



RECORDED AT  
Christ Church Cathedral

ON  
January 30, 2021

Kari Turunen  
CONDUCTOR



# MISSA

2020 / 21 SEASON





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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

The Vancouver Chamber Choir welcomed Kari Turunen in 2019 as its second-ever Artistic Director in 49 years. Prior to his arrival in Vancouver, Dr. Turunen was a versatile performer on the Finnish choral and vocal music scene. A former college-level teacher, he continues to be a full time conductor, clinician, adjudicator and lecturer in Vancouver, Finland and abroad.

As Artistic Director, he has led prominent Finnish choirs Akademiska Damkören Lyran (1998–2009), Akademiska Sångföreningen (2008–2019), Kampin Laulu chamber choir (2011–2019), the choir of the cantors of the Finnish Lutheran Church and Chorus Cantorum Finlandiae (2011–2019), Spira Ensemble (2012–2019), and the professional early music performers Ensemble Petraloysio and I Dodici, with which he continues to occasionally work. He has won numerous prizes at national and international festivals with his groups and was named choral conductor of the year in Finland in 2008.

Dr. Turunen is a founding member of Lumen Valo, a professional vocal ensemble of eight voices. Lumen Valo has been a driving force on the early music scene in Finland since its conception in 1993 and has made a name for itself in almost 250 concerts around Finland and Europe. The group has recorded nine CDs, all of them critically acclaimed for their fresh programming and quality of singing.

In addition to artistic activities, he has produced events as Artistic Director for the annual Aurore Renaissance Festival and the upcoming Finnish-Swedish Song Celebration in June 2021.

He was educated at the University of Helsinki and the Sibelius Academy where he studied choral conducting (MA). He holds a doctorate in early music performance practice from the University of the Arts, Helsinki.



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 Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are grateful for this privilege.

VANCOUVER  
CHAMBER CHOIR

SOPRANOS

Emily M Cheung  
Christina Cichos  
Beth Currie  
Krista Pederson  
Madeline Lucy Smith

ALTOS

Dinah Ayre  
Maria Golas  
Martina Govednik  
Fabiana Katz  
Dolores Scott

TENORS

Eric Biskupski  
Tristán Chalcraft  
Tom Ellis  
Eric Schwarzhoff  
Rob Workman

BASSES

Steven Bélanger  
Jacob Gramit  
Paul Nash  
George Roberts  
Wim Vermeulen

VANCOUVER CHAMBER CHOIR  
KARI TURUNEN, CONDUCTOR

MISSA

**Jeesus kõige ülem hää**

Cyrillus Kreek  
(1889-1962)

**Mass in E-flat, Op. 109 “Cantus Missæ”**

Josef Gabriel Rheinberger  
(1839-1901)

Kyrie  
Gloria

**Beati quorum via, Op. 38, No. 3**

Charles Villiers Stanford  
(1852-1924)

**Missa a cappella**

Einojuhani Rautavaara  
(1928-2016)

Credo

Christina Cichos, soprano   Dinah Ayre, alto  
Eric Biskupski, tenor   Jacob Gramit, bass

**Ye holy Angels bright, Op. 135, No. 1**

Charles Villiers Stanford

**Missa a cappella**

Einojuhani Rautavaara

Sanctus  
Benedictus

Christina Cichos, Emily M Cheung and Madeline Lucy Smith, sopranos  
Tristán Chalcraft, tenor   Steven Bélanger, baritone   Wim Vermeulen, bass

**Kes Jumalat nii laseb teha**

Cyrillus Kreek

**Mass in E-flat, Op. 109 “Cantus Missæ”**

Josef Gabriel Rheinberger

Agnus Dei

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# PROGRAM NOTES, TEXTS & TRANSLATIONS

## MISSA

The second concert of our spring season is built around the structure of a Mass, hence its Latin name *Missa*. It features Mass movements by two composers born a century apart and motets by two approximately contemporary but contrasting composers. Some of the music was conceived as liturgical music, but all of it is definitely more concert music today. None of these four composers quite fall into the category of household names, although all four definitely deserve recognition as excellent choral composers. The writing is assured, the textures varying, the sound created rich and the vocal lines carefully wrought – and all this is achieved in an idiosyncratic way. Whilst respecting musical tradition, each composer has found a voice of his own.

### Cyrillus Kreek: *Jeesus kõige ülem hää*

In Cyrillus Kreek's collection *Vaimulikud rahvaviisid* (Spiritual folksongs) we find an almost vertiginous depth. The original German Lutheran melodies and texts are from the early 17th century. They were published in hymnals that made their way to the north, where they were translated into the vernacular and published in Swedish, Finnish and Estonian hymnals in the 18th century. These hymnals were expensive and fairly rare, which meant the hymns had to be taught by rote to the congregations by their cantors, many of whom were not trained musicians and were quite unlikely to be musically literate. This led to the hymns over time mutating in each and every congregation and then being handed down in their local form as an oral tradition. In many cases, this process ultimately led to the melodies being completely unrecognizable in comparison to the original and in others, one hymn text was sung to the melody of another hymn, making tracing the original even more difficult. In time, these hymns became, as Kreek's title suggests, spiritual folk songs for both the church and home, handed on from one generation to another.

In the early 20th century, Kreek was one of the many musicians and musicologists who gathered these melodies around Estonia. Kreek set about on his journey in the rural parishes of Western Estonia in 1911 whilst still a student at the St. Petersburg Conservatory (Estonia was a part of the Russian Empire at this time). The hymns were most often sung to the collectors by one locally well-known singer, or elder, if you like. While most collectors only took their findings to the archives – where they are still to be found – Kreek gave the story another twist: he set them for choir around the time Estonia became independent (1918). Kreek strikes the perfect balance between a chorale harmonization and an arrangement of folk music and gives these songs a new dimension. *Jeesus kõige ülem hää* is more reminiscent of a chorale, but the flowing, rich chords, chromatism and beautiful descant gestures make it more a composition than an arrangement.

Jeesus kõige ülem hää,  
hingamist toob hingele.  
Mis ma iial himustan,  
seda mina temalt saan.  
Siis tahan ma sind armasta.  
Sinust, armas Jeesuke saab ju küll mu hingele!

Jesus is the best of all good things,  
He will bring relief to my soul.  
What ever I need,  
I will get from Him.  
I want to love You, and You alone.  
O, Jesus, that's enough for my soul.

(Folk adaptation of *Jesu, meiner Seelen Ruh'*  
by Lucas Bacmeister, 1578–1638)

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Josef Gabriel Rheinberger:  
**Mass in E-flat, Op. 109 “Cantus Missæ”**

Josef Gabriel Rheinberger, a contemporary of Johannes Brahms, came from a privileged Liechtensteinian family and spent most of his life in German Bavaria. He was trained at the Conservatory in Munich, where he later taught composition. His most important position was that of the Court Kapellmeister in Munich, which places him in a fine lineage that includes the likes of Orlando di Lasso and Ludwig Senfl. In this position that he took up in 1877, Rheinberger performed a great deal of music we would now call ‘early music’, i.e. works by Lasso, Palestrina, Hassler, Lotti, Mozart and Haydn.

A deep understanding of and affection for the sacred music of the 16th to 18th centuries are constantly apparent in Rheinberger’s great E-flat major Mass “Cantus Missæ” from 1878. Scored for double choir, it bows its head to Venetian polychoral sonorities, the linearity of Renaissance polyphony and the harmonic clarity and melodic invention of the Classical period. At the same time, it most definitely is a child of its time: the harmonic language is quintessentially Romantic. Written at the height of the Cecilian movement that demanded church music look back and emulate the great Renaissance masters, Rheinberger seems to say: “yes, we can look back, but our music must give expression to the feelings and intuitions of the people of our time”.

**Kyrie**

Kyrie eleison, Christe eleison, Kyrie eleison.

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

**Gloria**

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.

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

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 are seated at the right hand of the Father,  
have mercy on us.

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

Charles Villiers Stanford:  
**Beati quorum via, Op. 38, No. 3**

Charles Villiers Stanford was a central figure of the musical life of *fin-de-siècle* England. Stanford actually came from a well-off Irish family but spent most of his life in Cambridge and London. Besides being a composer, he was an organist, conductor and teacher of composition, whose pupils included Samuel Coleridge-Taylor, Gustav Holst and Ralph Vaughan Williams. His taste was conservative, his ideals were considered Germanic and his great paragon was Johannes Brahms. Despite this, Stanford’s choral music is both classical and in its ties to the Anglican tradition, English in character.

*Beati quorum via* is from 1888 when Stanford had already risen to a prominent status. It is a setting of a paraphrase of the first verse of Psalm 119. This short, flowing work has two musical subjects, one for each sentence of the Psalm text, and the two themes are combined towards the end of the work. Both the linearity of the beautifully wrought vocal lines and the grouping of the six voices into high and low choirs are reminiscent of Renaissance polyphony.

Beati quorum via integra est,  
qui ambulant in lege Domini.

Blessed are the undefiled in the way,  
who walk in the law of the Lord.

(Psalm 119: 1)



## Einojuhani Rautavaara: Missa a cappella

Einojuhani Rautavaara is one of the most important choral composers of the last 70 years. The sheer body of his works is staggering, and in his case, quantity, quality and stylistic diversity go hand in hand. *Missa a cappella* (2011) was his last major work and features all the hallmarks of the choral writing of his last creative period. Rautavaara defined himself as coming from the border of the East and the West and was happy to write a Catholic Mass late in life after trying his hand at an Orthodox All-night Vigil 40 years earlier.

Rautavaara was a master at reusing his own musical material, which is most evident in the Credo of the Mass. The first appearance of almost all of the musical material heard in this Credo was in a small three-movement work for guitar called *Partita* from 1956. Two years later, Rautavaara rewrote the piece for piano. From there it metamorphosed into *Credo* for mixed choir (1972) in an uncanny way: the instrumental music made complete sense in the shape of a Credo. The last step was the rewriting of the music for the Mass. Rautavaara transposed the music down a major second and added a bridge both into and out of the central, more linear and calm section. The rhythmic drive of the outer sections is irresistible, and the dodecaphonic melodies of the Credo are amongst the catchiest I can imagine.

### Credo

Credo in unum Deum.  
Patrem omnipotentem,  
factorem cæli et terræ,  
visibilium omnium et invisibilium.  
Et in unum Dominum  
Jesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia sæcula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantiali Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de cælis.

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:  
passus, et sepultus est.

Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in cælum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria judicare vivos et mortuos:  
cujus regni non erit finis.

Et in Spiritum sanctum Dominum,  
et vivificantem:  
qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:  
qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.  
Confiteor unum baptismum  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
et vitam venturi sæculi.  
Amen.

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord,  
Jesus Christ,  
Only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.

And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.

And was crucified also for us under Pontius Pilate:  
suffered, and was buried.

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.

And in one holy catholic and apostolic church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come.  
Amen.

Charles Villiers Stanford:  
**Ye holy Angels bright, Op. 135, No. 1**



**Recordings for Sale at**  
**[www.vancouverchamberchoir.com](http://www.vancouverchamberchoir.com)**

*Ye holy Angels bright* is a later work of Stanford's, first published in 1913. It is a setting of a hymn text by Richard Baxter and Stanford uses a well-known hymn setting of the text by John Darwall from the 1770s. Stanford uses Darwall's hymn as musical material and *Ye holy Angels bright* could well be described as a series of variations on a theme. In the first verse, Darwall's hymn melody is presented in the soprano; the second verse features the melody in long note values above a lilting accompaniment; in the third, adagio verse, the baritones carry the melody in the five-part texture; and in the last verse, glimpses of the melody are everywhere in the double-choir writing that moves through several musical passages to reach a full and sonorous ending.

Ye holy Angels bright,  
Who wait at God's right hand,  
Or thro' the realms of light  
Fly at your Lord's command,  
Assist our song,  
Or else the theme  
Too high doth seem  
For mortal tongue.

Ye blessed souls at rest,  
Who ran this earthly race  
And now, from sin released,  
Behold your Savior's face,  
His praises sound,  
As in his sight  
With sweet delight  
Ye do abound.

Ye saints, who toil below,  
Adore your heav'nly King,  
And onward as ye go  
Some joyful anthem sing;  
Take what he gives  
And praise him still,  
Through good or ill,  
Who ever lives!

My soul, bear thou thy part,  
Triumph in God above;  
And with a well-tuned heart  
Sing thou the songs of love!  
Let all thy days  
Till life shall end,  
Whate'er He send,  
Be fill'd with praise!

(Richard Baxter, 1615–1691)

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- ❖ **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.

## Einojuhani Rautavaara: Missa a cappella

The *Sanctus* features a technique prominent in Rautavaara's last period: a solo voice or voice part singing a melody consisting of all 12 possible notes, accompanied by constantly morphing triads. Rautavaara creates variation by rotating soloists and adding a central passage in which the main protagonists are two solo sopranos singing in parallel thirds. In *Benedictus*, we encounter a variation of the technique used in the previous movement: the swerving melodies are now accompanied by slowly evolving chordal progressions. The central passage features another technique for Rautavaara: a tight field with a melodic element high above and low below it. Both the *Sanctus* and *Benedictus* have a strong feeling of timelessness, at least in a linear sense.

### Sanctus

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

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

### Benedictus

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

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

## Cyrillus Kreek: Kes Jumalat nii laseb teha

In contrast to the first piece on the program, Cyrillus Kreek's *Kes Jumalat nii laseb teha* has a stronger folk feeling with its melody that is simultaneously florid and austere. Again, the harmonic language is surprisingly spicy and restless.

Kes Jumalat nii laseb teha,  
kui tema tunneb ülevalt,  
ei Jumal temast ära lähe,  
ehk temal küll on häda käes;  
siis sina usku tunnistad,  
kui hädas usud Jumalat.

Mis on sul suurest murest abi?  
Mis kasu annab kurvastus?  
Sa läed küll vanaks mure läbi,  
ei lõpe sinu viletsus,  
kui sina liiast' muretsed, siis oma vaeva kasvatad.

Kõik olgu nii, kui Jumal tahab,  
kes kõige asja tegija;  
kuis tema sinu osa jagab,  
nii pead rahul olema,  
küll Jumal teab selgesti, mis tuleb tarvis kõigile.

Those, who let God do according to His will,  
as He sees best,  
from them God is never far  
if they are in need:  
Therefore confess your faith  
the same way you in need believe in God.

Where is help in the greatest need?  
What good is suffering?  
You will grow old in times of sorrow,  
yet suffering does not cease.  
If you fret, the trouble will only grow.

All shall be as God it wills,  
He is the power behind all that happens;  
Whatever He gives you as your part,  
accept it calmly.  
God knows what we all need.

(Folk adaptation of *Wer nun den lieben Gott läßt walten*  
by Georg Neumark, 1641)



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Josef Gabriel Rheinberger:  
Mass in E-flat, Op. 109 “Cantus Missæ”

The *Agnus Dei* that ends this concert consists of two sections quite different in character. The first section can be seen as a dialogue on many fronts: long, linear phrases and short, antiphonal phrases seem to fight for dominance; the dense dialogue between the choirs gives the movement a restless character, which is only strengthened by the fairly abrupt alteration of strong and weak dynamics. The “Dona nobis pacem” text is set to totally different music: a combination of sustained block chords and flowing, downward runs one voice at a time bring the work to a warm and optimistic ending.

**Agnus Dei**

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.

Lamb of God, who take away the sins of the world,  
have mercy on us.

Lamb of God, who take away the sins of the world,  
have mercy on us.

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

thank  
you

Thank you to  
our Concert Patrons,  
**Dr. Jeanette Gallant**

&

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

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**Fern Seaboyer** | Karen Seaboyer\*

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Dubravko Pajalic – for Beethoven Devotion participation

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A friend in San Mateo, CA – in honour of Brent Hunter

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