

*Da
Camera
Dingers*

Rejoice in the Lamb

Saturday, December 6, 2014 - 8:00 PM

John Brough, conductor



Holy Trinity Anglican Church
10037-84 Ave
Edmonton, Alberta
www.dacamera.ab.ca



Programme

Gloria – Timothy Corlis (b. 1972)

Rejoice in the Lamb – Benjamin Britten (1913–1976)

Soprano – Ellen Whatley

Alto – Anne McCune

Tenor – Russ Wilkinson

Bass – Fred Osman Kasujja

There Is No Rose – Don Macdonald (b. 1966)

Soprano – Meghan Rayment

Coventry Carol – Ola Gjeilo (b. 1978)

Sleep, Little Baby, Sleep – Jake Runestad (b. 1986)

INTERMISSION

Alleluia – Jake Runestad

Ice – Bruce Sled (b. 1975)

Jing-ga-lye-ya – Bruce Sled

Ave Maria – Franz Biebl (1906–2001)

Baritone – Fred Osman Kasujja

Tenor – RJ Chambers

Semi-Chorus – Miriam Herbold, Meghan Rayment, Ellen Whatley,

Kathleen Baergen, Kathleen Brough, Barb Sabo,

RJ Chambers, Kevin Riep

Corpus Christi Carol – Trond Kverno (b. 1945)

Soprano – Elizabeth Stolte, Nadine Seguin

Alto – Anne McCune

Tenor – RJ Chambers, Kevin Riep

Bass – Fred Osman Kasujja, Frank Thede

The Virgin Mary Had a Baby Boy – Arr. David Blackwell

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

Accompanist

Loretta Dueck

Choral Assistant and

Business Manager

RJ Chambers

Soprano

*Kathy Drouin-Carey

Miriam Krause

Cheryl Krueger

Larissa Kubke

Wendy Legaarden

Meghan Rayment

Nadine Seguin

Elizabeth Stolte

Nicole Toupin

Wendy Vanderwel

Katie Wells

Ellen Whatley

Alto

Michelle Andrews

Jo-Anne Bacon

Kathleen Baergen

Kathleen Brough

Anne McCune

Amanda Nix-Lemko

*Karen Onizaki

Judith Plumb

Barb Sabo

Catie Wannamaker

Tenor

RJ Chambers

*Jeff Gabert

Wayne Poon

Kevin Riep

Russ Wilkinson

Fred Wright

Bass

Scott Allison

Fred Osman Kasujja

Gary Krueger

Willem Kubke

Alto Lo

Bruce Shaw

Frank Thede

*Not singing this concert

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.

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 daughter, Annie.

RJ Chambers, *Choral Assistant*

RJ Chambers began his love of music in early childhood. He started studying piano as a young boy and began vocal and choral training shortly after. After graduating from high school, RJ pursued a Bachelor of Arts degree in Music with an emphasis in vocal performance and graduated with honours. In the summer of 2014, RJ completed a Masters in Music degree in Choral

Conducting at the University of Alberta.

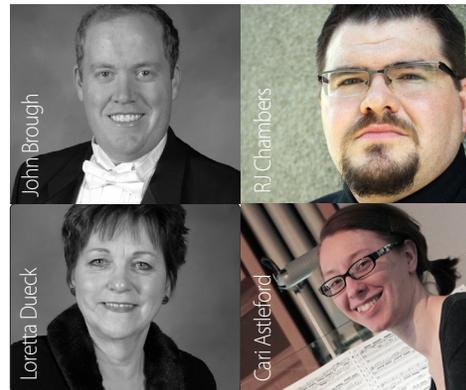
RJ currently teaches voice, piano, and advanced music theory in Spruce Grove and accompanies voice students at many local events. As well, RJ serves as the Chair of the Parkland Music Festival and the President of the Parkland Music Teachers' Association. At this time, RJ sings with Da Camera Singers and serves as the Music Director for the Parkland Celebration Choir in Spruce Grove.

Cari Astleford, *Organ*

Cari Astleford grew up in the small town of Chetwynd, British Columbia. She was first introduced to the organ by Dr. Wendy Markosky, and studied with her from high school through university. Cari graduated in 2012 from Canadian University College, in Lacombe, Alberta, with two degrees: a Bachelor of Arts in English and a Bachelor of Music in organ performance. Cari was the first to obtain her BMus degree from CUC. She then studied with Dr. Marnie Giesbrecht at the University of Alberta, and graduated in spring 2014 with a Master of Music in organ performance. Cari has performed throughout Alberta and studied at the McGill Organ Academy. She is currently Organ Scholar at Holy Trinity Anglican Church in Edmonton and treasurer for the Edmonton Centre of the Royal Canadian College of Organists

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!



Program Notes

Tonight's concert marks an exciting evening in the history of Da Camera Singers, as we are pleased to be releasing our latest recording of seasonal Christmas music. I hope tonight's concert will provide fresh perspective on familiar carols, as well as an atmospheric performance of some new 20th-century works designed to offer a festive and joyous start to your Christmas season. Please enjoy our champagne reception at intermission and take some time to buy some CD stocking stuffers for all your family and friends!

Timothy Corlis's "Gloria" is one movement from his Missa Pax, composed in 2009 for Noel Edison and the Elora Festival Singers, on their 30th anniversary. Corlis describes "Gloria" as "an attempt to express what I experience as a boldness of divine creativity, a sheer creative brilliance that leaps forth from the earth and the heavens." The outer sections of the work feature long, sustained chords sung by the choir over a rippling arpeggiated piano accompaniment. The middle section, by contrast, is marked by rhythmic detached accompaniment, and playful interplay between the voice parts. In composing this work, Corlis finds inspiration not only in modern idioms of composition, but also in harkening back to the liturgical roots of the genre, using chant and recitation to achieve a solemn feel to an otherwise grandiose work.

In 1945, Britten chose a poem of the 18th-century poet Christopher Smart for a commissioned work to celebrate the fiftieth anniversary of St. Matthew's Church in Northampton. During Smart's seven years in a madhouse, beginning in 1756, he wrote the poem "Jubilate Agno" ("Rejoice in the Lamb"), which did not come to public attention until nearly 200 years later. Britten

movingly encapsulates the poem's half-mad and delightfully religious spirit.

"Rejoice in the Lamb" progresses from a quiet, invocational beginning to a jubilant series of "Let" verses that invite man and beast to come before the Lord, "the perfection of excellence." Once all are gathered, they sing a beautiful hymn of creation and praise, "Hallelujah from the heart of God." Three succeeding solos are expressions of animistic praise, first of the cat, then of the mouse, then of flowers. Next we hear a lament section in which Smart describes some of the difficulties he encountered in his life. Although the work is not specifically written for the Christmas season, it is during this lamenting section where Smart's poetry alludes to the birth of Christ, as the one who will deliver him from his 'hardships'; as a result, this work is most often performed at this time of year. Allusions to alphabetical and numerological symbolism lead to a joyful section in which the singers become musical instruments of praise, but it is the 'trumpet of God' that provides the climax to this section and the entry into a moment of "remarkable stillness." The work ends with the return to the beautiful hymn of creation.

The medieval text of "There Is No Rose," which honors Mary, the mother of Jesus, has been set to music by many composers. At the start of Don Macdonald's setting, he attempts to convey the image of a rose gently opening, by expanding from one starting note to full rich harmonious chords. This concept continues throughout the piece in both short phrases and longer extended sections, culminating to the bell-like Gloria, and a return to the original themes.

Gjeilo's unique presentation of the traditional Coventry Carol is set as a somber waltz, the accompaniment provided by the soprano, alto and tenor sections over the familiar tune presented by the basses. The style remains through the entirety of the carol setting, with the melody shifting around to different sections of the choir. This work is one movement from a larger two-volume collection of traditional carols, all of which are presented on our new Kings and Shepherds CD.

Jake Runestad is quickly making a name for himself as one of America's more imaginative young composers. His "Sleep, Little Baby, Sleep" was one of the most well-received works on our program last year, and we are proud to be one of the few choirs to have recorded the work. The lullaby is based on the swaying movement of lulling a young child to sleep. The lilting 6/8 metre and consonant harmonies create a peaceful and comforting sound, accompanied by what the composer refers to as "a low tessitura, providing a calming resonance when a child is held close to one's chest." In contrast, we open the second half of our concert today with his rhythmic and highly energetic "Alleluia."

Bruce Sled is an associate composer with the Canadian Music Centre and has written extensively in the choral genre. He lives and works in Vancouver as a school educator, and his music is widely performed across Canada and the United States, as well as receiving performances internationally. Today we present two of his works. The first, "Ice," evokes drifting snow, cold wind and the melting of an icy winter lake. Fluid lines sung by the soprano and alto voices, presented in three divided choirs, are accompanied by whispering and speaking voices, changing in gradual ways that are both subtle and sublime. Sled wrote two

different settings of "Jing-ga-lye-ya," his most performed work – one for any time of year, and one specifically for the Christmas season. We are presenting the latter tonight, which playfully sets a scene of carollers dashing through the snow with bells in hand.

Originally commissioned and recorded for California's professional male choir, Chanticleer, Franz Biebl's setting of the familiar "Ave Maria" is certainly his most performed and well-known work. The arrangement performed this evening is for two choirs, a small soprano, alto and tenor semi-chorus along with the rest of the choir. Interspersed between the chorus verses are bass and tenor solos on the Latin antiphon "Angelus Domini," describing the annunciation of the Virgin Mary.

The English Medieval text of the "Corpus Christi Carol" has many different theories about its meaning. However, the most common interpretation is that of an allegory of Christ's crucifixion, spoken in terms of foreshadowing at his birth, hence the lullaby feel between each verse. Kverno's setting is striking with its mystic modal harmonies and haunting solo verses.

Our program ends tonight with a setting of the familiar Christmas spiritual "The Virgin Mary Had a Baby Boy," arranged by David Blackwell, which Da Camera presented on its first Christmas CD, released in 2002 under the direction of then artistic director Laurier Fagnan.

On behalf of all the members of Da Camera's artistic staff, board of directors and choristers, I would like to wish you all a joyous, safe and peaceful Christmas and a prosperous New Year.

John Brough, December 2014

Text and Translations

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.*

Rejoice in the Lamb (Text: Christopher Smart)

Rejoice in God, O ye Tongues,
Give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature
In which is the breath of Life.
Let man and beast appear before him,
And magnify his name together.

Let Nimrod, the mighty hunter, bind a leopard to
the altar and consecrate his spear to the Lord.
Let Ishmail dedicate a tyger and give praise for the
liberty in which the Lord has let him at large.
Let Balaam appear with an ass and bless the Lord his
people and his creatures for a reward eternal.
Let Daniel come forth with a lion and praise God
with all his might through faith in Christ Jesus.
Let Ithamar minister with a chamois and bless the
name of Him that cloatheth the naked.
Let Jakim with the satyr bless God in the dance,
dance, dance, dance.
Let David bless with the bear the beginning of
victory to the Lord, to the Lord the perfection of
excellence.

Hallelujah, hallelujah, hallelujah from the heart of
God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeoffroy.
For he is the servant of the living God.
Duly and daily serving him.

For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body

Glory to God in the highest
and on earth peace to people of good will
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory.

Seven times round with elegant quickness.
For he knows that God is his saviour.

For God has bless'd him
In the variety of his movements.
For there is nothing sweeter
Than his peace when at rest.

For I am possessed of a cat,
Surpassing in beauty,
From whom I take occasion
To bless Almighty God.

For the Mouse is a creature
Of great personal valour.
For this is a true case –
Cat takes female mouse,
Male mouse will not depart,
but stands threat'ning and daring.
If you will let her go,
I will engage you,
As prodigious a creature as you are.

For the Mouse is a creature
Of great personal valour.
For the Mouse is of
An hospitable disposition.

For the flowers are great blessings.
For the flowers are great blessings.
For the flowers have their angels,
Even the words of God's creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly
The poetry of Christ.

For I am under the same accusation with my Saviour,
For they said, He is besides himself.
For the officers of the peace are at variance with me,
And the watchman smites me with his staff.
For the silly fellow, silly fellow, is against me,
And belongeth neither to me nor to my family.
For I am in twelve hardships, but he that was born of a virgin
Shall deliver me out of all, shall deliver me out of all.

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.

For the instruments are by their rhimes.
For the shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the like.
For the clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence
And so are all the instruments in Heav'n.
For God the Father Almighty plays upon the harp
Of stupendous magnitude and melody.
For at that time malignity ceases
And the devils themselves are at peace.
For this time is perceptible to man
By a remarkable stillness and serenity of soul.

Hallelujah, hallelujah, hallelujah from the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnificent and mighty.
Hallelujah, hallelujah, hallelujah.



Da Camera Singers 2015 Concert Tour

Budapest – Eger – Bojnice – Vienna
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There is No Rose

There is no rose of such virtue
As is the rose that bare Jesu.
Alleluia.

For in this rose contained was
Heaven and earth in little space.
Res Miranda (Wonderful thing).

By that rose we may well see
That He is God in persons three,
Pares forma (Equal in form).

Coventry Carol

Lully, lullay, Thou little tiny Child
By, by, lully, lullay

O sisters, too, how may we do, for to preserve this day
This poor Youngling for Whom we do sing, by, by, lully, lullay

Herod the King, in his raging, charged he hath this day
His men of might, in his own sight, all children young to slay

Then woe is me, poor Child, for Thee, and ever mourn and say
For Thy parting, nor say nor sing, by, by, lully, lullay

Sleep, Little Baby, Sleep (*Text: Christina Rossetti*)

Sleep, little Baby, sleep, the holy Angels love thee,
And guard thy bed, and keep a blessed watch above thee.
No spirit can come near nor evil beast to harm thee;
Sleep, Sweet, devoid of fear where nothing need alarm thee.

The love which doth not sleep, the eternal Arms around thee;
The Shepherd of the sheep in perfect love has found thee.
Sleep thro' the holy night, Christ-kept from snare and sorrow,
Until thou wake to light and love and warmth tomorrow.

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Ave Maria

*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.*

*Et Verbum caro factum est
et habitavit in nobis.*

*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 visited Mary
and she conceived of the Holy Spirit.

Hail Mary, Full of grace, the Lord is with you.
Blessed are you among women, and blessed is the
fruit of your womb, Jesus.

Mary said: See the servant of the Lord.
May it happen to me according to your word.

And the Word became flesh
and lived among us.

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

Corpus Christi Carol

Lully, lulley, lully, lulley, the faucon hath borne my make away.
He bare him up, he bare him down, he bare him into an orchard brown.
In that orchard there was a bed, it was hanged with gold so red.
And in that bed there lieth a knight, his woundès bleeding both day and night.
And by that bedes side there kneeleth a may, and she weepeth both night and day.
And by that bedes side there standeth a stone: CORPUS CHRISTI written thereon.

The Virgin Mary Had a Baby Boy

The Virgin Mary had a baby boy, and they say that his name was Jesus.
He come from the glory, he come from the glorious kingdom.
Oh yes, believer.
The wise men saw where the baby born, and they say that his name was Jesus.
The angels sang when the baby born, and proclaim him the Saviour Jesus.

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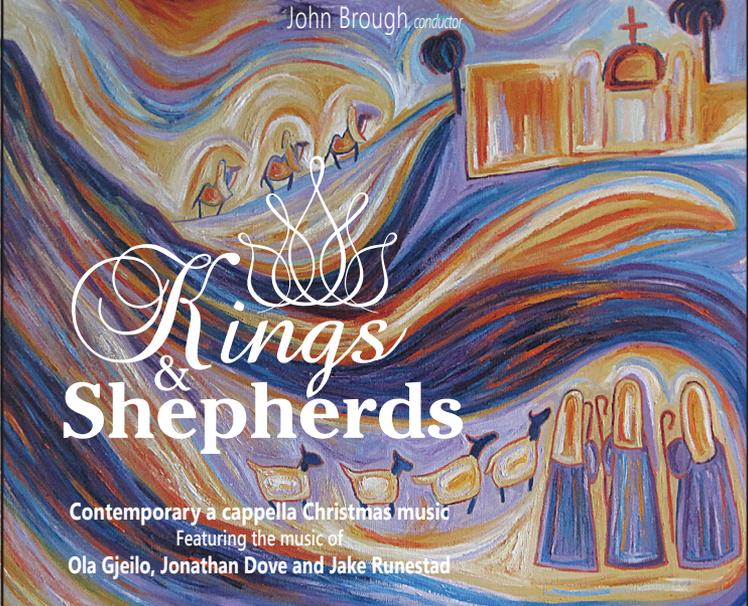
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John Brough, conductor



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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

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Judith Plumb

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Our front-of-house volunteers

Holy Trinity reception hosts: David and Suzanne Connell

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