



LAUDATE SINGERS SOCIETY

LAUDATE SINGERS WITH GUEST CLASSICAL GUITARIST STANTON JACK  
LARS KAARIO, CONDUCTOR

# Passion: Romancero Gitano

**SUNDAY, MARCH 3, 2024 • 3PM**  
**WEST VANCOUVER UNITED CHURCH**  
2062 ESQUIMALT AVE, WEST VANCOUVER

SCINTILLATING MUSIC FEATURING CASTELNUOVO-TEDESCO'S  
*ROMANCERO GITANO* AND A NEW COMMISSION

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west vancouver





## PASSION: ROMANCERO GITANO

Juramento *Bolero* Miguel Matamoros 1894-1971, arr. Electo Silva  
Chacarera Santiagueña *Chacarera* Traditional Argentina, arr. Roberto Goldar  
El Último Café *Tango* Héctor Stamponi 1916-1997, arr. Emilio DuBlanc  
Adiós Noniño *Tango* Ástor Piazzolla 1921-1992, arr. vocal Néstor Zadoff

\*\*\*\*

Guitar solos:

Simplicitas, *from* Baden Jazz Suite Jiří Jirmal 1925-2019  
Evocación, *from* Arroyos de la Alhambra Ángel Barrios 1882-1964  
Tonadilla, *from* Arroyos de la Alhambra Ángel Barrios

\*\*\*\*

Ignite \* Emile Deedes-Vincke b.1999  
L'infinito \* *Soloist: Nathan Kaleta* Marco Del Rio b.1990

– Intermission –

Three Etudes on Love According to Sir William Shakespeare † André Luiz Machado

- I. Shall I compare thee to a summer's day? *Reader: Maureen Nicholson*
- II. When my love swears that she is made of truth
- III. My mistress' eyes are nothing like the sun *Reader: Andrew Wilson*

\*\*\*\*

Romancero Gitano Mario Castelnuovo-Tedesco 1895-1968

- I. Baladilla de Los Tres Ríos
- II. La Guitarra
- III. Puñal
- IV. Procesion – Procesion / Paso / Saeta
- V. Memento
- VI. Baile
- VII. Crótalo

*Soloists: Sylwia Karwowska, Lou Latil, Mark De Silva, Andrew Wilson*

\* *Previous commission*

† *Premiere of new commission*

Soprano – Sophia Gupta, Laura Kaario, Sylwia Karwowska, Amy Pun, Veronica Roenitz

Alto – Caroline Colijn, Jessica De Gaust, Lou Latil, Maureen Nicholson

Tenor – Mark De Silva, Nathan Kaleta, André Luiz Machado

Bass – Nick Ainsworth, Preston Lee, Andrew Wilson

Guitarist – Stanton Jack

Director – Lars Kaario



#### Artistic & Administrative Staff

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*You really do make all the difference!*

### FOR YOUR CALENDAR



### Handel's Dixit Dominus & J.S. Bach's Christ Lag in Todesbanden

Laudate Singers & Paragon Singers, Baroque Orchestra & Soloists  
Saturday May 4, 8pm, West Vancouver United Church, West Vancouver

Laudate Singers has presented these two amazing Baroque masterpieces twice before in our long history. Don't miss hearing Laudate Singers joined by Paragon Singers and Baroque Orchestra to complete our 2023-2024 performance season. Phenomenal music by two of the greats, both written when they were just 22 years old.

### GRANTORS & SPONSORS

Laudate Singers Society gratefully acknowledges the financial support of the City of North Vancouver and the District of North Vancouver through the Arts & Culture Grants Program of the North Vancouver Recreation & Culture Commission, the District of West Vancouver through their community grant programs, the Province of BC, and the Canada Council for the Arts. We are appreciative of sponsor Contact Printing and exclusive media sponsor, North Shore News.

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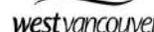
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## THE PERFORMERS



**STANTON C. JACK** is one of Canada's premier classical guitarists. He combines technical excellence with musical sensitivity, expressed through the uniquely rich and varied tonal language of the guitar.

Stanton's academic studies began at Capilano College (now Capilano University) where he studied guitar with Stephen Boswell. He then moved on to the UBC School of Music where he was a teaching assistant for the Guitar Division and completed his Masters of Music degree in Guitar Performance in 2006 after studies with Michael Strutt. He has attended master classes with the world famous virtuoso Pepe Romero, and also William Kanengiser of the Los Angeles Guitar Quartet.

As a soloist, Stanton has performed a wide range of repertoire from the Baroque suites of J.S. Bach and S.L. Weiss, to the folkloric inspired music of Spain, South America and Africa. Highlights include his dynamic performance of the famous Rodrigo *Concierto de Aranjuez* with the UBC Sinfonietta, *Symphony at Sunset* with the Vancouver Symphony Orchestra and numerous chamber and solo concerts throughout Vancouver and the Lower Mainland. Stanton has also enjoyed a successful career as a recording artist. CD releases include *Soul of the Guitar*, *Stanton C. Jack and Friends*, and his most recent recording *Caminos*, featuring Latin American guitar music from Paraguay, Brazil, and Argentina.

Stanton is also a teacher at the Vancouver Symphony Orchestra School of Music where he is Head of the Guitar and Harp department and is an adjudicator for the U.B.C. School of Music.

**LAUDATE SINGERS.** Laudate means praise, and for Laudate Singers, every concert is a joyful celebration. Now celebrating its 29th 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. Laura Kaario is Assistant Conductor.

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. Over the years, about 70 pieces have been added to Canadian choral arts repertoire.

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 many fine period baroque instrumentalists. The choir was honoured to represent North Vancouver at a Chiba (Japan) Cultural Festival. The choir has recorded seven critically-acclaimed CDs: *Christmas Journey*, *Songs of Heaven and Earth*, *A Baroque Christmas*, *Celtic Journey*, *Voices*, *Sax & Syn*, *Voice of the Tango*, and *Mystics & Lovers*.



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**LARS KAARIO, CONDUCTOR**, is founder and artistic director of Laudate Singers and Paragon 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. Mr. Kaario retired in 2021 after a 35-year career at Capilano University where he was Director of Choral Studies in the Diploma of Music Program, leading Capilano University Singers and Capilano University Festival Chorus. He was also the 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.

# TEXTS, TRANSLATIONS & NOTES

## Juramento (Oath)

Music and Text: Miguel Matamoros

Matamoros was one of the most important and prolific Cuban composers, mostly writing for his Trío Matamoros who were together from 1925 to 1961. The Cuban bolero, unrelated to the bolero of Spain, is a slow-tempo song style which developed in the late 19<sup>th</sup> century.

Si el amor hace sentir hondos dolores  
y condena a vivir entre miserias  
yo te diera, mi bien, por tus amores  
hasta la sangre que hierve en mis arterias.

If love makes one feel deep pain  
And condemns one to live in misery  
For your love, I would give you, my dear  
Even the blood that boils within my veins

Es surtidor de místicos pesares  
que hace al hombre arrastrar largas cadenas  
yo te juro arrastrarlas por los mares  
infinitos y negros de mis penas.

If it is a fountain of mystic grief  
And makes men drag long chains  
I swear to you I will drag them across  
The infinite and black seas of my sorrows

## Chacarera Santiagueña (Chacarera from Santiago del Estero)

Traditional, Argentina

The chacarera is a rural counterpart to the tango. It developed in the early 1900s in the Santiago del Estero area of Argentina which was proud of native Argentinian culture as opposed to recent cultural changes due to high immigration in the urban areas.

Debajo de los arboles cantaban unos pajaros lunes, martes  
y miércoles jueves, viernes y sabados.

Under the trees birds sung, Monday, Tuesday, Wednesday,  
Thursday, Friday, Saturday.

Una vez que te quise y tu mama lo supió fue porque yo le  
dijí que te casarás con yo.

Once I loved you and your mom found out.  
'Twas because I told her that I would marry you.

Yo no ando pa' que me quieran ni ando pa' que me querás  
yo andoi por andar, de vicio, yo andoi por andar nomás.

I'm not around to be loved, I'm not around for you to love  
me, I'm around just for the fun of it, I'm around for the  
sake of it.

Traigo charqui de mi pago traigo arroppe del chañar traigo  
mistol de Santiago remedio de todo mal.

I bring charqui from my land, I bring chañar syrup, I bring  
mistol from Santiago, a cure for all.

Canten, canten compañeros, dejen de andar recelando, yo  
no soy más que apariencia, sombra que anda caminando.

Sing, sing, my friends, don't distrust me. I'm not what I  
seem, just a shadow walking by.

Cuando llega el carnaval, no almuerzo ni ceno nada me  
mantengo con las copla, me duermo con la tonada.

When carnival arrives I neither eat nor dine, songs feed  
me, and go to sleep with the tune.

Alojita de algarrobo molidita en el mortero, se me sube a  
la cabeza como si fuera sombrero.

Alojita of algarrobo finely ground in a mortar, goes straight  
to my head, like it was a hat. [makes me dizzy]

## El Último Café (The Last Coffee)

Music: Héctor Stamponi Text: Cátulo Castillo

Stamponi was born in Buenos Aires in 1916 and is one of the greats in the history of tango, playing piano with influential tango ensembles large and small as well as arranging and composing. El Último Café is one of his many beautiful songs.

Llega tu recuerdo en torbellino,  
vuelve en el otoño a atardecer  
miro la garúa, y mientras miro,  
gira la cuchara de café.

Your memory arrives in a turmoil.  
It gets dark again in Autumn...  
I watch the drizzle, and while I watch  
the coffee spoon turns...

Del último café  
que tus labios con frío,  
pidieron esa vez  
con la voz de un suspiro.

Of the last coffee  
that your cold lips  
requested on that occasion  
with the voice of a sigh...

.../cont'd

Recuerdo tu desdén,  
te evoco sin razón,  
te escucho sin que estés.  
"Lo nuestro terminó",  
dijiste en un adiós  
de azúcar y de hiel...

¡Lo mismo que el café,  
que el amor, que el olvido!  
Que el vértigo final  
de un rencor sin porqué...

Y allí, con tu impiedad,  
me vi morir de pie,  
medí tu vanidad  
y entonces comprendí mi soledad  
sin para qué...

Llovía y te ofrecí, ¡el último café!

I recall your disdain,  
I evoke you for no reason,  
I hear you without you being here:  
"We are through",  
you said in a good bye  
of sugar and bitterness...

Just like the coffee,  
like the love, like the forgetfulness,  
like the final vertigo  
of a resentment for no reason...

And there, merciless,  
I saw myself die standing up,  
I weighed up your vanity  
and then I understood my solitude  
without what for...

It was raining and I offered you the last coffee.

**Adiós Nonino** was written by Piazzolla after the accidental death of his father, nicknamed Nonino, at home in Italy in 1959. Ástor was living in New York at the time but on tour in Central America and his grief, compounded by being so far away was poured out into this music which has no words but only nonsense syllables.

**Ignite** – The composer, Emile Deedes-Vincke, says "This piece is meant to inspire hope for the future and show that we are stronger together. With its charming melody I wanted to capture what it feels like in our hearts to be built up by anyone who can see our potential, and then to pass it forward."

There are times when you might fall, and times that you won't love anymore,  
And the light will start to fade, but there's still music left to be made tonight.  
Though the past will leave its mark, your sunlit days may turn into dark.  
You can close your eyes and see the light that we are all meant to be.  
Ignite tonight.

When you're in the dark, all alone and scared, you can close your eyes and see your light.  
With the music in each heart, in time we're never far apart.  
And each note will fight the storm, there are still those who cannot warm.  
Ignite tonight.  
You can close your eyes, and see your light.

**L'infinito** – The lyrics to Marco Del Rio's piece is by the Italian Giacomo Leopardi, a renowned writer and philosopher of the 19th century. As with most of Leopardi's work, the poem considers the human condition. Marco's music expresses many contrasting moods with exquisite lyrical melodies as well as profound agitation. The text and literal translation:

Sempre caro mi fu quest'ermo colle,  
e questa siepe, che da tanta parte  
dell'ultimo orizzonte il guardo esclude.  
Ma, sedendo e mirando, interminati  
spazi di là da quella, e sovrumani  
silenzi, e profondissima quiete  
io nel pensier mi fingo; ove per poco  
il cor non si spaura. E come il vento  
odo stormir tra queste piante, io quello  
infinito silenzio a questa voce  
vo comparando: e mi sovvien l'eterno,  
e le morte stagioni, e la presente  
e viva, e il suon di lei. Così tra questa  
immensità s'annega il pensier mio;  
e il naufragar m'è dolce in questo mare.

Always dear to me was this solitary hill  
and this hedge, which, from so many parts  
of the far horizon, the sight excludes.  
But sitting and gazing, endless  
spaces beyond it, and inhuman  
silences, and the deepest quiet  
I fake myself in my thoughts; where almost  
my heart scares. And as the wind  
I hear rustling through these trees, I, that  
infinite silence, to this voice  
keep comparing: and I feel the eternal,  
the dead seasons, the present,  
and living one, and the sound of her. So in this  
immensity drown my own thoughts:  
and sinking in this sea is sweet to me.

### Three Etudes on Love According to Sir William Shakespeare

André Luiz Machado

In André's own words: "When I was commissioned to write about passion, I wanted to find something that would play around with the concepts of what is OLD and NEW in a unique, joyful and still contemporary way. When I came across Shakespeare's Sonnet 138: "When my love swears that she is made of truth", I was quite surprised how this poem opened up this exploration. The relationship between the older Shakespeare and his younger mistress, in addition to the white lies sometimes present and/or necessary in a relationship, inspired me to make a metaphor with the musical language.

The harmony and changes in time signature constantly play around with the narrative, using lots of extended harmony chords and some advanced modal mixture techniques that bring changes of mood, perspectives, perhaps creating doubt in the character's relationship, as well as in the relationship of the chords in the music. But despite the white lies present in music and love sometimes, they all aim for consistency in their functionality.

Nonetheless, Shakespeare's view on love is so broad, that I felt the need to add two other sonnets that would create a parallel to Sonnet 138 and thus the work became *Three Etudes on Love According to Sir William Shakespeare*:

- I **Sonnet 18** – Pure and romantic love, using an arrangement of an older composition of mine from 2013 (Again a parallel between old and new)
- II **Sonnet 138** - What are the white lies we told in relationships that end up being necessary to keep love, and sometimes appearances, or sometimes to hold the family together? What are the acceptable lies we tell for love? "Darling, do I look fat in this dress?" and etc etc etc
- III **Sonnet 130** - An elaborate joke on the conventions of love poetry common to Shakespeare's days. In opposition to Sonnet 138's little white lies approach to love, is this an absolutely rigidly honest approach? But could it also open up the possibility to vulnerabilities? The choir is invited to an improvisational piece and be musically vulnerable while the poem is recited by another singer.

I. Shall I compare thee to a summer's day?  
Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date;  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st;  
Nor shall death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st:  
So long as men can breathe or eyes can see,  
So long lives this, and this gives life to thee.

II. When my love swears that she is made of truth,  
I do believe her, though I know she lies,  
That she might think me some untutored youth,  
Unlearned in the world's false subtleties.  
Thus vainly thinking that she thinks me young,  
Although she knows my days are past the best,  
Simply I credit her false-speaking tongue:

On both sides thus is simple truth suppressed.  
But wherefore says she not she is unjust?  
And wherefore say not I that I am old?  
Oh, love's best habit is in seeming trust,  
And age in love loves not to have years told.  
Therefore I lie with her and she with me,  
And in our faults by lies we flattered be.

III. My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

### Romancero Gitano – Mario Castelnuovo-Tedesco

Program notes (edited) from Harmonium Choral Society, New Jersey <http://www.harmonium.org/prognose/200703.pdf>

Mario Castelnuovo-Tedesco was an Italian composer born in Tuscany in 1895. Great literature and his Jewish heritage were sources of inspiration. His Violin Concerto (1931) written at the request of the great violinist Jascha Heifetz was an expression of "splendour of past days" in the face of rising anti-Semitism in Europe. At a 1932 Contemporary Music Festival in Venice, Castelnuovo-Tedesco met the famous Spanish guitarist Andres Segovia, for whom he wrote his Guitar Concerto No. 1, the first of nearly a hundred guitar compositions.

By the following year, Italian fascist government policies began to treat the arts as propaganda for racist ideals and banned Castelnuovo-Tedesco's works from performance or broadcast. Sponsored by the acclaimed conductor Arturo Toscanini, the composer left Italy for the U.S. in 1939, right before the outbreak of World War II. He settled first in Larchmont, New York, but soon moved to Hollywood, where with the help of Heifetz, he landed a contract with MGM as a film composer. He contributed to over 200 films, but still found time to write

concert music, and become Los Angeles' most sought after composition teacher, with students including André Previn, John Williams, and Henry Mancini.

His more than 200 opus numbers include many works for voices, piano, guitar, opera, ballet and chamber music. He never became as well-known as he deserved, probably because he was writing "tuneful" music in an era which regarded that with disdain, at least on the "serious classical" front. Now that we have rediscovered melody, perhaps it is time to rediscover Mario Castelnuovo-Tedesco.

Romancero Gitano, op. 152, was written in Los Angeles in 1951, based on the gripping poetry of Federico García Lorca (1898-1936). Most of the poems come from the 1921 collection called Poema del canto jondo, (Poem of the Deep Song), a title which refers to a type of flamenco singing. Lorca, considered Spain's greatest modern poet and playwright, was from Andalucía. Influenced by flamenco and gypsy music, Lorca himself was a musician and composed music. (Although not politically affiliated, his friendship with left-wing intellectuals and love of liberty led to his execution by a right-wing firing squad during the Spanish Civil War.)

**I. Baladilla de los Tres Ríos** The guitar imitates the rushing water of the Guadalupe River, while appassionata solo flourishes interrupt the chorus.

El Río Guadalquivir  
va entre naranjos y olivos.  
Los dos ríos de Granada  
bajan de la nieve al trigo.  
¡Ay, amor que se fué  
y no vino!  
El Río Guadalquivir  
tiene las barbas granates.  
Los dos ríos de Granada,  
uno llanto y otro sangre.  
¡Ay, amor que se fué por el aire!

Para los barcos de vela  
Sevilla tiene un camino;  
por el agua de Granada  
solo reman los suspiros.  
Guadalquivir,  
alta torre y viento en los naranjales.  
Dauro y Genil,  
torrecillas muertas,  
sobre los estanqués.  
Quien dirá que el agua lleva  
un fuego fatuo de gritos.  
Lleva azahar,  
lleva olives, Andalucía  
a tus mares.

The Guadalquivir River  
runs through orange trees and olive trees.  
The two rivers of Granada  
descend from the snow to the wheat.  
O love that went away  
and didn't come back!  
The Guadalquivir River  
has banks of garnets.  
The two rivers of Granada,  
one of tears and the other blood.  
O love that vanished into thin air!

For sailing ships,  
Seville has a road;  
through Granada's water  
row only sighs.  
Guadalquivir,  
high tower and wind in the orange groves.  
Dauro and Genil,  
dead little towers,  
above the ponds.  
Who can say if water brings forth  
a will-o'-wisp of screams?  
It carries orange blossoms,  
it carries olives, Andalucía,  
to your seas.

**II. La Guitarra** The guitar sets the flamenco mood, as the instrument is compared to "heart wounded by 5 swordsmen" (i.e., the 5 strings of the guitar).

Empieza el llanto de la guitarra.  
Se rompen las copas de la madrugada.  
Es inútil callarla.  
Es imposible callarla.  
Llora monotonamente,  
como llora el agua,  
como llora el viento sobre la nevada.  
Llora por cosas lejanas,  
como arena del sur caliente  
que pide camellias blancas.  
Llora flecha sin blanco,  
la tarde sin mañana,  
y el primer pájaro muerto  
sobre la rama.  
¡O, Guitarra!  
Corazón malherido por cinco espadas.

The lament of the guitar begins.  
The goblets of dawn are broken.  
It is useless to quiet it.  
It is impossible to quiet it.  
It cries monotonously,  
like the water cries,  
like the wind above the snowcaps cries.  
It cries for distant things,  
like the sand of that hot south  
that asks for white camellias.  
It cries like an arrow without target,  
like an evening without a morning,  
and like the first dead bird  
on the branch.  
O guitar!  
Heart wounded by five swordsmen

**III. Puñal** The most dissonant and aggressive movement, as the dagger flashes.

El puñal entre el corazón  
como la reja del arado

The dagger enters the heart  
like the blade of the plow

.../cont'd

en el yermo.  
¡No, no, no me lo claves!  
El puñal entre el corazón  
como un rayo de sol  
incendia las terribles hondonadas.  
¡No, no, no me lo claves!

in the barren wasteland.  
No, no, do not stab me with it!  
The dagger enters the heart  
like a ray of sun  
ignites the terrible hallows.  
No, no, do not stab me with it!

**IV. Procesión, Paso, Saeta** This movement combines 3 poems. The bass soloist sets a dreamlike stage, followed by the floating procession song, which refers to, and leads into, the saeta, a type of Holy Week song in honor of the Virgin.

1. Procesión  
Por la calle vienen extraños unicornios-  
¿De qué campo?  
¿De qué bosque mitológico?  
Más cerca y aparecen astrónomos,  
fantásticos Merlines  
y el Ecce Homo,  
Durandarte encantado  
Orlando furioso...

1. Procession  
Through the street come strange unicorns-  
From which field?  
From what mythological wood?  
Closer, and they look like astronomers,  
fantastic Merlins  
and the Ecce Homo,  
the armored Durandarte,  
the mad Orlando...

2. Paso  
Virgen con miriñaque  
Virgen de soledad-  
abierta como un inmenso tulipán.  
En tu barco de luces  
vas por la alta marea de la ciudad;  
jentre saetas turbias  
y estrellas de crystal,  
tú vas por el río de la calle  
hasta el mar!

2. Float  
Virgin with a hoopskirt,  
Virgin of solitude-  
open like an immense tulip.  
In your boat of lights  
you sail on the high tide of the city;  
between turbid saetas  
and crystal stars,  
you float down the street  
to the sea!

3. Saeta  
Cristo Moreno pasa  
de lirio de Judea  
a clavel de España.  
¡Míralo por donde viene!  
¡Míralo por donde va!  
De España.  
Cielo limpio y oscuro  
tierra tostada,  
y cauces donde corre muy lenta el agua.  
Cristo Moreno pasa  
con las guedejas quemadas,  
los pomulos salientes,  
y las pupilas blancas.

3. Saeta (a type of Holy Week song)  
The dark Christ passes  
from the lily of Judea  
to the carnation of Spain.  
Behold from where he comes!  
Behold whither he goes!  
From Spain.  
Clear, black sky,  
scorched earth,  
and the water runs very slowly.  
The dark Christ passes  
with burned locks of hair,  
protruding cheekbones,  
and blank eyes.

**V. Memento** A reference to the guitar, in its sultry tango of death.

Cuando yo me muera,  
enterrarme con mi guitarra,  
bajo la arena,  
entre los naranjos  
y la hierba buena.  
Cuando yo me muera,  
enterrarme si que réis  
en una veleta.

When I die,  
bury me with my guitar,  
under the sand,  
among the orange trees  
and mint.  
When I die,  
bury me, if you wish,  
in a thin shroud.

**VI. Baile** An elegant seguidilla in which the baritone describes Carmen's dance through the streets of Seville, while the tenor solo interjections recall the first movement.

La Carmen está bailando  
por las calles de Sevilla.  
Tiene blancos los cabellos  
y brillantes las pupilas.  
¡Niñas, corred las cortinas!  
En su cabeza se enrosca

Carmen is dancing  
through the streets of Seville.  
Her hair is white  
and her eyes are shining.  
Children, draw the curtains!  
In her hair is coiled

.../cont'd

una serpiente amarilla,  
y va soñado en el baile  
con galanes de otros días.  
Las calles están desiertas  
y en los fondos,  
corazones Andaluces se adivinan,  
buscando viejas espinas.

a yellow serpent,  
and she goes on dreaming in her dance  
with former lovers.  
The streets are deserted  
and in the background,  
Andalucían hearts are still guessing,  
looking for old suspicions.

**VII. Crótalo** Marked furioso, it is full of cross-rhythms and percussiveness to depict the text.

Crótalo.  
Escarabajo sonoro.  
En la araña  
de la mano  
rizas el aire cálido,  
y te ahogas en tu trino de palo.  
Crótalo.

Rattler.  
Sonorous beetle.  
In the spider  
of the hand,  
you ripple the warm air  
and drown in your trill of wood.  
Rattler.

## THANK YOU

Laudate Singers Society acknowledges that we live and work on the traditional territories of the Coast Salish peoples including the Squamish, Musqueam and Tsleil-Waututh Nations. We are grateful for their care of this land they graciously share with us.

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## DONORS ARE APPRECIATED!

Laudate Singers Society, like other arts groups, must rely on fundraising and donations to meet expenses. We salute those whose contributions to Laudate Singers Society within the past year allow us to present choral concerts of the highest calibre to our community.

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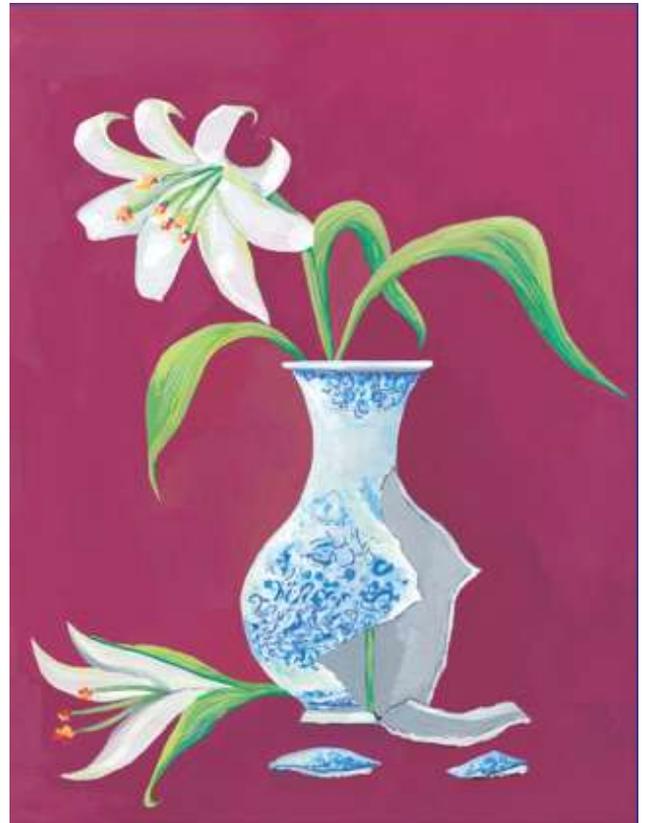


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2024



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