



i Coristi Chamber Choir

A TIME TO DANCE

Dr. Rob Curtis, conductor
Ariane Lowrey, resident accompanist

November 13, 2021 - 7:30 p.m.
Holy Trinity Anglican Church, 10037 84 Ave, Edmonton

www.iCoristi.com

Business / Arts **Canada**





I CORISTI CHAMBER CHOIR

Now celebrating its 28th season, i Coristi is one of Edmonton's premiere chamber choirs. Membership is by audition and encompasses a broad cross-section of the population: accountants, teachers, computer programmers, nanotechnologists, designers, theologians, administrators, office personnel—singers for whom music is their vocation, and singers for whom music is their avocation!

The name i Coristi is Italian, meaning "the choral singers". Noted for its unique, eclectic programming, the choir focuses on a *cappella* masterpieces from the Renaissance to the 21st century, presented in three main concerts each season; the choir also performs at seniors' facilities and various local

businesses and gatherings. i Coristi has been heard on national and regional broadcasts of CBC Radio, and is a past first-prize winner in the Mixed-Voice Adult Chamber Choir category of the National Competition for Canadian Amateur Choirs. The choir has performed with the Edmonton Symphony Orchestra, has toured to England, Wales, Newfoundland, Ontario and Manitoba, and has been invited to perform in Toronto, Winnipeg and Edmonton at Podium, the national biennial conference of Choral Canada. The choir has recorded four CDs, including *Paths*, released in 2016.

Founded by Dr. Debra Cairns, the choir is currently led by Music Director Dr. Rob Curtis.

i Coristi Chamber Choir is a proud partner of Choir Alberta and Choral Canada.

*i Coristi Chamber Choir
PO Box 52068
Edmonton, AB T6G 2T5*

i Coristi Chamber Choir

Soprano

Caroline De Grave
Raegina Diceman
Ariane Fielding
Kari Heise
Odette Lackey
Alison McInnes
Aynsley Schilbe

Alto

Heather Berg
Amanda Daignault
Laura Hawley
Lidia Khaner
Diana Tayler
Sarah Van Veen
Kirstin Veugelers
Rachelle Wong

Tenor

Wayne Hiebert
Conrad Lutz
Russell Wilkinson

Bass

Cameron Dyck
Patrick Farkas
Gord McCrostie
Erwin Veugelers

Honorary Members

Lorna Arndt
Dr. Debra Cairns
Colleen Jahns
Douglas Jahns
Peter Malcolm
Margaret 'Peg' Matheson

Front-of-House volunteers

Dennis Heise
Erik Heise
Tyra Heise
Tony Schiebel



photo: Hal Thiessen

BIOGRAPHIES

Dr. Rob Curtis is delighted to be back in person for his eighth season as artistic director of i Coristi Chamber Choir. He completed a master's degree in choral conducting in 2007 and a doctorate in 2015, both at the University of Alberta; his doctoral research focused on elements of space and place in the choral music of composer Malcolm Forsyth. Rob's other interests include spatialized choral music in general as well as the Canadian choral music repertoire. In addition to his work with i Coristi, Rob also conducted the University of Alberta Concert Choir from 2011 to 2017. Prior to that role he conducted Sine Nomine Chamber Choir and was the assistant conductor for the Richard Eaton Singers. Outside of his musical pursuits, Rob works as a freelance writer and keeps busy chasing after his very energetic five-year-old.



Born and raised in the Smoky River Region of Alberta, Ariane Lowrey received her Bachelor of Music Degree in piano performance at the University of Alberta in 2003, studying with Ayako Tsuruta and Janet Scott Hoyt. In the summers of 2001 and 2002, she attended the Summer Festival at the Orford Art Centre in Quebec, studying with piano professors Jean-Paul Sevilla, Jean Saulnier, and Richard Raymond. After completing her undergraduate degree, Ariane studied at the Université de Montréal with Paul Stewart and completed her Master of Music degree in piano performance in 2005.

Ariane is actively involved in accompanying and collaborative work as well as teaching and adjudicating and has been i Coristi's resident accompanist for the past 12 seasons. Ariane is also the resident accompanist for *A Joyful Noise Monday Choir* under the direction of Eva Bostrand and a collaborative pianist for the Department of Music at King's University.

When not at work, Ariane can be found with her husband and three young children walking or biking to the playground, growing a garden, baking, crafting, dancing and jamming with them on any musical instrument they can get their hands on.



PROGRAM NOTES

What a delight it has been to be back in person rehearsing, and now performing, together! The title of tonight's concert recalls that famous passage from Ecclesiastes: "To everything there is a season... a time to weep, and a time to laugh; a time to mourn, and a time to dance." After two years of being apart, tonight is our time to dance. While we enjoyed the challenge of inventing new ways to stay connected as an ensemble and as a community, and to continue to develop as singers, it's deeply meaningful to be able to sing together in the same room once again.

I'll turn to the poet behind the lyrics of our first piece to describe what an in-person rehearsal feels like now:

For a while we whirled
over the meadows of music
our sadness put away in purses
stuffed into old shoes or shawls ...
[we] came out to leap for love
on the edge of an ocean of tears

Movement is a theme found throughout this first piece, Gwyneth Walker's **An Hour to Dance**. You'll notice movement throughout the poetry: whirling over meadows, pawns marching down a chessboard, a slow scythe curving over flowers, a train passing by. Interestingly, Walker also suggests specific conducting gestures in several places, designed to add a visual element reinforcing the text.

The texts for this set are all drawn from the work of American poet Virginia Hamilton Adair (1913-2004). The composer writes:

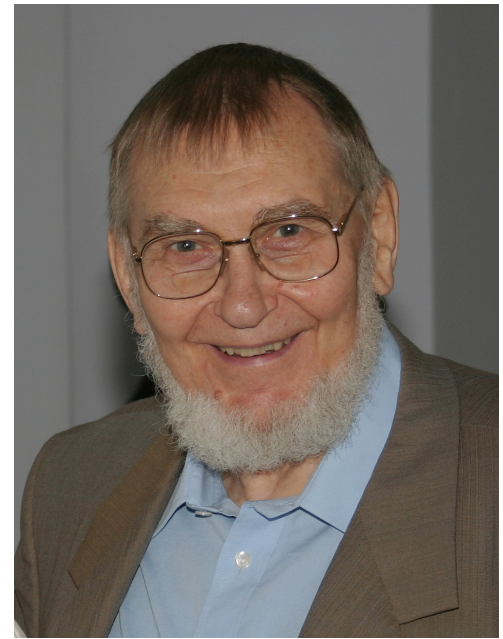


Gwyneth Walker. photo: Robert Eddy

These seven musical settings present an overview of the life and work of poet Virginia Hamilton Adair. From the opening 'Key Ring,' filled with the anticipation of life's mysteries yet-to-be-explored, to the closing 'Take My Hand,' expressing resignation of a life gone by, the poems grow in vitality, color and romance, and then fade into stillness, loss of color and a vanishing of sight. [She notes that at the time of writing, Adair had become blind.]

It is intended that a performance of the entire set of An Hour to Dance will draw the listener into the world of Virginia Hamilton Adair—a world of unique poetic imagery, of beauty and dance and of personal loss. The musical language aims to reflect the poetry in focusing upon central rhythms and melodic flows inherent in the words. The aesthetic is to allow the poetry to speak through the music. Sonorities therefore range from full and colorful (in the first four poems) to increasingly sparse (in the closing poems).

The second work on the program, Veljo Tormis's **Ingrian Evenings**, gives us a glimpse into the vanishing culture of the Ingrian people. The Ingrian region is located on the gulf of Finland, in between Estonia and Saint Petersburg and across the water from Finland. This area was repeatedly conquered and reconquered over the course of the past thousand years, but in particular the twentieth century saw the Ingrian people suffering from mass deportations and executions under Soviet rule. Some people fled to Estonia or Finland; others were forced to relocate to Kazakhstan and Central Asia. There are approximately 50,000 Ingrian Finns today, though much of their historical culture and language is disappearing. The Ingrian language proper (distinct from the Ingrian dialect of Finnish in which we'll be singing) now only has about 120 native speakers.



Veljo Tormis. photo: Valju Aloel

Ingrian Evenings takes you to a village dance somewhere in the countryside. Everybody is there: the farmers, the merchants, the fishermen—everyone from the little children to the grandmothers and grandfathers. Over nine movements—which often flow one into another without a pause—the music paints a picture of various scenes taking place that evening. In the first movement, **A Dance Song I**, you'll see a group of friends walking to the party; when they arrive, the doors fly open and the party is already in full swing. This flows directly into **A Dance Song II**, where a couple of friends are chatting about their romantic woes while the party continues on behind them. We continue without pause to **A Dance Song III**, wherein the sopranos and altos get progressively more annoyed with the rowdy tenors and basses, who are perhaps overindulging in the liquid refreshment available.

After a pause comes **A Jocular Song I**, where we move outside. The sounds of the party are now distant; instead, we can hear the gentle sounds of nighttime where a young couple has slipped away from the party for a quiet rendezvous. Next is **A Jocular Song II**, where the swarthy and swoon-worthy sailors (ably embodied by the tenor section) regale the crowd with tales of their life at sea. This is followed by **Roundelay**, a gentle love song where a woman encourages her beloved to come visit her not as a thief in the night, but proudly in the light of day.

The tempo picks up with **A Dance Song IV**, which starts with light-hearted lyrics about finding a partner and ends with more serious verses about one's beloved being conscripted into the army and taken away—all against a background of soldiers marching to and fro, which you'll hear in the tenor and bass sections. There's no small town without gossip, which we hear about in **A Dance Song V**. Shockingly, the sopranos sing openly and unashamedly about having taken a lover, which the rest of the choir whispers about, until we discover that the mystery man is—the scandal!—somewhere in the tenor section. Soon, the uproar is forgotten for the last movement, **Ending and Going Home**, where the opening melody returns before small groups of party-goers start leaving for home, each singing a different tune from earlier in the evening. The choir's departure from the stage is intended by Tormis as his subtle farewell to the Ingrian people.

PROGRAM

An Hour to Dance (1998)
Gwyneth Walker (b. 1947)

1. *Key Ring*
2. *Summary by the Pawns*
3. *The April Lovers*
4. *An Hour to Dance*
5. *Slow Scythe*
6. *White Darkness*
7. *Take My Hand*
Alison McInnes, mezzo-soprano
Ariane Lowrey, piano

Intermission

Due to COVID-19 precautions, we are unable to offer our usual reception at intermission. We thank you for your understanding.

Ingrian Evenings (1979)
Veljo Tormis (1930 - 2017)

1. *Röntyshkä (A dance song) I*
Kari Heise, soprano
2. *Röntyshkä II*
Ariane Fielding, soprano
Kirstin Veugelers, alto
3. *Röntyshkä III*
4. *Chastushka (A jocular song) I*
5. *Chastushka II*
6. *Roundelay*
7. *Röntyshkä IV*
8. *Röntyshkä V*
9. *Ending and Going Home*
Kari Heise, soprano

TEXTS AND TRANSLATIONS

Gwyneth Walker (b. 1947) - **An Hour to Dance** (1998)
texts by Virginia Hamilton Adair (1913 - 2004), from the collection "Ants on the Melon" (1996)

1. Key Ring

When my grandfather was very old
to one small room confined
he gave me his big bunch of keys to hold.

I asked, "Do they unlock every door there is?
And what would I find inside?"

He answered, "Mysteries and more mysteries.
You can't tell till you've tried."

Then as I swung the heavy ring around
the keys made a chuckling sound.

2. Summary by the Pawns

First the black square, then a white,
Moved by something out of sight,

We are started with a bound,
Knights and castles all around,
Kings and queens and bishops holy!

After that we go more slowly,
While around us with free gaits
Move the taller potentates.

Still we pawns look straight ahead.

To encourage us it's said
That pawns who reach the utmost square
Are as good as monarchs there.

Meanwhile pawns, if need be, can
By slanted ways remove a man;

But frequently, before we know
What has got us, off we go!

3. *The April Lovers*

Green is happening.
Through the sweet expectant chill
Of a northern spring
We have gone without will,

Without fear, without reason,
Trusting to the power
Of a fickle season,
Of a passionate hour,

To mature, to sustain
Till the plan uncovers
In the sun and rain
Early lovers

Never question much
What is quietly beating
Through the music and the touch
And the mouths meeting.

4. *An Hour to Dance*

For a while we whirled
over the meadows of music
our sadness put away in purses
stuffed into old shoes or shawls

the children we never were
from cellars and closets
attics and faded snapshots
came out to leap for love
on the edge of an ocean of tears
like a royal flotilla
Alice's menagerie swam by
no tale is endless
the rabbit opened his watch
muttering late, late
time to grow
old

5. *Slow Scythe*

Slow scythe curving over the flowers
In yesterday's field where you mow,
My cool feet flicked
The dew from the daisies, hours,
Hours ago! Ages and ages ago
They flicked the dew
From the yellow and snow-colored flowers
you leisurely mow.

6. *White Darkness*

Whether this is time or snow, passing
Through the night, earthward,
Who can tell—
Each particle only an illusion; yet massing,
Mounting over all,
Hushing the footfall,
Silencing the bell.

"I am confused,"
Said the traveler, "hearing no sound
Though my feet touch the ground
As they are used."

Soft as a shadow on fur
The filling places
Where his footsteps were;
Lost without shape or grime
His path through the level spaces.
How can we certainly know
If this is time
Falling, or snow?

7. *Take My Hand, Anna K.*

My mother wept in church, Episcopalian;
Over her far-off town the sun shone bright.
Her New York City child, I felt an alien.
Coming to a crossing the train cried in the night.

My only home is in the poems I write
Who now am exiled by my failing sight.
Words vanish like a flock of birds in flight.
Coming to a crossing the train cries in the night.

Here end my tracks of passion, reason, rhyme
Before the terminal rush and roar of light,
All go together under the wheels of Time.
Coming to a crossing the train cries in the night.

Veljo Tormis (1930 - 2017) - **Ingrian Evenings** (1979)
texts: traditional, from the collection *Ingrian Folk Songs* (1974)

1. Röntyshkä I

Liilee ja lailee allalee ja lailee
Täst se laulu ennen lähti, lähtöö nytkin vielä.
Heila laulaa itsekii ja minnuukaa ei kiellä.
Mie oon tässä laulamassa ensimmäistä kertaa.
Älkää saako sanomista neulansilmän vertaa.
Vaik en ole virren seppä voin mie värssyn vettä.
Enkä mie nois virsissäni panettele kettä.
Mitä mie käyn laulamaa, ko unehutin nuotin.
Kyläkattuu kävellessäin nuottikirjan puotin.
Niin mie täälä iänelläin ko kantelella soitan.
Laulullain ja naurullain mie surupäivät voitan.
Tälläisiä laulajii ko parikolme oisi,
saisit myyvkä kylän pojat hanurinsa poisi.
Laulelen ja rallatelen, suremaa en huoli.
Ei oo tyttö surevaine viel on tyttö nuori.

2. Röntyshkä II

Nyt se lähtöö toine nuotti, kiännetää jo kolmii.
Tulla alla laarialaa ja alla laarilaane.
Mie en vieraan heilan keral' rakkautta solmii.
Kuin ois kivirappunen, nii siihen tallajaisin.
Kuin ois vakituinen heila, sitä halajaisin.
Mitä maata kulkemas se tytön heila lienee?
Kuka hänen vieressänsä vihityksi lienee?
Rakkaus ko rautalanka, heilä älä taita.
Älä surusanomia sieminulle laita.
Heila heitti, heittäköö, kai Herra huolen pittää.
Paljon poikii maailmalla, rakastelen niitä.
Niin miä tällä iänelläin ko vettä vierettelen.
Luohkii poikii mie suvaisen, kehnoi kierettelen.
Tulkaa hyvät kylän ihmist lauluu kuuntelemmaa.
Älkää mänkö kyllää minnuu huutelemmaa.

3. Röntyshkä III

Alistulla alkamaa ja aalintulla illalei tuliali lailaa,
Alistulla tuomaa, aalintulla illalei tuliali lailaa.
Itse hyvä laulamaa ja
heila hyvä juomaa.
Kuule heitä viinanjuonto,
heitä sie se poisi,
jottei piätäs kivistäisi,
pohmelo ain oisi.
Ei se lähe tämä tyttö
joka sukelille,
mikä aina suuta antaa
joka putelille.

1. A Dance Song I

[nonsense text]
The song started here before; it begins here again today.
My dearest is singing too, and he isn't going to stop me.
This is my first time singing here:
Don't say a word, not a single sound!
Though I'm no songster, I can carry a tune.
And in my songs, I will not badmouth anyone!
What am I to sing? I have forgotten my melodies!
As I came up the road, I dropped and lost my songbook.
So, with this voice of mine, I'll sing, and play on the zither.
I defeat days of sorrow, with singing and laughing.
If there were more singers like this, two or three more,
then the village boys could stop and sell their concertinos.
I am singing freely, I will not be sad.
(She is no girl in mourning, for she is still a young girl.)

2. A Dance Song II

Now a second song begins, and after it another yet:
[nonsense text]
I will not fall for a lover who's tied up with another.
If there were a stony staircase, I would climb it.
If I had a steady lover, I'd be embracing him.
Where could this girl's lover be, if she only knew him?
Who will be the one to walk her down the aisle?
Love is like an iron thread: beloved, do not bend it!
Don't you dare to send me sorrowful sentiments!
My love betrayed me; the Lord will take care of me.
There are many boys out there; I will love them all.
So, with this voice of mine, I'll sing and play on the zither.
I like lively boys, and will go right past the others.
Come, good villagers, and listen to my songs.
Do not go spreading rumours about me!

3. A Dance Song III

Listen to me for a start, and [nonsense text]
you'll hear what I've been thinking. [nonsense text]
I am good at singing, and
my love is good at drinking!
Listen, you should stop drinking,
and throw away the bottle,
then your head will ache no more,
and you won't always be hung over!
This girl will not marry somebody
who likes to drink,
He who prefers to kiss the bottle
will wind up the loser!

4. Chastushka I

Ja juhannuksen aikana se päivä on ko ruusu.
Ja ei miun heillain heleätä iäntä täl kylällä kuulu.
Ja juhannuksen aikana on päivä lämpymämpi.
Ja viisitoistavuotisen on tyttö hempijämpi.
Ja viisitoista vuotisenna tyttö'i tietä mittää,
ja minkälaiset surupäivät hänen nähä pittää.
Ja niin mie tällä iänelläin, ko kantelella soitan,
ja laulullain ja naurullain mie surupäivät voitan.
Ja hyvämiun on laulella, ko helijä on iäni;
ja valta poikii valita, ko levijä on liäni.

5. Chastushka II

A rannal kohvii keitetii ja sulatettii voita.
A tooval näkkyä tulova ja punaposkipoika.
A laivoil miä oon syntynyt ja laivoille oon lootu.
A laivoin kipparin kannen pääl ja ristijäist
on jootu.
A katsoin laivoin ikkunasta, ruutu oli rikki.
A kultain käveli rannalla ja katkerast too itki.

6. Ringmängulaul

Tytöt ne istuvat siliällä sillalla.
Ah vei vei vei sulavala ralla...
Pojat ne kysyvät: saankos tulla illalla?
Älä tule illalla, siskoni tuntee,
siskoni sinulta oveni suljee,
Älä tule aamulla, äitini näkee,
äitini ajaa sinut käppälämäkee,
älä tule yöllä, isäni kuulee,
isäni sinut i rosmoksi luulee,
Tule vaan päivällä kaikkien nähten,
sitten sun kanssasi maailmalle lähten.

4. A Jocular Song I

And the midsummer's day is like a rose.
And my lover's voice cannot be heard from the village.
And on Midsummer's Day, it is growing warmer.
And a fifteen-year-old girl is more beautiful.
And at fifteen, the girl doesn't know anything,
and oh, what sorrowful days she will see.
And so, with my voice I'll sing, and play on the zither.
And I defeat sad days with song and laughter.
And it is good for me to sing, for my voice is full of tunes;
and there are many boys about, so I have lots of choices!

5. A Jocular Song II

On the shore they're making coffee and melting butter.
To the cabin comes a boy; both his cheeks are glowing.
I was born about a ship, for ships I was created.
On the captain's deck I drank and was baptized.
I was looking through the porthole; the glass was broken.
My beloved was walking on the shore and crying bitterly.

6. Roundelay

Girls are sitting upon the bridge and talking.
[nonsense text]
Boys ask them, "Can we come visit you in the evening?"
"Don't come at evening, my sister will be watching for you.
My sister will close the door on you.
Do not come at morning, my mother will see you.
My mother will ask you to go away.
Do not come at night-time, my father will hear you.
My father will treat you like a robber.
Come in the daytime, when everyone can see you,
Then I will follow you wherever you please."



7. Röntyshkä IV

Antakai ko mie alotan vieren vinkijämmän.
Heila ottaa uuvan heilan minnuu ilkijämmän.
Sorja poika sopotti, käy miun heilakseni.
Mieko tuota turhaks luulin, en olt kuullakseini.
Suur ja sorja tytön heila, pitkä hoikka poika.
Vaik ei ommain olekaa, ni onnijain mie koitan.
Heila herja on niin sorja, hiukset kikkerassa,
hiä on käynyt monta kertaa huoneen ikkunassa.
Heila sanoo: siun mie otan, vaik et ole sorja,
kukapas ne ilkajät ja köyhän lapset korjaa.
Heila rakas söi ja makas meijen rovatilla,
nyt hiä raukka makajaa jo ruunun palatilla.
Sitäviisii tytön pittää poikaa rakastella,
eron tullen pojan pittää perrää pahotella.
Vanču sannoot heilajain, mut se on ihan vale,
ei ne kelpaa vančupojat ruunun kiäjen ale.
Heila astuu arpalavval–herrat naurahelliit,
voi kuin sorjii sotapoikii ämmät kasvattelliit!
Kuin se käis se sotaherra lupaa antelemmaa,
lähtisin mie heilalleni pyssyy katelemmaa.
Mihin veivät oman heilan siel on meret suuret,
siel ei muuta olekaa, ko hiä ja pohjantuulet.
Heila ko läks sotilaaksi, suattamassa käini,
rautatielle relssin piälle itkemää mie jäini.
Jo nyt joutaa huone ramppii panna tuvan uksee,
kerta veivät oman heilan sotapalvelukse.

8. Röntyshkä V

Kyl' mie tiijän... (Siliäli lei)
Kyl' mie tiijän...
Kyl' mie tiijän miten suan ämmät kuhajammaa.
Lähen yhen pojan keral' nurkkaa nuhajammaa.
Halasin ja salasin ja senki saivat tietää
jotta salarakkautta heilain keral pietää.
Kylän ämmät konttii kantaat, kantakoot vaik
seulaa.
Tyttö viijää tähän kylää suuren maantien reunaan.
Heila sanoo: tule meille, meil on hyvä ellää,
meil on keppi sekä säkki, käy kyläl ja kerrää.

9. Löpetus ja kojuminek

[text from movement 1 repeats]
Ja loppuu sekä lopetettaa laulu sekä leikki.
Ja näksyy se, ko näytettä se rakkauden merkki.

7. A Dance Song IV

Let me begin this song!
My man has a new girl even meaner than me!
A handsome boy whispered, he wanted me to be his lover.
I thought, "What is this? I can't be hearing this!"
That girl's guy is tall and slender.
He's not mine, but I'll try my luck!
He's so cute with his curly hair,
he's been at my window so many times.
He said, "I'll marry you, though you're not very pretty;
somebody has to take care of the plain ones!"
He ate and slept on our bed, but he is now numbered
among the soldiers, making his bed on the ground.
Clever girls have got to love their boys in this way,
so that he feels remorseful when he leaves.
They have called my love a wimp, but what a joke that is,
the army doesn't take wimps!
My beloved drew his lot—the masters were delighted:
"What splendid soldier-boys the mothers have provided!"
Should the warlord let me near the boy I plan to marry,
I would go away with him; I would carry his rifle.
Where have they taken him? To the deep, blue ocean.
He is alone, with only the commotion of the north wind.
When I saw my lover off into battle,
I was left there, crying, on the railroad track.
Now the cabin's empty, and I must fend for myself,
since they took my lover away for the Tsar's recruiting.

8. A Dance Song V

I know how to... [nonsense text]
I know how to...
I know how to start everyone gossiping:
I'll go away with a boy and sleep with him secretly.
Oh, we kept our affair secret; still, they heard about it.
They heard about our secret love, and could only shout
about it!
The women of the village carry backpacks up the road.
I am off towards a village just beside the highway.
"Come to me," my lover says, "We'll have a good life."
And so we live on what the villagers give us.

9. Ending and Going Home

[text from movement 1 repeats]
Now the song is over, and the sun is going down.
Now the game is over too, but love is never-ending.

BOARD OF DIRECTORS

Kari Heise
President

Diana Tayler
Vice-President

Aynsley Schilbe
Secretary

Conrad Lutz
Treasurer

Cameron Dyck
Gord McCrostie
Erwin Veugelers
Members-at-Large

STAFF

Rob Curtis
Artistic Director, Conductor

Ariane Lowrey
Resident Accompanist

Kirstin Veugelers
Choir Manager

DONORS AND SUPPORTERS

i Coristi Chamber Choir is grateful for the ongoing support provided by the following agencies and individuals:

Anonymous
Shelly Baker
Ursula Buller
Laurel Crouse
Bev Curtis
Ariane Fielding
Trudy Grienauer
Shelagh Hohm

Colleen & Douglas Jahns
Odette Lackey
Rosemarie Maisonneuve
Lynn Maki
Jonathan Mohr
Don & Karen Murdock
Erin Olovson-Cleveland
Aynsley Schilbe

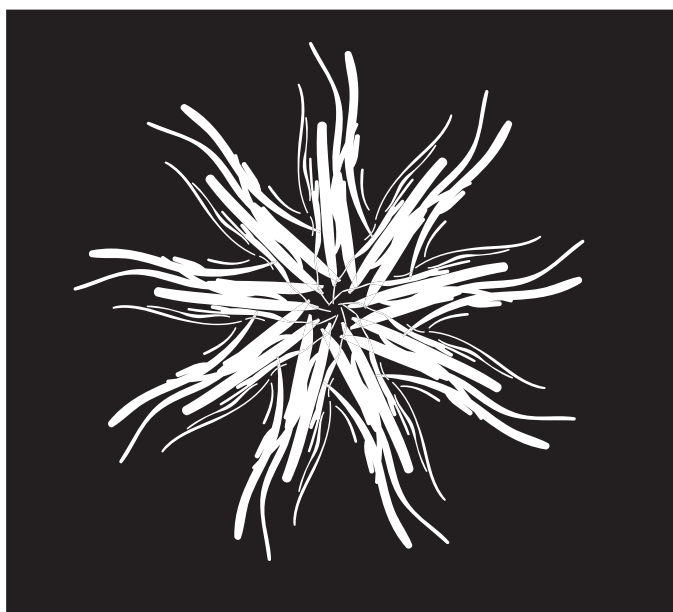
Brigitte E Sues
Sharon Tarnawsky
Kirstin & Erwin Veugelers
Peeranut Visetsuth
Robyn Widdifield
Michael Woodside
Sarah Van Veen

Alberta Foundation for the Arts
Artsvest Alberta
City of Edmonton, Edmonton Arts Council
Canada Helps - Performing Arts in the Spotlight Fund
Worker's Compensation Board

Artsvest Alberta is operated by Business / Arts, the Government of Canada, the Government of Alberta and Calgary Arts Development.

*We have made every effort to acknowledge all donations received since March 1, 2020.
Please contact us in case of error or omission.*

Mark your calendars for *i Coristi's* next performance:



IN DARKNESS, LIGHT

Featuring Morten Lauridsen's stunning *Lux Aeterna* for choir and organ.

Saturday, February 26, 2022, 7:30 p.m.
Holy Trinity Anglican Church
(10037 84 Ave, Edmonton)
and streamed live online at iCoristi.com