



# TIME BENDS

PRESENTED AT  
St. James  
Community  
Square

ON  
Oct 14,  
2022  
7:30PM

CONDUCTOR  
Kari Turunen



Canada Council  
for the Arts  
Conseil des arts  
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## Vancouver Chamber Choir

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# VANCOUVER CHAMBER CHOIR

Artistic Director Kari Turunen began leading the Vancouver Chamber Choir - one of Canada's premier professional choral ensembles - in September 2019, its 49th concert season.

Jon Washburn founded the choir in 1971 and it has become an amazing success story, ranking with the handful of North America's best professional choruses and noted for its diverse repertoire and performing excellence. The choir has presented concerts at home in Vancouver and on tour across Canada. International excursions have taken them to the USA, Mexico, Japan, China, Hong Kong, Taiwan, South Korea, Finland, France, Germany, the Czech Republic, Russia, Estonia, Latvia, Lithuania and Ukraine.

Honoured with the Margaret Hillis Award for Choral Excellence by Chorus America, the choir has performed countless concerts and broadcasts, released 36 recordings and received numerous awards. Foremost supporters of Canadian music, they are responsible for commissions and premieres of 334 choral works by 145 composers and arrangers, most of whom are Canadian. Over the years the choir has sung over 4,000 performances of works by Canadian composers, in addition to their extensive international repertoire.

The choir's award-winning educational programs include the *Conductors' Symposium* for advanced choral conductors, *Interplay* interactive workshops for choral composers, *Focus* professional development program for student singers, *OnSite* visitations for school choirs, the biennial *Young Composers Competition*, and many on-tour workshops and residencies.



## KARI TURUNEN, ARTISTIC DIRECTOR

Kari Turunen was appointed Artistic Director of the Vancouver Chamber Choir – one of Canada's premier professional choral ensembles – in 2019, its 49th concert season. He is a versatile performer and continues to play an important role in the choral music scene in his native Finland as an artistic director, educator and administrator. He has toured extensively across Europe and Asia as a conductor, performer, clinician and adjudicator.

Dr. Turunen has been awarded numerous international prizes with the choral ensembles he has directed: Akademiska Damkören Lyran, Akademiska Sångföreningen, Kampin Laulu Chamber Choir, Chorus Cantorum Finlandiae, Spira Ensemble and the professional early music ensembles Ensemble Petraloysio and I Dodici, with which he continues to work. He was a founding member of Lumen Valo and appeared with them in over 250 concerts and nine critically acclaimed recordings. In 2008, he was named Finnish Choral Conductor of the Year and is the recipient of over 20 grants from Finnish and Finnish-Swedish Cultural Foundations.

In addition to his artistic activities, Dr. Turunen has been active in festival administration. He is the Artistic Director of the 2022 Finnish-Swedish Song Celebration and the 2023 Tampere Vocal Music Festival and was the Artistic Director of the Aurore Renaissance Festival in Helsinki from 2015–2020. He was also Chair of the Finnish Choral Directors' Association (FCDA) from 1997–2018.

Kari Turunen holds a doctorate in early music performance practice from the University of the Arts, Helsinki, and an MA in choral conducting from the Sibelius Academy. He lives in Vancouver with his wife, Anna.



The Vancouver Chamber Choir 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 Səl̓ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are grateful for this privilege.

VANCOUVER  
CHAMBER CHOIR

SOPRANOS

Emily M Cheung  
Christina Cichos Kiyomi  
Hori  
Sarah Jo Kirsch

ALTOS

Dinah Ayre  
Tabitha Brasso-Ernst  
Maria Golas

TENORS

Eric Biskupski  
Sam Dabrusin  
Oliver Dalton  
Eric Schwarzhoff

BASSES

Steven Bélanger  
Paul Nash  
George Roberts  
Wim Vermeulen

VANCOUVER CHAMBER CHOIR  
KARI TURUNEN, CONDUCTOR

WITH

GEORGES COULING, AUDIO ENGINEER  
MACKENZIE YARISH, ASSISTANT AUDIO ENGINEER  
SORESSA GARDNER, ELECTRONIC MUSICIAN

TIME BENDS

**Runs deep, bends time** (2021)  
*for choir and electronic tracks*

Peter Hannan  
(b. 1953)

1. Find peace
2. 1348
3. You will pass through the gate
4. Dr. Kalashnikov
5. Cycles
6. The women
7. Afterlife
8. 2020
9. Talking to dead people

Emily M Cheung, soprano    Maria Golas, alto  
Eric Biskupski, tenor    Steven Bélanger, baritone

Commissioned by the Vancouver Chamber Choir  
World Premiere Performance

INTERMISSION

**Officium defunctorum (Requiem)** (1603)

Tomás Luis de Victoria  
(c.1548-1611)

- I. Introitus – Requiem æternam
- II. Kyrie
- III. Graduale
- IV. Offertorium
- V. Sanctus
- VI. Agnus Dei
- VII. Communio
- VIII. Motectum: Versa est in luctum
- IX. Responsorium

Steven Bélanger, precentor

Christina Cichos, Kiyomi Hori, Sarah Jo Kirsch, sopranos  
Dinah Ayre, Tabitha Brasso-Ernst, Maria Golas, Fabiana Katz, altos  
Eric Biskupski, Oliver Dalton, Eric Schwarzhoff, tenors  
Wim Vermeulen, bass

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are strictly prohibited.*

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## TIME BENDS

*“From this it appears to me that time is nothing other than extendedness;  
but extendedness of what I do not know. This is a marvel to me.”*

St. Augustine wrote these words around the year 400 CE. His idea was that as we cannot measure things past or future events because they no longer nor yet exist, all we have is the present. The past and future are only extensions of what we have, but into the unknown. Even in this era of Webb telescopes that allow us to see into the vertiginously distant past, Augustine’s thoughts still resonate with me. The time that so clearly appears measurable in seconds, minutes, hours, days, weeks and years quickly bends even when looking at one’s own life. The days seem long while the years fly by. At no point in one’s life does life bend as in the presence of death – a presence that was suddenly thrown before us all 30 months ago with the arrival of a pandemic.

In this concert, time bends in many ways. The two works presented come from worlds 400 years apart, and yet attempt to answer many of the same questions here and now. In the same way as the Victoria *Requiem* is heard as a distorted echo in Peter Hannan’s work, the musical traditions that we carry in us play a role in how we hear completely new music – and even how we can imagine new music. The musical past and future are extensions of what exists now. This, as Augustine puts it, is a marvel to me.

### Peter Hannan **Runs deep, bends time**

#### *Notes by the composer:*

This is the second piece I’ve written for choir with tracks. The first was *Rethink forever* that I wrote for *musica intima*. The electronic tracks function as a kind of orchestra, but with expanded capabilities. This makes for certain technical challenges, but the electronics bring the piece into a contemporary sound world that make the challenges worth doing.

I generally write my own texts for choral and vocal music and these texts are often philosophical in nature. *Rethink forever* was about love and sex. *Runs deep, bends time* is about death.

I think the way people cope with a death depends on the circumstances. People will be upset when a loved one dies, but if the death happens within the normal cycle of life, it is much easier to accept. But when death happens outside the cycle – when the cycle is broken – then that death may always be very difficult or even impossible to process.

*Runs deep, bends time* is in nine sections. The first and last sections create a possible ritual around death. Three of the sections deal with the cycle of life. The other four are about disruptions of the cycle. There are, of course, an infinite number of disruptive ways to die, but I’ve chosen to write about two pandemics – the one in 1348 that is the basis of *The Decameron* of Boccaccio, and the one of 2020 that is still with us. The reality of gun death is told through the story of Dr. Kalashnikov, the inventor of the most deadly weapon of the past hundred years.

I also write about the worst tragedy in the history of Vancouver – that of the missing and murdered women.

Each person has a unique understanding of death. This is my personal take.

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## 1. Find peace

The focus of this section is the exercise that I asked members of the group to do. Choir members were asked to say something about somebody they have lost. Five of these are spoken in this section. The musical underlay of this section derives from the *Requiem* of Tomás Luis de Victoria from 1603, the companion piece on this program. I've done a spectral analysis of the *Requiem*, which is then processed and reordered so the original is unrecognizable, but the subconscious effect of the original may still be felt.

Find peace. Find rest.

[Various pre-recorded solo voices from the choir]

Life is worry, grief, disappointment.

Life is rage, betrayal, revenge.

We fear our deaths because we know.

We envy dogs because they don't.

Thanks, evolution, for that little tweak.

Don't need Zen, don't need medication.

You can have peace in this life.

## 2. 1348

This section tells the story of the 1348 pandemic as described in *The Decameron* of Boccaccio. The Italian you hear is the original; the English is my interpretation.

[Vocode: *milletrecentoquarantotto*]

One thousand three hundred and forty-eight,  
that was the year when the deadly plague descended.

Was it a celestial event?

Or was it the righteous anger of God  
as retribution for our sins?

[*giusta ira di Dio – la mortifera pestilenza*]

The disease came in stages – the deadly plague –  
tumours would appear all over the body,  
then came the black blotches.

These spots were a sign of impending death.

[*non valendo alcuno senno né umano provvedimento*]

All human knowledge was useless.

Few were cured, and death came after three days.

It was spread by the slightest contact after three days.

[*molti consigli dati a conservazion della sanità*]

Instructions were issued to preserve health –  
some said live modestly,

others said drink, enjoy life, dance and have fun.

*Ecco la primavera. Che'l cor fa rallegrare.*

Spring has come. Happiness is here.

Too dangerous to mourn – no tears no flowers.

From March to July one hundred thousand people died.

## 3. You will pass through the gate

We will all come up to the gate between life and death. There is nobody who can tell you what is beyond the gate. Anybody who knows, you can't ask.

You will pass through the gate.

You know it.

Billions of humans have lived on earth.

Not one of those billions have answered the question:

What happens beyond the gate?

The only people who know, you can't ask.

## 4. Dr. Kalashnikov

Mikhail Kalashnikov invented a rifle for the Russian Army in 1947. It is said to be the deadliest gun ever invented. But Kalashnikov was tortured by the fact that he was responsible for such destruction. I wrote this section long before the current war. But, as you will hear, the Kalashnikov rifle is still very much in use.

[Pre-recorded newsreader: Best porridge I've eaten in a long time.

Kalashnikov puts the soldiers at ease with one simple phrase.]

Automat Kalashnikova. AK47.

Invented nineteen forty-seven for the Russian army.

[Newsreader: You were in Afghanistan? Show me your rifle, please.]

Six hundred rounds a minute. Easy to use.

Doctor Kalashnikov.

He wanted to be a poet. He wished he'd invented the  
lawnmower.

One hundred million of them.

AK kills two hundred fifty thousand a year.

Revolution, insurrection, sedition.

Used by death squads, terrorists, cartels.

He wrote a letter to the Patriarch.

This is what he said:

My spiritual pain is unbearable.

Was I to blame for their deaths?

So much envy, greed and aggression.

[Vocode: I had never held a gun in my life. Russia declared  
war on us. I got, like, super, super angry.

I got my Kalashnikov rifle and I'm learning to shoot it.

Yes, I'm prepared to use it.]

[Newsreader: Kira Rudik is a member of the Ukrainian  
parliament.]

## 5. Cycles

As humans, we are part of a larger cycle of life. And we are a very small part of that cycle. And we now have the capacity to end the cycle both for ourselves and our home planet.

We're in cycles within cycles within cycles within cycles.  
There's the cycle of planet earth – four billion years so far.  
If we don't blow ourselves up, we should get three billion more.  
Humans on this timeline – barely a dot.  
Human time on this planet – barely significant  
We're in cycles within cycles within cycles within cycles.  
We won't be here to see the end if all goes well.  
We're in cycles within cycles within cycles within cycles.

## 6. The women

I've lived in this city for decades. The disappearance of women over the years is the worst tragedy that has happened here. This is my personal take on this as a person, a man and a citizen.

We weren't going to mention this.  
The lethal dark cloud that has hung over this city.  
The women. Yes, the women  
Too many of us have been silent.  
Silence can mean words alone can not express  
Or silence can mean nothing to say.  
Or silence can mean nothing at all.

What are we left with when she doesn't come home?  
When do we start to worry?  
What are we left with when there's no one there to worry?  
What are we left with when she was there yesterday?  
Will anybody care that she's not here today?  
What are we left with when her voice will never be heard again?  
When does somebody look into that?  
What are we left with when hundreds don't come home?  
How do we even process that?  
What are we left with when thousands don't come home?  
When do we need to worry?  
What are we left with when the cycle is broken?  
You know it can never be fixed.  
What are we left with when the span is interrupted?  
Or rather, somebody interrupted the span.  
What are we left with when there are men who want to make women disappear?  
Will there ever be enough psychotherapy for that?  
What are we left with?  
Memorials, grieving, government commissions.  
Promises to do better, that it will never happen again.  
What are we left with?

## 7. Afterlife

You may be gone, but your thoughts live on. Your afterlife is what you leave for other people.

You may be dust, but your thoughts live on.  
You remember your mother – all kinds of things she said.  
Your memory is her afterlife.  
So many gone before you.  
You have the terrible ability to imagine your own end.  
When you pass through the gate, you will know the answer.  
The afterlife is in what you leave for other people.  
When you pass through the gate.

## 8. 2020

This is my attempt to encapsulate our own pandemic. Another title for this section might be "Screen life".

Twenty one twenty two (repeats). Twenty twenty twenty twenty one (repeats).

To see the world, we stayed home. Didn't go out, looked at screens.  
We watched each other on screens. We hid from each other on screens.  
We lived at home. We loved at home. We hated at home.  
We died at home. Grieved at home.  
We saved people from dying. Couldn't save people from dying.  
Some of us were there. Most of us saw this on screens.  
We learned to bake on screens. We learned Russian on screens.  
We read *War and Peace* on our screens.  
How many hours, how many days, how many weeks?  
We danced in the kitchen on our screens.  
We danced in the hallway on our screens.  
We sang into our devices. Good luck with that.  
We saw our leaders behave like idiots.  
Saw them grow beards, deny it was real, then get sick themselves.  
Dine in, dream on. No travel, no way.  
No school, ever. Computers only.  
Open up. I don't think so.  
The cure arrived –  
First shot, second shot,  
first shot second shot, repeat.  
Did everybody want one? Not a chance.  
Did everybody get one? What do you think?  
repeat repeat repeat repeat  
Some of us are still here. Some of us didn't make it.

## 9. Talking to dead people

This last section starts with the seemingly senseless thing that we all do – have intense conversations with people who are gone. And often we're thinking about what we should have said. Then comes the ritualistic ending that echoes the first section. In this case, choir members were asked to imagine a message from somebody they have lost. Six of these are spoken in this section.

As humans we don't have the capacity to imagine eternity. My best attempt at this idea is "Runs deep, bends time".

I find myself talking to dead people.

Upside: They can't talk back.

Downside: They can't talk back

Wow! That zinger really would've got 'em!

That would've hurt! No coming back from that!

[spoken voices from the choir]

But it's also I miss you.

You never said.

Talk now. They won't be back. Never.

Eternity is the thunder word.

Runs heavy, runs long.

Runs deep, bends time.

## INTERMISSION



Friday, November 4, 2022  
Pacific Spirit United Church  
(2195 W 45<sup>th</sup> Ave, Vancouver)

A program in celebration of Saint Cecilia,  
the patron saint of music.

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- ❖ **A Dylan Thomas Christmas** \* The Vancouver Chamber Choir's signature performance of *A Child's Christmas in Wales*, read by Welsh actor Russell Roberts with special carol settings by Jon Washburn.
- ❖ **A World Christmas** Carols and seasonal songs of many lands from guitarist and arranger Ed Henderson, the Worldfest Ensemble and the Vancouver Chamber Choir with Jon Washburn conducting.
- ❖ **The Miracle of Christmas** Christmas music with a colourful Central and South American flavour played by the ensemble Ancient Cultures with several tracks featuring the Vancouver Chamber Choir.

Tomás Luis de Victoria  
**Officium defunctorum (Requiem)**

The *Requiem* that Peter Hannan alludes to in his notes and his music forms a natural counterpoint in this program to the Hannan novelty. Tomás Luis de Victoria had returned from a more-than-two-decade sojourn in Rome to his native Spain in 1587. The 39-year-old priest, maestro and composer was named the chaplain of the Dowager Empress Maria, who had settled in a convent in Madrid. There, Victoria oversaw the music for services that were rendered by 12 singing priests and six boy sopranos.

When Empress Maria died in February 1603, it was only natural that Victoria would compose the funeral music. For this end he wrote his Office of the Dead (*Officium defunctorum*) that contained music for the Funeral Mass and three liturgical motets.

The music of the office is measured, calm and rich in sonority. Even by Victoria's measure, the music is exceedingly homophonic (all voices singing the same text simultaneously) and the polyphonic passages are mostly brief. It feels as if Victoria has wanted to pare down everything possible and just present the text in an understandable and solemn musical form. The chant is notated for the sopranos, i.e. the boys, creating a delicate counterpoint to the luscious six-part writing that dominates the Mass. Victoria's music seems to breathe respect, warmth and sorrow whilst remaining sonorous, fluid and varied. Considering the time of its creation, this work has often been seen not only as a swan song for a queen, but also for a time, that of Renaissance polyphony. It is a most worthy *Requiem* for both.

**I. Introitus – Requiem aeternam**

Requiem aeternam 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.

Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
There will be songs of praise to you in Zion,  
and prayers in Jerusalem.  
O hear my prayers;  
all flesh returns to you.

**II. Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

**III. Graduale**

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
In memoria aeterna erit iustus:  
ab auditione mala non timebit.

Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
The just shall be in everlasting remembrance,  
they shall not hear the evil hearing.



thank  
you

Thank you to  
our Concert Patrons,  
**George Laverock**  
& **Jane Coop**

The Vancouver Chamber Choir  
appreciates your continued support  
of our performances.

#### IV. Offertorium

Domine Jesu Christe, Rex gloriæ,  
libera animas omnium fidelium defunctorum  
de pœnis inferni,  
et de profundo lacu.

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifer sanctus Michael  
representet eas in lucem sanctam,  
quam olim Abrahæ promisisti  
et semini eius.

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 eius.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from punishments of hell,  
and from the deep lake.

Deliver them from the mouth of the lion,  
may the abyss not swallow them up,  
may they not fall into darkness.

But may the holy standard-bearer Michael  
lead them to that holy light  
which of old Thou didst promise Abraham  
and his seed.

Sacrifices and prayers to Thee,  
O Lord, we offer with praise.  
O receive them for the souls of those  
whom today we commemorate.

Make them, O Lord,  
to pass from death to life,  
which of old Thou didst promise Abraham  
and his seed.

#### V. Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt cœli et terra gloria tua.  
Hosanna in excelsis.

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

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

Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

#### VI. Agnus Dei

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.

Lamb of God, who takes away the sins of the world,  
grant them rest.  
Lamb of God, who takes away the sins of the world,  
grant them rest.  
Lamb of God, who takes away the sins of the world,  
grant them everlasting rest.

#### VII. Communio

Lux æterna luceat eis, Domine,  
cum sanctis tuis in æternum,  
quia pius es.

Requiem æternam dona eis, Domine,  
et lux perpetua luceat eis.  
Cum sanctis tuis in æternum,  
quia pius es.

Let perpetual light shine upon them, O Lord,  
with your saints for ever,  
for you are merciful.

Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
With your saints for ever,  
for you are merciful.

## VIII. Motectum: Versa est in luctum

Versa est in luctum cithara mea,  
et organum meum in vocem flentium.  
Parce mihi Domine,  
nihil enim sunt dies mei.

My harp is turned to grieving  
and my flute to the voice of those who weep.  
Spare me, O Lord,  
for my days are as nothing.

Versa est in luctum cithara mea,  
et organum meum in vocem flentium.  
Parce mihi Domine,  
nihil enim sunt dies mei.

My harp is turned to grieving  
and my flute to the voice of those who weep.  
Spare me, O Lord,  
for my days are as nothing.

## IX. Responsorium

Libera me, Domine,  
de morte æterna  
in die illa tremenda  
quando cœli movendi sunt et terra  
dum veneris iudicare sæculum per ignem.

Tremens factus sum ego et timeo,  
dum discussio venerit  
atque ventura ira.

Dies iræ, dies illa,  
calamitatis et miseriæ,  
dies magna et amara valde.  
Dum veneris iudicare sæculum per ignem.

Requiem æternam dona eis, Domine,  
et lux perpetua luceat eis.

Libera me, Domine,  
de morte æterna  
in die illa tremenda  
quando cœli movendi sunt et terra.  
Dum veneris iudicare sæculum per ignem.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Deliver me, O Lord,  
from eternal death,  
on that fearful day  
when the heavens are moved and the earth,  
when you will come to judge the world through fire.

I am made to tremble, and I fear,  
when the desolation shall come,  
and also the coming wrath.

That day, the day of wrath,  
calamity, and misery,  
that terrible and exceedingly bitter day.  
When thou shalt come to judge the world by fire.

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.  
Deliver me, O Lord,

from eternal death,  
on that fearful day  
when the heavens are moved and the earth,  
when you will come to judge the world through fire.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

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