

NORTH ISLAND CHORAL SOCIETY CHOIR MEMBERS

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Rudy Friesen
Mike Harris
Stuart Hartman
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Crandell Overton
Doug Preston
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* Board members



Please join us for our Spring 2019 Concert April 1st and May 31st

Please leave program for resuse or take home and show your friends

North Island Choral Society

A Fantasy of English Carols

Rutter

Benjamin Britten

Vaughan Williams

Gustav Holst

Friday November 30th 7pm and
Saturday December 1st 2:30pm
at St George's United Church
Courtenay BC

Visit www.northislandchoral.ca for more information

WELCOME

Paul's address

Paul Colthorpe - Artistic Director

North Island Choral Society is a society with charitable status. Donations to the choir are therefore tax deductible. Please consider us when making your charitable donations. Tax receipts will be issued.

SOPHIE SIMARD – SOPRANO

Sophie is a graduate in Women's Studies from the University of Victoria. Singing is an essential part of her life. She is the Musical Director of the Comox Valley Children's Choir. She has sung with the Campbell River Children's Choir, the Philomela Women's Choir at the University of Victoria, Island Voices, and the Just in Time Jazz Choir (Vocal Minority). She has taken choral directorship mentorship with Barbara Prowse of the Campbell River Children's Choir. She continues with lessons in voice and in choral directorship. We welcome her back to the NICS stage.

ORCHESTRA (LAST CONCERT)

1st Violin: Corinne Innes (concert master), Isabella Donn, Ardene Larison

2nd Violin: Theresa Hartwig, James Donn, Cindy Budd, Kristin Valka

Viola: Ann Bayles

Cello: Ron Edinger, Jordie Robinson, Marcia Haley, Maureen Bedford

Bass: Betsy Edinger, Bruce Scully, Alain Gourdeau

Flute: Antonia Mahon, Tracy Canil

Clarinet: Tom Spratt, Howard Robertson

Bassoon: Dan Lehton

French Horn: Yolanda Lehton

Trombone: Liam Bishop, Ed Walker

Timpani: Ram Sudama

PAUL COLTHORPE - ARTISTIC DIRECTOR

Arriving in the Comox Valley in 1991 with his Bachelor of Music and Master of Education degrees from the University of Victoria, Paul has taught secondary school band and elementary classroom music. Currently, he is music teacher at Comox Elementary, and the French Immersion School at Puntledge Park. He is the Director of Music Ministries, Comox United Church. His mantra is “music by and for the community”. He has been Artistic Director of the NICS since December 1995 and is proud of the growth and accomplishments of the choir.

ELVERA PENNER - ACCOMPANIST

Elvera, an accomplished musician has been working with soloists, choirs and instrumentalists since leaving high school. She has earned her Associate of the Royal Toronto Conservatory (ARTC) and teaches piano as well as accompanying church, community and school choirs. Elvera has been with NICS since 1992.

CAROL ANNE PARKINSON - SOPRANO

Carol Anne Parkinson is a joyful singer, voice teacher, and conductor. She received her Bachelor of Music from the University of British Columbia in 1995. She was the founding director of the Nova Voce Choral Society. She has been a soloist with the Capilano College Music Program, CYMC, Timbre!, NICS, and churches. She cherishes memories of singing with the Capilano College Singers, the UBC Choral Union, the University Singers, and has recorded two CDs with the Vancouver Cantata Singers. She resides in Comox with her husband and two energetic home-schooled boys.

CHRISTOPHER BELLAMY - BARITONE

While at medical school, Chris was a voice student at the Guildhall School of Music, London, England. His first major soloist performance was at St. Paul's Cathedral in Vaughan Williams Fantasia on Christmas Carols. His operatic debut in 1967 was singing in Beethoven's Leonora. He was principal baritone in the English National Opera. Chris came to BC in 1974. Four years later, he was the winner of the Western Canadian Metropolitan Opera auditions. He moved to the Comox Valley in 1989. He was soloist in Handel's Messiah with the Vancouver Symphony and the Vancouver Bach Choir. Chris is a physician/laboratory director at North Island Hospital, Comox Valley.

PROGRAM

Magnificat (1990)

John Rutter (1945-)

Of a rose, a lovely rose
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Gloria patri

Carol-Anne Parkinson, soprano

INTERMISSION

A Ceremony of Carols op 28

Benjamin Britten (1913-1976)

Procession
Wolcum Yole!
There is no Rose
That yongë child
Balulalow
As dew in Aprille
This little Babe
Interlude
In Freezing Winter Night
Spring Carol
Deo Gracias
Recession

Carol-Anne Parkinson, soprano

Sophie Simard, soprano

Fantasia on Christmas Carols (1912)

R. Vaughan Williams (1872-1958)

Chris Bellamy, baritone

Christmas Day- a choral fantasy on old carols. (1910)

Gustav Holst (1874-1934)

Carol-Anne Parkinson, soprano

Sophie Simard, soprano

Chris Bellamy, baritone

Text & Translation: Magnificat - John Rutter

1. Magnificat anima mea Dominum:
et exsultavit spiritus meus in Deo salutari
meo.

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.

2. Of a Rose, a lovely Rose
(15th-century English poem)

3. Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

4. Et misericordia eius
a progenie in progenies timentibus eum.

5. Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.

6. Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

7. Gloria Patri, et Filio,
et Spiritui Sancto.
Sancta Maria, succurre miseris,
iuva pusillanimes, refove flebiles:
ora pro populo, intervine pro clero,
intercede pro devote femineo sexu:
sentiant omnes tuum iuvamen,
quicumque tuum sanctum implorant
auxilium.
Alleluia.
Sicut erat in principio,
et nunc, et semper, et in saecula
saeculorum. Amen.

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my
Saviour.
For he hath regarded the lowliness of his
hand-maiden:
for behold, from henceforth all
generations
shall call me blessed.

For he that is mighty hath magnified me:
and holy is his name.
Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are filled with thy
glory.
Hosanna in the highest.

And his mercy is on them
that fear him throughout all generations.

He hath shewed strength with his arm:
he hath scattered the proud in the imagi-
nation of their hearts.
He hath put down the mighty from their
seat, and hath exalted the humble and
meek.

He hath filled the hungry with good
things:
and the rich he hath sent empty away.
He remembering his mercy
hath helped his servant Israel.
As he promised to our forefathers,
Abraham and his seed for ever.

Glory be to the Father, and to the Son,
and to the Holy Ghost.
Holy Mary, succour those in need,
help the faint-hearted, console the tearful:
pray for the laity, assist the clergy,
intercede for all devout women:
may all feel the power of your help,
whoever prays for your holy aid.
Alleluia.
As it was in the beginning,
is now, and ever shall be, world without
end. Amen

RALPH VAUGHAN WILLIAMS (1872-1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music.

This Fantasia is founded on the following traditional English carols: The Truth Sent From Above (Herefordshire) words and tune; Come All You Worthy Gentlemen (Somerset) words and tune; On Christmas Night (Sussex) words and tune; There Is A Fountain (Herefordshire) tune only; together with fragments of other well-known carol tunes. These are interposed with brief orchestral quotations from other carols, such as The First Nowell. Fragments of other well-known carols appear from time to time as links or counter-melodies. The score is notable for the opening cello solo and for the varied treatment of the choir, who are not only asked to sing conventionally, but also to do so with closed lips (as in the humming tone at the outset), to vocalise to ‘ah’ and to singing with half-closed lips, as the composer described it ‘with a short “u” sound as in the word “but”’ developing the choral treatment he had first used in the Five Mystical Songs of the previous year. This makes for a very varied and atmospheric choral-orchestral texture. The Fantasia was first performed at the Three Choirs Festival at Hereford on 12 September 1912 with the composer conducting.

GUSTAV HOLST (1874 - 1934)

Some five or six years before the composition of his masterpiece The Planets, with its astrological and Theosophist symbolism, Holst wrote a choral work that was very much motivated by the Christian tradition. Christmas Day- a choral fantasy on old carols, was written in 1910.

Typically, the piece is composed in what John Allison has described as a ‘sturdy, diatonic vein.’ It was originally composed for SATB with parts for a sizeable orchestra. It lasts for about seven minutes. The work was dedicated ‘To the music students of Morley College.’ Apparently it was extremely well-received and had a further presentation on 18 February at a music students’ ‘Tea and Social’ event. The college magazine described the work as ‘delightful.’ A number of well-known carols are used in this ‘fantasy.’ Throughout the piece, the composer makes use of ‘God rest you merry gentlemen,’ ‘The First Nowell’ and a traditional melody derived from Brittany used to set the words ‘Come ye lofty; come ye lonely.’

Text and Translations : 'A Ceremony of Carols'

JOHN RUTTER (1945-)

The Magnificat, the canticle of the Virgin Mary, is found in the opening chapter of St. Luke's Gospel, at the point where Mary visits her cousin Elizabeth after learning that she is to be the mother of Christ. Traditionally, the words have been ascribed to Mary, though their strong resemblance to the Old Testament Song of Hannah and to various psalms makes it more likely that Luke himself interpolated them to express an appropriate sense of rejoicing and trust in God. In the general layout of its movements and in its scale and dimensions, Bach's Magnificat provided the obvious precedent for John Rutter's setting. There is even a parallel to Bach's Christmas interpolations in the use of a vernacular text on the Virgin Mary – Of a Rose, which (like so much medieval religious art) likens Mary and her child to a flower springing from the stem of Jesse. Like Bach, Rutter uses Gregorian themes associated with the text at various points in the work.

Born on 24 September 1945, in England, Rutter is famous for not only his choral compositions, but also for his orchestral and instrumental works, compositions for TV and especially for his Christmas carols.

BENJAMIN BRITTEN (1913-1976)

Considered by many as the most important English composer since Henry Purcell, Benjamin Britten was born in Lowestoft, England. His mother was an amateur singer, and he began composing at the age of five. In 1930, Britten entered the Royal College of Music, studying piano with Harold Samuel and Arthur Benjamin in addition to composition with noted composer John Ireland. In 1935 he began composing music for documentary films created by England's General Post Office. In the late 1930s Britten moved to the United States with his companion, the well-known tenor, Peter Pears. In 1942, he read an article about the English poet George Crabbe, and realizing that he missed his home, returned. A Ceremony of Carols was composed in 1942 on the ship bringing him home from the United States. While the ship was stopped in Halifax, Nova Scotia, Britten bought a book of English poetry, and used several texts from that work in A Ceremony of Carols. During the war years, Britten, a conscientious objector, and Pears gave many public concerts. During and after the war he continued his compositional activities in a wide variety of genres, including opera, instrumental music, music for children, and choral music.

1. Procession
Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli:
laetantur archangeli:
hodie exsultant justi dicentes:
gloria in excelsis Deo. Alleluia!

*Today Christ is born;
today the Savior has appeared.
Today the angels sing on earth;
the archangels rejoice.
Today the righteous exult, saying:
Glory to God on high! Alleluia!*

2. Wolcum Yole!
Wolcum be thou hevene king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we shall sing!
Wolcum be ye Stevene and Jon,
Wolcum innocentes every one,
Wolcum Thomas marter one.
Wolcum be ye good Newe Yere,
Wolcum, Twelfth Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole!
Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse.
Wolcum be ye that are here,
Wolcum, wolcum, make good cheer.
Wolcum alle another yere.
Wolcum!

3. There is no Rose
There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia.
For in this rose contained was
Heaven and earth in litel space,
Res miranda. [Marvelous thing.]
By that rose we may well see

There be one God in persons three,
Pares forma. [Equal in nature.]
The aungels sungen the shepherds to
Gloria in excelsis Deo, [Glori to God in the
highest.]
Gaudeamus. [Let us rejoice.]
Leave we all this werldly merth
And follow we this joyous birth,
Transeamus. [Let us pass over.]

4a. That yongë child
That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passed alle minstrelsy.
The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
and leaveth the first then doth he wrong.

4b. Balulalow
O my deare hert, young Jesu sweet,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.
But I sall praise thee evermoir
with sanges sweet unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow.

5. As dew in Aprille
I sing of a maiden that is makëless
[matchless]:
King of all kings to her son she ches [chose].
He came al so stille, there his moder was,
As dew in Aprille that falleth on the grass.
He came al so stille to his moder's bour
[bower],
As dew in Aprille that falleth on the flour
[flower].
He came al so stille, there his moder lay,
As dew in Aprille that falleth on the spray.
Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

6, This little Babe.

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.
With tears he fights and wins the field,
His naked breast stands for a shield.
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.
His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.
My soul with Christ join thou in fight;
Stick to the tents that he hath pight [pitched].
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

7. Interlude

8. In Freezing Winter Night
Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies,
Alas, a piteous sight!
The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beats
In crib to shroud his head.
This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.
The persons in that poor attire
His royal liveries wear;

The Prince himself is come from heav'n;
This pomp is prized there.
With joy approach, O Christian wight,
Do homage to thy King,
And highly praise his humble pomp,
which he from Heav'n doth bring.

9. Spring Carol

Pleasure it is to hear iwis [certainly], the
Birdes sing,
The deer in the dale, the sheep in the vale,
the corn springing.
God's purvayance for sustenance,
It is for man; then we always
To give him praise, and thank him than.

10. Deo Gracias

Deo gracias! [Thanks be to God!]
Adam lay i-bounden, bounden in a bond
Four thousand winter thought he not to
long.
And all was for an appil, an appil that he
tok,
As clerkes finden written in their book.
Ne [never] had the appil take ben,
Ne hadde never our lady a ben hevene
quene.
Blessed be the time that appil take was.
Therefore we moun [must] singen.

11. Recession

Hodie Christus natus est. .

Text for Ralph Vaughan Williams Fantasy on Christmas Carols

This is the truth sent from above,
The truth of God, the God of Love:
Therefore don't turn me from your door
But hearken all, both rich and poor.

The first thing which I will relate
Is that God did man create,
The next thing which to you I'll tell,
Woman was made with man to dwell.

Then, after this, 'twas God's own choice
To place them both in paradise,
There to remain, from evil free,
Except they ate of such a tree.
And they did eat, which was a sin,
And thus their ruin did begin,
Ruined themselves, both you and me
And all of their posterity.

Thus we were heirs to endless woes.
Till God the Lord did interpose,
And so a promise soon did run,
That he would redeem us by his Son.

Come all you worthy gentlemen that
may be standing by,
Christ our blessed Saviour was born on
Christmas day,
The blessed Virgin Mary unto the Lord
did pray
O we wish you the comfort and tidings
of joy!

Christ our Blessed Saviour now in the
manger lay,
He's lying in the manger, while the
oxen feed on hay.
The blessed Virgin Mary unto the
Lord did pray
O we wish you the comfort and tidings
of joy!

On Christmas night all Christians sing
To hear the news the angels bring;
News of great joy, news of great mirth,
News of our merciful King's birth.

When sin departs before thy grace
Then life and health come in its place,
Angels and men with joy may sing,
All for to see the new-born King

God bless the ruler of this house, and
long may he reign,
Many happy Christmasses he live to
see again!
God bless our generation, who live
both far and near
And we wish them a happy New Year
Both now and evermore. Amen.