

Guelph Chamber Choir
Presents

TANGO TO DEATH

*A Latin-American
Celebration*



The Guelph Chamber Choir acknowledges and honours the land upon which we gather, rehearse, and perform as home to many past, present, and future First Nations. The people of Guelph reside on the territory of the “Between the Lakes Treaty No. 3”, which was signed between the Mississaugas of the Credit First Nation and the Crown in 1792. This acknowledgement of the land is a declaration of our collective responsibility to this place and its peoples’ histories, rights, and presence.

A special thank you to
Professor Jordi Díez of the
University of Guelph,
who took time to consult with
Charlene about our program
today, and provided cultural
context for the "Día de los
Muertos" holiday traditions.

Thank you, Jordi!

TANGO TO DEATH



November 1, 2025 | 7:30 PM

Harcourt United Church
87 Dean Ave, Guelph, ON N1G 1L3

GUELPH CHAMBER CHOIR
Dr. Charlene Pauls, Artistic Director
Alison MacNeill, Pianist

with
Ana Isabella Castro, *soprano*
Matti Pulkki, *accordion*
Royce Rich, *violin*
Anna Hughes, *violin*
Sarah de Niverville, *viola*
Rebecca Morton, *cello*
Ian Whitman, *bass*
Richard Burrows, *percussion*

Program

La Llorona

Traditional Mexican melody
arr. David Conte

Cloudburst

Eric Whitacre
Text by Octavio Paz

Libertango

Astor Piazzolla
Royce Rich, *violin*
Matti Pulkki, *accordion*
Alison MacNeill, *piano*

Misatango

Martin Palmeri
Ana Isabella Castro, *soprano*

I. Kyrie

II. Gloria

III. Credo

~ Intermission ~

Program

Por Una Cabeza

Carlos Gardel

Royce Rich, *violin*

Matti Pulkki, *accordion*

Alison MacNeill, *piano*

Misatango

Martin Palmeri

Ana Isabella Castro, *soprano*

IV. Sanctus

V. Benedictus

VI. Agnus Dei

Parangaricutirimicuaro

David García Saldaña

Drew Aarssen, *conductor*

We Don't Talk About Bruno

(from *Encanto*)

Lin-Manuel Miranda

arr. Mark Brymer

Remember Me

(from *Coco*)

Kristen Anderson-Lopez and Robert Lopez

arr. Jim Clements

Audience Salsa Session

Rachel Schenk Martin

Texts and Translations

La Llorona

Traditional Mexican melody
arr. David Conte

*Salías del templo un día, llorona,
cuando al pasar yo te vi.*

*Hermoso huipil llevabas, llorona,
que la virgen te creí.*

Llorona de azul celeste.

*Dicen que no tengo duelo, llorona,
porque no me ven llorar.*

*Hay muertos que no hacen ruido, llorona,
y es más grande su penar.*

Llorona de azul celeste.

You were going out of the temple, *llorona*
When I saw you passing by.
A beautiful *huipil* you were wearing, *llorona*
That I thought you were the virgin.

Llorona of heaven's blue colour.

People say I'm not in mourning, *llorona*
Because they don't see me cry.
There are dead ones that don't make noise, *llorona*
And whose suffering is so much greater.

Llorona of heaven's blue colour.

Cloudburst

Eric Whitacre

Text by Octavio Paz (1914-1998)

From “El cántaro roto” (The broken water-jug)
(Adapted by Eric Whitacre, Translation by
Lysander Kemp)

La lluvia...

*Ojos de agua de sombra,
ojos de agua de pozo,
ojos de agua de sueño.*

*Soles azules, verdes remolinos,
picos de luz que abren astros
como granadas.*

*Dime, tierra quemada, no hay agua?
sólo hay polvo,
sólo pisadas de pies desnudos sobre la espina?*

La lluvia despierta...

*Hay que dormir con los ojos abiertos,
hay que soñar con las manos,
soñemos sueños activos de río buscando su cauce,
sueños de sol soñando sus mundos,
hay que soñar en voz alta,
hay que cantar hasta que el canto eche,
raíces, tronco, ramas, pájaros, astros,
hay que desenterrar la palabra perdida,
recordar lo que dicen la sangre y la marea,
le tierra y el cuerpo,
volver al punto de partida...*

La lluvia...

The rain...

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

Blue suns, green whirlwinds,
birdbeaks of light pecking open
pomegranate stars.

But tell me, burnt earth, is there no water?
Only blood, only dust,
Only naked footsteps on the thorns?

The rain awakens...

We must sleep with open eyes,
we must dream with our hands,
we must dream the dreams of a river seeking its
course,
of the sun dreaming its worlds,
we must dream aloud,
we must sing till the song puts forth roots,
trunk, branches, birds, stars,
we must find the lost word,
and remember what the blood,
the tides, the earth, and the body say,
and return to the point of departure...

The rain...

“I had recently been given an exquisite book of poems by Octavio Paz, and around the same time I witnessed an actual (breathtaking) desert cloudburst, and I guess it just all lined up.”

– Eric Whitacre

Misatango

Martin Palmeri

I Kyrie

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

II Gloria

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis,

Laudamus te, benedicimus te,

adoramus te, glorificamus te.

*Gratias agimus tibi Propter magnam gloriam
tuam,*

Domine Deus, Rex caelestris,

Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe,

Domine Deus, Agnus Dei Filius Patris.

Qui tollis peccata mundi, miserere nobis.

*Qui tollis peccata mundi, suscipe deprecationem
nostram.*

*Quoniam, tu solus sanctus, tu solus Dominus, tu
solus Altissimus,*

*Jesu Christe, cum sancto Spiritu, in gloria Dei
patris.*

Amen.

Glory to God in the highest
and on earth peace, good will to all people.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you
for your great glory,
Lord God, heavenly King,
God the Father almighty.
Lord, the only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father,
Who take away the sin of the world, have mercy
on us.
You who take away the sin of the world, receive
our prayer.
For only you are holy, you only are the Lord,
you only, Jesus Christ, with the Holy Spirit, are
most high in the glory of God the Father.

Amen.

III Credo

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum, filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt.

Qui propter nos homines et propter nostram salutem descendit de caelis, Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato. Passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in caelum.

Sedet ad dexteram Patris, et iterum venturus est cum gloria, judicare vivos et mortuos, cuius regni non erit finis.

Credo in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, et simul adoratur et conglorificatur, qui locutus est per prophetas.

Credo in unam sanctam catholicam et apostolicam ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et expecto resurrectionem mortuorum, et vitam venturi saeculi.

Amen.

I believe in one God, the Father almighty,
maker of heaven and earth, and of all things
visible and invisible.

I believe in one Lord Jesus Christ,
the only-begotten Son of God, begotten of the
Father before all ages.

God from God, Light from Light,
true God from true God,
begotten, not made, being of one substance
with the Father;

through whom all things were made.

For us and for our salvation he came down from
heaven,

and by the Holy Spirit
was incarnate of the Virgin Mary,
and became man.

For our sake he was crucified under Pontius
Pilate.

He suffered and was buried.

And on the third day he rose again, in accordance
with the Scriptures.

He ascended into heaven and is seated at the
right hand of the Father.

He will come again in glory to judge the living and
the dead,

and his kingdom will have no end.

I believe in the Holy Spirit, the Lord and giver of
life,

who proceeds from the Father and the Son,
who with the Father and the Son is worshipped
and glorified,

who has spoken through the prophets.

I believe in one, holy, catholic and apostolic
Church.

I confess one baptism for the forgiveness of sins.

And I look for the resurrection of the dead, and
the life of the world to come.

Amen.

IV Sanctus

*Sanctus Sanctus Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

V Benedictus

*Benedictus qui venit in nomine Domini,
Hosanna in excelsis.*

Blessed is he who comes in the name of the
Lord.
Hosanna in the highest.

VI Agnus Dei

*Agnus Dei,
qui tollis peccata mundi,
Miserere nobis.
Dona nobis pacem.*

Lamb of God,
who takes away the sins of the world,
have mercy on us.
Grant us peace.

Parangaricutirimícuaro

David García Saldaña

There's a place in Mexico my family came from
long ago

Down in the southern state we call, now,
Michoacán.

And though I'll never truly know what life was like
that long ago,

My tongue gets twisted every time I hear the
sound:

¡Parangaricutirimícuaro!

In the forest laid a town.

A volcano burnt it down.

All the people moved away.

We remember when we say:

¡Parangaricutirimícuaro!

Using his own text, Saldaña sets the composition around the old Mexican tongue twister and “notorious” longest-named city in the country, Parangaricutirimícuaro.

Because of the complexity of the name, Saldaña uses it to his advantage, creating interesting rhythms and melodies with just the name of the city. It is inspired by Latin Jazz, with a set of lyrics that “captures the generational immigrant’s yearning for belonging to their ancestral home.”

We Don't Talk About Bruno

from *Encanto*

Lin-Manuel Miranda

arr. Mark Brymer

Ooh, we don't talk about Bruno, no, no, no
We don't talk about Bruno

But it was my wedding day (it was our wedding
day)

We were getting ready, and there wasn't a cloud in
the sky (No clouds allowed in the sky)

Bruno walks in with a mischievous grin (thunder)

You're telling this story, or am I?

I'm sorry, mi vida, go on

Bruno says, it looks like rain (why did he tell us?)

In doing so, he floods my brain (Abuela, get the
umbrella)

Married in a hurricane (what a joyous day, but
anyway)

We don't talk about Bruno, no, no, no

We don't talk about Bruno



Grew to live in fear of Bruno stuttering or stumbling
I can always hear him sort of muttering and
mumbling
I associate him with the sound of falling sand
It's a heavy lift, with a gift so humbling
Always left Abuela and the family fumbling
Grappling with prophecies they couldn't
understand
Do you understand?

A seven foot frame
Rats along his back
When he calls your name, it's all fades to black
Yeah, he sees your dreams, and feasts on your
screams

We don't talk about Bruno, no, no, no
We don't talk about Bruno (Bruno)



He told me my fish would die, the next day dead
(no, no)
He told me I'd grow a gut, and just like he said...
He said that all my hair would disappear, now look
at my head (no, no)
Your fate is sealed when your prophecy is read!

He told me that the life of my dreams would be
promised, and someday be mine
He told me that my power would grow, like the
grapes that thrive on the vine

He told me that the man of my dreams would be
just out of reach, betrothed to another
It's like I hear him now
It's like I can hear him now, I can hear him now

Um, Bruno... yeah about that Bruno...
I really need to know about Bruno...
Gimme the truth and the whole truth Bruno!

Seven foot frame...

We don't talk about Bruno, no, no, no
We don't talk about Bruno

“The other really kind of funny thing that I love about [the song] – that we don’t really talk about – is everything [Bruno] predicts is super predictable... Like, *Oh, goldfish die. Oh, of course it was going to rain on her wedding day; she controls the weather and she’s stressed out. Yeah, you grow a gut because we’re getting older and your metabolism goes.* There’s actually no malice in any of these predictions... But they’re being described as if he’s the worst.”

– Lin-Manuel Miranda

Remember Me

from Coco

Kristen Anderson-Lopez & Robert Lopez

arr. Jim Clements

Recuérdame

Hoy me tengo que ir mi amor

Recuérdame

No llores por favor

Te llevo en mi corazón y cerca me tendrás

A solas yo te cantaré soñando en regresar

Recuérdame

Aunque tenga que emigrar

Recuérdame

Si mi guitarra oyes llorar

Ella con su triste canto te acompañará

Hasta que en mis brazos tú estés

Recuérdame

Remember me

Today I have to leave, my love

Remember me

Don't cry, please I carry you in my heart and you'll
have me close

I'll sing to you while I'm alone, dreaming of coming
back

Remember me

Though I have to leave

Remember me

If you hear my guitar crying

With its sad singing it will keep you company

Until you're in my arms

Remember me

GUELPH CHAMBER CHOIR



OUR PURPOSE

The Guelph Chamber Choir's choral music enhances the quality of life of those who experience concerts and performances. Choral music, as a form of artistic expression, enhances the health and well-being of individuals psychologically, socially, physically, spiritually and cognitively. The fabric of the community is enriched by this sense of well-being, artistic expression and life-long learning.



VISION

Inspired choral music to stir the human spirit.



MISSION

As Guelph's preeminent avocational choral ensemble, we aspire to inspire through diverse and innovative programming, excellence in artistry, and community enrichment.

GUELPH CHAMBER CHOIR



Guelph
Chamber
Choir

You're invited to our

TRIVIA PARTY!

Saturday, November 8 from 1:30 – 4:30 PM

Doors open at 1pm

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GUELPH CHAMBER CHOIR

The Guelph Chamber Choir began in 1980 when a group of choral music lovers decided that Guelph needed a new choir dedicated to singing the finest works of the repertoire with skill and musical sensitivity.

Singers in the Guelph Chamber Choir represent various walks of life; their common bond is to foster community enjoyment and appreciation of choral music through performances, outreach, artistic collaboration, and community partnerships.

We remain an integral part of the strong musical heritage of Guelph. Our performances include repertoire from Renaissance masters to contemporary composers, from classical styles to Broadway and vocal jazz, and from unaccompanied choral gems to masterworks with full orchestra.



We often collaborate with other choirs from across Canada and within our own community. Our success has been recognized through a number of broadcasts on national radio and prizes in the CBC National Competition for Amateur Choirs. We have participated in festivals throughout Ontario and have toured Great Britain, Ireland, Germany and Sweden.

GUELPH CHAMBER CHOIR

Dr. Charlene Pauls

Artistic Director,
Conductor

Alison McNeill

Pianist

Sopranos

Havelah Carter
Jiyeon (Rebecca)
Han
Laura Harp
Jacqueline Kreller-
Vanderkooy
Rebecca McKay *
Karla Oxley
Tarana Steinke
Tammy te Winkel
Tricia Ward
Kate Wilson

Tenors

Douglas Annett
Morgan Ballantyne *
Phil Buddle
Lanny Fleming *
Graeme McMath *
Rachel Schenk
Martin
Dev Suresh

* *Section Lead*

** *Emerging Artist*

Altos

Lena Adamson
Moiria Ainsworth
Bailey Dugas
Laura Fleming
Joanne Gonsalves
Megan Hodge
Lexa Michaelides
Paula Sather
Susanne Schmidt-
McQuillan
Karen Slatkovsky
Alison Vicary
Rachael Young

Basses

Drew Aarssen **
Dave Davidson
Brian Janzen
Maxim Levytsky
Neil McLaren
Alexander Muth **
Graham Nancekivell
Matt Oxley
Eran Rozenszain
Matthias Schmidt
Finn Steinke
James A. Walke
David Wieler

DR. CHARLENE PAULS

Dr. Charlene Pauls has enjoyed a varied musical career as a choral conductor, soprano soloist, clinician, adjudicator, academic, and pedagogue.



Over the course of her career, she has directed a wide range of adult, university and youth choirs. Under her direction, choirs have won nationally at the CBC Amateur Canadian Choral Competition, World Choir Games gold medal standing (Riga, Latvia), and have appeared at the Canadian national choral conference “Podium.”

In 2018, she was thrilled to be awarded the Ontario Arts Council’s Leslie Bell Prize, which "recognizes excellence in emerging conductors." In 2024 she made her Carnegie Hall debut conducting Mendelssohn’s “Psalm 42.”

Charlene has appeared as a Soprano soloist on concert stages across Canada and internationally in Germany, England, France and Spain with notable conductors such as Robert Shaw, Bramwell Tovey, Frieder Bernius, and Helmuth Rilling. She maintains a private voice studio in Oakville, Ontario, adjudicates for choral and vocal festivals, and presents research at conferences.

Dr. Pauls has been the Artistic Director of the Guelph Chamber Choir since 2019, and also serves as Associate Artistic Director for the Oakville Choir for Children and Youth. Dr. Pauls holds a D.M.A. from the University of Toronto with a dissertation topic on J. S. Bach’s Cantata BWV 210. She holds additional degrees from Universities of Manitoba and Winnipeg, Canadian Mennonite University, and McGill University.

ALISON MACNEILL

Alison is a University of Guelph grad, and an Associate of the Royal Conservatory of Music in Piano Performance. After graduate work at the University of Western Ontario, Alison returned to her hometown of Guelph to teach and fully immerse herself in its thriving music community. She has been a familiar sight on the concert stage ever since.



Alison is a University of Guelph grad, and an Associate of the Royal Conservatory of Music in Piano Performance. After graduate work at the University of Western Ontario, Alison returned to her hometown of Guelph to teach and fully immerse herself in its thriving music community. She has been a familiar sight on the concert stage ever since.

Over the years Alison has accompanied a great number of choirs including The Elora Singers, the Guelph Youth Singers, and the Rainbow Chorus of Waterloo-Wellington. Her passion for choral music is reflected in her decades as the Director of the Music and Arts Ministry at Harcourt Memorial United Church, and as conductor of other local community choirs. Alison became the Artistic Director of the Rainbow Chorus in 2018.

She has been the accompanist for the Guelph Chamber Choir for about twenty years, frequently performing and touring with the ensemble. She is featured on two previous CDs of the choir: *Songs of the New World*, and *Goode Cheare*.

ANA ISABELLA CASTRO



Venezuelan-Canadian soprano Ana Isabella Castro is establishing herself as a versatile and expressive artist whose performances span opera, oratorio, and Latin American art song.

Ana's operatic credits include Berta in *Il barbiere di Siviglia* with BROTT Opera—a performance praised by Opera Canada as “comedic gold”—as well as Anaide in *Il*

cappello di paglia di Firenze by Rota, Lola in Douglas Moore's *Gallantry*, and the title role in Massenet's *Cendrillon*. Additional roles include Sister Constance in *Dialogues of the Carmelites* with Summer Opera Lyric Theatre and Mabel in *The Pirates of Penzance* with the Toronto Operetta Theatre.

Equally active in the concert and oratorio repertoire, Ana has appeared as soloist in *Misatango* by Palmeri with the Guelph Chamber Choir, *Vibrant: A Playlist Inspired by Dance* with the Oakville Symphony, Handel's *Messiah*, *The Armed Man* and the Vivaldi and Bach Concert with the Masterworks Choir and Orchestra, and *Viva La Música* with the Grand Toronto Philharmonic Orchestra.

In October of 2024 she was also featured in the Canadian Opera Company's Showcase Series with her self-curated program *Canciones de Mi Gente*—a project celebrating Latin American composers and Venezuelan folk traditions through an exploration of identity, language, and cultural expression in song.

She holds both a Bachelor of Music (2021) and a Master's in Opera (2024) from the University of Toronto.

MATTI PULKKI

Finnish accordionist Matti Pulkki is acclaimed for his imaginative and creative exploration of the expressive potential of his instrument.

His performances often focus on contemporary and experimental programming, but he is also a sought-after collaborator in



opera, theatre, and interdisciplinary productions. A significant part of his artistic practice consists of creative collaborations with composers interested in exploring the sonic potential of the accordion.

Currently based in Toronto, Pulkki performs as a soloist and with different groups worldwide. His ongoing chamber music projects include the eclectic voice and accordion duo Sawtooth with vocalist Sarah Albu, the Toronto-based Freesound Performance Collective, and the internationally acclaimed classical crossover ensemble Quartetto Gelato.

Pulkki holds a Master's degree from the Sibelius Academy of the University of the Arts Helsinki and a Doctor of Musical Arts degree from the University of Toronto, where his academic research focused on collaborative processes between performers and composers in contemporary accordion music.

mattipulkki.com

ROYCE RICH



Royce Rich is establishing himself as one of Canada's up-and-coming concert artists. In July 2021, he was listed as one of CBC Music's "Top 30 Under 30 Hot Musicians" for the release of his self-produced debut Spotify album of show pieces entitled *Short Stories*. In July 2015, Royce was awarded the coveted Gabora Prize in Italy at the Casalmaggiore International Festival, and

has since appeared on concert stages as a solo artist and chamber musician across Canada, the USA, Italy, and Germany.

He has performed as guest artist with the Brampton Symphony Orchestra, Lions Gate Sinfonia Orchestra, Durham Chamber Orchestra, Smazal Chamber Orchestra, and twice with the Vancouver Youth Symphony Orchestra. Throughout the summer of 2023, Royce was co-concertmaster of the National Academy Orchestra - Canada's top training orchestra for up-coming professional orchestral musicians.

As a private violin instructor in both Toronto and Vancouver, Royce studied with renowned Russian pedagogy, Victor Danchenko at The Glenn Gould School of The Royal Conservatory of Music in Toronto, where he obtained his Bachelors of Music Degree. He also completed one full year in the Conservatory's Artist Diploma Program as a full-scholarship recipient of The Jack Whiteside Scholarship.

Royce Rich appears with the support of Shelley Wigham (Bespoke Posies).

ANNA HUGHES



Anna holds a Bachelor of Music Degree in violin performance from the Cleveland Institute of Music.

She has performed as a chamber and orchestral violinist in Canada and in England, as well as working as a sought-after Suzuki violin teacher.

Anna has been a member of the Niagara Symphony, Walker String Quartet, the

Niagara Sinfonia, and Orchestra Da Camera and has played with the Winnipeg Symphony Orchestra, and the Manitoba Chamber Orchestra. She works as a freelance violinist, playing in orchestras and ensembles around Ontario, and is currently the Personnel and Guest Artist Manager for the Niagara Symphony.

SARAH DE NIVERVILLE

Violist and violinist Sarah de Niverville has been a core member of the Niagara Symphony Orchestra since 2018. She also maintains a busy freelancing career with orchestras across Ontario. She has performed with the Galiano Ensemble of Victoria and was a four-time member of the National Youth Orchestra of Canada.



Sarah has performed in the United States, Portugal, Germany, Austria, Denmark, Norway, Iceland, China and Italy, and shared the stage with Michael Bublé, Josh Groban and Sarah Slean. She was a guest musician on OKAN's Juno Award-winning album, *Okantomi*, and you may have seen her as a featured musician extra on an episode of CBC's *Murdoch Mysteries*!

Sarah earned her Master of Music in Performance at the University of Victoria under the tutelage of Joanna Hood of the Lafayette String Quartet.

REBECCA MORTON



Rebecca Morton began her studies at the age of six in her hometown of Hamilton, Ontario and studied at The Royal Conservatory of Music where she was awarded the Gold Medal for achieving the highest string mark in Canada. Continuing at the Eastman School of Music, she was the recipient of a six year scholarship and graduated

with highest distinction, receiving Bachelor and Master of Arts degrees. She has won numerous scholarships and awards, including being a semi-finalist in the 2003 Eckhardt-Grammatte String Competition.

Currently living and freelancing in Toronto, Rebecca has performed with orchestras across Southern Ontario. A gifted soloist and ensemble member, she was a member of the Kamareli String Quartet for many years and has been featured in solo and chamber music recitals, including performances with ChamberWorks!, Nota Bene, Past Perfect, at the Toronto Music Garden and in recordings with Final Fantasy. Most recently, she has performed with members of the Canadian Opera Company at the Richard Bradshaw Amphitheatre, Gallery 345, the McMaster Concert Series, and with the McMaster Trio.

IAN WHITMAN



Born in Edmonton, Ian Whitman was introduced to the bass at age 17 and studied jazz and classical music at Grant MacEwan College, McGill University, and Yale University before assuming the position of Principal Bass for the (former) Kitchener-Waterloo Symphony in 2008 and joining the faculty at Wilfrid Laurier in 2012.

He is active in the Canadian music scene and has performed with ensembles including the Toronto Symphony, the National Arts Centre Orchestra, the Penderecki String Quartet, and is a frequent soloist in Southern Ontario.

Ian lives in Kitchener with his wife, violinist Allene Chomyn and two young children. Despite spending most of his time playing orchestral music, he's delighted to be able to pursue his love for jazz as member of the Patti Payne trio.

Beginning in September 2025, Ian took on the role of Learning and Community Engagement manager with the KW Symphony and started his PhD in Community Music at WLU.

RICHARD BURROWS

Richard Burrows is a highly accomplished percussionist whose musical journey began at just 11 years old with the Lamplighters Drum and Bugle Corps. His career took him on tours across North America and Europe, eventually becoming a section leader with the Kiwanis Cavaliers. After "aging out," Richard transitioned to teaching, serving as the caption head for the Kiwanis Cavaliers and earning a Master's in Music Performance Percussion from the University of Toronto.



Richard has had the privilege of studying and performing with renowned artists like NEXUS, Michael Burritt, and Evelyn Glennie, and has collaborated with Synergy in Australia. As a passionate educator, he works closely with local schools and music camps in Ontario, inspiring the next generation of musicians.

A founding member of the Toronto-based percussion quartet TorQ, Richard's career has taken him across the globe, giving masterclasses and performances in North America, Europe, Mexico, Asia, and Australia. He also performs regularly with the Kitchener/Waterloo Symphony Orchestra, Orchestra London, and in a duet series with the Toronto Symphony Orchestra.



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SPECIAL THANKS TO:

Our volunteer team “Friends of Guelph Chamber Choir” for their gracious hospitality and the many hours of planning they have spent to support this concert. A special thank you to Barbara Friend for her vision and implementation of the “Tango to Death” decor, and to Sya Van Geest for organizing the team with enthusiasm and skill.

Dr. Gerald Neufeld for his expert work in the tech booth today and his continued support of the choir after retirement.

Harcourt United and Alison MacNeill for the use of the handbells. (And to Dave Davidson for joining us on bell today.)

Cathy Landolt, wearing her “Blue Elephant” hat, and to her colleague Sharon Tikiryan for their many extra hours promoting this sold-out concert, and for their limitless creativity reflected in our programs and digital information today.

Finally, thank you to our GCC board members for their continued work to sustain and grow this choral organization. We can’t do what we do without you!

GCC warmly invites you to join us for the next concert in our 2025/26 season!



Let Us Know What You Think!

Sure! I've got 1 minute

Take a quick 1-minute survey about tonight's concert

Keep up with Us



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