



**John Brough, conductor**  
**Graham Fast, assistant conductor**

# SURE ON THIS SHINING NIGHT

**Ildebrando Pizzetti's Messa di Requiem**  
**Lauridsen, Whitacre, Esenvalds and Clausen**

**SATURDAY NOVEMBER 18, 7:30 P.M.**

**Holy Trinity Anglican Church**  
10037 84 Avenue, Edmonton

**[www.dacamerasingers.ca](http://www.dacamerasingers.ca)**

IN CONJUNCTION WITH THE  
HOLY TRINITY CONCERT SERIES



# Programme

## **Ildebrando Pizzetti (1880 - 1968)**

Messa di Requim

I. Requiem/Kyrie

II. Dies Irae

III. Sanctus

IV. Agnus Dei

V. Libera Me

## INTERMISSION

Please join us in the lower hall for a reception

## **Eric Whitacre (b. 1970)**

i thank you God for most this amazing day

*Jennifer Black-Moir, Soprano*

## **Javier Busto (b. 1949)**

Ave Maris Stella

*Ellen Whatley, Soprano*

## **Ralph Vaughan Williams (1872 - 1958)**

Rest

## **René Clausen (b. 1953)**

Laudate

## **Jake Runestad (b. 1986)**

Let My Love Be Heard

## **Ēriks Ešenvalds (b. 1977)**

Only in Sleep

*Meghan Rayment, Soprano*

## **Morten Lauridsen (b. 1943)**

Sure on this Shining Night

*Shannon Hiebert, Guest Pianist*

# 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

### **Soprano**

Jennifer Black-Moir  
Meghan Rayment  
Katie Wells  
Ellen Whatley  
Wendy Vanderwel  
Cheryl Krugger  
Karen Onizaki

### **Alto**

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

### **Tenor**

Russ Wilkinson  
Kevin Riep  
Jeff Gabert  
Preston Gray  
Graham Fast

### **Bass**

Bruce Shaw  
Frank Thede  
Corey Seibel  
Jonathan Kreamer  
Gary Krueger  
Fred Osman Kasujja  
David McCune

# Program Notes

## **Messa di Requiem – Ildebrando Pizzetti**

Composed between 1922 and 1923, Ildebrando Pizzetti's *Messa Di Requiem* is highly regarded as one of the most important unaccompanied mass settings of the twentieth century. Composed in a Neo-Renaissance style, it parallels two other contemporary mass settings written in the same decade; Ralph Vaughan Williams' *Mass in G Minor* (1920-21) and Frank Martin's *Mass for Double Choir* (1922). It was as a commission from the Accademia Filarmonica in honor of the deceased King Umberto that provided Pizzetti the impetus to compose his Requiem mass. It was premiered in Rome at the Pantheon on March 14, 1924 before a private audience, including King Victor Emmanuel III and his court. The first public performance was held in Carnegie Hall on the 25<sup>th</sup> of that same month.

Pizzetti's musical influences reflect a blend of Renaissance, early baroque, and contemporary composers, all of which are found in this work. He uses traditional chants— as found in the *Dies Irae*, echoes of early baroque polychoral technique of the Gabrielli's in the *Sanctus*, and rich post-romantic harmonies in the *Agnus Dei* and *Libera Me* movements. Pizzetti also had the flare for the dramatic, with a wealth of experience composing operatic and incidental music for theatrical productions. These dramatic elements make their presence known in the Requiem through vivid expressions, a wide palette of dynamics, and extraordinary attention to text declamation.

## **i thank you God for most this amazing day — Eric Whitacre**

Eric Whitacre's setting of E. E. Cummings's poem *i thank you God for most this amazing day* was commissioned by Northern Arizona University to commemorate their 100th Anniversary. It is taken from a collection of three pieces entitled "Three Songs of Faith." The joyous poem is exuberantly set here for a cappella choir with a keen sense of word painting and interesting effect. At times, the texture is in simple four-part harmony, and expanding to divide up to fourteen individual parts. Of particular note is his setting of the work "open," which builds a shimmering cluster of sound from the bottom voices to the top. Whitacre has spoken openly about the challenges of composing this work, including pulling published copies of the work from circulation that he was unhappy with in order to return to a "more simple, [humble], and meaningful" setting of the text. The revised edition, which we are performing tonight, in fact, represents the first edition that Whitacre composed.

## **Ave Maris Stella — Javier Busto**

In *Ave Maris Stella*, Busto utilizes non-standard notation to communicate his innovative ideas, such as when he directs the chorus to sustain particular sounds while the soloist continues a spinning, chant-like declamation. The ideas of fanning out and contracting in unify the piece. As is typical with Busto, one hears a lovely and sensitive melodic touch and the influence of jazz harmonies in this piece.

## **Rest — Ralph Vaughan Williams**

Vaughan Williams was the leading figure in the twentieth century "English Renaissance" and one of the most prolific composers in English history. Although Vaughan Williams is closely associated with a revival of English Folk songs, he also has highlighted many texts of English poets, such as Shakespeare, Tennyson, Barnes, and Christina Rossetti— who is represented in this short with an endearing setting of her poem, *Rest*.

## **Laudate — René Clausen**

Grammy award winning composer René Clausen is a conductor, composer, and professor of music at Concordia College in Moorhead, Minnesota. His works are widely performed by choirs internationally. Clausen's compositional style is varied and eclectic. Harmonies are based on close dissonances and tone clusters, but with a strong tendency towards a tonal language. *Laudate* is an energetic setting of Psalm 117, and represents much of this compositional language that Clausen is known for.

## **Let My Love Be Heard — Jake Runestad**

Jake Runestad has become no stranger to concerts of Da Camera Singers. We have given Edmonton premieres of at least three of his compositions and have recently recorded one of his works for CD. He is an award winning composer for orchestra, choir, and other ensembles. *Let My Love Be Heard* was originally composed as a commission for Choral Arts Northwest in 2014, although after a performance during a memorial service for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks that same year, it has taken on a powerful offering of an outpouring of grief, hope, and peace.

## **Only in Sleep — Ēriks Ešenvalds**

*Only in Sleep*, composed by Latvian born Ēriks Ešenvalds, was written in 2010 for the University of Louisville Collegiate Chorale and Cardinal Singers. Sara Teasdale's poem, a vision of nostalgic childhood re-experienced through dreams, is expressed in simple verse in regular metre, and Ešenvalds matches this in music of regular four-bar phrases. He sets the text with subtle chord voicings under a haunting soprano solo, which returns at the end of the work as an improvisatory solo over simple chord oscillations, fading away to nothing, as simply as the dream began.

## **Sure on this Shining Night — Morten Lauridsen**

Lauridsen's final movement from his song cycle *Nocturnes* serves as the inspiration for tonight's concert. Lauridsen's setting of James Agee's poem is a perfect representation of Lauridsen's compositional style that has become a trademark of many American composers after him, including a few represented on tonight's program. With their simple harmonies, pleasing dissonances, and angular melodies over simple piano accompaniment, his works have become audience favourites around the world. The work is a perfect completion of this evening concert, in which I hope you have found comfort, peace, and rest.

*Program Notes prepared by John Brough (November, 2017).*

## **AUDITION FOR DA CAMERA SINGERS**

Auditions are available by appointment throughout the season  
Contact [info@dacamerasingers.ca](mailto:info@dacamerasingers.ca) for details.



## 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*, Durufli'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.

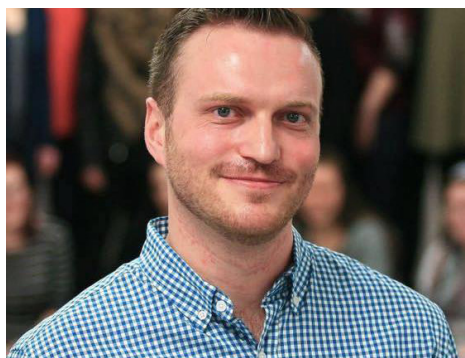
Dr. Brough travels throughout Canada as an examiner with Conservatory Canada,



and as a choral clinician. He has appeared as an adjudicator in the disciplines of piano, organ, choral and voice in festivals across Canada, including Ottawa, Toronto and London, Ontario, as well as many locations within Alberta, and Whitehorse, Yukon. He has also adjudicated the provincial festivals of Ontario and New Brunswick, and last year was co-adjudicator for the choral classes of the National Music Festival. He is an adjunct professor at the Concordia University College in 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, and appears regularly as tenor chorister and soloist with Pro Coro Canada. 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

## 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

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.



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.

## Da Camera Singers thanks all of our donors!

Margaret Lefever  
Sonia Varela  
Kathleen Baergen  
Michelle & Ed Andrews  
Frank & Roseane Thede  
Jeremy Maitland  
Guylaine Lefebvre-Maunders  
Kathleen & John Brough  
Barb & Steve Sabo  
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Da Camera Singers relies on generous support from our audience members and from the community. Please consider donating to Da Camera Singers.

**Donations will be accepted at the front of house tonight, or by mail at Da Camera Singers, Box 903, Edmonton, Alberta, T5J 2L8**  
All donations will receive a tax receipt.

### Acknowledgements

Erik Visser – graphic design  
Kathleen Brough  
Our front-of-house volunteers  
Reception hosts: David and Suzanne Connell  
Morgan Kunitz - Technical Support  
Holy Trinity Anglican Church

# Text and Translations

## Messa di Requiem

### Requiem/Kyrie

*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.  
Kyrie, eleison!  
Christe, eleison!  
Kyrie, eleison!*

### 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!*

*Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.*

*Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.*

*Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.*

*Judex ergo cum sedebit,  
Quidquid latet apparebit.  
Nil inultum remanebit.*

*Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

*Rex tremendae majestatus*

### Requiem/Kyrie

Eternal rest give unto them, O Lord  
and let perpetual light shine upon them.  
A hymn, O God, becometh Thee in Zion  
and a vow shall be paid to thee in Jerusalem.  
Hear my prayer,  
all flesh shall come before you.  
Lord, have mercy on us!  
Christ, have mercy on us!  
Lord, have mercy on us!

### Day of Wrath

This day, this day of wrath  
shall consume the world in ashes,  
as foretold by David and the Sibyl.

What trembling there will be,  
when the judge shall come,  
to weigh everything strictly!

The trumpet, scattering its awful sound  
across the graves of all lands,  
summons all before the throne.

Death and nature shall be stunned,  
when mankind arises,  
to render account before the judge.

The written book shall be brought,  
in which all is contained,  
whereby the world shall be judged.

When the judge takes his seat,  
all that is hidden shall appear.  
Nothing will remain unavenged.

What shall I, a wretch, say then?  
To which protector shall I appeal,  
when even the just man is barely safe?

King of tremendous majesty,

*qui salvandos salvos gratis  
solvat me, fons pietatis.*

*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.*

*Juste Judex ultionis,  
Donum fac remissionis  
Ante diem rationis.*

*Ingemisco tanquam reus,  
Culpa rubet vultus meus;  
Supplicanti parce, Deus.*

*Qui Mariam absolvisti,  
Et latronem exaudivisti,  
Mihi quoque spem dedisti.*

*Preces meae non sunt dignae,  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.*

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

*Confutatis maledictis  
Flammis acerbis addictis,  
Voca me cum benedictis.*

*Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.*

*Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.*

*Huic ergo parce, Deus:  
Pie Jesu Domine:  
Dona eis requiem. Amen.*

you freely save those worthy of salvation,  
save me, font of pity.

Remember, gentle Jesus,  
that I am the reason for your time on earth,  
do not cast me out on that day.

Seeking me, you sank down, wearily,  
you saved me by enduring the cross;  
such travail must not be in vain.

Righteous judge of vengeance,  
award the gift of forgiveness  
before the day of reckoning.

I groan as one guilty,  
my face blushes with guilt;  
spare the suppliant, O God.

Thou who has absolved Mary,  
and heard the prayer of the thief,  
hast given me hope, too.

My prayers are not worthy,  
but Thou, O good one, show mercy,  
lest I burn in everlasting fire.

Give me a place among the sheep,  
and separate me,  
placing me on Thy right hand.

When the damned are confounded  
and consigned to keen flames,  
call me with the blessed.

I pray, suppliant and kneeling,  
a heart as contrite as ashes,  
take my ending into Thy care.

That day is one of weeping,  
on which shall rise again from the ashes  
the guilty man, to be judged.

Therefore spare this one, O God:  
merciful Lord Jesus:  
Give them rest. Amen.

## Sanctus

*Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis!  
Benedictus qui venit in nomine Domine.  
Hosanna in excelsis!*

## Agnus Dei

*Agnus Dei, qui tollis peccata mundi,*

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

*dona eis requiem sempiternam.*

## Libera Me

*Libera me, Domine, de morte aeterna  
in die illa tremenda  
quando coeli movendi sunt et terra,  
dum veneris judicare saeculum per ignem.*

*Tremens factus sum ego et timeo,  
dum discussion venerit atque ventura ira:  
quando coeli movendi sunt et terra.*

## i thank you God for most this amazing day

*Text by E. E. Cummings*

*i thank You God for most this amazing  
day: for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes  
(i who have died am alive again today,  
and this is the sun's birthday; this is the birth  
day of life and of love and wings: and of the gay*

## Ave Maris Stella

*Ave maris stella,  
Dei Mater alma,  
Atque semper virgo,  
Felix caeli porta.*

## Sanctus

Holy, holy, holy  
Lord God of hosts!  
Heaven and earth are full of your glory.  
Hosanna in the highest!  
Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest!

## Agnus Dei

O Lamb of God, that takest away the sins of the world,  
Grant them rest.  
O Lamb of God, that takest away the sins of the world,  
Grant them eternal rest.

## Libera Me

Deliver me, O Lord, from eternal death  
on that awful day  
when the heavens and earth shall be shaken  
and you shall come to judge the world by fire.

I am seized with fear and trembling,  
until the trial is at hand and the wrath to come:  
when the heavens and earth shall be shaken.

*great happening illimitably earth)  
how should tasting touching hearing seeing  
breathing any—lifted from the no  
of all nothing—human merely being  
doubt unimaginable You?  
(now the ears of my ears awake and  
now the eyes of my eyes are opened)*

## Ave Maris Stella

Hail, star of the sea,  
Loving Mother of God,  
And also always a Virgin,  
Happy gate of heaven

*Sumens illud Ave  
Gabrielis ore,  
Funda nos in pace,  
Mutans Evae nomen.*

*Solve vincla reis,  
Profer lumen caecis:  
Mala nostra pele,  
bona cuncta posce.*

*Monstra te esse matrem:  
Sumat per te preces,  
Qui pro nobis natus,  
tulit esse tuus.*

*Virgo singularis  
Inter omnes mitis  
Nos culpis solutos,  
Mites fac et castos.*

*Vitam praesta puram,  
Iter para tutum  
Ut videntes Jesum  
Semper collaetemur.*

*Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
Tribus honor unus.  
Amen.*

## Rest

*Text by Christina Rossetti*

*O Earth lie heavily upon her eyes;  
Seal her sweet eyes weary of watching,  
Earth.  
Lie close around her,  
Leave no room for mirth with its harsh laughter,  
Nor for sound of sighs,  
She hath no questions,  
She hath no replies,  
Hushed in and curtained with a blessed death*

Receiving that Ave  
From Gabriel's mouth  
Confirm us in peace  
Reversing Eva's name.

Break the chains of sinners,  
Bring light to the blind,  
Drive away our evils,  
Ask for all good.

Show yourself to be a mother,  
May he accept prayers through you,  
He who, born for us,  
Chose to be yours.

O unique virgin,  
Meek above all,  
Make us, absolved from sin,  
Gentle and chaste.

Keep life pure,  
Make the journey safe,  
So that, seeing Jesus,  
We may always rejoice together.

Let there be praise to God the Father,  
Glory to Christ in the highest,  
To the Holy Spirit,  
One honor to all three.  
Amen.

*Of all that irked her from her hour of birth;  
With stillness that is almost Paradise.  
Darkness more clear than noonday holdeth her,  
Silence more musical than any song;  
Even her very heart hath ceased to stir;  
Until the morning of Eternity  
Her rest shall not begin nor end,  
But be,  
And when she wakes she will not think it long.*

## **Laudate**

*Text from Psalm 117, paraphrased*

*Laudate Dominum!*

*O Praise God in his sanctuary,  
Praise him in the firmament of his power,  
Praise him in his noble acts,  
Praise him according to his excellent greatness.*

*Laudate Dominum!*

*Praise him with the sound of the trumpet,  
Praise him upon the lute and harp.  
Praise him in the timbrel and the dance,*

*Sing praise to God,*

*Sing praises to the Lord.  
Praise him upon the strings and pipe,  
Praise him upon the well-tuned cymbal,  
Praise him upon the loud cymbal,  
Praise him!*

*Laudate Dominum!*

*Let everything that hath breath praise the Lord!  
Laudate Dominum!  
Amen.*

## **Let My Love Be Heard**

*Text by Alfred Noyes*

*Angels, where you soar  
Up to God's own light,  
Take my own lost bird  
On your hearts tonight;*

*And as grief once more  
Mounts to heaven and sings.  
Let my love be heard  
Whispering in your wings.*

## **Only In Sleep**

*Text by Sara Teasdale*

*Only in sleep I see their faces,  
Children I played with when I was a child,  
Louise comes back with her brown hair braided,  
Annie with ringlets warm and wild.*

*The years had not sharpened their smooth round  
faces,  
I met their eyes and found them mild –  
Do they, too, dream of me, I wonder,  
And for them am I too a child?*

*Only in sleep Time is forgotten –  
What may have come to them, who can know?  
Yet we played last night as long ago,  
And the doll-house stood at the turn of the stair.*

## **Sure On This Shining Night**

*Text by James Agee*

*Sure on this shining night  
Of star-made shadows round,  
Kindness must watch for me  
This side the ground.*

*Sure on this shining night  
I weep for wonder  
Wand'ring far alone  
Of shadows on the stars.*

*The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.*