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Lars Kaario, Artistic Director

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Christmas with Vivaldi

Vivaldi's Gloria & Magnificat and Corelli's Christmas Concerto

3PM SUNDAY, DECEMBER 13, 2015

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Yasmine Bia
Rachel Buttress
Catherine Crouch
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Julie Nadalini
Tiffany Oakes-Dubé
Jenny Vermeulen

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Tami Copland
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Christmas with Vivaldi

Beatus vir, RV598

Antonio Vivaldi 1678-1641

Soloists:

Soprano – Catherine Crouch, Elyse Kantonen
Alto – Hilary Crowther

Selections from Magnificat, RV611

A. Vivaldi

Et exultavit
Quia respexit
Quia fecit

Catherine Crouch, soprano
Rachel Buttress, soprano
Catherine Crouch, soprano

Magnificat, RV610

A. Vivaldi

1. Chorus
2. Soprano, alto, tenor & chorus
3. Chorus
4. Chorus
5. Chorus
6. Soprano duet
7. Chorus
8. Chorus
9. Chorus

Magnificat
Et exultavit
Et misericordia ejus
Fecit potentiam
Deposuit potentes
Esurientes
Suscepit Israel
Sicut locutus est
Gloria Patri

Soloists:

Soprano – Catherine Crouch, Rachel Buttress
Alto – Elspeth Finlay Tenor – Bryce Hocken

– I N T E R M I S S I O N / R E C E P T I O N –

Christmas Concerto: Concerto grosso in G minor, Op.6, No.8

Arcangelo Corelli 1653-1713

1. Vivace – grave
2. Allegro
3. Adagio–Allegro–Adagio
4. Vivace
5. Allegro
6. Largo: Pastorale ad libitum

Gloria in D major, RV589

A. Vivaldi

1. Chorus
2. Chorus
3. Soprano duet
4. Chorus
5. Chorus
6. Soprano aria
7. Chorus
8. Alto and Chorus
9. Chorus
10. Alto aria
11. Chorus
12. Chorus

Gloria in excelsis
Et in terra pax
Laudamus te
Gratias agimus tibi
Propter magnam gloriam tuam
Domine Deus
Domine Fili unigenite
Domine Deus, Agnus Dei
Qui tollis peccata mundi
Qui sedes ad dexteram Patris
Quoniam tu solus sanctus
Cum Sancto Spiritu

Soloists:

Soprano – Julie Nadalini, Rachel Buttress, Elyse Kantonen
Alto – Elspeth Finlay

“Many of Vivaldi’s compositions reflect a buoyant, almost playful, exuberance which are in direct contrast with the dignified seriousness of much Baroque music in his time. Vivaldi’s music is innovative, breaking a consolidated tradition in schemes; he gave brightness to the formal and the rhythmic structure of the concerto, repeatedly looking for harmonic contrasts and invented innovative melodies and themes. Moreover, Vivaldi was able to compose non-academic music, particularly meant to be appreciated by the wide public and not only by an intellectual minority.”
www.lsrhs.net

Beatus vir, RV598 – Vivaldi

This delightful setting of Psalm 111 (112) is a lively dialogue between contralto soloist, soprano duets, chorus and instruments. The solo and duet parts are virtuosic and show the many moods of the text. Written during his first tenure as music teacher at the Ospedale della Pietà in Venice 1713-1719, it has a creative and unique structure and certainly indicates the excellent musical abilities of the girls at this orphanage. This was a unique place of care for illegitimate children. They were left usually anonymously at this public social institute – all were welcome without question, and many were children of Venetian noblemen and their mistresses. Boys and girls were educated at the Pietà until age ten when they learned a trade, the boys elsewhere and the girls at the Pietà itself. During Vivaldi’s time, some girls were chosen to be musicians and their popular concerts earned money for the functioning of the Pietà. This is one of three settings Vivaldi created of Beatus vir and, while not often performed, is our favourite!

Beátus vir qui timet Dóminum: in mandátis ejus volet nimis.

Blessed is the man that feareth the Lord: he hath great delight in his commandments.

Potens in terra erit semen ejus: generatio rectórum benedicétur.

His seed shall be mighty upon earth: the generation of the faithful shall be blessed.

Gloria et divítiae in domo ejus: et justítia ejus manet in sæculum sæculi.

Riches and plenteousness shall be in his house: and his righteousness endureth for ever.

Exórtum est in ténebris lumen rectis: miséricors, et miserátor, et justus.

Unto the godly there ariseth up light in the darkness: he is merciful, loving, and righteous.

Jucúndus homo qui miserétur et commódat: dispónet sermónes suos in judício.

A good man is merciful, and lendeth: and will guide his words with discretion.

Quia in ætérnum non commovébitur.

For he shall never be moved: and the righteous shall be had in everlasting remembrance.

In memória ætérna erit justus: ab auditióne mala non timébit. Parátum cor ejus speráre in Dómino.

He will not be afraid of any evil tidings: for his heart standeth fast, and believeth in the Lord.

Confirmátum est cor ejus: non commovébitur donec despíciat inimícos suos.

His heart is established, and will not shrink: until he see his desire upon his enemies.

Dispérsit, dedit paupéribus: justítia ejus manet in sæculum sæculi, cornu ejus exaltábitur in glória.

He hath dispersed abroad, and given to the poor: and his righteousness remaineth for ever; his horn shall be exalted with honour.

Peccátor vidébit, et irascétur, déntibus suis fremet et tabéscet: desidérium peccatórum períbit

The ungodly shall see it, and it shall grieve him: he shall gnash with his teeth, and consume away; the desire of the ungodly shall perish.

Magnificat – Vivaldi

Vivaldi wrote hundreds of choral works for the young women that were easily transcribed for mixed voice ensembles. He wrote several versions of the Magnificat. Today we enjoy some solos from RV611 and perform the earlier RV610 in its entirety.

The Magnificat text is Luke 1:46-55 and is meant to be the young Mary's realization and understanding of the significance of her pregnancy announced to her by the angel Gabriel and seemingly confirmed when her elderly but pregnant cousin Elizabeth's child leaped at the presence of Mary. Mary's words are filled with joy, praise and acceptance, and Vivaldi successfully portrays this.

Magnificat anima mea Dominum

My soul magnifies the Lord.

Et exultavit spiritus meus in Deo salutari meo.

And my spirit has rejoiced in God my Saviour.

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est: et sanctum nomen ejus.

For he who is mighty has done great things to me, and holy is his name.

Et misericordia ejus a progenie in progenies timentibus eum.

And his mercy is on them who fear him from generation to generation.

Fecit potentiam in bracchio suo: dispersit superbos mente cordis sui.

He has shown strength with his arm; he has scattered the proud, even the arrogant of heart.

Deposuit potentes de sede, et exaltavit humiles.

He has deposed the mighty from their seats, and exalted the humble.

Esurientes implevit bonis: et divites dimisit inanes.

The hungry he has filled with good things and the rich he has sent empty away.

Suscepit Israel puerum suum, recordatus misericordiae suae.

He has helped his servant Israel in remembrance of his mercy.

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

As it was spoken to our fathers to Abraham and his seed for ever.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.

Glory be to the Father, and to the Son, As it was in the beginning, is now and ever shall be, world without end, Amen.

Christmas Concerto – Corelli

Arcangelo Corelli was a contemporary of Vivaldi's but lived in Rome where he led a successful musical career supported by his patron, Cardinal Pietro Ottoboni from 1689 until Corelli's death in 1713. It appears that Corelli wrote the Concerto we hear today, the most famous of his compositions, as a commission by Ottoboni for Christmas Eve in 1690. The Pastorale, in particular, was designed for Christmas with musical imitations of shepherds' pipes.

Gloria in D major, RV589 – Vivaldi

The Gloria text is the second part of the Ordinary of the Latin Mass of the Roman Catholic Church traditionally sung by a choir. It is used in many other Christian denominations as well. The text of the song begins with the words sung by the angels as part of the announcement of the birth of Jesus to the shepherds in Luke 2:14. Originally in Greek, it likely was written in the first century.

Vivaldi wrote three settings of the Gloria although only two survive. Today's setting, RV589, has become hugely popular – its sunny disposition and the variety of musical ideas and moods created by the different movements are astonishingly beautiful and powerful. It, too, was written for the musicians at the Ospedale della Pieta.

- | | | | |
|----|--|-----|--|
| 1. | Gloria in excelsis deo
<i>Glory to God in the highest</i> | 10. | Qui sedes ad dexteram patris,
<i>Thou who sittest on the right hand of the Father,</i>
<i>Miserere nobis.</i>
<i>Have pity upon us.</i> |
| 2. | Et in terra pax hominibus bonae voluntatis
<i>And on earth peace to people of good will</i> | 11. | Quoniam tu solus sanctus,
<i>For thou alone art holy,</i>
<i>Tu solus Dominus,</i>
<i>Thou alone art the Lord,</i>
<i>Tu solus altissimus, Jesu Christe,</i>
<i>Thou alone art the Highest, Jesus Christ,</i> |
| 3. | Laudamus te, benedicimus te,
<i>We praise thee, we bless thee,</i>
<i>Adoramus te, glorificamus te.</i>
<i>We worship thee, we glorify thee.</i> | 12. | Cum sancto spiritu, in gloria Dei patris, Amen
<i>With the Holy Spirit, in the glory of God the</i>
<i>Father,</i>
<i>Amen.</i> |
| 4. | Gratias agimus tibi
<i>We thank thee</i> | | |
| 5. | Propter magnam gloriam tuam,
<i>For thy great glory,</i> | | |
| 6. | Domine Deus, rex coelestis,
<i>Lord God, Heavenly King,</i>
<i>Deus pater omnipotens,</i>
<i>Almighty God and Father,</i> | | |
| 7. | Domine fili unigenite Jesu Christe,
<i>Lord Jesus Christ the only-begotten Son</i> | | |
| 8. | Domine Deus, Agnus Dei, filius patris,
<i>Lord God, Lamb of God, Son of the Father,</i>
<i>Qui tollis peccata mundi,</i>
<i>Who takest away the sins of the world,</i>
<i>Miserere nobis.</i>
<i>Have pity on us.</i> | | |
| 9. | Qui tollis peccata mundi,
<i>Thou who takest away the sins of the world,</i>
<i>Suscipe deprecationem nostram</i>
<i>Hear our prayer.</i> | | |



THE MUSICIANS



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, Couloir and period baroque instrumentalists. In 2009 the

choir was honoured to represent North Vancouver at the Chiba (Japan) Cultural Festival.

The choir has recorded six critically-acclaimed CDs, most recently *Voice of the Tango* with celebrated tango performers Tangissimo.



LARS KAARIO (conductor) is founder and director of 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.

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- ❖ Our front-of-house volunteer team
- ❖ St. Andrew's United Church
- ❖ Lesley Finlay, reception organization
- ❖ Gordon Finlay and Dave Alexander, visuals
- ❖ Greater Vancouver Historical Performance Society
<http://www.historicalperformance.net> and Catherine Lee for the authentic replicas of clothing from Vivaldi's time
- ❖ Denise Gilbert & Linda Lysack for assisting with costume presentation
- ❖ Susana Valente, sound/recording engineer
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- ❖ Mucky Dog Web Projects, website
- ❖ North Shore News, promotion

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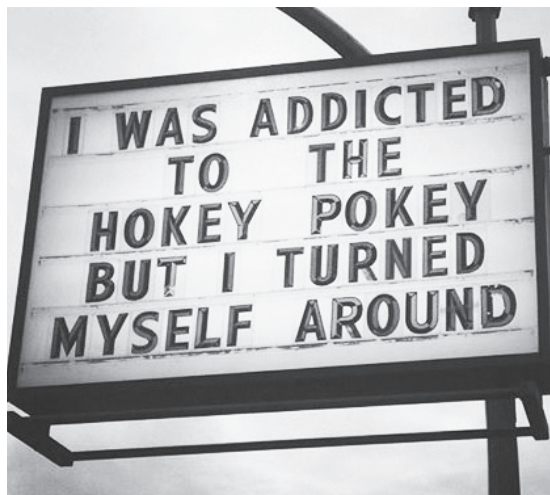
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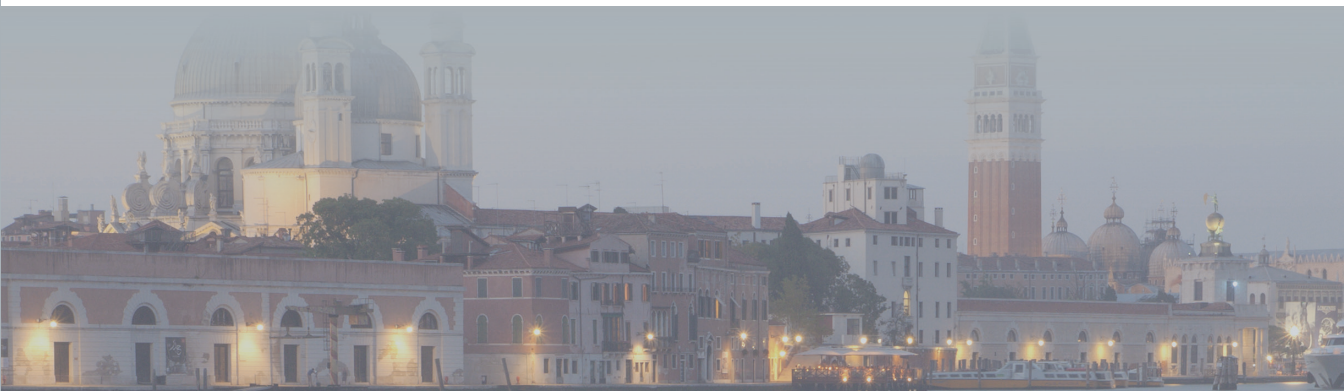


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