



Da
Camera
Dingers

Laura Hawley, *artistic director*
Kim Cousineau, *pianist*

MOZART MARTIN

Saturday, **November 2**, 2019 at 7:00 PM
All Saints' Anglican Cathedral, 10035 103 Street, Edmonton

Featuring:

Mozart's Requiem S. Martin's Winter Nights

J. Ch. Bach
Merrill
Vivancos

With **Orchestra Borealis**
David Hoyt, *artistic director*

John Brough & Laura Hawley
conductors

Programme

Michael Merrill (b. 1988)

Heaven-Haven

Bernat Vivancos (b. 1973)

Aeternam

Stephanie Martin (b. 1962)

Winter Nights

Oliver Munar, Tenor

1. *Cold is the Night*
2. *Loud Rings the Frozen Earth*
3. *Christmas Cattle*
4. *Ring Out Wild Bells*
5. *Now Winter Nights Enlarge*

Johann Christoph Bach (1642-1703)

Es ist nun aus mit meinem Leben

INTERMISSION

Wolfgang Amadeus Mozart (1756-1791)

Requiem in D Minor, KV 626

Jolaine Kerley, Soprano

Aoife Donnelly, Alto

Oliver Munar, Tenor

Paul Grindlay, Bass

Lorne Manweiler, Organist

Introitus

1. *Requiem aeternam*

Kyrie

2. *Kyrie*

Sequenz

3. *Dies irae*
4. *Tuba mirum*
5. *Rex tremendae*
6. *Recordare*
7. *Confutatis*
8. *Lacrimosa*

Offertorium

9. *Domine Jesu Christe*
10. *Hostias*

Sanctus

11. *Sanctus*

Benedictus

12. *Benedictus*

Agnus Dei

13. *Agnus Dei*

Communio

14. *Lux aeterna*

Da Camera Singers



Since its inception in 1961, Da Camera Singers has upheld a strong presence in the Alberta choral community and proudly holds the distinction of being Edmonton's longest-standing chamber choir. The choir's musical programming encompasses Western choral concert music from the Renaissance to the 21st century, including oratorios, choral works with orchestras and instrumental ensembles, works with piano, and a cappella works—presenting concerts that feature a range of music from beloved masterworks of the choral canon to newly premiered works by Canadian and Edmonton-based composers, and supporting the creation of new art through commissioning.

In addition to their own annual three-concert season, Da Camera Singers collaborates regularly with professional and amateur groups in the Edmonton community, including the Edmonton Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, i Coristi Chamber Choir, and A Joyful Noise. In March 2012, Da Camera Singers, as well as many alumni singers from the choir,

celebrated its 50th Anniversary with a presentation of Carl Orff's *Carmina Burana*.

Da Camera Singers has been broadcast nationally on CBC and has toured throughout Canada, the United States, and parts of Europe. In the summer of 2015, they completed a two-week tour through parts of Austria, Hungary, and Slovakia, which included a concert in St. Stephen's Cathedral, Vienna. Among their recordings is the only commercially available recording of *Eulogies* (2009) by renowned Canadian composer and former ESO composer in residence, John Estacio. In 2013, Da Camera Singers released a collection of 20th and 21st century Christmas Carol arrangements, entitled *Kings and Shepherds*, featuring the music of Jonathan Dove, Ola Gjeilo, and Jake Runestad.

After fourteen years of inspiring leadership under the direction of Dr. John Brough, Da Camera Singers now welcomes to the podium Laura Hawley, who was appointed the Artistic Director in summer 2019.

Social Media information

Facebook: www.facebook.com/DaCameraEdm
Instagram: www.instagram.com/dacamerasingers
Website: www.dacamerasingers.ca
Twitter: @dacameraedm

Artistic Director

Laura Hawley

Collaborative Pianist

Kim Cousineau

Business Manager

Ryan Hemphill

SopranoTracey Bidne
Juliet Bryce
Christina
Debusschere
Cheryl Krueger
Wendy Legaarden
Katie Maxfield

Karen Onizaki

Beth Schuld
Wendy Vanderwel
Katie Wells**Alto**Michelle Andrews
Susan Doyle
Elize Erasmus

Cathy Grant

Guylaine Lefebvre-
Maunder

Kerry McCune

Annie Randall
Cara Robertson
Maria Rosvik
Barb Sabo**Tenor**Jeff Gabert
Fabini Orata
Juan Ramirez
Isabela Ramos
Russ Wilkinson**Bass**Dave Brehmer
Werner Erasmus
David Fast
Gary Krueger
Alto Lo
Bruce Shaw
Frank Thede

Da Camera Singers is delighted to welcome the following alumni to the stage for the performance of Mozart's Requiem:

SopranoKathy Drouin-
Carey
Elizabeth Stolte
Emma Wilkins**Alto**Joanne Bacon
Kathleen Baergen
Evelyn Blanchette
Celeste Ireland**Tenor**George Bennett
RJ Chambers
Rem Kooistra
Don Steenwinkel**Bass**

Gerhard Schaefer

Orchestra Borealis

A volunteer orchestra comprised of talented, passionate musicians, Orchestra Borealis rehearses once a week from September through April of each year to perform three captivating concerts. Our repertoire spans Classical, Romantic, and contemporary orchestral masterworks, including lesser-known and Canadian contemporary composers.

Our orchestra has evolved from a community ensemble with nearly three decades of experience under the direction and guidance of well known music directors. As an independent orchestra, we will continue to pursue the unique communicative experience that music provides, not just with each other but also with our listeners—building a musical community of people who share their love of orchestral music.



David Hoyt – Conductor / Artistic Director

Violin 1Valerie Sim
(*Concertmaster*)
Lydia Metzger
Grant Sigurdson
Carol Sperling**Violin 2**Gautam Karnik
Tom Burton
Natalie Ozipko
Laura Grantham**Viola**Hsing Jou
Louisa Robison
Ken Hall**Cello**Adrian Rys
Mindy Lamont
Erin Sachs
Bass
Doug Hafso**Clarinet**Darren Sahl
Shelley Benson**Bassoon**Lyndsey Cohen
Yoko Ruigrok**Trumpet**Alvin Lowrey
Michael Kaiser**Alto Trombone**

Alden Lowrey

Tenor Trombone

Joanna MacDonald

Bass trombone

Dana Baillie

Organ

Lorne Manweiler

Timpani

Keith Erb

PercussionLiz Ferguson
Linda Tilley

BIOS

Laura Hawley, Artistic Director

Laura Hawley is a Canadian musician known for her compelling approach to musical leadership and artistic programming, multi-faceted community engagement, and distinctive compositional style.

Laura is artistic director of Da Camera Singers (Edmonton), conductor of ChandraTala (Edmonton), founding artistic director of Hypatia's Voice Women's Choir of Ottawa (2015-2019), and is a collaborative pianist, singer, and recently featured composer with the Canadian Chamber Choir. An active clinician throughout Canada, Laura has worked with a wide variety of community-based choral and orchestral ensembles including CAMMAC, Music & Beyond (Ottawa), Choirs Ontario, Choir Alberta, Nova Scotia Choral Federation, and Choral Canada. She is a founding pianist and associate conductor of the Cantiamo Choirs of Ottawa, and was their composer-in-residence from 2003 to 2017. From 2007 to 2018 she was Director of Music at St. John's South March Anglican Church, leading the adult choir and establishing a thriving parish youth choir. In 2014, 2016, and 2018 she was nominated for the prestigious "Leslie Bell Prize for Choral Conducting" and is a 2019 recipient of the Association of Canadian Women Composers' Roberta Stephan Award. In 2017, 2018, and 2019, she was selected from an international pool of applicants to attend the Banff Centre's Choral Art: Conductors and Composers program as a composer in 2017 and 2019 and as a conductor in 2018.

As an internationally recognized composer, her works have been commissioned, performed, and recorded by many of Canada's finest ensembles including Elektra Women's Choir, Pro Coro Canada, Inuksuk Drum Dancers, Canadian Chamber Choir, Spiritus Chamber Choir, Cantiamo Choirs of Ottawa, Halifax Camerata, and Shallaway Youth Choir. Her setting of the French poem *Au champ d'honneur* is performed annually on national broadcast by the Ottawa Children's



Choir and Canadian Armed Forces Band as part of the Remembrance Day Ceremony at the National War Memorial. Her piece, *Alhamdulillah*, became internationally famous when it went viral on YouTube with the title "Welcome to Canada Syrian Refugees" in December 2014. More recently, the Canadian Chamber Choir toured and recorded her multi-movement work, *In Song*, for mixed choir and instrumental ensemble with bass clarinetist Jeff Riley, percussionist Beverly Johnston, and violist Kieth Hamm.

While Ms. Hawley writes for many of Canada's top performing ensembles, her unique understanding of developing musicians and sensitivity to a commissioner's vision has established her as a widely sought composer for educational ensembles as well. As a result, Laura has written a variety of instrumental and choral works for children, youth, and developing adult musicians; works that lend themselves well to

educational growth. Her works are published with Rhythmic Trident Music Publishing, Cypress Choral Music, Silent Dawn Music Publishing, and on www.laurahawley.ca.

Laura Hawley has taught at both of Ottawa's universities as a part-time professor; at the University of Ottawa in the position of Coordinator of the Solfège program at the School of Music and at Carleton University School for Studies in Art & Culture (Music) as an Associate Performance Faculty Member (teaching classical piano)

Dr. John Brough, *Conductor*



Born in Ottawa, John Brough has appeared as conductor, organist and chorister with many ensembles in the Edmonton area and throughout Canada. His teachers have included Lawrence Ewashko (Ottawa), Leonard Ratzlaff, Debra Cairns and Malcolm Forsyth (Edmonton),

David Hoyt, *Orchestra Borealis: Conductor / Artistic Director*

David Hoyt studied piano with Boris Roubakine, Karl Engel, and Alexandra Munn; French horn with Philip Farkas, Pierre del Vescovo, and Eugene Rittich; and conducting with Franco Maninno, Kurt Sanderling, and Pierre Boulez. He joined the Edmonton Symphony while a student at the University

and Contract Instructor (teaching conducting and theory), and she is looking forward to teaching composition at Concordia University of Edmonton in the 2019-2020 academic year. She teaches piano, theory, harmony and history in her studio.

Ms. Hawley holds an ARCT from the Royal Conservatory of Music and completed a Bachelor of Music in piano performance and Master's in music theory at the University of Ottawa. She is based in Edmonton.

Frieder Bernius (Germany), and Jon Washburn (Vancouver). John was Artistic Director of Da Camera Singers from 2005 until 2019. He led the choir for fourteen seasons which included many regional concerts, two international tours, and two commercial recordings. He has also appeared as guest conductor with Richard Eaton Singers, the Edmonton Symphony Orchestra, and the Alberta Baroque Ensemble. He is passionate about early music, in particular the music of the English Renaissance and the Burgundian School. He is co-founder of the early music group, the Scona Chamber Singers.

Dr. Brough is adjunct professor of music and Manager of the School of Music at Concordia University of Edmonton, where he has taught courses in music history, theory, and conducting, as well as appearing as guest conductor of their choral ensembles. He is Principal Organist and Director of Music at Holy Trinity Anglican Church and sings regularly as a tenor chorister with Pro Coro Canada. John lives in Sherwood Park, Alberta with his wife, Kathleen, and their daughters, Annie and Sadie.

of Alberta, becoming principal horn in 1975. He also played horn with the Royal Winnipeg Ballet Orchestra, the Canadian Opera Company Orchestra, the Chuck Mangione Band, the Hamilton Philharmonic, the Toronto Symphony as principal horn for several months, and with l'Orchestre Symphonique de



Montréal in Carnegie Hall.

David Hoyt began conducting professionally in 1982, becoming assistant conductor of the Edmonton Symphony in 1985 and of the Canadian Opera Company in 1991. He has been guest conductor with the Atlantic Symphony, Orchestra London, the Winnipeg Symphony, the Regina Symphony, the Saskatoon Symphony, the Calgary

Philharmonic, the Edmonton Opera Company, Opera Nuova, the Alberta Baroque Ensemble, the Kamloops Orchestra, the Vancouver Island Orchestra (Nanaimo), and the Vancouver Symphony.

Hoyt's long-standing association with The Banff Centre began in 1972, when he was a member of the summer festival orchestra. Since 1978, Hoyt has returned to the Centre annually as a visiting artist and faculty in the summer, fall, and winter sessions. David Hoyt spent ten years teaching horn at the University of Alberta, and has taught across the country at Festival Five Hundred (St. John's), Scotia Festival (Halifax), Domaine Forget (Quebec), Les Concerts Bell (Montreal), International Music Camp (Toronto), Festival of the Sound, (Parry Sound), MusiCamrose (Alberta), Courtney Music (British Columbia), and others.

As the head of Education and Outreach at the Edmonton Symphony, David expanded the Symphony for Kids, Education Concerts, and Pops Series, and he founded the On the Edge Series and the very popular Symphony Under the Sky Festival. He was artistic director/executive director of Music & Sound at The Banff Centre in 2004-2005.

Kim Cousineau, *Pianist*



Kim received a Bachelor of Music degree from the University of Victoria, and studied privately with Anna Cal, student of Russian

pianist Pavel Egorov. He is an alumni of Opera Nuova's collaborative pianist program and has studied at the Franz Schubert Institute in Baden, Austria. Kim has worked as a répétiteur and music director for numerous organizations including Pacific Opera Victoria, Opera Nuova, Mercury Opera, Mayfield Dinner Theatre, MacEwan Theatre, and Concordia University of Edmonton. He is in high demand as a choral accompanist, working with many groups including Concordia Concert Choir, Da Camera Singers, Vocal Alchemy, Joyful Noise, and Chronos Vocal Ensemble. In 2012, he was the recipient of the BC Choral Federation's Joyce O. Maguire Award for outstanding long-term service as a choral accompanist. Kim maintains a busy schedule as a collaborative pianist and coach in the Edmonton area.

Lorne Manweiler, *Organist*

Lorne Manweiler is Rector of St. Timothy's Anglican Church in Edmonton and Instructor of Organ at Concordia University of Edmonton. A winner of organ performance and improvisation competitions, he has performed in concert with Canadian orchestras and choral ensembles as well as appearing as a solo performer in major churches and concert halls in North America, Europe, and the

United Kingdom. He has served as resident organist and music director in major Canadian churches and theological schools, has been a featured organist in national recital series and organ festivals, and a presenter at worship conferences. As well, he is a sought-after clinician, speaker, lecturer, and consultant in church music and liturgy.

Jolaine Kerley, *Soprano*

Jolaine Kerley is active as a soprano soloist, voice instructor, choral conductor, adjudicator, and clinician. She is currently Assistant Professor of Music at Concordia University of Edmonton. Jolaine is also conductor of Ariose Women's Choir, as well as the Archbishop Jordan High School Choirs. Jolaine is active as a soprano soloist with choruses and orchestras throughout North America. Most recent solo engagements include Brahms *Ein*

Deutsches Requiem with Pro Coro Canada, Allan Bevan's *Nou Goth Sonne Under Wode* at Carnegie Hall in New York City, and with the Portland Symphonic Choir, Allan Bevan's *Last Light Above the World* with the Richard Eaton Singer's, Bach's *Johannes Passion* with Calgary's Professional vocal ensemble Luminous Voices, and an immersive Game of Thrones production with HBO and Giant Spoon Productions in Austin, Texas.

Aoife Donnelly, *Alto*

A music graduate from the University of Toronto and the Royal Academy of Music in London, England, Aoife has studied with Diane Forlano, Jean MacPhail, and Jonathan Papp. She was a member of the core in the RAM production of Rameau's *Dardanus* under the direction of Laurence Cummings. She has sung as a chorister with the Opera Atelier productions of Purcell's *Dido and Aeneas* and *Aceton*, the Toronto Symphony, and three times with the International Festival Ensemble under Helmuth Rilling. Aoife often performs as a

guest soloist throughout Alberta, with groups such as Voicescapes Calgary and the Calgary Bach Society, and is a member of Luminous Voices under Timothy Shantz. In addition to her musical education, Aoife is working as a drilling engineer in downtown Calgary while continuing her voice studies at Mount Royal University with Winston Noren. She is the happy mother of a busy two year old girl and is expecting another child February 2020.

Oliver Munar, *Tenor*

Oliver Munar is a veteran ensemble singer who is in increasing demand as a concert and operatic tenor. He was recently celebrated in an unexpected, "remarkable" debut as the title role of Mendelssohn's *Elijah* with the Calgary Philharmonic Orchestra, and for "considerable vocal gifts" as a soloist in Monteverdi's *Vespro*

della Beata Vergine with Early Music Voices (Calgary) and *Rosa Barocca*. Other recent roles included Gastone in Verdi's *La traviata* with both Mercury Opera and Calgary Concert Opera Company, the title role of Britten's *Albert Herring* with University of Alberta Opera (2017), and the role of Abel in the Alberta premiere

of the oratorio *Cain* by Canadian composer Alexis Contant (2016). This season, he sang the role of the Philistine Messenger in Saint-Saëns' *Samson et Dalila* with Calgary Concert Opera Company while also serving as chorus conductor. Next week, he is the featured tenor for a commemorative concert to mark 30 years since the fall of the Berlin Wall. He will also sing as soloist in a production of Handel's *Messiah* with the Foothills Philharmonic, and an Afternoon at the Opera in February 2020 with the Calgary Civic Symphony.

Paul Grindlay, Bass

I feel fortunate to have been blessed with a unique bass voice. Perhaps I can take credit for the "ten thousand hours" of practice and commitment spent getting to know my instrument, but mostly I am indebted to the many amazing teachers, mentors, conductors, and colleagues who have inspired and supported me on my musical journey, including my parents and grandparents, my wife, my brothers, and so many others.

I have enjoyed a quarter century of professional performances on three continents with such groups as the Vienna Chamber Opera, Opera Atelier, Calgary Opera, American Bach Soloists, Carmel Bach Festival, Tafelmusik, Toronto Consort, Studio de Musique Ancienne

de Montréal, Calgary Philharmonic Orchestra, VoiceScapes, Luminous Voices, Pro Coro Canada, and many others. When CDs were the go-to music medium, I recorded discs for NAXOS, Toccata Classics and Marquis.

Oliver completed a Master of Music performance degree with operatic tenor John Tessier and vocal coach Shannon Hiebert, with both of whom he continues to train. He also studied at the prestigious Franz-Schubert-Institut (Austria) where he worked with some of the world's leading interpreters of German art song. In addition to singing, Oliver is a collaborative pianist, vocal coach, conductor, clinician and composer/arranger. He is pleased to collaborate again with Da Camera Singers.

I was appointed Artistic Director of the Calgary Boys' Choir in 2004, and continue today as the organization prepares to celebrate its 45th anniversary. Many of those amazing lads are now taller than me and some already sing better than I do. I also direct the choir at Knox Presbyterian Church and am on the vocal faculty at Mount Royal Conservatory of Music.

When not immersed in music, I am most likely to be found with my family, fly fishing, hiking, biking, swimming, cooking, or writing poetry.

CHORAL LIBRARY SPONSORSHIP PROGRAM

Da Camera Singers has started a new initiative this year through which individuals, businesses, etc. can sponsor music for our library, and have their name listed in the concert program whenever the sponsored work is programmed. The cost of sponsoring a set of musical scores varies and can range anywhere from approximately \$50.00 for single octavos to \$1,000 for large scores. Sponsors may choose to include a dedication which will be printed in our program each time it is performed and listed on our website.

Dedications may be for different occasions, such as birthdays, holidays, in memory of someone; or could simply indicate the name of the sponsoring businesses or could honour a particular theme or subject. If you would like additional information or would like to sponsor a score, please contact info@dacamerasingers.ca.

Heaven-Haven by Michael Merrill is sponsored by Michelle Andrews. "For my partner in life, Ed Andrews, to mark our 40th wedding anniversary. You are always my port in the storm."

Program Notes

As Da Camera's new Artistic Director, it brings me great pleasure to share the podium tonight with Dr. John Brough and to welcome you to this landmark concert; an evening that celebrates the past 14 years of Dr. Brough's inspiring leadership and marks the turn of a page in the history book of Edmonton's longest-standing chamber choir as I step into my new role as part of the Da Camera Singers family.

Today's program is truly a "Da Camera" program in its diversity of repertoire; spanning from the 1600s to today's Alberta premiere of a new Canadian work. In our collaborative programming for this concert, John chose the Mozart *Requiem* partly because November 2nd is All Souls Day (or Commemoration of All The Faithful Departed). It was a natural and meaningful fit for us to continue this in the first half of the concert program, given the strong ties to the Christian Liturgical Calendar that John and I share through our work as Anglican church musicians and through our foundational years, which we both spent singing in Ottawa's Anglican Cathedral and churches.

The first half of the concert is inspired by the overall arch of a J.S. Bach cantata, with choral works acting as "opening chorus, recitative, arias, and closing chorus," and counterpoints the Mozart *Requiem* from the vantage point of one approaching the end of life.

Our "opening chorus" is *Heaven-Haven*, an exquisitely moving new work by American composer Michael Merril, who composed this work while in residence at the Banff Centre here in Alberta. Some may already be familiar with this text from Benjamin Britten's large-scale choral work, *A.M.D.G.* This new setting, dedicated to Merril's grandmother, beautifully captures the sense of longing for

peace through its carefully crafted use of line, tessitura, and stunning lingering harmonies in which one does indeed want to find rest and refuge

Within the arch of the Bach-cantata-form concept, Vivancos' *Aeternam* offers what I might call an "anti-recitative" for choir. This stunning work seeks to eradicate time altogether, taking the listener away from any sense of pulse, hurry, or rhythm, form, or harmony-driven propulsion. Here, we turn the idea of the fast-paced, plot-driven "recitative" upside down and in so doing, we seek to capture the individual's experience of the "opposite of life" with an expression of tranquillity, peace, and eternity in the place of worldly hustle and bustle.

The centrepiece of the program's first half is the Alberta premiere of Toronto composer Stephanie Martin's cantata, *Winter Nights*. Here, each movement offers a different vignette, acting as the "choral arias" in the overall cantata concept of the first half. *Winter nights* opens with folklore of the collective consciousness (about weather, no less—how very Canadian!), moving on to texts that call to mind larger reflections upon the changing of the seasons, the passage of time, and the freezing of the earth when winter comes, alongside a very specific moment where we "zoom in" on a Christmas memory from Martin's own childhood, expressed through her musical setting of a poem by her sister about one very distinct Christmas eve they shared. In this movement, listeners may experience their own flood of memories when, just after the words "church singers choired in their stalls," the orchestra quotes, simultaneously, "*Lo, how a rose*," "*O God, Our Help in Ages Past*," and "*Joy to the world*." In Martin's cantata, we experience a spectrum of feelings from nostalgia to

profound reflection, and one of the things I love about this work is the many layers of meaning one can find in the music and texts, from “simple sayings” to broad metaphors for life and death.

We close the first half with a final chorus, the *Sterb-Aria* (Death Aria), *Es ist nun aus, mit meinem Leben*, written by Johann Christoph Bach, the cousin of Johann Sebastian Bach’s

father. The baffling perfection of this work expresses perfectly the contentment of a faithful soul ready to pass from this world and enter into the loving embrace of heaven. We are grateful to Ivars Taurins and Charlotte Nediger for providing us with the edition we are performing from tonight.

Laura Hawley, Artistic Director

Requiem, Wolfgang A Mozart (1756-1791)

The unique circumstances surrounding the composition of Mozart’s Requiem are remarkable for their almost Dickensian melodrama.

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Wazlsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer’s house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written

whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart’s more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr not been Constanze’s first choice, despite the fact that he had been the composer’s closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work’s fourteen movements only the opening Introit and Kyrie had Mozart

managed to complete in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the seventh movement, the Lacrymosa, until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the Tuba Mirum. Süssmayr completed the Lacrymosa, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections.

Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which according to Constanze, Mozart himself had suggested. Much more daunting, however, was the task of writing the entire Sanctus, Benedictus and Agnus Dei himself, the prospect of which had defeated his reputedly more talented fellow-composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the Lacrymosa before giving up and returning the entire portfolio to Constanze. Süssmayr was evidently made of sterner stuff, and by the end of 1792 he had finished the task. Opinions differ as to the quality of the Süssmayr movements,

though it is generally agreed that the Agnus Dei is the most successful.

A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire Requiem. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly fifty years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süssmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süssmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.

*Program notes by John Bawden
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AUDITIONS

We are currently looking for singers to join us for our

2020-2021 season.

Contact info@dacamerasingers.ca to book an audition or for more details.

Texts and Translations

Heaven-Haven, Michael Merrill

Author: Gerard Manley Hopkins

I have desired to go
Where springs not fail
To fields where flies no sharp and sided hail
And a few lilies blow

And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea

Aeternam, Bernat Vivancos

Text: Sara Teasdale

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis

*Rest eternal grant unto them, O Lord,
and let light perpetual shine upon them.*

Winter Nights, Stephanie Martin

1. *Cold Is The Night* — *Anonymous*

Cold is the night when stars shine bright.
Red sky at night, sailors' delight.
When the wind is out of the East,
'tis neither good for man nor beast.

When sounds travel wide, a stormy day will betide.
Cold is the night when stars shine bright.

2. *Loud Rings The Frozen Earth* — *James Thomson (1700-1748)*

Loud rings the frozen earth, and hard reflects
A double noise;
From pole to pole the rigid influence falls
Through the still night, incessant, heavy, strong,
And seizes nature fast.

Vapours, and clouds, and storms. Be these my
theme,
These, that exalt the soul to solemn thought
And heavenly musing.

See, Winter comes to rule the varied year,
Sullen and sad, with all his rising train—

Welcome, kindred glooms!
Congenial horrors, hail!

3. *Christmas Cattle* — *Cori Martin (2010)*

Could it be true, old Thomas Hardy's tale:
at midnight, Christmas Eve, the oxen kneel
to Bethlehem? Our parents slept. We kept
a vigil till the magic hour, then crept
outside, across the glittering, frozen snow
to see this vision promised long ago.

And, Lo! Behold! There were the cattle in
the moonlit barn, a huddled congregation
mangered, softly lowing like singers choired
in their stalls. Yet, I feel some cattle shared
the doubts then sprouting in my childish thought.
For some were kneeling there. And some were
not.

4. *Ring out wild bells* — *Alfred Lord Tennyson (1809-1892)*

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

The year is going, let him go;

Ring out the old, ring in the new,
Ring, happy bells, across the snow:

Ring out the false, ring in the true.
Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes
But ring the fuller minstrel in.

Ring out the grief that saps the mind
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;

5. Now Winter Nights Enlarge — Thomas Campion (1617)

Now winter nights enlarge
The number of their hours;
And clouds their storms discharge
Upon the airy towers.

Let now the chimneys blaze
And cups o'erflow with wine,
Let well-turned words amaze
With harmony divine.

Now yellow waxen lights
Shall wait on honey love
While youthful revels, masques, and courtly sights
Sleep's leaden spells remove.

This time doth well dispense
With lovers' long discourse;
Much speech hath some defense,
Though beauty no remorse.

Es ist nun aus mit meinem Leben, J. CH. Bach

Text from Gardiner's CD: the booklet says that the english translation is by Mari Prackauskas, though whether that means the notes and the texts is unclear.

Es ist nun aus mit meinem Leben,
Gott nimmt es hin, der es gegeben.
Kein Tröpflein mehr ist in dem Fass,
es will kein Fünkeln mehr verfangen,
des Lebens Licht ist ausgegangen.
Kein Körnlein läuft mehr in dem Glas,
Es ist nun aus, es ist vollbracht,
Welt, gute Nacht!

Komm, Todestag, du Lebenssonne,
du bringest mir mehr Lust und Wonne,
als mein Geburtstag bringen kann,
du machst ein Ende meinem Leiden,
das sich schon mit den Kindtaufsreuden
vor jenen hat gefangen an.
nun ist es aus, es ist vollbracht,
Welt, gute Nacht!

Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

All do not all things well;
Some measures comely tread,
Some knotted riddles tell,
Some poems smoothly read.

The summer hath his joys,
And winter his delights;
Though love and all his pleasures are but toys,
They shorten tedious nights.

[Let now the chimneys blaze
And cups o'erflow with wine,
Let well-turned words amaze
With harmony divine.] *(repeated stanza not repeated in the original poem)*

*Now my life is ended,
God who gave it, takes it to him.
Not the smallest drop remains in the vessel,
not a single spark will catch,
life's light is extinguished.
Not one grain remains in the hourglass,
it is now ended, it is accomplished,
world, good night!*

*Come, day of death, o sun of life,
you bring me more joy and bliss
than the day of my birth can bring,
you put an end to my suffering,
which before the joys of christening
has already begun.
now it is ended, it is accomplished,
world, good night!*

Welt, gute Nacht! Behalt das Deine
und lass mir Jesum als das Meine,
denn ich lass meinen Jesum nicht!
Behüt euch Gott, ihr meine Lieben,
lass meinen Tod euch nicht betrüben,
durch welchen mir so wohl geschieht;
mein Leid ist aus, es ist vollbracht,
Welt, gute Nacht!

Was wollet ihr euch nach mir sehen?
Ei, stilltet, stilltet eure Tränen,
weil meine schon gestillt sind,
mir wischt sie Jesus von den Augen,
was sollen denn die euren taugen,
und lacht mit mir als ein Kind.
Was Jesus mache, ist wohlgemacht!
Welt, gute Nacht!

*World, good night! Keep what is yours,
and leave Jesus as mine own,
for I will not leave my Jesus!
May God protect you, my dear ones,
let my death not grieve you,
since it has brought me such happiness;
my suffering is ended, it is accomplished,
world, good night!*

*Why would you grieve for me?
Ah, ease your tears,
For mine are eased already;
Jesus wipes them from my eyes;
What use then should yours be,
Laugh with me like a child.
That which Jesus does is well done!
World, good night!*

MOZART'S REQUIEM

INTROITUS

1. Requiem aeternam

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum
in Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
You are praised, God, in Sion, and
Unto Thee shall the vow be performed
in Jerusalem.*

*Hear my prayer,
unto Thee shall all flesh come.*

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

KYRIE

2. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

SEQUENZ

3. Dies irae

Dies irae, dies illa,
Solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

4. Tuba mirum

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

5. Rex tremendae

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

6. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

*Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.*

*What dread there will be,
when the judge shall come,
to judge all things strictly.*

*A trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.*

*Death and nature will be astounded,
when all creation rises again,
to answer the judgement.*

*A book will be brought forth,
in which all will be written, by which the world will
be judged.*

*When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.*

*What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?*

*King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.*

*Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.*

*Faint and weary you have sought me, redeemed
me, suffering on the cross;
may such great effort not be in vain.*

*Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.*

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.

*I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.*

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

*You, who absolved Mary,
and listened to the thief,
give me hope also.*

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

*My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.*

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

*Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.*

7. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

*When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.*

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

*I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.*

8. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

*That day of tears and mourning
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.*

OFFERTORIUM

9. Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

*Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.*

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

*Let the standard-bearer, holy Michael,
bring them into holy light.*

Quam olim Abrahae promisisti
et semini ejus.

*Which was promised to Abraham
and his descendants*

10. Hostias

Hostias et preces tibi, Domine,
laudis offerimus.

Tu suscipe pro animabus illis,
quorum hodie memoriam facimus.

Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abraham promisisisti
et semini ejus.

*Sacrifices and prayers of praise, O Lord,
we offer to You.*

*Receive them in behalf of those souls
we commemorate today.*

*And let them, O Lord,
pass from death to life,
which was promised to Abraham and his
descendants.*

SANCTUS

11. Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

*Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

BENEDICTUS

12. Benedictus

Benedictus qui venit in nomine
Domini.

Osanna in excelsis

Blessed is he that cometh in the name of the lord.

Hosanna in the highest.

AGNUS DEI

13. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

*Lamb of God, who takes away the sins of the world,
grant them eternal rest.*

*Lamb of God, who takes away the sins of the world,
grant them eternal rest.*

*Lamb of God, who takes away the sins of the world,
grant them eternal rest forever.*

COMMUNIO

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et Lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

*Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.*

*Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.*

Acknowledgements

Thanks to the many people who contributed their time and talent to make the concert a success.

Concert Planning Committee

Wendy Vanderwel, Wendy Legaarden,
Cheryl Krueger, Susan Doyle, David Fast,
John Brough, Laura Hawley, Ryan Hemphill

Concert Donors

Alto Lo - *sincere thanks for sponsoring the concert
reception and the organist for this evening's concert.*

Wendy Vanderwel
Wendy Legaarden
Guylaine Lefebvre-Maunder

Reception Coordinators

Cheryl Krueger, Wendy Legaarden,
Wendy Vanderwel

Our Stage Manager and Crew

Werner Erasmus, Fabini Orata, Tracey Bidne,
Juan Ramirez, Katie Maxfield, David Fast,
Bruce Shaw, Russ Wilkinson

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Jeff Gabert, Guylaine Lefebvre-Maunder,
Dave Brehmer

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Jeff Enns

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