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Lars Kaario, Artistic Director



Choral Tapestry

Explore our multicultural riches, both global and local

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World Premieres

Marco Del Rio *Cantos Nuevos*
Farshid Samandari Aziz *Jun* and *Lálá'i*



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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!

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Mahtab Haghighi
Rowena Silver Bridson
Tiffany Vrioni-Das

Tenor

Lyle Isbister
Chris Robinson
Daniel Young

Bass

Marco Del Rio
Preston Lee
Adam Turpin
Andrew Wilson

Alto

Kaylene Chan
Miriam Davidson
Charmaine Iormetti
Jocelyn Molnar

SPECIAL THANKS TO :

- ❖ Gordon Smith Art Gallery, particularly Yolande Martinello
- ❖ Ruby Ba, Grace Qian, Peggy Hua, Qu Zheng for language diction assistance
- ❖ Front-of-house volunteers led by Jan Moger
- ❖ Tapestry Weavers Interest Group and Silver Harbour Tapestry Weavers, led by Virginia Baldwin for the wonderful tapestry display
- ❖ Thiago Scalon, cameraman & audio specialist Keian Sanjari for videotaping
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- ❖ Mucky Dog Web Projects, website
- ❖ North Shore News, promotion

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Choral Tapestry

Os Justi meditabitur sapientiam

Anton Bruckner, 1824-1896

Northern Lights

Ola Gjeilo, b.1978

O salutaris hostia

Eriks Ešenvalds, b.1977

Solos: Rachel Buttress & Jocelyn Molnar

Lux Aeterna

Edward Elgar, 1857-1934

Lux Aurumque

Eric Whitacre, b.1970

Solo: Tiffany Vrioni-Das

***Cantos Nuevos**

Marco Del Rio, b.1990

– INTERMISSION –

Please enjoy the reception, tapestries and gallery art

***Lálá'i**

Farshid Samandari, b.1971

***Aziz jun**

Farshid Samandari

Sohran Bushi

arr. **Osamu Shimizu, b.1911-1986**

Mo Li Hua

arr. **Chen Yi, b.1953**

Diu, Diu Deng

arr. **Chen Yi**

Wisło moja, Wisło szara

arr. **Henryk Mikołaj Górecki, 1933-2010**

Con el vito

Manuel Massotti Littel 1915-1999

Castanets: Marco Del Rio

Loch Lomond

arr. **Jonathan Quick, b.1970**

Solo: Lyle Isbister

Oy, Polná, polná koróbushka

arr. **Constantine Shvedoff 1886-1954**

* World premiere

NOTES & TRANSLATIONS

The first several pieces on our program are by composers from Austria, Norway, Latvia, England and the United States, all using the international language of Latin.

Os Justi meditabitur sapientiam – Anton Bruckner

Austria was birthplace of so many of the western world's great composers. A quick sampling includes Mozart, Haydn, Liszt, Strauss, Mahler and Bruckner. *Os Justi*, perhaps Bruckner's most beautiful a cappella motet is set to Psalm 37: 30-31 in Latin and is deeply expressive, using polyphony and rich homophonic chords to create emotionally sensitive music.

Os justi meditabitur sapientiam,
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluia.

The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart;
and his steps will not be impeded.
Alleluia.

Northern Lights – Ola Gjeilo

Now living in the United States but proudly Norwegian, Gjeilo says of this piece with text from the Song of Solomon: "Most of all, this piece and its text is about beauty. About a 'terrible', powerful beauty, although the music is quite serene on the surface:

Pulchra es amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me
quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,
sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.

Looking out from an attic window one Christmas close to Oslo, over a wintry lake under the stars, I was thinking about how this 'terrible' beauty is so profoundly reflected in the northern lights, or aurora borealis, which, having grown up in the southern part of the country, I have only seen once or twice in my life. It is one of the most beautiful natural phenomena I've ever witnessed, and has such a powerful, electric quality that must have been both mesmerizing and terrifying to people in the past, when no one knew what it was and when much superstition was attached to these experiences."

O salutaris hostia - Eriks Ešenvalds

This piece is one of Latvian composer Eriks Ešenvalds' most popular pieces and we can understand why! Gentle, yet rich and haunting. Ešenvalds says that "for me, harmony is most important – how it flows and becomes a new harmony. The melodic line is secondary.... It is important for me to create sounds that I truly feel. I conclude that I am constantly changing, searching for new paths, but absolutely not, once having found them, mass-producing them."

Text by Saint Thomas Aquinas:

O salutaris Hostia,
Quæ cæli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria. Amen.

O saving Victim, opening wide
The gate of Heaven to us below;
Our foes press hard on every side;
Thine aid supply; thy strength bestow.
To thy great name be endless praise,
Immortal Godhead, One in Three.
O grant us endless length of days,
In our true native land with thee. Amen

Lux aeterna – Edward Elgar

This music is from one of English composer Edward Elgar's most famous orchestral works, perhaps the one that first skyrocketed him to prominence, the Enigma Variations. Interesting and modern at the time, the variations were given names of his particular friends "and have written what I think they would have written – if they were asses enough to compose". This particular variation is the most famous and has retained great popularity – Nimrod. "The name is a play on words, as the biblical Nimrod was a great hunter, and the German word meaning "hunter" is Jaeger. This lyrical movement portrays a warm conversation between the composer and his friend Jaeger, who by Elgar's account, offered valuable artistic guidance throughout a long partnership." (www.britannica.com/topic/Enigma-Variations) This beautiful music was arranged by fellow Englishman John Cameron with words from the Requiem Mass, bringing new meaning and beauty to both text and music.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

May light eternal shine upon them, O Lord,
with Thy saints forever, for Thou art kind.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

Lux aurumque – Eric Whitacre

Does American composer Eric Whitacre need introducing? He rose to stardom in the choral world in the last decade with works such as this one in which he uses rich voluptuous harmonies that radiate warmth and attempt to personify the light of God adorning the Baby Jesus. The original poem by Edward Esch was in English (no one, including Whitacre, seems to know anything about Esch except that he wrote this poem!), and Whitacre asked his friend Silvestri to translate it into Latin.

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

Cantos Nuevos – Marco Del Rio

This is the first of two pieces our composer-in-residence is writing for us this season. Marco has been singing in Laudate for several years. He has widely varied interests in musical genres, plays a multitude of instruments as well as sings and conducts. Marco is very active as an arranger but this is perhaps his first composition "from scratch". Cantos Nuevos is a colourful setting of Federico García Lorca's poem of the

same name, written around 1920. Lorca's text is a call for new songs, painting striking images of the world as it is changed and affected by those songs. As the text moves from image to image, so does the music, exploring a variety of modal colours and rhythmic grooves. The Singers have very much enjoyed Cantos Nuevos and look forward to Marco's next composition for our Celtic Spring concert in May!

Dice la tarde: "¡Tengo sed de sombra!"
Dice la luna: "¡Yo, sed de luceros!"
La fuente cristalina pide labios
y suspiros el viento.

Says the afternoon: "I have thirst for shadow!"
Says the moon: "I, thirst for bright stars!"
The crystalline cascade asks for lips
and sighs (asks for) the wind.

Yo tengo sed de aromas y de risas.
Sed de cantares nuevos
sin lunas y sin lirios,
y sin amores muertos.

I have thirst for fragrances and laughter.
Thirst for new poetry/verses
without moons and without lilies,
and without dead lovers.

Un cantar de mañana que
estremezca a los remansos quietos
del porvenir. Y llene de esperanza
sus ondas y sus cienos.

A morning song/verse that disturbs
the stagnant/still waters of what is
to come. And with hope, fill its ripples
and its mud.

Un cantar luminoso y reposado
pleno de pensamiento,
virginal de tristeza y de angustias
y virginal de ensueños.

A luminous and restful song/verse
brimming with care*,
untouched by sadness and by anguish
untouched by daydreams**.

Cantar sin carne lírica que llene
de risas el silencio.
(una bandada de palomas ciegas
lanzadas al misterio).

Song/Verse without bloated words
that fills the air with laughter.
(a flock of blind doves
flung into the mystery/unknown)

Cantar que vaya al alma de las cosas
y al alma de los vientos
y que descanse al fin en la alegría
del corazón eterno.

A song/verse that reaches into the
soul of all-things and the soul of the winds
And may it settle at last
in the eternal heart's delight

*careful consideration **self-indulgence
Translation: Sergio Flores

Lálá'í – Farshid Samandari

We are delighted to premiere two pieces by Farshid Samandari. We have a history together, mostly through our music-making with Vancouver Inter-Cultural Orchestra. Thank you, Farshid, for writing these beautiful pieces for us! We are grateful and honoured.

Lálá'í is based on a folk lullaby. It is sung with the voice of an unknown caregiver depicting two pictures. On one hand, it describes the beautiful nature of the mountains of northern Iran and different flowers and animals. And on the other hand, describes how parents of the child are away, the mother working from home and the father traveling.

Aziz jun – Farshid Samandari

Aziz jun, in Farsi, is based on a folk departing song. A man has to go away for work and consoles his love whom he leaves behind. Then he asks her not to forget him while he is gone and asks her to pray for his quick return. Eventually, once on his own, he misses her and counts the stars all night.

Sohran Bushi – arr. Osamu Shimizu

Sohran Bushi is one of the most famous traditional songs and dance in Japan. It is a sea shanty that is said to have been first sung by the fishermen of Hokkaido. The fishermen are singing this work song hoping to have a bountiful catch of herring and are also longing to find a good wife. The words “sohran” and “dokkoisho” are both words used in the past to encourage fishermen in their work. The arranger, Osamu Shimizu, was a very active composer for both instruments and voice including traditional Japanese and western instruments.

I asked the flying seagulls if the tide is best to fish;
“We’re leaving now,” they answered, “Ask the breaker, if you wish.”
O, if you wish to marry, pick a girl on the fishing ground,
I’m sure she’s sweet and tender, even if she is all brown’d.
Tomorrow I’ll embark for catching herring from the sea.
Tomorrow night the hard deck, is the pillow then for me.

Translation: C.I. Migita

Mo Li Hua – arr. Chen Yi

Chen Yi collected folk songs from many areas of her homeland of China. She says “they melted into my blood and became my natural music language.” She has spent much of her life studying and composing in the USA, including writing A Set of Chinese Folk Songs for the famous Chanticleer vocal ensemble to use in their work with schools. The ten folk songs are from eight provinces and five ethnic groups of China. We perform two of the pieces this evening.
Mo Li Hua is a Jiangsu folk song.

Jasmine flower, such a beautiful flower,
her sweet scent covers all others in the garden.
I want to pluck her for myself, but I’m afraid of the garden’s keeper.
Jasmine flower, such a beautiful flower,
she is as white as snow when she is blooming.
I want to pluck her for myself, but I’m afraid of gossips around.
Jasmine flower, such a beautiful flower,
her looks can eclipse all others in the garden.
I want to pluck her for myself, but I’m afraid that she won’t bud next year.

Diu Diu Deng – arr. Chen Yi

This song is very popular in the Yilan region of Taiwan, where transportation and communication were difficult. When the railway reached this region, the people sang this lively song in celebration while riding the trains through the area’s beautiful mountains and valleys. The words “diu diu deng” are nonsense syllables.

Going up to the tunnel in the mountain,
the water in the cave is dropping down.
Going up to the tea mountain,
enjoy looking at the tea-picking girls.

Wisło moja, Wisło szara – Henryk Mikołaj Górecki

Wisło moja, Wisło szara is based on a Polish folk song about the love of one's homeland. By utilizing the compositional technique of minimalism, Górecki has created a mesmerizing, pleading and reflective quality in the music. The bass line quietly pulsates like the constant, insistent flow of the river Vistula. Górecki wrote avant garde serialist music for his first decades as a composer, but gradually became less radical and concentrated more on vocal works that were more traditional. He spent nearly his entire life in Poland.

My Vistula, grey Vistula,
Where are you flowing so quietly?
Where did your water come from?
Tell me, before you vanish into the sea.
I have gathered my water
From the Polish countryside,
From my most beloved country.
There is no other better.

Translation: Krystyna Carter

Con el vito – Manuel Massotti Littel

Massotti Littel was a musician, lawyer and music educator, living in the city of Murcia in south-eastern Spain. Con el Vito is a rhythmic and virile dance originating in Andalusia, the south of Spain. This arrangement readily evokes images of strong and sensual Spanish dancers.

With the Vito comes
With the Vito goes.
I do not want them to look at me
Because I blush.
Don't look at my face
Because you make me blush.
I don't want you to look at me
Because you will make me fall in love.
With the Vito we always sing
When we go to dance.

Translation: Lucia Hoess

Loch Lomond – arr. Jonathan Quick

Perhaps the best known Scottish traditional song, popular both at home and abroad, Loch Lomond was first published in 1841. The original composer is unknown. It is usually interpreted to be connected to the Jacobite Uprising of 1745. Jonathan Quick is a Vancouver composer; his arrangement is beautifully done.

By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright on Loch Lomond,
Where me and my true love were ever wont to gae
On the bonnie, bonnie banks o' Loch Lomond.

Refrain:

Oh ye'll take the high road an' I'll take the low road
An' I'll be in Scotland afore ye,
But me and my true love will never meet again,
On the bonnie, bonnie banks o' Loch Lomond.

'Twas there that we parted in yon shady glen,
On the steep, steep sides of Ben Lomond,
Where deep in purple hue the Highland hills we view,
And the moon coming out in the gloamin'.

The wee birdies sing and the wildflowers spring,
And in sunshine the waters lie sleeping,
But the broken heart will ken nae second spring again,
And the world knows not how we are grieving.

Oy, polná, polná koróbushka – arr. Constantine Shvedoff

The charming and colourful Oy Polná, Polná Koróbushka is quintessentially Russian, with one of those melodies you can't stop humming. The song is about a man who would give up all his wares for the love of his sweetheart. Shvedoff was primarily a sacred choral composer. After the Communists came to rule in 1917, he moved to the United States where he directed a church choir and continued to write choral works, including a number of arrangements for the famous Don Cossack Choir, formed of Russian emigrants. The text of this traditional song is based on a long poem by Nikolai Nekrassov wherein a young peddler seduces a peasant girl one night in a field of rye. Gamers may recognize this tune as the theme music for the Tetris video game.

Oh, how full, how full is my basket
With calicoes and brocades!
Have pity, my sweetheart,
Take the burden off my shoulders!

I'll go into a rye field
And there will wait for you till night.
When I see my dark-eyed love,
All my wares I'll display.

The foggy night has fallen,
And the brave lad is waiting.
Hark! At last she comes,
And the peddler sells his wares.

Only the dark night knows
The agreement they made.
Straighten up, tall rye,
And loyally keep their secret.

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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.

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LAUDATE SINGERS

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.



FARSHID SAMANDARI, composer, was born in Iran in 1971 and immigrated to Canada in 2001. His music reflects his interest in contemporary classical vocabulary, spectral analysis, and extended techniques. In addition, his profound faith in unity in diversity has stirred him toward integration and synthesis of different ethnic musics and vocabulary in his music. This vision has directed him to collaborate with various choirs and ensembles all over the world, including Tehran National Symphony Orchestra, Vancouver Symphony Orchestra, UBC String Orchestra, Vancouver Intercultural Orchestra, Red Shift Vertical Orchestra, Laudate Singers, Turning Point Ensemble, Standing Wave Ensemble, Orchid Ensemble, Parto, as well as soloists such as Muminat Abdulgalimowa, Ariel Barnes, Neal Bennett, Jeremy Berkman, to name only a few.

His Apogee for the flute received an award from Vancouver New Music 06; other half, an aria from his newly premiered chamber opera SunarcanuS, was awarded CUMS09 best composition; and coming home, a trio for flute, double bass and percussion, won CUMS/CLC11.

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