

11/99

eLektra

WOMEN'S CHOIR

# Elektra Women's Choir

Diane Loomer and Morna Edmundson, co-directors  
and

# Peninsula Women's Chorus

Patricia Hennings, Director



Art Ursula Roma 1998

# Circle of Song

8 pm November 13th, 1999  
West Vancouver United Church

2pm November 14th, 1999  
Shaughnessy Heights United Church

The Martha Lou Henley Charitable Foundation  
The Hamber Foundation



The Leon and Thea Koerner Foundation  
Nancy's Very Own Foundation

# Peninsula Women's Chorus

**Patricia Hennings, director**  
**Josephine Gandolfi, pianist**



**Patricia Hennings**, Director of the Peninsula Women's Chorus since 1975, enjoys a richly varied musical life as a conductor, educator, and performer in the San Francisco Bay Area. She has conducted the PWC in three appearances at ACDA regional and national conventions and was honored with the Chorus as the recipient of the 1999 ASCAP Award for Adventurous Programming. Active as a clinician, adjudicator, and guest conductor, she holds a Bachelor of Arts degree from Pomona College, and Master's and Doctor of Musical Arts degrees from Stanford University. She is a member of Sigma Alpha Iota and has received the Sword of Honor and the Rose of Honor from this professional women's music organization. As Director of Choral Activities at Skyline College, she teaches

## Sopranos

Liz Bellock, Jeanne Benioff, Juanda Benson, Mardie Daul, Marie desJardins, Bea Fanning, Rachel Goldsmith, Sue Hnilo, Lydia Hwang, Cathleen Kalcic, Robin Khodair, Deanna Knickerbocker, Shaula Kumaishi, Andra Marynowski, Jill Mueller, Michele Nigh, Barbara Pforzheimer, Carol Schultz, Gail Schwettman, Bonnie Senko, Kyle Sofman, Carol Stevens, Judy Sweet, Patricia Tani, MaryLouise Thomaston, Mary Tusa, Eithne Wait-Karski.

## Altos

Mary Ager, Loretta Ames, Cathy Anderson, Anne Anderson, Alice Bauder, Beverly Colquhoun, Ruthellen Dickinson, Lisa Fenwick, May Goodreau, Valerie Hornstein, Sue Irvine, Emily Jiang, Betsy Landergren, Kathy MacLaury, Elena Melendez, Kim Mortyn, Mimi Patterson, Kathy Plock, Gerri Roe, Barbara Saxton, Mary Shaw, Julia Shelby, Claire Taylor, Deanne Tucker, Kathie Underdal, Marsha Wells.

and conducts the Skyline College Choir and the Skyline Chamber Choir and has taught world music and a humanities course in art and music. She served as National Chairperson of women's choirs from 1990 to 1993 for the American Choral Directors Association. In 1996, she was the guest conductor for the GALA Choruses' Festival V in Tampa, Florida, and in February 1998, she conducted the first women's honor choir for the ACDA Western Division convention. In March 1999, she served as guest conductor for the ACDA Women's Chorus Festival at the Stanislaus campus of California State University.

The Peninsula Women's Chorus has earned a national and international reputation as one of the finest women's choirs in the United States. Winner of the 1999 ASCAP Award for Adventurous Programming, the Chorus specializes in choral masterpieces for women's voices. Established in 1965, the Chorus performs extensively throughout the Bay Area has been broadcast on National Public Radio, has appeared on television both nationally and internationally, and competes in international competition while on tour. The Chorus has made three overseas concert tours: in 1981 to Austria, Germany, and Switzerland; in 1984 to Great Britain, where it participated in the International Eisteddfod in Llangollen, Wales, and appeared on BBC television; and in the summer 1994 to Germany, Denmark, Sweden, Estonia, and Latvia, during which it won second prize at the Tallinn International Choral Competition. The Chorus performed at the American Choral Directors Association (ACDA) National Convention in San Antonio, Texas, in 1987, singing a feature concert of music from the film, *Song of Survival*, and presenting music for women's voices in a special interest session of music by Kirke Mechem. In 1989 the Chorus sang at Davies Symphony Hall in San Francisco with the Dzintars, a 90-voice women's choir from Latvia. In March of 1992, it performed at the ACDA Western Division Convention in Honolulu, Hawaii, and in 1993, the Chorus was selected by jury to perform on the main venue at the ACDA National Convention in San Antonio. In October 1995, PWC and director Patricia Hennings made their highly successful operatic debut in the West Bay Opera production of Puccini's *Suor Angelica*. In June the Peninsula Women's Chorus was honored with the 1999 American Society of Composers, Authors and Publishers (ASCAP) Award for Adventurous Programming in the category for choruses with budgets of \$90,000 or less. The Chorus released its third CED this winter, *Songs of the Spirit*.

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WOMEN'S CHOIR

**Thanks &  
Acknowledgements  
for this concert**

Brer Rabbit Printing, Liza Botelho, Roy Campbell, Janis Clark, Suzanne Clayet, Carol Cook, Helene Desjardins, Dean Edmundson, Mike Jackman, Karen and Mark McCann, Val MacDonald, Kathy Pederson, Ursula Roma, Adelaide Selveira, José Verstappen, Janet Walker, Gerry van Wyck.

# Elektra Women's Choir

Morna Edmundson and Diane Loomer, CM, Co-directors

Eric Hominick, Pianist



**Elektra Women's Choir** was founded by co-directors Morna Edmundson and Diane Loomer in 1987 and is now regarded as a leader in the classical women's choir movement worldwide. The choir is known for its adventurous programming, seeking out music written specifically for women and frequently commissioning new works. The singers are selected by audition and share an enthusiasm for challenging repertoire. Elektra was awarded first prize for women's choirs in four consecutive rounds of the Canadian Broadcasting Corporation's National Choral Competition, as well as several major prizes for performance of contemporary music. In August 1996, Elektra represented Canada at the Fourth World Symposium on Choral Music in Sydney, Australia. In March, 1997, Elektra was one of the highlighted choirs at the National Convention of

## Sopranos

Nadine Bugden, Brigid Coult, Jill Hamm, Alicia Hansen, Kim Hardy, Edith Law, Catherine Lee, Christine Lee, Linda Lowrie, Christy Mahlberg, Rebecca Nikolaisen, Denise O'Brien, Sandra Phillips, Lorraine Reinhardt, Dorothy Schmidt, Carolyn Shandler, Rachel Strobl, Moyra Van Nus, Kristi Vuorinen.

## Altos

Liana Bob, Jackie Bowers, Maggie Burr, Melania Cannon, Maureen Ciarniello, Roslyn Clark, Magali Coustalin, Erin Casingwood, Susan Edwards, Audrey Fricker, Elizabeth Hamel, Nancy Lee, Sheila Little, Elizabeth Rathbun, Bernice Slemko, Brenda Wilson.

the American Choral Directors' Association. The choir's first CD, *Elektra Women's Choir* (1992) was nominated for a JUNO award. Other discs distributed in Canada and the U.S.: *Classic Elektra* (1994), *From the Heart* and *A Ceremony of Carols* (1997). An all-Rheinberger recording is soon to be released on the Carus label, and an all-Canadian disc, currently being recorded for the Canadian Music Centre's Centredisc label, is due out in the year 2000. Elektra is frequently heard on CBC Radio across Canada and on National Public Radio in the United States.



**Morna Edmundson** is one of Canada's best-known choral conductors, with special interests in the areas of tone colour, language and interpretation. As a conductor, singer, and administrator, her professional music career spans over 17 years, including eight years as a professional singer in the Vancouver Chamber Choir. Morna is best known for her work as Co-Founder/Co-Director of Elektra Women's Choir, with which she has received numerous honours and awards. She holds a Bachelor of Music degree from the University of British Columbia, a Diploma in Choir Pedagogy from the Stockholm Conservatory and a Master of Music degree in Choral Conducting from Western Washington University. She is currently Executive Director for "The World of Children's Choirs - 2001" festival and symposium to be held in Vancouver. From 1991 to 1993, she was Assistant Director of the 1993 World Symposium on Choral Music in Vancouver. Besides co-directing Elektra, Morna conducts the 24-voice mixed Youth Chamber Choir of the Coastal Sound Music Academy. In February 1999, she co-directed the ACDA National Women's Honor Choir in Chicago. Morna has given lectures on her work at local, national and international meetings of choral professionals and is a frequent clinician throughout British Columbia. Morna currently serves on the Board of Directors of the International Federation for Choral Music.



**Diane Loomer, CM**, one of Canada's best-known musicians, has achieved international recognition as a choral conductor, teacher, and musician. An honours graduate of Gustavus Adolphus College, and University of British Columbia's School of Music, she is co-founder and co-director of Elektra Women's Choir, founder and conductor of the men's choir, Chor Leoni, and has taught on the music faculty at the University of British Columbia for the past six years. Her choral compositions have been published, performed, and recorded internationally, and she has frequently appeared on CBC national radio as a commentator on the classical arts in Canada.

She is the only woman to have conducted the National Youth Choir of Canada. In 1994, Diane was named by the YWCA as Vancouver's Woman of Distinction of Arts and Culture and in 1997 received a Distinguished Alumni Award honouring her achievements and leadership in choral music. In February 1999, she co-directed the ACDA National Women's Honor Choir in Chicago. Diane continues to guest conduct, give lectures and workshops and spread choral cheer through the world. Most recently, Diane was honoured to receive the Order of Canada, the country's highest civilian honour, bestowed in recognition of her achievements in and service to music throughout Canada.

**Peter Triggvi Bjerring** (b.1954) was born in Winnipeg but has lived in Vancouver for thirty years. He is a free-lance composer, arranger, pianist and producer with a particular fondness for choral music. His choral scores have been commissioned and performed by a host of organizations including Elektra, Vancouver Chamber Choir, Vancouver Cantata Singers, Vancouver Symphony, Calgary Symphony, Niagara Symphony and the CBC Chamber Orchestra. In 1998 Peter had performances of his works in New York, Florida, Phoenix, Chicago, and Seattle. He plays jazz piano for the Vancouver Symphony, was a member of UBC's faculty of music from 1995 to 1998, was staff composer at production house GGRP for twenty years, and has been composer in residence with the Vancouver Chamber Choir.

Peter's current projects include the score for a computer-animated TV series, several jazz-based album projects, and a

major commission for Chor Leoni Men's Choir to be premiered in December 2000.

**Ron Jeffers** (b.1943) has degrees in theory, composition, & choral conducting from the University of Michigan, Occidental college, University of California-San Diego. He pursued choral studies with John Warren Owen, Howard Swan, Robert Shaw, and Eric Ericson. He has taught at Occidental College, University of California-San Diego, University of Wisconsin-Eau Claire, S. U. N. Y. at Stonybrook, and Oregon State University and retired in 1998.

He founded Earthsongs in 1988 to publish translations of foreign language texts set by choral composers and choral music from other cultures. Earthsongs currently publishes pieces from: Argentina, Australia, Brazil, Cameroon, Canada, China, Czechoslovakia, Finland, France, Germany, India, Inner Mongolia, Ireland, Israel, Kenya, Korea, Latvia, New Zealand, Russia, Sierra Leone, Slovenia, Sweden, USA, and Venezuela. Ron Jeffers is author of *Translations and Annotations of Choral Repertoire: Vol 1: Sacred Latin Texts* and co-author of Vol. 2: German texts.

"It's been a real privilege to write music for both the Peninsula Women's Chorus and Elektra Women's Choir in the past. I so admire their commitment to fine music-making and new music that the invitation to write a new piece for this joint concert was most welcome and challenging. Finding the right text is always important, and Edna St. Vincent Millay's tribute to Inez Milholland seemed to celebrate something almost forgotten from the past and challenge us all in the future: take up YOUR song!"



## CBC celebration

On April 9th, 2000 at 3 pm, a star-studded list of CBC championship choirs including Elektra will be joining forces to perform a concert in the Chan Centre for the Performing Arts to honour the CBC, thank them personally and collectively for their contribution to Canadian culture, and have a good time singing for each other. Honoured guests will be personalities from CBC who make it all possible, and the politicians and administrators who need to know how important CBC Radio is to our lives.

Concerts by individual choirs, a few numbers by the massed choir, YOU joining in the singing with the choirs, a gala reception for everyone who's there — this is a combination not to be missed! Tickets are only \$15 and can be purchased through TicketMaster at (604) 280-3311.

**CHOR LEONI**  
MEN'S CHOIR  
Diane Loomer, C.M.  
Director

# Noël

An Early Canadian Christmas  
with special guests *Mud Pudding*

**Saturday December 4, 1999**  
8 pm  
Christ Church Cathedral  
690 Burrard St (at Georgia)  
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**Sunday December 5, 1999**  
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# Texts, Translations & Programme Notes

What makes choral music so much fun and why are we so charmed by its sounds? In singing together, human voices have the potential to express the breadth of human emotion. Choral music allows us to collectively glimpse into thoughts, feelings, times and cultures other than our own; when people join together in song, strong bonds are formed not only between singers but also between singers and audiences.

Vancouver's own Elektra Women's Choir has been explor-

ing that phenomenon through new and old music for twelve outstanding seasons. For "Circle of Song", they are joined by San Francisco's renowned Peninsula Women's Choir.

The concert opens and closes with the massed choir, with each choir singing a set of their own repertoire in between. Elektra's five pieces are built around Keith Hamel's gripping, evocative composition *Salem 1692*. We close the concert with two world premieres by American composer Ron Jeffers and Vancouver's own Peter Bjerring.

## Pentatonic Alleluia

by Ross Whitney

A processional based on simple pentatonic cells which create swirling, overlapping harmonies.

## Missa Brevis

by Ramona Luengen

## Kyrie

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

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

— please turn page quietly

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Robert Breault, Paul Grindlay,  
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## 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

Agnus Dei qui tollis peccata mundi  
Miserere nobis.

Agnus Dei qui tollis peccata mundi  
Dona nobis pacem.

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,  
have mercy upon us.

Lamb of God, who takest away the sins of the world,  
grant us thy peace.

## O viridissima virga

O viridissima virga, ave,  
que in ventoso flabro sciscitationis  
sanctorum prodisti.  
Cum venit tempus  
quod tu floruisti in ramis tuis,  
ave, ave fuit tibi,  
quia calor solis in te sudavit  
sicut odor balsam.  
Nam in te floruit pulcher flos  
qui odorem dedit  
omnibus aromatibus  
que arida erant.  
Et illa apparuerunt omnia  
in viriditate plena.  
Unde cell dederunt rorem super gramen  
et omnis terra leta facta est,  
viscera ipsius  
frumentum protulerunt  
et quoniam volucres celi  
nidos in ipsa habuerunt.  
Deinde facta est esca hominibus  
et gaudium magnum epulantium.  
Unde, o suavis Virgo,  
in te non deficit ullum gaudium.  
Hec omnia Eva contempsit.  
Nunc autem laus sit Altissimo.

Hail, O greenest branch,  
you who came forth in the windy blast  
of the questioning of saints.  
Men the time came  
that you blossomed in your branches,  
bail, bail was [the word] to you,  
for the warmth of the sun distilled in you  
a fragrance like balsam.  
For in you blossomed the beautiful flower  
that gave fragrance  
to all the spices  
dry though they were.  
And they all appeared  
in full verdure.  
Hence the heavens dropped dew upon  
the grass and the whole earth was made glad quoniam  
because her womb  
brought forth wheat,  
and the birds of the skies  
made their nests in her.  
Then a meal was prepared for humanity  
and great joy for the banqueters.  
Hence, O sweet Virgin,  
in you no joy is lacking,  
Eve despised all these things.  
Now, however, praise be to the Most High.

by Hildegard von Bingen  
translation by Barbara Newman

The word *viriditas*, meaning "greening power", was first used as a theological term by Hildegard. She says that all of creation, and humanity in particular, is "showered with greening refreshment, the vitality to bear fruit." The virgin is the greenest branch of all.

## O viridissia virga

text by Hildegard von Bingen

Emma Lou Diemer

This work was commissioned for and premiered at the 1999 spring ACDA Western Division Women's Chorus Festival at California State University, Stanislaus, Patricia Hennings conducting.

“Give peace, God, in our time, because there is no other who fights for us except you, our God.”

**Examine Me, Psalm 139**

by Bengt Johansson

Finland's first composer of electronic music combines 10-voice tone clusters with a chant-like choral style. Mimicking the shimmering quality of synthesized sound, this juxtaposition of contemporary and traditional choral styles frames a lyrical middle section of expressive choral writing in which the text is predominant.

**Psalm 139:**

Thou hast kept close guard before me and behind me,  
hast spread thy hand over me,  
Such knowledge is beyond my understanding,  
so high that I cannot reach it.  
Where can I escape from thy spirit?  
Where can I flee from thy presence?  
If I climb up to heaven thou art there;  
If I make my bed in Sheol again I find thee.  
If I take my flight to the frontiers of the morning  
or dwell at the limit of the western sea,  
even there thy hand will hold me fast  
and thy right hand will hold me fast.

Surely darkness will steal over me.  
Night will close around me,  
darkness is no darkness for me,  
and night is luminous as day,  
to thee both dark and light are one.  
Thou knowest me, through and through,  
my body is no mystery to thee.  
Examine me, O God, and know my thoughts;  
test me and understand my misgivings.  
Watch lest I follow any path that grieves thee;  
guide me in the ancient ways.

**Hodie Christus natus est**

Jozsef Karai

Hodie Christus natus est Alleluia.  
Hodie salvator aparuit. Alleluia.  
Hodie in terra canunt angeli.  
Laetantur archangeli: Noe, noe.  
Hodie exsultant justi, dicentes:  
Gloria in excelsis Deo!

On this day Christ was born. Alleluia.  
On this day the Saviour appeared. Alleluia.  
On this day the angels and archangels  
Sing on earth joyfully: Noel, noe!  
Today the just exult, saying:  
Glory to God in the highest!

**The Carol of the Rose** (from *The Place of the Blest*)

by Randall Thompson

A beloved father of American choral music, Randall Thompson is known for his fresh American sound, warm harmonies and lyrical, moving lines. This piece comes from the larger work, “the Place of the Blest,” written in 1968 for the St. Thomas Choir School in New York.

Go, pretty child, and bear this flow'r  
Unto thy little Saviour;  
And tell him, by that bud now blown,  
He is the Rose of Sharon known:  
When thou hast said so, place it there  
Upon his bib or stomacher:  
And tell him (for good handsell too)  
That thou hast brought a whistle new,  
Made of a clean straight oaten reed,

To chafe his cries (at time of need);  
Tell him for coral, thou hast none;  
But if thou hadst, he should have one;  
But poor thou art, and known to be  
Ev'n as moniless as he.  
Lastly, if thou canst win a kiss  
From those mellifluous lips of his  
Then never take a second one  
To spoil the first Impression



Special thanks to  our corporate sponsor for this concert

## Urok

The text of Urok is based on traditional Slovenian folk poetry published in *Slovenske narodne pesmi*, Vol 111, by Dr. Karl Streckelj, with the annotation "More for fun, than as truth." In the folk tradition, children play games, chanting and casting out spells, protecting against evil in the form of snakebites or disease. They cast the spell "Urok" as they chant, using sticks and stones to enhance the magic. They command "Urok" to take the spell or disease out of the innermost part of the body, the bone marrow, then out of the bone, the flesh and finally, out through the hair. "Urok, go out onto the green plain; go nine elbows deep into the ground. Whether the venom has turned you white, black, spotted, or made you deaf or mute, Urok, take this venom upon yourself. Take this venom as far away as possible. Bad Blood: Begone! Urokl Begonel Urokl Begonel"

## Shenandoah

American folksong, arr. James Erb/Patricia Hennings

## Mouth Music

Dolores Keane/John Faulkner

Celtic mouth music, sometimes called lilting, diddling or port-a-beul ("tunes from the mouth") was meant to fill the gaps created by poverty, religious oppression, and/or lack of good instrumentalists, but mostly the latter. It's vocal music meant for dancing in which the singers imitate the music of fiddles, bagpipes and jews harps. This rendition is a direct transcription of the version sung for many years by the famous Irish musicians Dolores Keane and John Faulkner.

## INTERMISSION

## Ein Bernelis per Laukeli

Ein Bernelis per laukeli su sviesiu dalgeliu,  
 Oi Ja, nusikirtes dobieleli kis uz kepurelés,  
 Užsikšes uz kepures vilioj  
 mane jauna,  
 Neprivilsi manes jaunos su tuo dobieleliu,  
 Tik privilsi mane jauna su meiliais žodeliais.


Lithuanian folksong, arranged by Kristina Vasiliauskaite

A young man goes through field with a light-coloured scythe,  
 Oh yea, having cut sweet clover, he will tuck it into his cap,  
 Having tucked it into his cap he will try to lure me a  
 young maiden,  
 He won't entice me with that clover!  
 He only will entice me with his sweet words.

## Long time ago (Ballad) arranged by Aaron Copland

On the lake where drooped the willow,  
 Long time ago,  
 Where the rock threw back the billow,  
 Brighter than snow.  
 Dwelt a maid beloved and cherished high and low,  
 But with autumn leaf she perished,  
 Long time ago.

Rock and tree and flowing water,  
 Long time ago,  
 Bird and bee and blossom taught her  
 Love's spell to know.  
 While to my fond words she listened,  
 Murmuring low,  
 Tenderly her blue eyes glistened,  
 Long time ago.



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# Programme

## COMBINED CHOIRS

- Pentatonic Alleluia ..... Ross Whitney (b.1954)  
Missa Brevis ..... Ramona Luengen (b.1960)

## PENINSULA WOMEN'S CHORUS

- O viridissima virga ..... Hildegard von Bingen (1098-1179)  
Beatrice Fanning, soprano • Mardie Daul, Trisba Tani, Deanne Tucker, Marsha Wells, handbells
- O viridissia virga ..... Emma Lou Diemer (b.1927)  
Jill Mueller, organist
- Da pacem ..... Håkan Olsson (b.1961)  
Examine me ..... Bengt Johansson ( b.1914)  
Hodie Christus natus est. .... Jozsef Karai (b.1927)
- The Carol of the Rose (from *The Place of the Blest*) ..... Randall Thompson (1899-1984)
- Urok ..... Lojze Lebic (b. 1934)
- Shenandoah ..... arr. by Erb/Hennings  
Mouth Music ..... Dolores Keane and John Faulkner  
Deanne Tucker, drum

## INTERMISSION

## ELEKTRA WOMEN'S CHOIR

- Ein Bernelis per Laukeli ..... arr. Kristina Vasiliauskaite (b.1956)  
Long Time Ago ..... Aaron Copland (1900-1990)  
Salem, 1692 ..... Keith A. Hamel (b.1956)  
Soloists: Maggie Burr, Maureen Ciarniello, Magali Coustalin, Elizabeth Hamel
- Irish Lullaby ..... arr. Steven Sametz  
Soloists: Nadine Bugden, Edith Law, Catherine Lee, Rebecca Nikolaisen, Carolyn Shandler
- Ave Maria ..... David K. MacIntyre (b.1952)

## COMBINED CHOIRS

- When You Are Old ..... Peter Triggvi Bjerring (b.1954)  
(World Premiere)
- Take up the Song ..... Ron Jeffers (b.1943)  
(World Premiere)
- I Thank You God ..... Gwyneth Walker (b.1947)

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- I Thank You God ..... Gwyneth Walker (b.1947)

The text is taken from the official records of the Salem witchcraft trials, from contemporary accounts of the trials, and from other documents concerning witchcraft in the seventeenth century.

Evidence of bewitching: causing soreness to the heart, breast and shoulders... showing supernatural strength, so that even a strong man cannot hold down a small child... pricking innocent persons with pins and daggers, ...when the afflicted person doth vomit up crooked pins, needles, nails, coal, lead, straw or hair...causing young children to be taken into fits until they die...the devils have a prince who is king over the children of pride...The devil is general of those hellish armies, and the rest are his soldiers.... The Prince of Power of the Air.... Rebecca Nurse be gone! Are you not ashamed to torture a poor creature so? What hurt did I ever do to you? Be gone! Do not torment me...and immediately I was tortured by him, being racked and almost choked by him and he tempted me to write in his book. I refused with loud cries and said I would not write in his book though he tore me all to pieces.... I have been exceedingly vexed by the apparition of Rebecca Nurse of Salem Village. She hath pulled me violently and often pinched and choked me, and she hath tempted me to leap into the fire. Several times she hath most grievously afflicted me and I believe in my heart that Rebecca Nurse is a witch and that she hath tormented me and others with acts of witchcraft.... There appeared to me six children in winding sheets and they told me they were my sister Baker's children, and that Rebecca Nurse and two other witches had murdered them. They charged me go and tell the magistrates or else they would tear me to pieces...I saw the apparition of Bridget Bishop and immediately there appeared two little children who said they were Thomas's two twins and they told her to her face that she had murdered them by setting them into fits...and he hath continued ever since at times torturing me most dreadfully, beating and pinching me and almost

ready to choke me. He threatened to kill me if I would not write in his book...

What sin hath God found out in me that he should lay such affliction upon me in my old age?

The afflicted children: Ann Putnam (age 12), Abigail Williams (age 11), Elizabeth Hubbard (age 18), Susanna Sheldon (age 18), Elizabeth Paris (age 9), Mercy Lewis (age 19), Mary Walcott (age 16).

Those who were put to death as witches: Bidget Bishop, Sarah Good, Sarah Wildes, Elizabeth How, Susanna Martin, John Proctor, Rebecca Nurse, Geroge Burroughs, Martha Corey, John Willard, George Jacobs, Alice Parker, Mary Easty, Martha Carrier, Margaret Scott, Wilmot Reed, Samuel Wardwell.



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## Irish Lullaby

arranged by Steven Sametz

Shoheen, Shoho, my child is my treasure,  
My jewel, my sinless, my share of the world.  
Shoheen, Shoho, how sweet is my pleasure,  
My dark flag of sorrow forever is furled.

Child of my bosom, may sleep ever thrive with you,  
Luck and contentment be ever in store,  
God and your mother will nothing deprive from you,  
Sleep now, my baby, till dawn's at the door.

On the hill of the sidhe the fairies are dancing  
Playing their games by the fair moon of spring,  
Here they come tiptoe, laughing and prancing,  
To lure him away to the dun of their king.

They shall not entice you by dint of their charming,  
They shall not allure you by the sound of their coel,  
I guard you by prayer from all that is harming,  
And God with his warm wings will shelter your soul.

Bright as the branch of the red rowan berries  
short are the years you are wrapped in my love;  
Mocraoibhin, my child, close your eyes to the fairies,  
and open your ears to the angels above.

God does not grudge me the love of my baby,  
You are my toy and my plaything the while;  
Toddle with me, for the day will come, maybe,  
When lonely you'll wander for mile after mile.

Shoheen, Shoho, my child is my treasure,  
My jewel, my sinless, my share of the world.  
Shoheen, Shoho, how sweet is my pleasure,  
My dark flag of sorrow forever is furled.

## Ave Maria (Hail Mary)

David MacIntyre

Vancouver composer David MacIntyre's setting of Ave Maria was composed for Elektra, at the request of the Vancouver New Music Society in honour of the 35th Anniversary celebration of the Canadian Music Centre in the summer of 1994. It features driving, ecstatic rhythms and repetitive harmonies punctuated with sudden silences. During the country's bloody civil war, a small group of children in Bosnia-Herzegovina saw visions of the Virgin Mary in the nearby hills. The celebratory nature of these daily visitations are the basis of MacIntyre's composition, which reflects both the playful nature and simple faith of children.

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WORLD PREMIERE:

## When You Are Old

Peter Triggvi Bjerring

Text by Yeats

(b.1954)

When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

WORLD PREMIERE:

## Take up the Song

Ron Jeffers

Upon this marble bust that is not I,  
Lay the round, formal wreath that is not fame;  
But in the forum of my silenced cry  
Root ye the living tree whose sap is flame.  
I, that was proud and valiant, am no more;  
Save as a dream that wanders wide and late,  
Save as a wind that rattles the stout door,  
Troubling the ashes in the sheltered grate.  
The stone will perish; I shall be twice dust.  
Only my standard on a taken hill  
Can cheat the mildew and the red-brown rust  
And make immortal my adventurous will.  
Even now the silk is tugging at the staff:  
Take up the song; forget the epitaph.

"Take Up The Song" is based on the poem "To Inez Milholland" by Edna St. Vincent Millay.

Inez Milholland (1886-1916), a labour lawyer, social reformer, and a passionate activist for suffrage, led two major suffrage parades: one in New York City in 1912 and the other in Washington, D.C. in 1913. Dressed in white flowing robes and riding a white horse, she carried a golden banner urging women to march "forward into light." This breathtaking figure of a herald reminded people of Joan of Arc, who had become the patron saint of the British suffrage movement. Militant, yet godly, the figure represented moral authority and suggested martyrdom for a righteous cause, both strong themes in the ideology of the National Women's Party. Milholland, a militant suffragist, is said to be the first American woman arrested as the result of her devotion to the cause, and in 1916, after campaigning strenuously across the country, she also became the movement's first martyr.

## I Thank You God

Text: e.e. cummings

Gwyneth Walker

i thank You God for most this amazing day  
for the leaping greenly spirits of trees  
and a blue true dream of sky;  
and for everything which is natural  
which is infinite  
which is yes,  
i thank You God.

(i who have died am alive again today.  
and this is the sun's birthday;  
this is the birthday of life and love and wings:  
and of the gay great happening illimitably earth)  
i thank You God.

how should any human being doubt You?  
how should tasting touching  
any human merely being doubt You?  
How should tasting touching hearing seeing breathing  
any human merely being doubt You?  
doubt unimaginable You?  
lifted from the no of all nothing,  
doubt You?

Now the ears of my ears are awake,  
Now the eyes of my eyes are opened.  
i thank You God.



### WOMEN'S CHOIR

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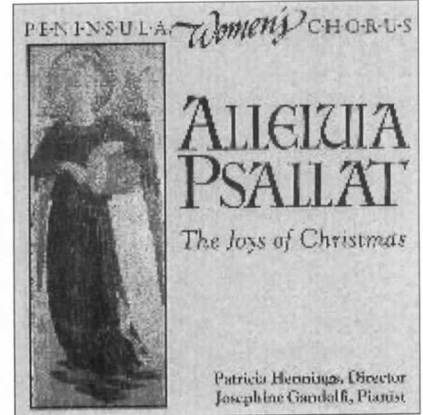
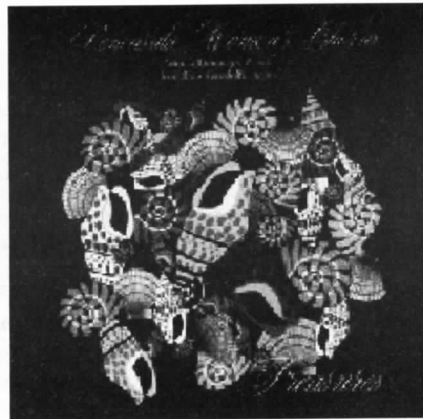
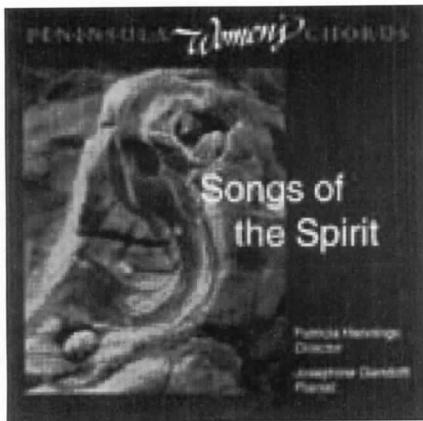
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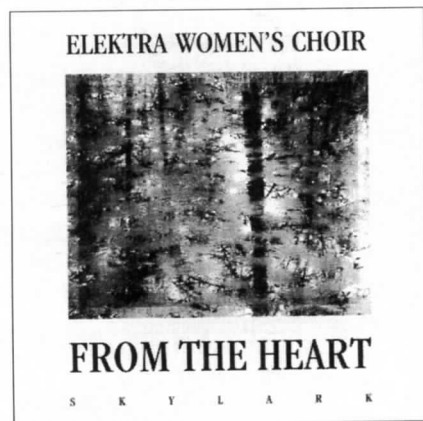
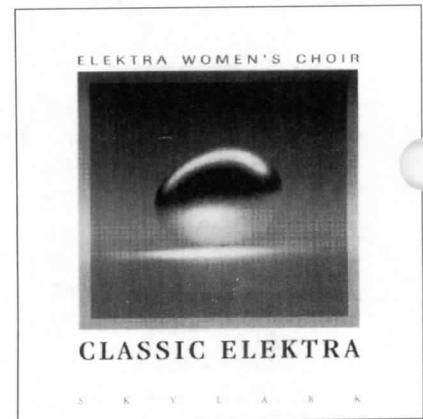
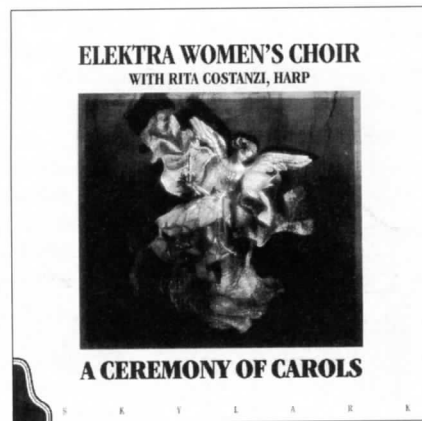
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