



Da  
Camera  
Singers

Laura Hawley, *artistic director* | Kim Cousineau, *piano*

# Under the Influence

SUNDAY, MAY 5, 2024 - 3:00 P.M.

**Canadian composers and  
the music that influenced them**

Holy Trinity Anglican Church  
10037 84 Ave NW, Edmonton



# Program

## Set 1: Stuart Beatch

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**Thomas Tallis**

### **If ye love me**

*Library donation: Cara Robertson*

*To Andrew. For the things we have shared and the things we will share, I am grateful.*

**Stuart Beatch\***

### **Simple Psalms**

1. Magnus Dominus
2. De Profundis
3. Levavi Oculos Meos

Solo group: Eliza Onizaki, Alto Lo, Jom McDonald, Beth Schuld

**Edward C. Bairstow**

### **I sat down under his shadow**

## Set 2: Jane Berry

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**Frank Martin**

### **“Sanctus” from *Mass for Double Choir***

**Jane Berry\***

### **Blood, Breath, and Other Miracles**

1. Forgive Me
2. Whatever an August is

Solo: Sean Gleason

**Josef Rheinberger**

### **Abendlied Op. 69, no. 3**

## Set 3: Marie-Claire Saindon

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**Eleanor Daley\***

**Marie-Claire Saindon\***

**Franz Biebl**

**“Winter” from *Seasons of Love***

**Blinded By a Leafy Crown**

World premiere performance

*Library donation: Elizabeth Stolte*

*Dedicated to those who have experienced loss, and yet gained clarity.*

**Ave Maria**

Solos: Werner Erasmus, Russ Wilkinson, Colin Pierce

## Set 4: Alan Bevan

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**Healy Willan\***

**Alan Bevan\***

**John Lennon and  
Paul McCartney  
arr. Bob Chilcott**

**Rise up, my love, my fair one**

**Evening Song**

*Library donation: Alto Lo*

*To my wife, Tiffany – “Never our lips, our hand...”*

**Yesterday**

Solo: Gary Krueger

\* denotes Canadian composer

## DA CAMERA SINGERS

Founded in 1961, Da Camera Singers is proud to be Edmonton's longest-standing chamber choir, having upheld a vibrant presence in our artistic community for over six decades. Under the artistic direction of Laura Hawley, our programming celebrates a broad range of choral art, and we find inspiration and joy in great music from the Renaissance to today. New works hold an important place in our repertoire, and we are especially delighted to commission and premiere pieces by Canadian and local composers.

We seek to cultivate empathy and belonging within our choir community and are committed to helping build a path to pluralism in our work. For our 60th anniversary gala concert in the 2021-22 season, we commissioned queer composer Stuart Beatch, working closely with Stuart in developing the vision for the new work as

well as in our rehearsals leading up to the premiere. More recently in our 2022-2023 season we were honoured to have Cree-Dene composer Sherryl Sewepagaham lead us in a half-day workshop where we learned about Indigenous music making and spent some guided time in nature connecting with the land.

Our curiosity and passion for choral art fuels our interest in pursuing innovative projects and compelling workshops that connect us more deeply with the music we sing and energize our regular three-concert season. As part of a rich artistic ecosystem in our city, some of our most exciting experiences over the past sixty years have been and continue to be collaborations with professional ensembles in our community as well as amateur groups of all ages. We have been broadcast nationally on CBC, and have toured throughout Canada, the United States, and Europe.



## **LAURA HAWLEY**

### **Artistic Director**

Laura Hawley is a Canadian conductor, composer, pianist, and educator known for her creative musical leadership and artistic programming, community engagement, distinctive compositional style, and passionate advocacy for Canadian choral art.

She is the artistic director of Da Camera Singers (Edmonton), conductor of ChandrāTala (Edmonton), and founding conductor of the Diocese of Edmonton Children's Choir. She is also founding artistic director of Hypatia's Voice Women's Choir (Ottawa, 2015-2019), was pianist/singer with the Canadian Chamber Choir (2018-2022), and co-founder of the Sonic Timelapse Project, an innovative crowdfunding initiative that commissioned ten new Canadian choral works and established an online platform of supports (videos, workshops, learning tools) for choirs during the COVID-19 pandemic. An active clinician throughout North America, Laura has worked with a wide variety of community-based choral and orchestral ensembles from sea to sea, including CAMMAC, Music & Beyond (Ottawa), Choral Canada, and the provincial choral organizations. She is a founding pianist and associate conductor of the Cantiamo Choirs of Ottawa, and was their composer-in-residence from 2003-2017. 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.

Laura has been steeped in choral art since childhood, and her compositional output demonstrates an ongoing interest in writing for all artists from the developing chorister's voice to the professional choral ensemble. Her works have been commis-



sioned, performed, and recorded by many fine choirs including Canadian Chamber Choir, Pro Coro Canada, Elektra Women's Choir, Vancouver Youth Choir, Cantiamo Choirs, and Toronto Children's Chorus. She was appointed the first composer-in-residence with Halifax Camerata Singers (2020-2022). Laura's works are published by Oxford University Press, Santa Barbara Music Publishing, Rhythmic Trident Music Publishing, Cypress Choral music, Silent Dawn Music Publishing, and on [www.laurahawley.ca](http://www.laurahawley.ca). Laura has also taught theory, conducting, and composition at the university level.

Ms. Hawley holds an ARCT from the Royal Conservatory of Music and completed a BMus and MA at University of Ottawa. She has studied piano with Sandra Webster, conducting with Wayne Toews, the late Prof. Morihiro Okabe, Michael Zaugg, and Lone Larsen, composition with Stephen Gellman, Ugis Praulins, and Prof. Allan Bell, and voice with Elizabeth Turnbull.

**ARIANE LOWREY**  
**Collaborative Pianist**

Born and raised in the Smoky River Region of Alberta, Ariane Lowrey received her Bachelor of Music Degree in piano performance at the University of Alberta in 2003, studying with Ayako Tsuruta and Janet Scott Hoyt. In the summers of 2001 and 2002, she attended the Summer Festival at the Orford Art Centre in Quebec, studying with piano professors Jean-Paul Sevilla, Jean Saulnier, and Richard Raymond. After completing her undergraduate degree, Ariane studied at the Université de Montréal with Paul Stewart and completed her Master of Music degree in piano performance in 2005. She then traveled and worked in the UK and Europe before returning to Edmonton in 2007.

Ariane is actively involved in accompanying and collaborative work as well as teaching and adjudicating. She has performed with various chamber groups, choirs, vocalists, solo instrumentalists, dance and musical theatre productions throughout Alberta. She is currently the resident accompanist for the i Coristi Chamber Choir under the direction of Dr. Rob Curtis, accompanist for Korora's upper voices choir ChandraTala under the direction of Laura Hawley and sessional collaborative pianist for vocalists and instrumentalists at King's University College.

When not at work, Ariane can be found with her husband and three children walking or biking to the playground, growing a garden, baking, crafting, dancing and jamming with them on any musical instrument they can get their hands on.



# The Choir

## SOPRANO

Beth Schuld  
\*Cheryl Krueger  
Clair Gibson  
Carla Stolte  
Eliza Onizaki  
Elizabeth Stolte  
Elize Erasmus  
Juliet Bryce  
\*Wendy Legaarden  
Wendy Vanderwel

## ALTO

Barb Sabo  
Cara Robertson  
Cathy Grant  
Erin Lampen  
Guylaine Lefebvre-Maunders  
Maria Rosvick  
Michelle Andrews  
\*Shannon Kolotyluk  
Susan Doyle

## TENOR

Andrew Richardson  
Colin Pierce  
Evan Dowling  
Jeff Gabert  
Russ Wilkinson  
Sean Gleason  
\*Timothy Wong

## BASS

Alto Lo  
Frank Thede  
Gary Krueger  
Gord McCrostie  
Jim McDonald  
Werner Erasmus

*\* not performing in this concert*



# Program notes

## Set 1: Stuart Beatch

"If ye love me" by English composer Thomas Tallis (1505-1585) is a four-part motet or anthem first published in 1565 during the reign of Elizabeth I. This is an early example of an English-language motet; Tallis was one of the first composers to write sacred music in English (as opposed to Latin), according to the new post-Reformation requirements to write in a simple style, giving each syllable a "plain and distinct note." You'll hear that although the singers aren't always singing the same syllables at the same time, the text comes through very clearly.

Edmonton composer Stuart Beatch wrote "Simple Psalms" in 2016 as a personal challenge to compose shorter works which can be performed by a wide range of choirs. This piece is a set of three brief psalm settings for a cappella choir, suitable for both concert performance or sacred worship. They were premiered in Edmonton by Pro Coro #connect in May 2019.

Edward Bairstow (1874-1946) was an English composer and organist. First published in 1925, "I sat down under his shadow" takes its text from the Song of Solomon 2:3: "As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste." Bairstow composed this gem in 1909 while working as organist and

choirmaster at York Minster, one of the largest Gothic cathedrals in Northern Europe. Like "If ye love me," this piece has become a staple of Anglican choral repertoire.

## Set 2: Jane Berry

One of the most fascinating things about Frank Martin's (1890-1974) exquisite Mass for Double Choir, from which we will perform the "Sanctus," is that he composed the work between 1922 and 1926 seemingly without any external motivation or commission. He wrote it as a personal expression of faith, and then the piece sat in his study untouched for about forty years until the premiere in 1962. According to Martin, who believed spirituality and religious experience to be deeply private, this was a matter between himself and God.

"Blood, Breath, and other Miracles" came out of a collaborative project between Edmonton composers Jane Berry and Rebecca Parsons and former Edmonton poet-Laureate Brandon Wint, focusing on Wint's interest in how poetry and composition work together. They worked together to workshop poetic ideas, and both composers set this same text of Brandon's into song cycles. The poetry expresses a deep communion with nature as understood through the body and the senses. In discussing the poetry with Brandon, he explained that one of the things that compels him to write poet-

ry is that the world is so full of beauty, but his capacity to feel it all is limited. This poem attempts to close that gap.

Josef Rheinberger (1839-1901) was a German organist, composer, and conductor. He composed "Abendlied" (Evening Song) in 1855 two weeks before his sixteenth birthday. He later revised the work at age 24 and finally published it in 1973 with two other pieces, in a set called *Drei geistliche Gesänge für gemischten Chor*.

### **Set 3: Marie-Claire Saindon**

Eleanor Daley is a Canadian composer, church-musician and pianist living and working in Toronto. "Winter" is part of a set of four pieces called *Seasons of Love*, published in 2007. The text, published by Irish poet William Butler Yeats in 1893, is believed to be about his relationship with Maud Gonne, an Irish actress and nationalist. In the poem, the speaker addresses someone else, asking this person to imagine themselves in old age, picking up a book (presumably of poetry by the addressee) and imagining the "soft and shadowed look" the addressee's eyes once had. The poem goes on to describe how while many loved the person's grace and beauty, there was one man who loved the addressee's emotional/spiritual side and face as it changed over the years. The poem ends on a sad note, imagining the addressee reflecting on this love that "got away."

Marie-Claire Saindon is a Franco-Ontarian composer, clinician, teacher, and fiddle player based in Montréal. "Blinded by a Leafy Crown" was first pub-

lished in 2019 in its original version for 6-part upper voices choir. The 6-part mixed choir version we present today was created especially for this concert! The text, "Leaves," by Sarah Teasdale, compares fairy and beliefs to a crown of leaves, worn with contentment and pride. However, over the course of life, the leaves fall away and are lost. Painful though this process may be, Teasdale describes how the crown of leaves was in fact, blinding, and losing the leaves has allowed room to see more clearly and to know, for the first time "stars above and earth below."

Franz Biebl (1906-2001) composed his well-loved "Ave Maria" in 1964 while serving as the choir director at a Catholic church in Germany. Originally composed for lower-voices choir (TTBB), the piece was inspired by Gregorian chant and traditional sacred music. Although it is a well known work today, the piece remained in relative obscurity until it was discovered, recorded, and performed by American vocal ensemble Chanticleer in the 1980s. Now, it has become a staple of choral repertoire!

### **Set 4: Allan Bevan**

Healey Willan (1880-1986) was born in London, UK, where he attended St. Saviour's Choir School and worked for ten years as organist and choirmaster at St. John the Baptist Church. In 1913, he emigrated to Canada to take up a position as head of the theory department at the Toronto Conservatory and organist at St. Paul's church. He is now known as one of Canada's most important and influential composers and

teachers, mainly known for his sacred repertoire. Rise up, my love is the fifth piece from a set of ten liturgical motets composed between 1928 and 1937.

Edmonton composer Allan Bevan's "Evening Song" was commissioned by Russ Mann as a gift for his wife, Johann, given to honour their relationship but also to honour her talent of singing, which has been a lifelong activity for her. The work was premiered in 2020 and was published in 2023. The poetry, by Sidney Lainer (1842-1881) reference's "Egypt's pearl" dissolving in rosy wine. This is a reference to a story of a legendary banquet where Cleopatra bet Marc Antony that she could host the most expensive dinner in history. At this dinner, as a dramatic display of her wealth, she dissolved a large pearl from a pair of earrings in a glass of wine, and drank it, thus winning the bet. The two pearls in her earrings were said to be the largest pearls of all time, and their value is estimated at about \$30 million in today's dollars!

"Yesterday" is a song by the English rock band the Beatles, written by Paul McCartney and credited to Lennon-McCartney. According to biographers of McCarenty and the Beatles, the entire melody came to McCarenty in a dream one night, and for about a month, he worried he had plagiarized the song and went around asking different people if they had heard it before! The song was first released in 1965 on their album Help! Today, it is one of the most covered songs in the history of recorded music, with over 2,200 cover versions.

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# Texts & Translations

## If ye love me

*John 14: 15-17 (King James version)*

If ye love me, keep my commandments.  
And I will pray the Father,  
and he shall give you another comforter,  
that he may 'bide with you forever;  
E'en the spirit of truth.

## Simple Psalms

*Psalms 48, 130, and 123*

### 1. Magnus Dominus

Great is the Lord, and highly to be praised  
in the city of our God.  
His holy hill is a fair place,  
and the joy of the whole earth:  
Mount Sion of the uttermost parts of the north,  
the city of the great King.  
He hath made himself known in her citadels  
as a sure refuge.  
For this God is our God for ever and ever:  
he shall be our guide for evermore.

### 2. De Profundis

Out of the deep have I called  
unto thee, O Lord;  
Lord, hear my voice.  
O let thine ears consider well  
the voice of my complaint.  
O Israel, trust in the Lord,  
for with the Lord there is mercy,  
and with him is plenteous redemption.  
And he shall redeem Israel  
from all his sins.

### 3. Levavi Oculos Meos

Unto thee lift I up mine eyes,  
O thou that dwellest in the heavens.  
Behold, e'en as the eyes of servants look  
unto the hand of their masters,  
and as the eyes of a maiden  
unto the hand of her mistress,  
even so our eyes wait upon  
the Lord our God,  
until he have mercy upon us.

## **I sat down under his shadow**

*Song of Solomon 2: 3b-4*

I sat down under his shadow with great delight,  
and his fruit was sweet to my taste.  
He brought me to the banqueting house,  
and his banner over me was love.

## **“Sanctus” from Mass for Double Choir**

*The Christian Liturgy*

*Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth:  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

Holy, holy, holy  
Lord God of hosts:  
heaven and earth are full of your glory.  
Hosanna in the highest.

*Benedictus qui venit in nomine Domine,  
Hosanna in excelsis.*

Blessed is he who comes in the name  
of the Lord, Hosanna in the highest.

## **Blood, Breath, and Other Miracles**

*Brandon Wint*

### **1. Forgive me**

My teeth gleam white as gutted pears,  
the juice of tangerines and ambrosia apples is a clownish makeup on my chin-  
to live in a body is to thirst.  
Dawn drenches me in honeyed light,  
lets me drink of the amber bled from sun-gashed clouds,  
gives me to the feast, a body can make  
of the scent of rain, peppermint oil on an arm.  
I smear my lips with saffron powder and beg the wind to kiss me.  
Forgive me, every room in my house is eggshell white,  
all the orioles are silent in their ragged nests.  
I taste magnolias,  
the ringed torso of bees, dense metallic air, the copper dust of cities.  
To live in a body is to hunger:  
I split the moon, an unripe grapefruit and gorge.

### **2. Whatever an August Is**

Smear my lips with molasses, stir the jays from their ragged bed. Make wind kiss  
my dark, sugared mouth; whatever an August is, let it leak into my chest. Oh, grief  
of the untouched body, wail. Give yourself to thirst: touch, yes, is a small heaven of  
choice.

## **Abendlied Op. 63, no. 3**

*Luke 24, 29*

*Bleib bei uns,  
denn es will Abend werden,  
und der Tag hat sich geneiget.*

Bide with us,  
for evening shadows darken,  
and the day will soon be over.

## **“Winter” from *Songs of Love***

*“When you are old” by William Butler Yeats*

When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

## **Blinded By a Leafy Crown**

*“Leaves” by Sara Teasdale*

One by one, like leaves from a tree,  
All my faiths have forsaken me;  
But all the stars above my head  
Burn in white and delicate red,  
And beneath my feet the earth  
Brings the sturdy grass to birth.  
I who was content to be  
But a silken singing tree,  
But a rustle of delight  
In the wistful heart of night,  
I have lost the leaves that knew  
Touch of rain and weight of dew.  
Blinded by a leafy crown  
I looked neither up nor down—  
But the little leaves that die  
Have left me room to see the sky;  
Now for the first time I know  
Stars above and earth below.

## **Ave Maria**

*Luke 1: 28, 42*

*Angelus Domini nuntiavit Mariae  
et concepit de Spiritu Sancto.*

*Ave Maria, gratia plena,  
Dominus tecum,  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.*

*Maria dixit:  
Ecce ancilla Domini  
Fiat mihi secundum verbum tuum.*

*Ave Maria ...*

*Et verbum caro factum est  
Et habitavit in nobis.*

*Ave Maria ...*

*Sancta Maria, mater Dei,  
ora pro nobis peccatoribus.  
Sancta Maria, ora pro nobis  
nunc et in hora mortis nostrae.  
Amen.*

The Angel of the Lord announced to Mary,  
And she conceived by the Holy Spirit.

Hail Mary, full of grace,  
the Lord is with thee: blessed art thou  
amongst women, and blessed is the  
Fruit of thy womb, Jesus.

Mary said:  
Behold the handmaiden of the Lord.  
Do to me according to your word.

Hail Mary ...

And the Word was made flesh  
And dwelt among us.

Hail Mary ...

Holy Mary, Mother of God,  
pray for us sinners.  
Holy Mary, Mother of God, pray for us  
now and at the hour of our death.  
Amen.

## **Rise up, my love**

*Song of Solomon*

Rise up my love, my fair one, and come away.  
For lo, the winter is past, the rain is over and gone.  
The flowers appear upon the earth.  
The time of the singing of birds is come.  
Arise my love, my fair one, and come away.

## **Evening Song**

*Sidney Lanier*

Look off, dear Love, across the fallow sands,  
And mark yon meeting of the sun and sea;  
How long they kiss in sight of all the lands,  
Ah! longer, longer we.

Now, in the sea's red vintage melts the sun  
As Egypt's pearl dissolved in rosy wine  
And Cleopatra night drinks all. 'Tis done,  
Love, lay thine hand in mine.

Come forth, sweet stars, and comfort heaven's heart,  
Glimmer, ye waves, 'round else unlighted sands;  
Oh night! divorce our sun and sky apart  
Never our lips, our hands.

## **Yesterday**

*Paul McCartney*

Yesterday all my troubles seemed so far away.  
Now it looks as though they're here to stay.  
Oh, I believe in yesterday.

Suddenly, I'm not half the man I used to be.  
There's a shadow hanging over me.  
Oh, yesterday came suddenly.

Why she had to go  
I don't know, she wouldn't say.  
I said something wrong.  
Now I long for yesterday.

Yesterday love was such an easy game to play.  
Now I need a place to hide away.  
Oh, I believe in yesterday.

Why she had to go  
I don't know, she wouldn't say.  
I said something wrong.  
Now I long for yesterday.

Yesterday love was such an easy game to play.  
Now I need a place to hide away.  
Oh, I believe in yesterday.



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