

Da  
Camera  
Dingers

# Welcome to all the Pleasures

Sunday, **March 17, 2013** - 3PM

John Brough, conductor

Featuring music of **Henry Purcell** and **George F. Handel**  
with the **Alberta Baroque Ensemble**

**Robertson-Wesley United Church**  
10209 1213 Street, Edmonton, Alberta

# Programme

## **O Sing unto the Lord a New Song – Henry Purcell (1659–1695)**

*Soloist:*

*Paul Grindlay, bass  
Jolaine Kerley, soprano  
Amy Voyer, alto*

*Semi-chorus:*

*Soprano - Miriam Herbold, Emma Wilkins, Jolene Rech  
Alto - Amanda Nix-Lemko, Kathleen Brough, Ruth Krahn  
Tenor - RJ Chambers, Matthew Dalen  
Bass - Frank Thede, Alto Lo, Fred Osman Kasujja*

## **I Was Glad – Henry Purcell**

## **Dido's Lament and Final Chorus (From Dido and Aeneas) – Henry Purcell, arr. M. Massey**

## **Welcome to All the Pleasures – Henry Purcell**

*Soloists:*

*Amy Voyer, alto  
Jacques Arseneault, tenor*

*Semi-chorus:*

*Soprano - Wendy Vanderwel, Elizabeth Stolte  
Alto - Barb Sabo  
Tenor - RJ Chambers  
Bass - Fred Osman Kasujja*

*Intermission*

## **Mass in G Major D167 – Franz Schubert (1797–1828)**

*Soloists:*

*Jolaine Kerley, soprano  
Amy Voyer, alto  
Jacques Arseneault, tenor  
Paul Grindlay, bass*

## **Let Thy Hand Be Strengthened – George Frideric Handel (1685–1759)**

# Da Camera Singers

John Brough, *Artistic Director*

Loretta Dueck, *Accompanist*

RJ Chambers, *Choral Assistant*

## **Soprano**

Kathy Drouin-Carey  
Miriam Herbold  
Cheryl Krueger  
Wendy Legaarden  
Katie McKee  
Meghan Rayment  
Jolene Rech  
Elizabeth Stolte  
Wendy Vanderwel  
Emma Wilkins

## **Alto**

Michelle Andrews  
Janette Chambers  
Cathy Grant  
Celeste Ireland  
Ruth Krahn  
Guylaine Lefebvre-  
Mauder  
Joycelyn Messal  
Amanda Nix-Lemko  
Judith Plumb  
Barb Sabo

## **Tenor**

RJ Chambers  
Matthew Dalen  
Rem Kooistra  
Wayne Poon  
Russ Wilkinson  
Fred Wright

## **Bass**

Scott Allison  
Adam Arnold  
Quinn Barber  
Jeremy Kerr-Wilson  
Gary Krueger  
Alto Lo  
Fred Osman Kasujja  
Bruce Shaw  
Frank Thede



Since its inception in 1961, Da Camera Singers, now under the direction of John Brough, has established a strong presence in the Alberta choral community 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, oratorios, and folk song arrangements and other lighter works. As well as being active with their own annual three-concert season, Da Camera Singers has performed on many occasions with the Edmonton Symphony Orchestra and the Alberta Baroque Ensemble under

the direction of such esteemed conductors as Bernard Labadie, Ivars Taurins and William Eddins. 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*.

# The Alberta Baroque Ensemble

Paul Schieman, *Founder and Artistic Director*

## **Violin 1**

Susan Flook,  
*concertmaster*  
Anna Kozak  
Joanna Ciapka  
Virginie Gagne

## **Violin 2**

Heather Bergen  
Eric Buchmann  
James Cockell  
Neda Yamach

## **Viola**

Jeanette Comeau  
Rhonda Henshaw  
**Cello**  
Colin Ryan  
Ronda Metszies

## **Bass**

Robert Aldridge  
**Harpichord/Organ**  
Jeremy Spurgeon



## John Brough, *Artistic Director*

Dr. John Brough is in his eighth year as artistic director of Da Camera Singers. He has led the choir in concerts featuring such works as Carl Orff's *Carmina Burana*; Bach's Cantata No. 4, *Christ Lag in Todes Banden*; and Handel's *Dixit Dominus*. Dr. Brough has also prepared the choir for appearances with the Alberta Baroque Ensemble and the Edmonton Symphony Orchestra.

Dr. Brough received his Doctor of Music degree from the University of Alberta and studied conducting with Leonard Ratzlaff, Debra Cairns and Malcolm Forsyth (Alberta); Jon Washburn (Vancouver); Lawrence Ewashko (Ontario); and Frieder Bernius (Stuttgart, Germany). In November 2008, he led the Alberta Baroque Ensemble and Richard Eaton Singers in a rare production of Handel's *Solomon* with world-renowned soprano Nancy Argenta and countertenor Daniel Taylor.

Dr. Brough is sought after throughout Canada as an adjudicator and clinician. He sits on the board of examiners for Conservatory Canada. He currently teaches music history and conducting at the Concordia University College School of Music. Dr. Brough has sung with Musica Divina (Ottawa) and Madrigal Singers (Edmonton) and continues to perform with Pro Coro Canada. He is Music Director at Holy Trinity Anglican Church, co-artistic director of the Scona Chamber Singers and vice-president of the newly established Early Music Alberta.



## Loretta Dueck, *Accompanist*

A native Albertan, Loretta Dueck completed her Bachelor of Music degree in piano at the University of Alberta with Professor Alexandra Munn. Previous studies include a B.Ed. and a B.A. in music. In 1975, upon completion of her B.Ed. degree, Ms. Dueck taught high school in Brisbane, Australia. In 1984, Ms. Dueck was employed by the University of Alberta as an accompanist in the voice studios and continued in that position until 1991. She has also toured with the Alberta Opera Touring Association, and is presently involved in teaching privately and accompanying. Da Camera is delighted to have Loretta Dueck as our resident pianist, a position she has held for many glorious years!



## Jolaine Kerley, *Soprano*

Jolaine Kerley is active as a soprano soloist, voice instructor, adjudicator, choral conductor, and clinician. She is currently instructor of voice at Concordia University College, co-artistic director of the Scona Chamber Singers and the Strathcona Children's Choirs, director of the Archbishop Jordan High School Choir, and director of Ariose Women's Choir. Jolaine has been heard frequently as soprano soloist in works by Bach, Handel, Mozart, Monteverdi, Haydn, Scarlatti, Czerny, Pergolesi, and Bevan with choruses and orchestras throughout North America. Upcoming solo engagements include Mozart's *Requiem* with Pro Coro Canada, Schubert's *Mass in G* with Da Camera Singers, the role of Belinda in Purcell's *Dido and Aeneas*, and J. E. Bach's "Das du den Hirten Freude sangst" with the Calgary Philharmonic Orchestra.



## Amy Voyer, *Alto*

Amy is in her third year at Concordia University College of Alberta and is studying Music and English with the intent of entering the after-degree program in Education. She is a member of the Edmonton Youth Choir (and has been a part of that family of choirs for over eleven years), the Concordia Concert Choir and Kokopelli Youth Choir. Amy works as a swimming instructor, is a member of the music ministry at her church, and is the program assistant and a counsellor at *Spiration*.



## Jacques Arsenault, *Tenor*

Jacques Arsenault is a graduate of the universities of Alberta and Prince Edward Island. He also studied German Lieder and its poetry at the Franz-Schubert-Institut in Austria. Previous performances include the Gamekeeper in *Rusalka* and Roy Johnson in *The Light in the Piazza* with Opera NUOVA, as well as Orphée in *Orphée aux enfers*, Léon in *Signor Deluso*, Peter in *Hänsel und Gretel*, and Elviro in *Senso* at the University of Alberta, and a provincial tour of Alberta for ATCO Energy Theatre. As a soloist and chamber musician, he has appeared with the Scona Chamber Singers, St. Crispin's Chamber Ensemble, the Enterprise Quartet, and the Edmonton Symphony Orchestra. Upcoming performances include Monostatos in *Die Zauberflöte* and Gastone in *La Traviata* for Opera on the Avalon. Jacques was awarded the prestigious Johann Strauss Foundation Award and the East Coast Music Association's inaugural Sarah McLachlan Scholarship.



## Paul Grindlay, *Bass*

Paul Grindlay has been heard as a concert and opera soloist across North America, Europe and Japan. He holds degrees in Music (voice/ opera) and Zoology, both from the University of British Columbia, and has also studied at the Britten-Pears School, Steans Institute, and the Banff Centre. He is featured on recordings for the NAXOS, Marquis and Toccata Classics recording labels. He has also sung with numerous fine choral ensembles including the 1991 World Youth Choir, the 1990 National Youth Choir, Tafelmusik Chamber Choir, Toronto Consort, Vancouver Chamber Choir, Musica Intima, and VoiceScapes. Paul directed the Calgary Boys' Choir from initially 2004-2007 and resumed in 2010. He is the founding director of SuperSonic Men's Choir, Artistic Director of Airdrie Community Choir and co-director of the choir at Knox Presbyterian Church. He is also a music professor at Rocky Mountain College and the vocal coach of Mount Royal Youth Choir. Paul is highly sought as both a clinician and adjudicator, maintains an active performing career and otherwise keeps himself busy as spouse, parent, composer/arranger, avid fly fisherman and occasional poet.

# Programme Notes:

## **O Sing unto the Lord – Z44**

*O Sing unto the Lord* is a relatively late work, composed in 1688. The work demonstrates the height of Purcell's Italian style, complete with fully orchestrated symphony movements, as well as alternation between a prominent bass soloist, semi-chorus and full chorus. Although the details surrounding the event for this composition are unknown, it was most likely written for a special occasion, as a large string orchestra was available.

Purcell sets the text of Psalm 96 with a wide array of moods and styles, interspersed with imaginative orchestral ritornello sections. Although the anthem is written as a continuous composition, there are many breaks that separate the sections, giving it the feeling of a longer multi-movement work. Some of the highlights of the work include a cleverly composed duet for soprano and alto written over a ground bass (a short musical phrase, repeated many times by the cello), a slow sonorous setting of "O worship the Lord in the beauty of holiness," and a delightful antiphonal exchange between the bass soloist and choir at "Tell it out among the heathen." The work ends with a serene choral Alleluia, typical of Purcell's style.

## **I Was Glad – Z19**

Purcell wrote this setting of Psalm 122 for the coronation of King James II in 1685. Unlike Purcell's verse anthems, this work does not specify if it was to be sung with instruments, although it is likely that the use of continuo (organ and cello) would have been employed as was becoming customary in the early Baroque era. The work is a great example of Purcell's attention to word painting, as evident in the opening bars where the word "glad" laughs through the sections of the choir. The regal homophonic setting of "There is the seat of judgment" would surely have been writing with King James II in mind as he ascended the throne. The work takes on a more serious and contemplative tone as the psalmist pleads for the peace of Jerusalem, likely referring to the British Empire on this occasion.

## **Dido's Lament and Final Chorus (From Dido and Aeneas Z626)**

Purcell's *Dido and Aeneas* is his most celebrated work, remembered as one of the few surviving complete operas written in Great Britain. The final aria, originally sung by the distraught love-sick Dido as she comes to terms with her fate, is beautifully arranged here by Edmonton's long-standing youth orchestra director,

Michael Massey.

## **Welcome to All the Pleasures Z339**

In 1683, the 24-year old Henry Purcell, organist at Westminster Abbey and composer in the Chapel Royal, together with other professional musicians and "gentleman lovers of musick" established a Musical Society in London to organize annual celebrations in honour of the feast day of St. Cecilia, the patron saint of musicians. Similar traditions had existed in most continental European countries for some time.

Cecilia was an "early adopter" of Christianity who lived either in Sicily in the 2nd century or in Rome in the 3rd; the historical record is ambiguous. The Roman authorities were not sympathetic to her proselytizing and she was executed. It was reported that, even as she died a martyr's death, she sang praises to God. Legend considerably expanded her musical capabilities: by the 16th century, she was painted by Raphael holding a small organ, by Artemesia playing a lute, and by other artists playing a violin or a bass viol or composing music. When an Academy of Music was founded in Rome in 1584, Cecilia was adopted as their patron saint and November 22 established as the date of her festival.

The most important component of the Cecilian festivals in London was a first performance of an ode commissioned for the occasion. Purcell himself contributed the first such ode, *Welcome to All the Pleasures*, in 1683. The text is by Christopher Fishburn, a poet and dramatist. One of more notable movements is "Here the Deities Approve," sung (originally by a counter-tenor) over a repeated ground bass, a form that Purcell particularly favoured. The ode concludes with "In a Consort of Voices," a fugal chorus. Purcell must have been especially proud of *Welcome to All the Pleasures* because he sponsored its publication in full score, an uncommon format at that time. In all, Purcell composed four Cecilian odes. But on the eve of St. Cecilia's day in 1695, Purcell died, probably of pneumonia; he was just 36 years old. He is buried close to the organ in Westminster Abbey; his epitaph reads: "He is gone to that blessed place where only his harmony can be exceeded."

## **Mass in G Major D167**

The Mass No. 2 in G Major was written within the space of five days, March 2–7, 1815. It was most likely first performed at the parish of Lichtenthal near Vienna under the composer's direction. This is the shortest and simplest of Schubert's seven masses, intended for

performance in his parish church of Lichtenthal. The chamber instrumentation for strings is a beautifully transparent setting for use in a small church with limited resources. The Mass setting is restrained and conservative, reminiscent of Mozart or early Beethoven. Later, Schubert revised the mass to include winds, brass and timpani; however, the original setting of strings and organ is the most performed.

Schubert was not an orthodox Catholic. His personal piety had its roots in Josephism, a liberal religious attitude prevalent under Emperor Joseph II, which caused him to omit the following line from the Credo: Credo in unam sanctam catholicam et apostolicam ecclesiam ("I believe in one holy catholic and apostolic church"). Though unorthodox, Schubert was a deeply religious man. In a letter to his father, he wrote, "People have wondered at the piety I express in a hymn to the Virgin Mary, which seems to move every soul and to dispose the listener to prayer. I think that is because I never force myself to pray and, except when devotion involuntarily overpowers me, I never compose that kind of hymn or prayer – when I do, then the piety I give voice to is genuine and deeply felt."

## **Let Thy Hand be Strengthened HWV 260**

One of the last acts of King George I before his death in 1727 was to sign "An Act for the naturalizing of George

Frideric Handel and others." Handel's first commission as a naturalized British citizen was to write the music for the coronation later that year. The four anthems Handel composed for the coronation of King George II and Queen Caroline on October 11 1727 have never lacked popular favour. They were repeatedly performed at concerts and festivals during his life and after his death, and he incorporated substantial parts of them, with little change except to the words, in several oratorios, notably *Esther* and *Deborah*. (Incidentally, two of them were performed at the opening concert of Oxford's Holywell Music Room in 1748).

The forces that he used were substantial for the period: an augmented Chapel Royal Choir of 47 and an orchestra that may have numbered as many as 160. The chorus is divided from time to time into six or seven parts and a large body of strings including at times up to three (not the usual two) violin parts along with double reeds and trumpets and timpani.

The third anthem in this set, "Let Thy Hand Be Strengthened" is the most subdued of the anthems. Scored for strings only and six-part choir (two soprano parts), and no soloists, the work is divided into three short movements – a stately opening, followed by a more lyrical contemplative central movement, and ending with a Hallelujah similar in style to the Purcell that opened our concert this afternoon.

# Our 2013/2014 Season

## **December 15, 2013 – 3:00pm, Location TBA**

### **Kings and Shepherds**

*A seasonal offering of carols old and new, featuring works by Willan, Berlioz and Jonathan Dove.*

*John Brough, conductor*

## **March 2, 2014 – 3:00pm, Location TBA**

### **Songs of the Soul**

*Our mid-winter concert will feature music that will uplift your spirit and enrich your soul. Featuring works by Poulenc,*

*Howells and Brahms.*

*John Brough, conductor*

## **May 4, 2014– 3:00pm, Location TBA**

### **Psalms and Songs of Celebration**

*Our spring concert will feature Psalm settings by Brahms, Schubert, Ives, and more.*

*RJ Chambers, conductor*

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## Text and Translations

### O Sing unto the Lord, Purcell

O sing unto the Lord a new song:  
 Sing unto the Lord, all the whole earth.  
 Sing unto the Lord, and praise his Name:  
 Be telling of his salvation from day to day.  
 Declare his honour unto the heathen:  
 And his wonders unto all people.  
 For the Lord is great, and cannot worthily be praised:  
 He is more to be feared than all gods.  
 As for all the gods of the heathen, they are but idols:

But it is the Lord that made the heavens.  
 Glory and worship are before him:  
 Power and honour are in his sanctuary.  
 O worship the Lord in the beauty of holiness:  
 Let the whole earth stand in awe of him.  
 Tell it out among the heathen that the Lord is King:  
 And that it is he who hath made the round world so fast  
 that it cannot be moved;  
 And how that he shall judge the people righteously.

### I Was Glad, Purcell

We will go, into the house of the Lord.

Peace be within thy walls:  
 and plenteousness within thy palaces.

For thither the tribes go up, ev'n the tribes of the Lord:  
 to testify unto Israel, and to give thanks unto the Name of  
 the Lord.

Glory be to the Father, and to the Son,  
 and to the Holy Ghost;  
 as it was in the beginning,  
 is now and ever shall be, world without end.  
 Amen.

For there is the seat of judgement: even the seat of the house  
 of David.

O pray for the peace of Jerusalem:  
 they shall prosper that love thee.

### Dido's Lament and Final Chorus, Purcell, arr. Massey

When I am laid, am laid in earth, May my wrongs create  
 No trouble, no trouble in thy breast;  
 Remember me, remember me, but ah! forget my fate.  
 Remember me, but ah! forget my fate.

With drooping wings you Cupids come,  
 To scatter roses on her tomb.  
 Soft and Gentle as her Heart  
 Keep here your watch, and never part.

### Welcome to All the Pleasures, Purcell

Welcome to all the Pleasures that delight,  
 of ev'ry Sense, the grateful Appetite.  
 Hail great Assembly of Apollo's Race,  
 Hail to this happy place, this Musical Assembly,  
 that seems to be the Ark of Universal Harmony.

The Pow'r shall divert us a pleasanter way,  
 for sorrow and grief find from Music relief,  
 and Love its soft Charms must obey.

Here the Deities approve,  
 The God of Music, and of Love;  
 All the Talents they have lent you,  
 All the Blessings they have sent you;  
 pleas'd to see what they bestow,  
 live and thrive so well below.

Beauty thou Scene of Love,  
 and Virtue, thou innocent Fire,  
 made by the Powers above  
 to temper the heat of Desire,  
 Music that Fancy employs  
 in Raptures of innocent Flame,  
 we offer with Lute and with Voice  
 to Cecilia, Cecilia's bright Name.

While Joys Celestial their bright Souls invade  
 to find what great improvement you have made.

In a Consort of Voices while Instruments play,  
 with Music we celebrate this Holy day;  
 lô Cecilia, Cecilia,  
 in a Consort of Voices we'll sing.

Then lift up your Voices, ye Organs of Nature,  
 those Charms to the troubled and amorous Creature.

### Mass in G Major D167, Schubert Kyrie

Kyrie eleison.  
 Christe eleison.  
 Kyrie eleison.

Lord, have mercy.  
 Christ, have mercy.  
 Lord, have mercy.

## Gloria

*Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex caelestis, Deus Pater omnipotens.  
Domine Fili unigenite, Iesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.*

*Qui tollis peccata mundi, miserere nobis.*

*Qui tollis peccata mundi, suscipe deprecationem nostram.*

*Quoniam tu solus Sanctus. Tu solus Dominus.  
Tu solus Altissimus, Iesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.*

## Credo

*Credo in unum Deum.  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium,  
in unum Dominum  
Iesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et nostram salutem  
descendit de caelis.*

*Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato:  
passus, et sepultus est.*

*Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria iudicare vivos et mortuos:  
Cujus regni non erit finis.*

*Credo, credo in Spiritum sanctum Dominum,  
et vivificantem:  
Qui ex Patre, Filioque procedit.*

Glory be to God on high,  
and on earth peace, good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee for thy great glory,  
O Lord God, heavenly King, God the Father Almighty.  
O Lord, the only-begotten Son, Jesus Christ;  
O Lord God, Lamb of God, Son of the Father,  
that takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer.  
Thou that sittest at the right hand of God the Father, have mercy upon us.  
For thou only art holy; thou only art the Lord;  
thou only, O Christ, with the Holy Ghost,  
art most high in the glory of God the Father.  
Amen.

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord,  
Jesus Christ,  
Only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.

And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.  
And was crucified also for us under Pontius Pilate:  
suffered, and was buried.

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.

And [I believe in] the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.

*Qui cum Patre, et Filio simul adoratur,  
conglorificatur:  
Qui locutus est per Prophetas.*

*Confiteor unum baptismam  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.*

## Sanctus

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

## Benedictus

*Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.*

## Angus Dei

*Agnus Dei, qui tollis peccata mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*

## Let Thy Hand Be Strengthened, Handel

*Let thy hand be strengthened and thy right hand be exalted.  
Let justice and judgment be the preparation of thy seat!  
Let mercy and truth go before thy face.*

Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.

I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come.  
Amen.

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

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

Lamb of God, who takest away the sins of the world,  
have mercy on us.  
Lamb of God, who takest away the sins of the world,  
have mercy on us.  
Lamb of God, who takest away the sins of the world,  
grant us peace.

*Let justice, judgment, mercy and truth go before thy face.*

*Allelujah.*



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Neda Yamach  
Violin



Julianne Scott  
Clarinet

|          |                                       |
|----------|---------------------------------------|
| Albinoni | Concerto for Strings in C Major       |
| Tartini  | Concerto for Violin in E Minor        |
| Stamitz  | Concerto for Clarinet in B Flat Major |
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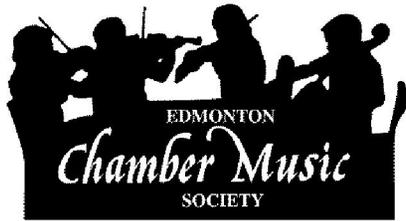
*rays of dawn*  
Jordan Van Biert,  
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## Upcoming Events:

### Tokyo String Quartet



Canadian pianist Jon Kimura Parker joins the esteemed Tokyo String Quartet in a performance of Brahms' great Piano Quintet in F minor in the final concert of the Edmonton Chamber Music Society's 2012-13 regular season.

**Saturday, April 13, 8 pm**, McDougall United Church. Tickets \$35/\$25/\$10 from TIX on the Square, The Gramophone, and at the door.

### Summer Solstice Festival 2013 June 21-23, 2013

Featuring Judy Kang on violin,  
Andrew Wan on violin, as well as other artists.

Friday, 8:00pm: **Musical Prodigies**

Saturday, 8:00pm: **The New World: Music of America**

Sunday, 3:00pm: **Summer Passion**

All performances held in **Convocation Hall** (U of A Campus).  
Festival Pass: \$50/\$40/\$15, Single Tickets: \$30/\$20/\$10  
from TIX on the Square, The Gramophone, and at the door.

For program details and information on master classes, visit:  
[www.edmontonchambermusic.org](http://www.edmontonchambermusic.org)

**i Coristi** Chamber Choir  
Music Director: Debra Collins

# JOURNEYS

**Saturday, May 11, 2013, 7:30 pm**  
**Holy Trinity Anglican Church**  
10037 - 84 Avenue

**Irene Apanovitch, Guest Conductor**  
David Grainger Brown, guitar

Advance: Adults \$18; Students/Seniors \$13  
Door: Adults \$20; Students/Seniors \$15  
[TixOnTheSquare.ca](http://TixOnTheSquare.ca) 780.420.1757

# Da Camera Singers thanks all of our donors!

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Da Camera Singers thanks the Government of Alberta Community Spirit Program for its generous support.

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  
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*All donations will receive a tax receipt.*

## **Acknowledgements**

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The Alberta Baroque Ensemble and Paul Schieman  
Judith Plumb  
Our front-of-house volunteers  
Our reception volunteers

