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Kari Turunen  
Carrie Tennant  
Frances Roberts  
CONDUCTORS

Vancouver Youth Choir  
Argyle Secondary  
Chamber Choir  
GUEST ENSEMBLES



# JUST

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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  
Jane Long  
Krista Pederson  
Madeline Lucy Smith

ALTOS

Dinah Ayre  
Tabitha Brasso-Ernst  
Maria Golas  
Fabiana Katz  
Dolores Scott

TENORS

Eric Biskupski  
Sam Dabrusin  
Tom Ellis  
Eric Schwarzhoff  
Rob Workman

BASSES

Steven Bélanger  
Paul Nash  
George Roberts  
Wim Vermeulen  
Jaime Yoon

VANCOUVER CHAMBER CHOIR  
KARI TURUNEN, CONDUCTOR

WITH

THE FOCUS CHOIR OF UNIVERSITY AND COLLEGE SINGERS

AND

VANCOUVER YOUTH CHOIR  
CARRIE TENNANT, CONDUCTOR

ARGYLE SECONDARY SCHOOL CHAMBER CHOIR  
FRANCES ROBERTS, CONDUCTOR

JUST SOCIETY

**When I close my eyes I dream of peace**

VCC & Focus

Karin Rehnqvist  
(b. 1957)

**Calle sin nombre**

VCC

Alex Freeman  
(b. 1972)

**Snow dance for the dead**

VCC

Seán Doherty  
(b. 1987)

**Esta tierra**

Argyle Secondary

Javier Busto  
(b. 1949)

**Winners of the 15th biennial  
Young Composers' Competition**

**Stood the mother** (Secondary winner)

VCC & Argyle Secondary

Isaac Howie  
(b. 2005)

**Parkour** (Elementary winner)

VCC

Micah Filate  
(b. 2012)

**Where the Earth is Quiet** (College/University winner)

VCC

Emile Deedes-Vincke  
(b. 1999)

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*Recording devices of any kind  
are strictly prohibited.*

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**Moonlight Sound Design**

VYC

Daniel Tones, vibraphone

Raimonds Tiguls  
(b. 1972)**Salve Regina**

VYC

Franco Prinsloo  
(b. 1987)**Ta na Solbici**

VYC

Samo Vovk  
(b. 1989)**Fear [WORLD PREMIERE]**

VCC, VYC &amp; Argyle Secondary

Gerda Blok-Wilson  
(b. 1955)**Just Society**

VCC &amp; Focus

T. Patrick Carrabré  
(b. 1958)

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**FOCUS CHOIR**

The Vancouver Chamber Choir is pleased to welcome the students who have participated in this year's *Focus* professional development program. Student participants in this educational program have been offered a brief, but intensive, introduction to the world of professional choral singing.

These young singers have been selected from Argyle Secondary School, Capilano University, Trinity Western University and the Vancouver Youth Choir by their respective

choral directors. They have attended rehearsals with the Vancouver Chamber Choir, and have worked one on one with the professional singers. *Focus* provides students who are undertaking vocal training an opportunity to increase their singing skills and musical understanding through intensive study, rehearsal and performance with professional musicians. We thank the students for their enthusiastic participation, and their directors for support of the program:

Argyle Secondary School:  
**Frances Roberts**

Capilano University:  
**George Roberts**

Trinity Western University:  
**Dr. Joel Tranquilla**

Vancouver Youth Choir:  
**Carrie Tennant**

**SOPRANOS**

Miranda Berry  
Isabel Eldred  
Abby Epstein  
Laurel Pope  
Eloise Scott  
MacKenna Wilson

**ALTOS**

Carolyn Chen  
Natalie Mah  
Avara Maitland-Collins  
Claire Sheinen  
Juliana Snee  
Myra Sobelman  
Miriam van Bergeyk

**TENORS**

Robbie Down  
Benji Epstein  
Matthew Jiang  
Jordan Montoya

**BASSES**

Nathaniel Chan  
Thomas Dalton  
Howard Ho  
Carl Lemer  
Christian Tolentino

# VANCOUVER YOUTH CHOIR ORGANIZATION

## CARRIE TENNANT, FOUNDER AND ARTISTIC DIRECTOR

Founded in 2013 by Carrie Tennant, the Vancouver Youth Choir provides a space for promising young singers to develop their artistry in a safe and supportive environment. In eight years, the organization has grown from a single choir of 30 members to more than 275 members in 7 ensembles, including the brand-new “VYC Kindred” – a free choral program where newcomer and refugee youth learn about Indigenous music and culture.

VYC has quickly emerged as one of the most highly-regarded youth choirs in the country, gaining international attention for their adventurous programming, their commitment to performing and promoting music from underrepresented communities, and their outside-the-box approach to shows, where they employ unique venues, multimedia, movement, and staging. In addition to their regularly sold-out season concerts, VYC performs regularly with professional choirs and solo artists in the city, and at festivals like PuSH and the VSO New Music Festival. The choir has been featured multiple times on CBC radio, presented concerts under the baton of Grammy award-winning conductor Charles Bruffy, and in 2017 was awarded first prize at the National Competition for Canadian

Amateur Choirs. In 2016, VYC launched the “Vancouver Youth Choir Choral Series” with Cypress Publishing. The VYC series features new music from exclusively Canadian composers and arrangers, and has become popular world-wide as a resource for SATB Canadian repertoire. VYC has toured in Europe and North America, and in 2019 was invited to represent Canada at the American Choral Directors National Convention in Kansas City.

Says Artistic Director Carrie Tennant: “In all our choirs, we strive for artistry and excellence. We believe in the artistic potential of young people regardless of their age or experience. Just as important to us, however, is to create a safe and encouraging place for this artistry to develop. Finding joy in collaboration and creation is something that will serve young people throughout their entire lives”. VYC members represent over 13 municipalities in the Lower Mainland, including 43 different high schools, 32 elementary schools and 5 different post-secondary institutions. They are passionate and joyful about their music-making. We are so proud of their work, and are very excited to share it with you.

### SOPRANOS

Juca Farma Alvarina  
Juca Myrfa Alvarina  
Jenna Baumgartner  
Meruert Bestybay  
Elisha Bienventura  
Cathy Cao  
Vinci Fong  
Audrem Anne Galura  
Anja Kelly  
Juliana Maniano  
Christina Manning  
Maria Marshall  
Kate Medcalf  
Marielle Muller  
Chiara Susanto  
Anna Sysoyeva  
Amber Tsang  
Shae Wakabayashi

### ALTOS

Sofia Avelino  
Brynja Bayda  
Julia Bishop  
Paula Brewster  
Teresa Chang  
Kimberly Cheong  
Emily Chow  
Genevieve Dubuc  
Golnoush Ebrahimi  
Carolyn Ford  
Kayla Holloway  
Lana Hui  
Saphren Ma  
Avara Maitland-Collins  
Kate Pasula  
Brodie Sacre  
Eloise Scott  
Clare Sheinin  
Michelle Uy  
Callula Voogd  
Lana Whyte  
Abigail Yuen

### TENORS

Alex Adrian-Hamazaki  
Victor Burke  
Oliver Dalton  
Emile Deedes-Vincke  
Marcus Degenstein  
Renz Dizon  
Jordan Griffiths  
Cameron Holland  
Matthew Jiang  
Max Maclean  
Danny Najjar  
Ryan Pfortmueller  
Oswald Pingol  
Owen Sigurdsson  
George Xu

### BASSES

Emerson Block  
Lucas Burrows  
John Carpenter  
Will Clements  
Thomas Dalton  
Mark Daudlin  
Ethan Eng  
Mika Han  
Ethan Holmes  
Martin Joo  
Brendan Lam  
Carl Lemer  
Jerry Mazurek  
Cody Sawyer  
Francis Tan  
Jerry Xu  
Jaime Yoon  
Patrick Zhu

With our gratitude to the following  
for supporting our Young Composers' Competition:

**The Edward C. Chiasson Law Corporation**  
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# ARGYLE SECONDARY SCHOOL CHAMBER CHOIR

## FRANCES ROBERTS, DIRECTOR

Argyle Secondary School serves a diverse community in the beautiful Lynn Valley neighbourhood of North Vancouver. Thanks to long-standing community support, Frances Roberts and the Argyle Music Program have maintained a strong choir program at the school for over 30 years. Argyle offers band, strings and choral studies in the grades 8 -12 educational program including 3 concert bands, 2 jazz bands, a strings ensemble, 2 concert choirs, 2 jazz choirs and a multi-grade chamber choir.

This choir was started 5 years ago to offer Argyle singers a cross graded performance ensemble pursuing more diverse and challenging repertoire. This choir, currently 33 singers, experiences considerable turnover every year as students graduate and new students join. The Chamber Choir has toured in Europe and has been a feature ensemble at the Canadian Rocky Mountain Festival at the Banff Centre for Arts and Creativity.

Argyle choirs have been fortunate enough to collaborate and appear with the Vancouver Symphony Orchestra, Vancouver

Chamber Choir, Vancouver Welsh Men's Choir, Vancouver Orpheus Choir and to workshop with Eric Whitacre, Robert Sund, Bob Chilcott and Simon Carrington (King's Singers). Argyle choristers and alumni were also able to workshop with Rajaton (Finland), Idea of North (Australia) and the Swingle Singers (UK), all at MusicFest Vancouver. Today the choir is quite excited to have this special opportunity to share the stage with the Vancouver Chamber Choir and the Vancouver Youth Choir singing these new compositions. It is the first time on this stage for most of the choir and premiering new works is a challenging experience.

Frances Roberts graduated from UBC with a Masters in Choral Conducting (2016). She was honoured by the District of North Vancouver in 2017 for her outstanding work with youth, and the BC Music Educators' Association named Frances Outstanding Secondary Music Teacher in 2020. Frances is thrilled to be involved in this adventurous concert and would like to thank Kari, Carrie and Steven Bélanger for providing such an enriching experience during the COVID-19 pandemic.

### SOPRANOS

Daniella Damanpak  
Anjini Desai  
Isabel Eldred  
Abby Epstein  
Caterina Fatato  
Sophia Kim  
Maven Lucas  
Emily Mills  
Saoirse Pontin  
Shivali Sisodraker  
Manar Vink

### ALTOS

Svenja Baigent  
Isabella Byrne  
Jaglin Davis  
Claire Gummeson  
Alexandria Hansen-Yang  
Ella McDonald  
Eleni McLaughlin  
Leonie Rachner  
Zoe Rubin

### TENORS

Reid Adamson  
Kat Brennan  
Finn Deighton  
Benji Epstein  
Natalie Mah  
Jaida Stewart

### BASSES

Grayson Arndt  
Bjorn Backstrom  
Brendan Chan  
Nathaniel Chan  
Radin Farvargan  
Jacob McCormick  
Matthew Mitchell  
Evan Rink

thank  
you

Thank you to  
our Concert Patrons,

**Janis Hamilton**  
and

**Bruce Munro Wright**

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



## PROGRAM NOTES, TEXTS & TRANSLATIONS

In addition to the pandemic, the other major global narrative of the last two years has been the realization of how unequal and unjust the world has been, and is. Racism, colonialism, financial inequity, systemic inequity, sexism, ableism... The list is long, and in addition, Canada has had to face its past regarding its Indigenous peoples and try to imagine what true reconciliation could look like. The sheer scale of the task of finding a way to a more just society is immense, and I am sure all of us have gone through phases of pessimism, scepticism, denial and depression. When you add to this mix feelings of climate angst and the constant mental turbulence caused by the pandemic, I think you can safely say we are not living in the easiest of times.

Art has many functions, and its value and beauty lies partially in this diversity. Some art has always addressed the immediate questions of its time; some has looked to the permanent features that make us human; some has turned to abstractions and an inner logic. Whatever the approach, art always speaks to our time – after all, it is created and received in a time and in a specific social context. Art can also be intentionally political, be it conceived for the cinema or theatre, as literature or visual art. Naturally this goes for music as well, whatever the genre.

Classical music seldom stands on the front lines in this case, and it is not easy to convey an unequivocal political or societal message through instrumental music. Vocal music, however, is a different beast altogether. We have words that can precisely express a thought, belief or an agenda. The refrain of

“La Marseillaise” would be a rousing piece of music in its own right but I doubt the call to arms would be quite the same without the words. And it is this combination of the words and the music that continues to persuade and inspire, even though the French Revolution is long gone and the battle against foreign cohorts is fortunately not part of our world. The music adds another emotional layer to the words and this layer is often one that somehow exudes hope, even when the text does not. I think composer Alex Freeman hits the nail on the head when he writes (with a reference to Abraham Lincoln) about his own work, that the music appeals “to our better angels”.

While there is a tradition of political choral works — from coronation motets to works celebrating military victories and Soviet odes to the workers — contemporary choral music that addresses the world around us in a way that can be considered political is not all that common. Many of the works on this program have a political, societal or environmental edge. The other main theme of this concert is a celebration of youth. We are joined on stage by our Focus group of high school and college/university students; our brilliant Associate Choir, the Vancouver Youth Choir; and the Argyle Secondary Chamber Choir. In addition, we will perform the winning contributions of our Young Composers’ Competition. I believe the two themes go hand in hand: our hope of a more just society is tied to a hope that the rising generations will have the wisdom and skill to lead the world to a better place.

### Karin Rehnquist When I close my eyes I dream of peace

Karin Rehnquist is a Swedish composer who often infuses folk music into an otherwise classical choral idiom. *When I close my eyes* is something the composer calls a ‘peace project’, and the short text is a quote from an eleven-year-old Croatian boy during the Yugoslav War of the 1990s. The piece was written in 2016 and consists of two movements. The first movement presents the text in English in an environment reminiscent of Swedish folk music. In the second movement the text is presented in a dozen languages in music that represents different traditions. The result is not a coordinated whole as much as a kaleidoscope of languages and musical traditions. I feel the work presciently addresses the 2018 refugee wave to Europe – many of the asylum seekers were fleeing wars and restlessness in especially the Middle East and dreams of peace must have been on many minds.

When I close my eyes, I dream of peace  
Когда я закрываю глаза, я мечтаю о мире  
Kun suljen silmäni, uneksin rauhasta  
مالمسلاب ملحأ ، ين يع ضم غأ امدنع  
Kur mbyll sytë, ëndërroj paqen  
Ninapofumba macho yangu, naitamani amani  
Cuando cierro los ojos, sueño con la paz  
当我闭上我的眼睛，我梦见了和平  
Wenn ich meine Augen schliesse, träume ich von Frieden  
Kada zažmirim, o miru sanjam ja  
Όταν κλείνω τα μάτια μου, ονειρεύομαι ειρήνη  
När jag blunder drömmer jag om fred

Alex Freeman  
**Calle sin nombre**

Alex Freeman is a U.S.-born composer who is now based in Helsinki, Finland. His *Calle sin nombre* from 2018 is a reflection of something the composer calls “an ongoing storm of deep shame, outrage, and helplessness” in regard to the way asylum seekers were treated at the southern U.S. border in 2018. Freeman sets fragments of news reports that “tread with bare feet across shards of fragmented lines from Emma Lazarus’s *The New Colossus* (the iconic poem enshrined at the base of The Statue of Liberty)”. The music, as Freeman puts it, “renders my fury over these events, but I do hope it resonates with some guiding hope for the power of our better angels”.

TEXTS DRAWN FROM THE FOLLOWING SOURCES:

“I cried during the nights in the shelter “, she wrote in Spanish. “I spent all night crying, asking God for us to be together again.”  
(*Propublica Illinois*, Sept. 10, 2018)

“I call and call and no one will tell me where he is.”  
(*PBS*, June 18, 2018)

“I didn’t know where my mother was “, said Griselda, 16, of Guatemala, who entered the U.S. with her mother in the McAllen, Texas, area. “I saw girls ask where their mothers were, but the guards would not tell them.”  
(*Associated Press*, July 17, 2018)

“The official told me, ‘Sign here, and you will be deported together.’ They tricked me”, Mr. Perez, 30, said in a phone interview from his Indigenous village in Guatemala. ‘Now’, he said, “Whenever we talk, Yanci asks me, ‘Why did you leave me, Papito?’”  
(*The New York Times*, July 27, 2018)

“...Immers, a boy from Honduras who was separated from his parents...and placed with a foster family in Michigan for 73 days. Video of the Immers’ reunion with his mother shows him recoiling from and trying to escape from her. ‘It felt like he wasn’t my son anymore. It felt like a nightmare,’ said Gladys, Immers’ mother.”  
(*DHS Psychiatrist, Dr. Pam McPherson*, 60 Minutes, Nov. 26, 2018)

This week the government provided [the ACLU] with information on about 120 deported families that was not particularly useful, including several addresses that referred to “calle sin nombre” (street without a name).  
(*The New York Times*, Aug. 3, 2018)

**The New Colossus**

Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glowes world-wide welcome; her mild eyes command  
The air-brided harbour that twin cities frame.  
“Keep, ancient lands, your storied pomp!” cries she  
With silent lips. “Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!”

(*Emma Lazarus*, 1883)

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Seán Doherty  
**Snow Dance for the Dead**

Seán Doherty's *Snow Dance for the Dead* was written in 2017 for the centenary of the Russian October Revolution, but this is hardly a celebration of that revolution. As the composer writes: "*Snow Dance for the Dead* marks the centenary of the October Revolution (1917) and subsequent foundation of the Cheka, the first of a succession of Soviet state-security organisations, who were instrumental in the horrors of Red Terror and the rest of the Russian Civil War (1918–22). Its text is drawn from two sources: Lola Ridge's poem 'Snow Dance for the Dead', and a euphemism that the Cheka used for the verb 'to kill' – '*natsokal*', an onomatopoeia of the trigger action. Chekhov's gun is cocked at the start of the piece, setting in motion the inevitable descent into relentless violence." The music is full of beautiful descending scales in cross-rhythms and this beauty makes the work all the more terrifying and the choreographed gestures strengthen the message. If the context of the work seems comfortably distant, place names like Sarajevo, Springhill, Baghdad, Taiz, Gaza, Beirut and Mosul quickly erase this feeling of comfort.

Dance, little children ... it is holy twilight ...  
Have you hung paper flowers about the necks of the ikons?  
Dance soft ... but very gaily ... on tip-toes like the snow.  
Spread your little pinafores  
And courtesy as the snow does ...  
The snow that bends this way and that  
In silent salutation.  
Do not wait to warm your hands about the fires.  
Do not mind the rough licking of the wind.  
Dance forth into the shaggy night that shakes itself upon you.  
Dance beneath the Kremlin towers—golden  
In the royal  
Purple of the sky—  
But not there where the light is strongest ...  
Bright hair is dazzling in the light.  
Dance in the dim violet places  
Where the snow throws out a faint lustre  
Like the lustre of dead faces ...

Snow downier than wild-geese feathers ...  
Enough filling for five hundred pillows ...  
By the long deep trench of the dead.  
Bend, little children,  
To the rhythm of the snow  
That undulates this way and that  
In silver spirals.  
Cup your hands like tiny chalices ...  
Let the flakes fill up the rosy  
Hollows of your palms  
And alight upon your hair,  
Like kisses that cling softly  
A moment and let go ...  
Like many kisses falling altogether ...  
Quick ... cool kisses.

(Lola Ridge, from *In Russia*)

Javier Busto  
**Esta tierra**

Javier Busto hails from the Basque Country of Spain. He is a self-taught musician and composer. He graduated as an MD from Valladolid University and is a practicing family physician. His neo-Romantic choral works have been popular all around the globe for the last 30 years. The poetry of *Esta tierra* honours nature's beauty and evokes rich colourful images of the Spanish countryside. The poet describes his longing for the peaceful low country of his homeland.

No me busques en los montes  
por altos que sean,  
ni me busques en el mar  
por grande que te parezca.  
Búscame aquí, en esta tierra llana,  
con puente y pinar,  
con almena y agua lenta,  
donde se escucha volar  
aunque el sonido se pierda...

Do not look for me in the wilderness,  
however high,  
nor look for me in the sea,  
however wide it seems.  
Look for me here, in this low country  
with bridge and pine grove,  
with points and slow water,  
where one can hear it ripple  
although the sound fades out...

(Francisco Pino)

## YOUNG COMPOSERS' COMPETITION WINNERS

The biennial Young Composers' Competition of the Vancouver Chamber Choir attracted a healthy number of submissions even in this pandemic time. The jury that consisted of composers Katerina Gimon and T. Patrick Carrabré and conductors Frances Roberts, Jennifer Tham and Kari Turunen evaluated the submissions blind (no information on the composers) and awarded first prizes in each category (see below) and two Honourable mentions (Henry From and Sophia Colpitts). All the award winners received monetary prizes ranging from 200 to 1,000 dollars; the Honourable Mentions received an invitation to workshop their pieces in our April *Interplay* session; and the prize winners of each category will have their works performed in this concert.

### Isaac Howie **Stood the Mother**

The winner of the Secondary Division was Isaac Howie with his concise and stylish *Stood the Mother*. The text is from the classical *Stabat Mater* sequence and the work grows organically from a reserved beginning. The descending bass lines create a mood of sadness and the shift from a lilting 12/8 to 4/4 towards the end of the work is very effective. We have the pleasure of performing the work together with the Argyle Secondary Chamber Choir.

At the Cross her station keeping,  
Stood the mournful Mother weeping,  
Close to Jesus to the last:

Through her heart, his sorrow sharing,  
All his bitter anguish bearing,  
Now at length the sword has pass'd.

Oh, how sad and sore distress'd  
Was that Mother highly blest  
Of the sole begotten One!

Christ above in torment hangs;  
She beneath beholds the pangs  
Of her dying glorious Son.

Is there one who would not weep,  
Whelm'd in miseries so deep  
Christ's dear Mother to behold?

Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?

*(Traditional sequence,  
translated by Edward Caswall)*

### Micah Filate **Parkour**

The winner of the Elementary Division is Micah Filate, whose delightful *Parkour* is a musical interpretation of the training discipline in which practitioners move from one place to another in an effective way without assisting equipment. Micah writes: "It is a lot of fun and one of my favourite activities, and I tried to add a little bit of that fun into this song which can be sung."

Yoo hoo  
Woot! Woot!  
Yah ha ha ha...  
Yoo hoo  
Dah dah lah  
Ah

Emile Deedes-Vincke  
**Where the Earth is Quiet**

In the College/University Division, the winning entry was *Where the Earth is Quiet* by Emile Deedes-Vincke, with text by poet and photographer Saphren Ma. Both are members of the Vancouver Youth Choir, and the piece was originally commissioned by Lars Kaario, Artistic Director of Laudate Singers. The lyrics describe the poet's love of nature and especially the nature of Gambier Island. The choral writing is fluent, the textures varies, the form clear and the pop-song-like refrain stays with you. The ending is touching.

Here among the fragrant pine,  
nestled between gleaming waters and towering mountain ranges  
lies my heart.  
Here, I am home.

Here where gold pours over canopies from the heavens above  
where morning dew coats the Earth in silver pearls,  
the air is still  
and willows bend down to the waters of glass.  
Here, I am home.

Here the stars return to the sky  
like mist gently carried on the breeze.  
Here, I am home.

Where eagles soar and ravens call to me,  
when trees blush and melt to flames  
my soul is reborn.  
Here, I am home.

Here in the still, where the sky is wide and the Earth is quiet.  
Here, I am home.

(Saphren Ma)

INTERMISSION

Raimonds Tiguls  
**Moonlight Sound Design**

*Moonlight Sound Design* was commissioned and premiered by the youth choir Kamēr, conducted by Māris Sirmāis in Riga, Latvia in 2012. The piece is dedicated to the composer's father, but Tiguls is careful to explain in the performance notes that "the song is about longing, not sadness". Tiguls says that "the title of the piece is inspired by the fact that the studio I write in is in my father's country house in an attic room, and the night moon shines directly into it". The piece was originally written for hang drum and choir and is adapted here for vibraphone.

In the moonlight, time stands still.  
The present melts into the past,  
and my spirit communes with souls  
that have passed before me.

I can never explain, can never tell you.  
No!

In the night, it smells of morning.  
And in the silence, flowers and birds herald the light.  
Tears in my eyes, like dewdrops on flower that,  
with the light, will disappear, having been lost in  
darkness.

I can never explain, can never tell you.  
No!

## Franco Prinsloo Salve Regina

Franco Prinsloo is an award-winning composer from Pretoria, South Africa. His *Salve Regina* was commissioned by the University of Pretoria Camerata Choir and premiered on March 12th, 2020 – just as COVID-19 exploded across the world. Prinsloo uses elements of chant and extended compositional techniques to create a singularly beautiful setting of the traditional *Salve Regina* text.

Salve, Regina, Mater misericordiæ,  
vita, dulcedo, et spes nostra, salve.  
Ad te clamamus exsules filii Hevæ.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.

Eia, ergo, advocata nostra, illos tuos  
misericordes oculos ad nos converte.  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

O, holy Queen, Mother of Mercy,  
Hail our life, our sweetness and our hope.  
To thee do we cry, poor banished children of Eve;  
To thee do we send up our sighs,  
Mourning and weeping in this valley of tears.

Turn then, most gracious advocate,  
Thine eyes of mercy toward us;  
And after this our exile,  
Show unto us the blessed fruit of thy womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.

## Samo Vovk Ta na Solbici

Samo Vovk is a Slovenian singer, composer, pianist and producer. He is currently the artistic leader and arranger for the vocal band Kreativo. From Vovk: “*Ta na Solbici* is an original song, written in the special and very rare Resian language. The story in the song is about a wedding in the Resian village Solbica (Stolvizza). People at the wedding danced so loudly that they were louder than the river and the church bells and so loud that their stomps echoed from the mountain Kanin. This way of singing and the timbre in *Ta na Solbici* originate from the region of Resia”.

Stolvizza is located in Resia, a steep Alpine valley on the border of Slovenia and Italy. Due to the geographical location and orographic isolation of the valley, the Resian community developed a unique and characteristic language and culture.

Ta na Solbici se poračalo  
*Ja lo li li le lo...*  
so nöge na glas tärmale  
da so Bilo rizglasnile  
od Čanīna tintinalo, od Čanīna  
so nöge na glas tärmale  
da so zwun rizglasnile  
Le la – höra, visoka höra ta Čanīnawa

There was a wedding in village Solbica.  
*[typical Resian folk refrains]*  
The feet were hitting the floor so loudly  
that it drowned out the river Bila.  
It was echoing off the mountain Kanin.  
The feet were hitting the floor so loudly  
that it drowned out the church bells at the wedding.  
It was echoing off the high mountain Kanin.

## Gerda Blok-Wilson Fear

Gerda Blok-Wilson presented *Fear* in our November 2021 Interplay session. I was drawn to the way both the poem and the music squarely stood on the side of the fearful and oppressed. As Gerda writes, “[American poet Sara] Teasdale’s poem explores two types of fear: the fear of the dark and the fear of being left alone. I have tried to create a sense of panic and fear by including the fast patting of the chest and intermittent stampings. Throughout the piece, there should be a driving rhythm except for the third verse which describes a sense of despair. The theme, of course, [is relevant] for people experiencing the fear of any terrible abusive situations.”

I am afraid, oh I am so afraid!  
The cold black fear is clutching me to-night  
As long ago when they would take the light  
And leave the little child who would have prayed,  
Frozen and sleepless at the thought of death.  
My heart that beats too fast will rest too soon;  
I shall not know if it be night or noon, --

Yet shall I struggle in the dark for breath?  
Will no one fight the Terror for my sake,  
The heavy darkness that no dawn will break?  
How can they leave me in that dark alone,  
Who loved the joy of light and warmth so much,  
And thrilled so with the sense of sound and touch, --  
How can they shut me underneath a stone?

(Sara Teasdale)

T. Patrick Carrabré  
Just Society

Writes composer T. Patrick Carrabré: “The idea for *Just Society* came to me in the winter of 2017, not long after the first Syrian refugees landed in Canada. The world seemed to have gone crazy, with many countries turning their backs on people who were fleeing this horrific situation. I decided to use sound samples from speeches by P.E. Trudeau, especially a clip of him saying that Canada could be “a model of the Just Society”. I also found Cicero’s *De officiis*, written in 44 BCE, where he covers much of the same territory. But reality seldom lives up to ideals, so I decided to balance things out with some of Trudeau’s speeches from the period around the Quebec Referendum (in French) and parts of a poem by Louis Riel (who certainly didn’t receive justice from our society). Riel spent some of his exile period in New England and this poem playfully chides the many Canadians who had gone there in search of a bigger paycheque. The final section references some well-known songs about Canada and still being an optimist at heart, I decided to end with a singalong.”

De tribus autem reliquis latissime patet ea ratio, qua  
societas hominum inter ipsos et vitae quasi communitas  
continetur; cuius partes duae, iustitia, in qua virtutis est  
splendor maximus, ex qua viri boni nominantur, et huic  
coniuncta beneficentia, quam eandem vel benignitatem  
vel liberalitatem appellari licet. Sed iustitiae primum  
munus est, ut ne cui quis noceat nisi lacessitus iniuria,  
deinde ut communibus pro communibus utatur, privatis  
ut suis.

(Cicero, *De officiis*)

Of the three remaining categories the one which covers the  
widest field is that which covers human relations and social  
harmony. It can be divided into two parts: justice, which  
stands out above all other virtues and is our criterion of the  
good man, and generosity, which is closely allied to it and  
is sometimes referred to under the heading of goodwill or  
liberality. Now the prime requirements of justice that no man  
should harm another unless provoked by injustice and that  
he should use common possessions for the common good  
and only his own possessions for his own good.

Dans la grande république  
Je viens faire un peu d’argent.  
Sans me vanter, je me pique  
De l’y ganger noblement.  
Je compte sur la fortune  
Le confort et le gros gain.  
Mais le travail m’importune,  
Car je suis canadien.

In the great republic  
I’m there to make money.  
Pardon me if I think  
That I’m quite good at it.  
Now I’m deadly serious  
About comfort and gain.  
How I find work tedious,  
Like a real Canadian!

Et quant à payer sa dette  
C’était bon pour les aïeux.  
Pour moi, j’aime à faire emplette  
Au compte de mes neveux.  
J’assermente ma parole  
De payer bel et soudain.  
Et j’acquitte en faribole  
En canadien coquin.

Debts are always repaid,  
So my ancestors said.  
My nephews get waylaid  
These days and pay instead.  
I give my word, I swear  
I’ll settle ‘em in the end.  
I sell my shabby wares,  
A crafty Canadian.

Quand la mort misérable  
Viendra me serrer le cou  
Je saurai tricher le Diable  
En me nichant dans mon trou.  
Alors frappant ma poitrine  
Au ciel je grimpe à la fin.  
Car la justice divine  
respecte un canadien.

When death’s on patrol,  
And muffled drums are rolled,  
The devil I’ll cajole  
While hiding in my hole.  
And then I’ll beat my breast  
All the way to heaven.  
I’ll pass the Judgement test,  
God loves a Canadian.

(from *Louis Riel*,  
Dans la grande république)

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