

# Weathering the Storms



**20th Season**

**Sunday, Oct 30, 2022**

**@ 3:00 pm**

**Centretown United Church  
507 Bank Street  
Ottawa**

**Tickets: \$25 through October 28th  
or \$30 at the door  
Children 12 and under free**

**Doors open at 2:00 pm  
Fumblin' Fingers pre-show**

**Available via Eventbrite or by emailing [tickets@atlanticvoices.ca](mailto:tickets@atlanticvoices.ca)**

**Parking, Eventbrite and refund info: [www.atlanticvoices.ca](http://www.atlanticvoices.ca)**

**Original artwork by Elizabeth Grant (@MysticLillybett)**

# Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa

**Scott Richardson, Director of Music**  
**Accompanist: Elizabeta Cojocar**

## **Sopranos**

Marian Barton  
Lora Bruneau  
Renée Carosielli  
Jennifer Cunningham  
Kristina Curren  
Catherine Dwyer  
Joan Fisher  
Elizabeth Fortin  
Sharon Fotheringham  
Jodie Francis  
Sarah Gauld  
Marie Kusters  
Margaret Lavictoire  
Nicole Lefebvre  
Nancy MacGregor  
Anne Makhoul  
Janet Martin  
Elaine Moores  
Margaret-Anne Park  
Joy Phillips-Johansen  
Jacqueline Riddle  
Catherine Semple  
Kelda Sinclair  
Lindsay Thomson-  
Marmen

## **Altos**

Denise Arsenault  
Suzanne Beaudoin  
Rosemary Bernath  
Michelle Clippingdale  
Janice Cross  
Elisabeth Dempsey  
Mary Fawcett-Pearce  
Joan Foster-Jones  
Sandra Fraser  
Sue Huddleston  
Lynn McDonald  
Joan Milne  
Eileen Overend  
Sharon Philpott  
Diane Rayner  
Maureen Sheppard  
June Verrett

## **Tenors**

John Cunningham  
Shelly Donaldson  
Valerie Everson  
Greg Gnaedinger  
Dave Huddleston  
Chris Hulan  
Jim Rourke

## **Basses**

Winston Babin  
Victor Laurin  
Don MacDonald  
Doug Murphy  
Patrick Shaughnessy  
Doug Sinclair  
Ted Welch

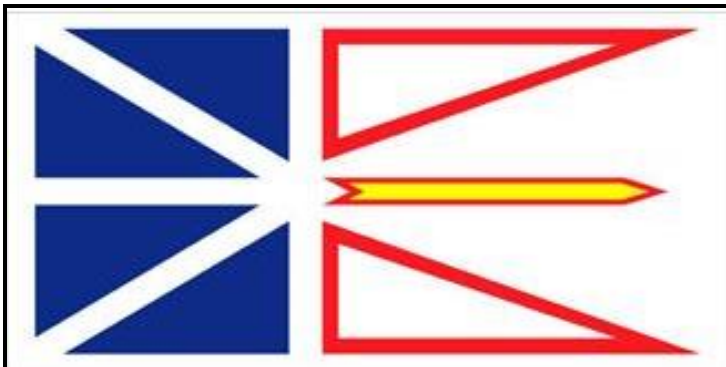
## Ode to Newfoundland

When sun-rays crown thy pine-clad hills,  
And summer spreads her hand,  
When silvern voices tune thy rills,  
We love thee, smiling land.  
We love thee, we love thee,  
We love thee, smiling land.

When spreads thy cloak of shimm'ring white,  
At Winter's stern command,  
Thro' shortened day and starlit night,  
We love thee, frozen land,  
We love thee, we love thee,  
We love thee, frozen land,

When blinding storm gusts fret thy shore,  
And wild waves lash thy strand,  
Thro' spindrift swirl and tempest roar,  
We love thee, wind-swept land,  
We love thee, we love thee,  
We love thee, wind-swept land.

As loved our fathers, so we love  
Where once they stood we stand;  
Their prayer we raise to Heaven above,  
God guard thee, Newfoundland.  
God guard thee, God guard thee  
God guard thee Newfoundland.



***Bluemoon's Margaree***  
***(CD, DDX, TDD, WRD, RN, TKI, CGN)***



Atlantic Voices' Mascot is a Newfoundland Dog named Bluemoon's Margaree CD, DDX, TDD, WRD, RN, TKI, CGN, (meaning Companion Dog, Draft Dog Excellent, Team Draft Dog, Water Rescue Dog, Rally Novice, Trick Dog Intermediate, Canine Good Neighbour). Margaree was born 24 April 2016. As is common of her breed, Margaree loves people, especially children, and is very gentle. Like many of the Atlantic Voices choir members, Margaree's genes go back to the island of Newfoundland. Her ancestors loved the sea and the people of the island. These strong waterdogs were loyal and loving companions who worked very hard on shore and at sea. They pulled in fishing nets, delivered mail, and hauled logs from the forests. They often served as 'living lifelines', rescuing people from the sea. Margaree is proud to be Atlantic Voices' mascot and hopes that you will love the music as much as she does!

# Weathering the Storms

Now a tempest of words rages through my mind  
There are mangled words - broken phrases  
Better to arrange them in straight lines instead  
Separated by fingerprint spaces.

When life's harsh storms are raging around us  
Our world is coming apart at the seams  
Better to pause and gather the pieces  
To sew back together our dreams.

When those dark clouds are finally parted  
Safely we'll sail into the shore  
Where in straight lines our boats will be anchored  
Rocked to sleep after last tempest roar.

**Victor Laurin, 2022**



(<https://publicdomainvectors.org/en/free-clipart/Lighthouse-and-ocean/68584.html>)

## **Atlantic Voices Executive Committee**

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Joan Foster-Jones (Treasurer)  
Winston Babin (Past President)  
Winston Babin (Librarian and Membership)

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Scott Richardson

### **Accompanist**

Elisabeta Cojocaru

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**Atlantic Voices:  
The Newfoundland and Labrador Choir of Ottawa**

***Atlantic Voices:*** *The Newfoundland and Labrador Choir of Ottawa* was founded in the spring of 2002. *Atlantic Voices* is an amateur choir, with a repertoire consisting mainly of Newfoundland, Maritime, and Celtic songs and music. Its members are primarily made up of expatriate Newfoundlanders, Labradorians and Maritimers, but singers and musicians from any background are more than welcome to join. We are proud of our years of bringing East Coast music to the Ottawa area, and we look forward to many more years of performing.

Rehearsals are held on Tuesday evenings at the Riverside Churches of Ottawa (3191 Riverside Drive) from 7-9:30 p.m. If you would like to join the choir, please contact us by email at: [membership@atlanticvoices.ca](mailto:membership@atlanticvoices.ca) . Visit our website at [www.atlanticvoices.ca](http://www.atlanticvoices.ca) for more information about the choir.

**Scott Richardson, Musical Director**

Scott Richardson is active as a freelance accompanist and choir director. He is the pianist for the Ottawa Choral Society and the Ottawa Children's Choir, and has also accompanied the Carleton University Choir, the Canadian Centennial Choir and Army Voices. Since 2007, Scott has been the Music Director of Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa. He is also the longime Music Director of Musica Viva Singers. Over the last few years, Scott has been involved in local theatre, performing as a singer and multi-instrumentalist in shows produced by Bear & Company at the Gladstone Theatre. Last season, he co-produced and performed in No-Show: Songs From Lost Gigs at the Gladstone.

Scott grew up in Dartmouth, Nova Scotia, and studied music at Mount Allison University. His graduate studies took him in a different direction, however, and he completed a Ph.D. in English literature at the University of Ottawa. As an organist and choir director, Scott has held various positions in the Atlantic Provinces and in Ottawa, and is currently Music Director at Orleans United Church.

### **Elisabeta Cojocaru, Accompanist**

Born into music in the heart of Romania cultural capital Bucharest, pianist Elisabeta Cojocaru began performing from a young age and launched her career with a Bachelor of Music at Wilfrid Laurier University, followed by her Master of Music at the University of Ottawa. Along the way, she had the chance to play for renowned pianists such as Stephen Hough, Ozario Maione, Charles Richard-Hamelin, and André Laplante, and has been awarded first prizes at the 2019 Hamilton Music Festival, the 2019 Maureen Forester Performance Award and the 2017 Heidt Performance Award. Over the past few years, she has developed a newfound passion for collaborative piano. Whether that's playing with Opera Nuova in Edmonton, accompanying singers across the Maritimes as part of the Barachois Music Festival, or more recently, joining Canada's longest running dinner musical show, *Oh Canada Eh!*, there are few things that bring her greater joy than to create music that is greater than the sum of its parts. Elisabeta is currently completing her Graduate Diploma with David Jalbert at the University of Ottawa and is excited to continue to serve as a collaborative artist with *Atlantic Voices* and within the Ottawa community.





## Fumblin' Fingers

Since its formation in 2005, the Fumblin' Fingers Band has given over 240 public performances at fundraisers, seniors' residences, birthday parties, kitchen parties and at twice-yearly Atlantic Voices Choir concerts. Look for our CDs following the concert.

Band members include Celeste Bradbury-Marshall (MC, vocals, guitar, percussion), Lynn Petros (fiddle, mandolin), Wayne Mercer (guitar, mandolin, bass), Dave Huddlestone (bass, guitar, vocals, spoons) and Tom Murray (fiddle). And, the band would like to introduce its newest member, Bonnie Preston, on button accordion.

We recognize the enormous influence our founder, Hannie Fitzgerald, has had on the band's evolution. Sadly, she is now jamming with like-minded players in heaven. One of Hannie's requests was that the band would carry on. And we are going to make our utmost effort to honour that wish.

Website: [www.fumblinfingers.ca](http://www.fumblinfingers.ca). Email: [fumblinfingers@gmail.com](mailto:fumblinfingers@gmail.com)



# Music Programme

*Pre-Show Entertainment provided by Fumblin' Fingers*

**Ode to Newfoundland**

Sir Cavendish Boyle

*arr. Hannie Fitzgerald & Norman E. Brown*

**All for Me Grog**

Traditional Sea Shanty

*arr. Stephen Hatfield*

**Cape Breton Lullaby**

Kenneth Leslie

*arr. Stuart Calvert*

**Hannah**

Allister MacGillivray

*arr. James McGowan*

**Arm of Gold**

*(flute: Kelly Moorcroft)*

*(duet: Elizabeth Fortin; Marie Kusters)*

Allister MacGillivray

*arr. Peter Gillis*

**Away from the Roll of the Sea**

Allister MacGillivray

**The Herring**

Newfoundland folksong

*arr. Jennifer Trites*

**Trinity Bay**

Reg Pretty

*arr. Leslee Heys*

**Citadel Hill**

Traditional Nova Scotia folksong

*arr. Mark Sirett*

**Flow Gently, Sweet Afton**

Robbie Burns

*arr. Lydia Adams*

**My Heart's in the Highlands**

Robbie Burns

*arr. Alasdair MacLean*

**How Green the Groves**

Robbie Burns

*arr. Alasdair MacLean*

**Loch Lomond**

*(solo: Scott Richardson)*

Traditional Scottish folksong

*arr. Jonathan Quick*

**The Hampden Whaler**

Robbie Smith

*arr. Gary Ewer*

**One Storm from Home**

Robbie Smith

*arr. Tom Leighton*

# Programme Notes

## Ode to Newfoundland

Governor Sir Cavendish Boyle composed the words to this beloved anthem in 1902, as a four-verse poem entitled “Newfoundland.” British composer Sir Hubert Parry, a personal friend of Boyle, set the poem to music. On May 20, 1904 it was chosen as Newfoundland's official anthem. This distinction was dropped when Newfoundland joined the Canadian Confederation in 1949. Three decades later, in 1980, the province re-adopted the song as its official provincial anthem, the first province in Canada to declare a provincial anthem.

## All for Me Grog

This sea shanty is known in many forms in many ports, from Nova Scotia to Australia. Originally from England, where “All For Me Grog” was heard in music halls as well as on the ships, the shanty was sung while working the capstan and the halyard – in other words, raising the anchor and running up the sails. The strong downbeat in the song would coincide with the moment of group effort, such as hauling downward on the ropes, so that the rhythm of the shanty fused with the rhythm of the sailors’ bodies.

## Cape Breton Lullaby

This lovely piece was composed by poet Kenneth Leslie. Born in Pictou, NS, Leslie had a colourful career in New York and Boston as an editor and left-wing political activist. He published several books of poetry in the 1930s; his sonnet sequence *By Stubborn Stars* won the Governor General’s award in 1938. Leslie’s father, who was a shipowner and politician, died in 1905 when one of his own steamships sank off the Magdalen Islands. It is interesting to read the third verse of Cape Breton Lullaby in light of this tragedy in Leslie’s early life: a mother waits and prays for her child’s Daddy to return safely to shore. She rocks and attempts to reassure the child.

## Hannah

“Hannah” is a recent song from the pen of Allister MacGillivray. He offered it to Atlantic Voices when we were planning our 2016 concert of Allister’s music, and James McGowan of the Carleton University Music Department arranged it especially for that program.

At the time, the composer said of the song:

*Early ballads of northern Scotland—especial of Orkney & Shetland—tell stories of the legendary “selkies” or “seal people”. This song is a contemporary retelling of those ancient tales of romance and the supernatural. The narrator is a young seafarer, a marine biologist or oceanographer in 20<sup>th</sup> century Atlantic Canada. Hannah, his lover, is a great source of comfort to him. She’s quiet, mysterious and clairvoyant. Hannah speaks with her eyes, not her voice, and their love is deep and strong, endless and timeless.*

## Arm of Gold

This song by the great Cape Breton songwriter Allister MacGillivray is a prodigal son tale. After wandering the world, the singer returns to find his final rest in ‘the hand of God and the Arm of Gold’. Although the lyrics are not specific to the East Coast, but tell an archetypal story, the phrase ‘Arm of Gold’ suggests the Bras d’Or Lake, Cape Breton’s beautiful inland sea. The arranger, Peter Gillis, is a native of Cape Breton who has performed and recorded as The Cape Breton Tenor; he recorded a solo version of ‘Arm of Gold’ on his album ‘Cape Breton Tenor’.

Here is what the composer has to say about the song:

*My daughter Fiona was in French immersion, and one day reminded me that the Cape Breton place names Main-à-Dieu and Bras d’Or translated to: “The Hand Of God” and “The Arm Of Gold”. I found that observation intriguing. That night, with my new 5-string banjo in hand, I wrote the song in a folk style. I used the Biblical ideas of both Noah and the*

*Prodigal Son as the framework for this Maritime song of redemption. I had completely forgotten about the piece until a visiting Peter Gillis—the Cape Breton tenor—discovered it in a box of music sheets alongside our piano. Peter’s arrangement and recording of the song elevated it to a whole new level. I found it to be a very satisfying metamorphosis.*

## **Away from the Roll of the Sea**

Allister MacGillivray says that the inspiration for “Away From the Roll of the Sea” was a photograph of Glace Bay Harbour taken by Warren Gordon of Sydney. The song is one of MacGillivray’s most widely-known compositions, and he credits its wide international circulation to the choral conductor Elmer Iseler and to the Irish tenor Frank Patterson. MacGillivray himself arranged the song for choir, assisted by Jack O'Donnell, who provided the beautiful piano accompaniment.

## **The Herring**

“The Herring” was the winner of the 2011 Atlantic Voices Choral Composition Contest. Nova Scotia resident Jennifer Trites set this bouncy Newfoundland folksong for SATB choir and piano. “The Herring” is an enumerative song, in which each verse sees one more item added to a list, testing the memory of the singer. The song lists the various parts of the herring, and tells how the resourceful Newfoundlanders make use of the entire fish: its head, eyes, fins, back, bellies, and scales. The song was often sung to children. It was collected from Ernest Barter of Ramea, Newfoundland by Genevieve Lehr and Anita Best, and published in their collection *Come and I Will Sing You*.

## **Trinity Bay**

Reg Pretty (1950-2012) was a much-loved musician and teacher from Clarenville, Newfoundland. His beautiful song “Trinity Bay” was arranged for youth choir by Leslee Heys, who is the accompanist for the Newfoundland youth choir

Shallaway. The SATB version of the piece was created especially for Atlantic Voices by Ms. Heys. The song is written from the perspective of someone living away who longs to get back to his birthplace and find peace and solace.

### **Citadel Hill**

“Citadel Hill” has gone by many titles: the name of the hill where the lovers meet and marry changes to match the place where it is sung. The folksong collector Helen Creighton heard versions called ‘Little Moose Hill’, ‘Garrison Hill’, and ‘Macinnes’s Hill.’ In Newfoundland, the song was often known as ‘Signal Hill.’ When Creighton heard this version from a singer named Frank Faulkner, it was sung as “Back Bay Hill”; she was told that it had been composed by a man from Prospect, Nova Scotia, where a Back Bay Hill is indeed to be found. However, the true origin of the song is obscure. During World War II, folklorist Marius Barbeau included the tune in a songbook for servicemen and changed the name to “Citadel Hill”, a place that every sailor would know (and where they may well have found love themselves). To be consistent, Atlantic Voices should probably change the lyric to ‘Parliament Hill’, but we have resisted the temptation! This choral version was arranged by Kingston composer Mark Sirett.

### **Flow Gently, Sweet Afton**

*Sweet Afton* is the poem written in 1791 by Robert Burns in praise of the beautiful River Afton (or Afton Water) in Ayreshire, Scotland. It was given the title “Flow Gently, Sweet Afton” in the publication with the well-known melody by Jonathan Spillman in 1838. The stunning alternate early melody in this arrangement, ‘Afton Water’, is credited to the Scots Muscial Museum, 1792, No. 386.

This arrangement was commissioned in 2014 by soprano Lorna MacDonald, Lois Marshall Chair in Voice at the University of Toronto, in memory of her brother, organist David MacDonald.

## **My Heart's in the Highlands and How Green the Groves**

These two settings of Robert Burns songs are taken from a 5-song set of Scottish song arrangements by Nova Scotia composer Alasdair MacLean.

Burns' version of "My Heart's in the Highlands" was published in 1790 in Volume 3 of *The Scots Musical Museum*. Burns added new lines of his own to part of an old ballad called *The Strong Walls of Derry* (itself a concoction of fragments from more than one other song).

"How Green the Groves" appears in the 19<sup>th</sup> century collection *Songs of Scotland*, edited by George Farquhar Graham. Burns based his lively song of love fulfilled on a song by James Thomson called "The Happy Shepherd." The text is associated with at least two tunes. The one used here is called 'Down the Burn, Davie', and dates from at least as early as 1725.

## **Loch Lomond**

This song is most likely a tale about two of Bonnie Prince Charlie's men, captured and left behind in Carlisle after the failed uprising of 1745. One is to be executed, while the other is set free. According to Celtic tradition, the condemned man's spirit would return to his homeland via the "low road": his spirit will reach Scotland before his comrade gets home, but he will never meet his true love again. Our arrangement is by the B.C. composer Jonathan Quick, and was originally created for the vocal ensemble *musica intima*.

## **The Hampden Whaler and One Storm From Home**

Atlantic Voices is proud to offer these two recent arrangements of songs by the late Nova Scotia singer Robbie Smith. Robbie and his musical partner Kathleen Glauser performed as the folk duo Naming the Twins; these tunes were part of their repertoire. Robbie died of cancer in 2019. It was his wish to see his music made available in

choral arrangements. And following his death, Kathleen worked with the Nova Scotia Choral Federation to make that happen. They reached out to a number of leading Canadian composers to ask if they would be willing to create choral versions of Robbie's songs, and the response has been amazing. To date there have been nearly 30 arrangements produced through the *'Robbie Songs Project'*. A workshop at the 2022 Podium choral conference in Toronto increased interest in the project right across the country.

Kathleen contacted us back in 2019 to see if Atlantic Voices would be interested in programming any of the arrangements of Robbie's music. She sent along a number of pieces. Of those choral settings, AV's director was particularly struck by "The Hampden Whaler", arranged by Halifax composer Gary Ewer, and "One Storm From Home", arranged by Tom Leighton, and we made plans to premiere those pieces on our spring 2020 concert. Alas, that was not to be...

However, AV continued to rehearse these songs off and on over the past two years while working via Zoom. And we are thrilled that we are finally able to offer these arrangements to our audience!

"The Hampden Whaler" was performed for the first time last spring by the Halifax choir EnChor East.

"One Storm From Home" receives its very first public performance this afternoon!

It is quite a story: Robbie's wish to have his songs live on in the repertoire of Canadian choirs has been wonderfully fulfilled, thanks to the NSCF and to Kathleen's tireless efforts.



## Keep in touch, follow us on social media



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Website: [www.atlanticvoices.ca](http://www.atlanticvoices.ca)



## Many thanks to our generous Silent Auction Donors!

Atlantic Voices is most thankful and grateful that our audience comes out to listen to us and support us. The auctions we hold as fundraisers play an important part in allowing us to bring you music and fun. Without this support, we couldn't continue to do what we do. So, check us out online and see what we have to bid on. There are some great items to be had, and maybe even something for a special occasion – or 'just because'!

Thank you so much for supporting us in past auctions, this auction and the ones in the future!



**Please visit our website or scan this QR code to visit our online Silent Auction page. The Silent Auction runs from 5pm October 27 to 9pm November 6.**



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## **Gone, but not forgotten**

The pandemic has robbed us of many things, one of which was the chance to gather together to celebrate the life of those who have passed on.

We fondly remember these members and helpers, and extend our heartfelt condolences to their families and friends.

Walter Conrad

Hannie Fitzgerald

Gérard Garneau

Dan King

Hewitt Noseworthy

Rhoda Walker

May they continue to make beautiful music together in the afterlife.

Our most sincere apologies if we have left someone off this list. Rest assured that any inadvertent omissions will be corrected on our upcoming "In Memoriam" section of the Members' page.



# One of our greatest losses Hannie Fitzgerald (1944-2022)



*Here are some of the many (many!) tributes presented during our celebrations of Hannie's life. There are far too many to put in this program, and I have included a link to her memorial page as well.*

***(from the Fumblin' Fingers Band)***

*The Fumblin' Fingers Band* has its roots in the choir which needed musical guests for their concerts. So, Hannie taught herself to play accordion in 2004. She recruited musicians from the choir to entertain at the annual picnic in June. *Fumblin' Fingers* became the "house band" for the choir, and had its first performance in the 2005 winter concert. There was no stopping it now. The band takes pride in how it 'warms up the audience' for the choir's performance.

**David Huddlestone, Fumblin' Fingers, Tenor**

As with many of you, this is a hard thing to do. I will try to outline why and how Hannie was important to me.

Some twenty years ago, a good friend invited me to sing in Atlantic Voices Choir and not long after that, Hannie discovered that I played guitar. When she asked me if I wanted to play with her, I was honoured, and more than a little bit intimidated. I had never played in a band before and I told her so, but she was undaunted. She wanted me to play. This Labradorian took a chance on a fellow from Medicine Hat, Alberta to play East Coast Music. Who would have thought?

Hannie encouraged me, scolded me, poked fun at me, but always with the knowledge that our efforts were getting better all the time. And, we did get better. We felt the swell of pride as we warmed up the crowd for Atlantic Voices' concerts.

She was the centrifugal force around which we rotated. She pushed us into areas that we didn't think we could go. But her gravitational pull always kept us all in check. What a powerhouse she was.

And I will be forever grateful for the changes playing the Fumblin' Fingers band has made in me. I love her for it.

Can it be any wonder then, that her band will miss her? ... that I will miss her?

In our last moments together, Hannie stared me in the eye and asked me ... directed me ... to start discussions about the continuance of the band. I shivered in me boots!

You know, Hannie, I know it will be OK.

### **Lynn Petros, Fumblin' Fingers, former choir member**

Besides being our band leader, Hannie was also an incredible friend. Born the same year as my mum, she was like a second mom, and supported me through fertility treatments, miscarriages, adoption, separation, heart problems, job loss, and job gain.

Thankfully, I have memories of Hannie around the house: plants, Newfoundland book bags (purchased at Atlantic Voices silent auctions), a music pencil (maybe because I wasn't taking notes at rehearsal?), and smiley face clip (so our music wouldn't fly around at outdoor gigs), a fridge magnet that says, "The first 40 years of parenthood are the hardest." She gave that to me just after I became a mom...and at least 20 "Hannie" masks (part of Hannie's fundraising for the Atlantic Voices). Those are the only ones Marlene and Darius will wear.

We will miss you Hannie, and I know that I am a better musician and person thanks to you.

### **Kristina Curren, co-founder of Atlantic Voices, Soprano**

In the late 1990s, I sang with the Ottawa Welsh Choral Society. Not everyone in the choir was Welsh or of Welsh descent, but many of them were, and I thought it was really wonderful that they were singing the songs of their heritage.

It made me realize how few songs I knew from my own heritage, and I wanted to learn more. I knew that there were many Newfoundlanders, Labradorians, and Maritimers living in Ottawa, and I thought that some of them might like to sing in a choir or attend concerts that celebrated music from Atlantic Canada. And so the idea of *Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa* was born. I sent out emails to choirs, theatre groups, churches, and any other appropriate organization I could think of to gauge how much interest there might be.

I don't remember exactly how my messages reached Hannie, but she was one of the first and most eager people to jump on board. I also had no inkling how much work was involved in starting and running a community choir. I quickly realized that it was going to have to be a team effort, and Hannie and I became co-founders of *Atlantic Voices*.

Without Hannie's boundless energy, infectious enthusiasm, and tireless commitment, *Atlantic Voices* would have ended almost as soon as it began. Hannie devoted hundreds of hours to *Atlantic Voices* and was the spearhead of its success. She was always supportive of nervous newcomers, dedicated to inclusivity and fostering community spirit within the choir, greeted everyone with a smile, and was an unfailing source of joy and love. No obstacle was too large for Hannie to overcome. Her resilience and good humour were and are an inspiration to us all, and I was privileged to call her my friend. She was truly a force of nature, and she was and will always be my hero. Hannie Fitzgerald was, without question, the heart and soul of *Atlantic Voices*. Her passing has left an enormous hole in the choir and in our hearts, but we will continue on in her memory with her spirit to guide us.

<https://www.arbormemorial.ca/capital/obituaries/johanna-fitzgerald/79911>



# Thank you!

**Atlantic Voices also acknowledges the contributions and support of the following people:**

- Our silent auction donors
- Tom Barnes
- Sarina Carosielli
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- Melissa Cunningham
- Jerry Fitzgerald
- Rebecca Francis
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- Robin Guy
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- Christine Laurin
- George MacGregor
- Brien Marshall
- Kelly Moorcroft
- Jane Ruttkayova
- Judi Walton
- Centretown United Church
- Fumblin' Fingers
- Members of Atlantic Voices
- Our family members – we couldn't do it without you!

***And you, our welcoming and loyal audience!***



SAVE THE DATE!  
Our next concert is on  
13 December 2022



SAVE THE DATE!  
We sing in the spring on  
30 April 2023

