



ELEKTRA WOMEN'S CHOIR

celebrating 30 years of song

Morna Edmundson, Artistic Director



Chez Nous: Christmas with Elektra



With guest artist pianist **Jane Coop**
and the **Pacific Mennonite Children's Choir**
Betty-Ann Vroom, Director

Saturday, November 26, 2016

Ryerson United Church

Sunday, November 27, 2016

Good Shepherd Church

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Vancouver, BC V5Z 2T1

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November 26
Ryerson United Church, Vancouver

November 27
Good Shepherd Church, South Surrey

Chez Nous: Christmas with Elektra

Elektra Women's Choir
Morna Edmundson, Artistic Director
Stephen Smith, piano

With special guests

Jane Coop, piano
Pacific Mennonite Children's Choir,
Betty-Ann Vroom, Artistic Director

Generously sponsored by



**Presented with the generous support
of Barbara Lowy in memory of Otto Lowy**



Welcome to “Our House”...!

Whether you are experiencing Elektra Women’s Choir for the first time or are a seasoned fan, we’re delighted to share our music with you today. We hope your time with us will be special and rewarding.

In Canada’s rich multicultural society, it is unlikely that any of us share a common body of traditional songs with the people we meet in our daily lives. Popular songs, yes, but songs that our great-grandparents and their neighbours. and we and our neighbours share – hard to imagine! Unlike some cultures or some generations, we in 21st century Canada are hard-pressed to come up with a tune everyone knows, *Happy Birthday* and the national anthem being the notable exceptions. But Christmas is different. Choral musicians have a rare opportunity to connect to audiences through the traditional music of the season. It’s a natural bridge we only have once a year. Many of the melodies we sing at this time of year are familiar to you. Not only could you hum them, but you may have memories attached to some of them, which means they have meaning for you before we even start to sing. A Canadian choir and its audience step together into this place of connection for a Christmas concert, and that’s where Elektra meets you for *Chez Nous: Christmas with Elektra*.

We are delighted to make music today with our guest performers and to have you experience their artistry. Concert pianist Jane Coop is a Canadian artist of international stature. Every time I’ve heard her in concert, I’ve wanted to share the experience with the choir and with you, and today we have that chance. And we welcome warmly the Pacific Mennonite Children’s Choir and their director Betty-Ann Vroom. The strong singing tradition of Mennonites in Canada has shaped our choral landscape for generations.

Several years ago, I wrote a list of words that I keep beside me when looking through music that might be included in *Chez Nous*. The paper is a bit shabby by now, but the words still ring true, reminding me of my goals; to make you feel welcome, to connect you to familiar music, to move you, to surprise you with something new, and to offer even those of you who have never heard Elektra before a sense of the music we present, and what you might expect from us at other concerts in this, our 30th year. I want you to be glad you came, to find today’s concert more than entertaining, and to be glad you experienced this music together with other people. My list? *Welcome, Joy, Beauty, Participation, Robust, Sombre Reflection, Surprise, Memory, Relevance*.

With best wishes,

Morna Edmundson, Artistic Director
Elektra Women’s Choir

Please turn off your cell phone. Please note that photography and videography (other than by Elektra's official photographers) are not permitted during the performance. At intermission and following the concert, we encourage you to tweet about your experience: @ElektraYVR

Programme

Elektra

Le sommeil de l'enfant Jésus Traditional French, arr. Ron Jeffers (b.1943)

*Here 'mid the ass and oxen mild,
Sleeps, sleeps, sleeps the little child;
A thousand seraphim
A thousand cherubim
Come from heaven above, to praise the Lord of love.*

*Between the roses and lilies,
Sleeps, sleeps, sleeps the little child;
A thousand seraphim...*

*Here among the friendly shepherds,
Sleeps, sleeps, sleeps the little child;
A thousand seraphim...*

Sanctus-Benedictus (from Mass no. 6) György Orbán (b.1947)

Les anges dans nos campagnes trad. French, arr. Bernat Vivancos (b.1973)

*Angels in our midst have intoned the anthem of heavens,
And this melodious song echoes from our mountains:
"Glory to God in the highest!"*

*Shepherds, for whom are these songs, what is this celebration for?
Which conqueror, what conquest, deserves these triumphant cries:
"Glory to God in the highest?"*

*In the profound humility in which you appear before our eyes,
To praise you, Lord of the world, we'll sing again this joyous song:
"Glory to God in the highest!"*

*Let us all look for the blessed village that saw him born beneath its roofs,
Offer him our tender homage from our hearts and from our voices:
"Glory to God in the highest!"*

*Shepherds, far from your retreats, join together in your concerts.
And let your tender bagpipes resound in the air:
"Glory to God in the highest!"*

*They announced the birth of Israel's liberator
And, full of gratitude, this solemn day they sing:
"Glory to God in the highest!"*

The Coventry Caroltrad. English, arr. Michael McGlynn (b.1964)

Jane Coop

Liebesleid (Love's Sorrow) Fritz Kreisler (1865-1962), arr. Rachmaninoff (1873-1943)

Christmas Fantasia on Étude in F Major (op 10, no. 8)Frédéric Chopin (1810-1849)
with traditional Christmas melodies, arr. Stephen Smith (b. 1966):
Joy to the World and *O Thou Joyful Day*

Pacific Mennonite Children's Choir

Ave MariaJ.S. Bach (1685-1750) & Charles Gounod (1818-1893)
arranged Rupert Lang, adapted by Betty-Ann Vroom

*Hail, Mary,
Full of grace.
The Lord is with thee.
Blessed art thou among women
And blessed is the fruit
Of thy womb, Jesus.*

Little Drummer Boy / Peace on Earth*Simeone, Onorati & Davis /
Kohan, Grossman & Fraser*

African Noel *traditional African Carol, arr. Victor Johnson (b.1978)*

This Little Babe from A Ceremony of Carols*Benjamin Britten (1913-1976)*

Please Sing With Us!

Good King Wenceslas *traditional English, arr. Stephen Smith (b.1966)*

Audience (quietly):

**Good King Wenceslas looked out
On the feast of Stephen,
When the snow lay round about,
Deep and crisp and even.
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gath'ring winter fuel.**

King (Elektra solo): "Hither, page, and stand by me.
If thou know'st it, telling:
Yonder peasant, who is he?
Where and what his dwelling?"

Page (PMCC solo): "Sire, he lives a good league hence,
Underneath the mountain,
Right against the forest fence
By Saint Agnes' fountain."

King (Elektra solo): "Bring me flesh, and bring me wine,
Bring me pine logs hither!
Thou and I shall see him dine
when we bear him thither."

Audience (lustily): **Page and monarch, forth they went,
Forth they went together,
Through the rude wind's wild lament
And the bitter weather.**

Page (PMCC solo): "Sire, the night is darker now,
And the wind blows stronger.
Fails my heart, I know not how!
I can go no longer."

King (Elektra solo): "Mark my footsteps, good my page,
Tread thou in them boldly.
Thou shalt find the winter's rage
Freeze thy blood less coldly.

(3 bar interlude - watch for your cue!)

Audience (gently): **In his master's steps he trod
Where the snow lay dinted**

(boldly): **Heat was in the very sod
Which the saint had printed.**

(1 bar rest! - watch for your cue!)

***(broadly
to the end):*** **Therefore we may all be sure,
Wealth or rank possessing,
Ye who now will bless the poor
Shall yourselves find blessing.**

❖ *Intermission* ❖

Elektra

Ríu, Ríu, Chíu *traditional Spanish, arr. Erica Phare-Berg (b.1964)*
Wikipedia claims this cheerful piece is a contender for the most well-known piece of Renaissance music of all time. Dating from the mid-1500s, the musical form is that of a villancico, derived from dance music. The themes are the immaculate conception and the nativity of Christ.

Soloist: Denise O'Brien; whistlers: Patty Wagner, Brenda Wilson; percussionist: Kate MacColl

In the Bleak Midwinter *music by Gustav Holst, arr. Abbie Betinis (b.1980)*
poem by Christina Rossetti (verse 2 by John Andrew Storey, verses 3 & 4 adapted by Abbie Betinis)
Opening soloist: Amy Dawson (Nov 26), Stephanie Schollen (Nov 27);
duet: Danica Kell and Stephanie Loo

Jane Coop and Stephen Smith

Allegro Brillante, op.92 *Felix Mendelssohn (1809-1847)*

A Jazz Christmas

I'll Be Home for Christmas *K. Gannon, W. Kent, B. Ram, arr Mark Hayes (b.1953)*
Soloist: Grace Fatkin

Santa Claus is Coming to Town *J.F. Coots and H. Gillespie, arr. Bill Evans (1929-1980)*

Finale

Personent Hodie *traditional, arr. John Rutter (b.1945)*

*Let children's voices resound today,
Merrily praising him who has been born,
Sent by almighty God,
And brought forth from a virgin's womb.*

*He was born into the world, wrapped in swaddling clothes,
And placed in the manger in a cattle shed,
The Lord of the heavens,
The Prince who destroyed the spoils of hell.*

*Three wise men appeared; they offered gifts
And asked for a boy-child, following a star;
They worshipped him,
Offering him gold, frankincense and myrrh.*

*Let all the clerics, and likewise the boys,
Sing like the angels: "You have come to the world;
Therefore I pour out praises to you:
Glory to God in the highest!"*

What Sweeter Music *Eleanor Daley (b. 1957)*

Night of Silence *Daniel Kantor (b. 1960)*



Morna Edmundson,
Artistic Director



photo: David Cooper

Elektra Women's Choir from Vancouver, Canada has been a leader among women's choirs since 1987. Under the direction of Artistic Director Morna Edmundson the 55-voice adult choir is known for its adventurous programming, seeking out music written specifically for women and frequently commissioning new works. The choir is honoured to work with an outstanding accompanist, Dr. Stephen Smith.

Elektra delivers its mandate to "inspire and lead" through an annual concert series including new and commissioned works and featuring outstanding guest artists. In addition to performing worthy repertoire from the past, Elektra has commissioned over 70 compositions and arrangements. The choir's recordings on iTunes and CD Baby extend the reach of its repertoire internationally. Elektra's 13th CD *Still* was released in October 2015 – a collection of 14 Christmas tracks including many world premiere recordings of Canadian and international works for women's voices. Elektra's website offers a permanent repertoire resource featuring all works programmed by the choir to date. Elektra's celebrated outreach programs encourage, train, and mentor the next generation of youth and adults: singers, conductors, and composers.

A multiple national prize-winning ensemble, Elektra has been honoured to perform at conferences of Choral Canada, the American Choral Directors Association, Chorus America, the International Society for Music Education, and the International Federation for Choral Music. Elektra participates enthusiastically in shared projects with other arts organizations such as the Vancouver Symphony Orchestra and Chor Leoni Men's Choir, and in festivals and concert series. In July 2017, Elektra will be one of two choirs representing Canada at the World Symposium on Choral Music, in Barcelona, Spain.

Soprano 1

Julie Edmundson, Grace Fatkin, Susanna Henderson, Malaika Horswill, Danica Kell, Holly Kennedy*, Cassie Luftspring, Shannon Lythgoe, Ashley McConnell, Janine Magaw, Christy Mahlberg, Rachel Nelson, Taryn Plater, Amanda Randt, Erika Salas, Jillian Schina

Soprano 2

Ann Busay, Catherine Cheneval, Catherine Crouch, Sophia Fan, Catherine Haebler, Catherine Lee, Oksana Legebokoff, Katrin Lohuaru, Calena Olsen, Sharon Schermbrucker, Kathryn Slemko*, Kim Taylor, Moyra Van Nus, Maggie Van Seters, Patty Wagner

Alto 1

Amy Dawson*, Karen Dionne, Susan Edwards, Grace Groot, Kirstin Hain, Shelley Koke, Sheila Little, Stephanie Loo, Kate MacColl, Stephanie Mayer, Alison Stillwell, Brenda Wilson

Alto 2

Beth Busby, Stephanie Ching, Maureen Ciarniello, Elisabeth Finch, Nancy Kim, Corinne Norbraten*, Alicia O'Brien, Denise O'Brien, Caitlin Robinson, Deirdre Rogers, Carmen Rosen, Stephanie Schollen, Bernice Slemko

** Section Leaders*



photo: David Cooper

Morna Edmundson is one of Canada's best-known choral conductors with a strong reputation for excellence. Passionate since childhood about choral singing, she obtained degrees and diplomas in vocal music in Vancouver, Bellingham, and Stockholm, Sweden where her teachers included Eric Ericson. In 1987, she co-founded Elektra Women's Choir with Diane Loomer, a treasured partnership that lasted 22 years. In 2009, Morna became Elektra's sole Artistic Director, continuing the choir's strong leadership role in concert presentation, commissioning, recording, and mentorship.

For 14 years Morna shared her love of quality repertoire with a new generation of singers in her role as Associate Artistic Director of Coastal Sound Music Academy, where she was Music Director of the mixed-voice Youth Chamber Choir. Morna has adjudicated in North America and Asia, conducted honour choirs in several states, co-directed the American Choral Directors Association National Women's Honour Choir, and gives frequent workshops with choirs of all ages.

In 2000, she was presented with the Healey Willan Award for outstanding service to the BC Choral Federation, an organization she serves as a member of the President's Advisory Council. In 2009, Morna was a recipient of the BC Community Achievement Award, which recognized her gifted organizational talent, leadership by example, and her encouragement of others to pursue their musical and choral goals. In 2011, Morna received a YWCA Woman of Distinction award in recognition of her work with Elektra. Since 2013, Morna has served on the board of Chorus America, the advocacy, research, and leadership development organization that gives voice to the choral field.

Sign up to receive the latest news about Elektra. Visit elektra.ca – it only takes a minute!



Pianist **Jane Coop**, one of Canada's most prominent and distinguished artists, was born in Saint John, New Brunswick and grew up in Calgary, Alberta, where she began her musical education with Alexandra Munn and Gladys Egbert. For advanced studies her principal teachers were Anton Kuerti in Toronto and Leon Fleisher in Baltimore.

At the age of nineteen she won First Prize in the CBC's national radio competition (the Young Performers Competition), and this, along with prizes at New York's Kosziusko Foundation Competition and the Washington International Competition, launched her career. In the early years she made recital debuts at Wigmore Hall and Carnegie Recital Hall (now called Weill Hall), as well as giving performances with the Toronto Symphony, the Calgary Philharmonic the Victoria Symphony and the CBC Vancouver Orchestra. In 1976 she was invited to tour the

New England States as soloist with Mario Bernardi and the National Arts Centre Orchestra of Canada in Mozart's Concerto in D minor, K.466.

Subsequently she has played in over twenty countries, in such eminent halls as the Bolshoi Hall in St. Petersburg, the Kennedy Center, Alice Tully Hall, Roy Thomson Hall, the Hong Kong Cultural Centre, the Beijing Concert Hall and the Salle Gaveau (Paris). In her own country she has given concerts from north to south: Whitehorse (Yukon) and Niagara Falls (ON), and from west to east: Tofino (BC) and St. John's (Nfld) and many, many cities, towns and communities in between. She is in fact one of the few who has remained resident in Canada throughout her career. Commissions from Stephen Chatman, Ramona Luengen and others have been included in both her live performances and her recordings.

Coop's love of chamber music has led her to collaborate with artists from many parts of the world. Her longtime association with violinist Andrew Dawes, and her more recent partnership with cellist Antonio Lysy have given her the opportunity to delve into the sonata literature of Beethoven, a body of music to which she feels particularly drawn.

Summer festivals in North America and Europe have provided venues for performances with the Manhattan, Miami, Audubon, Orford, Lafayette, Colorado, Seattle, Angeles and Pacifica String Quartets, as well as the Los Angeles Chamber Winds, York Winds, and such luminaries as Barry Tuckwell, Jamie Somerville, Martin Beaver, Jeanne Baxtrasser and Michelle Zukovsky. Coop is a cherished faculty artist at the Kneisel Hall Chamber Music Festival, the oldest chamber festival in North America, with Artistic Director Seymour Lipkin. (www.kneisel.org). There she collaborates in performances of much of the chamber music literature for piano and strings, and coaches brilliant young musicians from across the continent.

Her commitment to teaching is centred around her long time position at the University of British Columbia's School of Music in Vancouver, where she was a senior professor and Head of the Piano Division. In 2003 she was designated Distinguished University Scholar by the university's president, and in 2007 she received a Killam Teaching Award. In 1992 she was the founding Artistic Director of the Young Artists' Experience – a summer chamber music program for students from the age of 14 to 18 which originally took place in Whistler, BC., and is now held at UBC each summer. Its mandate was, and still is, to give the young people a wide exposure to art and life, thus offering in the daily schedule yoga, composition, poetry, philosophy and visual art as well as music.

Coop's reputation has inspired international competition organizers to invite her to judge their events over the past fifteen years: the Kapell (Maryland), Dublin AXA, Washington (DC), Hilton Head, Honens (Calgary) and the New York Piano Competition. She has also been a jury member for the Governor General's Performing Arts Awards, the Glenn Gould Prize, the Hnatyshyn Foundation Developing Artists Grants and various Canada Council grant awards. Her sixteen recordings, three of which have been nominated for Juno awards, have garnered glowing reviews and have been heard on classical radio programs in many countries. In December 2012, Jane Coop was appointed to the Order of Canada, our country's highest honour for lifetime achievement.

"The playing is ravishing, sensual, powerful and deeply affecting." – CD Review



Stephen Smith grew up in rural Nova Scotia, where he sang and played the piano from an early age. After initial studies in his home province in both piano and organ, he attended the Royal Northern College of Music in Manchester, England. While there, he participated in national and international competitions and won numerous awards and distinctions.

Since 1990, Stephen has lived in Vancouver, obtaining his doctoral degree in piano performance from the University of British Columbia, and contributing to the musical life of the city as a performer, teacher, conductor, composer and arranger. Central to Stephen's career is his long-standing relationship with some of Vancouver's finest choral groups. In addition to his work with Elektra (which he has accompanied since 2001), he is also resident accompanist of the Vancouver Men's Chorus, pianist for the Vancouver Bach Choir, and a frequent collaborator with Chor Leoni Men's Choir, the Vancouver Chamber Choir, and many other ensembles.

Stephen is also a published composer and arranger of choral music, with a long and growing list of commissions from individual choirs across North America, and from such entities as the British Columbia Choral Federation, the Women's Commissioning Consortium of the ACDA, and the Canadian Broadcasting Corporation. Stephen's work as both composer and pianist can be heard on dozens of CDs in commercial release, including a solo recording of classical piano miniatures entitled "Kaleidoscope," which is available on iTunes.

Pacific Mennonite Children's Choir

Betty-Ann Vroom, Artistic Director

Tracey Tobin, Piano



The Pacific Mennonite Children's Choir is committed to training and motivating children to pursue musical excellence for the glory of God, inspiring joy in the hearts of singers and listeners alike. Founded in 1978 by Nancy Dyck, for 38 years the choir has exemplified the best in choral tradition, discipline and dedication. The choir gathers together children from across the Fraser Valley, from Surrey to Chilliwack, and provides them with vocal training, music literacy classes, and exposure to choral music from across cultures and throughout history. The Pacific Mennonite Children's Choir tours regularly; this past July they traveled to England, where they sang in Canterbury Cathedral. PMCC consists of two choirs: Choristers (ages 8-11) and Cantare (ages 11-18). For more information or to schedule an audition, please visit www.pmcc.ca

Pacific Mennonite Children's Choir

Danielle Bojkov, Madison Bonneville, Esther Budlong, Amelia Dean, Olivia Dean, Malia Dyck, Brooklyn Gerber, Hannah Giesbrecht, Holly Gruenhagen, Camryn Howes, Lorig Korajian, Lesina Lapa, Anika Loewen, Joy Loewen, Arden Ludwig, Anna Manuel, Christian Rachel, Fiona Rachel, Malcolm Rachel, Hannah Reimer, Karina Schut, Meredith Sherwood, Cristina Simpson, Julia Tegart, Jayne Tobin, Talina Vanderbeek, Marea Wright



Betty-Ann Vroom, Artistic Director Pacific Mennonite Children's Choir

When Betty-Ann Vroom was a teenager she met a children's choir director and thought, "I want to be just like her when I grow up." Little did she know that one day her dream would come true! She spent most of her life practicing the piano, earning a degree in piano performance from Trinity Western University, but after graduation found herself directing choirs wherever she went. The beauty of young voices singing together brings her continual joy, both in rehearsal and in performance, and she loves pushing herself and her singers to greater levels of musical excellence, for the glory of God.

In addition to a Bachelor of Arts in Music from TWU, Betty-Ann received an ARCT diploma from the Royal Conservatory of Music. She currently studies voice with Gail Suderman (Good Noise Vancouver Gospel Choir). She divides her time between directing the Pacific Mennonite Children's Choir, teaching choir at The King's School, her piano studio, and working as the music director at Christ Covenant Church in Langley.



ELEKTRA
WOMEN'S CHOIR

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Feel free to visit the comment section on our website at
www.elektra.ca/concerts-events
click through to Chez Nous
and scroll to the bottom to submit your review!***

Consider donating to Elektra in our 30th Season of Excellence!

Elektra's mandate is *to inspire and lead in the choral art from through excellence in performance and the creation, exploration and celebration of women's repertoire.*

Donors play a crucial role in the life of the choir and Elektra's brilliant performances and extensive outreach programs only exist because of their steadfast and ongoing support. Our supporters inspire our singers and give Elektra and other local, national and international choirs an opportunity to create, explore, and celebrate new compositions while also treasuring the classics of the past.

Your gift to Elektra recognizes the importance of choral music in our lives. Please visit **elektra.ca** to learn more about our choir, the Diane Loomer Commissioning Fund for Elektra Women's Choir and our outreach programs. Your support and encouragement are very much appreciated.

Donations can be made through CanadaHelps at **canadahelps.org** or by contacting the Elektra office at 604.739.1255 or manager@elektra.ca

If you wish to commit tonight to a year of monthly donations of \$30 or more, please see our Front of House volunteers. You will take home a CD of your choice as our thank you gift!

(Elektra Women's Choir is a charitable organization. Tax receipts are issued for donations of \$25 or more).



Morna Edmundson, Artistic Director

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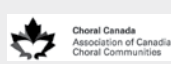
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Elektra Women's Choir is a proud member of



Elektra would like to acknowledge the support of the following generous donors.

This list is complete as of October 21, 2016. If there are any errors or omissions, please contact manager@elektra.ca

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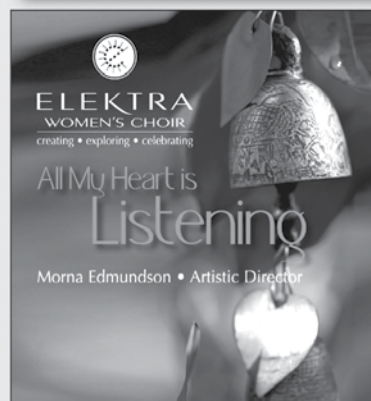
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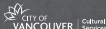
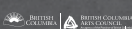
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