We are SINGERS/
We are SONG
Joy in Singing

Vancouver Chamber Choir
Jon Washburn, conductor
with
Pacifica Singers, Fiona Blackburn, conductor
Capilano University Singers, Lars Kaario, conductor
Trinity Western University Chamber Choir, Joel Tranquilla, conductor
The Focus! Choir of University and College Singers
and
Carmen Fast Hollet, piano

8pm Friday, October 19, 2018 | Pacific Spirit United Church
The Vancouver Chamber Choir is one of Canada’s national treasures, an outstanding professional vocal ensemble noted for its diverse repertoire and performing excellence.

The Choir has been performing to audiences at home in Vancouver and on tour across Canada since it was formed in 1971 by conductor Jon Washburn. International excursions have taken the Vancouver Chamber Choir to the USA, Mexico, Japan, China, Hong Kong, Taiwan, South Korea, Finland, France, Germany, the Czech Republic, Russia, Estonia, Latvia, Lithuania and Ukraine.

Honoured with the Margaret Hillis Award for Choral Excellence by Chorus America, the Vancouver Chamber Choir has to its credit countless performances and broadcasts, over 30 recordings and numerous awards. Foremost supporters of Canadian music, Jon Washburn and the Choir have commissioned and premiered more than 250 Canadian choral compositions. Over the years they have sung nearly 3,000 performances of 350 pieces by 120 Canadian composers in addition to their extensive international repertoire.

The Choir’s award-winning educational programs include the National Conductors’ Symposium for advanced choral conductors, Interplay interactive workshops for choral composers, Focus! professional development program for student singers, OnSite visitations for school choirs, the biennial Young Composers Competition, and many on-tour workshops and residencies.

JON WASHBURN, ARTISTIC & EXECUTIVE DIRECTOR

Jon Washburn is the longtime Conductor and Artistic Director of the Vancouver Chamber Choir. Well known internationally for his mastery of choral technique and interpretation, he travels widely as guest conductor, lecturer, clinician and master teacher. He is also an active composer, arranger and editor and has had many compositions published, performed and recorded around the world.

In 2001 Mr. Washburn was named a Member of the Order of Canada (the nation’s highest civilian honour) and in 2002 received Queen Elizabeth’s Golden Jubilee Medal for his lifetime contribution to Canadian choral art. Mr. Washburn received a Distinguished Service Award from the Association of Canadian Choral Conductors in the spring of 1996 and the Louis Botto Award from Chorus America in June 2000, in recognition of “innovative and entrepreneurial spirit in the development of a professional choral ensemble of exceptional quality.” He was given the Friends of Canadian Music Award 2000 by the Canadian Music Centre (CMC) and the Canadian League of Composers in recognition of his outstanding contribution to Canadian composers’ music.

In the fall of 2009, he was named a CMC Ambassador and in 2010 received a star on the BC Entertainment Hall of Fame’s Starwalk. In 2012 Mr. Washburn received the Queen Elizabeth II Diamond Jubilee Medal. In June 2014 he received the Michael Korn Founders Award for Development of the Professional Choral Art, presented by Chorus America.

The Vancouver Chamber Choir acknowledges that it operates and performs on the unceded Indigenous land belonging to the Coast Salish peoples, including the territories of the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), Stó:lo and Səl̓ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are grateful for this privilege.
WE ARE SINGERS / WE ARE SONG
Joy in Singing

PROGRAMME

Vancouver Chamber Choir, Pacifica Singers & The Focus! Choir (Jon Washburn conducting)
Carmen Fast Hollett, piano

Crucifixus  He was crucified  Antonio Lotti
           (1667-1740)

Opferlied, Op. 121b  Song of Offering  Ludwig van Beethoven
                   (1770-1827)

Missa brevis
Kyrie eleison  Lord, have mercy
Gloria in excelsis Deo  Glory to God in the highest  Dietrich Buxtehude
           (1637-1707)

Lasciatemi morire  Leave me here to die  Claudio Monteverdi
(from Lamento d’Arianna)

Hostias et preces tibi  Sacrifices and prayers of praise  Wolfgang Amadeus Mozart
(from Requiem, K. 626)

Wie lieblich sind deine Wohnungen  How lovely are thy dwellings  Johannes Brahms
(from Ein deutsches Requiem)

In order to sustain the mood, it is best to hold your applause until the end of each set. Please turn off all phones. Recording devices of any kind are strictly prohibited.

James Ong
Stage Management

Corporate Graphics
Graphic Design
Violet Goosen
Development
José Verstappen
Programme Typography

In order to sustain the mood, it is best to hold your applause until the end of each set. Please turn off all phones. Recording devices of any kind are strictly prohibited.
Capilano University Singers (Lars Kaario conducting)
Arthur Lo, piano

Cantate Domino canticum novum  Sing to the Lord a new song  Claudio Monteverdi

Ambe  Come in  Andrew Balfour
(b. 1971)

Song for the Mira  Allister MacGillivray (arr. Stephen Smith)
(b. 1966)

Song of the Land  Brown, Emerson & Morrison (arr. Jeff Enns)
(b. 1972)

INTERMISSION

Trinity Western University Chamber Choir (Joel Tranquilla conducting)
Carmen Fast Hollett, piano  Colin Jamieson, clarinet

Ubi caritas  Where charity and love are  Maurice Duruflé
(1902-1986)

Pentecost  Laura Hawley
(b. 1982)

Kyrie  Lord, have mercy  Timothy Corlis
(b. 1972)

Unclouded Day  Shawn Kirchner
(b. 1970)

Vancouver Chamber Choir (Jon Washburn conducting)

Kyrie  Lord have mercy  Brian Tate
premiere performance  (b. 1954)

Psalm 23: The Lord is my shepherd  Howard Skempton
first Canadian performance  (b. 1947)

For you have delivered my soul  Réjean Marois
premiere performance  (b. 1954)

A Vagabond Song  Elizabeth Knudson
(b. 1981)

The Combined Choirs (Jon Washburn conducting)
Carmen Fast Hollett, piano

Blow, blow, thou winter wind  John Rutter
Après un rêve  After a dream  Gabriel Fauré (arr. Jon Washburn)
(b. 1945)  (1845-1924)
FOCUS!

The Vancouver Chamber Choir is pleased to welcome, as our guests, the students who have participated in this year’s Focus! professional development program. Student participants in this educational program have been offered a brief but intensive introduction to the world of professional choral singing.

These 12 young people have been selected from Capilano University and Trinity Western University by their respective choral directors. They have attended rehearsals with the Vancouver Chamber Choir, and have worked one on one with the professional singers. Focus! provides students who are undertaking vocal training an opportunity to increase their singing skills and musical understanding through intensive study, rehearsal and performance with professional musicians.

FOCUS!
Choir

**SOPRANOS**
Barbara Ann Molesworth
Laurel Curley
Chloé Thiessen

**ALTOS**
Audrey Loeffler
Wendy Snyder
Megan Van Den Maagdenberg
Mackenzie Vunak

**TENORS**
Andrew Whiteside
Samuel Teo

**BASSES**
Emmett Balzer
Quinn Fortin
Arthur-David Hall

We thank the students for their enthusiastic participation, and their directors for support of the program:

**Capilano University:**
Lars Kaario

**Trinity Western University:**
Joel Tranquilla

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**CAPILANO UNIVERSITY SINGERS**
**LARS KAAARIO**
**CONDUCTOR**

**SOPRANO I**
Erika Buban
Barbara Ann Molesworth
Haraman Gill
Isabella Kershaw
Makenzi McManus
Laurel Curley

**SOPRANO II**
Anna Siergiej
Elizabeth Erasmus
Suesan MacRae
Maria Marshall

**ALTO I**
Mackenzie Vunak
Amy Cheung
Helia Tootoonchi
Megan Van Den Maagdenberg

**ALTO II**
Sariah Raymant
Jenny Lim
Kelsey Zhong
Dani Camacho

**TENOR I**
Julian Gagnon
Eason Lee
Felix J.C. Dick
Samuel Teo

**TENOR II**
Emile Deedes-Vincke
Chris Madill

**BASS I**
Arthur-David Hall
Quinn Fortin
Kyle Kiang

**BASS II**
Arthur Lo
Justin Lau
Rhys Batstone

**TRINITY WESTERN UNIVERSITY CHAMBER CHOIR**
**DR. JOEL TRANQUILLA**
**DIRECTOR OF CHORAL ACTIVITIES**

**SOPRANOS**
Lisa Arce
Natalie Bjarnason
Lani-Marie Carbonel
Maren Lang
Carolyne Lee
Hannah Olney
Lacy Pena
Laurel Pope
Emma Sears
Chloé Thiessen
MacKenna Wilson
Yuxin Zuo

**ALTOS**
Linda Arce
Haley Brown
Rachel Doornink
Emily Everest
Kathy Haddadkar
Jordyn Laird
Audrey Loeffler
Wendy Snyder
Cathrie Yuen

**TENORS**
Victor Clements
Colin Jamieson
Linus Jusman
Anthony Nootebos
Rick Olney
Andrew Whiteside

**BASSES**
Emmett Balzer
Brendan Dixon
Lukas Jusman
Theodore Messer
Trésor Otshudi
Braedon Sunnes

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Sun Life Community Outreach Program

Sun Life Financial is pleased to provide a Community Outreach Program through which the regular season concerts of the Vancouver Chamber Choir are made available to hundreds of people with health related disabilities.

Non-profit organizations involved with community health join with the Vancouver Chamber Choir to help distribute tickets. For more information on this program or to register your organization, please call the Vancouver Chamber Choir office at 604-738-6822 and speak with Steven Bélanger.

39th Annual National Conductors’ Symposium

FEBRUARY 11–16, 2019 VANCOUVER, BC

An intensive workshop with Master Conductor Jon Washburn and Canada’s premier choral ensemble, the Vancouver Chamber Choir. The Vancouver Chamber Choir’s 39th Annual National Conductors’ Symposium is an opportunity to take part in master-classes as a conductor or observer. Learn choral techniques, conducting gesture, score interpretation and more. Each conductor will conduct before an audience, as part of the Choir’s regular concert season.

For information and an application form:
info@vancouverchamberchoir.com
www.vancouverchamberchoir.com
Application deadline: November 19, 2018
Antonio Lotti

**Crucifixus**

Antonio Lotti was a celebrated Baroque composer especially known for his contributions to Venetian opera. During the period 1717-1719 he was employed at the court of Emperor August in Dresden. While there he composed various operas and also several important sacred works including a *Credo a 4 voci* from which this eight-part *Crucifixus* is taken. This brief introverted piece with its searing suspensions and passionate modulations has become one of the most famous works in the sacred repertoire.

Crucifixus etiam pro nobis
sub Pontio Pilato passus
et sepultus est.

He was crucified also for us,
suffered under Pontius Pilate
and was buried.

---

**Ludwig van Beethoven**

**Opferlied**

Friedrich von Matthisson’s poem *Opferlied* attracted Beethoven throughout his lifetime. He must have found it a constant source of inspiration, composing four different settings over a 30-year period. This choral setting of the evocative text draws from the composer a noble melody and an entirely satisfying structure.

**Opferlied**

Die Flamme lodert! milder Schein
durchglänzt den düstern Eichenhain,
und Weihrauchdüfte wallen.

O neig’ ein gnädig Ohr zu mir,
und lass des Jünglings Opfer dir,
du Höchster! du Höchster wohlgefallen.

Sei stets der Freiheit Wehr und Schild!
Dein Lebensgeist durchatme mild,
Luft, Erde, Feu’r und Fluten!

Gieb mir als Jüngling und als Greis,
am väterlichen Heerd o Zeus!
Das Schöne, das Schöne zu dem Guten.

**Song of Offering**

The flame glows! soft light
creeps through the dusky oak-grove,
and fragrant incense swirls.

O incline a gracious ear to me,
and let my youthful sacrifice,
O Highest One!, well please you.

Be ever freedom’s defence and shield,
breathe your spirit of life gently through
air, earth, fire and flood!

Give me in youth and in age,
upon the father’s hearth, O Zeus!,
brightness, the beauty of goodness.

---

Friedrich von Matthisson (1761-1831)
Dietrich Buxtehude was the famous organist and composer who succeeded Franz Tunder as Kapellmeister in Lübeck in 1668. As was customary in Lübeck, he also married Tunder's daughter as part of the arrangement. Buxtehude made St. Mary's Church famous throughout Germany with his "Abend-Musiken". In 1703 Handel visited Buxtehude in Lübeck, and two years later Bach journeyed the 200 miles from Arnstadt on foot. We assume that both were interested in Buxtehude's job, but demurred when they discovered the Lübeck marriage clause and that Buxtehude had five daughters! This Missa brevis is typical of Lutheran masses of the time - still sung in Latin, but restricted to only two movements, Kyrie and Gloria.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.  

Gloria in excelsis Deo, et in terra  
pax hominibus bonæ voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  

Gratias agimus tibi  
propter magnam gloriam tuam:  
Domine Deus, Rex cœlestis,  
Deus Pater omnipotens;  
Domine Fili unigenite,  
Jesu Christe, Domine Deus,  
Agnus Dei, Filius Patris.  

Qui tollis peccata mundi,  
miserere nobis;  
qui tollis peccata mundi,  
suscipe deprecationem nostram;  
qui sedes ad dexteram Patris,  
miserere nobis.  

Quoniam tu solus Sanctus;  
tu solus Dominus;  
tu solus Altissimus: Jesu Christe:  
Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.  

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.  

Glory to God in the highest, and on earth  
peace to men of good will.  
We praise thee, we bless thee,  
we worship thee, we glorify thee.  

We give thanks to thee  
for thy great glory;  
to the Lord God, King of heaven,  
God the Father almighty;  
to our Lord, his only begotten son,  
Jesus Christ, Lord God,  
Lamb of God, Son of the Father.  

Thou who takest away the world's sins,  
have mercy on us;  
thou who takest away the world's sins,  
receive our prayers;  
thou who sittest at the Father's right hand,  
have mercy on us.  

For thou alone art Holy;  
thou alone art the Lord;  
thou alone art Most High: Jesus Christ:  
With the Holy Spirit  
In the glory of God the Father.  
Amen.

From the Lutheran liturgy
Claudio Monteverdi  
Lasciatemi morire

The great Italian composer Claudio Monteverdi lived a long life, half of it in the 16th century and the other half in the 17th. His eight published books of madrigals chronicle his musical journey from typical a cappella High Renaissance style to the most innovative Baroque modernities. During this long career Monteverdi wrote several famous laments, but Lamento d’Arianna is undoubtedly the most famous of all. Originally written as a soprano aria, this music is all that remains from one of Monteverdi’s early operas, L’Arianna. The composer himself made this version for five-part ensemble, which he included in his Sixth Book of Madrigals in 1614. Arianna’s Lament, sung upon her discovery that she has been abandoned by her lover Theseus, expresses every shade of grief from desire for death, dejection and anguish to self-pity, revolt and despair. The grief-stricken Lasciatemi morire is the first movement from that famous madrigal cycle.

Lasciatemi morire!  Leave me here that I may die!  
E chi volete voi, che mi conforte  And should you wish, what comfort could you give me  
in così dura sorte, in così gran martire.  in so heavy a misfortune, in so great a martyrdom.  
Leave me here that I may die!

Ottavio Rinuccini

Wolfgang Amadeus Mozart  
Hostias et preces tibi

Mozart’s Requiem is one of the great monuments of the Classical period despite the fact that the young composer left it unfinished at his death. It was commissioned in the summer of 1791 by a grey-liveried stranger acting on behalf of a certain Count Walsegg, who liked to purchase compositions anonymously and then pass them off to his friends as his own work. Already in a state of declining health, Mozart evidently saw the request that he compose a requiem as an omen of his own death. Needing the money, he agreed to write the work but was hampered by his illness and failed to complete it before he died. He completed the entire Introitus and Kyrie, and the most essential parts of the Sequenz and Offertorium. His widow Constanze arranged for his student Franz Xaver Süssmayr to finish the rest of the work, supposedly according to Mozart’s instructions and sketches. This serene Hostias with its more agitated final fugue makes up the second part of the Offertorium, sketched out by Mozart and completed by Süssmayr.

Hostias et preces tibi,  Sacrifices and prayers of praise  
Domine laudis offerimus:  O Lord, we offer to thee. Receive them,  
tu suscipe pro animabus illis, Lord, on behalf of those souls  
quarum hodie memoriam facimus: we commemorate this day.  
fac eas, Domine, Grant them, O Lord,  
de morte transire ad vitam, deliverance from death unto life,  
quam olim Abrahæ promisisti, as of old thou hast promised our fathers,  
Abraham and his seed.

Roman Catholic liturgy

Johannes Brahms  
Wie lieblich sind deine Wohnungen

When Brahms composed his Deutches Requiem, he used the title German Requiem simply because the text is in that language, with no suggestion of nationalism implied in the music. Rather than use the traditional Latin liturgy, Brahms selected texts from Luther’s German translation of the Bible with great care. No prayer is offered for the departed nor is the name of Christ used. His sole object was the consolation of the living. This lyrical and positive movement, though the lightest in character, serves as the centerpiece of the whole work.

Wie lieblich sind deine Wohnungen, Herr Zebaoth!  How lovely is your dwelling, Lord of hosts!  
Meine Seele verlangt und sehnet sich  My soul desires and longs  
nach den Vorhöfen des Herrn; for the courts of the Lord:  
mein Leib und Seele freuen sich for the living God.  
in dem lebendigen Gott.  Blessed are they who dwell in your house:  
Wohl denen, die in deinem Hause wohnen, they praise you evermore!

Psalm 84:1-2,4
Claudio Monteverdi

**Cantate Domino canticum novum**

We met the Italian composer Claudio Monteverdi earlier in the programme and discussed that his long life was lived half in the Renaissance era and half in the Baroque. He was largely responsible for establishing the shape of the brand new art form of opera and determining the style of early Baroque music. But he was also a master of the Renaissance forms which his innovations were destined to supplant. For many years, Monteverdi wrote alternatively in what he called the “two practices”: the first practice being the modal, polyphonic art of the Renaissance, the second being the major/minor harmonies and bass-line-oriented “concerted” style of the 17th century. The manner of this motet setting of the beloved text *Cantate Domino* (Sing to the Lord) is simple and harmonic, yet impressive - as though intended for some grand church occasion.

Cantate Domino canticum novum,
cantate et benedice nomini ejus:
quia mirabilia fecit:
cantate et exultate,
et psallite in cithara,
et voce psalmi:
quia mirabilia fecit.

Sing to the Lord a new song,
sing and bless his name:
for he has done marvellous things:
sing, exult and praise him,
and praise him on the zither
and with the voice of psalms:
for he has done marvellous things.

Andrew Balfour

**Ambe**

Prominent Winnipeg composer Andrew Balfour, of Cree descent, has written a body of choral, instrumental and orchestral works, including *Take the Indian*, *Empire Étrange: The Death of Louis Riel*, *Migiis: A Whiteshell Soundscape*, *Bawajigaywin*, *Gregorio’s Nightmare*, *Wa Wa Tey Wak (Northern Lights)*, *Fantasia on a Poem by Rumi*, *Missa Brevis* and *Medieval Inuit*. He has been commissioned by the Winnipeg, Regina and Toronto Symphony Orchestras, Ensemble Caprice, the Winnipeg Singers, the Kingston Chamber Choir and Camerata Nova, among others. His works have been performed and broadcast locally, nationally, and internationally.

*Ambe* is based on an original song in Ojibway that was gifted by traditional drummer and singer Cory Campbell to Andrew Balfour and the University of Manitoba Concert Choir. Campbell describes the song as “a call to the people to the ceremonial way of life or to the red road or, quite frankly, to whatever we have going on, because everything happens with spirit and in spirit.” (*Mino-bimaadiziwin* is an Ojibway philosophy — the way of a good life — as explained by the traditional teachings of the Anishinaabe.)

Ambe, ambe Anishinaabeg,
biindigeg Anishinaabeg.
Mino-bimaadiziwin omaa.
Ambe!

Come in, two-legged beings,
come in, all people.
The way of a good life is here.
Come in!

*Text from a traditional Ojibway song*

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[www.vancouverchamberchoir.com](http://www.vancouverchamberchoir.com)
Allister MacGillivray/arr. Stephen Smith  
**Song for the Mira**

Allister MacGillivray is a Canadian singer/songwriter, guitarist, and music historian from the coal-mining and fishing town of Glace Bay in the Cape Breton region of Nova Scotia. *Song for the Mira* is his Hall of Fame Canadian song that has made the secluded, picturesque Cape Breton community of Marion Bridge and its Mira River famous all around the world. This arrangement is by Stephen Smith, a favourite pianist, composer and arranger in Vancouver.

Out on the Mira on warm afternoons,  
Old men go fishing with black line and spoons  
And if they catch nothing they never complain,  
I wish I was with them again.

As boys in their boats call to girls on the shore,  
Teasing the ones that they dearly adore,  
And into the evening the courting begins,  
I wish I was with them again.

Can you imagine a piece of the universe  
more fit for princes and kings?  
I’ll trade you ten of your cities  
for Marion Bridge and the pleasure it brings.

Out on the Mira on warm summer nights  
Bonfires blaze to the children’s delight  
They dance round the flames singing songs with their friends;  
I wish I was with them again.

And over the ashes the stories are told  
Of witches and werewolves and Oak Island gold  
The stars on the river-face sparkle and spin;  
I wish I was with them again.

Can you imagine a piece of the universe  
more fit for princes and kings?  
I’ll trade you ten of your cities  
for Marion bridge and the pleasure it brings.

Now I’ll conclude with a wish you go well,  
Sweet be your dreams, may your happiness swell,  
I’ll leave you here, for my journey begins,  
I’m going to be with them again.

Brown/Emerson/Morrison/Enns  
**Song of the Land**

*Song of the Land* comes from the repertoire of Susan Aglukark, an Inuk musician whose blend of Inuit folk music traditions with country and pop songwriting has made her a major recording star in Canada. The choral arrangement is by Jeff Enns, who is a native of Waterloo, Ontario, where he grew up surrounded by music. He studied organ, viola and composition at Wilfrid Laurier University and is presently music director at Holy Saviour Anglican in Waterloo, Ontario.

Somewhere there’s a land where the sun brightly shines  
and across the tundra, slow rivers wind  
And love lives forever and dreams never die,  
somewhere there’s a land for you and I.

Somewhere there’s a land where the snow softly falls,  
elders are cherished and the past recalls  
Tomorrow is sparkling in the eye of a child  
Somewhere there’s a land for you and I.

It’s the song of the land  
in the heart of the common man.  
Raise your voice and join hands,  
sing the song of the land.

Somewhere there’s a land where the wind gently blows.  
We’ll raise a family in a home of our own;  
where people are peaceful and wild geese fly.  
Somewhere there’s a land for you and I.

Brown, Emerson and Morrison, maybe

INTERMISSION
Maurice Duruflé

Ubi caritas

Maurice Duruflé was a little-publicized French master, best known for his exceedingly beautiful Requiem, Op. 9. Although he lived to an advanced age, he published only a very few works, but each of these is of the highest integrity and beauty. Duruflé's musical language is based on chant, and is further characterized by the gentle counterpoint, rich harmonies and lush voicings derived from French Impressionism. This Ubi caritas is the best known of four motets Duruflé wrote using Gregorian melodies as themes. Like the others in the set, it is small, gentle and unassuming, yet exquisite in detail and mood.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Where charity and love are, there is God.
We are assembled in the love of the one Christ.
We rejoice and take delight in that fact.
We fear and love the living God,
and in our hearts we love with purity.

Roman Catholic liturgy

Laura Hawley

Pentecost

Laura Hawley is a Canadian musician known for her distinctive compositional style and innovative artistic programming. She holds an ARCT from the Royal Conservatory of Music and completed a Bachelor of Music in piano performance and Masters in music theory at the University of Ottawa. She is the founding artistic director of Hypatia’s Voice Women’s Choir of Ottawa and has taught at both the University of Ottawa and Carleton University School for Studies in Art & Culture. Her choral compositions are commissioned and performed internationally, especially after 2014 when a video-recorded premiere of her work Alhamdoulillah went viral on YouTube with the title “Welcome to Canada Syrian Refugees.” Pentecost is a fiery setting of William Blake’s poem of the same name, paired with an adaptation of the Veni Sancte Spiritus chant from the Liber Usualis. Written for Ottawa’s Christ Church Cathedral Choirs, it features the men’s voices in a complex texture and demands a high level of rhythmic sophistication in all parts.

Unless the eye catch fire,
The God will not be seen.
Unless the ear catch fire
The God will not be heard.
Unless the tongue catch fire
The God will not be named.
Unless the heart catch fire,
The God will not be loved.
Unless the mind catch fire,
The God will not be known.

Veni, Sancte Spiritus,
et emitte cælitus
etemitte cælitus
lucis tuæ radium.
O lux beatissima,
reple cordis intima
tuorum fidelium.

Come, Holy Spirit,
send forth the heavenly
radiance of your light.
O most blessed light,
fill the inmost heart
of your faithful.

Liber Usualis (Roman Catholic liturgy)

William Blake
Timothy Corlis

Kyrie

Timothy Corlis began studying composition at the age of 11 under the tutelage of his Anglican choir director, Giles Bryant. He later went on to study composition and choral directing under Leonard Enns at the University of Waterloo, Ontario, while earning a B.Sc. in Science (Physics) and Anthropology. He also received an M.A. in Social and Political Thought at York University and an M.Mus. in Composition at the University of Toronto where he worked with Christos Hatzis and Ka Nin Chan. He also holds a DMA in composition from the University of British Columbia where he studied under John Roeder and Stephen Chatman. He has taught music theory at Canadian Mennonite University and Conrad Grebel University College in Waterloo. He has received numerous commissions and his music has been performed across Canada to critical acclaim. This Kyrie is one movement from a longer work for choir and large orchestra entitled Missa Pax. It is presented tonight in an alternate version for choir, piano and clarinet. Marked Tempo di Marcia (March Tempo), it is a short but energetic movement in which the tension set up between the lamenting vocal parts and the syncopated pulsation of the accompaniment builds to a terrific climax for eight-part voices, before quickly fading away at the end.

Kyrie eleison. Lord, have mercy on us.
Christe eleison. Christ, have mercy on us.
Kyrie eleison. Lord, have mercy on us.

Shawn Kirchner

Unclouded Day

Shawn Kirchner is a composer and songwriter active in the musical circles of Los Angeles. His choral compositions are performed throughout the United States and abroad. He also has an active performing career as a singer and pianist. A tenor with the Los Angeles Master Chorale, he sings regularly with the Chorale and the Los Angeles Philharmonic at Disney Hall and the Hollywood Bowl in collaborations with the world’s leading conductors and composers. He studied at Manchester College, where he earned a BA in Peace Studies and was mentored in songwriting by the poet/songwriter Steve Kinzie. He spent his junior year abroad, studying Chinese language, literature, history and music in Dalian, China. He earned an MA in Choral Conducting from the University of Iowa and in recent years has been mentored in choral arranging and music philosophy by American choral icon Alice Parker. Unclouded Day was first written as the bright, opening movement of Heavenly Home: Three American Songs. This enduring gospel favourite is set with a straightforward first verse and chorus. The next two verses combine traditional bluegrass vocal style with counterpoint and fugue, resulting in a crescendo of excitement in roof-raising fashion as the choir sings “in the city that is made of gold”.

Oh, they tell me of a home far beyond the skies, they tell me of a home far away, and they tell me of a home where no storm clouds rise:
Oh, they tell me of an unclouded day!

Oh, they tell me of a home where my friends have gone, Oh, they tell me of a land far away, where the tree of life in eternal bloom sheds its fragrance through the unclouded day

Oh, the land of cloudless days,
Oh, the land of an unclouded sky,
Oh, they tell me of a home where no storm clouds rise
Oh, they tell me of an unclouded day.

Oh, they tell me of a King in His beauty there, and they tell me that mine eyes shall behold where he sits on a throne that is bright as the sun in the city that is made of gold.

— w —
Brian Tate  
**Kyrie**

Brian Tate is an award-winning composer/arranger and popular choral clinician and choral director in Vancouver. Many of his choral works have been published and his music is performed worldwide. Tate directs Vancouver’s 100-voice City Soul Choir, teaches singing and choir at Studio 58 — Langara College’s professional theatre school — and performs with the world music *a cappella* vocal trio TriVo. He frequently gives choir workshops and is in demand internationally as a clinician and workshop leader. He describes this new *Kyrie*, which is receiving its premiere performance tonight: “*Kyrie* is a contemporary setting of the opening movement of the traditional Latin choral mass, composed for the Vancouver Chamber Choir’s Interplay Composers’ Workshop. I wanted to compose a work using a tonal yet contemporary language while drawing from and alluding to the mystery and passion of Medieval and Renaissance choral traditions. To depart from the usual convention of all voice parts singing together, the opening *Kyrie eleison* is sung by women only in a three-part texture, followed by men singing the *Christe eleison*, also in three parts, and finally all six parts singing together in the final *Kyrie eleison*."

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<th>Kyrie eleison.</th>
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<td>Lord, have mercy on us.</td>
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Howard Skempton  
**Psalm 23: The Lord is my shepherd**

Howard Skempton was born in Chester in 1947, and has worked as a composer, accordionist, and music publisher. He studied in London with Cornelius Cardew from 1967 and Cardew helped him to discover a musical language of great simplicity. Since then he has continued to write undeflected by compositional trends, producing a corpus of more than 300 works — many pieces being miniatures for solo piano or accordion. Skempton calls these pieces “the central nervous system” of his work. About tonight’s piece, the composer writes: “My setting of *The Lord is my shepherd* was composed early in 2018, in memory of Mary Carmack Whybray. I knew Mary through her daughter, Elizabeth Carmack, a good friend; and it was Elizabeth who contacted me during the last days of Mary’s life to request a setting of Psalm XXIII, following discussion with Mary herself. I agreed immediately, spurred on by a promise I had made to Mary, to our mutual amusement, more than a decade earlier. Through Elizabeth, Mary was always ‘present’ to me, and a few weeks passed before I felt able to begin work on such a tribute. The piece was sung for the first time during a memorial service in the Lady Chapel, Ely Cathedral, in April 2018, by the Choir of Gonville & Caius College, Cambridge, directed by Geoffrey Webber.” Tonight’s Canadian premiere of the piece is dedicated to Mary Carmack Whybray (23 May 1923 - 19 October 2017) on the anniversary of her death and also to her daughter Elizabeth Carmack, who is in the audience.

The Lord is my shepherd, I shall not want.  
He makes me lie down in green pastures;  
he leads me beside still waters;  
he restores my soul.  
He leads me in right paths  
for his name’s sake.  

Even though I walk through the darkest valley,  
I fear no evil;  
for you are with me;  
your rod and your staff—  
they comfort me.  

You prepare a table before me  
in the presence of my enemies;  
you anoint my head with oil;  
my cup overflows.  

Surely goodness and mercy shall follow me  
all the days of my life,  
and I shall dwell in the house of the Lord  
my whole life long.

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**THRENODY**

**REQUIEM AND REMEMBRANCE**

**SATURDAY NOVEMBER 10, 2018 7:30PM**  
Christ Church Cathedral | 690 Burrard St. Vancouver, BC  
Tickets: vancouvercantatasingers.com
Réjean Marois

For you have delivered my soul

Just recently retired, Réjean Marois taught at Capilano University for the Jazz Studies Program for 30 years. He conducted vocal ensembles, jazz ensembles and taught improvisation and instrumental/vocal arranging. Furthermore, he has been involved for the last 20 years as arranger/conductor for the Cap Jazz Series concerts featuring renowned jazz artists from around the world. In May 2012, he received an Award for Excellence in Empowering Learning from the university. Born in Thetford Mines, Québec, Marois moved to British Columbia in 1988. Before, he worked in Québec as a composer, arranger, trombonist, publisher, educator and performed all across North America and Europe. Psalm 56 is one of those directed to the “chief musician” or “choirmaster” in which the psalmist catalogues the travails he has survived and then vows to praise God for his deliverance. This line is the final and culminating thought of the whole psalm.

For you have delivered my soul from death, and my feet from falling, that I may walk before God in the light of life.

Elizabeth Knudson

A Vagabond Song

Elizabeth Knudson is a Vancouver-based composer, cellist and music instructor. An Associate of the Canadian Music Centre, she holds a Bachelor of Fine Arts degree from Simon Fraser University, where she studied with David MacIntyre, Owen Underhill, Janet Danielson, and Barry Truax, and a Masters degree in Composition from the University of British Columbia, where she studied with Keith Hamel. A Vagabond Song was composed in 2003. It won the West Coast Amateur Music Society competition in 2004 and the Association of Canadian Women Composers’ choral composing competition in 2005. Based on a poem of the same name by Canadian maritime poet, Bliss Carman, it is a celebration of the vibrant colours and free-spirited feeling that the autumn season can evoke.

There is something in the autumn that is native to my blood. Touch of manner, hint of mood; And my heart is like a rhyme, With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry Of bugles going by. And my lonely spirit thrills To see the frosty asters like a smoke upon the hills.

There is something in October sets the gypsy blood astir: We must rise and follow her, When from every hill a flame She calls each vagabond by name.

Bliss Carman (1861-1929)

John Rutter

Blow, blow, thou winter wind

John Rutter is an English composer, arranger, teacher and conductor of the Cambridge Singers, heard on his own recording label Collegium Records. Born in London in 1945, he was educated at Highgate School and Clare College, Cambridge, where he obtained a double first-class honours degree in music. One of his avowed aims has always been to help bridge the gap in present-day musical life between so-called “serious” and “light” forms of choral music. The evocative and melancholy Blow, blow, thou winter wind has become one of Rutter’s most famous signature pieces. It is from a larger set of Renaissance settings for choir and orchestra called When Icicles Hang.

Blow, blow, thou winter wind. Thou are not so unkind As man’s ingratitude; Thy tooth is not so keen, Because thou art not seen, Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly: Most friendship is feigning, most loving mere folly: Then, heigh-ho, the holly! This life is most jolly.

Freeze, freeze thou bitter sky, That dost not bite so nigh As benefits forgot: Though thou the waters warp, Thy sting is not so sharp, As friend remember’d not.

William Shakespeare (1564-1616), As You Like It

Chez Nous:

Christmas with Elektra

7:30 pm | November 24, 2018
Shaughnessy Heights United Church
1550 West 33rd Avenue, Vancouver

3:00 pm | November 25, 2018
Good Shepherd Church
2250 150th Street, Surrey

Elektra is thrilled to bring the artistry of Canada opera star, tenor Ben Heppner, to its audiences at Chez Nous: Christmas with Elektra. Join one of Canada’s most celebrated choirs in Vancouver or South Surrey for a family-friendly concert of familiar melodies and new choral music in celebration of the Christmas season.

For more information and tickets, visit: elektra.ca/concerts-events

Guest artist, Ben Heppner
Gabriel Fauré/arr. Jon Washburn

Après un rêve

Gabriel Fauré — composer, teacher, pianist and organist — is considered by some to be the most advanced composer of the pre-Debussy generation in Paris and perhaps the greatest master of French song. He had a very personal style which nevertheless influenced the course of French music for many years to come. Although his fame in France was largely connected with his eventual appointment as Director of the Paris Conservatoire, earlier in his career he served a long term as Organist at the Church of the Madeleine, where his immediate predecessors had been Camille Saint-Saëns and Théodore Dubois. The author of the words, obviously yet another unrequited lover, finds temporary solace in his dream of the enchanted one... at least until he wakes again to reality. This choral version by Jon Washburn preserves the original song in the sopranos and piano parts, but adds a certain “sweetening” in the humming of the other choral voices.

Dans un sommeil que charmait ton image
Drowsing spellbound with the vision of you
je rêvais le bonheur, ardent mirage,
I dreamt of happiness, burning mirage,
tes yeux étaient plus doux, ta voix pure et sonore,
Your eyes were gentler, your voice was pure and sonorous,
tu rayonnais comme un ciel éclairé par l’aurore;
You shone like the dawn-lit sky;
Tu m’appelais et je quittais la terre
You called me and I left the earth
pour m’enfuir avec toi vers la lumière,
To flee with you toward the light,
les cieux pour nous entr’ouvriraient leurs nues,
For us the heavens opened up their clouds,
splendeurs inconnues, lueurs divines entrevues,
To reveal unknown splendour, glimpses of divine light...
Hélas! Hélas! triste réveil des songes
Alas, alas, sad awakening from these dreams
je t’appelle, ô nuit, rends-moi tes mensonges,
I call out to you, oh night, give me back your lies,
reviens, reviens radieuse,
Come back, come back, radiant one,
reviens, ô nuit mystérieuse!
Come back, mysterious night!

Romain Bussine

Have a Vancouver Chamber Choir story to share?
Leave us a note in our guest book at tonight’s performance.
We love to hear from our audience!
Thank you,
Dr. Katherine Paton
and Dr. Jeff Beckman

Your continued generosity for the Vancouver Chamber Choir is most appreciated.

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OF ANY AGE!

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All students and youth (26 and under) are welcome.

Tickets are available one hour in advance of this year’s Pacific Spirit United Church and Orpheum concerts.

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- **Music for Healing Box Set**: All of the Vancouver Chamber Choir’s remarkable healing CDs in one collection, including the original 2-disc ‘Family Set’ of volume II.
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- **BaroqueFest**: Festive music of Bach, Purcell, Handel and Monteverdi from a gala Expo 86 concert, with Jon Washburn and Michael Corboz conducting their professional choirs from Canada and Switzerland.
- **Bach - The Six Motets**: ‘Jesu, meine Freude; Komm Jesu, komm; Singet dem Herrn; Der Geist hilft unser Schwachheit auf, Lobet den Herrn, alle Heiden and Fürchte dich nicht.
- **Missa Brevis**: Four contrasting short masses by Haydn Missa Brevis Sancti Ioannis de Deo, Fauré Messe breve, von Weber Jubelmesse and Christoph Bernhard Missa Durch Adams Fall.
- **Music to Hear**: Renaissance, Classical and Modern vocal chamber music by Mozart, Beethoven, Schubert, Shearing, Janequin, Crequillon and de Sermisy.
- **Simple Gifts**: Canadian, American and Scottish folksongs in a variety of attractive modern settings by Imant Raminsh, Mack Wilberg, Louis Applebaum, Aaron Copland and Ian McDougall.
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- **Imagining Incense**: R. Murray Schafer, Vol. 3 Recent choral works including Magic Songs, Three Hymns, Rain Chant, Alleluia, Beautiful Spanish Song, Imagining Incense and other works.
- **Songs of the Lights**: Imant Raminsh, Vol. 1 Magnificat, Ave verum corpus, Ave Maria, The Great Sea and more.
- **Earth Chants**: Imant Raminsh, Vol. 2 Missa Brevis in C Minor, Earth Chants & smaller works.
- **Due West**: Stephen Chatman, Vol. 2 With oboist Roger Cole and pianist Linda Lee Washburn.
- **Due East**: Stephen Chatman, Vol. 3 The Canadian composer’s latest pieces since 2000.
- **Rise! Shine!**: Music of Jon Washburn Including The Star, A Stephen Foster Medley, Chinese Melodies, Bennett Songs, God’s Lamb, Noel Sing We!, Behold I build an house and Rise! Shine!
- **Love Songs for a Small Planet**: Alexina Louie Love Songs for a Small Planet, Srul Irving Glick Canticle of Peace, R. Murray Schafer Magic Songs and Imant Raminsh In the night we shall go in.

The Canadian Composer Series

The Christmas Recordings

- **A Dylan Thomas Christmas**: The Vancouver Chamber Choir’s signature performance of A Child’s Christmas in Wales, read by Welsh actor Russell Roberts with special carol settings by Jon Washburn.
- **A World Christmas**: Carols and seasonal songs of many lands from guitarist and arranger Ed Henderson, the Worldfest Ensemble and the Vancouver Chamber Choir with Jon Washburn conducting.
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Thank you to all of our wonderful front of house volunteers who ensure that everything runs smoothly in the lobby during our concerts.

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for supporting the printing of tonight’s program.

We appreciate your assistance and hope to see you at Divertimento in the spring!

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The springtime of the year is come,
Once more we must away;
Out on the stormy Banks to go,
In quest of fish to stay.

Where seas do roll tremendously,
Like mountain peaks so high;
And the wild seabirds around us,
In their mad career go by.

Out there we spend our summer months,
Midst heavy fog and wind;
And often do our thoughts go back,
To the dear ones left behind.

And when those summer toils are o’er,
We return with spirits light;
To see our sweethearts and our wives,
Who helped us in the fight.

From where the wild sea billows foam,
There by cold breezes fanned;
Out on the stormy billows,
On the Banks of Newfoundland.

Peter R. Allen
The Banks of Newfoundland
Peter R. Allen, who was born and educated in Wales, came to Canada in 1969. He has a Doctorate in Choral Conducting from the University of Iowa, has taught music at universities in four provinces and was active for many years as an adjudicator across Canada. Since 1987 he has been based in Ontario, but this arrangement of The Banks of Newfoundland from 1980 is one of several written around the time he spent teaching at Memorial University in Newfoundland.

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