MISSING
A NEW OPERA BY MARIE CLEMENTS AND BRIAN CURRENT
Invitational Concert Performance for blood families and families of the heart

MISSING
Wednesday November 1, 2017  Russian Hall  600 Campbell Avenue, Vancouver
7:30pm Ceremony  |  8:00pm Performance  |  9:45 Talking Circle

TONIGHT’S CONCERT IS PRESENTED IN THE CONTEXT OF CEREMONY LED BY ELDERS

Opening Blessing and Welcome
Delhia Nahane with Rosemary Georgeson

Opening Honour Song
M’Girl

Words
Marie Clements (Librettist), Peter Hinton (Director)

Facilitators
Rosemary Georgeson, Delhia Nahane

Closing Honour Song
Casandra Eastman, Eunice McMillan

Conductor
Timothy Long

Lighting
Kougar Basi

Sound
Andrew Smith

Crew
Bill Beauregarde

Production Coordinator
Kerriann Cardinal

Community Engagement Liaison
Rosemary Georgeson

Downtown Eastside Advisory
Fay Blaney, Casandra Eastman, Eunice McMillan, Lorelei Williams

Organizing Family
Charles Barber, Kerriann Cardinal, Cathleen Gingrich (City Opera); Rosemary Georgeson, Terry Hunter, Savannah Walling (Vancouver Moving Theatre)

Special Thanks: Native Court Support Workers, Oppenheimer Park Ladies Tea Party (medicine bags), Eunice McMillan (bannock), Amy Young (Russian Hall), Homestart (furniture), Wicks and Wax (candles).

Tonight’s special presentation made possible with financial support from the City of Vancouver and BC Gaming.

Information Tables: Vancouver Rape Relief, The Moosehide Campaign.

This Invitational Concert Performance is co-produced by City Opera Vancouver and Pacific Opera Victoria in partnership with Vancouver Moving Theatre/Downtown Eastside Heart of the City Festival.
Missing is a world premiere, and a co-production of City Opera Vancouver and Pacific Opera Victoria, presented in partnership with Vancouver Moving Theatre and The Downtown Eastside Heart of the City Festival.

PERFORMANCES IN VANCOUVER
Families-Only / November 1, 2017 / The Russian Hall
Public Series / November 3, 5, 7, 9 and 11 / The York Theatre

IN VICTORIA
November 17, 19, 21, 23, 25 and 27 / The Baumann Centre for Opera

SPARROW ARTWORK
The sparrow is in flight to signify a sense of hope. Although this is a positive trait, as an artist I couldn’t ignore the heavy emotional content that is being addressed in Missing. I wanted to honour this by portraying a woman in the body of the sparrow to represent all those missing and murdered. As you can see, her eyes are closed, which alludes to sadness. The colours used in the design are traditional Northwest Coast colours, red and black.

- Kelly Clifton, logo designer and artist
I am delighted to extend greetings to everyone in attendance at the world premiere of City Opera Vancouver’s new chamber opera, *Missing*.

My congratulations and thanks to all of the partners who came together to bring this production to the stage and to give voice to a story so vital to reconciliation with the First Nations: that of missing and murdered Indigenous women who have largely been forgotten.

Enjoy what is sure to be a powerful experience.

Julie Payette

October 2017
A Message from the Lieutenant Governor

As Lieutenant Governor of British Columbia, it is my honour to welcome you to this production of Missing.

This chamber opera is performed in English and Gitxsan, with the libretto by First Nations playwright Marie Clements. It is vital that the voices of Indigenous women are heard, and here they shine in written word and operatic song. Missing is an opportunity to witness and honour the stories of those who have left us in tragic or unresolved ways.

In the spirit of reconciliation, please accept my sincere best wishes for the premiere performance of this important work.

Sincerely,

The Honourable Judith Guichon, OBC
Lieutenant Governor of British Columbia
This is an exceptional time for Canada as we explore our past, present, and future. Part of that crucial examination is the ongoing process of conciliation and reconciliation with the Indigenous Peoples of this land. First Nations, Inuit and Métis artists are guiding and challenging us on this complex but vital journey. They offer views of themselves, and ourselves, that we may previously never have imagined, and proudly proclaim their place on the stages of this country.

As part of its historic re-investment in the arts, the Canada Council for the Arts launched a special one-time program, called New Chapter. Through this $35M investment, over 200 exceptional projects are being presented in cities and regions across Canada and abroad, creating a lasting legacy for all Canadians.

The Canada Council is proud to support the creation and production of Missing through the New Chapter program. Because for us, art is essential in pointing us, together, toward a brighter future.

Simon Brault, O.C., O.Q.
Director and CEO
Canada Council for the Arts
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*Rose-Ellen Nichols and Melody Courage, photo by Emily Cooper.*
In the summer of 2013, we first began work on our Missing Women project. Four years later we are honoured to bring this chamber opera to you, and challenged to do justice to its people and story and promise.

Its real genesis began in the summer of 2005, when City Opera was lead company in the attempted restoration of the Pantages Theatre, located on East Hastings near Main Street. For four years, we tried to save the oldest theatre in western Canada.

Had this 650-seat proscenium house been protected and restored, it would have become home to City Opera, and to many other groups in the community. It would have been home to this premiere. And it would have been a cultural home for the families to whom we pay respect in this production.

Trying to save the Pantages, we held over 600 meetings across the city. Many were with the people of the Downtown Eastside – particularly at the Carnegie Centre. We listened to their stories, and traditions, and pain. It was not what we expected.

We learned that the tragedy of missing and murdered Indigenous women long pre-dated a serial killer now in jail. The tragedy endures past him, here and across the nation. It has not ended. It is an ongoing Canadian fact.

We believe that art has the power to ignite. Great art has the power to ignite conscience and faith, analysis and insight, to make personal what was only abstract – to summon both memory and hope. Today, it is our ambition that Missing may help achieve some measure of this.

Art has the power to change the terms of engagement.

Opera has unique power. It combines all of the performing arts – song, dance, theatre, light and scene, orchestra and sound, costumes and fantasy, and above all story – into a unified prospect. How does this actually happen?

At City Opera, we begin with the story we want to tell; then, we choose the storyteller. After our Board of Directors approved the project, it took us a year of reading, consultation, and due diligence to find our librettist. NB: A special thanks to Tomson Highway. His was the final phone call: ‘You’ve already got the best storyteller right in Vancouver, Marie Clements.’ After meeting with Marie we commissioned a scenario and, after that, the first of our libretti. Marie has made wonders.

Only after a viable libretto do we choose its composer. At City Opera, trying to diminish nepotism and widen access, we select our composers in a novel way: we use a jury process, rather like screen auditions at an orchestra. We ask three or four
The great conductor Sergiu Celibidache was once asked by a student, ‘Maestro: what is the purpose of music. Is it beauty?’ Celibidache thundered: ‘NO. The purpose of music is not beauty. The purpose of music is truth. Beauty is the bait.’

distinguished, gifted, and collegial Canadian composers to set an identical text from the draft libretto, all given by the same singer to the jury. On April 21 2016, our jury heard mezzo Marion Newman and pianist David Boothroyd, and picked ‘Number Three’: the Juno Award-winning composer Brian Current. Only at that moment did they find out whom they had chosen. Brian too has written wonders.

In August of 2016, and again in March and April of 2017, at the DTES Carnegie Centre, the Native Education College, and the Baumann Centre for Opera in Victoria, we road-tested and beta-tested the work in progress. These workshops are essential to our system. They give us a chance to learn from real-world reply, and to make changes long before Opening Night. They help us find a level of objectivity, ‘as the mountain to the traveler is clearer from the plain.’

Elsewhere in this book you will read the names and hear the voices of the multiple dozens who have contributed to this project. We are grateful to all of them. Please permit us to thank three in particular.

In 2015, The Vancouver Foundation awarded $127,000 for the creation of Missing. We are profoundly indebted to their vision and confidence. They provided the first means to assemble the team, and to test the work, of our principal artists.

In 2016, we entered into our first co-production agreement with another opera company. In its distinguished 35-year history, Pacific Opera Victoria has built a powerful audience, widened the repertoire, and become an ornament to music in Canada. They are superb partners. Please permit us to thank Patrick Corrigan, Ereca Hassell, Robert Milne, Carey Newman, Ian Rye, and Timothy Vernon for their friendship, leadership, and example.

We also partnered with our old friends at Vancouver Moving Theatre and the DTES Heart of the City Festival. For over a decade, City Opera has been presenting our music with and for these good people. They have brought together the elders and Indigenous leadership that has advised us throughout, and that took special responsibility for our Families-Only event on November 1, 2017. Huy ch q’u, Ha’miyaa.

And here we are tonight. Thank you for joining us in memory of the Missing, and in the telling of their story.

Your presence does them great honour.
LIBRETTIST & COMPOSER

Marie Clements  Librettist

Marie Clements is an award-winning writer, director, and producer, working in a variety of mediums including film, TV, radio, new media, and live performance. Her thirteen plays, including *Copper Thunderbird*, *Burning Vision*, *The Unnatural and Accidental Women*, and *The Road Forward*, have been presented on some of the most prestigious stages for Canadian and international work. Her work has garnered numerous awards and publications including the 2004 Canada- Japan Literary Award, two Governor General’s Literary Award nominations (for *Burning Vision* 2003 and *Copper Thunderbird* 2007), and a Jessie Richardson Award for *The Unnatural and Accidental Women*. Her latest work in film includes *The Road Forward*, a feature music documentary produced by the NFB that premiered at The Hot Docs Film Festival, opened the DOXA Film Festival in Vancouver and is on a national screening tour across Canada. Ms. Clements is currently working on a slate of projects including her feature drama *Red Snow*, and a short doc series with Knowledge Network titled *Looking at Edward Curtis*.

Brian Current  Composer

Brian Current studied music at McGill University and the University of California Berkeley. His music, lauded and broadcast in over 35 countries, has been awarded a Juno Award, a Guggenheim Fellowship, the Barlow Prize for Orchestral Music (USA), the Italian Premio Fedora for Chamber Opera, and a Selected Work (under 30) at the International Rostrum of Composers in Paris. His pieces have been programmed by all major symphony orchestras in Canada and by dozens of professional orchestras, ensembles, and opera companies world-wide. He is in demand as a guest conductor and regularly leads orchestral programs of contemporary music.

CAST

Melody Courage  Native Girl

Coloratura soprano Melody Courage trained in opera performance at the University of British Columbia and the Vancouver Academy of Music. She has performed with Vancouver Opera since 2003, touring with their ensemble as *The Queen of the Night* in a West Coast adaptation of Mozart’s *The Magic Flute*. She has performed with VOA as First Lady (*The Magic Flute*) and Barbarina (*Le Nozze di Figaro*). She was a soloist in Vivaldi’s *Gloria* with the National Arts Centre Orchestra and in *The Messiah* with the Prince George Symphony Orchestra. With a passion for her Metis heritage, Ms. Courage has performed with the Toronto Symphony Orchestra’s Planet Indigenous Festival, and in Bill Reid’s *The Spirit of Haida Gwaii* for the opening of Vancouver’s Inaugural Cultural Olympiad. In 2010, she collaborated with electric cellist Cris Derksen at the *Odémin Gизиз Festival* in Ontario. Ms. Courage has worked with opera legends Nico Castel, Judith Forst, Tracy Dahl, as well as Metropolitan Opera coach Carol Isaac.
Caitlin Wood  Ava

Alberta-born soprano Caitlin Wood earned impressive reviews as an ‘absolutely vibrant Susanna’, with ‘great comic flair’ as Susanna in Vancouver Opera Festival’s 2017 production of *Marriage of Figaro*. As Giulietta (*I Capuletti e Montecchi*) with Toronto’s Opera in Concert, she displayed ‘her beautiful legato in a soaring voice ... with ornamentation that appears effortless’. She starred as Clorinda (*La Cenerentola*) with Edmonton Opera, and recently toured Ontario with Bicycle Opera Project in their powerful a capella opera *Sweat*. She is a guest soloist with Ottawa Choral Society in Finzi’s *In Terra Pax*, sharing the stage with baritone Russell Braun.

In 2018, Ms. Wood joins the cast in the world premiere of *The Overcoat*, with libretto by director Morris Panych and music by James Rolfe, a co-production of Tapestry Opera, Canadian Stage, and Vancouver Opera.

Marion Newman  Dr. Wilson

Kwagiulth and Stó:lō First Nations, English, Irish and Scottish mezzo-soprano Marion Newman is one of Canada’s most accomplished singers. Noted for her ‘sumptuous mezzo tone and impressive vocal agility’, Ms. Newman’s operatic roles include Carmen, and Rosina in *Il Barbiere di Siviglia*. She has performed with Canada’s premiere chamber groups, orchestras, and contemporary ensembles in repertoire ranging from Vivaldi to Vivier, with a focus on works that speak to her First Nations identity.

Highlights in 2017/18 include the premiere of Jennifer Butler’s *Klee Wyck Woman* with the Emily Carr String Quartet, the title role in Victor Davies’ *The Ecstasy of Rita Joe* with Voicebox:Opera in Concert, and performances of the song cycle *Ancestral Voices* (Tovey) with Vancouver Symphony on tour in BC, Manitoba and Ontario.

Rose-Ellen Nichols  Native Mother

Coast Salish mezzo-soprano Rose-Ellen Nichols received her Master’s Degree in opera from the University of British Columbia. She has performed all over Canada and Europe in such roles as: Third Lady (*Die Zauberflöte*), Marcellina (*Marriage of Figaro*), Dido (*Dido and Aeneas*), Prince Orlofsky (*Die Fledermaus*), Polinesso (*Ariodante*), Zita (*Gianni Schicchi*), Filipievna and Olga (*Eugene Onegin*), Dorabella (*Così Fan Tutte*), and Mrs. Todd (*The Old Maid and the Thief*). A lover of new works, Ms. Nichols has created the following roles: Antonia Wolf (*The Dream Healer*), Rebecca, Red Cedar (*Jack Pine*), Fadila (*What Brought Us Here*), Pauline Johnson (*Pauline*), and most recently Lady Soprano 3 (*The Lost Operas of Mozart*). *Missing* will be her third performance with City Opera Vancouver.
Heather Malloy  Jess

Prairie born and raised, mezzo-soprano Heather Malloy earned her Master's Degree at the University of British Columbia. She is a graduate of the Calgary Opera Emerging Artist Program and made her orchestral debut singing with the Regina Symphony Orchestra. She has been a featured soloist with Vancouver, Saskatoon, and Calgary Festival Symphonies. She appears frequently with Vancouver Opera, most recently as Mrs. Charleston (Dead Man Walking). Other roles include Elizabeth Proctor (The Crucible), Prince Charming (Cendrillon), Dorabella (Così fan tutte), Cherubino (Le Nozze di Figaro), Christian Keith (The Inventor), and Alyssa (Stickboy).

Kaden Forsberg  Devon

A former student of Benjamin Butterfield, Kaden Forsberg has been featured locally as a soloist with the Victoria Baroque Players and Civic Orchestra and has performed in Alberta in concert and recital. He has performed Rinuccio (Gianni Schicchi) for the Amalfi Coast Music Festival, and Medoro (Orlando Paladino) in the Mozarteum’s production. He appeared as the Armoured Guard and Priest (Die Zauberflöte) with Pacific Opera Victoria, Snout (A Midsummer Night’s Dream), Charlie (Mary’s Wedding), and the title roles of both Judas Maccabaeus and Candide. He was tenor soloist in Mozart’s Requiem and Handel’s Messiah.

Mr. Forsberg will be singing the Evangelist in the Okanagan Festival Singer's production of Bach’s Christmas Oratorio and as Wilhelm Grimm in Opera NUOVA’s touring production of The Brothers Grimm.

Clarence Logan  Angus Wilde / Native Student

Clarence Logan is of First Nations descent, his mother being from Moosomin First Nations in Saskatchewan. Clarence holds a MMus in Literature and Performance from the University of Western Ontario. He has studied voice under Theodore Baerg, and for the past eight years has been studying privately with Aprile Millo.

Mr. Logan’s notable First Nations themed performances have been: Louis Riel in Eos: The Dream of Nicholas Flood Davin (Elizabeth Raum), Opera Saskatchewan/University of Regina; Sarastro in The Magic Flute: Quest for the Box of Shadows, Vancouver Opera touring production; baritone soloist in The Spirit of Haida Gwaii (Bruce Ruddell); and Requiem for Wounded Knee (Elizabeth Raum) recorded for CBC.

City Opera Vancouver is a professional company and operates within the jurisdiction of the Canadian Actors’ Equity Association. We thank them for their support of this production.
Paolo Bortolussi  Flutes

As a specialist in contemporary music, Paolo Bortolussi is the flutist and co-artistic director of the Nu:BC Collective, a new music ensemble in residence at the University of British Columbia. He has performed throughout North America, Europe, and Asia, and has premiered over one hundred and fifty solo, chamber, and orchestral works. Currently principal flutist with the Vancouver Island Symphony, Mr. Bortolussi has appeared as soloist on multiple occasions with the VIS, the Albany (NY) Symphony Orchestra, and the Turning Point Ensemble, and has premiered concerti written for him by Jocelyn Morlock, Aaron Gervais, and Dorothy Chang. He is on the music faculty of the University of British Columbia, Kwantlen Polytechnic University, and Trinity Western University. He holds a BMus degree in performance from the University of Ottawa as well as a Master’s and a Doctoral degree from Indiana University.

François Houle  Clarinets

François Houle’s contribution to the Canadian and international creative and improvised music scene spans three decades, with extensive touring at major festivals around the world. A prolific recording artist, earning multiple Juno Award and West Coast Music Award nominations, he has been listed on numerous occasions in Downbeat Magazine’s Readers’ and Critics’ Polls as ‘Talent Deserving Wider Recognition’ and ‘Rising Star’.

A spectacularly versatile clarinetist who appears to have no limitations stylistically or sonically.

— Mark Swed, LA Times
**Martin Fisk**  Percussion

Martin Fisk holds a music degree from the University of British Columbia, where he studied with John Rudolph and Sal Ferreras. He has performed across Canada and throughout the United States, playing a wide variety of musical styles including orchestral, jazz, chamber, rock, theatre, klezmer, world music, and musical theatre. He has played with the Vancouver Symphony Orchestra, the Vancouver Opera Orchestra, the Vancouver Island Symphony Orchestra, Vancouver New Music, Redshift Music Society, and Gamelan Gong Gita Asmara. Mr. Fisk studied in Bali, Indonesia pursuing an interest in gamelan music. He regularly teaches percussion clinics for the Whistler Music Festival and the UBC Summer Music Institute and has led workshops for all ages in classrooms throughout the Lower Mainland. He is the Assistant Director of the West Vancouver Youth Band, as well as percussion coach for the VAM Symphony Orchestra.

**Roger Parton**  Keyboard

Roger Parton studied composition under Dr. Theo Goldberg and has much experience accompanying and directing operas from the piano. In his spare time he is either reading scores or composing. To date he has participated in or directed over eighty productions, and is currently at work preparing Rachmaninoff’s *Francesca da Rimini* for performance in 2018.

Mr. Parton is also the production’s vocal coach and rehearsal pianist.

**Daniel Tones**  Percussion

Daniel Tones is an award-winning percussionist recognized for his work as a soloist and chamber musician. Recent performances include solo tours in Canada, the United Kingdom, and the United States, at Birmingham’s BEAST FEaST, the Ojai Festival, the Banff Summer Arts Festival, and the Vancouver New Music Festival. He has given recitals in major international venues, such as the Barbican’s Milton Court Concert Hall in London, England, and guest appearances with the TorQ percussion quartet.

Dr. Tones has performed with internationally recognized artists Bob Becker, Aiyun Huang, Morris Palter, and Steve Schick, and has been broadcast nationally on radio and television. He studied with Salvador Ferreras, Russell Hartenberger, and John Rudolph, and was the first person to receive a doctorate in percussion performance from a Canadian university.
Domagoj Ivanovic  Violin

Originally from Zagreb, Croatia, Domagoj Ivanovic graduated with a Doctor of Musical Arts in Violin Performance from the University of Miami and served as the Assistant Concertmaster for the Miami Symphony Orchestra. In the past few years, he has performed with some of the top ensembles in Vancouver, such as the Vancouver Symphony Orchestra, Turning Point Ensemble, and West Coast Chamber Music. Currently he is the acting Associate Concertmaster of the Vancouver Opera Orchestra, and Concertmaster of the Vancouver Intercultural Orchestra. He is on the faculty of both the Vancouver Academy of Music, and the Arbutus Music Academy. Described as a player with ‘clear technique and great sensitivity’, he has performed throughout North America and Europe.

Stefan Hintersteininger  Cello

Stefan Hintersteininger is a Vancouver-based cellist, educator, composer and arranger, at home in a range of different musical styles. Stefan is a regular extra player with the Vancouver Symphony Orchestra, a member of Erato Ensemble, and a founding member of Vancouver’s cutting-edge improvising new music sextet, Ethos Collective. In recent years, he has worked extensively with Vancouver New Music, Turning Point Ensemble, as guest principal cellist with the Prince George and Vancouver Island Symphonies, and in commercial recording studios. He is increasingly becoming known as a composer, having written works for many of Vancouver’s foremost ensembles. He is on faculty at the Vancouver Academy of Music. When not playing, composing or teaching, Mr. Hintersteininger can be found at the Canadian Music Centre in Vancouver, where he holds the position of BC Head Librarian.

City Opera Vancouver thanks the Vancouver Musicians’ Association (Local 145 of the Canadian Federation of Musicians) for its assistance in production of this opera.
PRODUCTION TEAM

Janet Lea  Co-producer

Janet Lea’s career has included work in radio, music recording, arts production, and administration. She enjoyed a lengthy career with CBC Radio, serving as Head of Music for CBC English Radio, and as Director of Cultural Programming for CBC Radio in British Columbia. Prior to that she was Executive Producer of CBC Radio’s popular afternoon show, Disc Drive with Jurgen Gothe, and also a recording producer of concerts for national broadcast. Migrating from radio to dance, she worked as Artistic Administrator for Ballet BC and as Program Coordinator for The Banff Centre’s dance program. Ms. Lea joined the Board of City Opera in 2007, assuming the role of President in 2014. She has been co-producer and artistic administrator for the Company’s productions of Emperor of Atlantis, Sumidagawa/Curlew River, Fallujah, Pauline, and Lost Operas of Mozart.

Nora Kelly  Co-producer

Nora Kelly joined the board of City Opera Vancouver in 2006 as its founding president and continued to serve in this position until 2014. She was also co-producer for each of City Opera’s major productions, Emperor of Atlantis, Sumidagawa/Curlew River, Fallujah, Pauline, and Lost Operas of Mozart. She continues to serve as a member of the company’s artistic committee.

Peter Hinton  Stage Director

Peter Hinton is one of Canada’s most respected directors and teachers. Recent credits include: Constellations (Canadian Stage/Centaur Theatre), Bombay Black (Factory Theatre), All’s Well that Ends Well (The Shakespeare Company) Millenial Malcontent (Tarragon Theatre), The Rez Sisters (Belfry Theatre), Funny Girl and The Seagull (Segal Centre), and Louis Riel (Canadian Opera Company). Mr. Hinton has been affiliated with the Shaw Festival since 2011, directing An Octoroon, Alice in Wonderland, Pygmalion, Cabaret, Lady Windermere’s Fan, and When the Rain Stops Falling. From 2005-2012, he was Artistic Director of English Theatre at Canada’s National Arts Centre in Ottawa, where he directed the world premiere productions of both Burning Vision and Copper Thunderbird by Marie Clements. He was associate artist at The Stratford Festival of Canada for seven seasons, and has taught at the National Theatre School of Canada and Ryerson University; since 2012 he has been the professional mentor for the York University/Canadian Stage MFA program in directing. In 2009, Mr. Hinton was made an Officer of the Order of Canada.
Dr. Charles Barber (B.Mus., UVic; M.A., D.M.A., Stanford) is the founding Artistic Director of City Opera Vancouver. Throughout his career Dr. Barber has been involved in the creation of nine operas, including *Fallujah* (2012), *Pauline* (2014), and *Lost Operas of Mozart*, all City Opera commissions.

Dr. Barber’s teachers include Andor Toth, George Corwin, and Carlos Kleiber. His mentors in opera were Carlos Kleiber and Sir Charles Mackerras; his apprenticeship included *Semele* and *Der Rosenkavalier* (San Francisco Opera), and *Makropoulos Case* and *Otello* (Metropolitan Opera). He assisted Los Angeles arranger/composer Marty Paich on projects with Linda Ronstadt, Carly Simon, and Mel Tormé, and on the films *Prince of Tides*, *Alive*, *Flatliners*, *Grand Canyon*, *The Fugitive*, and *Wyatt Earp*. He also conducted for Stan Getz, Dan Hicks, Francis Ford Coppola, and Sarah Vaughn.

Dr. Barber has written or co-written more than 90 entries in *New Grove 2000*. His books include *Lost in the Stars* (2002), *The Alexander Siloti Collection* (2003), and *Corresponding With Carlos: A Biography of Carlos Kleiber* (2011). He served as Music Advisor to the BBC’s award-winning film documentary, *The Art of Conducting*.

Cathleen Gingrich  City Opera General Manager

With a Diploma in HR from George Brown College in Toronto and a Master’s in Opera from the University of British Columbia, Cathleen Gingrich has combined her skills in administration and the arts for various organizations in Vancouver, including City Opera, the Turning Point Ensemble, Arts Club Theatre Company, UBC Opera, and the Canadian Music Centre. In addition to her work for City Opera, Ms. Gingrich is currently the Office Manager at Murray Paterson Marketing Group (MPMG). She also works freelance as a grant writer for various organizations around Vancouver.

As well, Ms. Gingrich is a mezzo-soprano, who has worked with such Canadian composers as John Plant, Tobin Stokes, Michael Park, and R Murray Schafer.
SYNOPSIS

PLEASE NOTE: THERE WILL BE NO INTERMISSION

Ava, a young white woman, is thrown from her car and badly injured in a crash on Highway 16. She sees another body – a young native girl – lying on the ground. Their eyes meet.

Some time after the accident, Ava returns to class at law school with her friend Jess and ex-boyfriend Devon. A guest lecturer, Dr. Wilson, addresses the class about the Missing and Murdered Women in Canada. Jess argues with Dr. Wilson and feels betrayed when Ava won’t support her. The friendship is shattered.

We see a moment between the Native Mother and her adult son, at their cabin; a flashback shows him as a teenager playing with his much younger sister.

In downtown Vancouver, Ava sees images of the Native Girl in the store windows. She unexpectedly meets Devon and their love for each other is renewed. Ava starts to learn the Gitxsan language from Dr. Wilson.

In Ava and Devon’s home, Ava contemplates her new pregnancy and suddenly sees the Native Girl in the mirror. Ava is spooked, but when the Native Girl disappears, Ava calls her: ‘Don’t go, I’m sorry.’ They speak.
Ava and Devon celebrate marriage with a traditional *Gitxsan* ceremony.

At the cabin, the Native Mother mourns her lost daughter.

Ava is distressed by her baby’s constant crying. Dr. Wilson and Ava talk about the baby’s passage from one world to another.

The Native Girl is attacked in the woods beside Highway 16 and Ava experiences this as a nightmare. She awakens, terrified, and Devon comforts her.

Devon goes back to sleep. Ava walks the baby up and down. The Native Girl appears, and Ava allows her to hold her baby daughter. Ava and the Native Girl sing to the baby, echoing the Native Mother’s song to her lost girl. Their worlds connect.

The Native Mother calls her daughter home.

Ava and the Native Girl have found each other: each sees the other in herself and herself in the other. The Native Girl’s spirit can fly away.

At the cabin, the Native Mother and her son mourn the death of their daughter and sister.
PRODUCTION TEAM con’t

Jayson McLean  Production Manager

Born in Toronto and currently living in Vancouver, Jayson McLean studied at Ryerson University. He is an artist in the fields of theatre, film, television, dance, opera, and live music. Theatres include the Stratford Festival, Canadian Stage, U of T Opera Programme, and Blue Rodeo (touring).

He has taught at Acadia University and over the years has lived and/or toured in Manitoba, Calgary, and Saskatchewan. In Vancouver he has taught at the University of British Columbia, Capilano University, and worked for the 2012 Olympic Games, The Arts Club Theatre, EKP productions, Pi Theatre, The PuSh Festival, Real Wheels, City Opera Vancouver, and Blackbird Theatre.

Andy Moro  Scenic and Projection Designer

Andy Moro is a Euro/Omushkego Cree artist. He collaborated recently with Kaha:wi Dance Theatre, Making Treaty 7, MTSpace, Red Sky Performance, and the Dancers of Danelahamid. He co-founded the Production Mentorship program at Toronto’s Centre for Indigenous Theatre and has been on faculty at the Banff Centre’s Indigenous Dance Residency since 2012.

Moro co-directs ARTICLE 11 with partner Tara Beagan, named for the article in the UN Declaration on the Rights of Indigenous People stating: Indigenous peoples have the right to practise and revitalize, maintain, protect and develop past, present and future manifestations of their cultures, such as historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.

ARTICLE 11 most recently premiered Reckoning - tackling the fallout from the Truth and Reconciliation Commission. Their installation DECLARATION has been featured at the Royal Ontario Museum, the National Arts Centre and Calgary City Hall. This summer, ARTICLE 11 hosted DECLARATION: ReMatriation - an international Indigenous installation at the Edinburgh Festival.

Carmen Thompson  Costume Designer

Carmen Thompson (Diitiidaht/Kyuquot/Coast Salish), a costume designer for more than 15 years, is known for her attention to detail and commitment to cultural authenticity. Her father, the late Art Thompson, a renowned First Nations carver and painter, inspired her to combine both her cultural background and technical training in her work. She formed her own graphic and web design company in 1997, and in 2003 went to study at the Fashion Institute of Design and Merchandise in LA and worked on more than 20 feature films. Among her many credits is the international TV series, 1491: The Untold Story of the Americas Before Columbus.
In 2010, she moved back to Canada, focusing on multi-media cultural projects, including a copper wall installation based on her father’s design, at the Vancity Credit Union in Victoria.

Ms. Thomson’s Nuu-chah-nulth name ‘Tlaa’kwaa’ means ‘copper’ and it is particularly appropriate for an artist whose works are luminous, brilliant and culturally centred.

**John Webber**  Lighting Designer

John Webber has been designing both sets and lighting since the early 1990s and has worked with some of Western Canada’s most talented and adventurous artists. He has received nine Jessie Richardson Awards, one Ovation Award, and in Ottawa a Capital Critics Circle Award and a Prix Rideau Award, all for outstanding design. Recent favourite credits include the lighting for *Onegin* at the Arts Club Goldcorp venue (Jessie Award), co-set and lighting design for *Pauline* for City Opera Vancouver, and the lighting for *Rigoletto* for Vancouver Opera. Some other favorite productions would include *Copper Thunderbird* for the National Arts Centre, *Palace Grand* and *No Exit* for the Electric Company, *St. Joan* for the Arts Club, and *Calamity Town* for Vertigo Theatre in Calgary.

**Sandy Scofield**  Sound Designer

Sandy Scofield attended Vancouver Community College, then the Simon Fraser University School for Contemporary Arts, studying composition under Owen Underhill and electroacoustic music with Barry Truax. She is a multi-award winning composer, musician and singer, who has studied classical, jazz, African, Indonesian gamelan, and electro-acoustic music. For her recordings, she has won several music awards and three consecutive Juno nominations. She has mentored First Nations singers and songwriters in rudimentary music theory, vocal techniques, songwriting craft, and music-industry protocol. She has toured to festivals on five continents. She has composed for dance, film, television, and theatre, with the Aboriginal Welcoming Song for the 2010 Olympic Opening Ceremonies the highlight to date.

Ms. Scofield combines what she has learned as a touring musician, her composition work at SFU, and from the young musicians she mentors, and applies it to her sense of melody, harmony and rhythm, resulting in what writer Phil Paine described as ‘a high-level synthesis of jazz, blues, rock and pop’ with First Nations traditions. ‘Her music is original, refined and intelligent.’
Katerina Sokyrko  Stage Manager

Katerina Sokyrko is an Ontario-based stage manager whose recent credits in opera include: assistant stage manager for Les Feluettes and The Magic Flute (Pacific Opera Victoria) and The Barber of Seville and The Marriage of Figaro (Opera Lyra). In theatre, she has recently worked at the Blyth Festival, The Grand Theatre, Theatre Northwest, the St. Lawrence Shakespeare Festival, and the National Arts Centre.

Linzi Voth  Apprentice Stage Manager

With a Bachelor of Performing Arts Degree and Musical Theatre Diploma (CapU), Linzi thrives as a multifaceted performing arts addict. Linzi has worked with Vancouver Opera, Arts Club, Chemainus Theatre Festival, Pacific Theatre, TUTS, RCMT, Gateway Theatre and ITSAZOO to name a few. Next, Ms. Voth makes her choreography debut for Eric Hamber high school’s production of Legally Blonde in February.

Julie McIsaac  Artist in Residence*, Pacific Opera Victoria

Julie McIsaac studied music at Carleton University, theatre performance at the Canadian College of Performing Arts, and earned her Master’s Degree in Directing and Writing from the University of York (UK). She is Artistic Associate of Firepot Performance and currently Artist-in-Residence with Pacific Opera Victoria. Recent directing credits include: Le nozze di Figaro for Opera Studio/Victoria Conservatory of Music, Pride and Prejudice (Chemainus), and Associate Director of Corey Payette’s Children of God (Urban Ink/Cultch/NAC). As an actor, singer and musician, Ms. McIsaac has performed on stages throughout Western Canada. She is an Ovation award winner, a three-time Jessie nominee, and a founding member of the Honest Fishmongers. She is also the playwright, composer-arranger, and co-sound designer of The Out Vigil (Twenty Something Theatre), for which she won a Jessie award with Jay Clift for Sound Design / Original Composition. Upcoming: co-writing book & lyrics for Les Filles du Roi (with Corey Payette), premiere May 2018.

*Ms. McIsaac is supported by the BC Arts Council’s Early Career Development program.
Gitxsan is the language spoken by the people of the Gitxsan Nation and is heavily featured in Missing. Two people have been instrumental in ensuring that this language was honoured and accurate as written in the libretto and sung by the singers.

**Vincent Gogag (Gawa Gani)**  Gitxsan Translations and Diction Coach

**Michael David Schwan**  Gitxsan IPA Transcriptions

Aside from the work they did in the construction of the show, they were essential in rehearsals. Singers often have to speak in foreign languages and use both native speakers and phonetic transcriptions of the language (IPA - International Phonetic Alphabet) to help them represent it accurately. In rehearsals, Vincent, the fluent speaker, helped the singers understand the flow and soul of the language. Michael, as a linguistics PhD student, helped coach accurate pronunciation from an articulatory standpoint. Both were instrumental, and the show would not sound the same without them.

*I think of Vince Gogag as the true hero of this piece. He provided translations of the text into Gitxsan and then recorded them in a series of audio files. These files were then transcribed into musical notation, preserving the rhythms and inflections of the language. He also wrote the lyrics of the wedding scene at the end of act one and these melodies were adapted with his permission from recordings of his grandfather singing traditional Gitxsan songs. He coached us on the protocols of a Gitxsan wedding ceremony as well as the appropriateness of using drumming in the work.*

- Brian Current
When I was four years old I was spending a few hours with my Irish Grandfather who was in his eighties at that time. It was a nice enough day and I can remember following him around in his small apartment in the West End listening to a grown-up narration of the world. Somewhere in there I lay my head on a small pillow on the couch, staring up at the ceiling as he told me that in World War II the Nazis used to cut the hair from Jewish people and stuff pillows with them. I’ll always remember this moment because the room felt like there was no air in it. My mother came and picked me up and she asked me what was wrong. Hardly breathing, I said I thought Grandad was losing it because of what he had said… Nobody would do that, would they? Could they?

Decades later I would have to say this is how I feel about the fact that there are hundreds of Native women and children who have gone missing and who have been murdered in our own country. How is this possible? How is this possible and why is it allowed to continue to happen? I believe Native families love their children like non-Native families do. Native children have dreams about their lives not unlike non-Native children and Native parents share those dreams with their children just like non-Native parents do.

The story of Missing can’t answer the questions I’ve been asking my whole life, but I am hoping it will join other voices who are asking the same questions, telling their stories, and demanding an end to what should be unfathomable.
I am still reeling from the idea that the tragedy of the missing and murdered Indigenous women of Canada was barely on my radar until City Opera Vancouver approached me to write music about it. And there lies a major obstacle to fixing this tragedy: the murders are still largely, and unconscionably, unknown to the wider public. 1250 women. Imagine if 1250 non-indigenous women disappeared all at once from Ottawa or Québec City or Victoria. There would be an urgent and international outcry. And it’s still going on. Four Indigenous women have been murdered in Winnipeg in the past year, and two have gone missing in Ontario.

Our goal in creating this piece is to humanize these women and their families to show that each and every one of them is a lost angel: a daughter, a mother, a sister, all deserving of our heartbroken attention.

Each death is really one hundred deaths as it affects all those who have loved and cherished those who have gone missing. I hope to bring an awareness of this tragedy into Canada’s larger centers so that non-Indigenous listeners, like myself, might go through a similar eye-opening process. I hope that everyone who hears this piece becomes more awake to our traumatic treatment of our Indigenous brothers and sisters, and I hope that audiences then act upon it, post about it, and vote based on it. Together we can achieve a critical mass at the political level so that laws are enacted to make sure that women like these are protected, and that it never happens again.
With the opening of *Missing* we are introduced to two young ‘lifegivers’, one Indigenous and one white, each on what at first appears to be a separate journey. Ava, from her car, barely sees the Native Girl at the side of the road, a person for whom she feels neither affinity, shared past, nor sense of shared identity.

Following the brutal murder of one and the near death of the other, the travellers’ spirits intersect, leading Ava to an understanding and appreciation of their shared identity, their shared heritage, and their shared past and present. In her healing, Ava finds that it is not only her body that is broken. With the intellectual, emotional, and spiritual guidance of the Native Girl’s spirit, the mentorship of Aboriginal Scholar Dr. Wilson, and the challenges presented by her best friend Jess, Ava comes to know herself and her story – many parts of which she was previously unaware or in denial.

*Missing* is a recent and horrific chapter of a journey, the roots of which were sown centuries ago. It is a chapter of a story that is far from over as Aboriginal women and girls remain the most marginalized, oppressed, brutalized and victimized members of Canadian society, a position to which they have been relegated from the time of contact.

The proscription of Indigenous women and girls to ‘lesser’ draws on values regarding race, gender, and ethnicity held deep within Judeo-Christian society and Western modernity. Aboriginal women and girls previously held in highest regard as ‘lifegivers’ are cast in the curse of Ham (Book of Genesis) to a perpetual status of lesser than. Pope Nicholas V’s Doctrine of Discovery 1453 and Pope Alexander VI’s Inter Cetera Bull 1493 declared Aboriginal peoples to be lesser, and justified European seizure of their lands and possessions. Contemporary courts of law continue to reference these doctrines to maintain sovereignty over Aboriginal peoples and their lands.

Fur-trade era French and British colonists regarded Aboriginal men and women as lesser than, a raw material to be exploited as a source of labour. Aboriginal women and girls were commodified to fill the shortage of women available to be wives for French colonists and Hudson Bay traders. The commodification of Indigenous women and girls rendered them lesser than, diminished their status, and eroded Aboriginal societal practices related to marriage and family systems. Using such terms as ‘copper cold-mate’ and ‘my article’, Hudson Bay Company’s colonial leader George Simpson articulated the behavior acceptable in relating to his common-law country wife as another trade good of convenience, and discarded when Canada’s economic base changed from fur trade to agriculture in the early 1800s.
The doctrines prevalent at the time of contact formalized in the 1874 Indian Act confirmed Indigenous Peoples as wards of the federal government proscribed to a lesser status, towards the ultimate goal of complete assimilation and extinguishment of Aboriginal identity and inherent right.

The Aboriginal survivors of smallpox epidemics that decimated their communities in the mid 1800s became subject to laws designed to assimilate. Demands for the repudiation of the very core of one’s being perpetrated the multigenerational process eroding individual and collective identity and self-esteem. Aboriginal women and girls were alienated within and without their communities, leaving them vulnerable to predation and exploitation.

The purpose of the Indian Act as stated by DC Scott, Director General Indian Affairs, in 1920 – to continue until there is not a single Indian in Canada that has not been absorbed into the body politic – prevails to this day. From 1880 to 1951 it was against the law for Indigenous people to engage in any cultural practices, discuss land claims, or to hire a lawyer to pursue land claims. The 1951 Indian Act further fragmented Indigenous families through section 12 (1)(b) which declared transfer of Indian status as patrilineal, turning family members and entire communities against each other.

Indigenous peoples were removed from their inherent traditional territories and confined by law to reserves lacking the land base or demographics necessary for viability or survival, and then subjected to external criticism for their lack of success.

From 1870 to 1996 Indigenous children were torn from the unconditional love of parents and family and incarcerated in the total institution of residential schools where neglect, hunger, physical, emotional, psychological, and sexual abuse prevailed.
and they were indoctrinated to despise self and family. Deprived of the basic necessities of food, clothing, and shelter, many fell prey to disease. In such conditions Aboriginal children did what was necessary to survive the immediacy of the moment. The fabric of the traditional community and the family was destroyed in a purposeful and persistent manner. The brutal survival lessons of residential schools became internalized, manifest as hatred of self and others like self. Further generations have been lost to the child welfare system.

In the total institution and in later life the only escape for many from a soul wound is addiction to alcohol, drugs, violence against self and other, sex, and gambling. In the face of an omnipotent oppressor, aggression becomes directed against one’s most intimate loved ones, confirming one’s own inadequacy.

The UN Human Development Index ranks Canadian’s quality of life as eighth globally – unless you are Aboriginal, in which case quality of life is ranked as sixty-third behind many Third World countries. Many Canadians find the discrepancy hard to comprehend as they find it hard to situate self in Canada’s colonial history. The young traveller Ava is not ready to see and hear the horror of the violence until she has come to understand and accept the fact of Aboriginal identity. Until the reality of Murdered and Missing Indigenous Women and Girls is addressed at a level beyond boutique multiculturalism, a resolution to the historical and contemporary circumstances that lead to the ongoing victimization cannot be attained.

It takes courage to accept one’s part with respect to the current chapter of the journey that is being taken. Where do you find yourself situated with respect to the recent and distant past that contributed to the current context and set others on an inexorably painful path?

Dr. Vedan is Associate Professor Emeritus, UBC Social Work and Emeritus Director, UBC First Nations House of Learning
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