

LAUDATE



SINGERS

NORTH AMERICAN SOUND

Laudate Singers

Lars Kaario, Artistic Director

Saturday March 1, 2014 / 8pm

St Andrew's United Church, North Vancouver



Canada Council
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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

What a programme! Canada and the United States have a wealth of contemporary composers who are producing wonderful choral music. With so many styles and two new commissions, this has been a challenging programme to learn. As you shall hear, this is music worth experiencing.

We are pleased to perform two versions of this concert: our March 1st performance is a cappella and includes some secular choices of music; the March 7th performance, in collaboration with Holy Rosary Cathedral and their organist Denis Bédard, is wholly sacred and includes organ solos and combined organ/choral works. An opportunity to hear some contemporary organ music as well as choral!

Thank you for being with us. Our next concert will be Celtic Spring with the young and vibrant North Shore Celtic Ensemble. From Baroque to contemporary to Celtic, we love to sing it all!

Lars Kaario
Artistic Director

LAUDATE SINGERS

SOPRANO	ALTO	TENOR	BASS
Marina Bennett	Tami Copland	Marquis Byrd	Anuar Chain-Haddad
Yasmine Bia	Jocelyn Crandell	Hilary Crowther	Logan Drackett
Catherine Crouch	Miriam Davidson	Marco Del Rio	Adam Turpin
Elyse Kantonen	Elspeth Finlay	Chris Robinson	Troy Martell
Jennifer Katchur	Mavis Friesen	Nicholas Sommer	Andrew Wilson
Julie Nadalini	Katie Horst	James Whitlock	Joseph Young
Tiffany Oakes	Intan Purnomo		
Jenny Vermeulen			

SPECIAL THANKS TO:

- ❖ St. Andrew's United Church
- ❖ Holy Rosary Cathedral and Cathedral Rector Fr. Dion
- ❖ The 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



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THE MUSICIANS



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 programme 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 six critically-acclaimed CDs: *A Baroque Christmas*, *Christmas Journey*, *Songs of Heaven and Earth*, *Celtic Journey*, and *Voices, Sax & Syn*, and the brand new *Voice of the Tango*.

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 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 and Ross Taggart.



LARS KAARIO is founder and director of the professional-level chamber choir Laudate Singers who have earned funding from the national, provincial and local levels of government as well as corporate and individual financial support.

Lars 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/ instrumentalists, and effectively communicate the enjoyment and subtleties

SUNDAYS AT 3

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CONCERT 3

May 4 at 3pm

with organist

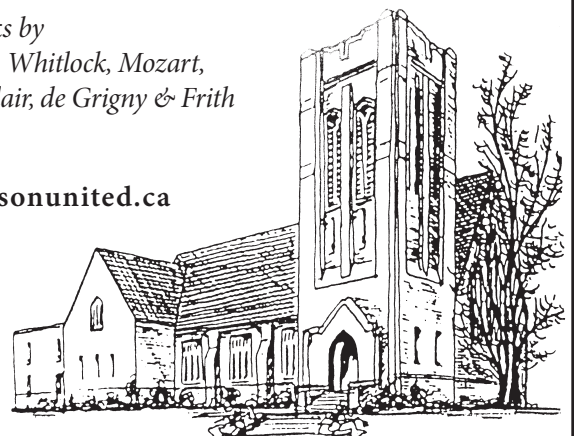
Patrick Wedd

(Christ Church Cathedral, Montreal)

Works by
*Elms, Whitlock, Mozart,
Locklair, de Grigny & Frith*

INFO:

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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 Capilano University Singers and Capilano University Festival Chorus. He is also the head instructor in the University's Conducting Certificate Program. Other ensembles he has directed include Cecilia Ensemble Women's Choir, Vancouver Philharmonic Orchestra, Pacific Baroque Orchestra, CBC Orchestra, West Coast Symphony, West Coast Summer Music Festival Orchestra and Chorus, Vancouver Cantata Singers, Greater Vancouver Operatic Society, and Theatre Under the Stars. He has performed leading roles in opera, light opera and music theatre. 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.

NORTH AMERICAN SOUND - TAKE 2!

MARCH 7 @ 8PM AT HOLY ROSARY CATHEDRAL



DENIS BÉDARD JOINS LAUDATE SINGERS

Denis Bédard is one of Canada's finest organists. He has been honoured with many awards and leads an active career as a recitalist, giving concerts throughout Canada, the USA, France and Brazil. He has recorded frequently for Radio-Canada and CBC. A professor at the Conservatoire de musique de Québec from 1981 until 1989 and organ professor at the University of British Columbia from 2001 until 2004, Denis has been organist and music director at Holy Rosary Cathedral in Vancouver since 2001. Denis Bédard has written more than 150 works with commissions from many groups and individuals in Canada, Great Britain, France, Switzerland and the USA. Many of his compositions have been performed internationally, and many have been published and recorded on CD.

Visit laudatesingers.com for repertoire

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MOZART'S REQUIEM

SATURDAY APRIL 12, 2014, 8 PM + SUNDAY APRIL 13, 2014, 3 PM

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Eternal Light

Mozart and Lauridsen

8pm Friday, April 18, 2014 Orpheum Theatre

Shannon Mercer, soprano | Anita Krause, alto | Carman J. Price, tenor
Wim Vermeulen, bass | Vancouver Chamber Choir | Pacifica Singers
Vancouver Chamber Orchestra | Jon Washburn, conductor

Enter into the Eternal Light of great choral music in this Good Friday concert in the Orpheum - Mozart's venerable masterpiece, *Requiem*, and the modern lyricism of Morten Lauridsen's beautiful *Lux Aeterna* - with the Vancouver Chamber Choir, Pacifica Singers, soloists and orchestra.

www.vancouverchamberchoir.com
ticketmaster.ca 1-855-985-ARTS (2787)

NORTH AMERICAN SOUND

Alleluia (2011) *Soloists: Catherine Crouch and Marco Del Rio*

Eric Whitacre b.1970

The Spheres, *from Sunrise Mass* (2010)

Ola Gjeilo b.1978

Ubi Caritas (2007)

Ola Gjeilo b.1978

From **Madrigali: Six Fire-Songs on Italian Renaissance Poems** (1987)

Morten Lauridsen b.1943

Ov'è, lass', il bel viso

Amor, io sento l'alma

Io piango

- INTERMISSION WITH RECEPTION -

So it is with Spirit *premiere of new commission*

Ed Henderson

Angels in the Neon *premiere of new commission*

Kristopher Fulton b.1978

Miniwanka or the Moments of Water (1971)

R Murray Schafer b. 1933

Kyrie Eleison, *from Requiem for Peace* (2005)

Larry Nickel b.1952

Alleluia: A New Work Is Come on Hand (2010)

Jeff Enns

Remember (1999)

Stephen Chatman b.1950

Hastav Avar (Winter is Past) (2004)

Moshe Denburg b.1949

NOTES & TEXTS

ERIC WHITACRE

Eric Whitacre has become a sensation in the choral world in the last decade. His website says he "is one of the most widely-performed and popular composers of our time, a distinguished conductor, innovator, broadcaster and charismatic public speaker." He is particularly admired by young choral enthusiasts, partly because of his interest in social media and his Virtual Choir in which he gathers thousands of videos from fans around the world singing one of his pieces and then crafts a creative video with their pictures and voices merged to become a choir. Whitacre was born in Reno, Nevada, moved to Los Angeles in 1997 and is currently living in London, England where he is Composer-in-Residence at Cambridge University.

Alleluia – In an interview with Australia Radio in 2012, Whitacre said, "First it was just being there in that sacred space, being in these chapels throughout Cambridge and hearing the music and listening to the words of the liturgy in a way I never had before. I was raised an agnostic. Not an atheist but certainly not a Christian and I guess I've been a sceptic my entire life. I still am, but the other part of it is I'm 42 now and so I think I'm maybe letting go of some of that young idealism and listening to the poetry of the liturgy in a new way, hearing the humanism in it and it's just been deeply moving to me and has caused this music to come flooding out of me.... what I tried to create with the Alleluias, with the piece itself, was a fountain of gratitude, these lines just pouring endlessly out of a water fountain."

OLA GJEILO

Ola Gjeilo moved from Norway to the United States in 2001 to study at Juilliard School and has made New York his home. He feels that his "musical style and taste has always gravitated more towards America and also to Britain" rather than to his native Norway. Film music has been a strong influence.

The Spheres is an a cappella version of the first movement, the Kyrie, from his 2008 Mass for choir and string orchestra called Sunrise. "I wanted the musical evolution of the Mass to go from the most transparent and spacey, to something completely earthy and grounded; from heaven to earth, so to speak. So in The Spheres, I used a kind of overlapping fade-in/fade-out effect, to give a sense of floating in space, in darkness and relative silence, surrounded by stars and planets light-years away. However, I don't follow this idea throughout the entire movement, since it eventually gathers into a big crescendo and ends with a clear, chorale version of the theme presented very slowly and muddled in the first part."

Kyrie eleison, Christe eleison, Kyrie eleison

Lord have mercy, Christ have mercy, Lord have mercy

Ubi Caritas is one of Gjeilo's most popular works and "draws inspiration from the Gregorian chant tradition. While reflective of the chant style, this composition is entirely original and is not based on any existing chants."

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

*Where charity and love are, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one another. Amen*

MORTEN LAURIDSEN

Eric Whitacre calls him The Master. Lauridsen's website introduces him as "Composer, performer and educator, Lauridsen has spent his lifetime listening in deep silence to the 'inner song', bringing forth choral works of radiant beauty for the world to hear and sing." (Mortenlauridsen.net) Lauridsen is a master of bringing poetry to life through music. Born in Colfax, Washington, Morten Lauridsen has been a professor of composition at the University of Southern California for more than 40 years.

Fire-Songs

Laudate has several times sung Lauridsen's beautiful settings of Lux aeterna, O Magnum Mysterium and Nata Lux. Today we chose something very different - three of the six Fire-Songs cycle. On his website, Lauridsen says "The choral masterpieces of the High Renaissance, especially the madrigals by Monteverdi and Gesualdo, provided the inspiration for my own Madrigali. Italian love poems of that era have constituted a rich lyric source for many composers, and while reading them I became increasingly intrigued by the symbolic image of flames, burning and fire that recurred within this context. I decided to compose an intensely dramatic cycle based on Renaissance love poems employing this fire motive while blending stylistic musical features of the period with a contemporary compositional idiom.... I wanted this music to emanate (like ripples from a pebble thrown into a pond) from a single, primal sonority – one dramatic chord that would encapsulate the intensity of the entire cycle and which would provide a musical motivic unity to complement the poetic. This sonority, which I've termed the "Fire-Chord," opens the piece and is found extensively throughout all six movements in myriad forms and manipulations."

Ov'è, Lass', Il Bel Viso

Text from a madrigal by Henricus Schafften.
Translation by Erica Muhl

Ov'è lass', il bel viso? ecco, ei s'asconde.
Oimè, dov'ìl mio sol? lasso, che velo
S'è post'inanti et rend'oscur'ìl cielo?
Oimè ch'io il chiamo et veggio; ei non risponde.
Dhe se mai sieno a tue vele seconde
Aure, dolce mio ben, se cangi pelo
Et loco tardi, et se 'l signor di Delo
Gratia et valor nel tuo bel sen'asconde,
Ascolta I miei sospiri et da' lor loco
Di volger in amor l'ingiusto sdegno,
Et vinca tua pietade il duro sempio.
Vedi qual m'arde et mi consuma fuoco;
Qual fie scusa miglior, qual magior segno
Ch'io son di viva fede et d'amor tempio!

*Alas, where is the beautiful face? Behold, it hides.
Woe's me, where is my sun? Alas, what veil
Drapes itself and renders the heavens dark?
Woe's me, that I call and see it; it doesn't respond.
Oh, if your sails have auspicious winds,
My dearest sweet, and if you change your hair
And features late, if the Lord of Delos
Hides grace and valor in your beautiful bosom,
Hear my sighs and give them place
To turn unjust disdain into love,
And may your pity conquer hardships.
See how I burn and how I am consumed by fire;
What better reason, what greater sign
Than I, a temple of faithful life and love!*

Amor, io sento l'alma

Jhan Gero (parody of a ballata by Machiavelli).
Translation by Erica Muhl.

Amor, io sento l'alma
Tornar nel foco ov'io
Fui lieto et più che mai d'arder desio.
Io ardo e 'n chiara fiamma
Nutrisco il miser core;
Et quanto più s'infiamma,
Tanto più cresce amore,
Perch'ogni mio dolore
Nasce dal fuoco ov'io
Fui lieto et più che mai d'arder desio.

*Oh love, I feel my soul
Return to the fire where I
Rejoiced and more than ever desire to burn.
I burn and in bright flames
I feed my miserable heart;
The more it flames
The more my loving grows,
For all my sorrows come
From out of the fire where I
Rejoiced and more than ever desire to burn.*

Io Piango

Text by Vincenzo Ruffo. Translation by Erica Muhl

Io piango, ch'è'l dolore
Pianger' mi fa, perch'io
Non trov'altro rimedio a l'ardor' mio.
Così m'ha concio' Amore
Ch'ognor' viv'in tormento
Ma quanto piango più, men doglia sento.
Sorte fiera e inaudita
Che'l tacer mi d'a morte e'l pianger vita.

*I'm weeping, for the grief
Makes me cry, since I
Can find no other remedy for my fire.
So trapped by Love am I
That ever I lie in torment
But the more I cry the less pain I feel.
What cruel, unheard-of fate
That silence gives me death and weeping life!*

- INTERMISSION WITH RECEPTION -

ED HENDERSON



Ed Henderson has worked extensively in Canada's music community: theatrical scores for the Stratford Festival to the Arts Club Theatre, scores for CBC, CTV, Bravo, Knowledge and Vision networks. Commissioned to compose works for many including the Vancouver Chamber Choir, Elektra Women's Choir, The Dance Centre, Canadian Music Centre, Vancouver Inter-Cultural Orchestra and musica intima. Nominated for numerous awards and recipient of many including a Juno (Ancient Cultures, El Camino Real), Jessie Richardson and Dora Mavor Moore (theatre) and Cannes (TV score). Recent releases for solo guitar: Intimate and Guitar wall. His choral works are widely presented, published and recorded including Birdsong (SATB, soloists and tar, the Iranian precursor to the guitar) a cross-cultural 45-minute composition combining Sufi rhythmic elements and scales with Western harmonic textures set to Rumi texts (translations by Coleman Barks) – much performed by musica intima and the Vancouver Chamber Choir. Teachers include: Gordon Delamont (orchestration), David Walden (piano), Michael Strutt, Lennie Breau and more recently Victor Kolstee (flamenco guitar). He has attended many workshops including those of Sir Malcolm Arnold, Janos Starker, Lehman Engels and Bob Elhai. Plays with his brother Bill's band Chilliwack, the VSO, Vancouver Chamber Choir, Chor Leoni, Ann Mortifee, Leon Bibb, Tangissimo, Laudate Singers, the list goes on!

So it is with Spirit

Laudate premiered Ed's powerful Drowned Out with Vancouver Inter-Cultural Orchestra in 2011 and he arranged Piazzolla's J'Oublie for our Tango concert last year. We are delighted to have commissioned Ed to write So it is with Spirit for this concert. Ed says, "Luci Shaw's poetry never fails to probe into me, inspiring important personal questions, full of wonder about the world and hearing sounds that make me want to write music for her words. Reading So it is with the Spirit for the first time made me think about the visceral-ness of spirit, that spirit is not only this lofty, heavenly presence that it is all around – it's also dark and heavy, bitter, sweet, inside everything and completely personal for everyone and yet open for all. Thanks Luci! You are a gem." We think you're a gem, too, Ed!

How secretly the bones move
under the skin
and the veins thread their way
through their forests, the trees
of bones, the mosses of cells,
the muscle vines.
How privately the ears
tune themselves to music heard
only in the echoing cave of the head.
And the tongue in its grotto tests
the bitterness of unripe fruit, and wine,
the mouth feel of honey
in the comb. How cunningly our shadows
follow us as we walk.
And our breath, how it moves in
and out without great thought.
Even rain, which needs no summons from us
but flows, a gift from heaven,
as the grasses rise greenly, shivering.
Just so, beauty besieges us
unannounced, invading us, saving our souls.
So it is with the Spirit.

KRISTOPHER FULTON



Kristopher Fulton is a composer who has studied both music composition and design. Armed with a strong sense of emotion, and often a heavy influence from Hollywood film scores and modern pop culture, his works have received acclaim by critics and audiences in cities across Canada as well as internationally in the USA, Austria, Cuba, England, Hungary and Ireland. Aside from the many commissions of his concert work, Kristopher has been involved in scoring several films in production in Vancouver, Toronto, Los Angeles and New York. His collaborative works in the field of modern dance have been regularly featured in the Vancouver International Dance Festival.

Several of his most recent works have been recorded on albums by Vancouver ensembles and have also been featured in many events across Canada.

Laudate Singers are proud to have given several young composers opportunities to write and have their works performed while being our composer-in-residence. Kristopher was composer-in-residence for Laudate Singers from 2004-2006. Today's programme includes the brand new Angels in the Neon.

Angels in the Neon

Kristopher says, "For many years I had wanted to find a text that conveyed at once the feeling of a living, breathing modern city and the more ethereal feeling of a more sacred text. I first discovered the poem Managua 6:30pm by Nicaraguan poet Ernesto Cardenal by complete accident. Written in the 1960s, I was immediately struck by the power of the poem (written by Cardenal while he was studying for the priesthood) and how it combined both the setting of the modern city scape, with its modern neon signs, cars and radio towers and the sacred feeling that the divine is truly everywhere, even in the most secular of modern settings." Kristopher has used only the first portion of Managua 6:30pm translated from Spanish into English, and then certain Spanish words from the original poem's text as "accompaniment" (e.g. *neón, luces, luna*, etc.)

In the evening the neon lights are soft
and the mercury streetlamps, pale and beautiful ...
And the red star on a radio tower
in the twilight sky of Managua
looks as pretty as Venus
and an ESSO sign looks like the moon
The red taillights of the cars are mystical
(The soul is like a girl kissed hard behind a car)
TACA BUNGE KLM SINGER
MENNEN HTM GÓMEZ NORGE
RPM SAF ÓPTICA SELECTA
all proclaim the glory of God!
(Kiss me under the glowing signs oh God)
KODAK TROPICAL RADIO F&C REYES
they spell your Name
in many colors
Ernesto Cardenal, translated by Jonathan Cohen

R. MURRAY SCHAFER

R. Murray Schafer is a modern Renaissance Man, achieving an international reputation as a composer, an educator, environmentalist, scholar and visual artist. Born in Sarnia, Ontario, in 1933, he was raised in Toronto and studied music at the University of Toronto, in Vienna and England. He taught at Simon Fraser University from 1965-1975 where he began the World Soundscape Project which studied the relationships between people and their acoustic environment. His compositional output has been hugely varied and prolific, as has been his contributions to Canada as a dramatist, music educator, journalist, creative writer and visual artist. "His diversity belies generalizations of style; his work could be described as a synthesis of 20th-century avant-garde techniques with the 19th-century romantic spirit.... Yehudi Menuhin praised 'His strong, benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today.'" (Encyclopedia of Music in Canada, musiccentre.ca)

Miniwanka or the Moments of Water

A popular choral piece which is almost as interesting to look at as it is to sing and hear! Written in a graphic style, the piece uses various North American aboriginal words for "water, rain, stream, river, fog, ocean. The piece as a whole describes the successive states of water from serene river flow to rain drops, from running water to the vast sea." <http://continuo.wordpress.com/category/murray-schafer/>

LARRY NICKEL

Dr. Larry Nickel is an active Vancouver choral clinician, adjudicator, teacher and music minister. Larry was a high school performing arts teacher for 25 years. He was co-founder of the West Coast Mennonite Chamber Choir and currently directs the Jubilate! Chamber Choir. He now owns Cypress Choral Music Publishing, promoting the music of Canadian composers. In 2007 Larry completed a DMA in composition at UBC. Requiem for Peace, his doctoral thesis, is an extensive work for chorus and symphony orchestra in 12 languages – premiered by 330 musicians in 2005. Larry says “Requiem for Peace honors the suffering civilians of this world who have been caught in the cross fire between warring nations, circumstances they have little control over. Integrating poetry in twelve languages, it is an international call for forgiveness and reconciliation.”

Kyrie Eleison

We are singing the a cappella, traditionally latin 6th movement of Requiem for Peace. The piece is built around a diatonic melody written by Japanese Kuni Murai; eventually the tenor line melody becomes dominant. Just one of the interesting international aspects of Nickel's Requiem for Peace, a recording of Kyrie Eleison was used in a documentary film about Japanese military involvement in Iraq.

Kyrie, dona nobis pacem
Kyrie, miserere nobis
Kyrie, dona nobis pacem
Kyrie eleison
Dona nobis pacem
Christe eleison
Exaudi orationem meam
Dona nobis pacem

*Lord, grant us peace
Lord, have mercy on us
Lord, have mercy
Lord, grant us peace
Grant us peace
Christ, have mercy
Hear my prayer
Grant us peace*

JEFF ENNS

Jeff Enns is a native of Waterloo, Ontario where he grew up surrounded by music, particularly church music. He studied organ, viola and composition at Wilfrid Laurier University. Jeff has won a number of composition competitions and had his music performed across North America, as well Ireland, the United Kingdom and Japan. He has received many commissions from various choral groups such as Conrad Grebel College, St. Mary's RC Church Kitchener, Menno Singers, Inter-Mennonite Children's Choir and was the composer-in-residence for the Canadian Chamber Choir this past year. He is music director of St. James Lutheran church in Elmira, Ontario where he lives with his family and is a stay-at-home father of two. Most of Jeff Enns' music is sacred, an extension of his personal faith. He has said, “The human voice is so amazing. And when you put a choir together – especially a really good choir, but even a not-that-great choir – it's just one more glimpse of the divine there. There's a reason that there's a saying, 'He who sings, prays twice.' I'm a firm believer in that.” (journals.uvic.ca, Vol 13, 2012)

Alleluia: A New Work Is Come on Hand

Commissioned by Vox Humana of Victoria and the University of Victoria Chamber Singers, this piece uses the text of a 15th century English carol.

*Alleluia, A new Work is come on Hand
Through might and grace of Gode's son
To save the lost of every land. Alleluia.
For now is free that erst was bound we may well sing Alleluia.
Now is fulfilled the prophecy
Of David and of Jeremy
And also of Isaiah. Alleluia.
Sing we therefore both loud and high Alleluia.
Alleluia, This sweeté song
Out of a green branch it sprung
God send us the life that lasteth long. Alleluia.
Now joy and bliss be him among
That thus can sing Alleluia.*

STEPHEN CHATMAN

One of Canada's most prominent composers, Stephen Chatman (D.M.A, University of Michigan) is Professor of Composition at UBC. A multiple Juno nominee including for 2014, he has received many composition awards, including 2005, 2006 and 2010 Western Canadian Music Awards "Classical Composition of the Year", 2010 and 2012 SOCAN Jan V. Matejcek New Classical Music Awards, three B.M.I. Awards, Dorothy Somerset Award, and the 2001 BBC Masterprize short-list. In 2012, Dr. Chatman was appointed a Member of the Order of Canada. He is recognized internationally as a fine composer of choral, orchestral and piano music and is widely performed, published and recorded. Stylistically, many of Chatman's early works were atonal and complex, highly concerned with colour and contrast. His later music is influenced by various traditional musical styles, more accessible to a wider audience. He has taught a generation of prominent Canadian composers. (musiccentre.ca, drstephenchatman.com)

Remember

Text by Christina Rossetti

*Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.*

MOSHE DENBURG

Laudate Singers has a long and happy relationship with Moshe Denburg, the founder of the Vancouver Inter-Cultural Orchestra. Moshe grew up in Montreal in a religious Jewish family. He has studied music extensively, both formally and informally, and for the past 25 years has been engaged in exploring the musical resources of the non-Western world, creating music that challenges musicians of differing disciplines to work together across oral/written cultural divides, and to find a common musical aesthetic. He has traveled worldwide, living and studying in the United States, Israel, India and Japan. He is the recipient of numerous grants and commissions, and was a composer-in-residence at the Banff Centre for the Arts two years running (1991 and 1992). He also has a longstanding commitment to Jewish Music education and performance, writing for, performing, and recording with Tzimmes, a Jewish music ensemble he established 20 years ago. (musiccentre.ca)

Hastav Avar: Winter is Past

Commissioned by Laudate in 2004, Hastav Avar personifies the budding energies of spring with its intense North African rhythmic ostinati. Layer upon layer of these ostinati create a rich organic texture that is reminiscent of when all things start to grow at once at the end of winter. Sweeping lyrical melodies interlace with dynamic rhythmic statements. The melodic and harmonic language has a distinct eastern Mediterranean flavour. The final section of the piece starts with the bass's intense rhythmic line that is evocative of an African drum. Layers of ostinato are added to bring the piece to a fervent end. The Hebrew text is from Song of Songs II: 11-12.

Ki hine hastav avar, hageshem khalaf halakh lo.
Hanitsanim nir-u va-arets eit hazamir higi-a;
V'kol hator nishma b'artseinu.

*For lo, the winter is past, the rain is over and gone.
Flowers bedeck the earth, the time of the singing of birds is come;
And the voice of the turtle-dove is heard in our land.*

DONORS MUCH APPRECIATED

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

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