



LAUDATE  
SINGERS

Lars Kaario, Artistic Director

*Sponsored in memory of Irene Jeffery*

# Making Spirits Bright!

Songs and Carols for Choir and Harp

*A glowing holiday concert  
featuring guest harpist Joy Yeh*



3PM SUNDAY, DECEMBER 10, 2017

St. Andrew's United Church  
1044 St. Georges Avenue, North Vancouver

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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!

## WELCOME!

You may notice that our program spans five centuries, from Renaissance motets to pieces written in the last few years. A video circulating on Facebook this year decrying the poor quality of Christmas music seems sad and so wrong. This person worked in a store and heard only a loop of common popular songs, often performed poorly and without depth of feeling or meaning.

Truly, Christmas music comes in many forms.

We're happy you've chosen to be here today to share a tiny morsel of the feast of glorious music available to us from composers both contemporary and from the distant past, all celebrating this joyful season. Whether acclaiming the birth of Jesus as Saviour of the World, or rejoicing in the beauty of winter and holiday time with friends, there is no lack of inspiration for composers to write and thus no lack of wonderful music to enjoy.

Please, sit back and revel in the wonders of Christmas music as it can be!

Lars Kaario, Artistic Director

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## LAUDATE SINGERS

Soprano	Alto	Tenor	Bass
Rachel Buttress	Kaylene Chan	Lyle Isbister	Marco Del Rio
Mahtab Haghighi	Miriam Davidson	Chris Robinson	Preston Lee
Rowena Silver Bridson	Charmaine Iormetti	Daniel Young	Adam Turpin
Tiffany Vrioni-Das	Jocelyn Molnar		Andrew Wilson

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## HONOURING IRENE JEFFERY



Irene Jeffery was a staunch supporter of Laudate Singers for many years, as an attendee, as a financial supporter and as Secretary of Laudate Singers Society. Her enthusiasm and dedication were matched by her radiant smile and friendly demeanour. While her administrative gifts were substantial as a Board member, including obtaining the choir's first corporate sponsor, she was an equally busy hands-on volunteer doing such things as presenting intermission receptions with her loving husband, Michael, working right alongside her. She also supplied every table

at our annual gala fundraiser with a box of Purdy's chocolates to be used as prizes – a seemingly simple but generous example of her involvement.

Irene also enjoyed singing and she was a loved member of Capilano University Festival Chorus. Irene died March 11, 2017. Lars Kaario was privileged to lead a choir at her memorial service comprised of Irene's singer/friends from both Laudate and Festival Chorus.

The Jeffery family is sponsoring today's concert and reception. We are appreciative of this generosity, reflecting Irene's boundless spirit of giving.

# Making Spirits Bright!

**Magi veniunt ab oriente**

**Jacobus Clemens non Papa** c.1510-1556

**Dixit Maria**

**Hans Leo Hassler** c.1564-1612



**Variations Pastorales Sur Un Vieux Noël**

**Marcel Samuel-Rousseau** 1882-1955



**A Ceremony of Carols, Op. 28**

**Benjamin Britten** 1913-1976

1. Procession
2. Wolcum Yole!
3. There is no Rose
- 4a. That yongë child
- 4b. Balulalow *Solo: Mahtab Haghighi*
5. As dew in Aprille
6. This little Babe
7. Interlude
8. In Freezing Winter Night *Solo: Rowena Silver Bridson*
9. Spring Carol *Duet: Rachel Buttress & Jocelyn Molnar*
10. Deo Gracias
11. Recession

## – INTERMISSION / RECEPTION –

**Andante from Violin Sonata No. 2**

**J.S. Bach** 1685-1750, arr. **Marcel Grandjany**



**Gabriel's Message**

**Basque Carol**, arr. **Jim Clements** b.1983

**A Spotless Rose**

**Paul Mealor** b.1975

**Venez, mes enfants**

**Noël d'Alsace**, arr. **Donald Patriquin** b.1938

**Second Eve**

**Ola Gjeilo** b.1978



**Impromptu for Piano, op.28**

**Hugo Reinhold** 1854-1935, arr. **Elizabeth Hainen**



**What Child is This?**

*Solos: Tiffany Vrioni-Das & Lyle Isbister*

**Thomas Hewitt Jones** b.1984

**\*Wassailers' Song**

**Bruce Sled** b.1975

**\*Snow Falls on Christmas Eve**

**Kristopher Fulton** b.1978

*\* previous commission*

## NOTES / TRANSLATIONS

### **MAGI VENIUNT AB ORIENTE** – JACOBUS CLEMENS NON PAPA

This is one of hundreds of motets written by Clemens non Papa, a prolific and accomplished Flemish Renaissance composer. The text is from the Gospel of Matthew: Magi came from the east to Jerusalem questing and asking: where is he who is born King of the Jews? For we have seen his star and have come with gifts to worship him.

### **DIXIT MARIA** – HANS LEO HASSLER

Although German, Hassler was greatly influenced by the Venetians Gabrieli and Orlando di Lasso. He wrote mostly for the Roman Catholic and Lutheran Churches. Dixit Maria's text is from Luke: Mary said to the angel, "See, I am the handmaiden of the Lord: let it happen to me as you have said."



### **VARIATIONS PASTORALES SUR UN VIEUX NOËL** – MARCEL SAMUEL-ROUSSEAU

Joy Yeh chose to play this lovely piece based on the old French Christmas song "which contains specifically French flavor for drama, atmosphere and colors. The ending transcends from passionate and statement chords into transparent, celestial and sweet lullaby-like tune that paints a scene of a mother holding the baby in her arms."



### **A CEREMONY OF CAROLS** – BENJAMIN BRITTEN

The focal point of our concert is this wonderful mix of English poems, mostly from the 14th-16th centuries, set to music with distinctive medieval modal qualities combined with 20th century harmonic language, and performed by two instruments perhaps most associated with Christmas, harp and voice. Britten wrote most of it in 1942 as he returned to his homeland of England after three years in the United States. The MS Axel Johnson called in at Halifax, Nova Scotia and Britten purchased "The English Galaxy of Shorter Poems". Already studying the harp for a commission, Britten was inspired to set some of the poems to choir and harp while he crossed the Atlantic. Eventually this rather unique and magical Christmas mélange was created.

*(Notes have been paraphrased from Jonathan Veenker and Dave Stuntz, contributors to [www.choralnet.org](http://www.choralnet.org))*

#### **1. Procession**

Taken from the vespers of the nativity, this unison plainchant antiphon in Latin is used as a procession and recession. Both angels and humans are rejoicing that the Saviour is born today.

Hodie Christus natus est:

Laetantur archangeli

Hodie Salvator apparuit;

Hodie exsultant justi dicentes;

Hodie in terra canunt angeli;

Gloria in excelsis Deo. Alleluia!

#### **2. Wolcum Yole**

This movement is a miniature of the liturgical calendar of the Christmas season. The heavenly child is welcomed as important feast days of the season are referenced. Steven, John and Thomas each have a feast day in this season. December 28 is known as Holy Innocents Day, in remembrance of the Massacre of the Innocents by Herod. The new year and epiphany (twelfth day) are mentioned, as well as saints who have left and were dear to us. Candelmesse refers to February 2, which remembers Mary's purification at the temple, and Jesus' presentation to Simeon. It ends with a welcome to all and a call for good cheer and the new year.

Wolcum, Wolcum,  
 Wolcum be thou hevenè king,  
 Wolcum Yole!  
 Wolcum, born in one morning,  
 Wolcum, for whom we sall sing!  
 Wolcum be ye, Stevene and Jon,  
 Wolcum, Innocentes every one,  
 Wolcum, Thomas marter one,  
 Wolcum be ye, good Newe Yere,

Wolcum Twelfthe Day both in fere,  
 Wolcum seintes lefe and dere.

Wolcum Yole!  
 Candelmesse, Quene of bliss,  
 Wolcum bothe to more and lesse.  
 Wolcum be ye that are here,  
 Wolcum alle and make good cheer.  
 Wolcum alle another yere.

### 3. There is no rose

The message here is that Mary was unparalleled. For the first time, heaven and earth were in the same space: within her womb. Because of her, we learn the mystery of the Trinity. Latin is interspersed with the English: Res Miranda refers to the Nativity, wonderful event. Pares forma means of the same form, God made man. Gaudeamus – let us rejoice. Transeamus – let us follow.

There is no rose of such vertu  
 As is the rose that bare Jesu.  
 Alleluia, Alleluia.

For in this rose containèd was  
 Heaven and earth in litel space  
 Res Miranda, Res Miranda.

By that rose we may well see  
 There be one God in persons three,  
 Pares forma, Pares forma.

The aungels sungen the shepherds to:  
 Gloria in excelsis Deo.  
 Gaudeamus, Gaudeamus.

Leave we all this werdly mirth,  
 And follow we this joyful birth.  
 Transeamus, Transeamus.

### 4a. That Yongë Child

When the baby Jesus began to cry, Mary sang a lullaby. The nightingale sang also, but Mary's song was superior.

That yongë child when it gan weep  
 With song she lulled him asleep  
 That was so sweet a melody  
 It passéd alle minstrelsy.

The nightingalë sang also:  
 Her song is hoarse and nought thereto:  
 Whoso attendeth to her song  
 And leaveth the first then doth he wrong.

### 4b. Balulalow

Showing great humility, Mary sings a lullaby to the young Jesus.

O my deare hert, young Jesu sweat  
 Prepare thy creddil in my spreit,  
 And I sall rock thee to my hert,  
 And never mair from thee depart.

But I sall praise thee evermoir  
 With sanges sweet unto thy gloir;  
 The knees of my hert sall I bow  
 And sing that richt Balulalow!

### 5. As dew in Aprille

By using many metaphors, we are reminded of a traditional tale that Mary's labor was painless. The thought is punctuated at the end by saying that this gift to Mary was only fitting for such a blessed lady.



I sing of a maiden that is makelès:  
King of all kings to her son she ches.

He came al so stille there his moder was,  
As dew in Aprille that falleth on the grass.

He came al so stille to his moder's bour,  
As dew in Aprille that falleth on the flour.

He came al so stille there his moder lay  
As dew in Aprille that falleth on the spray.

Moder and mayden was never none but she:  
Well may such a lady Goddes moder be.

## 6. This little Babe

The antithesis of the last song. A list of metaphors depicts Christ's battle with Satan. The metaphors juxtapose infant images with weapons and battles.

This little Babe so few days old  
Is come to rifle Satan's fold.  
All hell doth at his presence quake,  
Though he himself for cold do shake;  
For in this weak unarmèd wise  
The gates of hell he will surprise.

With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows looks of weeping eyes;  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes,  
Of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
The angels' trumps alarum sound.

My soul, with Christ join thou in fight,  
Stick to the tents that he hath pight;  
Within his crib is surest ward,  
This little Babe will be thy guard;  
If thou wilt foil thy foes with joy,  
Then flit not from this heavenly boy.



## 7. Interlude (*Harp Solo*)

## 8. In Freezing Winter Night

The silly (innocent) babe is born in a humble stable which by his very presence becomes a "Prince's court". He comes from heaven where he and the entire stable scene is prized as royal pomp.



Behold, a silly tender babe,  
In freezing winter night,  
In homely manger trembling lies—  
Alas, a piteous sight!

The inns are full; no man will yield  
This little pilgrim bed.  
But forced he is with silly beasts  
In crib to shroud his head.

This stable is a Prince's court,  
This crib his chair of State;  
The beasts are parcel of his pomp —  
The wooded dish his plate.

The persons in that poor attire  
His royal liveries wear;  
The Prince himself is come from heav'n;  
This pomp is prizèd there.

With joy approach, O Christian wight,  
Do homage to thy King,  
And highly praise his humble pomp,  
Which he from Heav'n doth bring.

## 9. Spring carol

A duet to thank God for Spring. One could interpret that Spring (the birth of Christ) comes after Winter (four thousand years of sin since Adam).

Pleasure it is to hear iwis, the birdès sing.  
The deer in the dale, the sheep in the vale,  
The corn springing.

God's purveyance for sustenance,  
It is for man, it is for man.  
Then we always to give him praise,  
And thank him than.

## 10. Deo Gracias

This movement could be called "reverse psychology." The message is "blessed was the time that Adam sinned, because now we have the joy of the Saviour." Humanity was bound by sin for four thousand winters (years) until Christ was born. We are also to be glad because without Adam's sin, Mary would have never been a heavenly queen, mother of Jesus.

Deo Gracias! Deo Gracias!  
Adam lay ibounden, bounden in a bond,  
Four thousand winter thought he not to  
long.

And all was for an appil,  
An appil that he tok,  
As clerkès finden written in their book.

Ne had the appil takè ben,  
The appil takè ben,  
Ne haddè never our lady  
A ben hevenè quene.

Blessed be the time  
That appil takè was.  
Therefore we moun singen,  
Deo Gracias! Deo Gracias!

## 11. Recession

This movement is identical to the first, and rounds out the form of the composition.

Hodie Christus natus est:  
Hodie Salvator apparuit;  
Hodie in terra canunt angeli;  
Laetantur archangeli;  
Hodie exsultant justī dicentes;  
Gloria in excelsis Deo. Alleluia!



## ANDANTE FROM VIOLIN SONATA NO. 2 – J.S. Bach, trans. M. Grandjany

Marcel Grandjany was a harpist himself, born and raised in France. He was head of the Harp Department at Juilliard for many years. While originally a piece for violin, this piece by Bach has understandably become a favourite of harpists.



## GABRIEL'S MESSAGE – arr. Jim Clements

Only now in his 30's, this British composer has written for some very well known artists including Tom Jones, The King's Singers, Tim Minchin and is arranger-in-residence for the stellar British vocal ensemble VOCES8. This traditional carol about the Annunciation is called variously Gabriel's Message, The Angel Gabriel or The Basque Carol and was originally in the linguistically distinct Basque language; Sabine Baring-Gould's English paraphrase is commonly used. Clement's 8-part arrangement for VOCES8 guarantees this carol's journey into the future.



### **A SPOTLESS ROSE** – Paul Mealor

This piece is from the Welsh composer Paul Mealor's most famous choral set. They are exquisitely crafted musical expressions. A Spotless Rose's text is a 15th century poem about Jesus' birth and the purity of Mary.

### **VENEZ, MES ENFANTS** – arr. Donald Patriquin

This is an arrangement of an Alsatian Noël anciens, a type of nativity song dating back to medieval Mystery plays which "depict, often in picturesque detail and without the least concern for authenticity, the customs of the time and the various events connected with the Nativity story." Donald Patriquin is a wonderful Canadian composer of international renown specializing in folk song arrangements.

Come, my children, hasten, come all:	No one has seen anyone climbing the tower,
Marvellous divine things happen here.	But the bell rings for the newborn Child.
See in the Cradle the new born Child	The bird is perching on her branch to sing.
Whom God has given us this night.	The bud of the periwinkle is awakened in itself.
A poor stable serves as His home.	Shepherds and shepherdesses bring their gifts.
No chair or table, nothing but straw and hay.	"Sleep, little brother," sing the children.
A humble candle suffices for the Child	A thousand angels frolic in a ray of golden light:
Whom the world calls the Almighty God.	The Magi hasten towards the sleeping Jesus.

### **Second Eve** – Ola Gjeilo

Norwegian born but living since 2001 in New York, Ola Gjeilo has written many wonderful choral pieces. He admits that the music of Second Eve was of primary importance to him; he was inspired by a photograph of Alaska's Mount McKinley and he strove to capture the mystical and regal feeling of the mountain. He chose Sancta Maria as a fitting text:

Holy Mary, Queen of heaven,	Hail Mary, full of grace,
Gentle and holy, mother of God:	The Lord is with you:
Pray for us sinners,	Blessed are you among women,
That with the chosen we may see you.	And blessed is the fruit of your womb,
	Jesus Christ.



### **IMPROMPTU FOR PIANO, OP.28** – H. Reinhold, arr. E. Hainen

Reinhold's Impromptu was originally written for piano, and this arrangement showcases the virtuosity of the harpist on the articulations and speed while the lyrical melody is sung out throughout the piece.



### **WHAT CHILD IS THIS?** – Thomas Hewitt Jones

Most of us know this 19th century text by William Chatterton Dix set to the melody of Greensleeves. The contemporary British composer Thomas Hewitt Jones gives it a fresh but still traditional and expressive sound.

### **WASSAILERS' SONG** – Bruce Sled

Bruce Sled wrote this wonderful piece in 2007 during his tenure as composer-in-residence for Laudate Singers. It uses the Gloucestershire wassail text from the middle ages. Bruce's distinctive harmonic language is used to great effect, making the song jubilant yet set in a bittersweet minor key.

### **Snow Falls on Christmas Eve** – Kristopher Fulton

Now an established Vancouver composer, this 2004 piece is one of Kristopher Fulton's creations when he was our composer-in-residence. It is a work full of intricate rhythms, bright harmonies and exudes the celebratory nature of the season.

## THE MUSICIANS



### JOY YEH (Harp)

Taiwanese-Canadian harpist Dr. Joy Yeh (DM. Indiana, MM. Yale, BM. UBC) serves as a faculty member at Kwantlen Polytechnic University, Director/Co-Head of the Harp Department at the Vancouver Academy of Music, and Scholarship Chair of the Vancouver Women's Musical Society. A recipient of many scholarships and awards, Dr. Yeh was awarded a Canada Council for the Arts Grant for professional musicians, two grants by the British Columbia Arts Council, Grand Prize winner of the Vancouver Women's Musical Society Scholarship Competition, the UBC Concerto Competition, and First Place of the Burnaby Clef Concerto Competition. She has been featured numerous times as a soloist with the Vancouver Symphony Orchestra, Vancouver Metropolitan Orchestra, Prince George Symphony Orchestra, Kamloops Symphony Orchestra and the UBC Symphony Orchestra. Dr. Yeh's harp "resounded with sparkling clarity" (Georgia Straight). Her invitations include solo appearance in the World Harp Congress in Canada and Hong Kong, personal interviews from several major medias such as the CBC Radio, Fairchild Radio FM96.1, CFJC Midday TV, Talentvision TV and evening news, Richmond Review and Taste of Life Magazine, to name a few. Many students have traveled from different countries to study with Dr. Yeh, including France, Germany, Turkey, USA, Australia, Hong Kong, China, Taiwan, Singapore and Malaysia. Frequently, she travels to different music conservatories in North America and Asia to give masterclasses and private lessons. She was invited to be the judge and guest professor of The Camac Prize Taiwan International Harp Competition last year.

### LAUDATE SINGERS

Laudate means praise, and for **Laudate Singers**, every concert is a joyful celebration. Now celebrating its 21st season, current artistic director Lars Kaario founded Laudate Singers in 1995. This chamber choir continues to skillfully and passionately present repertoire that spans centuries, cultures and genres. The choir also strives to foster the development of professional musicians and enrich the cultural fabric of our community.

Laudate Singers is a committed champion of Canadian choral music, commissioning and performing new Canadian works every season in addition to mentoring and nurturing young composers through a composer-in-residence programme.

Laudate Singers has been pleased to undertake stimulating and innovative partnerships with high caliber local performers and ensembles such as the Vancouver Inter-Cultural Orchestra, the North Shore Celtic Ensemble, Tangissimo, Denis Bédard, Ariel Barnes, Heidi Krutzen and period baroque instrumentalists. The choir was honoured to represent North Vancouver at the Chiba (Japan) Cultural Festival in 2009.

The choir has recorded seven CDs, with the latest release, *Mystics & Lovers*, being a collaboration with Vancouver Inter-Cultural Orchestra featuring two major works Moshe Denburg and Farshid Samandari.





**LARS KAARIO** (conductor) is founder and director Laudate Singers. He has built an impressive reputation as a conductor, singer and educator in his native Vancouver. Lars has forged valuable and lasting relationships with leading musicians and organizations in BC's arts scene. He is keenly interested in commissioning and performing Canadian music. As Director of Choral Studies in the Music Diploma Program at Capilano University where he directs Capilano University Singers and Capilano University Festival Chorus, Lars is able to support and mentor young singers, instrumentalists and composers. He shares his joy and skill of conducting as head instructor in the University's Conducting Certificate Program.

Lars has appeared as conductor with such notable local ensembles as the Pacific Baroque Orchestra, Vancouver Philharmonic Orchestra, Theatre Under the Stars and others. He has also appeared as soloist in Bach's B Minor Mass, Handel's Messiah, Mozart's Requiem and more with many of BC's major choirs and orchestras.

## SPECIAL THANKS TO :

- ❖ Front-of-house volunteer volunteers Jan Moger, Darlene Cuff, Kathleen Kelsberg, Leeann Price, Laura Kaario, Paula Pujate
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