

*Da
Camera
Singers*

UBI CARITAS

SATURDAY, **NOVEMBER 12**, 7:30PM

WHERE THERE IS CHARITY, THERE IS LOVE

John Brough & Stuart Sladden - conductors

vaughan
STRING QUARTET

Kim Cousineau, Piano

Holy Trinity Anglican Church

10037 84 Avenue, Edmonton

www.dacamerasingers.ca

IN CONJUNCTION WITH THE
HOLY TRINITY CONCERT SERIES



Programme

Ubi Caritas – **Ola Gjeilo** (b. 1978)

Vier Quartette, Op. 92 - **Johannes Brahms** (1833-1897)

- I. O schöne Nacht
- II. Spätherbst
- III. Abendlied
- IV. Warum?

Trois Chanson de Charles d'Orléans – **Claude Debussy** (1862-1918)

- I. Dieu! qu'il la fait bon regarder!
- II. Quant j'ai ouy le tabourin
- III. Yver, vous n'êtes qu'un villain
Soprano: Ellen Whatley
Alto: Guylaine Lefebvre-Maunder
Tenor: Russ Wilkinson
Bass: Frank Thede

Nuages (Clouds) - **John Biggs** (b. 1957)

Ubi Caritas II: Through Infinite Ages – **Ola Gjeilo**

Intermission

Valse - **Davide Piero Runcini** (b. 1978)

Ritcho Mass (1997)– **Glenn Buhr** (b. 1954)

- Kyrie
- Gloria
- Sanctus
- Agnus Dei

Preghiera - **Simone Boi** (b. 1988)

Sacred Heart (Ubi Caritas III) - **Ola Gjeilo**

Elegischer Gesang, Op. 118 – **Ludwig Van Beethoven** (1770-1827)

**You are cordially invited to join us for a reception in the lower hall following the concert*

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
Kim Cousineau

Choral Assistant
Stuart Sladden

Business Manager
Mary Elizabeth Archer

Soprano
Kathy Drouin-Carey
Miriam Krause
Cheryl Krueger
*Wendy Legaarden
Meghan Rayment
Beth Schuld
Shawna Sommerstad
Wendy Vanderwel
*Katie Wells
Ellen Whatley

Alto
Michelle Andrews
Kathleen Baergen
Kathleen Brough
*Susan Doyle
Guylaine Lefebvre-Maunder
Cathy Grant
Anne McCune
Karen Onizaki
Barb Sabo
Catie Wannamaker

Tenor
Jeff Gabert
Ryan Herbold
Oliver Munar
Kevin Riep
Stuart Sladden
David Supina
Russ Wilkinson
*Fred Wright

Bass
Scott Allison
David Brehmer
Fred Osman Kasujja
Gary Krueger
*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 daughters, Annie and Sadie.

Stuart Sladden, *Assistant Conductor*

Stuart Sladden, born and raised in the Greater Toronto Area, moved to Winnipeg in 2010 to begin a Master of Music degree from the University of Manitoba, specializing in Choral Conducting, which he completed in the spring of 2012, and has since moved to Edmonton where he recently completed the first year of a Doctor of Music degree in Choral Conducting at the University of Alberta. Over the last nineteen years, he has enjoyed working with a variety of classical, jazz, and church choirs as a singer, conductor, and clinician. His interest in vocal performance was first nurtured in the respected musical arts program at Mayfield Secondary School in Brampton, Ontario. He then furthered his training in vocal performance at Humber College and ultimately earned a Bachelor of Music degree, specializing in vocal jazz performance, from the University of Toronto (2002).

While in Toronto, Stuart was a sought-after private music teacher, freelance musician, and clinician, and just prior to moving to Winnipeg was the Artistic Director of Oasis Vocal Jazz, a community jazz choir in Toronto, the Assistant Conductor of Pax Christi Choral, Toronto's Mennonite Oratorio Chorus, and the Director of Music at Eden United Church. While in Winnipeg, Stuart continued working as a freelance musician and clinician, was a member of Winnipeg's professional chamber choir the Winnipeg Singers, the Director of Music at Westworth United Church, the founder and Artistic Director of the Winnipeg Oratorio Project Chorus, the Music Director of Liaison at the University of St. Boniface, and



was on the board of the Manitoba Choral Association as the Chair of ChoralFest, one of Winnipeg's largest noncompetitive choral festivals. Between his studies at the University of Alberta, Stuart continues to be active as a professional musician. This past summer he was the inaugural Music Director for the Fraser Lyric Opera Company, a new professional opera company in Prince George, BC. He sings with Pro Coro Canada, and this coming season is excited to be working as the Assistant Conductor for both the Richard Eaton Singers and Da Camera Singers, the Acting Music Director for Robertson-Wesley United Church, and the Artistic Director for Accord Ensemble.

Kim Cousineau, *Accompanist*

Kim received a Bachelor of Music degree from the University of Victoria, and studied privately with Anna Cal, student of Russian pianist Pavel Egorov. He worked as a répétiteur and rehearsal pianist for Pacific Opera Victoria on numerous productions, including Bizet's *Carmen* and the world premieres of MacDonald's *Mary's Wedding* and Stokes' *Rattenbury*. Kim has been involved in numerous musical theatre productions, including *Candide* and *Baby* (Opera Nuova), *Bernarda Alba* and *The Light in the Piazza* (MacEwan Theatre), *The Drowsy Chaperone* (Louis St. Laurent High School), and *A Penny Saved* (Acting Out Musical Theatre). He was a

staff pianist with Victoria-based summer music programs *In The Key Of Glee* and *A Voce Sola*, and with *Singspiration* in Edmonton. Kim is in high demand as a choral accompanist in the Edmonton area, working with many groups including *Concordia Concert Choir*, *Da Camera Singers*, *A Joyful Noise*, *Vocal Alchemy*, *Ante Meridiem*, and *Chronos*. In 2012, Kim was the recipient of the BC Choral Federation's *Joyce O. Maguire Award* for outstanding long-term service as a choral accompanist. He maintains a busy schedule as a collaborative pianist and coach and is currently on faculty at the Alberta College Conservatory of Music.



Vaughn String Quartet

Acknowledged by the press for its "youthful energy, seasoned experience, invigorating playing and soulful interpretations", Edmonton-based Vaughan String Quartet is one of the most active among the young chamber music groups of western Canada, having collaborated with many music societies and artists such as the Banff Centre for Performing Arts, Edmonton Recital Society, Edmonton

Opera, Western Canadian Music Award with classical accordionist Antonio Peruch, composer Robert Rival (former composer-in-residence for the Edmonton Symphony Orchestra), pianists Sarah Ho and Janet Scott-Hoyt, cellist Rafael Hoekman, University of Alberta Symphony Orchestra, Alberta College Conservatory of Music, and the St. Albert Chamber Music Recital Series. The group has



received reviews from the *Edmonton Journal* and *St. Albert Gazette* and has appeared in live radio broadcast (CBC Radio Canada) and television (City TV, L'Alberta en Bref and France 3 Franche-Comté).

During various occasions the quartet has been coached by the members of the Cecilia String Quartet, the Lafayette String Quartet, the Dover String Quartet, and the Penderecki String Quartet, by Gerald Stanick (former violist of the Fine Art Quartet), by Laura Andriani (Quatuor Alcan), by cellist Robert Bardston and violist Petr Holman (Zemlinsky String Quartet).

The Vaughan String Quartet was Artist in Residence at the Banff Centre - Banff, AB (Canada) during the Winter Program (March 2014) and the Late Fall Program (November 2014), presenting concerts and recitals, and collaborating with composers-in-residence. The quartet was recipient of the Luminato Festival String Quartet Fellowship (2015) in Toronto and was part of R. Murray Schafer *Apocalypse* which was recorded live by CBC and released in 2016 by Analekta.

Since 2013, the Vaughan String Quartet regularly organizes concert series in

Edmonton, inviting musicians from all over Canada, U.S. and Brazil. They premiered works written for the ensemble by Joseph Lai (Canada), Simone Boi (Italy), and Davide Runcini (Italy). For two consecutive seasons the quartet has been recipient of the Project Grant for Artists by the Edmonton Arts Council.

The quartet's debut on international stages was performed in New York City in the summer of 2015 for the PAMAR (Pan American Musical Art Research). During the summer of 2016 the ensemble had its European debut at the festival FIMU in Belfort, France, and in various cities in Northern Italy, and in the fall of 2016 they performed concerts in Los Angeles. Such an intense performing activity has brought the Vaughan String Quartet to some of the most important concert halls in North America such as the Winspear Centre in Edmonton (AB), the Festival Hall in Calgary (AB), the Rolston Hall at the Banff Centre (AB), Philip T. Young in Victoria (BC), the Sony Centre in Toronto (ON), Munson Recital Hall – Azusa Pacific University (CA), and the Symphony Space in New York (NY).

www.vaughnquartet.com

Program Notes

This evening's program is inspired by the beautiful text of the ancient Christian hymn *Ubi Caritas*. The hymn is traditionally sung during the foot washing ceremony on Maundy Thursday. The text of the antiphon, though tied by liturgy to the Easter season, is also appropriate during this time of Remembrance. Other works on this program explore related themes of love, grief, kindness and charity.

Ola Gjeilo (born in Norway) lives in New York City where he works as a freelance composer and concert recording artist. He has become a leading composer of piano, choral and chamber music, and more recently of film scores, with style influences that include classical, jazz, and folk music.

The three works of Gjeilo's we are performing on tonight's program are all taken from the text of "*Ubi Caritas*", each from a different stanza of the three stanza hymn. The first setting has become one of Gjeilo's most popular pieces since it was written in 2001. Although the work is reflective of Gregorian chant, it is in fact an original melody, and is a very simple meditative four-part arrangement of the text.

In 2007, Gjeilo composed a sequel, as he calls it, to the first composition, using much of the same thematic material, but in major keys. Gjeilo himself describes it as a sunnier version of its prequel. The work becomes more complex in the contrasting middle section, and builds to a grand climax of eight voice parts, and a final resounding "Amen."

Sacred Heart (Ubi Caritas III) was composed in 2012, and is a completely independent setting of the second stanza of the hymn, scored for string quartet and choir. Lush harmonies and thick textures reveal a very different composer than the first two works, reflecting the progression that Gjeilo made over that ten-year span of his composing career, specifically his interest in film scoring.

Brahms's *Vier Quartette*, Op. 92 was first published in 1884. No. 1, "O schöne Nacht" ("O Lovely Night"), and No. 2, "Spätherbst" ("Late Autumn"), offer contrasting moods and sentiments, but are musically similar in that they are both written in triple metre, both marked *andante*, and both accompanied by triplet figures in the piano. No. 3, "Abendlied" ("Evening Song"), and No. 4, "Warum?" ("Why?"), are both in quadruple metre. The poems selected by Brahms (Daumer, Allmers, Hebbel, and Goethe respectively) connect images of evening, the sky, nature, and the night with human emotions.

The *Trois chansons* by Claude Debussy are from a 1908 collection, although two of the three works were written earlier. The works connect the styles of the past with the harmonic techniques of the time; the texts are by Charles d'Orléans, prince and poet, who was imprisoned in England after the Battle of Agincourt in 1415. The works are not thematically related: "Dieu! qu'il la fait" is a shimmering love song, "Quant j'ai ouy" a languorous melody for soloist meandering above quick percussive-like choral accompaniment, and the energetic "Yver" scolds winter for its cruelty. This last movement seems particularly appropriate to our early winter this year and to the cold months to come.

Those of you who have studied French may notice oddities with the spelling of Charles d'Orléan's text; these peculiarities are due to the historic time when the text was written. While Debussy liked the older spelling, recent research suggests the intent was not to sing phonetically, but rather to use modern pronunciation, as we are this evening.

Born in Los Angeles on October 18, 1932, John Biggs received his Master's degree in composition from the University of California at Los Angeles (UCLA). When I contacted John Biggs about this composition, he

offered me these words to share with you in our program: "I wrote *Nuages* while spending a few days at the home of choral director Greg Smith in New York city during the summer of 1979. This piece is the closest I've ever come to the musical language of Claude Debussy. His own orchestral piece "*Nuages*" explores the possibilities of describing the floating nature of clouds through the use of special instrumental colors. My own piece also studies the floating and hovering of clouds, and uses the sustaining quality of the chorus to explore that aspect of their beauty." The text consists simply of that one word - "nuages." I was interested to program this work alongside the Debussy to illustrate Biggs's connection to the French composer.

Canadian composer Glenn Buhr named his *Ritchot Mass* after a municipality near Winnipeg, Manitoba that was heavily affected by the flooding of the Red River in 1997. Buhr provides his own notes for the *Mass*:

The first music that I composed while living as a refugee during the 1997 flood was the *Kyrie* of this mass. Nursing the grief of losing our home to the flood, I could not help being moved by the opening words of the mass: Lord, have mercy upon us... I felt that this was a universal prayer for every human being who has ever experienced the suffering of loss. The work is dedicated to those who lost their homes to this disaster and it is named after my community, the rural Municipality of *Ritchot*, an area that was brutally devastated by the flood.

The setting of the *Kyrie* follows the liturgical model: three statements of the opening text *Kyrie eleison*; then three statements of the following text *Christe eleison*; and finally three statements of the opening text again. The music unfolds against an ominous drone played by the string quartet.

The second movement - *Gloria* - is joyous noise; a rhythmic celebration of the wonders

of this world. Against a steady pulse on a high chord played by the string quartet, the choir sings the melodies, which are derived from the complex rhythms of the natural accents in the text.

In the following movement - *Sanctus* - the choir and strings perform a long modal melody in three distinct phrases. But the melody is broken up between the sections in the choir: sopranos sing the first note of a phrase and hold it while the altos sing the second, and so on. So the notes of the melody always overlap, giving the illusion of an echo effect, and the gentle dissonances never resolve until the end of each phrase.

The final movement - *Agnus Dei* - borrows its mannerisms from the plainsong chant of the early Christian church. The monastic setting of the opening text swells to a much richer harmonic texture in the course of its three repetitions. Then the same music is played by the string quartet. The last text of the movement - *dona nobis pacem*; a prayer for peace - is sung by the choir in a quiet cluster of notes. This is followed by glassy sounds on tuned crystal goblets and string harmonics as the choir shapes its final chord into a restful open consonance.

Elegischer Gesang (Elegiac Song) is a short work by Ludwig van Beethoven scored for string quartet and four mixed voices. It is thought to be a setting of a text by Ignaz Franz Castelli (1781-1862). Although not published until 1826, the work dates from 1814 and is dedicated to Beethoven's friend and patron Baron Johann Baptist von Pasqualati of Osterberg, whose wife Eleonore had died three years earlier at the age of 24 years. It is one of Beethoven's least known works and is not often performed or recorded. This work portrays a deeply sensitive and intimate side of Beethoven, which is a marked contrast when compared to other choral works, like his *Missa Solemnis*, and provides for us a peaceful, and reflective conclusion to our program.

Text and Translations

Ubi Caritas - Gjeilo

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

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.
Amen

Vier Quartette, Op. 92 - Brahms

I – O schöne Nacht

*O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen Pracht,
Um ihn der kleinen Sterne liebliche
Genossenschaft.*

*Es schimmert hell der Tau
Am grünen Halm; mit Macht
Im Fliederbusche schlägt die Nachtigall;
Der Knabe schleicht zu seiner Liebsten sacht.*

O schöne Nacht!

I – Oh Lovely Night!

Oh lovely night!
In the sky, magically,
the moon shines in all its splendor,
around it is the pleasant company of little
stars.

Dew glistens brightly on green stems;
in the lilac bush, the nightingale sings lustily.
The youth steals away quietly to his love.

Oh lovely night!

II – Spätherbst

*Der graue Nebel tropft so still
Herab auf Feld und Wald und Heide,
Als ob der Himmel weinen will
In übergroßem Leide.*

*Die Blumen wollen nicht mehr blühen,
Die Vöglein schweigen in den Hainen,
Es starb sogar das letzte Grün,
Da mag er auch wohl weinen.*

II – Late Autumn

The gray mist drips so silently
down on field and forest and heath,
as if the heavens wished to weep
in overwhelming grief.

The flowers will bloom no more;
the little birds are silent in the groves.
Even the last green is dead –
thus the heavens may well weep.

III - Abendlied

*Friedlich bekämpfen
Nacht sich und Tag.
Wie das zu dämpfen,
Wie das zu lösen vermag!*

*Der mich bedrückte,
Schläfst du schon, Schmerz?
Was mich beglückte,
Sage, was war's doch, mein Herz?*

*Freude wie Kummer,
Fühl ich, zerrann,
Aber den Schlummer
Führten sie leise heran.*

*Und im Entschweben,
Immer empor,
Komm mir das Leben
Ganz, wie ein Schlummerlied vor.*

IV - Warum?

*Warum doch erschallen
Himmelwärts die Lieder?
Zögen gerne nieder Sterne,
Die droben blinken und wallen,*

*Zögen sich Lunas lieblich Umarmen,
Zögen die warmen, wonnigen Tage
Seliger Götter gern uns herab!*

Trois Chansons de Charles d'Orléans - Debussy

*I - Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle;
Pour les grans biens que sont en elle
Chascun est prest de la louer.
Qui se pourroit d'elle laisser?
Tousjours sa beauté renouvelle.*

*Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle!*

*Par de ça ne de là, la mer
Ne scay dame ne damoiselle
Qui soit en tous bien parfais telle.
C'est ung songe que d'i penser:
Dieu! qu'il la fait bon regarder!*

III - Evening song

In peaceful opposition
night struggles with the day.
What ability it has to soften,
what ability it has to relieve!

Sorrow that oppresses me,
are you already asleep?
That which made me happy –
say, my heart, what was it then?

Joy, like grief,
I feel, melts away;
but they bring me slumber
as they fade away.

And in the vanishing,
ever upward,
my entire life passes before me,
like a lullaby.

IV - Why?

Why then do songs
resound heavenwards?
They would fain draw down the stars
that twinkle and sparkle above;
they would draw to themselves
the moon's lovely embrace;
they would fain draw the warm, blissful days
of the blessed gods down upon us.

I - God, what a vision she is;
one imbued with grace, true and beautiful!
For all the virtues that are hers
everyone is quick to praise her.
Who could tire of her?
Her beauty constantly renews itself;

God, what a vision she is;
one imbued with grace, true and beautiful!

On neither side of the ocean
do I know any girl or woman
who is in all virtues so perfect;
it's a dream even to think of her;
God, what a vision she is.

I - Quant j'ai ouy la tabourin
Sonner, pour s'en aller au may,

*En mon lit n'en ay fait effray
Ne levé mon chief du coissin;
En disant: il est trop matin
Ung peu je me rendormiray:*

*Quant j' ai ouy le tabourin
Sonner pour s'en aller au may,
Jeunes gens partent leur butin;
De nonchaloir m'accointeray
A lui je m'abutineray
Trouvé lay plus prouchain voisin;*

*Quant j'ay ouy le tabourin
Sonner pour s'en aller au may
En mon lit n'en ay fait affray
Ne levé mon chief du coissin.*

III - Yver, vous n'êtes qu'un villain.
*Esté est plaisant et gentil,
En témoing de may et d'avril
Qui l'accompaignent soir et main.*

*Esté revet champs, bois et fleurs
De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de nature.*

*Mais vous, Yver, trop estes plein
De neige, vent, pluye et grézil.
On vous deust banir en exil.
Sans point flater, je parle plein,
Yver, vous n'êtes qu'un villain.*

Ubi Caritas II: Through Infinite Ages - Gjeilo

*Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus,
Glorianter vultum tuum, Christe Deus:
Gaudium quod est immensum, atque probum,
Saecula per infinita saeculorum. Amen.*

II - When I hear the tambourine sound,
calling us to May,

in my bed I remain calm,
not lifting my head from the pillow
saying, "It is too early,
I'll fall asleep again."

When I hear the tambourine sound,
calling us to May,
the young jump from partner to partner
not even bothering to remember you.
From him, I'll move on,
finding a lover that's conveniently close by.

When I hear the tambourine sound,
calling us to May,
in my bed I remain calm,
not lifting my head from the pillow

III - Winter, you're nothing but a villain!
Summer is pleasant and nice,
joined to May and April,
who go hand in hand.

Summer dreams of fields, woods, and flowers,
covered with green
and many other colors,
by nature's command.

But you, Winter, are too full
of snow, wind, rain, and hail.
You should be banished!
Without exaggerating, I speak plainly,
Winter, you're nothing but a villain!

Where charity and love are, God is there.
And may we with the saints also,
See Thy face in glory, O Christ our God:
The joy that is immense and good,
Unto the ages through infinite ages. Amen.

Ritchot Mass - Buhr

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Gloria

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
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,

O miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

Sanctus

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

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

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

Holy, Holy, Holy, Lord God of Hosts.

Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

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

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

Sacred Heart (Ubi Caritas III) - Gjeilo

*Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur:
Ne nos mente dividamur, caveamus.
Cessent iurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.*

Where charity and love are, God is there.
As we are gathered into one body,
Beware, lest we be divided in mind.
Let evil impulses stop, let controversy cease,
And may Christ our God be in our midst.

Elegischer Gesang (Elegiac Song) - Beethoven

*Elegischer Gesang
Sanft wie du lebstest
hast du vollendet,
zu heilig für den Schmerz!
Kein Auge wein'
ob des himmlischen Geistes Heimkehr.
Sanft wie du lebstest
ja, hast du vollendet,*

Gently, as you lived,
you have passed away,
too holy to know pain!

No eye is weeping
because of the heavenly spirit's return home.
Gently, as you lived,
yea, thus you have passed away.

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Auditions are available by appointment throughout the season
Contact info@dacamerasingers.ca for details.

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Steven Mandziuk
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Larry and Connie Schultheis
TELUS
Frank and Roseanne Thede
Russell Wilkinson

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
Kathleen Brough
Our front-of-house volunteers
Reception hosts: David and Suzanne Connell
Morgan Kunitz - Technical Support
Holy Trinity Anglican Church

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Da
Camera
Singers

HEAVEN & EARTH

SUNDAY, MAY 28, 3:00PM

PART TWO OF A TWO-DAY CHORAL EVENT!

John Brough - conductor

With **i Coristi** Chamber Choir

Part one features Da Camera Singers as the guests of i Coristi on Saturday May 27th at 7:30 PM at Holy Trinity Anglican Church. Ticket holders to either concert receive half-price admission to the other concert

Holy Trinity Anglican Church

10037 84 Avenue, Edmonton

www.dacamerasingers.ca

Advance ticket adult: \$18.00
Advance ticket student/senior: \$13.00
Door ticket adult: \$20.00
Door ticket student/senior: \$15.00
Tickets may be purchased online at
EventBrite.ca **Eventbrite**





NEVER WEATHER-BEATEN SAIL

SUNDAY, MARCH 19, 3:00PM

MUSIC FOR COMFORT AND PEACE

John Brough - conductor

FEATURING:

Songs of Farewell by C. Hubert Parry,
as well as John Rutter's "Requiem",
performed with chamber orchestra

All Saints' Anglican Cathedral

10035-103 Street, Edmonton

www.dacamerasingers.ca

Advance ticket adult: \$18.00

Advance ticket student/senior: \$13.00

Door ticket adult: \$20.00

Door ticket student/senior: \$15.00

Tickets may be purchased online at

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