

*Da
Camera
Singers*

John Brough, conductor

JAMES MACMILLAN'S ST LUKE PASSION

SUNDAY MARCH 25, 7:00 P.M.

All Saints' Anglican Cathedral
10035 103 Street, Edmonton



www.dacamerasingers.ca

Programme

St Luke Passion (2012-13)

Sir James MacMillan (b. 1959)

Prelude

Chapter 22

Chapter 23

Postlude

Program Notes

Sir James MacMillan is one of the most prolific and well known composers of the modern era. His works includes four symphonies, a handful of operas, concertos, chamber and choral music. MacMillan's *St Luke Passion* (2012-13) joins his *St John Passion* (2007); he has said that he plans to write four – one setting of each of the Gospels.

Johann Sebastian Bach's name is most often associated with musical settings of the Passion text. His elaborate settings of both the St John and St Matthew texts use the same structure, including the voice of an Evangelist (narrator), Christ, and numerous other roles like Pilate and Peter, all sung by soloists. The choir's role in Bach's Passions is that of the crowd, and to lead chorales and choruses, which punctuate the meaning of the story. Other composers, before and after Bach, have also used the same structure to retell this story.

MacMillan's approach to the Passion is very different. Most notably, there are no soloists. The words of Christ are sung by a treble choir.

MacMillan suggests they should be sung by a children's choir; tonight they are represented by the soprano and alto voices from Concordia University of Edmonton's Concert Choir and Ariose Women's Choir. MacMillan offers this explanation for his choice: "Any Passion that casts Christ as a soloist immediately makes him take human form as an adult male, whereas I wanted to examine his otherness, sanctity and mystery. Employing a treble voice choir grants a measure of innocence to Christ as the sacrificial lamb, while the vocal line is either in unison or in three parts reflecting the oneness or Trinitarian implications of God." The main choir (Da Camera Singers, in tonight's performance) takes on all the other roles, either as a full choir, for the Evangelist and crowd roles, or in individual sections to represent characters like Peter, Pilate and witnesses.

MacMillan's Orchestra is quite small from a modern perspective. MacMillan explores the Baroque origins of the Oratorio, using organ

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and timpani as a foundation, while employing single woodwind instruments – flute, clarinet, oboe, English horn, bassoon and contra-bassoon – as well as a small brass section of two horns and two trumpets and a full complement of strings. His scoring for organ and cello often imitates the Baroque continuo style, and the strings and wind sections support the choir. The instrumental scoring is very imaginative and creates a bigger sound than seems possible with such a small orchestra.

MacMillan's style is unique, though his harmonic language bears similarities to influential composers such as Stravinsky, Britten and Messiaen. At times the language is challenging, dissonant, even harsh, and at other times, hauntingly beautiful and melodious. He employs ornaments reflecting a "Scottish snap," inspired from folk music of his own country. He uses unusual, and sometimes unexpected, rhythmic patterns which can be quite complex. He has a keen sense of the drama unfolding, and paces the music and harmony to build to powerful climaxes, punctuated by declamatory gestures from the choir and orchestra. These climaxes are contrasted to more lyrical and reflective writing, usually in the calming voice of Christ.

The work runs continuously for about 75 minutes, with no intermission. I recommend following along with the text of the Passion to help understand how the composer has interpreted the emotional text.

Here are a few elements to listen for during tonight's performance: MacMillan has carefully crafted short melodic phrases that reappear at key points in the work to create a work with motivic and thematic unity. MacMillan uses a falling semitone – introduced in the first bars of the prelude with the choir's shouts of "Maria!" – and a falling chromatic passage – heard in the text "Do not be afraid"

– throughout Chapter 22. The two-note falling semitone fragment is used in the Orchestra throughout the work to depict changes in scene or mood. In the prelude, you will hear a short passage of very dense imitative writing for the choir – "Through the tender mercy of our God" – the cascading effect of which creates a sustained chord cluster, as if the notes have all blurred together. These tone clusters make their appearance in other key areas of the work, such as the lengthy "Daughters of Jerusalem" passage in Chapter 23.

Chapter 23 focuses mostly on the trial of Christ before Pilate. When setting the text for the crowd scenes, MacMillan chooses intense polyphony to show the chaotic, angry and fearful mob. You will hear this chaos in particular in MacMillan's treatment of the crowd's appeal to Pilate to crucify Christ. The orchestra's main theme is that of a royal march, which is repeated towards the end of the chapter in a much more solemn tone over a timpani heartbeat – like a funeral march. In the final orchestral interlude at the end of Chapter 23, MacMillan pays homage to the Bach Passions by introducing the Passion Chorale, commonly known as "O Sacred Head Sore Wounded," in the horn section, while the rest of the instruments create a feeling of anguish and dissonant chaos. The effect is that of a voice of reassuring calm in an otherwise tormented world.

The postlude, which takes the story beyond the Crucifixion to the Resurrection and Ascension, is set predominantly to harmonized chant, similar to that of the psalm tone settings of Renaissance composers like Allegri, over an anguished violin and oboe duet, and murmuring aleatoric passages in the strings and other woodwinds. The work ends on a prolonged sustained unison hum by the treble choir.

Program Notes prepared by John Brough, March 2018.

Da Camera Singers



Since its inception in 1961, Da Camera Singers has established a strong presence in Alberta and holds the distinction of being Edmonton's longest-standing chamber choir. The choir performs a diverse repertoire that encompasses classical music from the Renaissance to the 21st century. In addition to being active with its own annual three-concert season, Da Camera Singers has performed

on many occasions with the Edmonton Symphony Orchestra and the Alberta Baroque Ensemble. In March 2012, Da Camera Singers, including many alumni singers from the choir, celebrated its 50th anniversary with a presentation of Carl Orff's *Carmina Burana*. In December 2013, Da Camera recorded a new Christmas CD *Kings and Shepherds*, which is now available for purchase.

Artistic Director

John Brough

Choral Assistant

Graham Fast

Accompanist

Kim Cousineau

Business Manager

Ryan Hemphill

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Gillian Brinston-Kurschat
Catherine Kubash
Cheryl Krueger
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Wendy Vanderwel

Alto

Michelle Andrews
Kathleen Baergen
Kathleen Brough
Susan Doyle
Cathy Grant
Guylaine Lefebvre-Maunder
Kathleen Pinno
Barb Sabo
Catie Wannamaker

Tenor

Kim Cousineau
Graham Fast
Jeff Gabert
Timothy Lo
Kevin Riep
Russ Wilkinson

Bass

Javier Castillo
David Fast
Jonathan Kraemer
Gary Krueger
Alto Lo
Cory Seibel
Bruce Shaw
Frank Thede
Robin Walker

Concordia Concert Choir



The Concordia Concert Choir, directed by Dr. Joy Berg, is part of the academic program at Concordia University of Edmonton. This mixed choral ensemble is comprised of forty auditioned singers of university age from various disciplines and interests. The choir regularly performs on campus for concerts, chapel services, and special events, as well as in the Edmonton area and beyond. In addition, the Concert Choir has sung at professional music and education conferences and other gatherings including the Alberta Music Conference, the Alberta Teachers' Association Conference, Break Forth Canada,

and the Lutheran Church–Canada national and regional conventions. The choir also spends a significant amount of time on tour, singing at partner universities and in community venues, schools, and churches. In addition to Canada-wide appearances, the choir has performed in the United States, Germany, Scandinavia, England, and Brazil. Last spring the choir toured France and Germany, supporting the anniversary celebrations of three events of lasting significance: the Battle of Vimy Ridge (100th), the Confederation of Canada (150th), and the Reformation (500th).

Artistic Director

Dr. Joy Berg

Soprano

Shanika-Marie
Adamkewicz
Tracey Bidne
Kira Dawson
Rebekah Hatch
Kassie Kovalchuk

Ishmal Naveed
Nicole Ness
Christina Sawchuk
Emily Stremel
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Alto

Alexis Battellino
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Annor
Hope Probert
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Ariose Women's Choir



Ariose Women's Choir is an award winning, nationally recognized choir of singers from all walks of life.

Based in Edmonton, Alberta, and led by their artistic director, Jolaine Kerley, the group enjoys the challenge of exploring and performing music of various styles and from different periods, and strives to expose audiences to a vast array of women's choral music. Founded in 1995 by Dr. Marilyn Kerley, Ariose has built a legacy of excellence in choral music, and has filled a unique role in Canada's choral landscape. The group regularly performs pieces by Canadian artists, and has commissioned several works by Canadian

composers, including Allan Bevan, Ramona Luengen, and most recently Christine Donkin. The group has appeared as an invited guest at the biennial conference of the International Society for Music Educators, the annual conference of the Alberta Choral Federation, and at Podium, the biennial conference of the Association of Canadian Choral Conductors. Ariose has released six CD recordings: Ariose (2000), Joy shall be yours (2001), Cantemus (2004) and There, in that Other World (2005), and What Child is This? (2008). Their sixth CD, Love, Light, and Lullabies (2016) was released for Ariose's 20th Anniversary last season.

Artistic Director

Jolaine Kerley

Singers participating in tonight's production:

Soprano I

Elvira Garcia
Salina Karpoff
Camilla Kershaw
Shelley Layton
Christina Lawford

Soprano II

Krisandra Bujold
Sarah Ganske
Natasha Groeneveld
Jolaine Kerley
Helen Stuart

Alto

Denise Hemmings
Susan Loewen
Jennifer Spoor

Da Camera Chamber Orchestra

Violin 1

Dianne New
(concertmaster)
Joanna Ciapka
Neda Yamach
Murray Vaasjo

Viola

Clayton Leung
Rhonda Henshaw
Miriam Ferguson

Flute

Liz Koch

Horn

Megan Evans
Donald Plumb

Contractor

Jim Cockell

Oboe

Lidia Khaner
Beth Levia

Trumpet

Russ Whitehead
Brian Sand

Violin 2

Susan Flook
Zoë Sellers
Rob Hryciw
Tatiana Warszynski

Cello

Ian Woodman
Victor Pipkin

Clarinet

David Quinn

Timpani

Brian Thurgood

Bass

Jan Urke
Janice Quinn

Bassoon

Matt Nickel
Edith Stacey

Organ

Jeremy Spurgeon

Acknowledgements

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John Brough, *Artistic Director*



John Brough began music lessons at an early age, singing as a boy chorister with the Men and Boys' Choir at Ottawa's Christ Church Cathedral under Frances Macdonnell. He attended the University of Ottawa and was awarded a Bachelor of Music in Organ Performance in 1997. Concurrently, he completed associate degrees with both the Royal Conservatory of Music in Organ Performance and the Royal Canadian College of Organists. While at the University of Ottawa, he sang as a countertenor soloist and chorister with the University of Ottawa Calixa Lavallée Ensemble, as well as an early music group, Musica Divina. Pursuing graduate studies at the University of Alberta, John received a Master of Music in Choral Conducting in 2000, and his Doctor of Music in 2007. His teachers have included Lawrence Ewashko (Ottawa), Leonard Ratzlaff, Debra Cairns and Malcolm Forsyth (Edmonton), Frieder Bernius (Germany) and Jon Washburn (Vancouver).

John Brough has been Artistic Director of Da Camera Singers since the choir's 2005 season.

He has led the choir in concerts featuring such works as Rachmaninoff's *All-Night Vigil*, Duruflé's *Requiem*, and Orff's *Carmina Burana*. In 2009, the choir released its first recording under Dr. Brough's direction, entitled *Eulogies*, a CD comprising Canadian a cappella choral compositions. He has also led the choir on two international tours, including trips to Scotland, Hungary, Slovakia and Austria.

Dr. Brough travels throughout Canada as an examiner with Conservatory Canada, and as a festival adjudicator and choral clinician. He is adjunct professor and Manager of the School of Music at Concordia University of Edmonton, where he teaches music history and conducting, as well as appearing as guest conductor of their choral ensembles. He is organist and director of music at Holy Trinity Anglican Church in Edmonton.

John lives in Sherwood Park, Alberta with his wife, Kathleen, and their daughters, Annie and Sadie.

Graham Fast, *Assistant Conductor*

A recent graduate of the University of Alberta (MMus, Choral Conducting), conductor, singer and percussionist Graham Fast is a passionate and versatile musician. During his time in Edmonton, Graham has worked with many of Edmonton's finest choirs including Richard Eaton Singers (assistant conductor and section lead), ProCoro Canada #connect, the University of Alberta Madrigal Singers, Da Camera Singers, Chronos Vocal Ensemble and Vocal Alchemy. In September 2017, Graham began directing Cantillon Choirs' Vox Hominis – a changed male voice choir.

Graham is thrilled to be the assistant conductor of Da Camera Singers for the 2017-2018 season. Graham completed his Bachelor of Music at the University of Calgary in 2014, focusing on Vocal performance with an integrated focus on wind band conducting. In the fall of 2015 he began his studies at the University of Alberta under Dr. Leonard Ratzlaff, where he received the Queen Elizabeth II Graduate Scholarship in 2016 in recognition of his academic and



artistic excellence. While Graham's singing and conducting involvements in the Edmonton area develop, he still maintains connections with his Calgary roots where he is frequently engaged with musical projects. Graham currently lives in Edmonton where he actively contributes to the flourishing choral community in the area, both as a singer and a conductor.

Kim Cousineau, *Accompanist*

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 worked as a répétiteur and rehearsal pianist for Pacific Opera Victoria on numerous productions, including Bizet's *Carmen* and the world premieres of MacDonald's *Mary's Wedding* and Stokes' *Rattenbury*. Kim has been involved in numerous musical theatre productions, including *Candide* and *Baby* (Opera Nuova), *Bernarda Alba* and *The Light in the Piazza* (MacEwan Theatre), *The Drowsy Chaperone* (Louis St. Laurent High School), and *A Penny Saved* (Acting Out Musical Theatre). He was a staff pianist with Victoria-based summer music programs *In The Key Of Glee* and *A Voce Sola*, and with *Singspiration* in Edmonton. Kim is in high demand as a choral accompanist in the Edmonton area, working with many groups including Concordia Concert Choir, Da Camera



Singers, *A Joyful Noise*, *Vocal Alchemy*, *Ante Meridiem*, and *Chronos*. In 2012, Kim was the recipient of the BC Choral Federation's Joyce O. Maguire Award for outstanding long-term service as a choral accompanist. He maintains a busy schedule as a collaborative pianist and coach and is currently on faculty at the Alberta College Conservatory of Music.

Libretto

MacMillan: St Luke Passion

Text source: Revised Standard Version, Catholic Edition (1966). Minor discrepancies intended by the composer are incorporated below.

Prelude

Chorus

Maria! Do not be afraid. [Luke 1: 30]

How can this be? [Luke 1: 34]

He has scattered the proud in the imagination of their hearts, he has put down the mighty from their thrones, and exalted those of low degree; he has filled the hungry with good things, and the rich he has sent empty away. [Luke 1: 51–53]

The kingdom of God has come near. [Luke 10: 11d]

Blessed are you among women and blessed is the fruit of your womb! [Luke 1: 42]

Through the tender mercy of our God. [Luke 1: 78a]

Chapter 22

Chorus

Now the feast of Unleavened Bread drew near, which is called the Passover. And the chief priests and the scribes were seeking how to put him to death; for they feared the people. Then Satan entered Judas called Iscariot, who was one of the number of the twelve; he went away and conferred with the chief priests and captains how he might betray him to them. And they were glad, and engaged to give him money. So he agreed, and sought an opportunity to betray him to them in the absence of the multitude. Then came the day of Unleavened Bread, on which the passover lamb had to be sacrificed. So Jesus sent Peter and John, saying,

Christus

Go and prepare the Passover for us, that we may eat it.

Chorus

They said to him, "Where will you have us prepare it?" He said to them,

Christus

Behold, when you have entered the city, a man carrying a jar of water will meet you; follow him into the house which he enters, and tell the householder, "The Teacher says to you, where is the guest room, where I am to eat the Passover with my disciples?" And he will show you a large upper room furnished; there make ready.

Chorus

And they went, and found it as he had told them; and they prepared the passover. And when the hour came, he sat at table, and the apostles with him. And he said to them,

Christus

I have earnestly desired to eat this passover with you before I suffer; for I tell you I shall not eat it until it is fulfilled in the kingdom of God.

Chorus

And he took a cup, and when he had given thanks he said,

Christus

Take this, and divide it among yourselves; for I tell you that from now on I shall not drink of the fruit of the vine until the kingdom of God comes.

Chorus

And he took bread, and when he had given thanks he broke it and gave it to them, saying,

Christus

This is my body which is given for you. Do this in remembrance of me.

Chorus

And likewise the cup after supper, saying,

Christus

This cup which is poured out for you is the new covenant in my blood. But behold the hand of him who betrays me is on the table. For the Son of man goes as it has been determined; but woe to that man by whom he is betrayed!

Chorus

And they began to question one another, which of them it was who would do this. A dispute also arose among them, which of them was to be regarded as the greatest. And he said to them,

Christus

The kings of the Gentiles exercise lordship over them; and those in authority over them are called benefactors. But not so with you; rather let the greatest among you become as the youngest, and the leader as one who serves. For which is the greater, one who sits at table, or one who serves? Is it not the one who sits at table? But I am among you as one who serves. You are those who have continued with me in my trials; as my Father appointed a kingdom for me, so do I appoint for you that you may eat and drink at my table in my kingdom, and sit on thrones judging the twelve tribes of Israel. Simon, Simon, behold, Satan demanded to have you, that he might sift you like wheat, but I have prayed for you that your faith may not fail; and when you have turned again, strengthen your brethren.

Chorus

And he said to him, "Lord, I am ready to go with you to prison and to death." He said,

Christus

I tell you, Peter, the cock will not crow this day until you three times deny that you know me.

Chorus

And he said to them,

Christus

When I sent you out with no purse or bag or sandals, did you lack anything?

Chorus

They said, "Nothing." He said to them,

Christus

But now, let him who has a purse take it, and likewise a bag. And let him who has no sword sell his mantle and buy one. For I tell you that this scripture must be fulfilled in me, 'And he was reckoned with transgressors'; for what is written about me has its fulfillment.

Chorus

And they said, "Look, Lord, here are two swords." And he said to them,

Christus

It is enough.

Chorus

And he came out, and went, as was the custom, to the Mount of Olives; and the disciples followed him. And when he came to the place he said to them,

Christus

Pray that you may not enter into temptation.

Chorus

And he withdrew from them about a stone's throw, and knelt down and prayed,

Christus

Father, if thou art willing, remove this cup from me; nevertheless not my will, but thine, be done.

Chorus

And there appeared to him an angel from heaven, strengthening him. And being in agony he prayed more earnestly; and his sweat became like great drops of blood falling upon the ground. And when he rose from prayer, he came to the disciples and found them sleeping for sorrow, and he said to them,

Christus

Why do you sleep? Rise and pray that you may not enter into temptation.

Chorus

While he was still speaking, there came a crowd, and the man called Judas, one of the twelve, was leading them. He drew near to Jesus to kiss him, but Jesus said to him,

Christus

Judas, would you betray the Son of man with a kiss?

Chorus

And when those who were about him saw what would follow, they said, "Lord, shall we strike with the sword?" And one of them struck the slave of the high priest and cut off his right ear. But Jesus said,

Christus

No more of this!

Chorus

And he touched his ear and healed him. Then Jesus said to the chief priests and captains of the temple and elders, who had come out against him,

Christus

Have you come out as against a robber, with swords and clubs? When I was with you day after day in the temple, you did not lay hands on me. But this is your hour, and the power of darkness.

Chorus

Then they seized him and led him away, bringing him into the high priest's house. Peter followed at a distance; and when they had kindled a fire in the middle of the courtyard and sat down together, Peter sat among them. Then a maid, seeing him as he sat in the light and gazing at him, said, "This man also was with him." But he denied it, saying, "Woman, I do not know him." And a little later some one else saw him and said, "You also are one of them." But Peter said, "Man, I am not." And after an interval of about an hour still another insisted, saying, "Certainly this man also was with him; for he is a Galilean." But Peter said, "Man, I do not know what you are saying." And immediately, while he was still speaking, the cock crowed. And the Lord turned and looked at Peter. And Peter remembered the word of the Lord, how he had said to him,

Christus with chorus

Before the cock crows today, you will deny me three times.

Chorus

And he went out and wept bitterly.

Now the men who were holding Jesus mocked him and beat him; they also blindfolded him and asked him, "Prophesy! Who is it that struck you?" And they spoke many other words against him, reviling him. When day came, the assembly of the elders of the people gathered together, both chief priests and scribes; and they led him away to the council, and they said, "If you are the Christ, tell us." But he said to them,

Christus

If I tell you, you will not believe; and if I ask you, you will not answer. But from now on the Son of man shall be seated at the right hand of the power of God.

Chorus

And they all said, "Are you the Son of God, then?" And he said to them,

Christus

You say that I am.

Chorus

And they said, "What further testimony do we need? We have heard it ourselves from his own lips." [Luke 22, entire]

Do not be afraid. [Luke 1: 30]

Chapter 23

Chorus

Then the whole company of them arose, and brought him before Pilate. And they began to accuse him, saying, "We found this man perverting our nation, and forbidding us to give tribute to Caesar, and saying that he himself is Christ a king." And Pilate asked him, "Are you the King of the Jews?" And he answered him,

Christus

"You have said so."

Chorus

And Pilate said to the chief priests and the multitudes, "I find no crime in this man." But they were urgent, saying, "He stirs up the people, teaching throughout all Judea, from Galilee even to this place."

When Pilate heard this, he asked whether the man was a Galilean. And when he learned that he belonged to Herod's jurisdiction, he sent him over to Herod, who was himself in Jerusalem at that time. When Herod saw Jesus, he was very glad, for he had long desired to see him, because he had heard about him, and he was hoping to see some sign done by him. So he questioned him at some length; but he made no answer. The chief priests and the scribes stood by, vehemently accusing him. And Herod with his soldiers treated him with contempt and mocked him; then, arraying him in gorgeous apparel, he sent him back to Pilate. And Herod and Pilate became friends with each other that very day, for before this they had been at enmity with each other.

Pilate then called together the chief priests and the rulers and the people, and said to them, "You brought me this man as one who was perverting the people; and after examining him before you, behold, I did not find this man guilty of any of your charges against him; neither did Herod, for he sent him back to us. Behold, nothing deserving death has been done by him; I will therefore chastise him and release him."

But they all cried out together, "Away with this man, and release to us Barabbas"—a man who had been thrown into prison for an insurrection started in the city, and for murder. Pilate addressed them once more, desiring to release Jesus; but they shouted out, "Crucify him!" A third time he said to them, "Why, what evil has he done? I have found in him no crime deserving death; I will therefore chastise him and release him." But they were urgent, demanding with loud cries that he should be crucified. And their voices prevailed. So Pilate gave sentence that their demand should be granted. He released the man who had been thrown into prison for insurrection and murder, whom they asked for; but Jesus he delivered up to their will.

And as they led him away, they seized one Simon of Cyrene, who was coming in from the country, and laid on him the cross, to carry it behind Jesus. And there followed him a great multitude of the people, and of women who bewailed and lamented him. But Jesus turning to them said,

Christus

Daughters of Jerusalem, do not weep for me, but weep for yourselves and for your children. For behold, the days are coming when they will say, 'Blessed are the barren, and the wombs that never bore, and the breasts that never gave suck!' Then they will begin to say to the mountains, 'Fall on us; and then to the hills, 'Cover us.' For if they do this when the wood is green, what will happen when it is dry?

Chorus

Two others also, who were criminals, were led away to be put to death with him. And when they came to the place which is called The Skull, there they crucified him, and the criminals, one on the right and one on the left. And Jesus said,

Christus

Father, forgive them; for they know not what they do.

Chorus

And they cast lots to divide his garments. And the people stood by, watching; but the rulers scoffed at him, saying, "He saved others; let him save himself, if he is the Christ of God, his Chosen One!" The soldiers also mocked him, coming up and offering him vinegar, and saying, "If you are the King of the Jews, save yourself!" There was also an inscription over him, "This is the King of the Jews." One of the criminals who were hanged railed at him, saying, "Are you not the Christ? Save yourself and us!" But the other rebuked him, saying, "Do you not fear God, since you are under the same sentence of condemnation? And we indeed justly; for we are receiving the due reward of our deeds; but this man has done nothing wrong." And he said, "Jesus, remember me when you come in your kingly power." And he said to him,

Christus

Truly, I say unto you, today you will be with me in Paradise.

Chorus

It was now about the sixth hour, and there was darkness over the whole land until the ninth hour, while the sun's light failed; and the curtain of the temple was torn in two. Then Jesus, crying with a loud voice, said,

Christus

Father, into thy hands I commend my spirit!

Chorus

And having said this he breathed his last.

Now when the centurion saw what had taken place, he praised God, and said, "Certainly this man was innocent!" And all the multitudes who assembled to see the sight, when they saw what had taken place returned home beating their breasts. And all his acquaintances and the women who had followed him from Galilee stood at a distance and saw these things. [Luke 23: 1–49]

Postlude

Christus

Why are you troubled, and why do questionings rise in your hearts? [Luke 24: 38]

Chorus

As they were looking on, he was lifted up, and a cloud took him out of their sight. And while they were gazing into heaven as he went, behold, two men stood by them in white robes, and said, "Men of Galilee, why do you stand looking into heaven? This Jesus, who was taken up from you into heaven, will come in the same way as you saw him go into heaven." [Acts 1: 9b–11]

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SUNDAY MAY 27, 3:00 P.M.

Holy Trinity Anglican Church
10037 84 Avenue, Edmonton

www.dacamerasingers.ca