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ON
February 27, 2021

Kari Turunen
CONDUCTOR

TENEBRAE



2020 / 21 SEASON



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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 Səl̓ilwətaʔ/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
Andrew Bortz
Jacob Gramit
Paul Nash
George Roberts

VANCOUVER CHAMBER CHOIR
KARI TURUNEN, CONDUCTOR

TENEBRAE

Lamentationes Jeremiae Prophetarum
(Good Friday, Lectio I)

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

Christina Cichos and Madeline Lucy Smith, sopranos Fabiana Katz, alto
Eric Biskupski and Eric Schwarzhoff, tenors Jacob Gramit, bass

Tenebrae Responsories for Maundy Thursday

Tomás Luis de Victoria
(c. 1548-1611)

Eram quasi agnus
Una hora
Seniores populi

Lamentationes Jeremiae Prophetarum
(Good Friday, Lectio III)

Giovanni Pierluigi da Palestrina

Emily M Cheung, soprano Dinah Ayre, alto
Tristán Chalcraft, tenor Steven Bélanger, baritone George Roberts, bass

Tenebrae Responsories for Good Friday

Tomás Luis de Victoria

Tamquam ad latronem
Tenebrae factae sunt
Animam meam dilectam

Miserere mei, Deus

Gregorio Allegri
(c. 1582-1652)

Emily M Cheung, soprano Maria Golas and Fabiana Katz, altos
Jacob Gramit, bass

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TENEBRAE

Of all the Catholic liturgical year, the Tenebrae services of Holy Week are the most dramatic. They were originally formed by combining the earliest two Canonical hours, Matins and Lauds, of the Thursday, Friday and Saturday of Holy Week. The tradition of celebrating these hours the previous evening after darkness had come is from the first millennium.

Each Tenebrae service was a musical treasure-trove, as it required the singing of over a dozen psalms, nine lessons and nine responsories. Even if chant formed the majority of the singing, polyphony had its place as the fantastic collections of both responsories and lamentations from the sixteenth century prove. The intense music combined with liturgical drama made the Tenebrae services special favorites of the 16th- and 17th-century singers. At the beginning of the service, the church was lit with 15 candles (symbolizing Jesus, 11 disciples and the three Marys). After each psalm, one of the candles was put out. When only one candle was left, it was placed behind the altar, leaving the church in darkness (*in tenebris*).

The lessons of the Tenebrae services are mainly from the Lamentations of Jeremiah, in which the prophet laments the destruction of Jerusalem and the exile of its people. The musical Lamentations adhere to a clear structure: after an introductory sentence ("So begin the lamentations" or "From the Lamentations of Jeremiah"), each verse is separated by a letter of the Hebrew alphabet – ALEPH, BETH, GIMEL, etc. At the end there is an exhortation for Jerusalem to turn to its God.

Giovanni Pierluigi da Palestrina:
Lamentationes Jeremiae Prophetae
(Good Friday, Lectio I)

The *Third Book of Lamentations* of Giovanni Pierluigi da Palestrina is a late collection, from the last decade of the life of the great Roman composer. They balance the taste and ecclesiastical needs of the 1580s and the musical language of the polyphonic school that Palestrina digested with the help of his Flemish teachers in the 1530s and perfected into a personal musical language over a long career. This latter, flowing and imitative style is heard in the letters of the Hebrew alphabet, whilst the 'modern', less imitative and more declamatory style is apparent in the verses, most often scored for varying groups of solo voices.

De lamentatione Jeremiae Prophetae.

HETH. Cogitavit Dominus dissipare murum filiae Sion; tetendit funiculum suum, et non avertit manum suam a perditione: luxitque antemurale, et murus pariter dissipatus est.

TETH. Defixae sunt in terra portae ejus, perdidit et contrivit vectes ejus; regem ejus et principes ejus in gentibus: non est lex, et prophetae ejus non invenerunt visionem a Domino.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

The Lamentations of the Prophet Jeremiah.

HETH. The Lord determined to lay in ruins the wall of the daughter of Zion; he marked it off by the line; he restrained not his hand from destroying; he caused rampart and wall to lament, they languish together.

TETH. Her gates have sunk into the ground; he has ruined and broken her bars; her king and princes are among the nations; the law is no more, and her prophets obtain no vision from the Lord.

Jerusalem, Jerusalem, return to the Lord your God.



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Tomás Luis de Victoria: Tenebrae Responsories for Maundy Thursday

The responsories for the Tenebrae services are set to texts from the fourth century. These texts are an intriguing combination of quotations or references to the Book of Psalms and the Gospels as well as freely-worded interpretations of the Passion of Jesus. It is easy to see why so many sixteenth-century composers wanted to set these texts to music: drama and emotional response is never far off. The Victoria *Responsories* are from the same decade as Palestrina's *Lamentations*.

Victoria lived in Rome for two decades and was the successor to Palestrina at the Seminario Romano. In a city of under 100,000 inhabitants and c. 100 professional musicians, the two would certainly have known each other, even if a closer relationship is undocumented. However that may be, it is clear Palestrina was something of a paragon for his younger, Spanish contemporary.

Victoria's *Responsories* are even less imitative and polyphonic than the verses of Palestrina's *Lamentations*. The text is always at the forefront and the constant variation between homophonic and imitative passages keeps the expression fresh. The structure of the responsories is ABCB, with C being the verse, scored for varying groups of three solo voices. *Eram quasi agnus*, *Una hora* and *Seniores populi* are the responsories for the third Nocturn of the Maundy Thursday Matins. *Una hora* is scored for upper voices (SSAT), whilst the first and third responsories are for SATB.

Eram quasi agnus

Eram quasi agnus innocens:
ductus sum ad immolandum, et nesciebam:
consilium fecerunt inimici mei adversum me, dicentes:

Venite, mittamus lignum in panem ejus,
et eradamus eum de terra viventium.

Omnes inimici mei adversum me cogitabant mala mihi:
verbum iniquum mandaverunt adversum me dicentes:

Venite, mittamus lignum in panem ejus,
et eradamus eum de terra viventium.

Behold, I was like an innocent lamb;
I was led to the slaughter, and I knew it not.
My enemies have conspired together against me, saying:

Come, let us put poison into his bread,
And let us cut him off out of the land of the living.

All my enemies have thought evil things about me;
They have spoken evil words against me, saying:

Come, let us put poison into his bread,
And let us cut him off out of the land of the living.

Una hora

Una hora non potuistis vigilare mecum,
qui exhortabamini mori pro me?

Vel Judam non videtis quomodo non dormit,
sed festinat tradere me Judaeis?

Quid dormitis? Surgite et orate,
ne intretis in tentationem.

Vel Judam non videtis quomodo non dormit,
sed festinat tradere me Judaeis?

What, could you not watch one hour with me,
you that were eager to die for me?

Or do you not see Judas, how he sleeps not,
but makes hasteto betray me to the Jews?

Why do you sleep? Arise and pray,
lest ye fall into temptation.

Or do you not see Judas, how he sleeps not,
but makes haste to betray me to the Jews?

Seniores populi

Seniores populi consilium fecerunt

Ut Jesum dolo tenerent, et occiderent:
cum gladiis et fustibus exierunt tamquam ad latronem.

Collegerunt pontifices et pharisaei concilium.

Ut Jesum dolo tenerent, et occiderent:
cum gladiis et fustibus exierunt tamquam ad latronem.

The elders of the people discussed:

That they might by craft apprehend Jesus and kill him.
They came out with swords and clubs as against a robber.

Then the chief priests and the Pharisees gathered a council,

That they might by craft apprehend Jesus and kill him.
They came out with swords and clubs as against a robber.

Giovanni Pierluigi da Palestrina:
Lamentationes Jeremiae Prophetarum
(Good Friday, Lectio III)

Palestrina very seldom describes words or emotions directly, but rather creates space for the listener to encounter the text. His Third Lesson for Good Friday is scored for six voices, creating a rich, sonorous *tutti* texture that is contrasted with the more intimate and sombre solo verses for four voices in different combinations.

ALEPH. Ego vir videns paupertatem meam in virga indignationis ejus.

ALEPH. Me minavit, et adduxit in tenebras, et non in lucem.

ALEPH. Tantum in me vertit et convertit manum suam tota die.

BETH. Vetustam fecit pellem meam et carnem meam; contrivit ossa mea.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

ALEPH. I am the man who has seen affliction under the rod of his wrath;

ALEPH. He has driven and brought me into darkness without any light;

ALEPH. Surely against me he turns his hand again and again the whole day long.

BETH. He has made my flesh and my skin waste away, and broken my bones;

Jerusalem, Jerusalem, return to the Lord your God.

Tomás Luis de Victoria:
Tenebrae Responsories for Good Friday

Our second Victoria set is the three responsories for the second Nocturn of the Good Friday Matins. The texts are more dramatic than the Maundy Thursday texts and this is also apparent in the music. Again, the outer movements are scored for SATB, and the middle responsory for upper voices. This setting was, however, traditionally sung by male voices an octave lower than notated, and we will follow this tradition in our performance.

Tamquam ad latronem

Tamquam ad latronem
existis cum gladiis et fustibus comprehendere me:

Quotidie apud vos eram in templo docens
et non me tenuistis:
et ecce flagellatum ducitis ad crucifigendum.

Cumque iniecissent manus in Jesum et tenuissent eum,
dixit ad eos:

Quotidie apud vos eram in templo docens
et non me tenuistis:
et ecce flagellatum ducitis ad crucifigendum.

You come as against a robber
with swords and clubs to apprehend me:

I was daily with you in the temple teaching
and you did not arrest me;
and behold you lead me to scourging and to be crucified.

They laid hands on Jesus and held him fast,
He said to them:

I was daily with you in the temple teaching
and you did not arrest me;
and behold you lead me to scourging and to be crucified.

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Tenebrae factae sunt

Tenebrae factae sunt, dum crucifixissent Jesum Judaei:
et circa horam nonam exclamavit Jesus voce magna:
Deus meus, ut quid me dereliquisti?

Et inclinato capite, emisit spiritum.

Exclamans Jesus voce magna ait:
Pater, in manus tuas commendo spiritum meum.

Et inclinato capite, emisit spiritum.

Darkness fell when the Jews crucified Jesus:
and about the ninth hour Jesus cried with a loud voice:
My God, my God, why hast thou forsaken me?

And he bowed his head and gave up the ghost.

Jesus cried with a loud voice and said,
Father, into thy hands I commend my spirit.

And he bowed his head and gave up the ghost.

Animam meam dilectam

Animam meam dilectam tradidi in manus iniquorum,
et facta est mihi haereditas mea sicut leo in silva:
dedit contra me voces adversarius dicens;
congregamini et properate ad devorandum illum;
posuerunt me in deserto solitudinis
et luxit super me omnis terra:

Quia non est inventus qui me agnosceret,
et faceret bene.

Insurrexerunt in me viri absque misericordia,
et non pepercerunt animae meae.

Quia non est inventus qui me agnosceret,
et faceret bene.

I delivered my beloved soul into the hands of the wicked,
and my possessions have become to me like a lion in the forest.
My adversary spoke out against me saying:
Come together and make haste to devour him.
They placed me in a solitary desert
and all the earth mourned for me;

Because nobody could be found who would claim me
and be kind to me.

Men without mercy rose up against me,
and they spared not my soul.

Because nobody could be found who would claim me
and be kind to me.

thank
you

Thank you to
our Concert Patron,

Doris Luking

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

Gregorio Allegri: *Miserere mei, Deus*

The most famous piece of music originally intended for Tenebrae services must be Gregorio Allegri's *Miserere*. Allegri was a singer of the papal chapel in the early 17th century and also a fairly respected composer. His *Miserere*, the psalm that ends the musical offerings of the Tenebrae service, was originally a simple harmonization of the psalm tone. The fame of the work was based on the improvised embellishments that were handed down from one generation of singers to the next in the papal chapel and kept secret. There are stories of Mozart and Mendelssohn being enchanted by the work and writing down the music from memory. The tradition is so thick that the original composition has long since been forgotten. The impressive "Allegri *Miserere*" we all know has very little to do with Allegri.

That said, the well-known version is actually quite beautiful and effective. To bridge the gap between the original Allegri composition and the "Allegri *Miserere*", we will perform an edition by Ben Byram-Wigfield that opens with Allegri's unembellished setting, moves through embellishments that might have been sung by the Sistine Chapel choir to ad hoc embellishments and finally ends in the "modern" version with its soaring soprano line. All this development happens in the alternating solo voice choir, whilst the *tutti* choir sticks to its one version. The psalm tone is also corrected to the one Allegri cites in his polyphonic sections.

As impressive as the work is, a good part of its effect would have been tied to the context of its performance. The Sistine Chapel would have been in almost total darkness, and the voices of some of the finest singers of their time would have risen from the Cantoria and filled the Chapel with these sombre and emotional sounds. After a long service with much singing and drama, these would have been the melodies that were left resonating in the minds of the participants.

Miserere mei, Deus,
secundum magnam misericordiam tuam;

Et secundum multitudinem miserationum tuarum,
dele iniquitatem meam.

Amplius lava me ab iniquitate mea:
et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco,
et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci;
ut justificeris in sermonibus tuis,
et vincas cum iudicaris.

Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti;
incerta et occulta sapientiae tuae manifestasti mihi.

Asperges me hyssopo, et mundabor;
lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam:
et exsultabunt ossa humiliata.

Averte faciem tuam a peccatis meis,
et omnes iniquitates meas dele.

Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus meis.

Ne projicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui,
et spiritu principali confirma me.

Docebo iniquos vias tuas,
et impii ad te convertentur.

Have mercy upon me, O God,
after thy great goodness:

according to the multitude
of thy mercies do away mine offences.

Wash me thoroughly from my wickedness:
and cleanse me from my sin.

For I acknowledge my faults:
and my sin is ever before me.

Against thee only have I sinned, and done this evil in thy sight:
that thou mightest be justified in thy saying,
and clear when thou art judged.

Behold, I was shapen in wickedness:
and in sin hath my mother conceived me.

But lo, thou requirest truth in the inward parts:
and shalt make me to understand wisdom secretly.

Thou shalt purge me with hyssop, and I shall be clean:
thou shalt wash me, and I shall be whiter than snow.

Thou shalt make me hear of joy and gladness:
that the bones which thou hast broken may rejoice.

Turn thy face from my sins:
and put out all my misdeeds.

Make me a clean heart, O God:
and renew a right spirit within me.

Cast me not away from thy presence:
and take not thy holy Spirit from me.

O give me the comfort of thy help again:
and stablish me with thy free Spirit.

Then shall I teach thy ways unto the wicked:
and sinners shall be converted unto thee.

Libera me de sanguinibus, Deus,
Deus salutis meae,
et exsultabit lingua mea justitiam tuam.

Domine, labia mea aperies,
et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, dedissem utique;
holocaustis non delectaberis.

Sacrificium Deo spiritus contribulatus;
cor contritum et humiliatum, Deus, non despicies.

Benigne fac, Domine, in bona voluntate tua Sion,
ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium iustitiae,
oblationes et holocausta;
tunc imponent super altare tuum vitulos.

Deliver me from blood-guiltiness,
O God, thou that art the God of my health:
and my tongue shall sing of thy righteousness.

Thou shalt open my lips, O Lord:
and my mouth shall shew thy praise.

For thou desirest no sacrifice, else would I give it thee:
but thou delightest not in burnt offerings.

The sacrifice of God is a troubled spirit:
a broken and contrite heart, O God, shalt thou not despise.

O be favourable and gracious unto Sion:
build thou the walls of Jerusalem.

Then shalt thou be pleased with the sacrifice of righteousness,
with the burnt offerings and oblations:
then shall they offer young bullocks upon thine altar.



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My wife, Marion Haney | Ron Haney

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In memory of Bob | Jean Pamplin

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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