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MUSIC OF THE SPHERES

WITH THE VANCOUVER CANTATA SINGERS
CONDUCTED BY PAULA KREMER

Friday, February 22, 2019

About the Artists



Paula Kremer

Born in Vancouver and educated at the Vancouver Academy of Music and the University of British Columbia, Paula Kremer has studied choral conducting in courses and workshops at Eton, Westminster Choir College, the Eastman School of Music and the University of Michigan. She has also been a vocal student of Phyllis Mailing, Bruce Pullan and Laura Pudwell.

In 1997, Kremer joined the faculty of Vancouver Community College's School of Music, where she now is a full-time instructor of solfege, aural skills, concert choir and voice. She has been the director of two Vancouver Bach Choir ensembles for young adults since 2008.



Vancouver Cantata Singers

Vancouver Cantata Singers celebrates its 60 anniversary this season and has become one of Canada's pre-eminent, award-winning choral ensembles. Vancouver Cantata Singers is known for technical virtuosity, fine blend and exceptionally high-performance standards encompassing 500 years of choral repertoire.

The Vancouver Cantata Singers have been awarded the Canada Council's top prize in choral singing, the Healey Willan Grand Prize, more than any other choir in the country. VCS also commissions new works from critically acclaimed composers which have led to extremely successful and innovative collaborations with regional and international artists and ensembles.

The Vancouver Cantata Singers

Paula Kremer, Artistic Director

Rachel Brown

Melanie Adams

Eric Biskupski

Peter Alexander

Missy Clarkson

Maureen Bennington

Mark Anthony Briand

Andy Booth

Hannah Gee

Ann Chen

Sam Dabrusin

Derrick Christian

Sarah McGrath

Elspeith Finlay

Dean Edmundson

Doug Colpitts

Wendy McMillan

Beth Helsley

Ray Horst

Chris Doughty

Benila Ninan

Nina Horvath

Andrew Lennox

Matthew Fisher

Hilary Piets

Katie Horst

Daniel Marshall

Gerald Harder

Asha Pratt-Johnson

Sarah McNair

Taka Shimojima

J. Evan Kreider

Michelle Yale

Nick Sommer

Larry Nickel

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MUSIC OF THE SPHERES

WITH THE VANCOUVER CANTATA SINGERS

CONDUCTED BY PAULA KREMER

Muusika	Pärt Uusberg (1986 - present)
Thou Whose Harmony is Music of the Spheres	Stephen Chatman (1950 - present)
An die Sterne	Robert Schumann 1810 - 1856)
Axis Mundi	Craig Galbraith (1975 - present)
Klangfelder Raumschwingungen Oszillationen	Wolfram Buchenberg (1962)
I am Voyager	Robin Salkeld (1983 - present)
Cosmogony	Björk (1965 - present) arr: Fulton**

INTERMISSION

Stars	Ēriks Ešenvalds (1977 - present)
The Spheres	Ola Gjeilo (1978 - present)
Constellatio	Larry Nickel **** (1952 - present)
Sun, Moon, Sea, and Stars	Bob Chilcott (1955 - present)
Cells Planets	Erika Lloyd arr: Peterson
Enjoy the Silence	Martin Gore (1961 - present) arr: Whitacre
Stasis	Jordan Nobles (1969 - present)

Programme Notes

MUSICA UNIVERSALIS

MUSIC OF THE SPHERES

Programme notes by J. Evan Kreider,
Professor Emeritus of Musicology, UBC, Member of VCS

Muusika

Pärt Uusberg

Pärt Uusberg was born in Estonia in 1986, where he studied both composition and choral conducting. Years after singing in youth choirs directed by his mother, he founded his own chamber choir, Head Ööd, Vend, which records his choral music. The famous Estonian poet, Juhan Liv asks us to ponder the question: Where did harmony/music originate in our great universe?

*Kuskil peab alguskokkukola olema,
kuskil suures looduses, varjul.
On tema vagevas laotuses,
täheringide kauguses,
on tema päikese sära sees,
lillekeses, metsakohinas,
emakõne südamemuusikas
või silmavees—
kuskil peab surematus olema,
kuskilt alguskokkukõla leitama:
kust oleks muidu inimese rinda
saanud ta—
muusika?*

Somewhere the original harmony must exist,
hidden somewhere in the vast wilds.
In Earth's mighty firmament,
in the far reaches of swirling galaxies,
in sunshine,
in a little flower, in the song of a forest,
in the music of a mother's voice,
or in teardrops—
somewhere, immortality endures,
and the original harmony will be found.
How else could it have formed
in human hearts—
music?

Juhan Liv (1864-1913)

Thou Whose Harmony is Music of the Spheres

Stephen Chatman

Stephen Chatman (b. 1950) teaches music composition at UBC and has received commissions to compose a wide variety of works for choirs (including VCS) and orchestras. “Thou Whose Harmony” was written in 1994 for the First Unitarian Society of Madison, Wisconsin on a text by the influential Unitarian minister, Robert French Leavens. In his preface to the piece, Chatman suggests that the “lyrical obbligato oboe part has an other-world feeling appropriate to the first line of the poem, a theme that is also expressed by the poised and harmonious movement of the vocal parts.”

Programme Notes *(continued)*

Thou whose harmony is the music of the spheres,
By our presence here with one another,
In thy presence,
May some of the harshness and discord of our human lives
Be transmuted into music.
A new song in our hearts may there be,
And a new harmony in our beings,
So we shall return to our many duties,
 with fresh courage,
 with rejoicing,
 and with eagerness. Amen.

Robert French Leavens (1878-1961)

An die Sterne, Op. posth. 141, No. 1

Robert Schumann (1810-1856)

We know Robert Schumann as the composer of 50 works for the piano, four symphonies, concertos, chamber music, and 59 collections of Lieder. Schumann's Op. posth. 141 is his only work for double choir. It was composed in the final year of his brief life, when his wife Clara's concert career paused during a difficult pregnancy. In order to supplement the family's meager income, Robert started a community choir in Dresden, the Verein für Chorgesang, for which he composed this evening's music.

Friedrich Rückert (1788-1866) was a German poet and professor said to be fluent in 30 languages. His poetry has been set to music by Schubert, Schumann, Mahler and many others. "An die Sterne" offers the hope that there is peace in the heavens (not just heaven), as the German Romantics were more interested in communing with nature than with God. Each verse poses a question. This music was published by Clara (who undoubtedly also edited and polished it) after Robert's untimely death at age 46 in an asylum.

*Sterne,
In des Himmels Ferne!
Die mit Strahlen besserer Welt
Ihr die Erdendämmerung hellt;
Schau'n nicht Geisteraugen
Von euch erdenwärts,
Daß sie Frieden hauchen
Ins umwölkte Herz?*

Stars,
In the distant heavens!
Who with your rays from a better world
Brighten the earthly twilight.
Are not your spirit-eyes
Looking down upon the earth
In order to instill peace
Into the beclouded heart?

Programme Notes (continued)

*Sterne,
In des Himmels Ferne!
Träumt sich auch in jenem Raum
Eines Lebens flücht'ger Traum?
Hebt Entzücken, Wonne,
Trauer, Wehmut, Schmerz,
Jenseit unsrer Sonne
Auch ein fühlend Herz?*

*Sterne,
In des Himmels Ferne!
Winkt ihr nicht schon Himmelsruh'
Mir aus euren Fernen zu?
Wird nicht einst dem Müden
Auf den goldnen Au'n
Ungetrübter Frieden
In die Seele tau'n?*

*Sterne,
[In des Himmels Ferne!]
Bis mein Geist den Fittich hebt
Und zu eurem Frieden schwebt,
Hang' an euch mein Sehnen
Hoffend, gläubevoll!
O, ihr holden, schönen,
Könnt ihr täuschen wohl?*

Stars
In the distant heavens!
In your realm does one also dream
A life's fleeting dream?
Do delight, bliss,
Sadness, melancholy, pain
Rise out beyond our sun
Within a heart filled with feeling?

Stars
In the distant heavens!
Waving from your distant places,
Do you not already bestow on me heaven's rest?
Will not soon the weary one
In the golden meadows
Feel untroubled peace
Falling like dew into the tired soul?

Stars
[In the distant heavens!]
Until my soul lifts its wings
And ascends to your peace,
My yearnings cling to you
Hopefully, trustingly!
Oh, you fair, beautiful ones,
Could you possibly deceive?

Friedrich Rückert

Axis Mundi

Craig Galbraith

Craig Galbraith (b. 1975) is a native of Saltspring Island, B.C. He studied composition at UBC and the University of Toronto, sang with VCS for several seasons, and has received numerous awards and commissions. Axis Mundi was commissioned by Redshift Music and VCS (2015). VCS are pleased that Galbraith is now our Composer in Residence.

In this poem, several famous Latin quotations have been combined in interesting ways. The text's third line, *Post tenebras spero lucem* ("After darkness, I hope for light", Job 17:12) eventually became the motto of 16th-c. continental Protestants, particularly for Calvin and the 'free' City of Geneva as they hoped for new ways of thinking about things such as religion and contemporary economic life. The related saying, *Animum debes mutare, non caelum* ("You must change your state of mind, not the sky"), originally came from Seneca (*Epistulae Morales* 28.1) and could mean that we should try to

Programme Notes *(continued)*

solve our inner problems/thinking rather than external situations over which we have no control. But the poem's key quotation comes from Galileo Galilei's puzzled comment after being found guilty at his infamous trial (1633), *e pur si muove* ("and yet [the earth] moves").

Throughout the sung text we hear references to an axis. We first encounter the ancient concept of the world being the axis around which the heavens move. Then ("you must change your state of mind") the text proposes that we think in terms of a cosmic axis—possibly the sun or even the galaxies in the Milky Way (*Via Lactea*). Finally ("change your state of mind" still further) we are challenged to think of there being no known axis or even possibly that the cosmic axis is *materia obscura* (dark matter). The text then quotes again from Job 17, returning us to the theme of light ("After darkness [in thinking], I hope for light"). The final quotation is from Psalm 36:9, *In luce Tua videmus lucem* ("in Your light [way of thinking], we see light"). Galbraith's composition, like its text, offers multiple axes - tonal axes - two of which (C and C#) are sustained on the final page.

Lux, stellae, astra, sidera	Light, stars, stars, stars
Terra	Earth
Post tenebras spero lucem	After darkness, I hope for light [Job 17:12]
Lucida sidera, uro	The shining stars, burn
Axis mundi, terra	World axis [cosmic axis], Earth
Lux orbis	Light of the World
Terra, "e pur si muove."	Earth, "and yet it moves" [Galileo Galilei, 1633]
Sol sistere	The sun stands still [as it appears to do during the solstice]
Axis mundi, stella	Cosmic axis, the star
Lux mentis	Light of the mind
Stellae, Astra, Sidera	Stars, stars, stars
Animum debes mutare, non caelum	You must change your state of mind, not the
Axis mundi, stellae, Via Lactea	sky/weather [Seneca, <i>Epistulae Morales</i> 28.1]
Lux stellis.	Cosmic axis, stars, Milky Way Light of the stars
Cetera desunt	The rest are missing
Non est axis	There is no axis
Materia obscura, Vis obscura.	Dark matter, dark energy
Post tenebras spero lucem	After darkness, I hope for light [Job 17:12]
In luce Tue videmus lucem	In Thy light, we see light [Psalm 36:9]
Lux aeterna,	Eternal light,
Lux universi.	Light of the universe.
Axis mundi, stellae, astra, lux.	Cosmic axis, stars, star, light.

Texts compiled by the composer

Programme Notes *(continued)*

Klangfelder Raumschwingungen Oszillationen

Wolfram Buchenberg

The German composer, Wolfram Buchenberg (b. 1962), studied at the Hochschule für Musik und Theater München and now composes Masses, motets, and works for choir and orchestra. In “Soundfield—Space Vibrations—Oscillations” (2003), Buchenberg creates a sonic landscape by using ‘words’ he has invented. This innovative composition is about vocal/choral sounds—simple sounds, complicated sounds, and oscillating sounds. His ‘text’ uses only German nonsensical syllables designed to create a rich palate of vocal sounds. For example, the ‘words’ on the first two pages include “n”, “üon” (going immediately to the ‘n’ sound), and “luon”. Just as the stars and constellations move about in the sky, singers are eventually asked to move about in space (but thankfully, only here on earth).

I am Voyager

Robin Salkeld

Robin Salkeld is a software development engineer for Amazon Web Services in Vancouver by day and an active musician in his free time. Even during his university years, he pursued his ARCT and studied composition and conducting. He and his wife sing in Vancouver’s Jubilate Vocal Ensemble. Salkeld explains the inspiration for “I am Voyager”:

The Voyager 1 space probe is the farthest human-made object from earth, and on September 12, 2013, NASA officially confirmed that it had become the first such object to enter interstellar space. I decided to write this piece to commemorate the long arc of its life and its continuing mission. The Latin text is taken from the golden record on the spacecraft, on which is inscribed many fragments of our culture and knowledge, including greetings in 55 different languages. This piece [2015] is dedicated to all those who suffer and sacrifice for the benefit of all humanity, [the benefits sometimes enduring] long after they are gone.

[Melanie Adams, soloist]

I am Voyager,
I am sailing to the stars,
I am rejoicing in the stars,
I am drowning in the stars.
Forty years ago I was born of thunder and fire
To mother Earth, tethered by radio waves,
Silently screaming thru’ the cold dark void.
Spinning spider silk, thin as light in the sky
beyond sky.
A message in a bottle, adrift on the interstellar
sea.
Salvete, quicumque estis
Bonam ego vos voluntatem habemus
Et pacem per astra ferimus.

I am Voyager,
I am falling thru’ the stars,
I am breathing in the stars,
I am reaching for the stars.
Now my eyes are blind as I cross the helio pause.
Dear mother Earth, only a pale blue dot;
My instruments dying as my heart runs out.
Forty thousand years from now if ever I am found
A message in a bottle is all there will be left of me.
Salvete, quicumque estis
Bonam ego vos voluntatem habemus
Et pacem per astra ferimus.
”Greetings to you, whomever you are.
We bring goodwill and peace thru’ the stars.”

Robin Salkeld

Programme Notes *(continued)*

Cosmogony

Bjork Guðmundsdóttir and Sigurjón Birgir Sigurdsson
(arr: Kristopher Fulton)

Cosmogony refers to any story or model used to explain the origins of the universe. “Cosmogony” was composed by the Icelandic singer and composer, Bjork Guðmundsdóttir (b. 1965), who was given her first singing contract at the ripe old age of six. Over the decades, many of her singles have made the top 20s on charts in several countries, selling more than 40 million records. Time (2015) listed her as one of the world’s 100 most influential people. This evening’s version of this song about the origins of the universe has been arranged for VCS (2018) by VCS alumnus, Kristopher Fulton.

[Benila Ninan, soloist]

Heaven
Heaven’s bodies
Whirl around me,
Make me wonder.

[First Nations creation myth]

And they say back then our universe
Was an empty sea, until a silver fox
And her cunning mate began to sing
A song that became the world we know.

Heaven
Heaven’s bodies
Whirl around me,
Make me wonder.

[Sanskrit creation myth]

And they say back then our universe
Was a cold black egg, until the god inside
Burst out and from its shattered shell
He made what became the world we know.

Heaven
Heaven’s bodies

Whirl around me,
Make me wonder.

[Aboriginal creation myth]

And they say back then our universe
Was an endless land, until our ancestors
Woke up and before they went back to sleep
They carved it all into the world we know.

Heaven
Heaven’s bodies
Whirl around me,
Make me wonder.

[Big Bang myth]

And they say back then our universe
Wasn’t even there, until a sudden bang
And then there was light, was sound, was matter
And it all became the world we know.

Heaven
Heaven’s bodies
Whirl around me,
Make me wonder.

Sigurjón (Sjón) Birgir Sigurdsson

Programme Notes *(continued)*

Stars

Ēriks Ešenvalds

The Latvian composer, Ēriks Ešenvalds (b. 1977) holds workshops on composition and composes for the Boston Symphony Orchestra and other notable ensembles. The text has been adapted from the poem “Stars” (1920) by the American poet Sara Teasdale (1884-1933), who was awarded the Pulitzer Prize for Love Songs (1917).

Ešenvalds was commissioned by the Salt Lake Vocal Artists to compose Stars (2011) for an 8-part choir and water-tuned glasses, which create sounds we might imagine suggest the celestial spheres moving in their ethereal mathematical harmonies (*musica universalis*), harmonies the Greek Pythagoreans proposed could be heard.

Alone in the night	The eons
On a dark hill,	Cannot vex or tire.
With pines around me	The dome of heaven
Spicy and still,	Like a great hill
And a heaven full of stars	Heaven full of stars
Over my head,	I know I
White and topaz	Am honoured to be
And misty red.	Witness
Myriads with beating	Of so much majesty.
Hearts of fire	

From *Flame and Shadow* (1920) by Sara Teasdale

The Spheres

Ola Gjeilo

The Norwegian composer, Ola Gjeilo (b. 1978), studied composition at the Academy of Music in Oslo, the Royal College of Music in London, and Juilliard. He now lives in New York City and is currently Composer in Residence for the Albany Pro Musica. “The Spheres” is a choral arrangement (SSAATTBB) of the first movement of his Mass, which was originally written for choir (SATB) and string orchestra. One senses the heavenly spheres being in the composer’s mind when he asks that some chords linger in order to overlap the appearance of new chords.

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

Constellatio

Larry Nickel

Larry Nickel is an associate composer of the Canadian Music Centre, an active choral clinician, adjudicator, teacher, singer (with VCS), and conductor. He taught high school performing arts for 25 years, directing some 50 stage shows. Nickel's Cypress Choral Music promotes the music of more than 180 Canadian composers. His doctoral thesis, *Requiem for Peace* (sung in 13 languages), has received 22 performances thus far in Canada, the USA, Sweden, Greece, and Germany. VCS have been performing his music for more than two decades.

This evening, we are singing the second of three movements from Nickel's *Constellatio*. "Cuius forti" is built on verses drawn from two versions of the Advent hymn for Vespers, *Conditor alme siderum* (the ancient hymn lore once mistakenly attributed to Saint Ambrose) and *Creator alme siderum*, which is Pope Urban VIII's 1632 revision of the hymn. Our movement opens with the singers inverting the mediæval chant melody (singing the music upside down, a common Renaissance practice) until we return to the hymn's first verse, "Creator alme siderum", when chant is heard both in its original and inverted forms. The poetry references the Creator of both the stars of the universe and the 'light' which can guide human thought and faith.

[Sarah McGrath & Nick Sommer, soloists]

Cuius forti potentiae	All are bowed on bended knee,
Genu curvantur omnia	Things of heaven and of earth
Cælestia terrestria	Submitted to his command.
Nutu fatentur subdita.	O you, Holy One,
	we ask in faith
Te Sancte fide quæsumus	O coming judge of the world
Venture iudex sæculi	Preserve us in our time
Conserva nos in tempore	From the dart
Hostis a telo perfidi.	of the treacherous foe.
Creator alme siderum	Kind creator of the stars
Æterna lux credentium	Eternal light of those who believe,
Christe redemptor omnium	O Christ, Redeemer of all,
Exaudi preces supplicum.	Hear the prayers
To whose almighty power	of your supplicants.

Mediæval Vespers hymn for Advent,
with Pope Urban VIII's textual revisions

Programme Notes *(continued)*

Sun, Moon, Sea, and Stars

Bob Chilcott

After singing tenor with the King's Singers for twelve seasons, Bob Chilcott (b. 1955) settled in Oxfordshire where he composes when not commuting to conduct the choir at the Royal College of Music in London. He recently composed a new setting of the St. John's Passion. "Sun, Moon, Sea, and Stars" asks us to be freed, like children, to imagine ourselves being able to "touch the sun", "fly like moonbeams in the night" and "catch a star".

[Peter Alexander, soloist]

You and I will touch the sun
and hold it in our hand.

You and I will pierce the sky
like raindrops in the sand.

And when the sunlight shows its face,
it's only plain to see

You're sun, moon, sea, and stars to me.

You and I will reach the moon
and keep it in our sight.

You and I will gently fly

like moonbeams in the night.

And when the moonlight shows its face
it's only plain to see

You're sun, moon, sea, and stars to me.

You and I will sail the ocean wide.

You and I will wander with the tide.

And as the waves go rolling by, forever you will be

Like sun, moon, sea, and stars to me.

You and I will catch a star and cradle it with love.

You and I will see it shine forever up above.

And with the starlight looking down
it's only plain to see

You're moon, sea, and stars to me.

Bob Chilcott

Cells, Planets

Erika Lloyd

arr. Vince Peterson

The Brooklyn-based singer and painter Erika Lloyd is best known as the lead singer for her indie pop band "Little Grey Girlfriend". We are singing the choral arrangement made famous by Chanticleer on its international 2010-2011 Out of This World Concert Tour.

[Melanie Adams and Troy Topnik, soloists]

So far away,
When all will shine and all will play,
The stars will open up and all will be
Tiny pieces of galaxy
Reflected in you and me.

Cells, planets, same thing.
Bright electric lights on all the leaves
And ev'rything growing from a tree;

The water's blood, and roots are veins.

I don't know you, but I like you.

I don't know you, but I miss you.

I don't know you, but I need you.

Smallest is the biggest thing,

And in all the world,

The love is the love from me to you.

I don't know you, but I like you . . .

Programme Notes *(continued)*

Enjoy the Silence

Erika Lloyd (Little Grey Girlfriend)
Martin Gore
(arr: Eric Whitacre)

In late 1989, songwriter/drummer/electric guitarist/singer Martin Gore (b. 1961) created “Enjoy the Silence” for his English band, Depeche Mode, which released it in early 1990. The song quickly reached No. 1 in the US, Spain, and Denmark, and No. 2 in Germany. In 2014 this No. 1 hit was arranged for choir by Eric Whitacre. This evening, songs have invited us to contemplate our relationship to the music of the universe (*musica universalis*) and how it might relate to our world and life. “Enjoy the Silence” now suggests that we contemplate how the beauty of the silence of the universe (*silentium universalis*) might be welcomed into our lives, particularly “when words are very unnecessary” and

“only do harm”.	They can only do harm
Silence,	Vows are spoken
Words like violence	To be broken
Break the silence	Feelings are intense
Come crashing in	Words are trivial
Into my little world	Pleasures remain
Painful to me	So does the pain
Pierce right through me	Words are meaningless
Can't you understand	And forgettable
Oh my little girl	All I ever wanted
All I ever wanted	All I ever needed
All I ever needed	Is here in my arms
Is here in my arms	Words are very unnecessary
Words are very unnecessary	They can only do harm.

Martin Gore

Stasis

Jordan Nobles

[We wish to thank the Vancouver Centre for Peace for the use of their beautiful hand bells.]

VCS premiered “Stasis” (2007) in Vancouver’s Holy Rosary Cathedral on February 13, 2009. In the world of music, “stasis” can refer to compositions which use minimalist techniques which call for very slow musical development, much as the stars require millions of years to develop. Nobles’ Stasis utilizes handbells, humming voices, whistling, and ‘singing bells’ (which are played by running a wooden dowel around the bells’ rims). Forget poetry, melody, word clarity, harmony, intonation, rhythm - just luxuriate in the sounds. Jordan Nobles’ (b. 1969) music “makes listeners want to close their eyes and transcend into a cloud of music” (*Discorder Magazine*) which has an “unearthly beauty” (*Mondomagazine*) that seems to provide an appropriate conclusion to our evening of *Musica Universalis*.



A World of Musical Coincidences

Sometimes the impact of a concert grows on you. Last month's visit to our concert stage by the *Trio Tre Voci* was one good example. We are well accustomed to hearing an extraordinary level of instrumental excellence and control from our performers and certainly, as the Trio played, we knew we were in the presence of superb and masterful artistry.

But the more I thought about the concert afterwards, the more I realized that its true satisfaction lay in the warm afterglow that they left for our collective memory. I felt it so keenly, that I sent the following message to our Board of Directors. And then it dawned on me - why on earth shouldn't I share that feeling with the entire audience? So, here it is:

"Marina's flute brilliance was given infinite warmth by Kim's lush viola sound, and Sivan weaved magic on his 47 colour coded strings [even minus the broken one!] The audience was enthralled, perhaps not expecting to be... Debussy and Ravel offered a kaleidoscope of rich sound, and without a Mozart or Mahler masterpiece, or even a blistering fortissimo ending, the entire programme made a deep impression on many in the audience. It was an unforgettable soundscape, and Marina, Kim and Sivan each had that glow of excellence that provided everyone with a welcome and suffused pleasure."

That's what good concerts are all about. Brava. Bravi to the artists and to our Artistic Directors for their inspired choice!

Those warm recollections were enhanced by some remarkable musical coincidences. I never had occasion to meet any of the three members of the *Trio Tre Voci*, but unknown to any of us, our musical paths had actually crossed long ago!

One of my earliest chamber music concerts during the mid-fifties was a performance of the great Schubert Octet, in Princeton, New Jersey. It was an all-star American group and I have yet to figure out how I earned the good fortune to be invited to join them. The viola player in that ensemble was a well known virtuoso by the name of Karen Tuttle. Coincidence #1: Karen Tuttle was Kim Kashkashian's first and most significant teacher!

Sivan Magen was not yet born in 1950 when I played in the newly formed Israel Philharmonic Orchestra, but - here is Coincidence #2 - his father was a member of the cello section of the orchestra at the same time that I was there.

Even before I went to Israel, I encountered more harp coincidence. One of my earliest tours was with the Saint Louis Sinfonietta. The conductor had purchased a refurbished Greyhound bus, which he drove himself, transporting the orchestra relatively inexpensively between engagements. It was a gruelling 19-week tour of one night stands and, although there were strict union rules to the contrary, we often drove all night long to reach the next concert venue. At the wheel, our conductor adopted all of the traditional ways of long distance truckers and, as he drove through the night, he flashed lights of greeting at every trailer rig that he encountered. Sometimes, when we arrived in town at a bleary 5:30 in the morning, he would continue to salute milk delivery drivers and garbage collectors on their local routes. With the callous disrespect of inexperienced youth, the general opinion of the young musicians in his orchestra was that he was a far better bus driver than a conductor.

On tour with us as a soloist was a young harpist by the name of Victor Salvi. He and I became close friends during the tour and afterwards I saw him often at a workshop where he set about designing harps. He moved his harp factory from New York to northern Italy, and eventually was so successful that he bought out and merged with the world-renowned Lyon and Healy Harp Co. Now we come in full circle to Coincidence #3: At home in Israel, and now in Finland where he is a member of the National Radio Orchestra in Helsinki, Sivan Magen plays on a harp which he acquired after visiting Victor Salvi in his hillside estate near Genoa. Small world department.

Flautist Marina Piccinini and I led similar paths in the world of woodwind solo playing. Although I was probably a generation ahead of her, in my latter touring years I surely overlapped with her early international forays, and thus we each knew of the other's peripatetic touring activity. While she was on tour in South America, I was perhaps in China; when she toured Europe, I was in South Africa. When she played Australia and New Zealand, I was in the Canadian arctic. So, here is Coincidence #4: After years of parallel concertizing, it took last month's event at White Rock Baptist Church for us to meet and to finally cross each other's nomadic path!

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