosée de l'Hermon,
qui descend sur les hauteurs de
Sion;
là, Yahvé a voulu la bénédiction,
la vie à jamais.

—Psalm 133

Behold! How good and pleasant it is
when brothers live together in unity!

It is like precious oil poured on the head,
running down on the beard,
running down on Aaron's beard,
down upon the collar of his robes.

It is as if the dew of Hermon
were falling on Mount Zion.

For there the LORD bestows his blessing,
even life forevermore.

II. There were two of us; my brother and I

Nas bylo dvoye; brat i ya.
Rosly my vmesty; nashu mladost
Vskormila chuzhdaya semya:
Nam, dyetyam, zhizn' byla nye v radost';
Uzhe my znalyi nuzhdy glas,
Snosily gorkoye prezrenye,
I rano volnovalo nas
Zhestokoi zavisty muchenye.
Nye ostavalos u sirot
Ny byednoy hizhinky ny polya;
Ny zhily v gorye, sred' zabot,
Naskuchila nam eta dolya.
I soglasilis' myezh soboy
My zhreby ispytat' inoy:
V tovarishchy sebye my vzyalyi
Bulatny nozh da tyemnu noch;
Zabyly robost' I pyechalyi
A sovest' otognaly proch.

Akh, yunost, yunost, udalaya!
Zhitye v to vremya bylo nam,
Kogda, pogibel' preziraya,
My vsye dyelyily popolam.
Byvalo, tol'ko myesyats yasny

There were two of us; my brother and I.
We grew up together; our youthful years
were spent with a strange family:
For us children, life was not happy;
Already we knew the voices of poverty,
we endured bitter scorn,
And early we were alarmed by
the terrible unenviable torment.
It did not diminish when we were orphans
Neither in our poor hut, nor on the fields;
We lived in suffering, along with our anxiety.
We tired of this fate
And decided between us
to seek another destiny:
We took as our companions
the sword, the dark night;
We forgot our timidity and our sadness
But we also rid ourselves of confidence.

O, youth, youth so distant!
Life for us during those times
when we held death in contempt,
We divided everything equally among us.
There was only a bright moon

Vzoidyotl i stanyet sred' nebes,
Iz podzemeliya my v lyes
Ilyom na promysel opasny.

—A. I. Pushkin

III. To the Recluse, Wai Pa

Zeng wei ba chu shi

Ren sheng bu xiang jian
Dong ru shen yu shang
Jin xi fu he xi
Gong ci deng zhu guang.

Shao zhuang neng ji shi
Bin fa ge yi cang
Fang ju ban wei gui
Jing hu re zhong chang.

Yan zhi er shi zai
Chong shang jun zi tang
Xi bie jun wei hun
Er nu hu cheng hang
Yi ran jing fu zhi
Wen wo lai he fang

Wen da nai wei yi
Qu er luo jiu jiang
Ye yu jian chun jiu
xin chui jian huang liang
Zhu cheng hui mian nan
Yi ju lei shi shang
Shi shang yi bu zui
Gan zi gu yi chang
Ming ri ge shan yue
Shi shi liang mang mang

—Tu Fu

that rose and stayed in mid-heaven.
From our cave we go into the forest
to do our dangerous deeds.

Written for Scholar Wei

We've lived our lives and have not seen each
other, We've been just like the stars of Shen
and Shang. Oh what an evening is this evening
now, Together in the light of this one lamp?

Young and vigorous for so short a time,
Already now we both have greying temples.
We ask about friends, half of them now dead,
Your exclamation stirs up my own heart.

We did not know it would be twenty years,
Before we met again inside your hall.
When we parted the, you were unmarried,
Suddenly boys and girls come in a row.
Happy and content, they respect their father's
friend, Asking me from which direction I come.

And even before the question has been
answered, The boys are hurried off to fetch the
wine. In the rainy night, they cut spring chives,
And mix the fresh cooked rice with golden
millet. My host says it's been hard for us to
meet, One draught's repeated, now becomes
ten cups. After ten cups, still I am not drunk,
It's your lasting friendship which is moving.
Tomorrow we'll be separated by the hills, Just
two in a boundless world of human affairs.

IV. For, Brother, What Are We?

For, brother, what are we?

We are the sons of our father,
Whose voice we have never heard,
We are the sons of our father,
To whom we have cried for strength and comfort
In our agony,
We are the sons of our fathers,
Whose life like ours
Was lived in solitude in the wilderness,
We are the sons of our father,
To whom only we can speak out
The strange, dark burden of our heart and spirit,
We are the sons of our father,
And we shall follow the print of his foot forever.

—Thomas Wolfe

V. Palabras Serenas

Ya en la mitad de mis días espigo
esta verdad con frescura de flor:
la vida es oro y dulzura de trigo,
es breve el odio e inmenso el amor.

Mudemos ya por el verso sonriente
aquel listado de sangre con hiel.
Abren violetas divinas, y el viento
desprende al valle un aliento de
miel.

Ahora no sólo comprendo al que reza;
ahora comprendo al que rompe a
cantar.
La sed es larga, la cuesta es aviesa;
pero en un lirio se enreda el mirar.

Grávidos van nuestros ojos de llanto
y un arroyuelo nos hace sonreír;
por una alondra que erige su canto
nos olvidamos que es duro morir.

Serene Words

Now in my middle years I glean
this truth of flowerlike innocence:
life, like wheat, is sweet and golden,
hate is brief and love immense.

So let us exchange for laughing verse
those lines where blood and gall are
paired; Heavenly violets open, and
the wind spreads through the valley
a honeyed air.

I understand now those who burst with song,
as I understand him who prays.
The hillside twists and thirst lasts long,
but a lily can ensnare our gaze.

Our eyes are growing heavy with tears,
but a little brook can make us smile;
Because of a lark and its song ascending
we forget that it is hard to die.

No hay nada ya que mis carnes taladre.
Con el amor acabóse el hervir.
Aún me apacienta el mirar de mi madre.
¡Siento que Dios me va haciendo
dormir!

Nothing more can pierce my flesh,
love has made all turmoil cease,
My mother's eye still bring me peace,
I feel that God is putting me to
sleep.

—Gabriela Mistral, translated by Muriel Kittel

Five Mystical Songs

I. Easter

*Rise heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.*

*Awake, my lute, and struggle for thy part with all thy art.
The crosse taught all wood to resound his name, who bore the same.
His stretched sinews taught all strings, what key
Is the best to celebrate this most high day.*

*Consort both heart and lute, and twist a song pleasant and long;
Or since all musick is but three parts vied and multiplied.
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.*

II. I Got Me Flowers

*I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.*

*The Sunne arising in the East.
Though he give light, and th'East perfume;
If they should offer to contest
With thy arising, they presume.*

*Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.*

III. Love Bade Me Welcome

*Love bade me welcome: yet my soul drew back.
Guilty of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.*

*A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkinde, ungrateful? Ah, my deare,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?*

*Truth Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, sayes Love, who bore the blame?
My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
So I did sit and eat.*

IV. The Call

*Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.*

*Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.*

*Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joyes in love.*

V. Antiphon

*Let all the world in ev'ry corner sing:
My God and King.
The heavens are not too high,
His praise may thither flie;
The earth is not too low,
His praises there may grow.*

*Let all the world in ev'ry corner sing:
My God and King.
The Church with psalms must shout,
No doore can keep them out;
But above all, the heart
Must bear the longest part.*

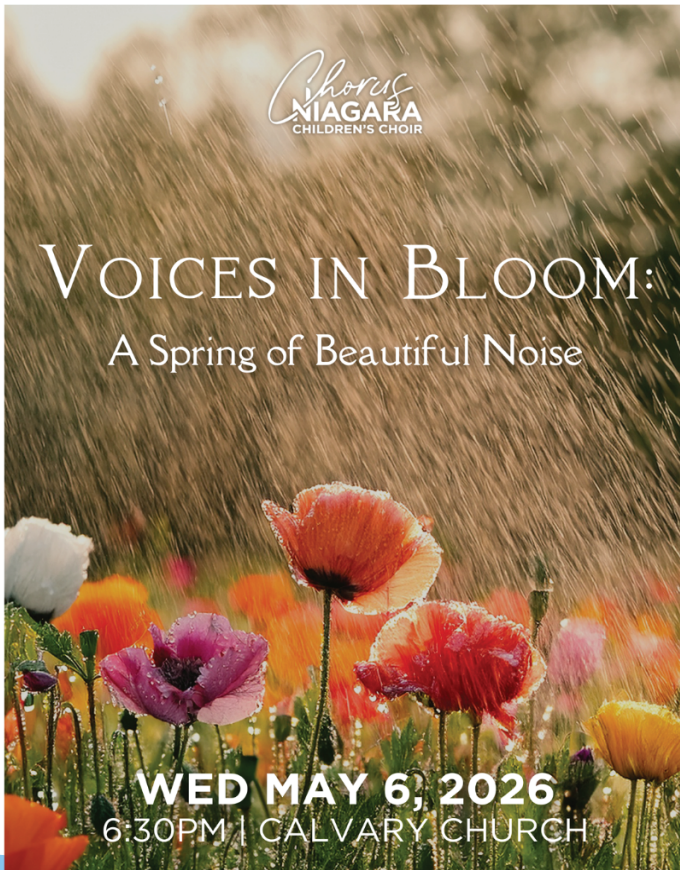
*Let all the world in ev'ry corner sing:
My God and King.*

—George Herbert (1593–1633)





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KATHLEEN ALLAN, ARTISTIC DIRECTOR

Kathleen Allan is the Artistic Director of Chorus Niagara, Artistic Director of the Amadeus Choir of Greater Toronto, and a member of the music faculty at the University of Toronto. In high demand as a guest conductor, commissioned composer, and clinician, she is equally comfortable working in early, contemporary, and symphonic repertoire.

Since the beginning of her tenure with the Amadeus Choir in 2019, the Choir has commissioned over a dozen new works, founded the Choral Creation Lab for emerging composers and poets, and formed new partnerships with diverse artists and ensembles throughout the GTA and beyond. From 2016-2023, she served as the Artistic Director of Canzona, Winnipeg's professional Baroque choir, with whom she conducted many of the masterworks of the Baroque era. A devoted interpreter of early music and steeped in the practice of historically-informed performance, she is passionate about finding relevant contemporary context for the works of the past and sharing their universal power with broad audiences. Recent guest conducting engagements include the Luminato Festival, Vancouver Symphony Orchestra, Victoria Symphony, Regina Symphony Orchestra, Newfoundland Symphony Orchestra, Manitoba Chamber Orchestra, and Early Music Vancouver. In 2015, Ms. Allan made her Asian debut conducting Handel's *Messiah* and Bach's *Christmas Oratorio* in Japan, and in 2016, she was the recipient of the Sir Ernest MacMillan Prize in Choral Conducting.

Her compositions have been commissioned, performed and recorded by ensembles throughout the Americas and Europe and have been featured at two World Symposiums on Choral Music. Her music is published by Boosey and Hawkes, Oxford University Press, and Cypress Choral Music, and she is a MusicSpoke composer. Inspired by her Celtic roots and musical upbringing in Newfoundland and Labrador, her compositions often fuse contemporary rhythms and harmonies with undertones of ancient folk music. Also an accomplished soprano, she has appeared as a soloist with the National Broadcast Orchestra, Berkshire Choral Festival, and the Vancouver Symphony Orchestra. In addition to freelancing regularly in Canada and the US, she has performed as a member of the Vancouver Chamber Choir, the Arnold Schoenberg Chor (Vienna), Skylark Vocal Ensemble (Atlanta), Clarion Choir (New York), and the Yale Schola Cantorum (New Haven).

As a passionate educator, she served as Visiting Professor of Conducting at Western University from 2019 to 2021, and now teaches conducting to undergraduate and graduate students and directs the Chamber Choir at the University of Toronto. She holds a degree in composition from the University of British Columbia and a master's degree in conducting from Yale University.



YUAN CHEN, ASSOCIATE CONDUCTOR

Yuan (Alba) Chen holds a Bachelor of Music Education from the Shanghai Conservatory of Music and a Master's degree in Choral Conducting from Memorial University. She is currently in the Doctor of Musical Arts program in Choral Conducting at the University of Toronto.

As a former Assistant Conductor of Orchestra Toronto, Yuan earned wide recognition and praise for her musicianship and leadership. She previously served as Music Director at Nomad Stages in Stephenville, Newfoundland, where she led her choir to win the Best Choir Award at the Stephenville Rotary Music Festival. During her tenure, she took on the role of Music Director for eleven musical theatre productions. Yuan continued to

broaden her artistic work as Music Director for the 46th Stephenville Theatre Festival, a role that highlighted her collaborative spirit and clear artistic vision. She also serves as a guest conductor for the Atlantic Boy Choir.

In addition to her choral accomplishments, Yuan brings a diverse artistic background, having worked for five years as an improvisational theatre actress, film producer, and director, enriching her approach to storytelling and performance.



VLAD SOLOVIEV, COLLABORATIVE PIANIST

Vlad Soloviev is a Hamilton-based pianist, conductor and operatic vocal coach.

As an operatic repetiteur, Vlad has worked at the Canadian Opera Company, Wolftrap Opera, Opera Theatre of Saint Louis, Opera Arizona, Opera Sarasota, Highlands Opera Studio and University of Toronto Opera School and more. As a conductor, Vlad has worked at Wolftrap Opera, Opera Arizona, Berlin Opera Academy, Mississauga Symphony Orchestra and Mississauga Festival Choir. As a concert pianist, Vlad has played at institutions like Carnegie Hall (New York), Salle Cortot (Paris), Bohemian National Hall (New York) and more. As a collaborative pianist, Vlad has performed at institutions like Koerner

Hall (Toronto), National Arts Center (Ottawa), Richard Bradshaw Amphitheater, the Kaufman Center (NYC), Toronto Summer Music Festival and more. Vlad has worked at institutions like the Eastman School of Music, Mannes College of Music, University of Toronto and the Glenn Gould School, performing over 200 recitals over the past ten years. As a vocal coach, Vlad helped singers prepare for successful auditions at institutions like the Paris Opera, Deutsche Oper, Metropolitan Opera, Merola, Santa Fe, Canadian Opera Company, Vancouver Opera, Opera de Montreal, and more.

GUEST ARTISTS



DANLIE RAE ACEBUQUE, BARITONE

Described by *Opera Canada* magazine as possessing “a warm lower resonance [and] brilliant top end,” and by *Le Devoir* as “possessing true stage charisma”, Canadian baritone Danlie Rae is quickly making his mark in the operatic world.

Danlie Rae sang the roles of Figaro in *Il barbiere di Siviglia*, *Gianni Schicchi*, Dr. Falke in *Die Fledermaus*, Papageno in *Die Zauberflöte* and most recently had covered the role of Sharpless in *Madama Butterfly* to name a few. A distinguished graduate of the Faculty of Music’s Opera Program at the University of Toronto, Danlie is the recipient of many awards, including the Encouragement and Audience Choice awards given by the Metropolitan Opera Laffont Competition.

In concert settings, Danlie Rae has appeared as a soloist for Orff’s *Carmina Burana*, Handel’s *Messiah*, Brahms’s *Requiem*, Mozart’s *Requiem* and Finzi’s *In Terra Pax*. In premiering new works, Danlie was involved in the premiere of Rebecca Gray’s *Bus Opera*, Matthew Rickett’s *The Cremation of Sam McGee*, and most recently Danlie helped premiere Renee Fajardo’s digital Filipino art song project *Liham*. Danlie has performed recitals in the Philippines, Toronto, Vancouver and Montreal.

Danlie Rae is a graduate of Vancouver Opera’s Yulanda M. Faris Young Artist Program and a current Emerging Artist with Edmonton Opera and an Emerging Artist with Opera On The Avalon.

NIAGARA SYMPHONY ORCHESTRA STRINGS

Violin 1

Mike van Dongen
Gail Poulsen
Xiaoling Li
Valerie Sylvester

Violin 2

Vera Sherwood
Mary Beth Doherty
Natalie Wong
Orsi Szalados

Viola

Elspeth Thomson
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Our Choral Family



Chorus Niagara

Chorus Niagara is an auditioned adult choir dedicated to performing a wide spectrum of choral music to a high standard of excellence and fostering an appreciation for the choral art in the Niagara Region.

Robert Cooper Choral Scholars

The Robert Cooper Choral Scholars program supports and encourages aspiring post-secondary voice students. Scholars perform with Chorus Niagara for an entire season, work with one of Canada's top choral conductors, further their solo experience and receive a stipend. Scholars must apply and will be invited to audition.

Associate Conductor

Chorus Niagara offers young conductors the opportunity to work with an auditioned SATB choir under the tutelage of one of Canada's foremost choral conductors. They will gain hands-on conducting experience both in rehearsals and performances.

Side-by-Side High School Chorale

Each season Chorus Niagara invites motivated young adult singers from Niagara Region high schools to rehearse and perform alongside Chorus Niagara in one regular season concert. Participants take part in weekly rehearsals with Chorus Niagara and perform in the FirstOntario Performing Arts Centre.

Conductor Emeritus

We are honoured to share that Robert Cooper, our longtime Artistic Director, has been appointed Conductor Emeritus. In this new role, he will continue to lend his insight and support to Chorus Niagara, ensuring a meaningful continuity of leadership and artistry within the organization.

Chorus Niagara Children's Choir

Chorus Niagara Children's Choir encourages children in the Niagara Region to develop their musical knowledge, build relationships, and share their love of music with others.

For more information about any of these programs, please contact Elise Naccarato, Managing Director at chorusniagara100@gmail.com or by calling 905.932.6642

Voices of Chorus Niagara



Soprano

Gemma Bishop
Nancy Boese
Teresa Cole
Thomasin Cooper**
Michelle Cumiskey
Renate Dau-Klaassen
Katalin Dekany
Emily Denney
Holly Dunning
Marlene Dykstra
Cindy Ellis
Kathleen Foster
Laura Lynn Harry
Fiona Loughheed
Katie Mariz*
Annie Schulz
Michaela Scrimger
Taylor Strachan
Margo Taras
Jane Thomas Yager
Alison Thomson
Tianna Vanderhoeven*
Judy Willems

Alto

Rosemarie Arseneau
Allison Baker**
Deb Bergen
Joan Campbell
Ava Cattran
Kristin Chow
Jamie Church
Beth Cooper
Trish Crawford
Julia D'Amico
Suzie Findlay
Michelene Hauber
Miriam Hauber
Laura Huh
Susan Lewis
Ruth MacVicar
Gillian Mazzetti
Patricia McKenzie
Joan Medina
Claudia Meyer
Nancy Moffett
Annie Montgomery
Gabriella Paquette
Mi-Hyang Park
Laurie Reimer
Maija Saari
Karen Toppila
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Ursula Witkowska
Katie Zartman

Tenor

Christopher Bee
Charlie Dufton
Bill Durksen**
John Fuller
Albert Heemskerck
Leandro Isidro
Daniel McColgan
Daryl Novak
Chris Sullivan+
Hugh Thomson
Daniel Titone
John Wilson

Bass

Lydell Andree-Wiebe**
Jeff Baker
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*Robert Cooper Choral Scholar

**Section Lead

+ Guest Singer

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Please email Managing Director, Elise Naccarato, at chorusniagara100@gmail.com to notify us of any edits.



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