

*The
Camera
Singers*

CHORO ET ORGANO

Sunday, **March 2**, 2014 - 3:00 PM

John Brough, conductor

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



Programme

Missa Brevis – Zoltán Kodály (1882-1976)

- I. Introitus
- II. Kyrie
- III. Gloria
- IV. Credo
- V. Sanctus
- VI. Benedictus
- VII. Agnus Dei
- VIII. Ite, Missa est

*Jolene Rech (I); Miriam Krause and Nicole Toupin (II); Meghan Rayment and Katherine Wells (III);
Soprano semi-chorus
Kathleen Brough, Alto
RJ Chambers, Tenor
Alto Lo, Bass*

Intermission

Requiem – Maurice Duruflé (1902-1986)

- I. Introit
- II. Kyrie
- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu
- VI. Agnus Dei
- VII. Lux aeterna
- VIII. Libera me
- IX. In Paradisum

*Catherine Anne Dainel, Mezzo-Soprano
Michael Kurschat, Baritone
Amy Nicholson, Cello*

Jeremy Spurgeon, Organ

Da Camera Singers

John Brough, *Artistic Director*
Loretta Dueck, *Accompanist*
RJ Chambers, *Choral Assistant*
Kimberley McMann, *Business Manager*

Soprano

Kathy Drouin-Carey
Miriam Krause
Cheryl Krueger
Wendy Legaarden
Meghan Rayment
Jolene Rech
Elizabeth Stolte
Nicole Toupin
Wendy Vanderwel
Katherine Wells

Alto

Michelle Andrews
Jo-Anne Bacon
Kathleen Brough
Cathy Grant
Ruth Krahn
Anne McCune
Amanda Nix-Lemko
Judith Plumb
Barb Sabo

Tenor

RJ Chambers
Rem Kooistra
Wayne Poon
Kevin Riep
Russ Wilkinson
Fred Wright

Bass

Scott Allison
Fred Osman Kasujja
Gary Krueger
Alto Lo
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*.

John Brough, Artistic Director

Dr. John Brough is in his ninth 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 organist and director of music at Holy Trinity Anglican Church. John lives in Sherwood Park with his wife Kathleen and their daughter Annie.

Jeremy Spurgeon, Organ

British-born JEREMY SPURGEON won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester and later studied organ with Lionel Rogg at the Geneva Conservatoire where he gained the Premier Prix de la Classe de Virtuosit . In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers and instrumentalists, including the Edmonton Symphony Orchestra, Richard Eaton Singers, Pro Coro Canada and Edmonton Opera. Jeremy has performed as piano accompanist and organist across Canada and Europe.

Michael Kurschat, Baritone

Michael Kurschat received his Bachelor of Music degree from The King's University College in 2000, and a Master of Music degree in choral conducting in 2003

and Education after degree in 2011 from the University of Alberta.

As a baritone Michael has studied with Elizabeth Raycroft, Paul Grindlay, Leonard Ratzlaff and Laurie Fagnan and has been heard as a soloist in many of Bach's cantatas, *St. John Passion*, *B Minor Mass*, Handel's *Messiah*, Haydn's *Creation*, and Vaughn Williams' *Five Mystical Songs* with groups including i Coristi Chamber Choir, Pro Coro Canada, Richard Eaton Singers, Alberta Baroque Ensemble, Kantorei Choir in Calgary and the Kelowna Community Chorus. On several occasions he has been heard on the CBC radio 2 program *Choral Concert* with Pro Coro Canada. He was recently featured as a soloist with Pro Coro Canada in a Canadian Choral Celebration produced by Soundstreams in Toronto. He has been a core member and regular soloist with Pro Coro Canada since 2000 and has established himself as a formidable member of the bass section. His smooth, powerful voice leads him to be in constant demand as a chorister and soloist. His smooth, powerful voice also allows him to be in command of his students as he teaches music at Keenoshayo Elementary School in St. Albert, Alberta. He is the proud father of two beautiful daughters whose powerful voices demand his attention almost constantly.

Catherine Anne Daniel, Mezzo Soprano

Ms Daniel of Edmonton studied voice with Coluratura soprano Tracy Dahl of the University of Manitoba. She was a member of the Atelier Lyrique de l'Op ra de Montr al, and later became a member of the Opera Studio Nederlands. Ms Daniel returned home from Amsterdam in 2011.

Career highlights include roles as Carmen in Tilburg, Dido/Sorceress in a European tour, playing Mercedes in Manitoba Opera's Carmen, and collaborations with Erloy Friesen at the University of Manitoba.

Upcoming projects include the role of Maria with Montreal Opera and Kate Pinkerton with Edmonton Opera.

Catherine Daniel recently released her first album entitled "Songs Dear to my Heart". This project is a collection of hymns and spirituals

Visit er website at www.catherineannedaniel.com for more details

Da
Camera
Singers

Psalms and Songs of Celebration

Sunday, **May 4, 2014** - 3:00 PM

RJ Chambers, conductor

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Featuring the Da Camera Chamber Orchestra.

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www.dacamera.ab.ca



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This concert is being presented in partial fulfillment of RJ Chambers' Master of Music Degree in conjunction with University of Alberta, Department of Music.

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Program Notes

Kodály's **Missa Brevis** was first composed as a wordless mass for solo organ in 1942. It was in 1944 that Kodály inserted the text of the mass into his organ score. As a result, there is a close relationship between the organ part and the choir, each carrying equal melodic interest.

The opening Introitus remains in its original organ solo setting. Impressive and majestic broken sustained chords lead into a softer fugato section outlining the main theme of the Kyrie. Kodály also makes use of material inspired by features of both Gregorian chant and Hungarian folk-song. The modality of the opening is predominantly that of a minor key; however Kodály makes much use of modes that were in popular use at the turn of the century and distinct to the Hungarian folk song style.

The Introitus leads directly into the Kyrie, which is structured in a traditional three-section (Kyrie – Christe – Kyrie) form. The Christe is reminiscent of the simplicity and purity associated with that of a renaissance composer, like Allegri. And similar to Allegri's "Miserere", the demanding high tessitura required of the soprano soloist (high C) makes it a particularly challenging but hauntingly beautiful section, and the most memorable part of the work.

The Gloria opens in a jubilant D major in stark contrast to the previous movement, as if one could hear trumpets and trombones. From "Glorificamus te" a new accompanying figure in dotted rhythm is developed, which becomes the motif for a large part of the movement. The middle part of the movement, in F sharp minor, is a moving trio on the text "Qui tollis peccata mundi." "Quoniam tu solus sanctus" brings the return of the original tempo and material, and the movement reaches a great climax in the closing "Amen."

The Credo begins with two motifs, one a narrow-range melodic fragment, the other featuring the characteristic leaps of pentatonic

melodies. Both are extremely idiomatic of Hungarian folk-song melodies. The variants of these motifs supply the bulk of the material for the whole movement. By contrast, the "Et incarnatus est" creates an emotional and moving central part of the Credo. The bright tempo is re-established at "Et resurrexit," and the opening motifs return with "Et in spiritum sanctum." The triumphant "Amen" will reappear as the final chord progression of the entire work.

The Sanctus shows most clearly the strong Renaissance influences in Kodály's music. Overlapping polyphonic entrances lead into a return of the Credo motifs at "Pleni sunt coeli et terra" and build to the glorious "Hosanna in excelsis." The Benedictus is an intensely beautiful yet highly chromatic movement. The tonality is uncertain throughout much of the movement. Overlapping cascading entrances of the Benedictus lead into a lengthened return of the Hosanna from the Sanctus, which closes the movement.

The Agnus Dei restates some of the material of previous movements, first on the words "Qui tollis peccata mundi," which hearkens back to the "Qui tollis" from the Gloria. The climactic point of the movement is reached at "Dona nobis pacem," and then the material from the Kyrie movement returns (including the memorable soprano trio) to close the choral part of the mass.

The closing movement, "Ite missa est," for organ solo, begins with a unison passage derived from the beginning of the Credo. The elaboration of this motif continues and leads into a return of thematic material from the Introitus. The Mass ends with a final affirmation, restating the "Amen" of the Credo, but in a higher key and with full organ.

The first performance of the Missa Brevis was given in the cloakroom of the Budapest Opera House during the Nazi occupation of Budapest in 1945, by a small group of singers

accompanied by a harmonium. Later, members of the audience and the singers recounted that they could hear the sound of the Allied shelling of the Nazis occupiers during the performance, one audience member commenting that he felt that the Allied bombs were the timpani part. Later, Kodály would revisit the score and create a fully orchestrated version, as well as adding text to the Ite Missa Est. However, the version heard this afternoon closely resembles that first performance.

Composed within a few years of Kodály's Missa Brevis, Durufle's **Requiem, Op. 9**, was completed in 1947 and deserves credit as the work that established Durufle's fame worldwide. Similarly to the Missa Brevis, the work is based on Gregorian chant, specifically chants from the medieval Requiem masses. Commissioned by his French publisher, Durand, Durufle took his start for the Requiem from a suite of organ pieces on which he had been working. Dedicated to the memory of his father, the commission was one of great personal value. Durufle provided four accompaniment versions of the Requiem. The original was written for organ and full orchestra and used in the French radio premiere of 1947. The second version, which we are using for this afternoon's performance, was published in 1948, and is a reduction for virtuoso solo organ and choir. In 1957, a third arrangement was prepared for organ and reduced orchestra consisting of strings, trumpets, timpani, and harp. Durand requested a final version for piano accompaniment, but it was never published.

Compositionally, the Requiem fuses elements of contrasting nature to form a cohesive work that is easy for the listener to follow. Gregorian chant melodies, a harmonic language based on church modes, and sensuous harmonies representative of impressionistic French composers such as Debussy and Ravel combine to create a unique musical work that captures a timeless sense of meditative spirituality.

The Introit begins with an almost literal presentation of the chant melody sung by unison men's voices. A shimmering accompaniment provides forward motion and a fluid surface for the prayerful opening text. The dynamic of the entire movement is soft, except for the first appearance of the text "et lux perpetua."

The request for mercy in the Kyrie seems to grow directly out of the introspective nature of the first movement. The chant melody is present in the organ as a series of long tones while the vocal parts remain more active, in a fugal presentation. The Christe section is written for treble voices and moves forward with a degree of impatience. The third and final section of this movement arrives as the women dramatically build in volume into the closing Kyrie for full chorus.

The Offertory is the longest and most intense movement of the Requiem. The altos present the opening plea, followed immediately by the first dynamic outburst of the work with full forces crying, "Deliver them from the mouth of the lion." Durufle repeats this text three times, each melodic statement more intense than the one that preceded it by moving the tonal centre higher. A calming effect arrives with the return of the original melodic material as the women describe the archangel Michael leading the departed into the holy light. The women of the chorus proceed with a reminder that deliverance to everlasting life is because of God's covenant with Abraham. Before this affirmation is repeated, a male solo voice promises the offering of prayer and sacrifices in exchange for eternal rest.

Written in three sections, the Sanctus opens and closes with the same accompaniment material, while the material between these bookends offers a grand musical climax. The first and third sections have a transparent quality due to subtle changes in metre and the use of three-part women's voices in a low tessitura. The climactic moment occurs in the middle section with the proclamation,

“Hosanna in excelsis!” This is the first time in the work that the music builds to a dynamic level of triple forte.

Durufié chose to focus on the themes of peace, light, hope, and rest in the Requiem. He avoids the stern call for repentance from the Dies Irae sequence by setting only the final two verses, beginning with “Pie Jesu Domine,” a gentle prayer for eternal rest. Unlike Fauré’s setting of this text for boy soprano, Durufié prefers the warmer quality of the mezzo-soprano voice in an effort to capture the image of one fallible individual praying for the souls of others. The organ and choir transcription of this work calls for optional cello solo in this movement, creating a beautiful dialogue with the soloist.

The Agnus Dei opens with a mood of contentment. The chant melody is heard in the initial statement from the altos, followed by a repetition from the tenors a fifth higher. Immediately following is an imitative call-and-response section, using the same text, between the sopranos and altos. Durufié concludes this movement with a repeated request, “Grant them rest eternal!”

Perhaps the simplest and most lovely movement of the Requiem is the Lux Aeterna. After a straightforward instrumental prelude, the sopranos present the chant melody over an unaccompanied wordless vocal harmonization. This is the only movement that uses a cappella writing, which seems to further highlight the importance of the chant melody. To eliminate syllabic stress, Durufié uses even eighth-note pulsations in order to create a floating atmosphere that resembles the original rhythms of Gregorian chant.

In stark contrast to the previous two movements, the Libera Me hearkens back to the dramatic contrasts found in the Offertory. Durufié’s use of chant fragments, rather than entire chant melodies, and variations in timbre as each new section of text is presented provides the listener with abrupt shifts in attitude and tone. The opening unison

statement from the men begins with a very personal prayer, “Deliver me, Lord, from death eternal.” As the voices separate and enter in a terraced fashion (basses followed by tenors, altos and sopranos in succession), the music intensifies to a fortissimo climax as God judges the world “by fire.” After a relatively short change to a mood of fear and trembling, the chorus erupts with statements from the “Dies irae” sequence. Durufié sets the voices in the upper extremes of their registers to a dynamic of triple fortissimo to paint vivid description of the “day of wrath.” After a restatement of the prayer for rest eternal, the chorus concludes with a repeated plea for liberation from eternal death. The movement ends with the full chorus restating the opening text and themes.

In Paradisum is a short movement that, within a liturgical context, would typically be sung as the coffin was carried to the grave. Roughly translated, the text depicts angels carrying the faithfully departed from earth to heaven and provides hope that God will bless the soul in passing as He did for the poor, afflicted Lazarus. After an initial tonal cluster from the orchestra and organ, treble voices intone the traditional Gregorian chant. Durufié concludes the Requiem with unresolved harmony, perhaps signifying the notion of everlasting life.

Durufié wrote a set of program notes for a 1980 performance of the Requiem in which he aptly discussed his musical intentions:

This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny. [The work concludes with] the ultimate answer of Faith to all the questions, by the flight of the soul to paradise.

Text and Translations

Missa Brevis – Zoltán Kodály

Kyrie

*Kyrie eleison,
Christe eleison
Kyrie eleison*

Gloria

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicamus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris, Qui tollis
peccata mundi, miserere nobis. Qui tollis peccata
mundi, suscipe deprecationem nostram. Qui sedes
ad dextram Patris, miserere nobis.*

*Quoniam tu solus sanctus. Tu solus Dominus, Tu
solus altissimus, Jesu Christe.
Cum Sancto Spiritu,
In gloria Dei Patris
Amen.*

Credo

*Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et
invisibilium.
Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natus 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 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.*

Lord have mercy,
Christ have mercy,
Lord have mercy

Glory to God on high.
And on earth peace to men of good will.
We praise thee.
We bless thee.
We adore 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.
Lord God, Lamb of God, Son of the Father. That
takest away the sins of the world, have mercy on
us. That takest away the sins of the world, receive
our prayer. That sittest at the right hand of the
Father, have mercy on us.
For thou alone art holy, Thou alone art the Lord,
Thou alone art most high, Jesus Christ.
With the Holy Ghost,
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.

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.

Et in Spiritum sanctum Dominum, et vivificantem: Qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur:

Qui locutus est per Prophetas. Et unum, sanctum, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum Et vitam venturi saeculi. Amen.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

Agnus 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.*

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. Who with the Father and Son together is worshipped and glorified: Who spake by the Prophets. And in one holy catholic and apostolic church. 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 thy glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, that takest away the sins of the world,
Have mercy on us.
Lamb of God, that takest away the sins of the world,
Have mercy on us.
Lamb of God, that takest away the sins of the world,
Grant us peace.

Requiem – Maurice Duruflé

Introit

*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.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.*

Kyrie

*Kyrie eleison,
Christe eleison.
Kyrie eleison.*

Domine Jesu Christe

*Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

*Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie
memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.*

Sanctus

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

Eternal rest
give to 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;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

Lord have mercy on us,
Christ have mercy on us.
Lord have mercy on us.

*O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.*

*But that Michael,
the holy standardbearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them
for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise
to Abraham and his seed.*

Holy, Lord God of hosts.
The heavens and the earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.



John Brough

Michael Kurschat

Catherine Anne Daniel

Jeremy Spurgeon

Pie Jesu

*Pie Jesu Domine,
dona eis requiem sempiternam.*

Agnus Dei

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

Lux aeterna

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.*

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 discussio venerit
atque ventura ira,
quando coeli
movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.*

In Paradisum

*In Paradisum
deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem.*

*Chorus Angelorum te suscipit
et cum Lazaro quondam pauperi
aeternam habeas requiem.*

Gentle Lord Jesus,
grant them eternal rest.

Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.

May light eternal shine upon them, O Lord,
with Thy saints forever,
for Thou art kind.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.
I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens
and the earth shall be moved.
Day of mourning, day of wrath,
of calamity, of misery,
the great day,
and most bitter.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.

May the angels
receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.

There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

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Music Director: Rob Curtis

Rob Curtis
music director



Primavera
Primavera
Primavera

i Coristi chamber choir

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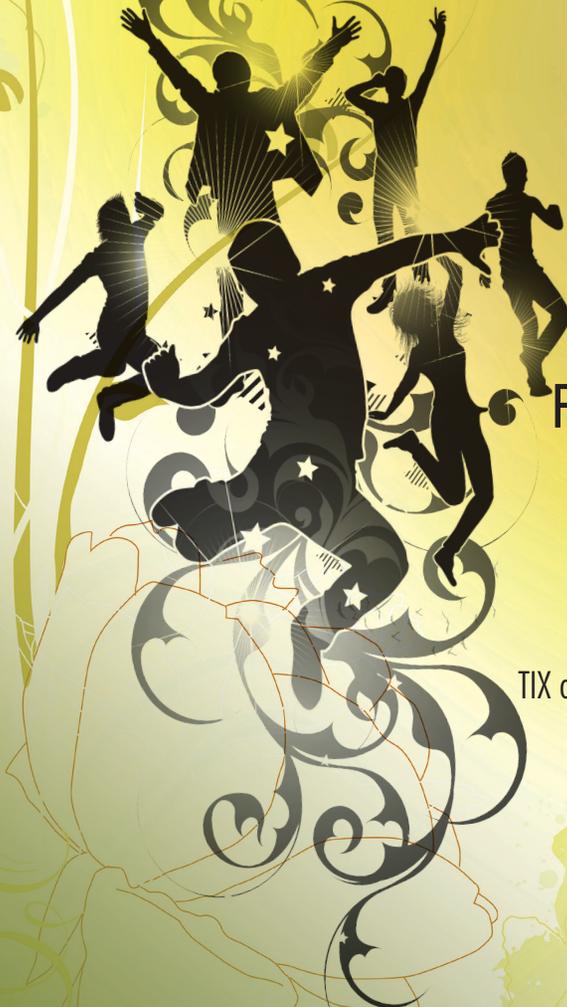


Irene Apanovitch, Artistic Director AccordEnsemble.com

Greenwood Singers

Snyder & Associates presents

Music for the Soul III



Robert de Frece
Founder & Artistic Director

Friday, April 11, 2014

8:00 pm

All Saints' Anglican Cathedral
10035 103 St.

Tickets: \$18-20 (plus agency fees)
TIX on the Square: (780) 420-1757
or www.tixonthesquare.ca
Also available at the door

greenwoodsingers.org
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Spring Opus

Saturday, May 3, 2014 • 7:30 pm

McDougall United Church
10025 101 Street, Edmonton AB

TICKETS: \$20 (adult) \$15 (student & senior) available at the door

Jolaine Kerley, Conductor
Alison Norris, Assistant Conductor
Helen Stuart, Accompanist
www.ariose.org

Ariose
WOMEN'S CHOIR

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, Edmonton, Alberta, T5J 2L8

All donations will receive a tax receipt.

Acknowledgements

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