

2014/2015

CONCERT SERIES



VESPERS

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**FEB 26 – MAR 1, 2015
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Pulitzer Prize-winning composer David Lang explores the tension between our private and online selves. Soprano Tony Arnold and New York's International Contemporary Ensemble (ICE)—make their Canadian debuts in an opera so quiet, so delicate, that it can be experienced by just 52 people at a time.



SONG FOR ATHENE

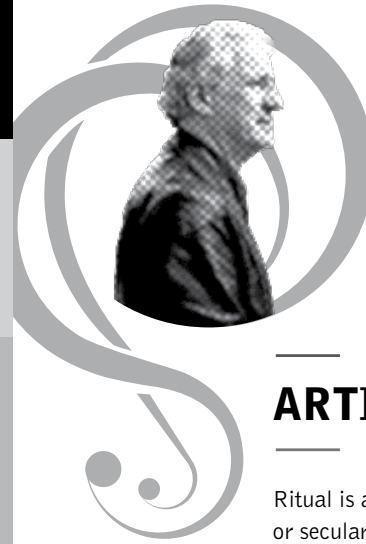
**APRIL 16, 2015,
AT 8:00 PM
TRINITY-ST. PAUL'S
CENTRE**



ENCUENTROS

PRESENTED IN PARTNERSHIP
WITH THE ROYAL CONSERVATORY'S
21C MUSIC FESTIVAL

**MAY 24, 2015 AT 3:00 PM
KOERNER HALL,
TELUS CENTRE**



ARTISTIC DIRECTOR'S WELCOME

Ritual is at the heart of musical expression in most cultures, whether sacred or secular. They mark the passage of time, helping us to celebrate or remember significant moments in life and death. Even rituals from cultures and faiths that differ greatly from our own can still resonate deeply, precisely because we innately recognize their common function in putting markers on the road of life.

Such is the case with Vespers, which literally means "evening" and has attracted the attention of many composers: not only Monteverdi, but also Vivaldi, Mozart, Bruckner, Rachmaninov, and others. While all these settings of Vespers are part of the Christian liturgy, each transcends its own boundaries of a particular belief, time, and place to be able to speak to us in a universal language.

Through ritual this program crosses borders and breaks down barriers in extraordinary ways. Our program compares and contrasts settings of the same text of Vespers by composers who lived nearly 400 years apart: Claudio Monteverdi (1610) and Gilles Tremblay (1986). The orchestra for Monteverdi, true to the original, is performed on period instruments, while that of the Tremblay on modern instruments, resulting in two seemingly distinct sound worlds.

But just as Monteverdi had drawn upon the heritage of mediaeval church plainchant, Gilles Tremblay drew upon these very same sources, reflecting them through his own 20th century sensibility. The juxtaposition of these two singularly striking works is indeed proof of the old adage that the more things change, the more they stay the same.

Lawrence Cherney
Artistic Director

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ABOUT SOUNDSTREAMS

Soundstreams An International Centre for New Directions in Music

Led by Artistic Director Lawrence Cherney and Executive Director Susan Worthington, Soundstreams is a Toronto-based music presenter that commissions, develops, and showcases the work of contemporary Canadian composers and their international counterparts.

These innovative collaborations are performed by the finest artists from Canada and around the world, and are presented in an annual concert series, our Salon 21 series at The Gardiner Museum, in national and international tours, and through a variety of education and outreach activities. To mark our 30th anniversary season in 2012/13, Soundstreams launched SoundMakers, an innovative website and iPad app that invites music lovers to explore Soundstreams' commissioned works, create new works of their own, and share them with the online community.

Over the past three decades, Soundstreams commissions have added more than 150 works to the musical repertoire worldwide, reflecting a diverse variety of genres and cultural traditions. Soundstreams has also presented a number of festivals and conferences such as the Northern Encounters Festival, University Voices, Toronto Fanfare Project, and the Cool Drumming percussion festival and conference, as well award-winning operas including Thomson Highway and Melissa Hui's Cree opera *Pimootewin: The Journey* and R. Murray Schafer's site-specific opera *The Children's Crusade*.



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2014/15 Season.

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Soundstreams to make a difference
in our communities.



VESPERS

David Fallis, conductor
Choir 21
Shannon Mercer, soprano
Period Chamber Orchestra
Modern Chamber Orchestra



Tuesday, November 25, 2014 at 8:00 pm
Trinity-St. Paul's Centre, 427 Bloor St W.

PROGRAM

Claudio Monteverdi
(1567-1643, Italy)

Vespro della Beata Vergine (1610)

Choir 21
Period Chamber Orchestra

1. *Deus in adjutorium*
6. *Lætatus sum*
8. *Nisi dominus*
12. *Ave maris stella*
13. *Magnificat*

INTERMISSION

Gilles Tremblay
(b. 1932, Canada)

Envol (1986)
Leslie Newman, flute

Les Vêpres de la Vierge (1986)

Choir 21
Shannon Mercer, soprano
Modern Chamber Orchestra

1. *Première partie*
2. *Deuxième partie*
3. *Troisième partie*

PERIOD CHAMBER ORCHESTRA

Violin I
Stephen Marvin

Violin II
Edwin Huizinga

Viola I
Emily Eng

Viola II
Brandon Chui

Cello
Margaret Gay

Contrabass
Joëlle Morton

Theorbo
Sylvain Bergeron

Cornetto
Matt Jennejohn
Kiri Tollaksen

Alto Sackbut
David Martin

Tenor Sackbut
Peter Christensen

Bass Sackbut
Mack Ramsey

Portatif Organ
Paul Jenkins

CHOIR 21

Soprano
Dawn Bailey
Joanne Chapin*
Michele DeBoer
Teri Dunn
Gisele Kulak*
Meghan Moore
Emily Wall*

Alto
Diane English*
Valeria Kondrashov
Alison Roy*
Christina Stelmacovich
Loralie Vancourt*

Tenor
Larry Beckwith
Charles Davidson
Robert Kinar
Mitchell Pady*
Bud Roach
Graham Robinson*

Bass
Bryan Martin*
Paul Oros
John Pepper
Graham Robinson*
David Roth*
David Yung*

*Performing in Tremblay only

MODERN CHAMBER ORCHESTRA

Flute
Leslie Newman
Doug Miller
Tristan Durie

Oboe
Colin Maier

English Horn
Melissa Scott

Trumpet
James Gardiner
Barton Woomert

Trombone
David Martin

Contrabass
Joëlle Morton

Portatif Organ
Paul Jenkins

Percussion
Ryan Scott
Dan Morphy
Mark Duggan

PROGRAM NOTE

By David Jaeger

The Christian service of Vespers, or evening prayers, refers to the earliest office in the Roman Catholic Liturgy, dating from the second century. It was also referred to as the Office of Lights, given that it was celebrated at the hour that candles were lit in the Church, not only for light, but for symbolic purposes. Vespers liturgy also exists in the Orthodox, Eastern Catholic, and Lutheran churches. The basic structure of the service is the singing of psalms interspersed with congregational responses and hymns. Over its long history, Soundstreams has presented other Vespers, most notably those of Sergei Rachmaninoff (recently sung by the Latvian Radio Choir in our 2012 presentation). In the case of this evening's Marian Vespers, the choices of texts are made to celebrate the Holy Virgin Mary, including Mary's song, the Magnificat.

Tonight's concert, featuring Choir 21 and conductor David Fallis, presents two contrasting Marian Vespers, namely those of 17th century Italian master, Claudio Monteverdi (1567–1648) and contemporary Canadian composer, Gilles Tremblay (b. 1932). As different as these two works are, given their separation in history and the circumstances relating to their creation, there are also some striking parallels. Both Monteverdi and Tremblay sought to unify the musical language of plainchant with their own new stylistic approaches. In Monteverdi's case it was a matter of finding a way to use Gregorian psalm settings in a manner

that would be compatible with the emerging Baroque style that he was creating almost singlehandedly. And although with Tremblay it was 20th century modernism to be reconciled with plainchant, the artistic task was notably similar. Both Marian Vespers were written when these composers were mature artists and their achievement with these works stands among their most significant religious compositions.

“THERE'S SPECULATION THAT MONTEVERDI'S INTENTION WITH THIS WORK WAS TO IMPRESS THE POPE AND WIN AN APPOINTMENT AT THE VATICAN”

Claudio Monteverdi published his *Vespro della Beata Vergine* of 1610 as he was coming to the end of his time as court conductor for the court of Vincenzo I of Gonzaga in Mantua and subsequently becoming conductor at San Marco in Venice. The work is dedicated to Pope Paul V (1605–1621). There has been speculation that Monteverdi's intention with this ambitious

(Cont.)

“TREMBLAY’S PIECE, COMPLETED IN 1986, WAS PERFORMED IN FRANCE AT THE ABBEY OF NOTRE-DAME DE SYLVANÈS ON THE 850TH ANNIVERSARY OF ITS FOUNDING.”

sacred work was to impress the Pope and win an appointment at the Vatican. However, when he succeeded with the appointment in Venice he may have in fact found himself in a more liberal jurisdiction that would allow him greater artistic freedom. His *Vespro della Beata Vergine* contains a rich array of musical forms (psalms, motets, a hymn, a sonata and the Magnificat itself), which in its full performance lasts nearly 90 minutes. In tonight’s presentation, conductor David Fallis has chosen to include only those pieces which are also found in the Tremblay *Les Vêpres de la Vierge*. David has assembled an orchestra made up of musicians who are accomplished in authentic Baroque performance practice, playing the Monteverdi on authentic Baroque instruments.

As striking as the sound world of the early Baroque Vespers is, that of *Les Vêpres de la Vierge* by Montreal composer Gilles Tremblay

is equally so, especially in its use of a modern orchestration. Tremblay uses percussion, winds and brasses as the sonic signature for his vespers, although he does include the portatif organ and a double bass among the accompanying ensemble. Tremblay’s *Les Vêpres de la Vierge* was completed in 1986 and performed in France at the Abbey of Notre-Dame de Sylvanès on the occasion of the 850th anniversary of its founding. Tremblay wrote that, “The spoken word served as my guide, with all the flexibility afforded by duration, space, repetition, melisma and silence, so as to intensify and magnify a word in the manner of the ornamentation of Gregorian chant. In *Les Vêpres de la Vierge*, I endeavored to articulate this enduring relevance as it had been done throughout history. I was astonished to discover the harmonious affinity between the Gregorian and modern idioms and how they complemented each other. This contact was an exhilarating shock.” Tremblay was also impressed by the remarkable acoustics of the Abbey. He dedicated the work, “...to my friends of Sylvanès who, in the footsteps of its architects, make it a living resonance.” This is Soundstreams’ second production of Tremblay’s masterpiece, having presented the work in 2001 with Ars Nova Copenhagen, the Elmer Iseler Singers and soprano Jane Archibald.

David Jaeger is a composer, producer and broadcaster based in Toronto. He was the creator & Executive Producer of the long-running CBC Radio Two contemporary music series, Two New Hours.

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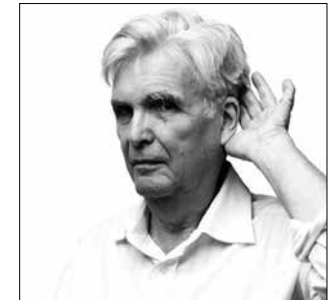
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COMPOSER BIOGRAPHIES



Claudio Monteverdi

Claudio Monteverdi was an Italian composer, viol player, singer and Roman Catholic priest. His work is regarded as revolutionary, marking the transition from the Renaissance style of music to that of the Baroque period. His works are split into three categories: madrigals, operas and church-music. Monteverdi wrote one of the earliest operas, *L'Orfeo*, an innovative work that is the earliest surviving opera still regularly performed. He experimented with new techniques and created breakthrough musical works in the midst of the prevailing music of the Renaissance. His *Vespers* is recognized as one of the best examples of early contrast and repetition. Monteverdi was able to apply instrumental textures effectively to create dramatic and emotional effects never achieved by any musician before.



Gilles Tremblay

Gilles Tremblay was born in Arvida, Québec in 1932 and now resides in Montréal. From 1949 to 1954 he studied piano at the Conservatoire de musique de Montréal with Germaine Malépart, earned a Premier Prix in piano in 1953 and returned to teach as professor of analysis for many years (1961-1998). Tremblay has won many prizes: among his honours are the Prix Calixa-Lavallée (1967, for *Sonorisation du Pavillon du Québec*) and the Denise Pelletier Prize in 1991. He has received numerous commissions, and has seen his music played throughout the world. He was made an Officer of the Ordre national du Québec in 1991, and was named Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture in 1993.

GUEST ARTIST BIOGRAPHIES



David Fallis
conductor

Conductor David Fallis is one of Canada's leading interpreters of operatic and choral/orchestral repertoire, especially that of the Baroque and Classical periods. As Music Director for Opera Atelier he has helped bring that company onto stages around the world. He has worked many times with Soundstreams, including as the Music Director for the world premiere of R. Murray Schafer's *The Children's Crusade* at Toronto's Luminato Festival. As Artistic Director of the Toronto Consort, David has toured extensively in Europe, Canada and the U.S. He has worked in film and television, including as Historical Music Producer for Showtime's acclaimed series *The Tudors* and *The Borgias*.



Shannon Mercer
soprano

Recognized for the luminosity and effortless agility of her voice, Shannon Mercer is an artist of uncommon musical artistry who enthusiastically embraces a wide range of repertoire. She performs throughout North America and Europe while also sustaining an active recording presence. Shannon's 2014-2015 season includes roles in both *Orfeo* and *l'Incoronazione di Poppea* with the Boston Early Music Festival, *American Dream* with the Seattle Early Music Guild, Handel's *Messiah* with the Newfoundland Symphony, Bach Cantatas with Les Violons du Roy, as well as concerts with Ensemble Caprice in Montreal, Washington and New York. Shannon's discography includes *Trobairitz*, a new disc containing songs set to poems by female troubadours in the South of France.



Choir 21

Established in 2010, Choir 21 is a preeminent group of up to 24 exceptional singers selected by Director David Fallis for their ability to perform 21st century choral music. The ensemble has been heard in many Soundstreams concerts, performing music by Jonathan Harvey, Arvo Pärt, R. Murray Schafer, James Rolfe, Gilles Tremblay, Marlos Nobre, and John Tavener, among others. They have created world premiere performances of music by James Rolfe, Christopher Butterfield, and Riho Esko Maimets. The ensemble has performed for other leading contemporary music organizations, including Continuum Contemporary Music, Art of Time Ensemble, Toronto Symphony Orchestra, and at the Toronto International Film Festival.

TEXTS

Claudio Monteverdi

Vespro della Beata Vergine (1610)

English Translation by Sara Aguilar & John Kilpatrick

1. *Deus in adiutorium (Psalm 69)*

Deus, in adiutorium meum intende:
Domine, ad adjuvandum me festina.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.
Alleluja.

God, come to my help:
Lord, hurry to help me.
Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and always shall be,
for ever and ever. Amen.
Alleluia.

6. *Lætatus sum (Psalm 121)*

Lætatus sum in his, quæ dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri, in atriis tuis, Jerusalem.
Jerusalem, quæ ædificatur ut civitas:
cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini testimonium Israël
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quæ ad pacem sunt Jerusalem:
et abundantia diligentibus te.
Fiat pax in virtute tua:
et abundantia in turribus tuis.
Propter fratres meos, et proximos meos,
loquebar pacem de te:
Propter domum Domini Dei nostri,
quæsi vi bona tibi.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

I was glad when they said to me:
we will go to the house of the Lord.
Our feet were standing in your halls, Jerusalem.
Jerusalem, that was built as a city
that is at one with itself.
For there the tribes went up,
the tribes of the Lord, witnesses of Israel,
to thank the name of the Lord.
For there were the seats of judgement,
the seats of the house of David.
Pray for peace in Jerusalem
and wealth for those who love you.
May there be peace in your walls
and wealth in your palaces
on behalf of my brothers, and my neighbours,
I sought peace from you.
On behalf of the house of the Lord our God,
I sought goods for you.
Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and always shall be,
for ever and ever. Amen.

8. *Nisi dominus (Psalm 126)*

Nisi Dominus ædificaverit domum,
in vanum laboraverunt qui ædificant eum.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum:
ecce, hæreditas Domini filii:
merces, fructus ventris.
Sicut sagittæ in manu potentis:
ita filii excussorum.

Unless the Lord were to build the house,
in vain would labour those who build it.
Unless the Lord were to guard the city,
in vain would watch the man who guards it.
It is pointless for you to rise before dawn:
get up after you have rested,
you who eat the bread of suffering;
Once he has given sleep to his chosen.
Behold, children are the inheritance of the Lord:
a reward, the fruit of the womb.
Just as arrows in the hands of the powerful,
so are the sons of outcasts.

(Cont.)

Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

12. Ave maris stella

Ave maris stella,
Dei Mater alma
Atque semper Virgo
Felix cœli porta.
Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evæ nomen.
Solve vincla reis,
Profer lumen cæcis,
Mala nostra pelle,
Bona cuncta posce.
Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.
Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.
Vitam præsta puram,
Iter para tutum,
Ut videntes Jesum
Semper collætetur.
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Trinus honor unus. Amen.

13. Magnificat (Luke 1,46-55)

1 Magnificat anima mea Dominum:
2 et exultavit spiritus meus in Deo salutari meo.
3 Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc
beatam me dicent omnes generationes.
4 Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.
5 Et misericordia ejus a progenie in progenies
timentibus eum.
6 Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
7 Deposuit potentes de sede,
et exaltavit humiles.
8 Esurientes implevit bonis:
et divites dimisit inanes.
9 Suscepit Israël puerum suum,

Blessed is the man who filled his desire from them:
he will not be confounded when he confronts
his enemies at the gate.
Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and always shall be,
for ever and ever. Amen.

Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.
Taking that Ave
from the mouth of Gabriel,
strengthen us in peace,
giving Eve a new name.
Loose the chains of the accused,
bring light to the blind,
drive out our ills,
invoke everything good.
Show that you are a mother;
may he receive through you our prayers,
who, born for us,
came to be yours.
Unique virgin,
gentle among all,
make us, absolved from our sins,
gentle and chaste.
Grant us a pure life,
prepare a safe journey,
so that, seeing Jesus,
we may always rejoice together.
Praise be to God the Father,
glory to Christ on high,
with the Holy Spirit
a single three-fold honour. Amen.

1 My soul magnifies the Lord,
2 and my spirit has rejoiced in God my saviour.
3 For he saw the humility of his servant:
for behold from now
all generations will call me blessed.
4 For he that is powerful empowered me,
and his name is sacred.
5 And his compassion is towards those who
fear him from generation to generation.
6 He showed strength with his arm:
he scattered the arrogant in the conceit of
their hearts.
7 He removed the powerful from their seats,
and elevated the humble.
8 He filled the hungry with good things,
and dismissed the rich empty-handed.
9 He accepted his servant Israel,

(Cont.)

recordatus misericordiæ suæ.
10 Sicut locutus est ad patres nostros,
Abraham et semini ejus in sæcula.
11 Gloria Patri et Filio
et Spiritui Sancto.
12 Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

Gilles Tremblay

Les Vêpres de la Vierge (1986)

Translated by Jacques-André Houle

Première partie

Introduction

Dieu, viens à mon aide
Seigneur, viens vite... à notre secours.
Gloire, gloire, gloire au Père et au Fils, et au Saint-
Esprit, au Dieu qui est, qui était, et qui vient, Gloire
Pour les siècles des siècles. Amen.
Alléluia.

Lucernaire

Joyeuse lumière
Splendeur éternelle du Père
Saint et bienheureux, saint et bienheureux Jésus-Christ.

Venant au coucher du soleil
Contemplant la lumière du soir
Nous chantons le Père et le Fils
Et le Saint-Esprit de Dieu.

Joyeuse lumière

Dignes es-tu en tous temps d'être loué,
Fils de Dieu qui donnes vie
Tout l'univers te glorifie.

Splendeur éternelle du Père

Que ma prière vers toi Seigneur
S'élève comme l'encens,
Et mes mains devant toi
Comme l'offrande du soir.

Saint et bienheureux Jésus-Christ

Joyeuse lumière
Père Soleil
lumière
Jésus-Christ

Bénédition du célébrant

Que notre louange s'unisse à la création
tout entière
Pour bénir le Seigneur de l'Univers

AMEN

as a reminder of his compassion.
10 As he said to our fathers,
Abraham and his descendants for ever.
11 Glory be to the Father and to the Son
and to the Holy Spirit.
12 As it was in the beginning, is now, and
always shall be, for ever and ever. Amen.

Vespers for the Virgin

Part I

Introduction

God, come to my aid
O Lord, come quickly... to our help.
Glory, glory, glory to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
Glory. World without end. Amen. Alleluia.

Festival of light

O joyous light
Eternal splendour of the Father
Holy and blessed, holy and blessed Jesus Christ

To thee who comes at the setting of the sun
To contemplate the twilight
We sing to the Father and to the Son
And to the Holy Ghost, the Lord, Three in One.

O Joyous Light

Thou who art worthy to be always praised,
Son of God who gives life to the world.
The whole universe glorifies Thee.

Eternal splendour of the Father

Let my prayer come up
Into the presence as the incense,
And let the lifting up of my hands
Be as an evening sacrifice.

Holy and blessed Jesus Christ

O joyous light
Father Sun
light
Jesus Christ

Blessing of the celebrant

May our praise unite with that of the whole
of creation
To bless Thee, O Lord of the Universe

AMEN

(Cont.)

Avec le chœur des anges et des armées du ciel,
Avec la Vierge Marie et tous les saints
Qui célèbrant l'Agneau immolé,
Avec l'Église au ciel et sur la terre,
Célébrons le Père incréé, source de toute bonté,
Car en sa lumière, nous voyons la lumière,
Chantons le Fils unique, soleil levant, qui vient
nous visiter.

AMEN

Louons l'esprit d'amour
Qui revêt notre cœur de la splendeur de sa beauté,
Trinité bienheureuse, louange et gloire à toi,
Pour les siècles des siècles.

AMEN, AMEN, AMEN.

Ave maris stella

Ave maris stella,
Dei mater alma,
Atque semper virgo
Felix coele porta.

Sumens illud Ave,
Gabrielis ore
Funda nos in pace,
Mutans Hevae nomen.

Solve vineula reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem:
Sumat per te preces
Qui, nos nobis natus,
Tulit esse tuus.
Virgo singularis,
Inter omnes mitis,
Nos culpritis solutos,
Mites fac et castos.

Vitam praesta puram,
Iter para tutum;
Ut videntes Jesum
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus. Amen.

Deuxième partie

Antienne I

Ave Maria, gratia plena, Dominicus tecum,
benedicta tu in mulieribus
Alleluia

With the angelic choirs and all the heavenly hosts,
With the Virgin Mary and all the saints who
worship the sacrificial Lamb,
With the Church in heaven and on earth, let us
praise the uncreated Father, source of all goodness,
For with His light, we may all see light,
Let us sing praises of His only Son, who, like the
rising sun, comes to visit us.

AMEN

Let us praise the spirit of love
Which illuminates our hearts with the splendour of
its beauty, O, blessed Trinity, praise and glory be to
thee for ever and ever.

AMEN, AMEN, AMEN

Ave maris stella

Hail thou star of ocean!
Portal of the sky!
Ever Virgin Mother
Of the Lord most High

Oh! but Gabriel's Ave,
Uttered along ago
Eve's name reversing
'stablish peace below.

Break the captives' fetters;
Light on blindness pour;
All our ills expelling,
Ev'ry bliss implore.

Show thyself a mother;
Offer Him our sighs,
Who for us incarnate
Did not thee despise.
Virgin of all virgins!
To the shelter take us:
Gentlest of the gentle!
Chaste and gentle make us.

Still as on we journey,
Help our weak endeavour;
Till with thee and Jesus
We rejoice forever.

Through the highest Heaven.
To the almighty Three
Father, Son and Spirit,
One same glory be. Amen.

Part II

Antiphon I

Ave Maria, gratia plena, Dominicus tecum,
benedicta tu in mulieribus
Alleluia

(Cont.)

Psauter 121

1. J'étais fou de joie quand on disait: allons
vers la maison du Seigneur!
2. Et voice que s'arrêtent nos pas devant tes
portes Jérusalem!
3. Jérusalem, bâtie comme une ville forte, où
ton peuple est rassemblé dans l'unité.
4. Voici que montent vers toi les tribus du
Seigneur, témoins de l'alliance en faveur
d'Israël, pour célébrer le nom du Seigneur.
5. Là, pour le jugement, sont établis les trônes,
c'est là que siège la maison de David. (Paix, Paix)
6. Invoquer la paix sur Jérusalem! Que
demeurent en paix ceux qui t'aiment!
7. Que règne la paix dans tes murs! Que
repose la paix sur tes forteresses!
8. Pour l'amour de mes pères, de mes amis, je
proclame la paix sur toi!
9. Pour l'amour de la maison du Seigneur, je
prie pour toi, pour ton Bonheur!
10. Gloire au Père, et au Fils, et au Saint-Esprit;
11. Au Dieu qui est, qui était, et qui vient, pour
les siècles des siècles.
Amen.

Antienne I variée

Antienne II

Voici la servante du Seigneur:
FIAT, qu'il me soit fait selon ta Parole,
Alléluia.

Psauter 126

1. Si le Seigneur ne bâtit la maison, vaine est
la tâche des bâtisseurs.
2. Si le Seigneur ne garde la ville, vaine est la
garde des veilleurs.
3. En vain tu te lèves avant le jour, en vain tu
retardes ton repos.
4. Tu t'épuises à la peine pour manger ton pain,
quand le Seigneur le donne à son ami qui dort.
5. C'est un don du Seigneur que des fils, une
benediction que le fruit des entrailles.
6. Les fils que tu auras dans ta jeunesse, seront
comme les flèches dans la main d'un Guerrier,
heureux l'homme qui en a rempli son carquois.
7. À la porte de la ville, quand ils iront plaider,
leurs ennemis ne pourront l'emporter.
8. Gloire au Père, et au Fils, et au Saint-Esprit,
9. Au Dieu qui est, qui était, et qui vient, pour les
siècles des siècles. Amen.

Antienne II, varié

Antienne III

Benedicta tu in mulieribus
Et Benedictus fructus tui. Alleluia

Psalm 121

1. I was glad when they said unto me, let us go
into the house of the Lord.
2. Our feet shall stand within thy gates, O Jerusalem.
3. Jerusalem is builded as a city that is
compact together.
4. Whither the tribes go us, the tribes of
the lord, unto the testimony of Israel, to
give thanks unto the name of the Lord.
5. For there are set thrones of judgment, the
thrones of the house of David. (Peace, Peace)
6. Pray for the peace of Jerusalem: they shall
prosper that love thee.
7. Peace be within they walls, and prosperity
within thy palaces.
8. For my brethren and companion's sakes, I
will now say, peace be within thee.
9. Because of the house of the Lord our God
I will seek thy good.
10. Glory be to the Father, and to the Son, and
to the Holy Ghost;
11. As it was in the beginning, is now, and ever
shall be, World without end.
Amen.

Antiphon I, varied

Antiphon II

Behold the handmaid of the Lord;
FIAT; be it done to me according to thy word.
Alleluia.

Psalm 126

1. Except the Lord build the house, they
labour in vain that build it;
2. Except the Lord keep the city, the watchmen
waketh but in vain.
3. It is vain of you to rise up early to sit up late,
4. To eat the bread of sorrows; for so he giveth
his beloved sleep,
5. Lo, children are an heritage of the Lord:
and the fruit of the womb is his reward.
6. As arrows are in the hand of a mighty man;
so are children of the youth. Happy is the
man that hath his quiver full of them:
7. They shall not be ashamed, but they shall
speak with the enemies in the gate.
8. Glory be to the Father and to the Son, and
to the Holy Ghost;
9. As it was in the beginning, is now, and ever
shall be, World without end. Amen.

Antiphon II, varied

Antiphon III

Benedicta tu in mulieribus
Et benedicta fructus tui. Alleluia

(Cont.)

Cantique de saint Paul (Éphésiens 1)

1. Qu'il soit béni, le Dieu et Père de Notre Seigneur Jésus le Christ! Il nous a bénis et comblés des bénédictions de l'Esprit, au ciel dans le Christ.
2. Il nous a choisis dans le Christ avant que le monde fût créé, pour être saints et sans péchés devant sa face grâce à son amour.
3. Il nous a prédestinés à être pour lui des fils adoptifs par Jésus le Christ.
4. Ainsi l'a voulu sa bonté, à la louange de florée de sa grâce, le grâce qu'il nous a faite dans le Fils bien-aimé.
5. En lui par son sang, nous avons le pardon des péchés,
6. C'est la richesse de sa grâce don't il déborde jusqu'à nous, en toute intelligence et sagesse.
7. Il nous dévoile ainsi le mystère de sa volonté, selon que sa bonté l'avait prévu dans le Christ:
8. Pour mener les temps à leur plénitude, récapituler toutes choses dans le Christ, celles du ciel et celles de la terre.
9. Gloire au Père, et au Fils, et au Saint-Esprit,
10. Au Dieu qui est, qui était, et qui vient, pour les siècles des siècles. Amen.

Antienne III

Troisième partie

Lecture brève (Apocalypse, 12-1)

Un signe grandiose apparut dans le ciel: une Femme, ayant le soleil pour manteaux, la lune sous les pieds, et sur sa tête une couronne de douze étoiles. Alléluia.

Répons

Ave Maria gratia plena:

Dominus tecum

Ave Maria gratia plena:

Dominus tecum

Benedicta tu in mulieribus, et Benedictus fructus tui.

Dominus tecum

Gloria Patri, et Filio, et Spiritui Sancto.

Ave Maria gratia plena:

Dominus tecum.

Magnificat

Magnificat anima mea Dominum

Mon âme exalte le Seigneur, Exulte mon esprit en Dieu mon Saviour!

Il s'est penché sur son humble servante; Désormais tous les âges me diront bienheureuse.

Canticle of Saint Paul (Ephesians 1)

1. Blessed be the God and Father of our Lord Jesus Christ, who hath blessed us with all spiritual blessings in heavenly places in Christ:
2. According as He hath chosen us in Him before the foundation of the world, that we should be holy and without blame before Him in love:
3. Having predestined us unto the adoption of children by Jesus Christ to Himself.
4. According to the good pleasure of his will, to the praise of the glory of His grace, wherein he hath made us accepted in the beloved.
5. In whom we have redemption through His blood, the forgiveness of sins,
6. According to the richness of His grace; wherein he hath abounded toward us in all wisdom and prudence;
7. Having made known unto us the mystery of his will, according to his good pleasure which he hath purposed in Himself;
8. That in the dispensation of the fullness of time He might gather together in one all things in Christ, both which are in heaven, and which are on earth.
9. Glory be to the Father, and to the Son, and to the Holy Ghost;
10. As it was in the beginning, is now and ever shall be, Worth without end. Amen.

Antiphon III

Part III

Short reading (Revelation, 12:1)

And there appeared a great wonder in Heaven, a woman clothes with the sun, and the moon, under her feet, and upon her head a crown of twelve stars. Alleluia.

Response

Ave Maria gratia plena:

Dominus tecum

Ave Maria gratia plena:

Dominus tecum

Benedicta tu in mulieribus, et Benedictus fructus tui.

Dominus tecum

Gloria Patri, et Filio, et Spiritui Sancto.

Ave Maria gratia plena:

Dominus tecum.

Magnificat

Magnificat anima mea Dominum

My soul doth magnify the Lord

And my spirit hath rejoiced in God my Saviour!

For He hath regarded the lowliness of his Handmaiden.

For behold, from henceforth all generations shall call me blessed.

Le Puissant fit pour moi des merveilles, Saint est son nom.

Son amour s'étend d'âge en âge Sur ceux qui le craignent.

Magnificat anima mea Dominum

Déployant la force de son bras, Il disperse les superbes.

Il renverse les puissants de leur trône, Il élève les humbles.

Il comble de biens les affamés, Renvoie les riches les mains vides.

Il relève Israël son serviteur, Il se souvient de son amour.

De la promesse faite à nos pères en faveur d'Abraham et de sa race à jamais

Magnificat

Gloire au Père, et au Fils, et au Saint-Esprit, Au Dieu qui est, qui était, et qui vient, pour les siècles des siècles. Amen.

For He that is mighty hath magnified me; And holy is His name.

And his mercy is on them that fear Him Throughout all generations.

Magnificat anima mea Dominum

He hath shown strength with his arm;

He hath scattered the proud in the imagination 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 holpen his servant Israel;

As He promised to our forefathers, Abraham and his seed forever.

Magnificat

Glory be to the Father and to the Son, and to the Holy Ghost;

As it was in the beginning, is now and ever shall be, World without end. Amen.



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ARTIST Q&A

DAVID FALLIS, CONDUCTOR

We caught up with David Fallis over the phone, to discuss the themes of this concert, comparing the differences and similarities of the Monteverdi and Tremblay pieces, as well as some of his musical favourites.

The theme of the *Vespers* concert is “ancient meets modern.” How does this theme appeal to you and why?

David Fallis: There are commonalities between ancient and modern music that are interesting to explore. Medieval and modern music actually have a lot in common. Modern composers are very interested in soundscapes, using instruments in non-standard ways to get different kinds of sounds. Medieval composers were very interested in patterns, and there are also a lot of important streams of contemporary music that are interested in this same idea, which is not something that you hear in music from the 18th century.

In Monteverdi’s *Vespers* of 1610, he uses plainsong extensively. Lots of religious composers, in this period, used plainsong in their religious music, so this was not unique. What is unique about Monteverdi is the way he used plainsong in a very up-to-date and avant-garde way. It’s very striking that every movement which we will be performing, has plainsong embedded in it somewhere. It’s not always easy to hear, but it’s there. Some plainsong is extremely beautiful, melodic and lyrical; other plainsong is very simple and just used to recite words to, and is called “reciting tones.” Monteverdi uses this in some of the movements we’ll be

doing. And yet, he’s able to construct these fabulous, wonderful pieces using the plainsong.

Tremblay has decided to do almost the same thing, in that he uses plainsong throughout his *Vespers*, again, closing the plainsong in a very contemporary fashion. It’s interesting that these two composers have set themselves the same task, which is to use the plainsong in a very contemporary manner.

What was the last performance you attended?

DF: I went to Stratford and saw *King Lear*, with Colm Feore. I love to see a great performance of *King Lear* whenever it comes along.

Who are your favourite musicians, whether classical or contemporary?

DF: Maybe it’s easier to answer that question with, what are the characteristics of my favourite musicians, and I would say that I always love to work with musicians who are extremely committed to whatever they are doing. That is what will attract me: to see a performer who has a charisma and commitment to the repertoire which comes through when they’re performing.

What are some of your exciting future projects that you can share with us?

DF: The Toronto Consort will be performing an absolutely wonderful piece of mediaeval music theatre called *The Play of Daniel*, in May.

To read more, visit soundstreams.ca

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