

THE ARTISTS

Vancouver Bach Choir

Leslie Dala
MUSIC DIRECTOR

Vancouver Bach Festival
Chamber Choir

Kathleen Allan
MUSIC DIRECTOR

Danielle Sampson
SOPRANO

Sumner Thompson
BARITONE

Christina Hutten
PERFORMS ON THE
KENNETH JONES TRACKER ORGAN
AT CHRIST CHURCH CATHEDRAL

VANCOUVER
BACH
FAMILY OF CHOIRS

Generously supported by the
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Anthony Roper

Pre-concert chat with
host Matthew White at 6:45:
Leslie Dala & Kathleen Allan



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THURSDAY AUGUST 1 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

FAURÉ REQUIEM

VANCOUVER BACH CHOIR
AND VANCOUVER BACH FESTIVAL CHAMBER CHOIR
CONDUCTED BY LESLIE DALA

Gabriel Fauré (1845-1924):
Cantique de Jean Racine

VANCOUVER BACH FESTIVAL CHAMBER CHOIR
CONDUCTED BY KATHLEEN ALLAN

Francis Poulenc (1899-1963):
Mass in G major

Darius Milhaud (1892-1974):
Cantique du Rhône - I. Qu'il est beau

Camille Saint-Saëns (1835-1921):
Op. 68, No. 2: Les fleurs et les arbres

Maurice Ravel (1875-1937):
Trois Chansons - III. Ronde

INTERVAL

VANCOUVER BACH CHOIR
AND VANCOUVER BACH FESTIVAL CHAMBER CHOIR
CONDUCTED BY LESLIE DALA

Gabriel Fauré:
Requiem in D minor, Op. 48

Introit et Kyrie
Offertoire
Sanctus
Pie Jesu
Agnus Dei
Libera Me
In Paradisum

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EARLY MUSIC VANCOUVER

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Early Music Vancouver acknowledges that it operates and performs on the unceded Indigenous land belonging to the Coast Salish peoples, including the territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō and Seililwətaʔ/Seililwitulh (Tsleil-Waututh) Nations. We are grateful for this privilege.

AN INTRODUCTION TO TONIGHT'S CONCERT

BY MATTHEW WHITE

Since it began in 2016, it has been my hope that we could find an opportunity for our regional professional choristers and some of our gifted regional amateur singers to participate together in a major Bach Festival event. When deciding with whom we should partner, it made imminent sense to me to contact another organization in town that shared some of the same values (artistic excellence, collaboration, diversity of programming) and that even shared a common musical champion in our moniker – the Vancouver Bach Choir!

I believe that the best collaborations are those that fully embrace the values of all of the participating organizations, so we asked ourselves, what sort of project could do that? From the outside, a fair question to a Bach Festival and a Bach Choir might be – why not choose some Bach? The short answer is that while we may decide to collaborate on some Bach in the future, it made more sense to me to start our collaboration with a major work that did not raise as many complicated questions from the perspective of “historically

informed performance practice”. EMV is distinct from most classical music organizations in that we have a fundamental, if not slavish, interest in presenting music through the lens of “historically informed performance practice”. For those of you who are unfamiliar with the term, this is “an approach to the performance of classical music, which aims to be faithful to the approach, manner and style of the musical era in which a work was originally conceived.” The degree to which one can adhere to these standards is not absolute, and in some cases is hopelessly difficult; but over the last 30 years, a new set of performance expectations have emerged in the “Early Music World”. From this perspective, performing Bach with more than 20 voices per part is something that EMV wouldn't generally do for the simple reason that it has been proven unequivocally that it wasn't performed that way in Bach's time. Instead it has been shown that he composed much of his vocal music for a “one singer per part” texture. While there is clearly nothing wrong with performing Bach with larger choirs, and it often sounds wonderful, it doesn't change the fact that it isn't really completely consistent with what makes EMV unique as an organization in the Lower Mainland.

The Fauré Requiem, however, posed no such existential issues. It was written with larger vocal forces in mind, is spectacularly beautiful, and works extremely well arranged for organ. I can already hardly wait to revisit this work on our series in an orchestral version using late 19th century period instruments! While the 1890s might not seem like that long ago, almost all of the orchestral instruments for which Fauré wrote have continued to evolve over the last 130 years and sound noticeably different today than they did at the turn of the 19th century.

This said, my vision for this Festival is that it will be embraced by the broader music-loving community, and not just those of us with an interest in historically informed performance practice. While I believe that the use of period instruments and that being faithful to the approach, manner and style of any given period of music are often wonderful tools for making music more expressive, I also feel strongly that they are means to an end and not an end in themselves.

I look forward, to exploring more collaborations with the Vancouver Bach Choir in coming festivals and maybe even breaking the rules and doing some Bach together.

Matthew White
Executive and Artistic Director, EMV

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Do you have a guest room that often sits empty?

Do you enjoy well-educated, articulate houseguests from across the country and the world?

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If your answer to any of these questions is ‘yes’, then I invite you to consider joining the growing number of EMV supporters who house visiting guest musicians.

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Host only when it is convenient for you;
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For more information
please contact Jonathan Evans, Production Manager,
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Special thanks to the following for hosting our guest musicians:

Honey & Tony Dawson, Martha Hazevoet, Delma Hemming, Margie & Tony Knox, Janice & J. Evan Kreider, Marlene & Al LeGates, Patricia Lim, Chloe Meyers & Alexander Weimann, Marc White & Joey Schibild, Judy & Bern Storr, Kimberly & Stuart Smith, Olivia & Nicholas Swindale, Rosemary & Alex Waterhouse-Hayward, Valerie Weeks & Barry Honda, and Penny Williams.

PROGRAMME NOTES

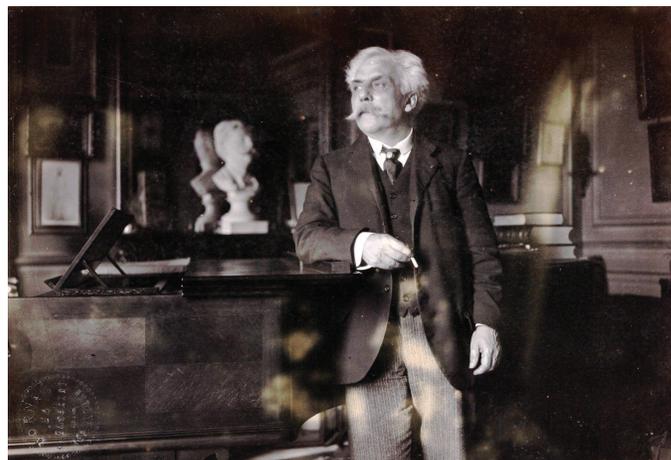
BY CHRISTINA HUTTEN

What value does the music of the past hold for us today? What does it mean for music-making to be historically informed? Is ancient music a museum artefact to be preserved, a dynamic glimpse into history, something to be revived on account of its continued relevance and emotional impact, a source of compositional inspiration, all of the above? These are the sorts of questions that Early Music Vancouver's programming explores. Such questions also interested the nineteenth and twentieth century French composers whose music is on tonight's programme. Then as now, the answers were diverse, personal, and sometimes paradoxical. In nineteenth-century France, the music of Couperin was prized for its quintessential Frenchness and condemned an artefact of the reprehensible *ancien régime*. The music of Palestrina symbolized both perfect purity and Catholic repression. The music of Bach was touted as the universal ideal and treated as suspiciously foreign. Despite the complexity of their opinions about the music of the past, each composer found there a subject of curiosity and a source of inspiration, that caused him to foster artistic dialogue with colleagues historical and contemporary.

Camille Saint-Saëns, a brilliant musical craftsman, led a revival of musical arts in nineteenth-century France. He was called "the musician of tradition", on account of the way he grounded his composition in genres and techniques of the past. He spent time studying Handel's manuscripts and editing the complete works of Rameau, while training and mentoring the next generation including Gabriel Fauré. Saint-Saëns taught piano at the *Ecole de musique classique et religieuse*, where he avidly promoted contemporary music and encouraged his students to compose. The *Cantique de Jean Racine*, Op. 11, setting an ancient Latin hymn in elegant French paraphrase by seventeenth-century poet Jean Racine, was Fauré's graduation piece for which he won first prize in composition. He later became assistant organist to Saint-Saëns and eventually choir master at the Church of the Madeleine.

Fauré dedicated his *Cantique* to the well-loved and influential Parisian organist César Franck, whose *Prélude, Fugue, et Variation*, Op. 18, No. 3 bears the heading "à son ami Monsieur C. Saint-Saëns". Saint-Saëns must have admired the way that this piece marries hauntingly Romantic melodies with the Baroque prelude and fugue form and figuration borrowed from Bach's chorale preludes. Parisian colleague Franz Liszt declared the six pieces of Franck's Op. 18 worthy of "a place beside the masterpieces of Bach".

Other composers found inspiration in plainsong and the Renaissance polyphonic tradition that had grown around it. Poulenc compared his Mass in G Major to the sacred music of



Fauré in front of his piano at his apartment in Paris.

sixteenth-century Spanish composer Tomás Luis de Victoria. This vivid work is best described by Poulenc himself.

In arriving in Anost in August 1937, I had decided to write a Mass dedicated to my father's memory. Because I am from Aveyronais stock, that is to say Montagnard [from the mountainous region in the south of France] and already Mediterranean, the Romanesque style has always been at the root, quite naturally, of my preferences. Thus, I tried to write in a rough and direct style, this act of faith called a Mass. This roughness is especially striking in the opening Kyrie, but do not forget that at the beginning of the church, the unbaptized could also sing this hymn with the priests. It is what explains the savage style of my Kyrie. For the Sanctus, I thought of the heads of angels intermingled in the frescos of Gozzoli in the Riccardi Palace in Florence. It is a carillon of voices. As for the concluding Agnus, sung by a solo soprano in a high register, it symbolizes the Christian soul, confident of a life after death.

At a time destabilized by industrialization, *fin de siècle* anxiety, war, and reconfiguring of national borders, musical traditions of the past offered a sense of connection, belonging, homeland, and religious comfort. Choral music amplified these associations because of its strong community and amateur music-making component. On concert programmes and in liturgy, the music of turn-of-the-century French composers often appeared alongside the ancient music that had inspired it. Poulenc invited Darius Milhaud to compose his *Cantique du Rhône* for a concert by the Chanteurs de Lyon that included music by Renaissance composers Palestrina, Monteverdi, Janequin, as well as contemporary composers Ravel, and Poulenc. Maurice Ravel's *Trois chansons* were a response to the horror of WWI. The texts, self-composed in

the style of popular rhymes, deal with loss and rejection of the wisdom of elders. Ravel's settings, the only music he ever wrote for a cappella choir, are in the style of sixteenth-century chansons.

Gabriel Fauré's *Requiem* expresses serene hope of resurrection rather than grief or terror of dying. He wrote it not in memory of a specific person, but "for the pleasure of it", treating the liturgical texts with more flexibility than usual. He omitted the ominous text of the *Dies iræ* (Day of Wrath) sequence except its tranquil final line "*Pie Jesu Domine, dona eis requiem sempiternam*" (Loving Lord Jesus, give them everlasting rest). His setting of this text has become so famous and beloved that it has achieved plainsong-like status. To conclude with

an atmosphere of stillness and blessing, Fauré chose to set a marginal liturgical antiphon typically used as a final graveyard blessing "*In paradisum deducant te Angeli*" (May the angels lead you into paradise". This text also creates circularity in the work, which begins and ends with the word "requiem" (rest); in fact, five of the seven movements include this word, and Fauré highlights it musically whenever it appears. Fauré began his *Requiem* in 1877, but its final orchestration only completed (perhaps by a student) in 1900. Tonight, you will hear it in an arrangement for Fauré's own instrument, the organ, sung by a choir that celebrates Vancouver's musical community, bringing together the 89-year tradition of the Vancouver Bach Choir and professional voices of the newly formed Vancouver Bach Festival Chamber Choir. ■

THE KENNETH JONES TRACKER ORGAN AT CHRIST CHURCH CATHEDRAL

The organ was carefully designed and custom built by Kenneth Jones and Associates in 2003, in their workshop in the tiny town of Bray, Ireland, 40 kilometres south of Dublin. The central case, pedal towers and a beautiful console were constructed of European oak, and many of the wooden trackers and other moving parts came from factories in Germany. 1,700 of the 2,500 pipes were salvaged from the previous Cathedral Organ, (Casavant Frères, built in 1949), and live on in the present instrument.

Great Organ

9 Principal 16' (1-5 from No.4)
10 Octave 8'
11 Harmonic flute 8'
12 Gamba 8'
13 Octave 4'
14 Mixture IV (12,15,19,22)
15 Cymbal II (26,29)
16 Trumpet 8' (en chamade)
17 Clarinet 8'
Cimbelstern
Swell-Great
Positive-Great

Swell Organ

18 Violin diapason 8'
19 Viola da gamba 8'
20 Stopped diapason 8'
21 Voix celeste 8' (T.C.)
22 Principal 4'
23 Nason flute 4'
24 Fifteenth 2'
25 Mixture IV (15,19,22,26)
26 Contra trumpet 16'
27 Cornopean 8'
28 Oboe 8'
Tremulant

Positive Organ

29 Principal 8'
30 Rohr flute 8'
31 Salicional 8'
32 Octave 4'
33 Spitzflute 4'
34 Nazard 2 2/3'
35 Super octave 2'
36 Nachthorn 2'
37 Tierce 1 3/5'
38 Mixture IV (19,22,26,29)
39 Trumpet 8'
Tremulant
Swell-Positive

Pedal Organ

1 Major bass 32' (from No.3)
2 Subbass 32' (from No.5)
3 Open wood 16'
4 Open diapason 16' (metal)
5 Subbass 16'
6 Octave 8' (from No.4)
7 Bass flute 8' (from No.5)
8 Trombone 16'
9 Trombone 32'
Swell-Pedal
Great-Pedal
Positive-Pedal

Manuels and Pistons

Compass of manuels: CC-a 58 notes
(mechanical action)
Compass of pedals : CCC-g 32 notes
(electro-pneumatic action)
Electric drawstop action

Thumb pistons

8 divisional pistons to Swell
8 divisional pistons to Great
8 divisional pistons to Positive
8 general pistons (duplexed)
Sw-Gt, Sw-Pos, Pos-Gt,
SwPed, Gt-Ped, Pos-Ped

Set, General cancel, reverse*, advance*
(duplexed)

Toe pistons

8 divisional pistons to Pedal
8 general pistons
Sw-Gt, Gt-Ped
Reverse*, advance*

*allows sequential stepping
through General memories (1-99)

The capture system features
32 divisional memory levels,
99 general memory levels
and floppy disk storage.

THE MUSICIANS

Vancouver Bach Choir

Situated in Vancouver, the gateway of the Pacific Rim, the Vancouver Bach Family of Choirs is an organization which includes the award-winning adult symphonic choir and children's programme. The organization is committed to offering choral education to its members – 100+ adults and 330+ young people – as well as vibrant and culturally diverse choral experiences to its audiences.

As one of the largest choral organizations in Canada, the Vancouver Bach Family of Choirs explores a wide range of repertoire from the past to the present with passion and commitment. Through its series of concerts presented at the magnificent Orpheum Theatre and throughout the lower mainland and points beyond, the organization continues to meet its mandate of choral education, as well as commissioning and performing works by Canadian composers alongside the world's favourite symphonic choral works.

The adult choir, under the baton of Maestro Leslie Dala, celebrates its 88th anniversary in the 2018-19 season. The 2018-19 season celebrates the 34th anniversary of the children's programme, ably guided by Music Director Marisa Gaetanne.

Leslie Dala

MUSIC DIRECTOR, VANCOUVER BACH CHOIR

Dynamic Canadian conductor Leslie Dala is steadily in demand across Canada, in 2015 leading productions of *The Magic Flute* (Edmonton Opera) and *Madama Butterfly* (Saskatoon Opera). As Music Director of the Vancouver Bach Choir, Leslie conducted the Canadian premiere of John Adams' *El Niño* and Mendelssohn's *Elijah* with Vancouver Symphony. Equally at home with symphonic music, opera and contemporary music, Leslie was a guest conductor with Thunder Bay Symphony in 2016, and was recently chosen as Principal Conductor of the Vancouver Academy of Music. From 2003 to 2011, Leslie held the position of Music Director and Conductor of the Prince George Symphony.

As Associate Conductor and Chorus Master of the Vancouver Opera, Leslie has prepared over fifty main stage productions, and has conducted performances of *The Magic Flute*, *Rigoletto* and *West Side Story*. In 2013/14, Britten's centenary, Leslie conducted *Albert Herring* for Pacific Opera Victoria, Vancouver Opera, and at University of Toronto's Opera Division. Leslie has collaborated with the UBC Opera Ensemble for several seasons conducting many productions including *The Florentine Straw Hat* (Nino Rota). Maestro

Dala leads the popular "Merry Evening of Opera" concerts presented each August by the Bard on the Beach Festival

Previously held positions for this versatile conductor include Music Director of Les Jeunes Voix du Rhin, in Strasbourg, France and the Opera as Theatre programme at Banff Centre, where he conducted John Estacio's *Lillian Alling*. Leslie Dala opened Vancouver Opera's 2014/15 season with the world premiere of *Stickboy*, a powerful new anti-bullying opera by Neil Weisensel and Shane Koyczan.

An avid performer of contemporary music, Leslie conducted the Toronto premiere of *Shelter* (Palmer/Salverson) for Tapestry New Opera and the North American premiere of Philippe Boesmans' opera *Julie* for Canadian Stage. A frequent guest with Soundstreams Canada, this past season Leslie conducted George Crumb's haunting *Ancient Voices of Children* with soprano Adrienne Pieczonka in 'Beyond the Aria' and celebrates 'Steve Reich at 80' at Massey Hall.

Guest conducting engagements for Maestro Dala include *The Nutcracker* with Vancouver Opera Orchestra for Goh Ballet, Menotti's *Postcards from Morocco* with University of Toronto's Opera Division, and in 2015, *Così fan Tutte*, Centre for Opera Studies in Italy.

Kathleen Allan

MUSIC DIRECTOR, VANCOUVER BACH FESTIVAL CHAMBER CHOIR

Kathleen Allan is the incoming Artistic Director and Conductor of the Amadeus Choir of Greater Toronto and is the Artistic Director of Canzona, Winnipeg's professional Baroque choir. Originally from St. John's, NL, Ms. Allan is in high demand as a conductor, composer and clinician and is equally comfortable working in early, contemporary, and symphonic repertoire. Until 2019, Ms. Allan served as the Director of Choral Studies and Associate Conductor of the Symphony Orchestra at the Vancouver Academy of Music and was the Associate Conductor of the Vancouver Bach Choir. She was the 2016 recipient of the Sir Ernest MacMillan Prize in Choral Conducting which accompanied her role as Apprentice Conductor of the National Youth Choir of Canada. In 2015, Ms. Allan made her Asian debut conducting Handel's *Messiah* and Bach's *Christmas Oratorio* in Japan. She is a founding co-Artistic Director of Arkora, an electric vocal chamber consort dedicated to blurring lines between the music of our time and masterworks from the ancient repertoire.

Her compositions have been commissioned, performed and recorded by ensembles throughout the Americas and Europe and have been featured at two World Symposiums

on Choral Music. Her collaboration with Labrador youth choir Ullugiagâtsuk was featured at the National Arts Centre Canada Day celebrations on July 1, 2017. She is published by Boosey and Hawkes, Cypress Choral Music, and is a MusicSpoke composer. Also an accomplished soprano, she has appeared as a soloist with the National Broadcast Orchestra, Berkshire Choral Festival, and the Vancouver Symphony Orchestra. In

addition to freelancing regularly in Canada and the US, she has performed with the Vancouver Chamber Choir, Early Music Vancouver, the Arnold Schoenberg Chor (Vienna), Clarion Choir (New York City), Skylark Vocal Ensemble (Atlanta), and the Yale Schola Cantorum. She holds a degree in composition from the University of British Columbia and a master's degree in conducting from Yale University. >

Vancouver Bach Choir

Leslie Dala

MUSIC DIRECTOR

SOPRANOS:

Gillian Mitchell
Rosemary Ramsay
Liz Watts
Janet Becker
Rosie Christie
Dana Cline
Annette Doreepaal
Una Fester
Anita Lindsay
Janet Miller
Elizabeth Petrie
Johanne Sabourin
Julia Thomas
Neysa Wiens
Regina Yoon
Diane Carey
Jenny Cheng
Isabell Doucette
Lydia Gennai
Trang Pham
Selma van Halder
Gillian Wilder
Susie Smith

ALTOS:

Tanya Battaglia
Brenda Chandler
Sachiyo Kaneko
Akiko Onuma
Julia Stewart
Carmen Wiseman
Corinne Thiriar
Anne Marie Brodeur
Barb Cave
Jenny Chu
Alice Enns
Heather Kean
Kathie Marteinson
Beatrice Poon
Holly Rail
Olga Volkoff
Jennifer Cote
Nancy Ferguson
Maureen Hole
Trish Schulte
Heather Deal

TENORS:

Jordan Hiller
Yoon Lee
Christophe Schwarzbach
Graham St. Laurent
Jeff Carmichael
Christer Hallberg
Clinton Tsang
Srinath Covilakam
Douglas McSavaney
Kevin Riebs

BASSES:

Howard James Bartel
Dennis Berryman
Brad Bonnell
Charles Carington Smith
Peter Chalk
Jim Colbert
Stuart Donn
Ron Hagerman
Steven Hall
Tom Heffron
Brian Jones
Kelvin Ketchum
Chris Moore
Daniel Neal
Stephen Pickett
Tony Podlecki
Anthony Roper
John Smyth
Douglas Watts
Doug Wiebe
Ralf Wittenberg

Vancouver Bach Festival Chamber Choir

Kathleen Allan

MUSIC DIRECTOR

SOPRANOS:

Christina Cichos
Alicia Hansen
Jane Long
Danielle Sampson
Lucy Smith

ALTOS:

Melanie Adams
Dinah Ayre
Nicholas Burns
Hilary Ison
Paula Kremer

TENORS:

Ian Bannerman
Mark DeSilva
David Hendrix
Kurt Kruckerberg
Jonathan Quick
Taka Shimojima

BASSES:

Martin Auclair
Steven Bélanger
Jacob Gramit
Steve Maddock
Sumner Thompson

EARLY MUSIC VANCOUVER

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Photo credit Jan Gates

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We are always interested in hearing from potential new directors and welcome energetic, positive people with skills relevant to non-profit governance, including fundraising, communications, and networking. Directors serve a two-year term, meeting once a month from September to June at Hodson Manor (West 7th Ave and Birch) in Vancouver.

If you have some of this experience and if you would relish a leadership role in building something truly great in our community, please get in touch with us by emailing us your resume and a short note outlining what you feel you can contribute and why taking up the challenge of helping shape EMV interests you.

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Christina Hutten ORGAN

Organist and harpsichordist Christina Hutten has presented recitals in Canada, the United States, and Europe, including performances hosted by the Oude Kerk in Amsterdam, the Hooglandsekerk in Leiden, and Early Music Vancouver. She performs regularly with Pacific Baroque Orchestra and has appeared as concerto soloist with the Okanagan Symphony, the Vancouver Academy of Music Symphony Orchestra, and the Arizona State University Chamber Orchestra. Christina is an enthusiastic teacher, who coaches and coordinates the early music ensembles at UBC and has given masterclasses at institutions including Brandon University, the University of Manitoba, and the Tafelmusik Baroque Summer Institute.

Funded by the Canada Council for the Arts, Christina pursued historical keyboard studies in Europe with Francesco Cera, François Espinasse, and Bernard Winsemius. She obtained a Master's Degree in Organ Performance from Arizona State University under Kimberly Marshall and an Advanced Certificate in Harpsichord Performance from the University of Toronto, where she studied with Charlotte Nediger. She is now a doctoral candidate in musicology at UBC.

Danielle Sampson SOPRANO

Danielle Sampson is delighted to return to Vancouver after having sung in the *Festive Cantatas: A Monteverdi Christmas Vespers* concerts last December. She has performed with Boston Early Music Festival, Seattle Symphony Orchestra, Seattle Opera, American Bach Soloists, California Bach Society, Baroque Chamber Orchestra of Colorado, SF SoundBox, and Alabama Symphony among others. Recently she was seen in Handel's *Messiah* and *Judas Maccabeus* with Portland Chamber Orchestra, a concert of baroque women composers with Pacific MusicWorks, and local composer Neil Welch's ensemble piece "*Concepción Picciotto*" for the Earshot Jazz Festival. She performed in Boston Early Music Festival's Monteverdi Trilogy in 2015 as Melanto in *Il ritorno d'Ulisse in patria* and as Virtù and Pallade in *l'incoronazione di Poppea*. Her upcoming season includes the *Messaggera* in Monteverdi's *Orfeo* with Baroque Chamber Orchestra of Colorado, Handel's *Samson* with Pacific MusicWorks, a concert of Hildegard von Bingen, and Brahms' *Requiem* with Sonoma Bach.

Sumner Thompson BARITONE

Described as possessing "power and passion," and "stylish elegance," Sumner Thompson is in high demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles and orchestras including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival Orchestra, Apollo's Fire, Pacific Baroque Orchestra, Portland Baroque Orchestra, Les Voix Baroques, The Handel and Haydn Society, Tafelmusik, Arion Baroque Orchestra, Gli Angeli Genève, and the orchestras of Phoenix, Memphis, Indianapolis, Buffalo, and Charlotte.

Recent engagements include a repeat performance of Handel's *Messiah* with Boston's Handel and Haydn Society, Monteverdi's *1610 Vespers* with the critically acclaimed Green Mountain Project, Britten's *War Requiem* with the Boston Philharmonic, Bach's *St. John Passion* at the National Cathedral, and the title role in Britten's *Saint Nicolas* with Philadelphia Choral Arts. On the operatic stage he performed the role of El Dancaïro in *Carmen* with the Cincinnati Opera, and the role of Siegmund in a concert version of Act I of Wagner's *Die Walküre* in Boston.

Mr. Thompson can be heard on the Boston Early Music Festival's Grammy-nominated recording of Lully's *Psyché* on the CPO label, with the Handel and Haydn Society on their recording of Handel's *Messiah* on the Coro label, and also with Les Voix Baroques on "*Canticum Canticorum*", "*Carissimi Oratorios*", and "*Humori*", all on the ATMA label.

In addition to his musical pursuits, Mr. Thompson spends his time restoring his 1885 Stick-style Victorian home, building various types of bass guitars, and entertaining his 4 year old daughter. ■

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TEXTS & TRANSLATIONS

VANCOUVER BACH CHOIR
AND VANCOUVER BACH FESTIVAL CHAMBER CHOIR
CONDUCTED BY LESLIE DALA

Gabriel Fauré:
Cantique de Jean Racine

Verbe, égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux ;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux !

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix ;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois !

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé !

Word of God, one with the Most High, our only hope,
Eternal Day of heaven and earth,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!

O Christ, look with favour upon your faithful people
Now gathered here to praise you;
Receive their hymns offered to your immortal glory;
May they go forth filled with your gifts.

VANCOUVER BACH FESTIVAL CHAMBER CHOIR
CONDUCTED BY KATHLEEN ALLAN

Francis Poulenc:
Mass in G major

Kyrie eleison
Christe eleison
Kyrie eleison

Gloria in excelsis Deo
et in terra pax hominibus bonæ voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex cælestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Lord, have mercy
Christ, have mercy
Lord, have mercy

Glory to God in the highest,
and on earth peace to people of good will.
We praise You, we bless You,
we adore You, we glorify You,
we give You thanks for Your great glory.
Lord God, heavenly King, O God Almighty Father.
Lord Jesus Christ, Only-Begotten Son,
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world,
have mercy on us;
You take away the sins of the world,
receive our prayer.
You who sits at the right hand of the Father,
have mercy on us.

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Iesu Christe,
cum Sancto Spiritu in gloria Dei Patris.
Amen.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

For You alone are the Holy One, you alone the Lord,
you alone the Most High, Jesus Christ,
with the Holy Spirit in the Glory of God the Father.
Amen.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takes away the sins of the world,
have mercy upon us.
Lamb of God, who takes away the sins of the world,
have mercy upon us.
Lamb of God, who takes away the sins of the world,
grant us peace.

Darius Milhaud:

Cantique du Rhône - I. Qu'il est beau

Qu'il est beau, le navire noir
Que le vent et cette brise même sur mon visage
Amène tout droit en quelques instants du fond de la mer,
Quand il laisse tomber son antenne,
Et tourne, et se couche sur le côté.
Et qu'il est beau, le fiancé,
Quand enfin, à ce tournant du Rhône,
Il apparaît, le premier parmi la troupe équestre
de ses frères.
Lui entre tous les jeunes gens de son âge
Le plus grand et le plus beau,
Vêtu d'armes qui jettent l'éclair!

How beautiful, the ebony ship,
That the breeze and this breath blowing on my face
Are carrying in a few moments from the depths of the sea
As it lowers its sails,
and turns and finds its berth.
And beautiful the bridegroom too,
When at last, at this bend of the Rhone,
He comes into view, the first among the troupe of horsemen
of his brothers.
He, among all the young men his age,
The tallest and most fair,
Cased in armour that flashes with light.

Camille Saint-Saëns:

Op. 68, No. 2: Les fleurs et les arbres

Les fleurs et les arbres,
Les bronzes, les marbres,
Les ors, les émaux,
La mer, les fontaines,
Les monts et les plaines
Consolent nos maux.
Nature éternelle
Tu sembles plus belle
Au sein des douleurs,
Et l'art nous domine,
Sa flame illumine
Le rire et les pleurs.

The flowers and the trees,
The bronzes, the marbles,
The golds, the enamels,
The sea, the fountains (waterfalls),
The mountains and the plains
Console our pain.
Eternal nature,
You seem more beautiful
To a heart in sorrow,
And art reigns over us,
Its flame illuminates
the laughter and tears.

Please turn page quietly, and only after the music has ended.

Maurice Ravel:
Trois Chansons – III. Ronde

Les vieilles:

N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres,
de centaures, de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diablots, diabolins,
Des chèvre-pieds, des gnomes,
des démons,
Des loups-garous, des elfes,
des myrmidons,
Des enchanteurs es des mages,
des stryges, des sylphes,
des moines-bourus,
des cyclopes, des djinns,
gobelins, korrigans,
nécromants, kobolds ...
Ah!
N'allez pas au bois d'Ormonde,
N'allez pas au bois.

The old women:

Do not go into Ormonde forest,
Young maidens, do not go into the forest:
It is full of satyrs,
Of centaurs, of evil sorcerers,
Of sprites and incubuses,
Ogres, pixies,
Fauns, hobgoblins, spooks,
Devils, imps, and fiends,
Cloven-foot, gnomes,
Of demons,
Of werewolves, elves,
Warriors,
Enchanters and conjurers,
Of fairies, sylphs
Of surly hermits,
Cyclopes, Djinns,
Spirits, gremlins,
Necromancers, trolls ...
Ah!
Do not go into Ormonde forest,
Do not go into the forest.

>

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Les vieux:

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:
Il y a plein de faunes,
de bacchantes et de males fées,
garçons, n'allez pas au bois.
Des satyresses,
des ogresses,
Et des babaïagas,
Des centaresses et des diablasses,
Goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes,
des myrmidones,
Il y a plein de démons,
D'hamadryades, dryades,
naiades,
ménades, thyades,
follettes, lémures,
gnomides, succubes,
gorgones, gobelines ...
N'allez pas au bois d'Ormonde.

Les filles / Les garçons:

N'irons plus au bois d'Ormonde,
Hélas! plus jamais n'irons au bois.
Il n'y a plus de satyres,
plus de nymphes ni de males fées.
Plus de farfadets, plus d'incubes,
Plus d'ogres, de lutins,
Plus d'ogresses,
De faunes, de follets, de lamies,
Diables, diablots, diabolins,
De satyresses, non.
De chèvre-pieds, de gnomes,
de démons,
Plus de faunes, non!
De loups-garous, ni d'elfes,
de myrmidons
Plus d'enchanteurs ni de mages,
de stryges, de sylphes,
de moines-bourus,
De centaresses, de naiades,
de thyades,
Ni de ménades, d'hamadryades, dryades,
folletes, lémures, gnomides, succubes, gorgones
gobelines, de cyclopes, de djinns, de diabloteaux,
d'éfrits, d'ægypans, de sylvains, gobelins, korrigans,
nécromans, kobolds ... Ah!
N'allez pas au bois d'Ormonde,
N'allez pas au bois.

Les malavisées vieilles,
Les malavisés vieux
les ont effarouchés — Ah!

The old men:

Do not go into Ormonde forest,
Young men, do not go into the forest:
It is full of female fauns,
Of Bacchæ and evil spirits,
Lads, do not go into the forests.
Of female satyrs,
Ogresses,
And Baba Yagas,
Of female centaurs and devils,
Ghouls emerging from sabbath,
Of sprites and demons,
Of larvæ, of nymphs,
Of warriors,
It is full of demons,
Tree spirits and dryads,
Naiads,
Bacchantes, oreads,
Hobgoblins, ghosts,
Gnomes, succubuses,
Gorgons, monsters,
Do not go into Ormonde forest.

The maids / The lads:

We won't go into Ormonde forest any more,
Alas! Never more we'll go into the forest.
There are no more satyrs there,
No more nymphs or evil spirits.
No more sprites, no more incubuses,
No ogres, no pixies,
No more ogresses,
No more fauns, hobgoblins or spooks,
Devils, imps, or fiends,
No female satyrs, no.
No more goat-footed, no gnomes,
No demons.
No more female fauns, no!
Nor werewolves, nor elves,
No warriors,
No more enchanters or conjurers,
No fairies, no sylphs,
No surly hermits,
No female centaurs or naiads,
No more oreads,
No more Bacchantes or tree spirits, No dryads,
Hobgoblins, ghosts, gnomes, succubuses, gorgons,
goblins, No cyclops, nor djinns, nor fiends, no Ifrits
no Aegipan, No tree spirits, goblins, gremlins,
necromancers, trolls... Ah!
Do not go into the Ormonde forest,
Do not go into the forest.

The misguided old women,
The misguided old men
Have chased them all away — Ah!

INTERVAL

VANCOUVER BACH CHOIR
AND VANCOUVER BACH FESTIVAL CHAMBER CHOIR
CONDUCTED BY LESLIE DALA

Gabriel Fauré:
Requiem in D minor

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

Grant eternal rest to them, Lord,
and let perpetual light shine on them.
A hymn befits you, God in Zion,
and a vow to you shall be fulfilled in Jerusalem.
Hear my prayer,
for unto you all flesh shall come.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

O Domine Jesu Christe, Rex gloriæ,
libera animas defunctorum
de pœnis inferni, et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Hostias et preces tibi,
Domine, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam,
Quam olim Abrahæ promisisti, et semini ejus.

O Lord Jesu Christ, King of Glory,
free the souls of the dead
from infernal punishment, and from the deep abyss.
Free them from the mouth of the lion,
do not let Hell swallow them up,
do not let them fall into the darkness.
Sacrifices and prayers of praise
we offer to you, O Lord.
Receive them for the souls of those
whom we commemorate today.
Lord, make them pass from death to life,
as you once promised to Abraham, and to his seed.

Sanctus, Sanctus, Sanctus
Domine Deus Sabaoth,
pleni sunt cæli et terra gloria tua.
Osanna in excelsis!

Holy, Holy, Holy,
Lord God of Hosts,
the heavens and earth are filled with your glory.
Hosanna in the highest!

Pie Jesu Domine,
dona eis requiem,
requiem sempiternam.

Merciful Lord Jesus,
grant them rest,
eternal rest.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux æterna luceat eis, Domine,
cum sanctis tuis in æternum,
quia pius es.
Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.

Lamb of God, who removes the sins of the world,
grant them rest.
Lamb of God, who removes the sins of the world,
grant them rest.
Lamb of God, who removes the sins of the world,
grant them eternal rest.
May eternal light shine on them, Lord,
with your saints, for eternity,
for you are merciful.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

Libera me, Domine,
 de morte æterna,
 in die illa tremenda:
 Quando cæli movendi sunt et terra:
 Dum veneris judicare sæculum per ignem.
 Tremens factus sum ego, et timeo,
 dum discussio venerit,
 atque ventura ira.
 Dies illa, dies iræ,
 calamitatis et miseræ,
 dies magna et amara valde.
 Requiem æternam dona eis, Domine:
 et lux perpetua luceat eis.

Free me, Lord,
 from eternal death,
 on that day of dread,
 when the heavens and earth shall move,
 when you shall come to judge the world by fire.
 I am made to tremble, and to fear,
 when destruction shall come,
 and also your coming wrath.
 O that day, that day of wrath,
 of calamity and misery,
 the great and exceedingly bitter day.
 Grant eternal rest to them, Lord,
 and let perpetual light shine on them.

In Paradisum deducant te Angeli;
 in tuo adventu
 suscipiant te martyres,
 et perducant te
 in civitatem sanctam Jerusalem,
 Chorus Angelorum te suscipiat,
 et cum Lazaro quondam paupere
 æternam habeas requiem.

May angels lead you into Paradise.
 At your coming
 may martyrs receive you,
 and may they lead you
 into the Holy City, Jerusalem.
 May the chorus of angels receive you,
 and with Lazarus, who once was a pauper,
 may you have eternal rest.



Shakespeare in Love
 Charlie Gallant & Ghazal Azarbad
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