

mi V O C A L
ENSEMBLE



where you go

MAY 2, 2025 | ANNEX

MUSICA INTIMA

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Brandon Schwinn

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Olivia C. Davies
CONCEPT & CHOREOGRAPHY
Kayleigh Sandomirsky
STAGE MANAGER
Jonathan Kim LIGHTING DESIGN
Gabriel Raminhos LIGHTING ASSISTANT
Raïna Von Waldenburg
DRAMATURGE
Savannah Walling
ORIGINAL 'KLANGENFORT' CONCEPT

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the new canon
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June 6, 2026
ANNEX

where you go

OPENING

S7APLEK LANAKILA
(BOB BAKER)

WHERE YOU GO

DAVID LANG i lie
LUCA MARENZIO Dura legge d'amor
DAVID LANG where you go
LUCA MARENZIO La bella man vi stringo
DAVID LANG head, heart
LUCA MARENZIO Crudele, acerba

ENTR'ACTE

JÓHANN JÓHANNSSON Orphic Hymn

KLANGENFORT: REDUX

BRAD WELLS Render
REBECCA DALE If I should go
REBECCA DALE There will come soft rains

MUSICA INTIMA PERFORMS AND OPERATES ON THE STOLEN
AND OCCUPIED TERRITORY OF THE COAST SALISH PEOPLES:

x^wməθk^wə'əθəm (MUSQUEAM)

ṣḳẉx̣ẉú7ṃesh úx̣ẉuṃix̣ẉ (SQUAMISH)

sə'li'lẉə'taʔṭ (TSLEIL-WAUTUTH) NATIONS

where you go was originally conceived in 2021, in the midst of lockdowns and other imposed measures of isolation that left many lonely and fearful. Inspired by the love story at the heart of Ernest Hemingway's "A Farewell to Arms", the dance follows two lovers bound by a certain death that will take one from the other. While one lover moves through her daily life, the other holds tight to the secret he knows he must share with her and eventually allows it to seep out. Upon learning of his impending death, she struggles to capture the passion they share, if only for a moment longer. With his dying breath, he holds her once more before passing through this world to the Afterlife.

Klangenfort: Redux is an ode to the everlasting love that continues to transmute the ones left behind. Death approaches and sweeps away the tears of loss. The lover who remains catches a glimmer of her former lover and clings to his ghost with all her heart. She is determined to reanimate him, if only for one more waltz. His lifeless body carries the echoes of all the love they shared, until once more his spirit departs, leaving her surrounded by the light of their love.

Special thanks to dance artists Kelly McInnes and Brandon Schwinn for your generosity.

In a world where the only event that keeps you moving forward is the potential that you will meet your beloved once again, haunted by words said and unsaid, and by regrets and hopes unfulfilled, abandoning the struggle for power in a field of possibility after the loss, they wander here where damages are repaired, love knows no bounds and the only way to go is up. Climbing forever up towards the stars that only shine for them, falling ever so softly back to the earth to start all over again. This pair of star-crossed lovers, reunited in the Afterlife, carry forward the agreement of the heart, 'til death do us part.

OLIVIA C. DAVIES

DANCE ARTIST *Kelly McInnes*

Kelly McInnes (she/they), a settler of Irish, Scottish & British ancestry, is gratefully based on the unceded Coast Salish territories of the **x^wməθk^wəyəm**, **Skwxwú7mesh**, and **səlilwətał** Nations. Kelly is a queer dance artist creating as a way to remember our interconnection with all living Earth. In these times of overlapping crises of colonialism and capitalism, Kelly is interested in performance as a place for collective witnessing, feeling, re-membering and resourcing. As choreographer, performer and community-engaged facilitator, the intention of her work is to inspire collective healing. Her Biodynamic Craniosacral Therapy practice powerfully inspires her artistic process. Often multi-disciplinary, collaborative and site specific, Kelly's work has been presented in festivals in Canada, Germany, Spain and Mexico over the last decade. Community-engagement is integral to her practice. Her most recent project Late Stage Remedy, a collective dance meditation, invites folks to gather in public parks to share presence and love with the lands upon which they dance. Kelly is very grateful to have worked with O.Dela Arts for many years as performer, rehearsal director and festival coordinator for the company's annual Matriarchs Uprising.

WWW.KELLYMCINNES.COM



PHOTO: YVONNE CHEW



PHOTO: LUCIANA D ANUNCIACAO

DANCE ARTIST ***Brandon Schwinn***

Brandon Schwinn is a multimedia and dance artist whose work explores improvisation as a way to trace the impermanent connections between dance and daily life. His movement practice thrives in collaboration with others who share an affinity for spontaneity, revealing the undeniable truth that nothing lasts. For him, dance becomes a way to play with time, stretching and compressing moments into something playful and creative, fleeting, and deeply human.

DIRECTOR & CHOREOGRAPHER ***Olivia C. Davies***

Olivia C. Davies creates and collaborates across multiple platforms including Contemporary Indigenous choreography, creative writing, film, improvisation, performance, and sound design. Davies' body of work explores the emotional and political relationships between people and places, often investigating the body's dynamic ability to transmit narrative. Creations and collaborations traverse boundaries by conveying concepts and impressions that open different ways to experience the world. Her work has been presented in person and online across Turtle Island and abroad since 2011. She is the Managing Artistic Director and Founder of O.Dela Arts and the Matriarchs Uprising Festival. Davies is a mother, mentor, and mentee who honours her mixed Anishinaabe, French Canadian, Finnish and Welsh heritage.

WWW.OLIVIACDAVIES.CA



PHOTO: DAYNA SZYNDROWSKI

STAGE MANAGER *Kayleigh Sandomirsky*



Kayleigh Sandomirsky is a Vancouver-based stage/production manager, producer, curator and performer, who works across theatre and dance. She is the new Operations Coordinator for The Chop Theatre, has toured both large scale and independent performances across Canada,

and is currently developing her skills in design and tour management. A multi-faceted arts worker who has collaborated with an incredible roster of local and national companies. She recently worked with Theatre Replacement as their festival producer for HOLD ON LET GO, and stage managed O.Dela Arts' Matriarchs Uprising Festival. Other recent credits include production management for TechniCowlour and EMPTY-HANDED for The Biting School, Dance in Vancouver Festival at the Scotiabank Dance Centre as well as Pulsive Party's Lip Service projects. As a stage manager, she has worked with rice and beans, ITSAZOO Productions, New Works, Realwheels, Dance West Network, The Falling Company and UpintheAir Theatre among many others. Kayleigh has taken an impressive list of productions on tour: Black and Rural (We Are StoryFolk/Pi Theatre), PIÑA and BLUSCRN (FakeKnot), Confluence (Raven Spirit Dance) , 003_playback (Caroline MacCaull/Chimerik), New Societies (Re:Current Theatre) and Ying Yun (Wen Wei Dance). She has co-designed sets for The Falling Company, and was Props Designer for Pi Theatre's Medicine at The Cultch in 2024. Kayleigh is a graduate of the SFU Theatre Performance Program.

LIGHTING DESIGNER *Jonathan Kim*

Jonathan, better known as Jono, is a Korean-Canadian lighting designer who currently lives and works on the traditional, ancestral, and unceded territories of the **x^wməθk^wəyəm** (Musqueam), **Sḵwx̱wú7mesh** (Squamish), and **səlilwətał** (Tseil-Waututh) Nations. He is a graduate of Simon Fraser University's Theatre Production and Design program. Recent credits: Family Room (The Falling Company); Homecoming (Urban Ink); Take Form (Ballet BC); Eyes of the Beast: Climate Disaster Survivor Stories (Newworld Theatre); Ridge (Brendan McLeod & The Fugitives); The Hobbit (Pacific Theatre); Kim's Convenience (Theatre NorthWest); Miracle on 34th Street (Arts Club Theatre Company); Heathers: The Musical (Studio 58); Grandma. Gangsta. Guerrilla. (Ruby Slippers Theatre); The Old Woman Who Lived in a Shoe (Presentation House Theatre); Behind The Moon (Touchstone Theatre); Ins Choi: Son of a Preacherman (Pacific Theatre); Casey and Diana (Arts Club Theatre Company); The Frontliners (Blackout Art Society, Firehall Arts Centre and vAct).



DRAMATURGE *Raina von Waldenburg*

Raina von Waldenburg is a Grotowski-based actor, deviser, director, playwright, mentor, dramaturg and teacher. For 35 years Raina has been developing an approach to embodied presence, devising and performing called I AM ONE WHO, and she has been teaching workshops and serving as mentor/dramaturg for theatre/dance companies in the development of original Material. Former full-time faculty at NYU Tisch School of the Arts, she taught Grotowski-based physical acting at the Experimental Theatre Wing for 17 years.



Raïna has worked nationally and internationally with Ne.Sans Opera and Dance at Teatro Massimo (Palermo), Chaos Emblematic at (Berlin), InterACT – Werkstatt für Theatre und Soziokultur (Graz),

Bali Conservatory (Ubud), Broadway’s Cirque Dreams: Jungle Fantasy (NYC), Full Moon Films’ Split (NYC), Kaid Media’s We Are the Hartmans (NYC), Actors Without Borders (NYC), Telluride Theatre (Telluride), Company Link (Winnipeg), Working Classroom (Albuquerque), and Shoe String Productions (Syracuse). In British Columbia, Raïna has worked creatively with EDAM Dance, Ne.Sans Opera, O.Dela Arts, The Biting School, Fight With A Stick, Kinesis Dance, Tara Cheyenne Friedenbergl, The Falling Company, Generous Mess, The Assembly, New (to) Town Collective, James and Jamesy, Tomoe Arts, Helen Walkley, Sto:lo Research and Resource Management Centre, UFV Mainstage, Boombox, and the Dance Centre’s Mentorship Program “12 Minutes Max”. Raïna has performed in the experimental downtown NYC theatre scene for decades at venues such as La MaMa Experimental Theatre, St. Mark’s Theatre, OHIO Theatre, The Culture Lab, Grand Theatre, American Place Theatre, BAX, Dixon Place, and the Gene Frankel Theatre.

Raïna received her MFA in creative writing from Goddard College, and her BFA in acting from New York University where she trained under Stephen Wangh, and Grotowski’s principal actor and protégée Ryszard Cieslak. She served as research assistant and editor for Stephen Wangh’s book *An Acrobat of the Heart: A physical approach to acting inspired by the work of Jerzy Grotowski*. Raïna is also a published poet and mother. For more information: rainavon@gmail.com.

WWW.ALIVEBODY.CA

OUTSIDE EYE *Savannah Walling*

Savannah Walling is a theatre artist, playwright, interdisciplinary performer, and community-engaged artist trained in dance, mime and music. She has collaborated with artists of many genres, traditions, and ancestries on original creations interweaving local content with lived experience, accessible storytelling, spectacle, live music and living cultural practice. Her choreography and interdisciplinary productions



have been presented since 1983 in Vancouver's Downtown Eastside, across Canada, and in the USA, Netherlands, Denmark, Australia, Bali, Japan and Korea. She co-founded Vancouver Moving Theatre, the Downtown Eastside Heart of the City Festival and Terminal City Dance. In recognition of her visionary community-engaged interdisciplinary art practice and contributions to Canadian culture, Savannah was appointed a Member of the Order of Canada, presented with an Honorary Doctorate by University Canada West and awarded the King Charles II Coronation Medal. While teaching contemporary dance at Simon Fraser University in 1976, she choreographed and premiered "Klangenfort", presented by Terminal City Dance on tours across Canada. She gifted images and text from "Klangenfort" to Olivia C. Davies, to serve as creative seed for Olivia's new choreography created for this time and space. An immigrant to Canada, Savannah has lived and worked for almost 50 years on ancestral homelands of the Musqueam, Squamish and Tsleil-Waututh.

SUNG TRANSLATIONS *where you go*

I lie

(text from an old Yiddish song by Joseph Rolnick)

Leyg ikh mir in bet arayn
Un lesh mir oys dos fayer
Kumen vet er haynt tsu mir
Der vos iz mire tayer

*I lie down in bed alone
and snuff out my candle
Today he will come to me
who is my treasure*

Banen loyfn tsvey a tog
Eyne kumt in ovnt
Kh'her dos klingen - glin glin glon
Yo, er iz shoy n oent

*The train runs twice a day
One comes at night
I hear them clanging - glin, glin, glon
Yes, now he is near*

Shtundn hot di nakht gor fil
Eyns der tsveyter triber
Eyne iz a fraye nor
Ven es kumt mayn liber

*The night is full of hours
each one sadder than the next
Only one is happy
When my beloved comes*

Ikh her men geyt,
men klapt in tir,
Men ruft mikh on baym nomen
Ikh loyf arop a borvese
Yo! er iz gekumen!

*I hear someone coming,
someone raps on the door
Someone calls me by name
I run out barefoot
Yes! He is come!*

Dura legge d'Amor; E so come in un punto

(Petrarch)

Dura legge d'Amor,
ma benché obliqua
Servar conviensi,
però ch'ella aggiunge,
Di cielo in terra universale, antiqua.

*Harsh law of Love!
But although unjust,
one must observe it,
since it comes from heaven
to earth, universal and age old.*

Hor sò come da sé il cor si disgiunge,
E come sa far pace,
guerra e tregua,
E coprir suo dolor,
quand' altri il punge.

*Now I know how the heart breaks,
how it knows how to make peace,
war and truce,
and cover its grief when the loved
one wounds it.*

E sò come in un punto si dilegua,
E poi si sparge per le guancie il
sangue, Se paura ò vergogna avien
che'l segua.

*And I know how suddenly blood
disappears and then spreads on the
cheeks, if fear or shame should
follow.*

Sò come stà tra fiori ascoso l'Angue,

*I know how the snake hides
amongst flowers,*

Come sempre fra due
si vegghia e dorme,
Come senza languir
si more e langue.

*as in conflict
one wakes and sleeps,
as without pining
one dies and pines away.*

La bella man vi stringo

(Guarini)

La bella man vi stringo
E voi le ciglia per dolor stringete,
E mi chiamate ingiusto et inhumano.
Come tutto il gioire
Sia mio, vostro il martire
e non vedete
Che se questa è la mano,
Che tien stretto il cor mio,
giusto è il dolore,
Perchè stringendo lei
stringo il mio core.

*I clasp your beautiful hand
and you close your eyes in grief,
you call me unjust and inhuman.
As if all the joy
were mine, all the suffering yours;
and you do not see
that if this is the hand
that holds tight my heart,
the pain is deserved,
because clasping it,
I clasp my own heart.*

Crudele, acerba

(Guarini)

Crudele, acerba, inesorabil Morte,
cagion mi dà di mai non esser lieto,
Ma di menar tutta mia vita in pianto,
e i giorni oscuri e le dogliose notti.
I miei gravi sospir' non vanno in rime,
e'l mio duro martir vince ogni stile.

*Cruel, bitter, inexorable Death,
you give me reason
never to be happy,
But to lead my entire life in tears,
in dark days and grief-filled nights.
My heavy sighs cannot be rhymed,
and my cruel suffering
defeats any style.*

*musica intima would not exist
without the unwavering support
of our most loyal donors - you!*

Music can create incredible experiences, and musica intima exists to create these moments - to foster human connection through the power of vocal music.

Your support of the ensemble's performance, outreach and community building is crucial.

musica intima is unique in many ways, but like all non-profit arts organizations, we are facing new and more severe fiscal challenges - challenges that threaten our continued creation and collaboration with artists from across Turtle Island. We love to make music, and the best part of that is sharing it with you - online, on a CD, or at a concert - but the fiscal realities of our little society are making that harder and harder. Last year, we performed 28 pieces by twelve Indigenous composers/creators a total of 101 times. Your support is needed to ensure this work continues.

*We are a small organization – your dollars go far! Part of what makes us unique in the Canadian choral landscape, and especially here at home is that **we don't have corporate sponsors, and our grant funding is a fraction of what many performers or presenters receive.** Despite this, we continue to produce ground-breaking art at home and across the country, with 85% of our budget devoted to the expenses of making music (the average among choral organizations in Canada being 64%). In this new reality, however, some of these groundbreaking projects are in jeopardy.*

***You know how special musica intima is** – there is no other professional ensemble in Canada that is created for the artists, by the artists - and you know how special the shared connection is when you join us for our performances. Help us continue to share that here, across the province, and across Turtle Island.*

Your financial gifts sustain us, and without your support, we cannot continue sharing the music that comforts, excites, and challenges you.

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This list includes donations made between September 1, 2024, and May 2, 2025. If you detect any errors or omissions, please reach out to info@musicaintima.org

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