

Da
Camera
Singers

A Trans-Atlantic Journey

Saturday, **May 23**, 2015 - 8:00 PM

John Brough, conductor

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

 Alberta
Foundation
for the Arts

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THE CITY OF
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Programme

Morgenlied – Josef Gabriel Rheinberger (1839-1901)

Kyrie – Felix Mendelssohn (1809-1847)

Ehre Sei Gott in der Höhe – Felix Mendelssohn

Heilig – Felix Mendelssohn

In der Passionszeit – Felix Mendelssohn

Ellen Whatley, soprano

Kathleen Brough, alto

RJ Chambers, tenor

Gordon Ritchie, bass

O Quam Gloriosum – Tomas Luis de Victoria (1548-1611)

Crucifixus – Antonio Lotti (1667-1740)

Exultate Deo – Giovanni Pierluigi da Palestrina (1525-1594)

Abendlied – Josef Gabriel Rheinberger

***I n t e r m i s s i o n* ***

Ubi Caritas – Paul Mealor (b. 1975)

Ave Maris Stella – Javier Busto (b. 1949)

Miriam Krause, Meghan Rayment, and Wendy Vanderwel, sopranos

Water Night – Eric Whitacre (b. 1970)

In Paradisum – Kathleen Allan (b. 1989)

Nadine Seguin, soprano

Soleils couchants – Robert Ingari (b. 1962)

Chanson d'automne – Robert Ingari

Salve, Regina – Josep Vila i Casañas (b. 1966)

Sarah Thomsen, alto

The Battle of Jericho – Moses Hogan (1957-2003)

* Please join us for a reception in the lower hall during intermission

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

Sarah Thomsen

Catie Wannamaker

Tenor

George Bennett

RJ Chambers

*Jeff Gabert

Wayne Poon

Kevin Riep

Russ Wilkinson

Fred Wright

Bass

Scott Allison

Bill Baynes

Robert Begg

Fred Osman Kasujja

Gary Krueger

*Willem Kubke

*Alto Lo

John McCune

Gordon Ritchie

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.



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

Josef Gabriel Rheinberger was an organist and composer, born in Liechtenstein but resident for most of his life in Germany. Rheinberger's sacred choral works include twelve Masses, a Requiem and a Stabat Mater. The two works we are performing this evening, "Morgenlied" to start our program and "Abendlied" to end our first half, are from a small collection of three sacred songs on the poetry of August Heinrich Hoffman, who is better known for having written "Deutschland, Deutschland, über Alles". The works are typical of Rheinberger's divided-choir writing, treating the women's voices and men's voices separately as if in conversation with one another, and building to large full-chorus fortissimos.

Three of the four mass movements of Mendelssohn we are presenting tonight were composed likely with the intention to constitute a cohesive mass setting; however, Mendelssohn's *Die deutsche Liturgie* was never completed. The Sanctus, Ehre Sei Gott and Heilig were composed at different times in his career. The Kyrie, in A major, and the Ehre sei Gott, in D major, are both without catalogue number, and very little is known about the occasion there were written for. There are many similarities between the two, so it is conceivable that they were intended to be paired together. Mendelssohn makes great use of the antiphonal effect of the double choir, and incorporates a solo quartet in the slower, quieter middle section of the Gloria. The Heilig, also in D major, is published separately from the other two, composed in 1844, three years before his death. The work shows Mendelssohn's keen awareness of his Renaissance and Baroque antecedents. They contrast massed choral effects (note especially the gradual accumulation of the grand proclamation "Heilig!") with passages of imitative counterpoint and call-and-answer

antiphony. The final movement bears no connection at all to the first three; however, as Mendelssohn never wrote a setting of the Agnus Dei, it seemed to be the best fit, and so I include here as a closing to this "Mass for Double Choir." "In der Passionzeit" is the fourth movement of his *Sechs Sprüche*, op. 79, the Lenten movement from this collection of works designed to be performed throughout the liturgical year. The text calls on penitential themes, much like that of the final movement of a traditional mass. As with the previous movements, it is written for double choir, and makes use of a quartet of soloists.

The three Latin motets presented this evening are representative of the Italian Renaissance and Baroque period, to which Mendelssohn was paying tribute in his compositions we presented this evening. Tomas Luis de Victoria's "O Quam Gloriosum," a motet for All Saints' Day, and Palestrina's "Exsultate Deo," an exuberant setting of a portion of Psalm 81, both employ Renaissance techniques of imitation and polyphony you'd expect from the Italian Renaissance tradition. Antonio Lotti's "Crucifixus," taken from a portion of the Credo from the Catholic Mass, was most likely set to be sung at a Good Friday service or during Holy week. It also shows tribute to his Renaissance masters, but leans towards a more complicated Baroque harmonic language.

Paul Mealor is quickly becoming one of the United Kingdom's most notable and prolific composers for choir. His fame is largely due to his "Ubi Caritas," which was composed for the wedding of Prince William and Kate Middleton and broadcast around the world. Mealor has conducted workshops with choirs in many countries, most recently here in Edmonton with Pro Coro Canada and the University of Alberta Madrigal singers, where

the choir gave a national premiere of one of his newer works.

Largely a self-taught composer and musician, Javier Busto actually holds a degree in medicine. Despite his lack of early training in music, he has established himself as a well-respected Spanish choral conductor, juror and clinician. His "Ave Maris Stella" was composed in 1995 for Grex Vocalis, an award winning Norwegian choir. Busto utilizes non-standard notation to communicate his innovative ideas, such as when he directs the chorus to sustain particular sounds while the soloist continues a spinning, chant-like declamation. The ideas of fanning out and contracting in unify the piece. Busto's style hallmarks, consisting of lovely and sensitive melodic touch and the influence of jazz harmonies, are prominent in this short work.

Whitacre's setting of Octavio Paz's "Water Night," or rather a setting of the translation of Paz's poetry, pairs well with Busto's "Ave Maris Stella." Largely composed within a tonal framework, the work seems to expand and contract both harmonically and dynamically. There is much use of divisi within the choir – anywhere from 4 to 13 individual lines can be heard through the work. The piece is a study in suspended animation, where the long lines move slowly, but with continued interest, a natural musical expression of the beautiful poetry.

The young Canadian composer Kathleen Allan is an equally accomplished singer. Originally from St. John's, Newfoundland, she relocated to Vancouver to complete degrees in composition from the University of British Columbia, where she also worked as a conductor and soprano. She has received commissions from many choirs in Vancouver, including the Vancouver Chamber Choir, Chor Leoni and the Elektra Women's Choir. Her "In Paradisum" is a remarkably complex and mature work for a composer who was only 19

at the time of composition. The poetry is her own, and is interspersed with fragments of the Latin funeral mass.

Robert Ingari is an associate professor and director of choral activities at Université de Sherbrooke, in Sherbrooke, Quebec, where he has developed a unique and innovative French-language master's degree program in choral conducting. He has been the artistic director of le Choeur de Chambre du Québec, a 17-voice professional ensemble devoted to creating, performing and recording choral settings of French texts, including the two Ingari works that we present this evening, as well as composers from the French-speaking and English-speaking communities in Canada. These two unique settings of Paul Verlaine's poetry by Ingari are a beautiful example of his style, accessible and hauntingly beautiful.

Relatively unknown to North American audiences, Josep Vila was born in Sabadell, Spain, in 1966. He began his musical training at the Conservatory of Sabadell, studying piano with Gloria Peig, and later studied conducting and choral music with Eric Ericson in Sweden. As a composer, he dedicates himself essentially to choral music and he has been awarded the composition prize "Premis Reus" for works for children's choirs. He conducted the World Youth Choir in 2010, and it was for this appointment that he wrote this invigorating and ambitious setting of the Salve Regina.

Traditional spiritual choral arrangements are synonymous with American composer and arranger Moses Hogan. Hogan was a pianist, conductor and arranger of international renown. His works are celebrated and performed by high school, college, church, community and professional choirs today. "The Battle of Jericho" is a short, energetic arrangement with quick interplay between the women's and men's voices of the choir.

Text and Translations

Morgenlied

Text by A.H. Hoffmann von Fallersleben

*Die Sterne sind erblichen
mit ihrem güldnen Schein,
bald ist die Nacht entwichen
der Morgen dringt herein.*

*Noch waltet tiefes Schweigen
im Tal und überall.
Auf frischbetauten Zweigen
singt nur die Nachtigall.*

*Sie singet Lob und Ehre
dem hohen Herrn der Welt,
der über'm Land und Meere
die Hand des Segens hält.*

*Er hat die Nacht vertrieben
ihr Kindlein fürchtet nichts,
stets kommt zu seinen Lieben
der Vater alles Lichts.*

The stars have faded
with their golden glow,
soon will the night be past,
the morning will arrive.

Now deep silence reigns
in the valley and over all.
On freshly bedewed branches
sings only the nightingale.

She sings praise and glory
to the exalted Lord of the world
Who over land and sea
holds the hand of blessing.

He has banished the night,
fear nothing, you children;
always comes to those whom He loves
the Father of all lights.

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

Ehre Sei Gott in der Höhe

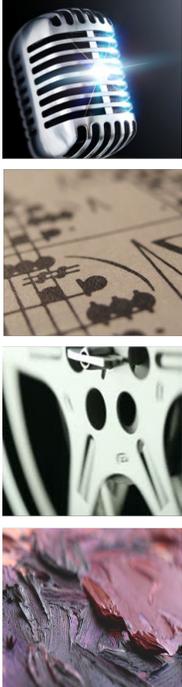
*Ehre sei Gott in der Höhe
und Friede auf Erden
und den Menschen ein Wohlgefallen!
Wir loben dich, wir benedeien dich,
wir beten dich an, wir preisen dich,
wir sagen dir Dank
um deiner großen Herrlichkeit willen.
Herr Gott! Himmlischer König! Allmächtiger Vater!
Herr, du eingeborner Sohn,
Jesu Christe!
Herr, Gott, du Lamm Gottes,
Sohn des Vaters!
Der du die Sünde der Welt trägst,
erbarme dich unser!
Der du die Sünde der Welt trägst,
nimm an unser Gebet.
Der du sitztest zur Rechten des Vaters, erbarme dich
unser!
Denn du allein bist heilig,
denn du allein bist der Herr,
du allein bist der Allerhöchste,
Jesus Christus
mit dem Heiligen Geiste
in der Herrlichkeit Gottes, des Vaters.
Amen!*

Glory to God in the highest
and peace on earth
and good will to mankind!
We praise You, we bless You,
we worship You, we glorify You,
we give You thanks
for Your great glory.
Lord God! King of Heaven!
God the Father Almighty!
Lord, only-begotten Son,
Jesus Christ!
Lord God, Lamb of God,
Son of the Father!
You who take away the sin of the world,
have mercy on us!
You who take away the sin of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us!
For You alone are holy,
You alone are Lord,
You alone are the Most High,
Jesus Christ
with the Holy Spirit
in the glory of God the Father,
Amen!

Heilig

*Heilig, heilig, heilig,
ist Gott der Herr Zebaoth!
Alle Lande sind seiner Ehre voll.
Hosianna in der Höh!
Gelobt sei der da kommt
im Namen des Herrn!
Hosianna in der Höh!*

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!



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All events at Holy Trinity Anglican Church
10037 84 Avenue NW, Edmonton.

In der Passionszeit

*Herr, gedenke nicht unsrer Übelthaten,
und erbarme dich unseres Elends.
Herr, der du unser Heiland bist,
stehe uns bei, erlöse uns
und vergieb uns unsere Sünden
um der Herrlichkeit deines Names willen.
Hallelujah!*

O Quam Gloriosum

*O quam gloriosum est regnum,
in quo cum Christo gaudent omnes Sancti!
Amicti stolis albis,
sequuntur Agnum, quocumque ierit.*

Crucifixus

*Crucifixus etiam pro nobis
sub Pontio Pilato:
Passus, et sepultus est.*

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

Exsultate Deo

*Exsultate Deo adjutori nostro:
jubilate Deo Jacob.
Sumite psalmum, et date tympanum:
psalterium jucundum cum cithara.
Buccinate in neomenia tuba,
insigni die solemnitatis vestrae.*

Abendlied

*Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.*

Lord, remember not our wrongdoings,
and have mercy on us in our affliction.
Lord, who is our saviour,
help us, redeem us
and pardon our sins,
for the sake of your glorious name.
Hallelujah!

O how glorious is the kingdom,
in which all the saints rejoice with Christ!
Clad in robes of white,
they follow the Lamb, wherever he goes.

He was crucified also for us
under Pontius Pilate:
He suffered and was buried.

And on 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 in glory
to judge the living and the dead;
Whose kingdom shall have no end.

Rejoice in God our helper:
sing aloud to the God of Jacob.
Take the psalm and bring hither the timbrel:
the merry harp with the lute.
Blow the trumpet in the new moon,
even on our solemn feast day.

Bide with us,
for evening shadows darken,
and the day will soon be over.

Ubi Caritas

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

Ave Maris Stella

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

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

*Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.*

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

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

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

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

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.

Hail, star of the sea,
loving Mother of God,
and also always a virgin,
Happy gate of heaven.

Receiving that Ave
from Gabriel's mouth,
confirm us in peace,
Reversing Eva's name.

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

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

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

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

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

Water Night

Original Spanish text by Octavio Paz. English translation by Muriel Rukeyser.

Night with the eyes of a horse that trembles in the night,
night with eyes of water in the field asleep
is in your eyes, a horse that trembles,
is in your eyes of secret water.

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

Silence and solitude,
two little animals moon-led,
drink in your eyes,
drink in those waters.

In Paradisum

Latin Text:

*In paradisum deducant te angeli,
in tuo adventu suscipiant te martyres,
et perducant te
in civitatem sanctam Ierusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

English Text:

breath of sunset,
a snapshot of fresh air is framed in memory.
Sailing still, still...
Let me lead you up away,
beyond the sunset, beyond the sea
where the still living memories are sailing.
Let us into the sky stand across the sunlight,
beyond the day
towards living horizons still breathing,
still, still into the horizon.
A focused journey through the lens of true breath.
Waves wash out and in, inhaling and exhaling

If you open your eyes,
night opens, doors of musk,
the secret kingdom of the water opens
flowing from the center of night.

And if you close your eyes,
a river, a silent and beautiful current,
fills you from within,
flows forward, darkens you:
night brings its wetness to beaches in your soul.

May the angels lead you into paradise,
at your coming may the martyrs receive you,
and may they guide you
into the holy city of Jerusalem.
May the chorus of angels receive you,
and with Lazarus once poor
may you have eternal rest.

colour
in and out tide;
breathing beyond horizons framed.
Your eyes are seeing still,
your flash is welcome.
May the angels lead you into paradise,
at your coming may the martyrs receive you,
and may they guide you
into the holy city of Jerusalem.
May the chorus of angels receive you,
and with Lazarus once poor
may you have eternal rest.

Soleils couchants

Text by Paul Verlaine

*Une aube affaiblie
Verse par les champs
La mélancolie
Des soleils couchants.
La mélancolie
Berce de doux chants
Mon cœur qui s'oublie
Aux soleils couchants.
Et d'étranges rêves
Comme des soleils
Couchants sur les grèves,
Fantômes vermeils,
Défilent sans trêves,
Défilent, pareils
À des grands soleils
Couchants sur les grèves.*

Chanson d'automne

Text by Paul Verlaine

*Les sanglots longs
Des violons
De l'automne
Blessent mon cœur
D'une langueur
Monotone.*

*Tout suffocant
Et blême quand
Sonne l'heure
Je me souviens
Des jours anciens
Et je pleure.*

*Et je m'en vais
Au vent mauvais
Qui m'emporte
Deçà, delà,
Pareil à la
Feuille morte.*

A weakened dawn
Pours over the fields
The melancholy
Of sunsets.
The melancholy
Rocks with sweet songs
My heart that leaves itself out
To sunsets.
And strange dreams
As suns
Sets on shores,
Ruddy ghosts,
Incessantly parade,
Parade, such
As great suns
Set on shores.

When a sighing begins
In the violins
Of the autumn-song
My heart is drowned
In the slow sound
Languorous and long.

Pale as with pain
Breath fails me when
The hours toll deep
My thoughts recover
The days that are over
And I weep.

And I go
Where the winds know
Broken and brief
To and fro,
As the winds blow
A dead leaf.

Salve, Regina

Salve Regina, Mater misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus,
exsules filii Hevae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Eia ergo, Advocata nostra,
Illos tuos misericordes oculos
ad nos converte
Et Iesum, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende,
O clemens, O pia, O dulcis Virgo Maria.

Hail, Holy Queen, Mother of mercy,
[Hail] our life, our sweetness and our hope!
To thee do we cry,
poor banished children of Eve,
to you we sigh, mourning and weeping,
in this valley of tears.
Turn, then, our advocate,
thine eyes of mercy
toward us,
And Jesus, the blessed fruit of thy womb, after our
exile, show us,
O mild, O loving, O sweet Virgin Mary.

The Battle of Jericho

Joshua fit the battle of Jericho, Jericho, Jericho.
Joshua fit the battle of Jericho and the walls come
tumbli'n' down.

Talk about your kings of Gideon,
talk about your men of Saul,
but none like good old Joshua
at the battle of Jericho.

Right up to the walls of Jericho,
he marched with spear in hand.
"Go blow that ram-horn!" Joshua cried.
"Cause the battle am in my hand."

Then the lamb, ram, sheep horns begin to blow
and the trumpet begins to sound.
Joshua commanded the children to shout!
and the walls come tumbalin' down.

Da Camera Singers thanks all of our donors!

Alberta Choral Federation
Michelle and Ed Andrews
John and Kathleen Brough

RJ and Janette Chambers
Cathy Grant
Barb Sabo

TELUS Corporation
Frank Thede
Fred Wright

Da Camera Singers relies on generous support from our audience members and from the community. Please consider donating to Da Camera Singers.

Donations will be accepted at the front of house tonight, or by mail at

Da Camera Singers, Box 903, Edmonton, Alberta, T5J 2L8
All donations will receive a tax receipt.

Acknowledgements

Erik Visser – graphic design
Judith Plumb
Our front-of-house volunteers
Holy Trinity reception hosts: David and Suzanne Connell

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July 2 - 12, 2015

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All donations over \$20.00 will receive a tax receipt



Da
Camera
Singers

Please join us for our 2015/2016 season

Saturday, December 5, 2015, 7:30 pm

Holy Trinity Anglican Church
"Carols and Lullabies"

Saturday, February 27, 2016, 7:30 pm

Holy Trinity Anglican Church
"Brahms Requiem"

Sunday, May 1, 2016, 3:00pm

Venue TBD

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Holy Trinity Concert Series Presents

Bach

KEYBOARD CONCERTOS
SOLO CANTATAS

Saturday JUNE 27th 2015 at 8 PM

FEATURING

MAGDALENA ADAMEK - PIANO (BWV 1056 & 1058)

JOLAINE KERLEY - SOPRANO (BWV 199)

RODERICK BRYCE - BARITONE (BWV 82)

WITH THE TRINITY CONSORT

ROBERT UCHIDA, LAURA VEEZE - VIOLINS

CHARLES PILON - VIOLA

JAN URKE - BASS

COLIN RYAN - CELLO

LIDIA KHANER - OBOE

JOHN BROUGH - CONDUCTOR & ORGAN

HOLY TRINITY ANGLICAN CHURCH 10037-84 AVENUE
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