



LAUDATE SINGERS SOCIETY

LAUDATE SINGERS, PARAGON SINGERS, BAROQUE ORCHESTRA
LARS KAARIO, CONDUCTOR

Handel's Dixit Dominus & Bach's Christ Lag in Todesbanden

SATURDAY, MAY 4, 2024 • 8PM
WEST VANCOUVER UNITED CHURCH
2062 ESQUIMALT AVE, WEST VANCOUVER

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You make all the difference!

LAUDATE SINGERS SOCIETY 2024-2025 SEASON

Next season is a very special one. Laudate Singers celebrates its 30th anniversary! It is also the last season for Laudate Singers and Paragon Singers. Lars Kaario is retiring in the summer of 2025 and it has been decided by the Board that Laudate Singers Society will be dissolved.

So take note of the following performances and plan to be there! Music is a wonderful thing to share!

- Sat Oct 26 **Annual Gala Fundraiser & Concert**, featuring opera!
- Sat Nov 30 **Italian Baroque Christmas**: Vivaldi's Magnificat RV610, Corelli's Christmas Concerto, Vivaldi's Four Seasons Winter, Durante's Magnificat in B[♭] Major, and Monteverdi's Magnificat à 8 voci da Selva morale e spirituale 1640
- Sun Dec 15 **Free Family Christmas Concerts**
- Sun Mar 2 **Conductor's Choice**: Laudate Singers perform an eclectic program of Lars Kaario's favourites with pieces that Laudate has commissioned over the years, plus other choral jewels.
- Sat April 12 **French Connection**: Charpentier's Te Deum, Duruflé's Quatre Motets and Fauré's Requiem
- Tues May 27 **Tour Farewell Concert**: A two-week tour of northern Italy is being planned and May 27th is your opportunity to bid the choir farewell!

(programs subject to change)

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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HANDEL'S DIXIT DOMINUS & BACH'S CHRIST LAG IN TODESBANDEN

*Please see notes and translations following.
Today's performance is being performed at A415.*

Concerto Grosso in D major, Op.6, No. 4
Led by Nancy DiNovo

Arcangelo Corelli 1653-1713

Christ lag in Todesbanden, BWV 4

Johann Sebastian Bach 1685-1750

- | | |
|---|-------------------------------|
| 1. Sinfonia | |
| 2. Chorus (Verse I) | Christ lag in Todesbanden |
| 3. Duet, Sopranos and Altos (Verse II) | Den Tod niemand zwingen kunnt |
| 4. Aria, Tenors (Verse III) | Jesus Christus, Gottes Sohn |
| 5. Chorus (Verse IV) | Es war ein wunderlicher Krieg |
| 6. Aria, Basses (Verse V) | Hier ist das rechte Osterlamm |
| 7. Aria, Sopranos and Tenors (Verse VI) | So feiern wir das hohe Fest |
| 8. Chorale (Verse VII) | Wir essen und leben wohl |

~ *Intermission* ~

Dixit Dominus, HWV 232

Georg Friedrich Händel 1685-1759

- | | |
|----------------------|---|
| 1. Soloists & Chorus | Dixit Dominus
<i>Soloists: Veronica Roenitz, Lou Latil, Eric Schwarzhoff</i> |
| 2. Aria | Virgam virtutis tuae
<i>Alto: Lou Latil</i> |
| 3. Aria | Tecum principium in die virtutis
<i>Soprano: Sylwia Karwowska</i> |
| 4. Chorus | Juravit Dominus |
| 5. Chorus | Tu es sacerdos in aeternum |
| 6. Soloists & Chorus | Dominus a dextris tuis
<i>Soloists: Laura Kaario, Sydney Sorokan, Lou Latil, Eric Schwarzhoff, Barry Honda</i> |
| 7. Chorus | Judicabit in nationibus |
| 8. Soloists & Chorus | De torrente in via bibet
<i>Soloists: Sylwia Karwowska, Veronica Roenitz</i> |
| 9. Chorus | Gloria Patri et Filio |

NOTES

The term Baroque originally applied to the ornate architecture of Germany and Austria during the 17th and 18th centuries and was borrowed to describe music developments from about 1600-1750. Bach and Handel were two of the greatest and latest Baroque composers and their works exhibit many of the features of the period: harmonic complexity, emphasis on contrast, use of continuo, new forms of music such as the suite and cantata, and the desire to represent emotions vividly. Yet the two composers were different, partly because of their geographical and career situations but also because of their personalities. Bach fused the Baroque developments of Italy and France with his own north German Lutheran heritage in his massive output of religious works. Handel's influences were from Germany, Italy and England and secular: even his dramatic oratorios, although great, were not written for the church but for concert situations.

That Bach and Handel were born in the same year is well known. An interesting connection between the two works we present today is that they were written in the same year of 1707 when the two giants of music were both at the tender age of twenty-two.

In these early works we can see a foreshadowing of the paths that each composer is to take. Bach's *Christ lag in Todesbanden* is deeply spiritual and psychologically powerful and the young Bach uses his skill of harmonic language, rhythm, counterpoint, and text to move the listener to a more spiritual realm. Handel, in contrast, is much more dramatic and flamboyant and we see promise of the great opera and oratorio composer he becomes.

Arcangelo Corelli, from whom we hear first in our program this evening, influenced both Bach and Handel. They lived at roughly the same time but Corelli was older and more established even if not as widely known now. He was an exceptional violinist, conductor, and became revered all over Europe for his instrumental compositions. He is credited with developing the concerto grosso form and we will enjoy No.4 from his collection of twelve Concerti Grossi, Op.6. Handel knew him personally, sometimes playing in Corelli's groups, and Corelli premiered two of Handel's oratorios. While Bach never met him in person, he did use some of Corelli's musical themes in his own compositions. Corelli was a perfectionist in his composing, polishing endlessly, and perhaps this is the reason his compositional output was quite modest in size.



"Arcangelo Corelli"
painted c. 1697 by
Hugh Howard



"Young Johann Sebastian
Bach", painted in 1715 by
J.E.Rentsch the Elder.



"The Chandos Portrait of Georg
Friedrich Händel", painted in
1720. Formerly attributed to
James Thornhill.

Christ lag in Todesbanden:

Throughout his career, Bach (1685-1750) was required to write cantatas for church services and often on a weekly basis. His early cantata, *Christ lag in Todesbanden*, was written for Easter Sunday and is one of his most strictly organized cantatas. Some musicologists believe it may be his first composition in this genre; nonetheless it is certainly one of his greatest. The seven choral movements are each based on one of the verses of a hymn by Martin Luther which, in turn, was based on a 12th century Easter carol. This chorale tune is stated in each movement and is

sometimes greatly embellished. A sinfonia prefaces the work and it, too, is built on the same chorale melody. The arias in the cantata were originally performed by the whole sections of the choir, as opposed to soloists which became the more normal practice; we will be performing the work in the original manner.

Dixit Dominus:

In 1706, a young musician traveled to Rome to perform and study the Italian style. Georg Friedrich Handel (1685-1759) was twenty-two when he wrote his masterpiece *Dixit*

Dominus in 1707. In this work Handel tested the virtuosity of the Roman singers and instrumentalists. The vocal parts are all very instrumental in nature and it seems he was not at all concerned about vocal limitations. The work is set for five soloist parts and five choir parts: sopranos I and II, alto, tenor and bass. The orchestra is in five parts and incorporates violins I and II, viola I and II and continuo.

The first and last movements use a plainsong tune as a basis for musical development with the contrasting parts incorporating effective dancelike figures to give an exciting and varied texture. The two solos are effective through-composed arias. The soprano solo "Tecum principium" ("the power to rule") uses the triplet rhythms in a manner that helps to create a strong plaintive and pleading quality.

The fourth movement "Juravit Dominus" ("the Lord has sworn an oath") uses dramatically contrasting sections, one being a very sustained chordal structure while the other uses imitative material in sharp contrast.

"Tu es sacerdos in aeternum" ("you are a priest forever") has a fresh and optimistic quality. This movement incorporates two main contrasting ideas, one being a

sustained line made up of mainly stepwise moving quarter notes and the other a run of sixteenth notes with a different syllable on each note. The melding of these two themes has a delightfully buoyant effect.

The sixth movement has several contrasting sections which appropriately represent the text, the most dramatic being "conquasabit capita in terra multorum" ("he shall shatter skulls on many lands") where he uses the singers and instrumentalists in a percussive and jarring manner which truly reflects the gruesome message of the text.

"De torrente in via bibet" ("he shall drink of the torrent in his way") is a stunningly beautiful and poignant duet for sopranos I and II supported by tenors and basses singing in unison.

The final movement again introduces the plainsong tune for a short while in the opening section. The closing section uses a repeated note theme with an intense rhythmic quality that is repeated imitatively in various parts. This combined with other interesting thematic material such as octave leaps creates a vocally athletic, thrilling and compelling close to this masterpiece by the young Handel.

TEXTS

Christ lag in Todesbanden, BWV 4 by J.S. Bach

1. Sinfonia

2. Versus I

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,,
Gott loben und ihm dankbar sein
Und singen halleluja,,
Halleluja!

Christ lay in death's bonds
handed over for our sins,
he is risen again
and has brought us life
For this we should be joyful,
praise God and be thankful to him
and sing alleluia,
Alleluia

3. Versus II

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern.,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden..
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen..
Halleluja!

Nobody could overcome death
among all the children of mankind.
Our sin was the cause of all this,
no innocence was to be found.
Therefore death came so quickly
and seized power over us.,
held us captive in his kingdom.
Alleluia!

4. Versus III

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

Jesus Christ, God's son,
has come to our place
and has put aside our sins,
and in this way from death has taken
all his rights and his power,
here remains nothing but death's outward form,
it has lost its sting.
Alleluia!

5. *Versus IV*

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!

It was a strange battle
where death and life struggled.
Life won the victory,
it has swallowed up death
Scripture has proclaimed
how one death ate the other,
death has become a mockery.
Alleluia

6. *Versus V*

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

Here is the true Easter lamb
that God has offered
which high on the trunk of the cross
is roasted in burning love,
whose blood marks our doors,
which faith holds in front of death,
the strangler can harm us no more
Alleluia

7. *Versus VI*

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden..
Halleluja!

Thus we celebrate the high feast
with joy in our hearts and delight
that the Lord lets shine for us,

who through the brilliance of his grace
enlightens our hearts completely,
the night of sin has disappeared.
Alleluia!

8. *Versus VII*

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben..
Halleluja!

We eat and live well
on the right Easter cakes,
the old sour-dough should not
be with the word grace,
Christ will be our food
and alone feed the soul,
faith will live in no other way.
Alleluia

English Translation by Francis Browne

Dixit Dominus, HWV 232 by G.F. Händel

1. Dixit Dominus Domino meo:
Sede a dextris meis, donec ponam inimicos tuos
scabellum pedum tuorum.

The Lord said unto my Lord:
Sit thou on my right hand, until I make thine enemies
thy footstool.

2. Virgam virtutis tuae emittet Dominus ex Sion:
Dominare in medio inimicorum tuorum.

The Lord shall send the rod of thy power out of Sion:
Be thou ruler, even in the midst among thine enemies.

3. Tecum principium in die virtutis tuae splendoribus
sanctorum.
Ex utero ante luciferum genui te.

In the day of thy power shall the people offer thee free-
will offerings with holy worship.
The dew of thy birth is of the womb of the morning.

4. Juravit Dominus et non paenitebit eum:

The Lord swore, and will not repent:

5. Tu es sacerdos in aeternum secundum
ordinem Melchisedech.

Thou art a priest for ever after the
order of Melchisedech.

6. Dominus a dextris tuis,
confregit in die irae suae reges.

The Lord upon thy right hand,
shall wound even kings in the day of his wrath.

- | | |
|---|---|
| 7. Judicabit in nationibus, implebit ruinas,
conquassabit capita in terra multorum. | He shall judge the nations, fill the places with destruction,
and shatter the skulls in the land of the many. |
| 8. De torrente in via bibet,
propterea exaltabit caput. | He shall drink of the brook in the way,
therefore shall he lift up his head. |
| 9. 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, and to the Holy
Spirit. As it was in the beginning, is now, and ever
shall be, world without end. Amen. |

THE PERFORMERS

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.

Since the establishment of Paragon Singers, large scale choral/orchestral works have been added to their repertoire.

Advanced singers who are interested in singing with Laudate are encouraged to be in touch at info@laudatesingers.com

PARAGON SINGERS is a large mixed intermediate-level choir formed in September 2021. Part of Laudate Singers Society, Paragon Singers focuses on major choral/orchestral works along with shorter choral gems both old and new. Lars Kaario is director. Paragon Singers' first major concert was in May 2021 when it performed Orff's Carmina Burana and Mozart's Requiem together with Laudate Singers, soloists and the Vancouver Philharmonic Orchestra. Since then, our combined choirs together with guest professional instrumentalists have presented Bach's Christmas Oratorio, Handel's Messiah, and a program including both Canadian contemporary pieces plus Schubert, Haydn, Mozart, and Zelenka. In June 2023, many members of Laudate and Paragon toured Czechia and Austria with this program. We were blessed to sing in such places as the Dome in Salzburg, St. Stephens in Vienna, and St. Giles and St. Nicholas in Prague.

Rehearsing on Monday evenings, this friendly group welcomes new members. An audition can be arranged by contacting the Society at info@laudatesingers.com



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.



LAUDATE SINGERS

Soprano

Sophia Gupta
 Laura Kaario
 Sylwia Karwowska
 Amy Pun
 Veronica Roenitz

Alto

Caroline Colijn
 Lou Latil
 Maureen Nicholson

Tenor

Nick Ainsworth
 Nathan Kaleta
 André Luiz Machado

Bass

Preston Lee

PARAGON SINGERS

Soprano I

Michelle Clausius
 Valerie Cox
 Åsa Eidelof
 Elizabeth Dunbar
 Diane Kindree
 Lisemari Kordoski
 Jean Lee
 Julie Peters

Veronica Roenitz
 Christine Rozario
 Cathy Schoch
 Sydney Sorokan
 Theresa Wang

Soprano II

Kim Aippersbach
 Karen Cohen
 Kimberly Davies
 Cara Elrod
 Norah Findlay
 Abegael Fisher-Lang
 Vivienne Hall
 Ana Harland
 Anne Kaario
 Tannaz Kompani
 Ricarda McDonald
 Janice Moger
 Evelyn Nodwell
 Anne Parker
 Maria Porubanskaya
 Joy Russell
 Charmaine To

Alto

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 Anne-Marie Brodeur
 Jessica De Gaust, principal
 Darcy Berka Gerhardt
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 Thomas Handley
 Barry Honda, principal
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 Maris Pavelson
 John Russell
 Chris Sedergreen
 Chris Shelley
 Kees van den Doel
 David Woodhouse

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Nancy DiNovo, concertmaster
 Sarah Westwick
 Norah Mix

Violin II

Majka Demcak, principal
 Jiten Bearisto

Viola I

Ju Dee Ang

Viola II

Sarah Kwok

Cello

Brian Mix

Bass

Yefeng Yin

Bassoon

Katrina Russell

Organ

Eric Hominick

Conductor

Lars Kaario

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.

We thank:

- Staff at Highlands United Church & North Shore Unitarian Church, our rehearsal spaces
- Staff at West Vancouver United Church, particularly Fiona Watts & Andrew Kottmeier
- Rehearsal pianists Eric Hominick & Arthur Lo
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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.

Enjoy the music!

Maestro (\$5000+) – Mark DeSilva, Veronica Roenitz

Principal Singer (\$2500-\$4999) – Charmaine To

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THE GODFATHER


Friday, May 24, 2024 at 7:30pm
 St. Philip's Anglican Church
 (3737 West 27th Ave.)

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STORIES OF THE LAND

Saturday, June 8, 2024 at 7:30pm
 Sty-Wet-Tan Great Hall
 at the First Nations Longhouse
 on the UBC Campus
 (1985 West Mall)




Vivaldi Chamber Choir

**SATURDAY
 JUNE 15, 2024
 7:30 PM**



¡Cantamos!

Artistic Director **Edette Gagné**
Collaborative Pianist **Barry Yamanouchi**
Guest Soloist **Fabiana Katz**
Guest Guitarist **Michael Kolk**
Guest Banda **Eduardo Lucastegui, Nadim Woolgar, & René Hugo Sánchez**

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