

The energetic fiddling of the North Shore Celtic Ensemble joins
the exuberant vocals of Laudate Singers



LAUDATE
SINGERS
Lars Kaario, Artistic Director



celtic spirit

Voices, Fiddles & Irresistible Energy

8pm Saturday, May 5, 2018

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

www.laudatesingers.com



Please join us for our next season

Gala fundraiser and silent auction



A dramatic evening of dinner and opera, sure to end on a high note

Saturday October 27, 2018

Doors open - 6PM
Buffet Dinner - 7:15PM

Seymour Golf & Country Club
North Vancouver

Opera-themed costumes welcome

Concert Series 2018 / 2019

German Baroque Christmas

Bach, Schütz & Praetorius with
Chamber Orchestra

Saturday December 8, 2018 – 8PM

Highlands United Church
North Vancouver

Organic Voices

Laudate Singers joins forces with
organist Edward Norman

**Dates and venues announced soon @
www.laudatesingers.com**

Heartbeat

Laudate Singers and guitarist
Adrian Verdejo present Romancero
Gitano, tango, premieres and more

**Dates and venues announced soon @
www.laudatesingers.com**

For tickets: laudatesingers.com | info@laudatesingers.com | 604.729.6814



LAUDATE SINGERS

Artistic & Administrative Staff

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Artistic Director

Yvanna Mycyk
Manager

Rachel Buttress
Choir Representative

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Rehearsal Pianist

Marco Del Rio
Composer-in-Residence

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Look for Laudate Singers on
Facebook & Twitter

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!

This is the third time our ensembles have collaborated together. It is so wonderful to share our music with each other. Our members have changed almost completely since the first time in 2011 but we artistic directors have enjoyed the experience every time.

The concert is truly a collaboration – each group contributing its expertise and working for the common purpose of creating a concert to bring joy to both performers and audience. Celtic instrumental music is, of course, the “home repertoire” for the NSCE although they are now pushing these boundaries to other genres; Laudate Singers have explored choral Celtic music in many concerts and often expands choral music into new areas.

Works that each group has performed in the past were revisited and revised to tap into the grander palette of sound created when instruments and voices are joined. We're very pleased to be premiering a piece written expressly for this concert by Marco Del Rio, The Wanderings of Oisín. And of course we have sat back to enjoy each other's solo artistry.

Thank you for joining us!

The Artistic Directors ~

Lars Kaario, Laudate Singers

Claude Giguère, The North Shore Celtic Ensemble



Artistic & Administrative Staff

Claude Giguère
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Associate Director

Kirin Lamb
Assistant Director

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LAUDATE SINGERS

Soprano

Rachel Buttress
Mahtab Haghighi
Rowena Silver Bridson
Tiffany Vroni-Das

Miriam Davidson

Charmaine Iormetti

Jocelyn Molnar

Tenor

Lyle Isbister
Chris Robinson
Daniel Young

Alto

Kaylene Chan

Bass

Marco Del Rio
Preston Lee
Adam Turpin
Andrew Wilson

NORTH SHORE CELTIC ENSEMBLE

Fiddles

Elyse Ando
Michaela Cloherly
Naomi Fung
Linnea Goh
Sofie Hill
Laura Holt
Nathalie Irvine

Laura Schatz

Veronica Schwesb

Maya Tomes

Accordion, concertina, and piano

Arley Morris
Angus Milne
Bronwen O'Callaghan
Nina Patrick

Flutes

Kirin Lamb

Guitar

(Guest)
Jay Knutson

Percussion

(Guest)
Michael Viens

Celtic Spirit

Sunny Side Up
Washington Square Park
Dixie
L'Envolée
Eh! Set

Claude Giguère
Angus Lyon/Ruaridh Campbell
Serge Fiori b.1952
Claude Giguère/Jay Knutson
trad. arr. Jay Knutson/Claude Giguère

Ashokan Farewell
Sparrow's Jig
The Heart's Cry *solo: Jocelyn Molnar*
Salve Rex Glorïae *solos: Mahtab Haghighi & Marco Del Rio*
J'entends le moulin
Baba Yetu *solo: Daniel Young*

text Grian MacGregor, music Jay Ungar b.1946
Bruce Sled b.1975
Bill Whelan b.1950
Michael McGlynn b.1964
trad. Québécois, arr. Mark Sirett b.1952
Christopher Tin b.1976

– INTERMISSION –

Media vita *solo: Lyle Isbister*
Blackthorn *solo: Rachel Buttress*
Dúlamán *solo: Daniel Young*
Harbour Grace Diddling
Jimmy's Song
*The Wanderings of Oisín
Johnson's Landing

arr. M. McGlynn
M. McGlynn
M. McGlynn
trad. Nova Scotia, arr. Derek Healey
Kristopher Fulton b.1978
Marco Del Rio b.1990
Adrian Dyck b.1972

Music for a Found Harmonium
Running Horses

Simon Jeffes 1949-1997
Huang Huai-Hai, arr. Dean Marshall

Strathmartine Braes (Love & Freedom)

Mary Brooksbank 1897-1978,
arr. Kirin Lamb*

* World premiere, Laudate commission

THE MUSICIANS



Laudate means praise, and for **Laudate Singers**, every concert is a joyful celebration. Now celebrating its 23rd 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 by Moshe Denburg and Farshid Samandari.



LARS KAARIO, is founder and artistic 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.



MARCO DEL RIO, Composer-In-Residence. After singing with the choir for five years, Marco is excited to have an opportunity to compose for Laudate Singers! He began to compose during his music studies at Capilano University and the University of British Columbia, where he worked with composers Jocelyn Morlock and Stephen Chatman. As an experienced arranger, Marco loves to re-imagine works in a different and usually unexpected light. He now brings what he's learned from many wildly contrasting works and genres into a composition residency with the choir that he hopes will be formative and artistically innovative.



The North Shore Celtic Ensemble (NSCE) is among British Columbia's best youth performing arts organizations. Founded by Claude Giguère and Jay Knutson with a Celtic-based repertoire, the NSCE now performs both spirited originals and dynamic arrangements of contemporary music.

The NSCE is dedicated to engaging and empowering young people. It helps them nurture habits and skills which allow them to give back to their communities and to establish a lifelong love of music. NSCE players push themselves artistically and come into their own as socially conscious, confident individuals.

The NSCE's senior ensemble is a performance group designed for experienced musicians aged 13 to 18. It emphasizes musical learning and leadership skills while also functioning as a social unit for its players. In 15 to 20 performances per year, including at least two self-produced theatre shows, the senior ensemble's players present a high-energy show of strong artistic quality, entertaining its audience with dynamic movement and skill. The NSCE also consistently schedules workshops, retreats, and both national and international tours.

The NSCE is a multi-level organization featuring several ensembles of younger violinists. These groups perform in the NSCE's community concert series, sharing their joy of music with Metro Vancouverites of all ages.



CLAUDE GIGUÈRE, Executive Director. Claude founded the NSCE in 1998 with Jay Knutson. Always encouraging and connecting with people, Claude brings both intensity and enthusiasm to his work. In 2016, Claude received the Outstanding Supporter of Youth Award from the City of North Vancouver. A

graduate of the Vancouver Academy of Music, Claude studied at the Conservatoire de Musique du Québec and the National Youth Orchestra. He has excelled as a violinist with the Vancouver Symphony Orchestra, Vancouver Opera Orchestra, CBC Radio Orchestra, and Royal Winnipeg Ballet; and with major acts including Rod Stewart and Smokey Robinson. Claude is also renowned as an artistic director. He co-created a theatre production called "Timesteps – The Story of Music" and was the musical director of Les Danseurs du Pacifique for tours of France and Italy. With Claude as director, the NSCE has released eight CDs, has performed on Canadian and international tours, and continues to excel.



WILLIAM CHERNOFF, Associate Director. Will helps the NSCE's senior ensemble produce over 25 high-level performances each year, and he's known for his joyful smile and exuberant bass playing. Off the stage, he arranges over 30 pieces of music per year for the NSCE in collaboration with Claude

Giguère. Will and Claude share a vision for an inspiring youth organization that builds confidence in students of all ages. Will was named B.C.'s outstanding young bassist for three consecutive years at the Envision Jazz Festival. He won national awards and scholarships at MusicFest Canada in Ottawa, where youth bands and choirs performed his arrangements. He performs in the band Early Spirit with NSCE alumni and has a small, personalized lesson practice. Away from music, Will is an accounting clerk for a local manufacturing company.

NOTES & TEXTS

Sunny Side Up - C. Giguère

Sunny Side Up is an NSCE original composition with an unusual and lively development. This set of tunes came into its own during the group's first trip to Aberdeen, Scotland in 2006. The finale gives the impression of a kitchen party gaining momentum!

Washington Square Park - Angus Lyon/Ruaridh Campbell

A modern composition by two extremely talented young Scots who were invited to the West Coast as guest teachers at the Roberts Creek fiddle camp a few years back. Inspired by a trip they took to New York City this highly original piece immediately caught our attention. WSP borrows from chamber music while remaining firmly in the Celtic movement, a colourful journey, a musical story in major and minor keys.

Dixie - Serge Fiori

Full of 'joie de vivre' this French Canadian song and tune was written by the well-loved group from the 1970's, Harmonium. *Dixie* was on their second album, *Si on avait besoin d'une cinquième saison*, a recording that tells of Montreal, a "city that manages to survive through the seasons", implying that weather conditions can be quite extreme. *Dixie*, one of the most popular tunes on the LP, represents the summer. This joyous and colourful Dixieland-styled tune was a repertoire choice when the NSCE traveled to Québec in 2008. It is interesting to note that all three studio albums recorded by the now defunct Harmonium (they lasted barely 7 years!) were named among the 100 greatest Canadian albums of all time in Bob Mersereau's book *The Top 100 Canadian Albums*.

Tell me what's that tune of yours
That keeps buzzing in my ears all the time
You know, I don't have much time anymore
Not much time to fill my ears with music
Tell me what's your tune
That keeps coming, like the sun, all the time
When it [the sun] comes, it's never for a long time
From time to time
For a long time
From time to time
To warm up my ears
Hey, ya!
Try doing something like that
Take your fingers out of your ears
Ya try doing something like that...

L'Envolée - C. Giguère/J. Knutson / **Eh! Set** – Traditional, arr. J Knutson/C. Giguère

With exposure to groups like Frigg and to fiddlers like Oliver Schroer, the NSCE has been inspired to develop its own voice. In fact, ever since recording their third CD, original compositions from members of the ensemble have been regularly featured. *L'Envolée* (meaning "taking flight", and it really does) is an uplifting original composition by the artistic directors. Here, it segues into an emblematic set of tunes for the NSCE, *Eh! Set*, one of their longest running and most popular pieces; an eclectic mix of Celtic tunes that gets your hands clapping and your feet tapping.

Ashokan Farewell – Jay Ungar

Composed by Jay Ungar in 1982, it was later used as the title theme of the 1990 PBS television miniseries, *The Civil War* as well as the 1991 compilation album, *Songs of the Civil War*.

The sun is sinking low in the sky above Ashokan.
The pines and the willows know soon we will part.
There's a whisper in the wind of promises unspoken,
And a love that will always remain in my heart.

My thoughts will return to the sound of your laughter,
The magic of moving as one,
And a time we'll remember long ever after
The moonlight and music and dancing are done.

Will we climb the hills once more?
Will we walk the woods together?
Will I feel you holding me close once again?
Will every song we've sung stay with us forever?
Will you dance in my dreams or my arms until then?

Under the moon the mountains lie sleeping
Over the lake the stars shine.
They wonder if you and I will be keeping
The magic and music, or leave them behind.

Sparrow's Jig – Bruce Sled

This is nonsensical text with an original tune. Bruce Sled says: "Some of the words that are included in this piece are quotations from folksong lyrics that I have extended and altered. In most places I have invented them anew. This is an abridged version of the original composition commissioned by Laudate in 2007 and included on its *Celtic Journey CD*."

As long as the sparrow flies
the barley grows as does the rye
And all the while a lilting cry
Oh, the sparrow is a-fiddling
a tiny bow upon her wing
As I roved out one May morning
Oh, I heard my love so sweetly sing
With shoes so black, and stockings white
With hair as dark as night
She had a dark and roving eye
Oh, a shiny thing she longed to spy
Her wings so quick upon the sky
She left not a feather for me to sigh

The Heart's Cry – Bill Whelan

Bill Whelan is an Irish composer, producer and arranger especially in theatre, film and television. He is best known for writing *Riverdance*, which began as a short song and dance for the 1995 Eurovision Song Contest and grew to a full-length extravaganza that toured the world and brought Celtic music into vogue. *The Heart's Cry* is one of his creations in *Riverdance* and was written in praise of feminine qualities. The text refers to the salmon and the eagle. The salmon was traditionally a symbol for wisdom in Irish folklore. The eagle's fierce protection of its young is a symbol for motherhood.

Where the river foams and surges to the sea
Silver figures rise to find me.
Wise and as daring,
Following the heart's cry.
I am that deep pool,
I am that dark spring,

Warm with a mystery
I may reveal to you.
In time,
(Time holds the heart's key,)
Key to everything is love

(Love makes the heart flower,
Flowers into a deep desire,
(Passion in the heart's fire.)
Passion and desire.

See the eagle rise above the open plain,
Golden in the morning air.
Weaving and soaring,
Watchful and protecting.
I am your shelter,
I will enfold you.

Warm with a mystery
I may reveal to you....

Salve Rex Glorïae – Michael McGlynn

McGlynn's vibrant, earthy and heroic original text and music is written with a distinct Irish flavour. It uses a rhythmic ostinato sung by the basses, layered with several different melodies to create an intoxicating and hypnotic affect. There's a little Irish Gaelic and Latin but is mostly English text.

We awoke a great brown stag from the new grass
Three great heroes woke with the sun
On a misty morning three were as one
Raise up your hunting spear.
We are Oisín, Caoilte and Fionn
Three great hunters and we follow the sun
Through the mountains of Mish, and the heather and briar
Through the green slopes of Cua with our hearts full of fire
Raise up your hunting spear
Danú, danú, danú, Goddess

J'entends le moulin - trad. Québécois, arr. Mark Sirett

A well-loved Québécois folksong with nonsense syllables portraying the clacking sounds of the millwheel as it turns about. The text is a game of rhymes and double entendres: the word "moulin" meaning "millwheel" can also mean "gossip" and the word "fripon" known in Québec as "apron" also means "mischief-maker".

I hear the millwheel,
My father is having a house built.
Three carpenters are building it,
The youngest is my darling.
Where are you carrying my little mischief?
It's a pie made from three pigeons.
I hear the millwheel!

Baba Yetu - Christopher Tin, arr. Dean Marshall

In 2005, Christopher Tin composed *Baba Yetu* for *Civilization IV*, a universally acclaimed video game which sold in excess of 100,000 copies. This first recording featured a vocal ensemble from Stanford University. A few years later, Tin re-recorded the song with the Soweto Gospel Choir from South Africa and the Royal Philharmonic Orchestra from London. He released it on his first solo album, *Calling All Dawns*, and won two Grammy Awards in 2011 for his work. Since then, *Baba Yetu* has had massive popularity in educational choral ensembles. The song's world-beat sound appealed to Culture Path, a performing-arts production and promotion company. Culture Path produced a video of the song with its ensemble Barrage8, and they used it as the finale of a show which toured China in 2018 and featured the NSCE. The lyrics are a translation of the Lord's Prayer in Swahili.

Media vita – arr. Michael McGlynn

This medieval Latin text and chant draws from the Irish liturgy. Long ago, it was sung as part of a religious service performed before battle. It does have a dark quality but also exudes a powerful hope for a bright future.

In the midst of life we are in death
What helper do we seek except you, O Lord
Who may become rightfully angry because of our sins

Chorus:

Holy God, holy and powerful
O holy compassionate saviour
Do not give us over to the harshness of death

In you our fathers placed their hopes
They placed their hopes and you freed them

In the midst of life we are in death.

Blackthorn – Michael McGlynn

This beautiful traditional Irish Gaelic text is set to a sweet and lyrical tune that is poignantly harmonized to express the text.

So many men think that I am theirs
When I sit with them, when I drink with them
Nothing compares to all that was shared
Between you and I, between you and I
Snow falls on the mountain of Sliabh Uí Fhloinn
And my love is like sloe-blossom on the blackthorn
So many men reach for the highest branch
To find the bitter fruit, to find the bitter fruit
Close within reach of the hand lies the sweetest berry
On the lowest branch, on the lowest branch
Snow falls on the mountain of Sliabh Uí Fhloinn
And my love is like sloe-blossom on the blackthorn

Dúlamán – Michael McGlynn

McGlynn has excerpted this text from a longer traditional text and written original music for it. There are two kinds of seaweed (dúlamán) mentioned – an edible variety that was especially important during times of famine and also one used for dying cloth. Dúlamán was also gathered from the shores, carried inland, allowed to rot and used as a rich medium to grow potatoes so it has fertility connotations. The text personifies the seaweeds as two types of suitors hoping to win the hand of a girl. The music and text is virile and passionate.

O gentle daughter, here come the wooing men
O gentle mother, put the wheels in motion for me

Chorus:

Seaweed, seaweed, seaweed of the yellow peaks
Gaelic seaweed of the yellow peaks
Seaweed, seaweed, seaweed of the ocean
Gaelic seaweed of the yellow peaks

I would go to Dore with the Gaelic seaweed

"I would buy expensive shoes," said the Gaelic seaweed
The Gaelic seaweed has beautiful black shoes
The Gaelic seaweed has a beret and trousers

Chorus

O gentle daughter, here come the wooing men
O gentle mother, put the wheels in motion for me

There is a yellow gold head on the Gaelic seaweed
There are two blunt ears on the Gaelic seaweed...

Harbour Grace Diddling – arr. Derek Healey

Composer Derek Healey has led an international life – born in England, receiving education also in Italy and Canada, then teaching and composing in Canada, United States and England. Some of his most popular works are choral arrangements of Canadian folk songs. *Harbour Grace Diddling* is a brilliantly arranged folk song set in Nova Scotia's historic town Harbour Grace; Healey uses boisterous harmonies with jarring rhythms to create an energetic and stirring effect.

Harbour Grace is a pretty place
And so is Peeley's Island,
Daddy's going to buy me a brand new dress
when the boys comes home from swilin' to Harbour Grace.

Jimmy's Song – Kristopher Fulton

Jimmy's Song was commissioned by Laudate Singers from then-composer-in-residence Kristopher Fulton and is included on its *Celtic Journey* CD. The song is based on an original historical fiction of Jimmy, a local Scottish boy who goes to fight in World War I and returns to continue his simple life at home. The piece is buoyant, optimistic and very lively.

To the pub to hear young Jimmy play
that whistle fast or slow;
no matter how much we'd all been drinkin'
he'd play a tune before we'd go.
Oh remember when those lads jumped Jimmy?
He took a dram nice and slow
and beat them senseless on his own
and played them a tune afore lett'n 'em go.
Jimmy got a letter that said he was
to march right off to war
and had to leave his home
and when he stood there shoulder to shoulder
with the other lads on the front lines
he held his rifle and whispered to himself
"I'll play them a tune before I go".
Back at home we sit and reminisce
about the times when we stay at the pub
to hear that boy stay and play until we'd all gone home,
and when that boy comes back
we'll hear that whistle sound from over the hill
that comes right into town
then we'd know that Jimmy's come back home.

The Wanderings Of Oisín – Marco Del Rio

This new commission for choir and fiddles by Laudate's composer-in-residence, takes its text from W.B. Yeats' poem of the same name, which was divided into three different books. This epic poem begins with Oisín on his deathbed as he is visited by St. Patrick. He then recounts, with occasional interruptions from Patrick, the tales of his travels with his wife Niamh into the mystical lands of Tir na nÓg. The piece features a short excerpt from each book, given its own unique set of pitches and texture, alternated with a reel written in traditional style. As the journey and piece develop, so do the harmony and the reel melody.

(St. Patrick) You who are old and bald and blind,
with a heavy heart and a wandering mind,
have known three centuries, poets sing,
of dalliance with a demon thing.

(Oisín) Sad to remember, sick with years,
the swift innumerable spears,
the horsemen with their floating hair,
and bowls of barley, honey and wine,
Those merry couples dancing in tune,
and the white body that lay by mine;
But the tale, though words be lighter than air,
must live to be old like the wandering moon.

O Patrick! For a hundred years
I chased upon that woody shore,
the deer, the badger and the boar.
O Patrick! For a hundred years,
the gentle Niamh was my wife,
but now two things devour my life,
the things that most of all I hate:
Fasting and prayers!

While high frail cloudlets, fed with a green light,
like drifts of leaves, immovable and bright,
hung in the passionate dawn. He slowly turned,
a demon's leisure: eyes, first white, now burned
like wings of kingfishers; and he arose
Barking! We trampled up and down with blows,
of sword and brazen battle-axe, while day
gave to high noon, and noon to night gave way.

O Patrick for a hundred years, so warred,
so feasted with nor dreams nor fears,
nor languor, nor fatigue: an endless feast,
an endless war!

I cried, 'O Niamh! O white one, if only a twelve hour day,
I must gaze on the beard of Finn and move where the old men and young
In the Fenians' dwellings of wattle lean on the chessboards and play,
Ah, sweet to me now were e'en bald Conan's slanderous tongue!"

'Then go through the lands in the saddle, and see what the mortals do,
and softly come to your Niamh o'er the tops of the tide;
But weep for your Niamh, O Oisín, weep; if only your shoe
brush lightly as haymouse earth's pebbles you will come no more to my side.

(St. Patrick) You who are old and bald and blind,
with a heavy heart and a wandering mind,
Have known three centuries' poets sing,
of dalliance with a demon thing.

Johnson's Landing - Adrian Dyck

Of this tune, written for a former Laudate/NSCE collaboration, Adrian Dyck writes: "Each summer my wife and I have the privilege of spending two weeks in Johnson's Landing in silent retreat engaging in the Buddhist practice of Vipassana meditation. This is truly a time for silence and reflection; a disciplined practice of turning inward while refraining from speaking, reading, writing or consuming any form of entertainment. One early summer morning during the 2010 retreat I walked to a nearby field overlooking Kootenay Lake to observe the sun rise. As the sun rose above the eastern Purcell Mountain range behind me, Kootenay Lake and the Selkirk Mountain range to the west were flooded with the most beautiful golden light. In the silence and beauty of this moment the melody for *Johnson's Landing* began playing in my mind's ear and persisted for the remainder of the retreat. It is written for an ensemble of violins, guitar, bass, recorder and choir. You will notice that the choir does not sing a text. This is a song without words, appropriate to the context of wordless silence in which I discovered it."

Music for a Found Harmonium - Simon Jeffes (The Penguin Cafe Orchestra)

The Penguin Cafe Orchestra was an avant-pop band founded by English guitarist Jeffes with cellist Helen Liebmann. The band toured extensively during the 1980s and 1990s. Jeffes wrote this piece on a harmonium he had found dumped in a back street in Kyoto in the summer of 1982 after their first tour of Japan. He wrote that after installing the harmonium "in a friend's house in one of the most beautiful parts at the edge of the city... I frequently visited this instrument during the next few months, and I remember the time fondly as one during which I was under a form of enchantment with the place and the time."

Running Horses - Huang Huai-Hai/ arr. Dean Marshall

Composed in 1964, this music was played for a ehu solo contest held in Shanghai that same year and became one of the most famous pieces of the traditional repertoire. It portrays in music a traditional Mongolian horse racing event, a simple rhythm based on the Mongolian folk song *Red Flag Song*. Though it has been a part of the NSCE repertoire for a few years now, this piece has taken new meaning in light of their recent successful 11-day-tour of China.

Strathmartine Braes - Mary Brooksbank / Banish Misfortune (trad.), arr. Kirin Lamb

Born in an Aberdeen slum on the northeast coast of Scotland, Mary Brooksbank moved south with her family to Dundee and began working illegally in a mill as a bobbin shifter at the age of twelve. At fourteen, she had her first taste of activism. The young girls at her mill marched against the bosses and won a 15% pay raise. All her life, Brooksbank fought for unionism and women's rights, and against capitalism. She was also a poet, songwriter, and fiddle player who wrote primarily about the lives of mill workers, mostly women, in Dundee. She called these her *Mill Songs*. *Strathmartine Braes* however is a joyful tune demonstrating her love of the countryside. She was oft known to escape the city on weekends to amble with friends in the Sidlaw Hills. The arrangement is based on a rendition by award-winning Scottish folk band Malinky from their 2000 album *Last Leaves*. It is paired with a traditional Irish jig called *Banish Misfortune*.

As I cam owre Strathmartine Mains
Wha dae ye think I seen?
But a braw young piper laddie
Cam a-linkin owre the green

Chorus:

Singin' hey Donald! ho Donald!
Dirrum-a-doo-a-day

He played a jig and he played a reel
And he played a sweet strath spey!
He roused my hairt' til the beat skipped time

Tae the tappin' o' ma tae

Well, I've nae gowd tae offer ye
I hae but little gear
But we'll hae love and freedom
If ye'll gang wi' me, my dear

There's gowd in the broom o' the Sidlaw Hills
Honey in the heather sweet
There's speckled trout in the Henlinn Tarn
A cairpet'neath oor feet

He blew up his chanter
An' it's sic a sprig he plays.
So I chose love and freedom
An' I'll wander all my days

LAUDATE DONORS ARE APPRECIATED

We gratefully acknowledge the financial support of the City and District of North Vancouver through the grants programs of North Vancouver Recreation & Culture, the District of West Vancouver, the Province of British Columbia, and Canada Council for the Arts. These are competitive grants and we feel honoured in receiving them.

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

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While our youth music classes are self-supporting, our artistic productions and community programs rely on the generosity of individual donors, corporate sponsors and granting agencies. The North Shore Celtic Ensemble gratefully acknowledges our sponsors and community partners who allow us to share our music near and far.

THANK YOU TO OUR SPONSORS! We gratefully acknowledge support from the City of North Vancouver and District of North Vancouver through the North Vancouver Recreation & Culture Commission; from the District of West Vancouver through the West Vancouver Community Grants Program; and from the Province of British Columbia through the Arts & Culture Community Gaming Grant Program

THANK YOU TO OUR COMMUNITY PARTNERS! We gratefully acknowledge the continued support from our community partners who provide us with performance opportunities: Vancouver Coastal Health ~ North Shore Hospice Society ~ Silver Harbour Centre ~ Festival du Bois ~ Lower Lonsdale Business Association. We also acknowledge support from an international partner who has provided us with inspiration and performance opportunities several times over the past 10 years ~ Aberdeen International Youth Festival.

THANK YOU TO OUR GENEROUS DONORS & SPONSORS!

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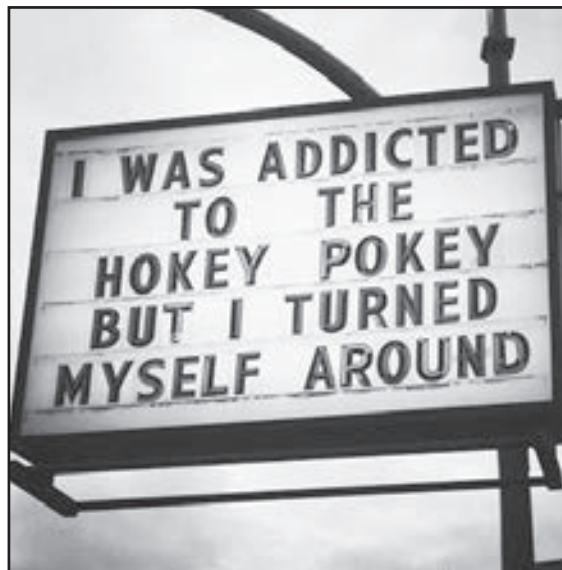
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