

DEAD OF WINTER PROUDLY PRESENTS

ANDREW BALFOUR'S

NOT IN KNEW

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NOTINIKEW

FEB 20, 2023 | 7:30 PM | UKRAINIAN LABOUR TEMPLE

Artistic Director/ Directeur Artistique: Andrew Balfour

Co-curator and conductor / Co-concepteur et chef de chœur: Mel Braun

Soloists/Solistes: Nolan Kehler, tenor/ténor; John Anderson, bass/basse

Sopranos: Merina Dobson Perry, Brittany Melnichuk, Chloe Thiessen, Sara Clefstad

Altos: Angela Neufeld, Donnalynn Grills, Carlie Fehr

Tenors/Ténors: Nolan Kehler, David Sawatsky, Vic Pankratz

Basses: Matthew Knight, Al Schroeder, John Anderson, Caleb Rondeau

Executive Director / Directeur générale: Roland Deschambault

Guest Artists/Artistes invités: Cory Campbell, Songkeeper/gardien de chansons; Winston Wuttunee, Narrator/narrateur; Leanne Zacharias, cellist/violoncelliste; Winnipeg Boys' Choir

Trebles/voix hautes: Toby Denton, Greer Kanhai, Asher Kunkel, Leo McPhail, Callum Smith,

Kamil Jones Strachan; Co-conductors/co-chefs de chœur: Albert Bergen, Carolyn Boyes

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Land Acknowledgement

Dead of Winter and our members live, work, and perform on the ancestral lands of the Anishinaabe (Ojibway), Cree, Oji-Cree, Dakota, Dene peoples, and the Métis Nation, as well as the Inuit who have a strong community here in Manitoba. We acknowledge that these peoples lived here before us and are still living here now, as we live here and continue living here. We are committed to building lasting relationships with Indigenous communities by understanding their truths and collaborating in music and the arts.

PROGRAM ORDER

Honour Song, traditional Ojibway – Songkeeper Cory Campbell

PART I

Omaa biindig (Here, inside) – Andrew Balfour

Vision Chant – Andrew Balfour

Domine Deus (excerpt from Missa Brevis) – Andrew Balfour

Travelling Song, traditional Ojibway – Cory Campbell

Trapped in Stone – Andrew Balfour

PART II - Nôtinikêw (Going to War)

Opening Song

Calling all Okihcitâwak (warriors)

Nôtinikêw (going to war)

Sniper's Dream – narration

I Went to War

Pôni-pimâtisiwin (the end of living)

Nimôsom (grandfather) – narration

Nôhkom (grandmother) help me

Fallen

Anthem for a Doomed Youth

Okihcitâwak (warriors) – narration

Wîtaskîwin (peace)

Kâkîcihiwêwin (act of healing)

Closing Song

PROGRAM NOTES

This concert celebrates the music of Indigenous composer Andrew Balfour, Artistic Director of Dead of Winter. Andrew experienced the classic story of the 60's Scoop, adopted into a Manitoba settler family as a baby, he grew up immersed in European classical choral music. Then, as an adult, he spent years searching out the complex history, humour, rhythms, richness and tragedy of his original heritage.

Andrew's music has evolved with his cultural journey. His early works were largely sacred classical choral works. In 2006, he wrote *Wa Wa Tey Wak* (Northern Lights), his first major Indigenous-themed work based on a myth that he created, delving into the contemporary "lost tribe" on the streets of Winnipeg. From there, he has not looked back, writing for choir, orchestra, string quartets and wind ensembles, developing a musical language which is a surreal, cross-cultural mixture of elements from Renaissance motets to pow-wow drums.

This entire concert is grounded in the powerful drumming and pure vocals of Ojibway Songkeeper Cory Campbell. Cory and Andrew have worked together for many years. As Andrew creates his complex, contemporary music telling Indigenous stories, he knows that they must rest in the honesty and strength of the pow wows of his ancestors. Cory and his songs are his touchstone.

The first half of this concert showcases shorter Balfour pieces written from 2004 to 2021. *Omaa Biinding* (Here, Inside) was commissioned in 2021 by the Echo Project created by the Gryphon Trio and Nordic Voices. It is also included in Nagamo, a concert and album curated by Andrew for the Vancouver choir Musica Intima in 2022. *Omaa Biinding* has its roots in *Rosa Mystica*, a work Andrew wrote in the early years. This new re-imagining is in Cree.

Vision Chant is the third movement of *Bawajigaywin*, a work written for the Kingston Chamber Choir in 2014. This excerpt has been widely performed, including on tour by the Canadian Chamber Choir. It was the first work where Andrew experimented with complex HeYa chanting.

Domine Deus comes from Andrew's *Missa Brevis* – a fine example of his early sacred compositions. This is one of four movements written in 2003 for Dead of Winter. The full work was completed in 2011 thanks to a commission by the Winnipeg Singers.

Trapped in Stone was also commissioned by Dead of Winter in 2017. The group was doing a concert on the theme of isolation. Andrew was inspired by the tragic story of the Scottish survivors of the battle of Dunbar in 1650. After Oliver Cromwell's forces defeated the Scots who were loyal to Charles II, 2,000 prisoners, deemed too young, wounded or sick, were locked up in the cavernous, cold, de-commissioned Durham Cathedral. Completely isolated they were left to die slow, painful deaths from disease, gangrene or starvation.

For many years, Andrew and Dead of Winter have been creating concept concerts where the entire performance is built around new compositions and soundscapes on a theme. Out of this work, Andrew created a series of Truth and Reconciliation concerts. The second one was called *Fallen* and dealt with the Indigenous experience in Canada's world wars. *Notinikew* was the central work in that concert.

Andrew writes: "I was inspired by the story of the 107th Timber Wolf Battalion from the First World War – 1,000 men, half settler and half Indigenous, recruited from the northern woods of Manitoba and Saskatchewan. Why did these indigenous warriors leave our forests and plains to enter a totally foreign military world and end up fighting in the midst of a true hell on earth? I think of the shock, disorientation and horror that would have marked these men for their entire lives. I think also of their re-entry to Canada. As skilled sappers and snipers, they were accepted and respected by their white counterparts. When they returned home, they went back to the degrading label of "Indian", receiving none of the benefits or honour of other Canadian veterans. Plus, they were often ostracized by their own communities because they had taken the side of the government. As the Narrator says near the end of *Notinikew*: "Where is our place in your history? Where?"

Notinikew is an anti-war piece, an Indigenous identity piece – a tragedy that speaks not just about World War I, but all wars and all Indigenous soldiers. It is dedicated to Andrew's wife, Sara Roque, and her Richardson family.

TEXTS & TRANSLATIONS

Part I

Omaa biindig – Here, inside

(Text in Ojibway)

Nibi	Water
Ningaabii'anong	West
Giiwedin'anong	North
Waab'anong	East
Zhaaw'anong	South
Aki	Earth

Vision Chant

(Text in Ojibway)

Babamadizwin	Journey
Mishomis	Grandfather
Nokomis	Grandmother

Domine Deus

(Text in Latin)

Domine Deus, Rex cœlestis,	Lord God, King of Heaven,
Deus Pater omnipotens.	God the Father Almighty.
Domine Fili unigenite, Jesus Christe	Lord, the only-begotten Son, Jesus Christ.
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris.	Son of the Father.

Trapped in Stone

(Text in Gaelic and English)

Cumha	Lament
Aonbar	Alone
	Trapped in stone

Alba (ancient name for Scotland)

Cruith'nay (mythic name of the first Pictish King)

Part II – Nôtinikêw – Going to War / Partir à la guerre

(Text in Cree and English by Andrew Balfour except where noted)

Opening Song

Calling all Okihcitâwak – Calling all Warriors

pêyak, nîso, nisto, nêwo, niyânanone one, two, three, four, five
alpha, bravo, charlie, delta, echo

Nôtinikêw

nôtinikêw	going to war
nipiwin	death
kîsikâwasan	flash in the sky
nôtitowin	a war

Sniper's Dream (Narration)

The first thing a small bird does when it lands –
any bird –
is look around in every direction
within a half breath.

Once on the ground they are vulnerable,
not from earth-dwelling creatures,
but from birds of prey ... large birds from the sky.

So, too, are humans at war,
Soldiers that fear the unknown,
the death that preys on them
to take them in its claws.

In the mud, the craters, everywhere,
they scan the land -
these terrified chickadees with eons of ancestral knowledge:
Fear of the hunter.

I want to be that bird of prey.
I am watching you my prey ... I am hunting
you, following you,
measuring your value as a kill.

Are you an officer? Do you give orders?
Organize and lead my enemy?
Will you affect my survival?
What about the cook?
Do you feed those that want to kill me?
The artillery gunners?

They are fun to take down – a four-man team,
focused on loading and firing their guns of far-away death,
but when one of their heads explodes from my bullet,
it's joyous to watch the remaining three, frightened -
looking in every direction -
terrified chickadees realizing the hawk is watching
and will strike again.

I take my time with those.
The last one makes some inchoate sign
of the cross on his chest.
Ha! May death find you, you and your creator.

And their young new-found soldiers,
fresh on the field,
they are the best to take away -
awkward and scared,
from some place I know not -
cherished, because as they fall,
it causes panic and numbness around the veterans,
deadens their resolve

They just want to survive,
don't want to win,
just survive.
I spread this fear amongst these warriors,
turn them into flocks of frightened gulls.
The hawk is amongst them
watching ...

A culture I don't know
a land I'll never see,
surely as crazy as the rest
of the white men I meet.
Now I meet them through the end of my rifle,
through my scope and my eye,
and then they are gone.
Echoes of blood,
cries from loved ones I know not.
But these are my enemy,
who took the life of my brother –
shed his blood.
The lodge told me to be this –
to be the hunter,
to be the monster on the land,
to these tribes and nations.

I am a bird of prey ...
They will either never meet me,
ever – never kill me.
I am transformed – Thunderbird -
that is my power

I went to war

nitopayîstawêw	makes war
pêyak, nîso, nisto,	one, two, three, four, five
nêwo, niyânan	
kîsikâwasan	flash in the sky

I went to war.
I offered my life to protect this country.
I have come back.
I fought for you and I fought for all those
who sat in
this office during the war.
I have the right to ask you to give us back
our Sun Dance.

– Anonymous Indigenous Veteran

Pôni-pimâtisiwin – The end of living

Nimosôm – My grandfather (Narration)

Nimosôm spoke to us only once about the war,
around a fire after hunting deer,
with frost coming from his gas-scarred lungs,
the saddest tone leaves his trembling lips.
Some place in the country of France he told us,
he told us he had never seen land so broken,
scarred, torn-apart,
as if by giants.

Men running around like ants
squirming like worms in red mud.
The land poisoned everywhere.
He never saw the sun or a tree, he said,
just death - so many bodies.

A fellow survivor said it looked like Dante's inferno,
but at the time Nimosôm did not know what that meant.
But he would never forget the smell of the flesh,
the smell of broken bodies.

Most were just boys,
just young boys like me, he said,
like my brothers and cousins.
How has it come to this? Why?
When did we become so destructive?
Where did it start?

A cook told him it started in a place called Sarajevo,
with a bullet finding its way into the neck of some prince -
something like that.

How? he asked. How could that be?
So many dead, frightened out of their wits -
while officers sit miles away drinking tea -
cannons scream and wipe out scores of men -
rabid giants club the earth.
Lives erased in seconds.

Nimosôm told of men lost in the blink of an eye,
poison gas carried on the wind,
choking death by mustard gas.
He stopped and wept. He said
there wasn't a day he didn't cry out -
"Nôhkum!! Nôhkum help me!!!"

Nôhkom Help Me – Grandmother Help Me

Nôhkom Help Me	Grandmother, help me
ka-pôni-nôtitohk	after the war
Nôhkom help me	Grandmother, help me
	I am being hunted
minahowin	prey
Nôhkom bring me	Grandmother, bring me
nanâtawihowin	healing medicine

Fallen

Fallen, fallen
There is music in the midst of desolation
And a glory that shines upon our tears.
They went with songs to battle
They were straight of limb,
True of eyes, steady and aglow.
As the stars that shall be bright
Moving in upon the heav'nly plain
To the end they remain fallen.
Fallen, fallen
– Laurence Binyon (1869 - 1943)

Anthem for a Doomed Youth

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells
Nor any voice of mourning save the choirs,
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
– Wilfred Owen (1893-1918)

Okihcitâwak – Warriors (Narration)

We are the greatest of warriors.
We come from the lodge of warriors,
the Okihcitâwikamik!
We have honour and respect.
Many times we have been appointed predators for your so-called crown.
Called to face and extinguish your enemies –
those of other crowns.
We fought against the blue-coated French,
even against our own colour in doing so.
We marched against your Yankee enemy.
Yet when we stayed out of your fight against Louis Riel and the Métis,
you called us traitors!
We followed you across the ocean to Africa to fight the Dutch Boers

DEAD OF WINTER

C A M E R A T A N O V A I N C

Visit deadofwinter.ca for news and details about upcoming concerts.



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BIOS

Composer **Andrew Balfour's** works have been performed and/or broadcast locally, nationally and internationally. He has been commissioned by the Winnipeg, Regina, Calgary and Toronto Symphony Orchestras, Roomful of Teeth, Tafelmusik, Ensemble Caprice, Groundswell, the Winnipeg Jazz Orchestra, musica intima, the Toronto Mendelssohn Choir, the Winnipeg Singers, and the Kingston Chamber Choir, among others. Andrew Balfour is also the founder and Artistic Director of the innovative vocal group Dead of Winter (formerly Camerata Nova), now in its 26th year of offering a concert series in Winnipeg. With Dead of Winter, Andrew Balfour specializes in creating "concept concerts," including a series of Truth and Reconciliation events (*Taken*, *Fallen* and *Captive*), exploring themes through an eclectic array of new works, arrangements and cross-genre and interdisciplinary collaborations.

Andrew has worked and collaborated with many of Canada's leading Indigenous Musicians, including Jeremy Dutcher, Cris Derksen, Tara Louise Montour, Lindsay 'Eekwol' Knight, Eliot Britten, Madeline Alakkariallak, Sylvia Cloutier, Sheryl Sewepagaham, Walter White Bear MacDonald, Melody McKivor, Sonny Day-Rider, Vince Fontaine, and bands Eagle and Hawk and Indian City. He has also collaborated with award winning Indigenous writers such as Katerina Vermette and Dr. Duke Redbird and participates in the Indigenous Classical Music summits held at the Banff Centre.

Andrew is passionate about music education and outreach, particularly on northern reserves and inner-city schools where he has worked on behalf of the National Arts Centre, Dead of Winter, the Winnipeg Symphony Orchestra and various Winnipeg school divisions. Andrew was Curator and Composer-in-Residence of the WSO's inaugural Indigenous Festival and, in 2017, he was awarded the Canadian Senate Gold Medal for his contribution to Canada's Indigenous and music communities and, with Vancouver choir, musica intima, has recently been nominated for a Juno Award for Classical Album of the Year (Small Ensemble).

Dead of Winter (Camerata Nova inc.) is a vocal ensemble founded by its Artistic Director Andrew Balfour and located in Winnipeg, Manitoba. Since 1996, it has been engaging and transforming music lovers with an annual concert series alongside a host of other innovative recording and outreach projects. Dead of Winter is about powerful voices that tell stories, weaving together the talents of emerging and established artists. They support and collaborate with creatives from all backgrounds. They reimagine choir and performance, live and online. They offer a platform for original work to be discovered and for early music to be rediscovered. For them, winter is a season for creativity and rebirth. Who knows what treasures await beneath the frozen landscape at the centre of Canada.

Mel Braun, Conductor/Curator of Dead of Winter is a long-time baritone soloist, known for his work in early music with Tafelmusik and Opera Atelier, his new music explorations with Banff Centre and Groundswell, and his art song projects focusing on the works of Schubert and Wolf. Professor of Voice at the Desautels Faculty of Music, where he also directs the Opera Ensembles, Mel has seen many of his students go on to professional careers as performers, teachers and arts administrators. He has been with Dead of Winter since 2010, specializing in workshopping and directing the premieres of new works by Andrew Balfour. When not teaching or directing, Mel is an avid Bombers/Jets fan, with a keen interest in the local pop music scene, many of whose young singers he continues to mentor.

Soloists

John Hirst Anderson is a Winnipeg-based artist dedicated to sharing the healing power of music and storytelling in his ever-widening community. An active and evolving member of Winnipeg's performing arts scene for over a decade, John was trained as a classical singer with a Bachelor's degree from the University of Manitoba, and is currently focussed on singing, directing, and creating original works of music and theatre. You can catch John directing the Daytrippers Choir at the Winnipeg Conservatory of Music, directing the 2023 All-Dentist Musical, and working on his debut EP, coming out soon. Stay in touch on the ol' instagram at @johnerson.hirst

Nolan Kehler brings an energy to the stage that is infectious for an audience. Nolan's most recent appearances have included the Evangelist in Bach's *St. John Passion* in the inaugural Winnipeg Baroque Festival alongside the Pacific Baroque Orchestra and as Ferrando in Good Mess Opera Theatre's *Così Fan Tutte* in Calgary. Other 2022 highlights were multiple solo performances in both Andrew Balfour's Truth and Reconciliation concerts: *Captive* with Winnipeg's Dead of Winter and *Notinikew* with Edmonton's Chronos Vocal Ensemble. When he is not performing, Nolan is a behind-the-scenes CBC radio producer and serves as the Provincial Coordinator for the Manitoba Chapter of Opera InReach, which aims to provide accessible opera education to schools.

Guest Artists

Cory Campbell, Ojibway Songkeeper, was raised in Winnipeg's North End and was exposed to great music through his parents and extended family. Cory's first experience with traditional singing as part of his cultural exploration helped him find his voice and connect to his spirituality in a profound way. He has been blessed with opportunities to perform with the Winnipeg Symphony Orchestra, Dead of Winter (formerly Camerata Nova) and the University of Manitoba Concert Choir. He takes special pride in his work within numerous schools in and around Winnipeg as part of his passion for helping young Indigenous people find their voice as an expression of pride in their heritage. Singing at ceremony is one of the most important ways Cory is able to engage in self-care. On a personal note, Cory enjoys life with his wife and three foster children, as well as time with his ten grandchildren. Cory is a very active participant within the spiritual community in and around Winnipeg and abroad. He frequently lends his voice to various activities, including ceremonies and celebrations. Currently, Cory is Executive Director of Project Neecheewam, a community-based organization designed to meet the unique and individual needs of Indigenous youth requiring safe care through a holistic approach that encourages a sense of positive self-worth through emotional, physical, spiritual, intellectual and social growth.

Through his roles as a performer, educator, writer, and speaker, **Dr. Winston Wuttunee** (Eagle Hills, SK) uses storytelling as a method to share traditional knowledge and pride in his culture. His continued efforts to reach out to youth are truly inspirational, and he also has been successful in reaching a broader non-Indigenous audience, sharing the positive effects of Indigenous music and culture with people around the world.

Over the decades, Winston has been awarded for his many albums, nominated for a Juno, received distinguished awards including the University of Manitoba's Honourary Doctorate June 2019. Dr. Wuttunee's award-winning music is both inspired and inspiring, utilizing cultural teachings and values in his songs. He once explained: "I was blessed by the Elders to heal wounds. My music is spiritually healing."

Leanne Zacharias is an interdisciplinary artist and educator who collaborates with composers, songwriters, architects and artists of all stripes. Her unique, immersive concerts in museums, galleries, stairwells, rowboats and other unorthodox sites have been presented by the Canadian Museum for Human Rights, Landmarks2017, the International Cello Festival of Canada, Austin's New Music Coop, the Winnipeg Design Festival, Sound Symposium and Iceland's NES. She directs Wheat City Nuit Blanche, A Wild Studio (Canadian National Parks), is on the faculty at Brandon University and has lectured at the Parsons Design School in New York, the Winnipeg Art Gallery and Banff's Research in Culture workshop. Her 2021 solo album *Music for Spaces* was released on Redshift Records.

The Winnipeg Boys' Choir, six trebles

The Winnipeg Boys' Choir comprises three auditioned ensembles dedicated to high-quality music making and vocal training in a nurturing and convivial atmosphere. Under the direction of Carolyn Boyes and Albert Bergen (Treble Choruses) and Spencer Duncanson (Senior Chorus), young singers learn the deep enjoyment that comes from working hard and achieving excellence as they rehearse and perform music of all types, in many languages, with a wide range of expression. Founded in 1925, the Winnipeg Boys' Choir is the second oldest choral ensemble in Winnipeg and probably the oldest freestanding boys' choir in Canada. It remains an ideal place to nurture young male voices.

Carolyn Boyes is a public-school choral music specialist and Artistic Director of the Winnipeg Boys' Choir (WBC). During her tenure with the WBC, the choir has performed with the Winnipeg Symphony Orchestra, including performances of *Spring Symphony* (Britten), *Carmina Burana* (Orff), *The Spirit Garden* (R. Murray Schaefer), *The Snowman* (Howard Blake), and *Brother Heinrich's Christmas* (Rutter); the Royal Winnipeg Ballet (*Nutcracker*, *Carmina Burana*); the Manitoba Chamber Orchestra (*Ceremony of Carols*); and Winnipeg's finest choirs (Bach's *St. Matthew's Passion*, John Grier's *A Song of Joys* and Andrew Balfour's *Notinikew*). The WBC was invited to perform at Choral Canada's Podium conference in Toronto in 2022. Carolyn is Children's Chorus Director for Manitoba Opera and is an instructor with the University of Manitoba's Orff Certification Program.

Albert Bergen is a violinist, choral conductor and teacher. He leads the choirs at his church in Steinbach, MB, and teaches private violin lessons from his home studio in Kleefeld, MB. He directs choirs at Mitchell Elementary School, where he also teaches classroom music and violin. Albert enjoys guest conducting throughout the province. In 2019, he joined the Winnipeg Boys' Choir as Co-Conductor of the Treble Choruses.

Choir

Sara Clefstad is a long-time member of the Winnipeg choral scene, having sung numerous performances with Dead of Winter, Canzona, and Polycoro. A versatile singer, Sara is as comfortable in pop as she is in classical music. Nothing suits Sara better than singing together with other folks. We're so glad to have her back for this concert.

Merina Dobson Perry is one of the busiest choral sopranos in Winnipeg. Her pure voice and perfect tuning make her an indispensable part of the local choral scene. When not singing with choirs, Merina can be found working with the choirs at Dakota High School, as well as pursuing various pop music ventures.

Carlie Fehr is a recent Desautels Faculty of Music graduate in Music Education, who is completing her Teaching Certification at the University of Manitoba. Her current teaching placement has her working at Dakota Collegiate under the mentorship of another Dead of Winter singer, Justin Odwak. When not singing with choirs, Carlie has an active role in the Praise and Worship team at her church.

Donnalynn Grills is a long-time soloist and chorister on the local scene. She has appeared in mezzo-soprano roles with Manitoba Opera, Manitoba Chamber Orchestra, Little Opera Company, and Rainbow Stage, while also gracing the alto section of all Winnipeg's professional choirs. Donnalynn runs the Preparatory Division at the Desautels Faculty of Music.

Dr. Matthew Knight is Dead of Winter's resident ethnomusicologist and expert in Georgian choral music. A valued member of the local professional choirs, Matt recently curated the set of Georgian carols that were the highlight of Dead of Winter's *Celebrating the Carol* concert. When not curating Georgian choral events or exploring Sacred Harp repertoire, Matt can be found singing back-up vocals with local folk group The Small Glories.

Brittany Melnichuk holds a Masters degree in Choral Conducting from the Desautels Faculty of Music, with an undergraduate background in Jazz. Active as a singer in the local choral scene, Brittany is Music Director for the Rainbow Harmony Project and works for the Manitoba Choral Association.

Angela Neufeld is one of the founding members of Dead of Winter, going back to the early days of exploring Renaissance motets around a glass of wine. The heart and soul of DOW, Ange is a choir rep on the Dead of Winter board and an innovative elementary music teacher. No Winnipeg Folk Festival would be complete without Ange's annual attendance.

Vic Pankratz is a long-time soloist and music educator in the Winnipeg music scene. Numerous solo appearances with Manitoba Opera and the WSO, and the choral program he heads up at Westgate Mennonite Collegiate have kept him very busy. Vic is also much in demand around the province as a choral clinician. Along with all his work as a music educator, Vic is one of the Music Directors for Dead of Winter, most recently conducting *Celebrating the Carol*. A keen interest in all things athletic keeps Vic lacing up his skates for rec hockey during the winter and biking throughout the city in the summer.

Caleb Rondeau is currently a student in Music Education at the Desautels Faculty of Music. One of the founding members of NUOVOCE, a choir directed by Dead of Winter singers Sarah Sommer and Justin Odwak, Caleb is also a participant in the Desautels Opera Theatre, where he is singing the role of Nardo in Mozart's *La Finta Giardiniera*. As part of the exploration of his Métis heritage, Caleb was part of last year's performance of scenes from Brian Current's "*Missing*" at the Desautels Faculty.

David Sawatsky holds a Doctorate in Choral Conducting from the University of Illinois. An experienced choral musician, formerly a member of Edmonton's Pro Coro, David was the long-time Director of the choral program at Providence College. These days, David is the President of the Board for Manitoba Choral Association and, once again, a student, finishing studies in website design at Red River College.

Al Schroeder is another of the early members of Dead of Winter. Also active with the Winnipeg Singers, Al's deep bass and overtone skills are a much-prized part of the Dead of Winter sound. Evidence of Al's expertise as a carpenter is found in homes around the city, an expertise he has recently been taking way up north to Churchill.

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