



Vancouver Cantata Singers
Paula Kremer, Artistic Director

Christmas Reprise XVIII

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Performing our traditional Christmas Reprise concert in the beautiful space of Holy Rosary Cathedral in downtown Vancouver holds a special place in my heart. Familiar carols, favourite Christmas compositions, and new holiday works are shared with a wonderful audience for an hour of choral music away from the bustle of the season. Each Reprise ends with the singers surrounding the audience in the aisles to sing Franz Biebl's *Ave Maria*. In December of 2020, I felt so disheartened - to not be singing, to not have our usual Reprise - due to the pandemic. I missed hearing the choir so I began listening to our archival recordings of past Reprise concerts from 2012 to 2019 and thus began the project of choosing music for this digital album. These are live tracks performed in Holy Rosary with some slight editing to remove sirens, street noise and some coughs. I hope you enjoy this reprise of Christmas Reprises, from our archives to you, with gratitude.



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. Holding an ARCT in both piano and voice from the Royal Conservatory of Music, Paula has also studied voice with Phyllis Mailing, Bruce Pullan, Marisa Gaetanne and Laura Pudwell, and piano from Margot Ehling. A full-time faculty member of the School of Music at Vancouver Community College, teaching voice, solfège, and choir, she was also the director of two Vancouver Bach Choir ensembles for young adults from 2009-17, the Vancouver Bach Youth Choir and Sarabande. Paula joined the alto section of our choir in 1994, and has been the Vancouver Cantata Singers' Artistic Director since 2013.

Vancouver Cantata Singers

CHRISTMAS REPRISE XVIII Digital Album

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CHRISTMAS REPRISE XVIII

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

Note: Each title in the notes is preceded with the track number and year of recording.

1 - 2016 O come, o come, Immanuel

Anonymous

By the time of Charlemagne's reign (771-814), French monks were singing a series of seven 'Great O' antiphons at Vespers, one a day (December 17-23), each antiphon beginning with the vocative "O" before using a biblical metaphor referring to the promised Messiah. In mediæval times, an Abbot was said to be "keeping his 'O'" by giving gifts to his monks (figs and walnuts during the Advent fast) or by keeping a bright fire going in the common room during the cold week before Christmas. The tune so dearly loved today comes from a 15th-century trope added to the funeral responsory *Libera me*.

Soloist: Peter Alexander

O come, O come, Immanuel, [Isaiah 7:14]
And ransom captive Israel,
That mourns in lonely exile here,
Until the Son of God appear.
Rejoice! Rejoice!
Immanuel shall come to thee, O Israel.

O come, thou Rod of Jesse, [Isaiah 11:1]
Free thine own from Satan's tyranny.
From depths of hell thy people save,
And give them vict'ry o'er the grave.

O come, thou Dayspring, come and cheer [Isaiah 60:1-3]
Our spirits by thine advent here.
Disperse the gloomy clouds of night,
And death's dark shadow put to flight.

O come, Desire of nations, bind [Haggai 2:7]
All peoples in one heart and mind.
Bid envy, strife, and quarrels cease.
Fill the whole world with heaven's peace.

Veni, veni (c. 6th-7th century), trans. John M. Neale 1851)

2 - 2016 *O magnum mysterium*

Tomás Luis de Victoria (1548-1611)

The words for this favourite Christmas motet (pub. 1572) come from the fifth Responsory of Matins on Christmas Eve, reflecting the mediæval mind's awe of the mystery of the Incarnation. Tomás Luis de Victoria studied music in his native Spain before Emperor Philip II sent him to study in Rome, where Victoria was strongly influenced by Palestrina, eventually succeeding him as Maestro at the Seminary. Victoria was ordained to the priesthood in 1574 and, in 1587, appointed by Philip II to be chaplain to the Dowager Empress Maria in Madrid. Unlike his contemporaries, Victoria wrote only sacred music, preferring a style which lets the text be easily understood by the faithful.

*O magnum mysterium
Et admirabile sacramentum
Ut animalia viderent Dominum natum
Jacentem in praesepe:*

O great mystery
And admirable/wonderful sacrament,
That animals see the Lord born
Lying in a manger:

*Beata Virgo,
Cujus viscera meruerunt portare
Dominum Jesum Christum.
Alleluia.*

O blessed virgin,
Whose womb was worthy to bear
The Lord Jesus Christ.
Alleluia.

3 - 2013 **Angels we have heard on high**

**Traditional French carol,
arr. John Rutter** (b. 1947)

Les anges dans nos campagnes seems to date from an 18th-century *noël* from either Provence or Lorraine. James Chadwick (Bishop of Hexham and Newcastle) created a free English paraphrase, which was revised by H.F. Hémy and became the version we know. Martin Shaw harmonized the carol for *The Oxford Book of Carols* (1928), and John Rutter created our arrangement in 1981.

Angels we have heard on high
Sweetly singing o'er the plains,
And the mountains in reply
Echo back their joyous strains.

Shepherds, why this jubilee?
Why your joyous strains prolong?
Say what may the tidings be,
Which inspire your heav'nly song?

Gloria in excelsis Deo.
[Glory to God in the highest.]

Come to Bethlehem and see
Him whose birth the angels sing;
Come adore, on bended knee,
Christ, the Lord, the newborn King.

18th-century *Noël* from Provence or Lorraine

4 - 2013 I wonder as I wander

attrib. John Jacob Niles (1892-1980)

arr. Shane Raman (b. 1978)

John Jacob Niles, avid collector of American folksongs, claimed that he found this Appalachian tune and text in Cherokee County, North Carolina in 1933, but later in life finally admitted that he had actually written many of the so-called folk tunes himself. Scholars had long suspected that this song—beautiful as it is—was one of his creations, for it seemed neither old nor folk-like. “I wonder” was arranged by Shane Raman, a former **VCS** member, for UBC’s University Singers in 2002.

Soloists: Melanie Adams, Benila Ninan

I wonder as I wander, out under the sky,
How Jesus the Saviour did come for to die
For poor on’ry people like you and like I;
I wonder as I wander out under the sky.

When Mary birthed Jesus, ‘twas in a cow’s stall,
With wise men and farmers and shepherds and all;
But high from God’s heavens a star’s light did fall,
And the promise of ages it then did recall.

If Jesus had wanted any wee thing,
A star in the sky or a bird on the wing,
Or all of God’s angels in heaven to sing,
He surely could have had it, ‘cause he was the King.

V. 1 text: possibly Appalachian traditional song text, V. 2 and 3 texts: J. J. Niles

5- 2015 *Gaudete*

Czech traditional carol

arr. J. David Moore (b. 1962)

Printed in the anthology, *Piae Cantiones* (Pious Songs, 1582), it is believed that this poem (possibly without the refrain) was already being sung during the 14th century. The ‘closed gate of Ezekiel’ in verse three obtusely refers to Ezekiel 44:2: “The gate shall remain shut; it shall not be opened, and no one shall enter by it; for the Lord, the God of Israel, has entered by it; therefore it shall remain shut.” Following the thinking of the Hellenistic Jewish philosopher, Philo of Alexandria (a 1st century CE contemporary of Jesus and St Paul), mediæval theologians creatively looked for deeper meanings in all the biblical texts, not just the obvious (surface) meaning. To them, ‘the gate’ came to symbolize Mary’s womb, and the verses were then thought to predict that once Jesus was born, Mary would not conceive other children and would retain her virginity. This inventive interpretation might well have surprised Ezekiel, but it apparently pleased J. David Moore, who arranged *Gaudete* in 1992. Moore is Director of Music at Nativity Episcopal Church in Burnsville, Minnesota. He enjoys making his own bread.

***Gaudete, gaudete, Christus est natus
Ex Maria Virgine, gaudete.***

*Tempus ad est gratiæ,
Hoc quod optabamus;
Carmina læticiæ
Devote redamus.*

*Deus homo factus est,
Natura mirante,
Mundus renovatus est,
A Christo regnante.*

*Ezechielis porta,
Clausa pertransitor;
Unde lux es orta,
Salus invenitor.*

*Ergo nostra contio
Psallat jam in lustro,
Benedicat Domino,
Salus Regi nostro.*

**Rejoice, rejoice, Christ is born
Of the Virgin Mary; rejoice.**

The time of grace has come
For which we have prayed;
Let us devoutly
Sing songs of joy.

God is made man
While nature wonders;
The world is renewed
By Christ the King.

The closed gate of Ezekiel
Has been passed through;
From where the Light has risen [in the East]
Salvation is found.

Therefore let our assembly
Sing praises now at this time of purification.
Let it bless the Lord:
Greetings to our King.

Jistebnice Cantional (1420) and *Piae Cantiones* (1582)

6 - 2019 Coventry Carol

**English traditional carol
arr. Sam Dabrusin (b. 1988)**

This Renaissance carol recalls the innocent children slaughtered by King Herod's soldiers, who hoped that one of the baby boys might be the Christ child sought by foreigners who claimed to be guided by a star. The text comes from the 15th-century *Coventry Pageant of the Shearmen and Tailors*. Hearing this lament, we can be reminded that many innocent children (and their families) will continue to suffer the horrors of military ruthlessness, civil war, ethnic cleansing, and starvation resulting from civil strife.

Sam Dabrusin holds a BA from UBC and a BMus from VCC. He specializes in a cappella arrangements and compositions in styles varying from classical and jazz to barbershop and indie rock. Sam has been commissioned for arrangements by quartets and choruses across Canada and has works published through Cypress Choral Music. He is one of our **VCS** tenors.

*Lullay, lullay, thou little tiny child;
Bye bye, lully lullay,*

O sisters too [two: the play had three sisters]
How may we do
For to preserve this day
This poor youngling
For whom we sing.
Bye, bye, lully, lullay.

*Lullay, lullay, thou little tiny child;
Bye bye, lully lullay.*

Text from 15th-century *Coventry Pageant of the Shearmen and Tailors*

7 - 2015 *Quelle est cette odeur agréable?*

**French traditional carol
arr. Patty Gartshore (b. 1947)**

This French carol seems to have originated in the Lorraine as a brief *scena* (re-enactment) of the angels announcing Christ's birth to the Shepherds. Originally there were six verses, the last being sung by the choir of angels, but this version was unknown to our arranger, Patty Gartshore. From Sault Ste. Marie, she recently retired as organist and conductor at St Andrew's United Church.

[First Shepherd]

*Quelle est cette odeur agréable,
Bergers, qui ravit tous nos sens?
S'exhale t'il rien de semblable
au milieu des fleurs du printemps?*

What is this lovely fragrance,
Shepherds, which ravishes all our senses?
Borne aloft, there nothing that resembles it
In the midst of the flowers of spring?

[Second Shepherd]

*Mais quelle éclatante lumière
Dans la nuit vient frapper nos yeux!
L'astre du jour, dans sa carrière,
Futil jamais si radieux!*

But what a brilliant light
In the night, coming so strikingly,
A day star lighting our pathway,
Nothing was ever so radiant!

[Angel Gabriel]

*A Bethléem, dans une crèche
Il vient de vous naître un Sauveur
allons, que rien ne vous empêche
D'adorer votre Rédempteur.*

In Bethlehem, in a manger
He comes to you, born a Saviour,
Go, let nothing delay you,
Worship your Redeemer.

Traditional French Lorraine carol (c. 17th century)

8 - 2014 It came upon a midnight clear

Richard Storrs Willis
arr. Miles Ramsay (1941-2020)

On December 29, 1849, Pastor Edmund Hamilton Sears (1810-1876) wrote "It came upon a midnight clear" when he was struggling to recover from depression and from his despondency over the many violent European revolutions of 1848-9. His hymn-carol (no refrain) gained popularity in England when it was included in the *Hymnal Companion to the Book of Common Prayer* (1870). Our version uses the 'American' melody by Richard Storrs Willis (1819-1900), which was later arranged by Vancouver's Miles Ramsay for his family of professional musicians, who recorded it as a Christmas card for friends.

It came upon a midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold:

"Peace on the earth, good will to men,
From heaven's all gracious King!"
The world in solemn stillness lay
To hear the angels sing.

Edmund Hamilton Sears (1810-1876; pub. 1849)

9 - 2016 The holly and the ivy

Traditional English carol, arr. Parker/Shaw

The indefatigable Cecil Sharp copied this English folk song as it was sung to him by a certain Mary Clayton in Gloucestershire. Sharp then published both melody and text in his *English Folk-Carols* (1911). Strangely, the refrain has no connection whatsoever to any of the ideas of the verses, and may even have been tacked on by an editor in haste, but grateful choirs have been singing it this way unquestioningly for years, especially after Alice Parker and Robert Shaw published this delightful version in 1953. Holly and ivy, the ancient symbols for male and female, were Christianised in mediæval England, coming to symbolise good and evil. Ivy, which was formerly associated with druidic mistletoe, represented evil, but holly fared rather better. As the carol notes, the holly's white blossoms were thought to symbolise Mary's purity, its prickles foretold Christ's crown of thorns, and its poisonous red berries reminded believers of the blood of the crucifixion and the poisonous gall offered to Jesus on the cross.

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood
The holly bears the crown.

*O the rising of the sun,
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.*

The holly bears a blossom,
As white as the lily flow'r,
And Mary bore sweet Jesus Christ,
To be our sweet Saviour.

The holly bears a berry
As red as any blood,
And Mary bore sweet Jesus Christ,
To do poor sinners good.

The holly bears a prickle
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

Traditional English folk carol (c. 17th century)

10 - 2018 God rest you merry, gentlemen

English broadside carol
arr. Shane Raman (b. 1978)

This carol text from an early 19th-century English broadsheet was widely distributed by William Sandys's *Christmas Carols: Ancient and Modern* (1833). For years, the carol was sung to the gentry ("gentlemen") by town watchmen eager to add a few extra coins to their purses during the Christmas season. The tune heard today was first published in Ralph Dunstan's *Cornish Song Book* (1929) and has been arranged with beautifully energized rhythms by one of our choir's alumni, Shane Raman.

God rest you merry, gentlemen,
Let nothing you dismay.
Remember Christ our Saviour
Was born on Christmas Day
To save us all from Satan's pow'r
When we were gone astray.

*O tidings of comfort and joy,
Comfort and joy!
O tidings of comfort and joy!*

In Bethlehem, in Jewry
This blessed babe was born,
And laid within a manger
Upon this blessed morn;
The which his mother Mary
Did nothing take in scorn.

From God our heavenly Father
A blessed angel came;
And unto certain shepherds
Brought tidings of the same:
How that in Bethlehem
Was born the Son of God by name.

"Fear not," then said the angel,
"Let nothing you affright.
This day is born a Saviour
Of a Virgin bright,
To free all those who trust in Him
From Satan's pow'r and might."

Now to the Lord sing praises
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface.

English broadside (early 19th century)

11 - 2016 *Un flambeau, Jeannette, Isabelle*

melody attr. Nicolas Saboly (1614-1675)
arr. Derrick Christian (b. 1969)

This carol's 16th-century text was first published in 1836 (without music) in the Provençal dialect and then translated into French by Émile Blémont (1901). In 1856, Seguin published this melody, which closely resembles the drinking song, "Qu'ils sont doux, bouteille jolie", which had been used by Charpentier for the performances of Molière's *Le Médecin malgré lui*. In Provence, children traditionally processed to Christmas Midnight Mass with torches, singing songs such as this. "Un Flambeau" was arranged by Derrick Christian, one of our VCS basses, for The Gallery Singers, which he conducted from 2003 to 2008.

*Un flambeau, Jeannette, Isabelle!
Un flambeau, courons au berceau!
C'est Jésus, bonnes gens du hameau,
Le Christ est né, Marie appelle,
Ah! Ah! Ah! que la mère est belle,
Ah! Ah! Ah! que l'Enfant est beau!*

*Qui vient là, frappant de la sorte?
Qui vient là, frappant comme ça?
Ouvrez-donc, j'ai posé sur un plat
De bons gâteaux qu'ici j'apporte.
Toc! Toc! Toc! Ouvrez-nous la porte,
Toc! Toc! Toc! Faisons grand gala!*

*C'est un tort quand l'Enfant sommeille,
C'est un tort de crier si fort.
Taisez-vous l'un et l'autre, d'abord!
Au moindre bruit, Jésus s'éveille,
Chut! Chut! Chut! Il dort à merveille.
Chut! Chut! Chut! Voyez comme Il dort!*

*Doucement, dans l'étable close,
Doucement, venez un moment!
Approchez! que Jésus est charmant!
Comme Il est blanc, comme Il est rose!
Do! Do! Do! Que l'Enfant repose!
Do! Do! Do! Qu'Il rit en dormant!*

Bring a torch, Jeannette, Isabelle!
Bring a torch, to the cradle run!
It is Jesus, good folk of the village,
Christ is born and Mary is calling:
Ah! Ah! beautiful is the mother.
Ah! Ah! beautiful is the Child.

Who goes there, knocking that way?
Who goes there, knocking like that?
Open up, I have made a plate
Of good cakes which I am bringing.
Knock! Knock! Open the door for us,
Knock! Knock! Let's have a big party!

It is wrong, when the Child is sleeping,
It is wrong to cry out so loudly.
Silence, both of you, first of all!
Lest at the least noise, Jesus wakes.
Shh! He sleeps wonderfully,
Shh! See how He sleeps!

Softly, come to the little stable,
Softly, come for a moment!
Approach! How charming Jesus is!
How white He is, how rosy He is!
Sleep, little One! How the Child rests!
Sleep, little One! How He laughs in His dreams!

Provençal carol (16th-century)

12 - 2014 Spanish Carol **(Esta noche nace un Niño)**

Traditional Spanish carol **arr. Andrew Carter (b. 1937)**

Esta noche nace un Niño is set in the exuberant flamenco style, with the choir occasionally asked to imitate the sounds of a Spanish guitar. As the carol progresses, the singers are swept up by the joyous melody of the *estribillo* (refrain), which captures the enthusiasm of the popular Christmas Eve pageants in Spain. This is the second of two Spanish carols arranged in 1981 by composer and conductor, Andrew Carter.

Soloist: Benila Ninan

*Esta noche nace un Niño
Entre la escarcha y el hielo.
Quien pudiera, Niño mio,
Vestirte de terciopelo.*

*Alerí, alería, que placer!
Esta noche nace un Niño
En el portal de Belén.*

*La Virgen está lavando
Con un poco de jabón.
Se le picaron las manos,
Manos de mi corazón.*

Tonight a babe is born
Amid the ice and snow.
My baby, if only I could
Wrap you in velvet.

*Alerí, alería, how delightful!
Tonight a babe is born
In a stable in Bethlehem.*

The Virgin is washing him
With a bit of soap.
Her hands are chapped,
Hands of my heart.

Anonymous, Spanish *Villancico*

13 - 2016 In the bleak midwinter

Paul Mealor (b. 1975)

Christina Georgina Rosetti (1830-1894), one of the founding members of the Pre-Raphaelites, had particular interests in Renaissance Italian literature. She is best known for her poetry, both secular and devotional. The Welsh composer, Paul Mealor achieved fame when his *Ubi caritas* was performed for the 2011 televised wedding of Prince William and Kate Middleton. This setting (pub. 2016) of Rosetti's beloved Christmas Eve poem was commissioned for Pro Coro Canada and is the third movement from Mealor's *To Seek Where Shadows Are*.

Soloist: Dave Rosborough

In the bleak midwinter frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow,
In the bleak midwinter, long ago.

Angels and archangels may have gathered there,
Cherubim and Seraphim thronged the air—
But his mother only, in her maiden bliss,
Worshipped the Beloved with a kiss.

What can I give Him, poor as I am?
If I were a shepherd, I would bring a lamb;
If I were a wise man, I would do my part;
What I can I give Him—give my heart.

Christina Georgina Rosetti (1830-1894)

14 - 2016 Christmas Angel

Corlynn Hanney

Corlynn Hanney is a third generation Vancouverite. After graduating in Music from UBC, she sang commercials for Pontiac, Datsun (remember Datsuns?), Kodak, Kraft and Air Canada. She toured Europe and North America with Leonard Cohen and was on the sound track for *Midnight Cowboy*. She taught music for more than a decade at Capilano University. Her song "Heaven In Your Arms" reached number six on the Canadian Charts. Her very gentle "Christmas Angel" beautifully blends elements of traditional and popular music.

Soloist: Troy Topnik

Oh how I wish I could sing like an angel,
I'd sing carols so high and sweet.
Oh if I had the voice of an angel,
I'd be singin' that sweet child asleep.

Christmas angel, so long ago,
You saw the Christ child in the star's glow.
You sang to Jesus on his bed of hay,
On that first Christmas day.

Oh how I wish I had the wings of an angel,
Shining with glory bright.
Oh if I had the wings of an angel,
I'd be rockin' that sweet child at night.

Corlynn Hanney (1992)

15 - 2018 *Lux nova*

Eric Whitacre (b. 1970)

In 2005, Eric Whitacre wrote the following about his unusual Christmas song:

. . . I've taken the wind symphony version [of *Lux*] and reimagined it as a choral work [using] the poetry of Edward Esch translated [at my request] into Latin by the celebrated American lyricist Charles Anthony Silvestri. It was commissioned by the Master Chorale of Tampa Bay and uses tight harmonies that, when balanced and approached simply, shimmer and glow.

Lux
Calida gravisque pura velut aurum
Angeli canunt molliter
Modo natum.

Light,
Warm and heavy as pure gold
Angels sing softly
To the newborn babe.

English poem by Edward Esch (born 1970; written before 2000),
trans. into Latin by Charles Anthony Silvestri (2001)

16 - 2018 *O Emmanuel*

Ēriks Ešņvalds (b. 1977)

The text for *O Emmanuel* comes from the seventh of the 'O antiphons', each to be sung with the Magnificat during Vespers on a different day in the final week of Advent. This 'O antiphon' is the one intended for December 23rd. Ēriks Ešņvalds (born in Priekule, Latvia, in 1977) was commissioned to compose *O Emmanuel* for the Choir of Merton College, Oxford (2012).

Soloist: Erik Kallo

*O Emmanuel,
Rex et legifer noster,
Exspectatio Gentium
Et Salvator earum:
Veni ad salvandum nos,
Domine Deus noster.*

O Emmanuel [God with us].
Our king and lawgiver,
The expected of the nations
And their Saviour:
Come to save us,
O Lord our God.

'O antiphon' for Vespers, December 23rd, phrases drawn from Isaiah 9:2-7

17 - 2018 *Maria durch ein' Dornwald ging*

Traditional German carol
arr. Stefan Claas (b. 1968)

To the mediæval mind, the forest of 'leafless' barren thorn-wood symbolized the state of the fallen sinful world, the seven years of barrenness symbolized a very long time indeed, and the reappearance of roses on the thorn-wood represented the world returning to its pre-sinful state. Stefan Claas was born in Bayreuth and studied church music in Munich and Frankfurt. He has been conducting the *Kammerchores Ars Antiqua Aschaffenburg* since 1999.

*Maria durch ein' Dornwald ging,
Kyrieleison!
Maria durch ein' Dornwald ging,
Der hat in sieben Jahren kein Laub getragen.
Jesus und Maria.*

Mary wandered through a wood [forest] of thorns
Lord, have mercy!
Mary wandered through a wood of thorns,
Which was leafless for seven years.
Jesus and Mary.

*Was trug Maria unter ihrem Herzen?
Kyrieleison!
Ein kleines Kindlein ohne Schmerzen,
Das trug Maria unter ihrem Herzen.
Jesus und Maria.*

What did Mary bear beneath her heart?
Lord, have mercy!
A little babe without sorrow,
Whom Mary bore beneath her heart.
Jesus and Mary.

*Da haben die Dornen Rosen getragen,
Kyrieleison!
Als das Kindlein durch den Wald getragen,
Da haben die Dornen Rosen getragen.
Jesus und Maria.*

Then roses on the thorns appeared,
Lord, have mercy!
As the babe was carried through the woods,
Then roses on the thorns appeared.
Jesus and Mary.

Traditional German carol (15th century)

Franz Biebl wrote his *Ave Maria*, surrounding the traditional Marian text with phrases from the *Angelus*, a devotional text recited three times a day at the sound of the 'Angelus', the specific bell reminding the faithful to stop and pray the *Angelus* prayer. While Biebl was teaching music not far from Munich, a singer asked him to write something for the local firemen's choir to sing at the next choral festival. That request resulted in the original version of *Ave Maria* (1964) for a double male choir, but the composition did not catch on. Later, as head of choral programmes for the Bayerischen Rundfunk (Radio), Biebl invited various visiting American choirs to sing on his radio programme, including the Cornell University Glee Club, which then learned of his *Ave Maria*. The Cornell men loved the work and proceeded to introduce it to North Americans in 1970. Chanticleer recorded *Ave Maria*, making it so popular that Biebl decided to arrange it for a seven-voiced mixed choir, the version we have sung at the conclusion of every Christmas Reprise since 2002.

Soloists: Doug Colpitts, Clinton Stoffberg, Dean Edmundson

<i>Angelus Domini nuntiavit Mariæ, Et concepit de Spiritu sancto. Ave Maria, gratia plena, Dominus tecum, Benedicta tu in mulieribus Et benedictus fructus ventris tui, Jesus.</i>	The angel of the Lord announced to Mary, And she conceived by the Holy Spirit. Hail Mary, full of grace, The Lord is with you, Blessed are you among women [Luke 1:28] And blessed is the fruit of your womb, Jesus.
<i>Maria dixit: Ecce ancilla Domini, Fiat mihi secundum verbum tuum. Ave Maria, gratia plena, Dominus tecum, Benedicta tu in mulieribus Et benedictus fructus ventris tui, Jesus.</i>	Mary replied: Behold the handmaiden of the Lord, May it be done to me according to thy word. [Luke 1:30] Hail Mary, full of grace, The Lord is with you: Blessed are you among women And blessed is the fruit of your womb, Jesus. [Luke 1:42]
<i>Et verbum caro factum est, Et habitavit in nobis. Ave Maria... Sancta Maria, mater Dei, Ora pro nobis peccatoribus. Sancta Maria, mater Dei, Ora pro nobis Nunc et in hora mortis nostræ. Amen</i>	And the word became flesh, And dwelt among us. [John 1:14] Hail Mary... Holy Mary, mother of God, Pray for us sinners Holy Mary, mother of God, Pray for us, Now and in the hour of our death. Amen

The Vancouver Cantata Singers

Paula Kremer, Artistic Director

2019 - Reprise XVII

Rachel Brown
Emily Cheung
Missy Clarkson
Cecilia Federizon
Sarah McGrath
Benila Ninan
Krista Pederson
Asha Pratt-Johnson
Eve Richardson

Melanie Adams
Maureen Bennington
Elspeth Finlay
Mavis Friesen
Beth Helsley
Michelle Herrewynen
Nina Horvath
Katie Horst
Sarah McNair

Eric Biskupski
Mark Anthony Briand
Sam Dabrusin
Dean Edmundson
Ray Horst
Daniel Marshall
Taka Shimojima

Peter Alexander
Andy Booth
Derrick Christian
Doug Colpitts
Chris Doughty
Gerald Harder
J. Evan Kreider
Larry Nickel
Dave Rosborough

2018 - Reprise XVI

Rachel Brown
Emily Cheung
Missy Clarkson
Hannah Gee
Sarah McGrath
Wendy McMillan
Benila Ninan
Asha Pratt-Johnson
Eve Richardson

Melanie Adams
Maureen Bennington
Ann Chen
Elspeth Finlay
Beth Helsley
Nina Horvath
Katie Horst
Erik Kallo
Sarah McNair

Eric Biskupski
Mark Anthony Briand
Sam Dabrusin
Dean Edmundson
Andrew Lennox
Daniel Marshall
Taka Shimojima
Nick Sommer
Troy Topnik

Peter Alexander
Andy Booth
Derrick Christian
Doug Colpitts
Chris Doughty
Matthew Fisher
Gerald Harder
J. Evan Kreider
Larry Nickel
Dave Rosborough

2016 - Reprise XIV

Elizabeth Berwick-Wang
Rachel Brown
Emily Cheung
Ellie Hogan
Sarah McGrath
Wendy McMillan
Hilary Piets
Asha Pratt-Johnson
Kate Radford

Melanie Adams
Maureen Bennington
Tiffany Chen
Elspeth Finlay
Mavis Friesen
Beth Helsley
Nina Horvath
Sarah McNair
Michelle Yale

David Archer
Ian Bannerman
Sam Dabrusin
Dean Edmundson
Kris Fulton
Bernard Lambrechts
Trevor Mangion
Clinton Stoffberg
Troy Topnik

Peter Alexander
Derrick Christian
Doug Colpitts
Chris Doughty
Matthew Fisher
Gerald Harder
J. Evan Kreider
Dave Rosborough

2015 - Reprise XIII

Anne Bonnycastle
Rachel Brown
Missy Clarkson
Martha Coulthart
Laurie Edmundson
Sarah McGrath
Wendy McMillan
Hilary Piets

Melanie Adams
Maureen Bennington
Brittany Bird
Ann Chen
Elspeth Finlay
Beth Helsley
Nina Horvath
Sarah McNair
Michelle Yale

Ian Bannerman
Dean Edmundson
Kris Fulton
Eric Kallo
Trevor Mangion
Clinton Stoffberg
Troy Topnik

Peter Alexander
Andy Booth
Derrick Christian
Doug Colpitts
Chris Doughty
Matthew Fisher
Gerald Harder
J. Evan Kreider
Bernard Lambrechts

2014 - Reprise XII

Anne Bonnycastle
Rachel Brown
Missy Clarkson
Laurie Edmundson
Sarah McGrath
Wendy McMillan
Benila Ninan

Maureen Bennington
Brittany Bird
Ann Chen
Tiffany Chen
Beth Helsley
Hilary Ison
Sarah McNair
Michelle Yale

Peter Choi
Dean Edmundson
Kris Fulton
Trevor Mangion
Gower Roberts
Troy Topnik
Jamie Turner

Peter Alexander
Andy Booth
Derrick Christian
Doug Colpitts
Matthew Fisher
Gerald Harder
J. Evan Kreider
Bernard Lambrechts

2013 - Reprise XI

Rachel Brown
Missy Clarkson
Laurie Edmundson
Sarah McGrath
Wendy McMillan
Benila Ninan
Hilary Piets
Holly Steinson

Melanie Adams
Maureen Bennington
Brittany Bird
Ann Chen
Elspeth Finlay
Beth Helsley
Sarah McNair
Michelle Yale

Peter Choi
Dean Edmundson
Kris Fulton
Trevor Mangion
Shane Raman
Gower Roberts
Clinton Stoffberg

Peter Alexander
Derrick Christian
Doug Colpitts
Matthew Fisher
Jacob Gramit
Gerald Harder
J. Evan Kreider
Dave Rosborough
Dylan van Dijk



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