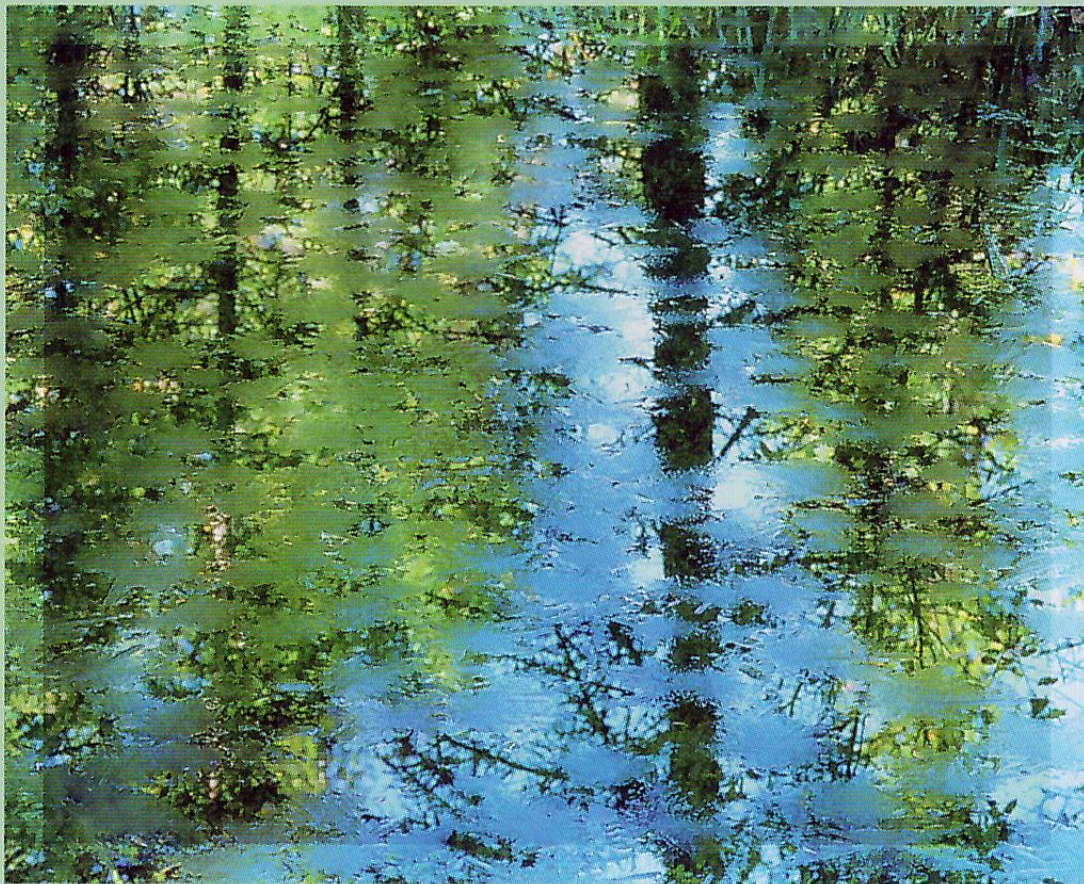


ELEKTRA WOMEN'S CHOIR



FROM THE HEART

S K Y L A R K

FROM THE HEART

1 Ave Maria (1994) - David MacIntyre (b.1952)	2:45
2 Wie lieblich sind deine Wohnungen (1890) - Josef Rheinberger (1839-1901)	4:47
Missa Brevis in tempore violentiae (1995) - Ron Jeffers (b.1943)	
3 Kyrie	1:51
4 Gloria	2:14
5 Flos Regalis — Anonymous (14th c. English)	2:46
6 Linden Lea (1938) - Ralph Vaughan Williams (1872-1958)	2:10
Two Eastern Pictures (1912) - Gustav Holst (1874-1934)	
7 Spring.....	2:06
8 Summer.....	3:43
9 The Lass of Richmond Hill (1987) - <i>arr.</i> Jonathan Willcocks	1:12
10 Follow Me Down to Carlow (1915) - <i>arr.</i> Percy Fletcher	2:02
11 Reel à Bouche (1993) - <i>arr.</i> Malcolm Dalglish	
(SOLO: LORRAINE REINHARDT)	2:34
12 Away from the Roll of the Sea (1989) - Allister MacGillivray, <i>arr.</i> Diane Loomer	4:07
13 She's Like the Swallow (1992) - <i>arr.</i> Stephen Smith (SOLO: NADINE BUGDEN)	2:46
14 Wood River (1989) - Connie Kaldor - <i>arr.</i> Willi Zwozdesky (SOLO: CORLYNN HANNEY)	4:21
15 The Log Driver's Waltz (1992) - Wade Hemsworth.....	2:20
- <i>arr.</i> Ron Smail (SOLO: LORRAINE REINHARDT)	
16 Heaven Bound Train (1995) - <i>arr.</i> Stephen Hatfield (INTRO: CARMEN ROSEN)	3:54
17 J'entends le moulin (1993) - <i>arr.</i> Donald Patriquin	3:39

TOTAL TIME: 52:08

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ELEKTRA WOMEN'S CHOIR

Morna Edmundson and Diane Loomer, co-directors

Eric Hominick, pianist

Elektra Women's Choir was founded by co-directors Morna Edmundson and Diane Loomer in 1987. The choir is known for its adventurous programming, seeking out music written specifically for women and frequently commissioning new works. The singers are selected by audition and share an enthusiasm for challenging repertoire. Elektra was awarded first prize for women's choirs in four consecutive rounds of the Canadian Broadcasting Corporation's National Choral Competition, as well as several major prizes for performance of contemporary music. The choir's first CD, *Elektra Women's Choir*, was nominated for a JUNO award in 1994. Its second, *Classic Elektra*, was released in December 1994. In May 1996, Elektra was awarded "Most Significant Choral Event of the Past Two Years" by the Association of Canadian Choral Conductors for its premiere of *Stabat Mater* by Ramona Luengen. The choir is frequently heard on CBC Radio across Canada and on National Public Radio in the United States. In 1996, it represented Canada at the Fourth World Symposium on Choral Music in Sydney, Australia.

Morna Edmundson holds a Bachelor of Music degree from the University of British Columbia, a Diploma in Choir Pedagogy from the Stockholm Conservatory, and a Master of Music degree in Choral Conducting from Western Washington University. Her professional music career spans fifteen years of singing and conducting including eight years as a professional singer in the Vancouver Chamber Choir. Morna often takes on special projects in the choral field, including several years of software development and a two-year position as Assistant Director of the 1993 World Symposium on Choral Music in Vancouver. Besides co-directing Elektra, Morna conducts the Vancouver Orpheus Male Voice Choir and the Coquitlam District Youth Chorus. Morna and her husband Dean live in Surrey, BC with their two young daughters, Laurie and Julie.

Diane Loomer is an honours graduate of Gustavus Adolphus College and the University of British Columbia School of Music. Her professional music career includes over fifteen years of teaching, clinicing and conducting in the United States and Canada. She is currently on faculty at the University of British Columbia's School of Music. In addition to Elektra, she conducts Chor Leoni, the men's choir which has won prizes in two consecutive rounds of the CBC Choral Competition, and the University of British Columbia's Choral Union. In May 1994, she conducted and toured with the prestigious National Youth Choir of Canada. She was named by the YWCA as Vancouver's *Woman of Distinction for Arts and Culture* for 1994. Her choral compositions and arrangements have been published, performed and recorded internationally, and she often speaks on CBC Radio as an advocate and promoter of classical music.

This recording brings you fifteen pieces from Elektra Women's Choir's touring repertoire — music that has had an overwhelming response from audiences from around the world. Eight of the selections are from Canada — most of them well-known folk songs. The opening track is David MacIntyre's electrifying *Ave Maria*, which has captivated audiences since its first performance in 1994. Fine works by European and, in particular, British composers, and the *Missa Brevis* by American composer Ron Jeffers round out the recording.

Once again, we welcome the collaboration of our accompanist, Eric Hominick. Born in Nova Scotia, Eric studied at Dalhousie University and the Royal College of Music. He is a busy accompanist and singer in the Vancouver area.

1 Ave Maria

Canadian composer David MacIntyre has created over fifty works including five operas, twenty large-scale music/theatre/dance projects and numerous concert works for chamber, choral and orchestral ensembles. His music has been performed in New York, Amsterdam, Chicago, Montreal, Tokyo, and also Vancouver, where he currently lives.

“The request to write a short work for Elektra Women's Choir came at a time when I was deep in research for a new opera about paranormal spiritual events occurring in war-torn Bosnia-Herzegovina, particularly the daily visitations of the Virgin Mary to a small group of children and adults who live there. During my research, I was struck by the celebratory nature of these visitations and the necessity of connecting with the feminine, maternal nature of the divine.” - DM

2 Wie lieblich sind deine Wohnungen

Romantic composer Josef Rheinberger's elegant setting of Psalm 84 is scored for SSAA and harp or piano.

Wie lieblich sind deine Wohnungen,
o Herr!
es sehnt sich meine Seele
nach dem Vorhof des Herrn.
Mein Herz frolockt in dem lebendigen Gott.

*How lovely is your dwelling place,
O Lord Almighty!
My soul yearns, even faints,
for the courts of the Lord;
my heart exults in the living God.*

Denn der Sperling findet sein Haus,
und die Taube Obdach im Sturm,
ich finde deine Altäre,
o du mein König, Herr und Gott.
Selig sind, die in deinem Hause wohnen,
in alle Ewigkeit loben sie Dich.

*Even the sparrow has found a home,
and the swallow a shelter from the storm.
I find a place near your altar,
o Lord Almighty, my King and my God.
Blessed are those who dwell in your house;
they are ever praising you.*

Barmherzigkeit und Wahrheit liebt Gott,
und denen die da wandeln in Unschuld,
gibt er Gnade und Herrlichkeit.

*The Lord loves mercy and truth,
and to those who walk blameless,
he gives grace and splendour.*

3|4 Missa Brevis in tempore violentiae (Missa Brevis in times of violence)

Ron Jeffers is a well-known American composer and music publisher residing in Corvallis, Oregon. His *Missa Brevis in tempore violentiae* was written in 1995 especially for Elektra. Jeffers' contemporary setting of this ageless text is achieved through a juxtaposition of keys and rhythms, sharply contrasting dynamics, and jagged textures.

3 Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy,
Christ have mercy,
Lord, have mercy.

4 Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Quoniam tu solus sanctus.
Tu solus Dominus, tu solus Altissimus,
Jesu Christe.
Cum Sancta Spiritu in gloria Dei Patris.
Amen.

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee according to thy great glory.
Lord God, Heavenly King God the Father Almighty.
Lord Jesus Christ the only begotten Son.
For Thou alone art holy.
Thou alone art the Lord. Thou alone art the most high,
Jesus Christ
With the Holy Spirit in the glory of God the Father.
Amen.

5 Flos Regalis

When we heard the first recording by the four women of New York's "Anonymous 4" ensemble ("An English Ladymass" on Harmonia Mundi), we knew we wanted to explore some of this repertoire with Elektra. *Flos Regalis*, with its vibrant, interweaving parts, is a rondellus - it contains a round.

Flos regalis virginalis
chori dux egregia
quam de lesse natam esse
stirpe constat regia.
Rosa fragrans primula vernalis
servos tuos libera de malis.
Rex te salem ad regalem introduxit thalamum,
flos decoris et honoris precellentis balsamum.
Tu glorie speculum solis umbraculum,
da famulis gaudium post hoc exilium.

Royal, virginal flower
illustrious leader of the choir,
who art well known to be descended
from the royal offspring of Jesse,
O fragrant rose, O primrose,
free Thy servants from all affliction.
The king has conducted Thee to the royal wedding room,
O flower of beauty and highly honoured balsam.
Thou, sunshade and mirror of glory,
give Thy servants joy after this exile.

6 Linden Lea

Vaughan Williams used words by W. Barnes to compose one of his most famous melodies, *Linden Lea*. Its setting is an orchard in the still heat of late summer. This version, scored for SSA and piano, was arranged by Julius Harrison.

Within the woodlands flow'ry gladed,
By the oak tree's mossy moot;
The shining grass blades, timber shaded,
Now do quiver underfoot;
And birds do whistle overhead
And water's bubbling in its bed
And there for me the apple tree
Do lean down low in Linden Lea.

When leaves that lately were a-springing
Now do fade within the copse,
And painted birds do hush their singing,
Up upon the timber tops;
And brown-leaved fruit's a-turning red,

In cloudless sunshine overhead,
With fruit for me the apple tree
Do lean down low in Linden Lea.

Let other folk make money faster;
In the air of dark-roomed towns;
I don't dread a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road,
To where for me the apple tree
Do lean down low in Linden Lea.

7/8 Two Eastern Pictures

Edwardian England was an age of British fascination with the culture of India. Gustav Hoist translated Sanskrit poems to write *Spring* and *Summer*, two evocative and delicate miniatures for women's choir and harp or piano.

7 Spring (text: Kalidasa)

Spring the warrior hither comes, bowstring formed by
rows of bees
And his darts tipp'd with buds wound our hearts with
sweet lovelonging.
Now the trees put forth their flowers, on the lakes the
lilies fair
Show their heads midst the waves, melting hearts
with sweet lovelonging.
What fair maid can vie with spring?
What sweet voice the cuckoo's song?
Or smiling teeth the jasmine's hue?
Or rosy lips the op'ning flowers?
Bending down with blushing buds, flaming mango
branches wave
To and fro with the breeze, filling hearts with sweet
lovelonging.
And within the lotus flower dwells her love the
murm'ring bee
who with kiss and embrace satisfies her sweet
lovelonging.

8 Summer

The fierce glaring day is gone.
Gentle night hath spread her mantle cool and
refreshing,
lit by rays of a thousand stars and by the golden moon.
The moon shineth on yon roof.
Here lie maidens crowned with jasmine, clad in silk
raiment,
on their ankles are rings that tinkle sweetly as they
move.
Wafted by jewel-covered fans, sweetest perfume floats
o'er each breast.
Song and harp unite with warbling birds to rouse from
sleep the god of love.

9 The Lass of Richmond Hill

In little over a minute, British arranger Jonathan Willcocks captures the breezy pastoral quality of this well-known folk song. It is one of “Ten Folk Songs for Upper Voices”, an a cappella collection published by Novello.

On Richmond Hill there lives a lass more bright than
Mayday morn
Whose charms all other maids surpass, a rose without a
thorn.
This lass so sweet with smiles so sweet
Has won my right good will,
I'd crowns resign to call thee mine,
Sweet Lass of Richmond Hill.

Ye zephyrs gay that fan the air and wander through the
grove,
O whisper to my charming fair “I die for her I love”.
This lass so sweet...

10 Follow Me Down to Carlow

This dance-like setting of an invitation to a wedding seems to evoke all of the charms and blarney of Ireland - green hillsides, narrow lanes where fairies hide, happy sun, misty moors, heather and singing blackbirds - and just perhaps - a little man in green.

Follow me down to Carlow, lads!
Come lasses, too, away we go!
So limber and lightly, heel and toe,
There's frolic and fun at Carlow!

For striking is now the wedding hour,
And yonder's a bride that's like a flow'r,
The boy that has won her, all do know,
Is stealing the Pride of Carlow!

Hark, the bells they gaily ring,
And finch and thrush and blackbird sing;
For Love on this fair day is King!
Och! Follow me down to Carlow!
Follow me down to Carlow town!
Be leaving your work and toil behind,
The cat'll be proud the house to mind,
While ye are away at Carlow!
Come Kitty, ashore, with eyes of blue,
Come, Dennis and Meg and Pat and Sue;
For never a one must fail, and so

I'm bidding ye all to Carlow!

See, the sun shines out so gay;
“A wedding, surer!” I heard him say,
“I'll send my beams to gild the day.”
Och! Follow me down to Carlow!

Follow me down to Carlow, then!
The way winds round the green hillside,
And thro' the lone lane where fairies hide,
And over the moor to Carlow!

Then hurry, good people, one and all,
For sure ye can hear the music call;
And limber and lightly, heel and toe,
Well go to the fun at Carlow!

Hark, the bells they gaily ring,
And finch and thrush and blackbird sing;
For Love on this fair day is King!
Och! Follow me down to Carlow!

11 Reel à Bouche

This lively dance tune represents a French Canadian lilted or mouth music piece. Traditionally the dancers performed it to keep the dance going when the fiddler and the accordion player took a break. You'll notice the singers take turns so they can continue to dance and not get out of breath.

12 Away from the Roll of the Sea

Canada has been greatly enriched by the treasure chest of tunes from the pen of Nova Scotia song-writer, Allister MacGillivray. His music reflects the gentle, hospitable ways and the hard, tough lives of the people of Canada's East coast *Away from the Roll of the Sea* speaks of a life that's well-known to all Maritimers and echoed by Canadians on both oceans (and more than a few prairie folk).

Small craft in a harbour that's still and serene
give no indication what their ways have been.
They rock at their moorings all nestled in dreams,
away from the roll of the sea.

Their stern lines are groaning a lullaby air,
a ghost in the cuddy, a gull on the spar.
But never they whisper of journeys afar,
away from the roll of the sea.

Oh had they the tongues for to speak
what tales of adventure they'd weave.

But now they are anchored to sleep and slumber alee.

Come fair winds to wake them tomorrow we pray.
Come harvest a-plenty to them every day,
Till guided by harbour lights they're home to stay,
away from the roll of the sea.

Oh had they the tongues for to speak...

13 She's Like the Swallow

Although he now lives in Vancouver, Stephen Smith captures the haunting, poignant beauty of his native Atlantic seacoast in this delicate Newfoundland folksong.

She's like the swallow that flies so high,
She's like the river that never runs dry,
She's like the sunshine on the lee shore;
She loved her love but she'll love no more.

Twas out in the garden this fair maid bent,
A-picking the primroses as she went.
The more she plucked the more she pulled
Until she gathered her apron full.

She took her roses and made a bed,
A stony pillow for her head.
She laid her down, no word did say,
But let her roses fade away.

14 Wood River

Vancouver conductor and arranger Willi Zwozdesky has provided us with this choral setting of a love song from Canada's current folk music scene. Singer/songwriter Connie Kaldor is one of Canada's most popular folk entertainers.

Oh won't you come with me where the Wood River flows?
We'll watch it meander slowly as the sky turns from red
to dark.

And as that sun goes down, we'll throw our arms
around each other and tell the dreams that are deep in the
heart.

'Cause the heart is bigger than trouble, and the heart is
bigger than doubt;

But the heart sometimes needs a little help to figure that out.

So won't you come with me where the Wood River flows?

The little Wood River knows that it goes to nowhere,
but that doesn't stop it going, or those willows growing,
or all of the lovers showing their hearts to each other there.
'Cause the heart is bigger than trouble...

15 The Log Driver's Waltz

Wade Hemsworth, now in his seventies, is a legend in Canadian folk music. His many years in the woods of Ontario provided the inspiration for his handful of songs, including this comical tribute to the log driver - the fellow who rides the cut logs down-river to keep them from catching on the banks.

If you should ask any girl from the parish around
what pleases her most from her head to her toes,
she'll say "I'm not sure that it's business of yours,
but I do like to waltz with a log driver.

For he goes birling down, a-down white water;
that's where the log driver learns to step lightly.
It's birling down, a-down white water;
a log driver's waltz pleases girls completely.

To please both my parents I've had to give way
and dance with the doctors and merchants and
lawyers.

Their manners are fine but their feet are of clay
for there's none with the style of a log driver.

I've had my chances with all sorts of men
but none is so fine as my lad on the river.
So when the drive's over, if he asks me again,
I think I will marry my log driver."

For he goes birling down...

16 Heaven Bound Train

The Civil War gave rise to this spiritual which holds a special significance and pride for Canadians. Prior to emancipation the only ways for a negro slave to reach freedom were via a kind master, a trip to Canada via the “under ground railroad”, or on the Heaven Bound Train.

One day we gonna wake up.
I done tol' you early in a mohnin'.
Don't you hear that whistle a blowin'?
I'm gonna break this chain.
I'm gonna break it down, way down.
My mother's on that train.
I see her face bound for glory.

Have mercy Lord.
That ghostly train bound for glory.
My child is on that train.
I see his face bound for glory.

Have mercy Lord.
Holy train bound for glory.
We gonna break this chain.
Don't you know how we gone ride that train?
I see my face bound for glory.
Yeah, we gon' ride that train.
That peaceful train when you're
bound for glory.
Children tell me now
don't you hear that whistle blowin'?

17 J'entends le moulin

The text of *J'entends le moulin* oftentimes appears to be nonsensical due to its “game of rhymes” where the final syllable of each line must rhyme with the “tends” of “J'entends”. Nonsensical or not - it's great fun to sing and play the game. Donald Patriquin teaches music at McGill University in Montreal, Quebec.

J'entends le moulin (tique tique taque)
Mon père a fair batir maison.
La fait batir à trois pignons.
Sont trois charpentiers qui la font.
Le plus jeune c'est mon mignon.
Qu'apporte-tu dans ton jupon?
C'est un paté de trois pigeons.
Asseyons-nous et le mangeons.
En s'asseyant il fit un bond,
Qui fit trembler mer et poisson
Et les cailloux qui sont au fond.

I hear the millwheel (tique tique taque)
My father is having a house built.
It's being built with three gables.
There are three carpenters building it.
The youngest is my darling.
What do you have in your apron?
It's a pie made of three pigeons.
Let's sit down and eat it.
While sitting down they all lept up,
Causing the sea and fish to tremble,
and the stones on the bottom of the sea.

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Linden Lea	Boosey & Hawkes OCTB219
Two Eastern Pictures	Faber Music <i>English Edwardian Partsongs</i>
The Lass of Richmond Hill	Novello 16 0200
Follow Me Down to Carlow	Curwen 71441
Reel à Bouche	Plymouth Music HL-205
Away from the Roll of the Sea	Cypress Publishing 1001
She's Like the Swallow	Jaymar Music 02.407
Wood River	Rhythmic Trident Music Publishing
The Log Driver's Waltz.....	Cypress Publishing 1028
Heaven Bound Train.....	Plymouth Music HL-226
J'entends le moulin	earthsongs

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