

LAUDATE



SINGERS

Mass Enlightenment

Laudate Singers
Lars Kaario, Artistic Director

Saturday March 2, 2013 / 8pm
St Andrew's United Church, North Vancouver

Friday March 8, 2013 / 8pm
Holy Rosary Cathedral, Vancouver



Canada Council
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www.laudatesingers.com



LAUDATE SINGERS

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Laudate Singers is a registered society with charitable status. Donations to the choir are therefore tax deductible. Please consider us when planning your charitable givings. You do make a difference!

DONORS MUCH APPRECIATED

We gratefully acknowledge the financial support of the District of North Vancouver and the City of North Vancouver through The Arts Office, the District of West Vancouver through their 2012 Assistance Grant Program, the Canada Council for the Arts, the Province of British Columbia, and the BC Arts Council. These are competitive grants and we feel honoured in winning them.

Our deep appreciation to our many private donors. You make us sing!

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We acknowledge the support of the Canada Council for the Arts which last year invested \$28.2 million in music throughout Canada.



Canada Council
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Nous remercions de son soutien le Conseil des Arts du Canada, qui a investi 28,2 millions de dollars l'an dernier dans la musique à travers le Canada.

We acknowledge the financial assistance of the Province of British Columbia

LAUDATE SINGERS

SOPRANO

Heidi Ackermann
Marina Bennett
Yasmine Bia
Rachel Buttress
Catherine Crouch
Ainsleigh Dawiskiba
Jennifer Katchur
Jenny Vermeulen

ALTO

Tami Copland
Miriam Davidson
Elspeth Finlay
Mavis Friesen
Katie Horst
Intan Purnomo

TENOR

Kristopher Benoit
Hilary Crowther
Marco Del Rio
Zac Goerlitz
Chris Robinson
Taymaz Saba

BASS

Nic Bygate
Michael Leung
Troy Martell
Adam Muir
Sean Quicke
Nicholas Read
George Roberts
Andrew Wilson

Mass Enlightenment

Missa Assumpta est Maria for six voices (pre-1585)

Giovanni Pierluigi da Palestrina 1525-1594

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei I

Solo ensemble:

*Catherine Crouch, Heidi Ackermann, Elspeth Finlay, Intan Purnomo,
Kristopher Benoit, Chris Robinson, George Roberts*

Incipits: Marco Del Rio

Mass from the Centuries

Kyrie	From "Missa Se la face ay pale" (c.1450) Guillaume Dufay c.1400-1474
Gloria	From "Missa In Deo salutare meum" (1984-1986) Pekka Kostiainen b.1944
	<i>Soloists:</i> <i>Catherine Crouch, Heidi Ackermann, Chris Robinson, Marco Del Rio</i>
Sanctus	From "Mass in G Major" (1937) Francis Poulenc 1899-1963
Benedictus <i>and</i> Agnus Dei	From "Missa Brevis" (1976) Ruth Watson Henderson b.1932

– INTERMISSION –

Mass for double SATB choir (1922-26)

Frank Martin 1890-1974

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

SPECIAL THANKS TO:

- ❖ Donald Grayston, speaker
- ❖ St. Andrew's United Church & Holy Rosary Cathedral
- ❖ Our front-of-house volunteer teams
- ❖ Intan Purnomo, Gordon Finlay and Dave Alexander, visuals (St Andrews)
- ❖ Matthew Stephanson, recording engineer (St Andrews)
- ❖ José Verstappen, programme design
- ❖ DesignStile, graphic design
- ❖ Mucky Dog Web Projects, website

THE MUSICIANS



DONALD GRAYSTON is a native Vancouverite, ordained in the Anglican Church in 1963. For 15 years he taught Religious Studies at SFU. He was also for 23 years director of the Pacific Jubilee Program in Spiritual Direction/Companioning. He is also active in the Canadian and international Thomas Merton societies. Currently he is active in

Building Bridges Vancouver, a public education program concerned with the challenges of peace in the Middle East (buildingbridgesvancouver.wordpress.com).



Cindy Goodman

LAUDATE SINGERS

Laudate means praise, and for Laudate Singers, every concert is a joyful celebration. Founded in 1995 by current artistic director Lars Kaario, this professional chamber choir skillfully and passionately presents repertoire that spans centuries, cultures and genres. Whether it's medieval, Baroque, Renaissance, classical, Romantic or contemporary... great choral works of the Western canon or music from the Celtic, South African, Latin American, Chinese, Finnish, Quebecois, or Coast Salish traditions (to name only a few)... Laudate Singers combine technical artistry with the ability to make all kinds of choral music accessible, and the final result is always luminous and transcendent.

Laudate Singers are committed champions of Canadian choral music; the choir has maintained a composer-in-residence program since 1995, and commissions and performs new Canadian works every season. Audiences at Laudate Singers' concerts are almost always guaranteed the thrill of knowing that some of the music they are listening to has never been heard in public before! The choir has recorded five critically-acclaimed CDs: *A Baroque Christmas*, *Christmas Journey*, *Songs of Heaven and Earth*, *Celtic Journey*, and the recently released *Voices, Sax & Syn*.

Laudate Singers firmly believe that music cannot happen in a vacuum; community outreach is a pillar of the choir's mandate. In addition to donning reindeer antlers and breaking out the jingle bells every year for their popular free family Christmas concerts, Laudate Singers have given workshops for young choirs and educational concerts for

school children. Travelling farther afield, the choir was honoured to represent North Vancouver at the Chiba (Japan) Cultural Festival in October 2009. Laudate Singers were also featured in the VSO's gala tribute to his Holiness the Dalai Lama in April 2004, and were invited to be choir-in-residence at the International Choral Kathaumixw in 1996. The choir has given concerts throughout central BC, and has performed at West Vancouver's Harmony Arts Festival, WinterSong, Scandinavian Midsummer Festival, and MusicFest Vancouver. Laudate Singers have also undertaken stimulating, innovative partnerships with such ensembles as the Vancouver Inter-Cultural Orchestra, La Cetra, Pacific Baroque Orchestra, CBC Vancouver Orchestra. Finally, the choir is proud to collaborate with some of Canada's finest instrumentalists, including Denis Bédard, Heidi Krutzen, Nancy DiNovo, Julia Nolan, David Branter, Karen Anne Shumka, Amy Stephen, Michael Viens, Gaye Alcott, Patricia Armstrong, Ariel Barnes, Ray Nurse, Douglas Schmidt, Campbell Ryga, Ross Taggart, Tim Tsang and Carolyn Cole.



LARS KAARIO, founder and director of Laudate Singers, has built an impressive reputation as a conductor, singer and educator in his native Vancouver. His great love and commitment toward the choral arts is evident in his special abilities to inspire his singers/musicians, and effectively communicate the

enjoyment and subtleties of music to his audiences. His tremendous energy coupled with his excellent organizational skills and programming abilities have helped to characterize his concerts as "unforgettable, delightful, beautiful, and deeply satisfying musical experiences". Mr. Kaario is an ardent supporter of young musicians and composers. He is keenly interested in and sensitive to performing Canadian music. Mr. Kaario is Director of Choral Studies in the Diploma of Music Program at Capilano University where he directs three choirs and is also the head instructor in the University's Conducting Certificate Program. Other ensembles he has directed include Pacific Baroque Orchestra, CBC Orchestra, West Coast Symphony, West Coast Summer Music Festival Orchestra and Chorus, Vancouver Cantata Singers, Greater Vancouver Operatic Society, Theatre Under the Stars, Vancouver Philharmonic Orchestra, and Vancouver Inter-Cultural Orchestra. Mr. Kaario has been a director of music at several churches in the Lower Mainland. He has performed leading roles in opera, light opera and music theatre, and has appeared regularly in many recitals and concerts. In oratorio, he has been tenor soloist in such works as Bach's *B Minor Mass*, Beethoven's *Mass in C Major*, Dvorak's *Stabat Mater*, Handel's *Messiah*, Mendelssohn's *Elijah* and Mozart's *Requiem* with many of B.C.'s major choirs and orchestras. He is a past recipient of the Judy Dennis Award for his contribution to the arts on the North Shore.

WELCOME

Today we hear a selection of music from masses covering a period of over 500 years. Palestrina's mass, written for a liturgical setting and Martin's, written as a concert piece, both communicate deeply with the listener. The mass created by various composers shows the variety of styles and musical language that may be used within the confines of the mass format.

We are pleased to have Donald Grayston offer his commentary. It is our hope that his words, the notes in this program, and the music itself will enrich your appreciation of this sacred art.

Our season began with *Baroque Christmas* and the glorious music of Charpentier. It will end in May with *Voice of the Tango*. We hope you will join us in the exploration of the world of Argentinian tango with the passionate artists of Tangissimo – Linda Lee Thomas, Ed Henderson and Jonathan Goldman.

Lars Kaario, Artistic Director

NOTES

"The office of the Roman Catholic mass was to provide the cradle of Western art music. The mass is in several sections and these are of two main types. There are first those sections whose texts change according to the seasons of the ecclesiastical year or according to the feast days of the various saints. These sections...are collectively known as the Proper, since they have texts which are proper to the day on which they are sung. Distinct from them are the sections which go to make up the Ordinary, so called because their text remains the same throughout the year. In a sense the Ordinary forms the scaffolding of the whole structure of worship. It consists of five main sections, which are: the Kyrie, the Gloria, the Credo, the Sanctus (which embraces the Benedictus and the Osanna) and the Agnus Dei.... It was in their attempts to lend variety to the music of the mass that musicians first began to formulate the principles of composition; it was from this origin that independent musical forms broke away; and finally it was the unchanging text of the Ordinary that led composers to produce the first major Western musical form."

(The Larousse Encyclopedia of Music, ed Geoffrey Hindley, 1971, p. 52)

In early times masses were sung only in the context of church services. This gradually changed with notable large scale masses for choir, soloists and orchestra not necessarily

intended for a liturgical setting written by Bach, Haydn, Mozart and Beethoven. The mass in essence is to the choral composer what the symphony is to the orchestral composer. Many composers have used the mass strictly as an art form with no intention of the work being used as part of a service.

In today's concert we hear masses written for a cappella (unaccompanied) choirs, some intended for church services and some for concert settings. The pieces by Martin, Kostiainen, Poulenc and Watson Henderson are essentially intended as concert works, but because they use the text of the standard liturgical mass could easily be incorporated into church services.

Palestrina is one of the most famous of Renaissance composers and considered the master of polyphony. Many composers have been influenced by his music. Over 100 of his masses have survived the ravages of time, comparable to Haydn's output of over 100 symphonies. The *Missa Assumpta est Maria* was not published during Palestrina's lifetime. It was based on his six-part motet of the same name and is set in six parts: two soprano, alto, two tenor and bass. At times he has divided the voices so there is the effect of various vocal parts answering back and forth antiphonally, creating a rich and expressive texture. This music is sublime and the moods created reflect the message of the text.

The next four pieces are a gathering of various movements of the Mass Ordinary to create an intriguing mixture of compositional styles and expressive musical language.

Dufay was one of the great composers of the late Medieval period. He was skilled at composing both sacred and secular music. His *Missa Se la face ay pale* is the perfect match of both abilities. This cyclic mass is based on the secular love song the mass bears as its name (If My Face Looks Pale). This melody



The Dome of St. Peter's Basilica, not quite completed when Palestrina wrote *Missa Assumpta est Maria*

– or cantus firmus – appears in the tenor part of the Kyrie.

Kostiainen is an oft-honoured contemporary Finnish composer specializing in choral music. He has been the conductor of several renowned vocal ensembles. Kostiainen is an inventive writer always seeking new ways to express himself. The Gloria is from *Missa in Deo salutare meum* (In God is my salvation), a concert work not necessarily intended for a church service. He uses many colourful and strikingly expressive ideas to communicate the text and the beautiful harmonic textures, and undulating rhythms carry away the listener.

Prominent early twentieth century French composer Francis Poulenc was not inspired to write choral music until he returned to his Catholic faith in 1935. This spiritual rebirth resulted in sacred vocal music that is now performed regularly around the globe. The *Mass in G* is evocative and powerfully dramatic containing bright colourful harmonies that conjure up images of stained glass windows with the sun brightly shining through. The Sanctus exudes a sense of joy and affirmation.

Ruth Watson Henderson was for many years the pianist for the Festival Singers of Canada, later to become the Elmer

Eisler Singers. She is one of Canada's most prominent composers and resides in Toronto, about to retire from Kingsway-Lambton United Church. Her *Missa Brevis* is one of the choral masterpieces of the twentieth century and was written for the Festival Singers in 1976 as a concert work. The Benedictus is delicately poignant, the Hosanna rhythmically exuberant and the Agnus Dei deeply moving, ending with a ray of sunshine.

Frank Martin may be considered Switzerland's greatest composer. He was a naturally musical child and while a youngster was deeply moved by a performance of Bach's *St. Matthew Passion*. The *Mass for double choir* written between 1922 and 1926 was not commissioned and he never sought to have it performed. It was given its first performance in 1962 by conductor Franz Brunnert who had asked to see the work. When asked why Martin had never sought to have the work performed he said that it was "an affair between God and himself". This Mass is without a doubt one of the greatest choral works of the twentieth century. The imaginative melodies, harmonies and rhythms are constructed creatively and seemingly effortlessly. The work has a sense of flow and naturalness as well as a sense of inevitability that belies the true genius of Frank Martin.

The Ordinary of the Mass

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

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

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 cœlestis,
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 dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.

Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem cœli et terræ,
visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omni sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de cœlis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.

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

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in cœlum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare 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 unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.

Et expecto resurrectionem mortuorum.
Et vitam venturi sæculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cœli et terra
Hosanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

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

I believe in one God,
The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made,
of one substance with the Father
by whom all things were made.
Who for us
and for our salvation
came down from heaven.
And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.

Crucified also for us under Pontius Pilate,
he suffered, and was buried.

And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

And I believe in one, holy, catholic
and Apostolic Church.
I confess one baptism
for the remission of sins.

I await 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 comes
in the name of the Lord.
Hosanna in the highest.

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

Laudate is pleased to share concert advertising with the following fine music groups:

Vancouver Chamber Choir ~

A Cappella Panorama: The Great Choral Repertoire
March 15, 8pm - Ryerson United, Vancouver

Bach Mass in B Minor: Ultimate Baroque
March 29, 8pm - The Orpheum, Vancouver

Holy Rosary Cathedral ~

Valerie Hall, Organ Recital
March 15, 8pm - Holy Rosary Cathedral, Vancouver



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musica intima ~

twenty
March 14, 7:30pm – Heritage Hall, Vancouver
March 16, 7:30pm – Norman Rothstein Theatre, Vancouver

Early Music Vancouver ~

JS Bach: Goldberg Variations: Mahan Esfahani
March 8, 8pm - Telus Studio Theatre at the Chan, Vancouver
March 11, 3 pm - Kay Meek Centre, West Vancouver

Goldberg Variations/Variations: Dan Tepfer
March 9, 8pm - Telus Studio Theatre at the Chan, Vancouver

Schumann's Liederkreis:
Joshua Hopkins & Michael Jarvis
March 22, 8pm – Christ Church Cathedral, Vancouver
March 24, 3pm – Kay Meek Centre, West Vancouver

Sinfonia ~

The Grand Tour: BC Boys Choir & Sinfonia
April 6, 7:30pm - Centennial Theatre, North Vancouver



passionate
seductive alluring
sizzling
rhythmic



LAUDATE SINGERS
Lars Kaario, Artistic Director

Voice of the Tango

The New Tango of Argentina with Laudate Singers and Tangissimo!

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10TH AND ST. GEORGES, NORTH VANCOUVER

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