

# Island Voices Chamber Choir

ISLAND  
VOICES

Musical Director **Jenn Forsland**

Accompanist **Julie Matthews**

## *Such Spirit Through the Year*

**7:30 p.m., Friday December 6**  
Comox United Church  
250 Beach Drive, **Comox**

**2:30 p.m., Sunday December 8**  
St. Peter's Anglican Church  
228 S Dogwood St., **Campbell River**





**Musical Director**

Jenn Forsland

**Accompanist**

Julie Matthews

**Master of Ceremonies**

Alan Brown

**Sopranos**

Janet Bouey, Shannon Frappier, Lesley How,  
Michelle Johnson, Stephanie Nicoll,  
Jo-Anne Preston, Andrea Ritchie

**Altos**

Jaimie Ashurst, Joyce Baker, Cecile Godel,  
Charlotte Harvey, Jody Rodgers, Jean Valikoski,  
Helen Van Spronsen, Lorill Vining

**Tenors**

Derek Adams, Doug Blue, Thom Knutsen,  
Michael Smale, Kevin Tuck

**Basses**

Kerry Baerg, Alan Brown, Greg Cousineau,  
Robert Godel, Jean Sarrazin, Ted Walker

# Such Spirit Through the Year

<b>Patapan</b> from 'A Dylan Thomas Christmas'	arr. Jon Washburn
<b>All Bells in Paradise</b>	John Rutter
<b>Mary's Child</b> – Julie Matthews, Flute	Bob Chilcott
<b>Angelus Ad Pastores Ait</b>	Jan Pieterszoon Sweelinck
<b>The Music of Stillness</b>	Elaine Hagenberg
<b>Veni Veni</b>	Zoltán Kodály
<b>Lux Aurumque</b>	Eric Whitacre
<b>Yuletide Fires</b>	Diane Loomer
<b>White Winter Hymnal</b> – Ted Walker, Bass	Robin Pecknold, arr. Billingsley

## .....Intermission.....

<b>The Lamb</b>	John Tavener
<b>Three Winter Songs</b>	Trent Worthington
<ul style="list-style-type: none"><li>• A Winter Blue Jay</li><li>• A Winter Night</li><li>• Snow Song</li></ul>	
<b>There is No Rose</b>	Stephen Caracciolo
<b>Miles to Go Before I Sleep</b> - Andrea Ritchie, Soprano, Alan Brown, Baritone	Larry Nickel
<b>Christmas Time is Here</b>	Guaraldi / Mendelson
<b>O Come All Ye Faithful</b> - Shannon Frappier, Soprano, Lucas Schuller, Cajon Drum	Arr. PTX / Ben Bram

Although we tend to think of today's body of popular Christmas carols as fairly homogeneous, each carol has its own unique story.

Vancouver composer Jon Washburn turned to the 17<sup>th</sup>-century Burgundian carol "Guillô, Pran Ton Tamborin", known to us today as "Willie, Bring Your Little Drum", or **Patapan**. The rapid patapan-patapan in Washburn's piece evokes a toy drum, while the "toodle-oodle-oo" is a child's flute or recorder.

Not all carols are from the ancient past. One of the best-known composers of modern carols is John Rutter of England, lauded as "a creator of not just carols, but wonderfully great things for the human voice." **All Bells in Paradise** is a perfect example of Rutter's skill.

Norman Nicholson was a 20<sup>th</sup>-century British poet whose gentle yet powerful poem **Mary's Child** moves the nativity outside the manger, first in a "miry" (muddy) farm, then amongst sand dunes, then beside a graveyard, foretelling omens of the Easter story at Christmas time.

**Angelus ad Pastores Ait** was written exactly 400 years ago by Jan Pieterszoon Sweelinck. Although he never travelled beyond the Netherlands, the Dutch composer's choral motets were the very latest in fashionable Baroque music coming out of northern Italy, where multiple parts were being laid on top of each other in a wash of brilliant sound.

1918 Pulitzer Prize winner Sara Teasdale was a highly-regarded American poet. Composer of **The Music of Stillness**, American Elaine Hagenberg viewed the sky one winter night and recalled the line: "There will be rest, and sure stars shining..." She described the moment as "A desire to live in this moment of not just stillness, but of serenity and peace."

**Veni, Veni Emmanuel** sounds like medieval plainchant and the lyrics are based on a 10<sup>th</sup> Century Advent mass, but the rhyming Latin verses were actually written in the early 1700s. Over the next century, the words were set to a variety of different tunes, until they were finally married to the present tune in 1851. The tune itself dates back to 15<sup>th</sup>-century France, making it considerably older than the words.

Composer Eric Whitacre was struck by a short Christmas poem that began "Light warm and heavy as pure gold". Whitacre had the poem translated into Latin, and wrote the piece now known as **Lux Aurumque**. The song and its composer became an internet sensation when choral singers were invited to submit a video recording of their own part and be edited into a 'Virtual Choir' – using 21<sup>st</sup> century technology to take choral singing into new realms.

The late Vancouver composer Diane Loomer set an anonymous English poem to music in **Yule-tide Fires**. The poem likely dates to Victorian times, when Christmas was

more a time of reaching out to those in need: *“Give out thy gold and silver coins for they were lent to thee... Perchance the hungered and the poor may pray to God for thee.”*

The lyrics of the ***White Winter Hymnal*** cause many a choral director to second-guess the suitability of the subject matter for their choirs. However, according to composer Robin Pecknold, it tells of being ditched by his middle school friends, and the ensuing loss of innocence. “...How did our friendships become less important than wearing a backwards baseball cap?”

Another modern carol is ***The Lamb***, by John Tavener. Based on the poem by William Blake and originating as a birthday present for his young nephew, Tavener began with a melody of seven notes for the line “Little lamb, who made thee?”. He then flipped the seven notes upside down, producing a mirror image. Manipulating the same line of notes, he sketched out the entire piece in a single afternoon.

Edmonton composer Trent Worthington also turned to Sara Teasdale for inspiration, fashioning ***Three Winter Songs*** from three of her poems. Although Teasdale lived most of her life in St. Louis and never experienced a Canadian winter, her words still manage to capture both the beauty and the pain of love in the coldest season.

Probably the oldest piece being performed today is the quiet carol ***There is no rose of swych vertu***, which first appeared with twelve other carols on a 15<sup>th</sup> Century handwritten vellum scroll known as the Trinity Carol Roll. Of the thirteen carols on the scroll, the only one to re-enter the popular repertoire is ***There is no Rose***, its words now updated.

*Stopping by Woods on a Snowy Evening* by well-known twentieth century American poet Robert Frost includes perhaps his most famous line - *“But I have promises to keep, and miles to go before I sleep.”* In Vancouver composer Larry Nickel’s sensitive rendition of this famous poem, ***Miles to Go Before I Sleep***, the listener can hear in the accompaniment the snow gently falling in the woods.

A snowfall is also a part of ***Christmas Time is Here*** – now 55 years old, “A Charlie Brown Christmas” opens with an idyllic snowy scene. The jazz musician Vince Guaraldi wrote the music only weeks before the television premiere. With no lyricist available, producer Lee Mendelson wrote out a set of lyrics on the back of an envelope, including the classic line *“Oh that we could always see such spirit through the year.”*

In the case of ***O Come All Ye Faithful***, no one is certain who wrote the Latin carol “Adestes Fideles” or when. The earliest manuscript (possibly wrongly) attributes it to 17<sup>th</sup> Century King John IV of Portugal, “The Musician King”. Once translated into English in the mid-1800s, it quickly became a mainstay of the Christmas season. Quite unusually, the tune originally written for this carol is the same one we sing today.

## Translations

**Veni, veni Emmanuel**  
*Veni, veni Emmanuel;*  
*Captivum solve Israel,*  
*Qui gemit in exilio,*  
*Privatus dei filio.*  
**Gaude! Gaude! Emmanuel**  
**Nascetur pro te, Israel!**

*Veni, O Jesse Virgula,*  
*ex hostis tuos ungula,*  
*de specu tuos tartari*  
*educ et antro barathri. R.*

*Veni, veni, O Oriens;*  
*Solare nos adveniens,*  
*Noctis depelle nebulas,*  
*Dirasque mortis tenebras. R*

*Veni, clavis Davidica!*  
*Regna reclude cealica;*  
*Fac iter tutum superum,*  
*Et claude vias inferum. R*

*Veni, veni, Adonai,*  
*qui populo in Sinai*  
*legem dedisti vertice*  
*in majestate gloriae. R*

**O Come, O come, Emmanuel**  
O come, O come, Emmanuel,  
and ransom captive Israel,  
that mourns in lonely exile here  
until the Son of God appear.  
**Rejoice! Rejoice! Emmanuel**  
**to thee shall come, O Israel!**

O come, Thou Rod of Jesse's stem,  
from every foe deliver them  
that trust Thy mighty power to save,  
and give them victory over the grave. **R.**

O come, Thou Dayspring from on high,  
and cheer us by thy drawing nigh;  
disperse the gloomy clouds of night  
and death's dark shadow put to flight. **R**

O come, Thou Key of David, come,  
and open wide our heav'nly home,  
make safe the way that leads on high,  
and close the path to misery. **R**

O come, O come, Thou Lord of might,  
who to thy tribes on Sinai's height  
in ancient times did give the law,  
in cloud, and majesty, and awe. **R**



## **There is No Rose of Such Virtue**

There is no rose of such virtue as is the rose that bare Jesu.

*Alleluia.*

For in this rose contained was Heaven and Earth in little space

*Res miranda.* [A thing to be wondered at]

By the rose we may well see there be one God in persons three.

*Pares forma.* [Equal in form]

Leave we all this mirth, follow we this joyful birth.

*Transeamus.* [We are transformed]

There is no rose of such virtue as is the rose that bare Jesu.

*Gaudeamus.* [Let us rejoice]



## **Angelus ad pastores ait**

*Angelus ad pastores ait:*

*Annuntio vobis gaudium magnum:*

*Quia natus est vobis hodie*

*Salvator mundi*

*Alleluia!*

## **The Angel said to the Shepherds**

The angel said to the shepherds:

Behold, I bring you tidings of great joy:

For on this day to you is born

the Saviour of the world.

Alleluia!



## **Lux aurumque**

*Lux*

*calida gravisque pura velut aurum*

*et canunt angeli molliter*

*modo natum.*

Light

Warm and heavy as pure gold

And the angels sing softly

To the newborn babe



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Our families

You, our audience!

