

Da
Camera
Singers

Mid-Winter Songs

Sunday, **March 1**, 2015 - 3:00 PM

John Brough, conductor

HOLY TRINITY ANGLICAN CHURCH, 10037-84 AVE, EDMONTON, AB

In conjunction with
the Holy Trinity
Concert Series.



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Programme

Five Hebrew Love Songs – Eric Whitacre (b. 1970)

- I. Temuna*
- II. Kala kalla*
- III. Larov*
- IV. EYZE sheleg!*
- Elizabeth Stolte, Soprano
- V. Rakut*
- Loretta Dueck, Piano
- Leanne Maitland, Violin

Mid-Winter Songs – Morten Lauridsen (b. 1943)

- I. Lament for Pasiphaë*
- II. Like Snow*
- III. She Tells Her Love While Half Asleep*
- IV. Mid-Winter Waking*
- V. Intercession in Late October*
- Loretta Dueck, Piano

This Fragile Web – Christine Donkin (b. 1976)

- I. Autumn's Orchestra*
- II. The Firs*
- III. Finale*
- Loretta Dueck, Piano
- Leanne Maitland, Violin

Intermission

A Jubilant Song – Norman Dello Joio (1913-2008)

- Ellen Whatley, Soprano
- Loretta Dueck, Piano

Five Mystical Songs – Ralph Vaughan Williams (1872-1958)

- I. Easter*
- II. I Got Me Flowers*
- III. Love Bade Me Welcome*
- IV. The Call*
- V. Antiphon*
- Roderick Bryce, Baritone
- Loretta Dueck, Piano

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
Bill Baynes
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

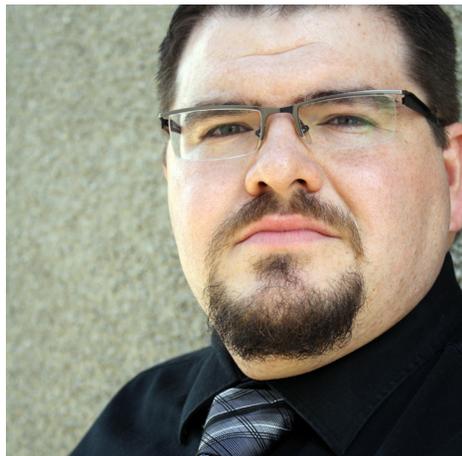
RJ Chambers, *Choral Assistant*

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.



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.



Leanne Maitland, *Violin*

A native of Edmonton, Leanne is active as a chamber musician, orchestral player, soloist, and teacher. Recent projects include touring Europe with the Obsessions Octet, Bicycle Symphony at the Kaleido Festival, a recital on the Holy Trinity Concert Series, alt-folk band Dead Red Pine, and organizing Phil Kline's Unsilent Night. She has also played with the Edmonton Symphony, Alberta Baroque Ensemble, and the Enterprise Quartet, and at the Citadel Theatre. Leanne teaches at Alberta College Conservatory, Society for Talent Education, and the Conservatory of Music at Taylor College. She has music degrees from the University of Alberta and the Eastman School of Music, and an Artist Diploma from McGill University.



Roderick Bryce, *Baritone*

Hailing from Edinburgh, Scotland, Roderick was in great demand there as a baritone, teacher, vocal coach, and choral director. As a singer he broadcast often on BBC Radio 4 and regularly sang with Cappella Nova, most recently on their third instalment of music by James Macmillan on Linn Records. Also on Linn Records, he has recorded Bach's *Matthäus-Passion* and sung across Scotland, Northern Ireland, and France with the Dunedin Consort. He has appeared with Masaaki Suzuki's Bach Collegium Japan at the Edinburgh International Festival. Roderick was director of the Scottish Chamber Choir; founder and director of Sospiro Baroque and chorus master for the Erskine Stewart's Melville Community Choir. In addition to a busy private teaching practice, he also taught singing for City of Edinburgh Council, Loretto School, and Fettes College. Since relocating to Stettler, Alberta, with his family in July 2013, Roderick has been appointed Director of Music at St. Joseph's Basilica in Edmonton and is a member of the professional



choirs Pro Coro Canada (Edmonton) and Luminous Voices (Calgary). Future solo engagements include Orff's *Carmina Burana* with Augustana Campus's combined choirs and Edmonton Youth Choir in Camrose, Hatzis's *Everlasting Light* with Spiritus Chamber Choir and Pro Coro Canada, and Bach's *Ich habe genug* in Edmonton.

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

"Five Hebrew Love Songs" was originally composed in 1996 as a work for solo soprano, violin and piano. The work is a collaboration of the poetry of soprano Hila Plitmann and composer Eric Whitacre, who were dating at the time. In 2001, the University of Miami commissioned Whitacre to adapt the piece for SATB chorus and string quartet, and now there are five different arrangements of the work for various voice parts and string ensembles. The version presented today, for choir and violin solo, is one of the more popular transcriptions. Whitacre describes the work as a personal account of the relationship he shares with Plitmann. "Each of the songs captures a moment that Hila shared together. "Kala Kalla" (which means "light bride") was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of the fourth song are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral. Whitacre and Plitmann are now married and living in London, England, with their son.

"Mid-Winter Songs," on poems of Robert Graves, was commissioned by the University of Southern California on the occasion of its centennial in 1980. It is an earlier work of Morten Lauridsen, and in many ways, one of his most ambitious. Steve Schwartz, a reviewer for *ClassicalNet*, writes: "Lauridsen's music typically goes for a note of rapt contemplation. However, *Mid-Winter Songs*, a choral cycle to poems by Graves, gives you something more disturbed and agitated. Despite its five separate numbers, it hangs together beautifully. Motives from earlier movements show up in later ones, sometimes at the level of the textual phrase. The poems, rich in classical allusion, often take winter (or, in two cases, imply winter – winter about to come, winter just gone) as their setting. Really, however, the poems are about love, sex, and death. 'Lament for

Pasiphaë' refers to the daughter of Helios, the sun Titan, who committed adultery with a bull. The poet, however, pleads for her as 'beyond good and evil' – a natural force. The music begins with bright stabs from the strings to the words 'Dying sun, shine warm a little longer.' 'Like Snow' keeps the image of woman as life force, as does the quietly beautiful 'She Tells Her Love While Half Asleep,' with its lovely refrain, 'Despite the snow, Despite the falling snow.' 'Intercession in Late October' tells of the death of Midas, again praying, this time quietly, for Cronos (time) to 'Spare him a little longer' (in a transformed recurrence of the idea which opened the cycle) for 'his clean hands and love-submissive heart.'

Christine Donkin was born into a musically active family in northwest Alberta. Her approach to music composition is influenced in part by the wide range of styles and forms to which she was introduced in childhood: folk, fiddle, jazz, classical, romantic, and much more. Donkin studied music composition at the University of Alberta and University of British Columbia and now composes choral, chamber, and orchestral works that are performed across the continent and beyond, including such prestigious locations as Carnegie Hall, the Moscow Conservatory, and the National Centre for the Performing Arts in Mumbai. She has won awards at national and international composition competitions, and six companies publish her music. "This Fragile Web" was commissioned by the choirs at Augustana Campus of the University of Alberta in Camrose, Alberta, and was first performed last spring at the Association of Canadian Choral Communities conference, Podium, in Nova Scotia. The poetry is of the 18th-century Canadian Mohawk writer and performer Pauline Johnson. Johnson's poetry was published in Canada, the United States and Great Britain. Johnson was one of a generation of widely read writers who

began to define a Canadian literature. While her literary reputation declined after her death, since the later 20th century there has been renewed interest in her life and works. A complete collection of her known poetry was published in 2002. In "This Fragile Web," Donkin has set three of Johnson's short poems, all of which make reference to the violin – in the first poem, a "haunting violin"; in the second, the "rare violin the night wind plays"; and in the third, the "great concerto" of nature and a "distant violin."

American composer Norman Dello Joio began his professional career at the tender age of fourteen, as a church organist in his native New York City. (Both his father, who emigrated from Italy, and his grandfather were church organists.) He graduated from Juilliard in 1941 and that same year began private studies in composition with Paul Hindemith.

The text of Dello Joio's exuberant "A Jubilant Song" is adapted from American poet Walt Whitman's "A Song of Joys," from of *Leaves of Grass* part 7. "One can hear echoes of the composer's early dalliance with jazz, along with the solid craftsmanship that marks him as a student of Hindemith. Originally scored for women's voices and piano, it was written in 1945. Its first performance was at Sarah Lawrence College, a female-only undergraduate institution that became coeducational in 1968. Today's performance presents the composer's own resetting for mixed voices and piano.

"Five Mystical Songs," composed by one of England's most celebrated early 20th-century composer, Ralph Vaughan Williams, was written between 1906 and 1911. The work sets four poems ("Easter" is divided into two parts) by 17th-century Welsh-born English poet and Anglican priest George Herbert, from his 1633 collection, *The Temple: Sacred Poems*. While Herbert was a priest, Vaughan Williams himself was an atheist at the time (he later settled into a "cheerful agnosticism"), though this did not prevent his setting of verse of an overtly religious inspiration. The work received its first performance on September 14, 1911, at the Three Choirs Festival in Worcester, with Vaughan Williams conducting. The work is written for a baritone soloist, with several choices for accompaniment: piano only, piano and string quintet, male chorus, a cappella, and orchestra with optional SATB chorus. This was the choice used at the premiere. Like Herbert's simple verse, the songs are fairly direct, but have the same intrinsic spirituality as the original text. The first four songs are quite personal meditations in which the soloist takes a key role, particularly in the third, "Love Bade Me Welcome," in which the chorus has a wholly supporting role (quietly and wordlessly singing the plainsong melody *O Sacrum Convivium*), and the fourth, "The Call," in which the chorus does not feature at all. The final "Antiphon" is probably the most different of all – a triumphant hymn of praise for choir and piano alone, "Let All the World in Every Corner Sing."

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Text and Translations

Five Hebrew Love Songs

Text by Hila Plitmann

I. תמונה
תמונה בליבי חרוטה
נודדת בין אור ובין אופל
מין דממה שזכו את גופך כך עוטה
ושערך על פניך כך נופל

II. כלה קלה
כלה קלה
כולה שלי
ובקלות
תישק היא לי

III. לרוב
"לרוב," אמר גג לשמיים
"המרחק שבנינו הוא עד
אף לפני זמן עלו לכאן שניים
ובינינו נשאר סנטימטר אחד."

IV. איזה שלג!
איזה שלג!
כמו הלומות קטנים
נופלים מהשמיים

V. רכות
הוא היה מלא רכות
היא היתה קשה
וכל כמה שניסתה להישאר כך
פשוט ובלי סיבה טובה
לקח אותה אל תוך עצמו
והניח
במקום הכי הכי רך.

Mid-Winter Songs

Text by Robert Graves

I. Lament for Pasiphaë
Dying sun, shine warm a little longer!
My eye, dazzled with tears, shall dazzle yours,
Conjuring you to shine and not to move.
You, sun, and I all afternoon have laboured
Beneath a dewless and oppressive cloud –
A fleece now gilded with our common grief
That this must be a night without a moon.
Dying sun, shine warm a little longer!

I. A Picture
A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelops your body,
And your hair falls upon your face just so.

II. Light Bride
Light bride
She is all mine,
And lightly
She will kiss me!

III. Mostly
"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

IV. What Snow!
What snow!
Like little dreams
Falling from the sky.

V. Tenderness
He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

Faithless she was not: she was very woman,
Smiling with dire impartiality,
Sovereign, with heart unmatched, adored of men,
Until Spring's cuckoo with bedraggled plumes
Tempted her pity and her truth betrayed.
Then she who shone for all resigned her being,
And this must be a night without a moon.
Dying sun, shine warm a little longer!

II. Like Snow
She, then, like snow in a dark night,
Fell secretly. And the world waked
With dazzling of the drowsy eye,
So that some muttered 'Too much light,'
And drew the curtains close.
Like snow, warmer than fingers feared,
And to soil friendly;
Holding the histories of the night
In yet unmelted tracks.

III. She Tells Her Love While Half Asleep
She tells her love while half asleep,
In the dark hours,
With half-words whispered low:

As Earth stirs in her winter sleep
And puts out grass and flowers
Despite the snow,
Despite the falling snow.

IV. Mid-Winter Waking
Stirring suddenly from long hibernation
I knew myself once more a poet
Guarded by timeless principalities
Against the worm of death, this hillside haunting;
And presently dared open both my eyes.

This Fragile Web

Text by E. Pauline Johnson

I. Autumn's Orchestra
Know by the thread of music woven through
This fragile web of cadences I spin,
That I have only caught these songs since you
Voiced them upon your haunting violin.

II. The Firs
There is a lonely minor chord that sings
Faintly and far along the forest ways
When the fir's finger faintly on the strings
On that rare violin the night wind plays.
Just as it whispered once to you and to me
Beneath the English pines beyond the sea.

O gracious, lofty, shone against from under,
Back-of-the-mind-far clouds like towers;
And you, sudden warm airs that blow
Before the expected season of new blossom,
While sheep still gnaw at roots and lambless go –

Be witness that on waking, this mid-winter,
I found her hand in mine laid closely
Who shall watch out the Spring with me.
We stared in silence all around us
But found no winter anywhere to see.

V. Intercession in Late October
How hard the year dies: no frost yet.
On drifts of yellow sand Midas reclines,
Fearless of moaning reed or sullen wave.
Firm and fragrant still the brambles.
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,
For his clean hands and love-submissive heart.

III. Finale

The cedar trees have sung their vesper hymn,
And now the music sleeps –
Its benediction falling where the dim
Dusk of the forest creeps.

Mute grows the great concerto – and the light
Of day is darkening. Good-night, Good-night.
But through the night time I shall hear within

The murmur of these trees,
The calling of your distant violin
Sobbing across the seas,
And waking wind, and star-reflected light
Shall voice my answering. Good-night, Good-night.

A Jubilant Song

Adapted from Walt Whitman

O! O! O! O!
Listen to a jubilant song,
O! Listen to a jubilant song—
The joy of our spirit is uncaged –
It darts like lightning!
My soul, it darts like lightning!

Listen to a jubilant song,
For we sing to the joys of youth,
and the joy of a glad light-
beaming day.
Listen to a jubilant song,
For we sing to the joys of
life and youth,
and the joy of a glad light-
beaming day.

O! Our spirit sings a jubilant song
that is to life full of music,

a life full of concord, of music,
a life full of harmony.
We sing prophetic joys of lofty ideals.
We sing universal love awaking
in the hearts of men.

O! To have life a poem of new joys!
To shout! To dance, exult,
to shout and leap.
O! To realize space and flying clouds.
O! To realize space, the sun and moon.
O! To be rulers of life,
O! To be rulers of destiny.

O! Listen to a song, a jubilant song!
Listen to our song!
The joy of our spirit is uncaged.
We dance, exult, shout and leap!
O! Listen to our song! O!

Five Mystical Songs

Text by George Herbert

I. Easter
Rise heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all
thy art.
The crosse taught all wood to resound his name,
who bore the same.
His stretched sinews taught all strings, what key
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song
pleasant and long;
Or since all musick is but three parts vied and
multiplied.
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

II. I Got Me Flowers
I got me flowers to strew thy way,
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sunne arising in the East.
Though he give light, and th'East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

III. Love Bade Me Welcome
Love bade me welcome: yet my soul drew back.
Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkinde, ungrateful? Ah, my deare,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, sayes Love, who bore the
blame?
My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
So I did sit and eat.

IV. The Call
Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joyes in love.

V. Antiphon
Let all the world in ev'ry corner sing:
My God and King.
The heavens are not too high,
His praise may thither flie;
The earth is not too low,
His praises there may grow.

Let all the world in ev'ry corner sing:
My God and King.
The Church with psalms must shout,
No doore can keep them out;
But above all, the heart
Must bear the longest part.

Let all the world in ev'ry corner sing:
My God and King.

Da Camera Singers thanks all of our donors!

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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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Catherine Abele
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