



ELEKTRA

WOMEN'S CHOIR

creating • exploring • celebrating

Chez Nous:
Christmas with Elektra

Morna Edmundson, Artistic Director
Stephen Smith, Piano

with guest artists

Vivien Chen, Harp

West Vancouver School District Women's Honour Choir

Saturday, December 2, 2017 • 7:30 pm
Dunbar Ryerson United Church, Vancouver

Sunday, December 3, 2017 • 3:00 pm
Highlands United Church, North Vancouver



ELEKTRA

WOMEN'S CHOIR

creating • exploring • celebrating

JUST RELEASED!

Morna Edmundson, Artistic Director
Stephen Smith, Pianist

with special guests

Julia Nolan, saxophone
Beverly Johnston, marimba



Available in the lobby today, or purchase through CDBaby.com or iTunes.com

Track list includes:

Your One and Only Life | Susan Crowe, arr. by Stephen Smith
Heart Songs of the White Wampum | Timothy Corlis
Pity Me Not | Stephen Smith
Valkyrie | Kristopher Fulton
Songbird | Sarah Quartel

Instrument of Peace | Kelly-Marie Murphy
Psalm 23 | Franz Schubert
Primary Colours | Kathleen Allan
The Valley | Joan Silberry, arr. by Beth Hanson
The Parting Glass | trad. Irish, arr. The Wailin' Jennys

MIRA YOUTH MENTORSHIP 2018

Established to encourage students to develop their love of choral singing, build their choral skills, and to provide an opportunity for young women to sing with renowned women's choir, Elektra. Mira will rehearse with Elektra throughout the Spring, and will perform with the choir during Tapestry International Celebration of Women's Choirs.

Next offered: Spring 2018
Application deadline:
December 10, 2017

To apply, visit elektra.ca/out-reach/mira-youth-mentorship

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Tickets Tonight

Welcome and thank you for making Elektra's performance part of your holiday season. As always, we are thrilled to share our repertoire and our singing with you. Welcome also to our guest performers, the West Vancouver School District Women's Honour Choir, their Artistic Director Suzanne Fulton, and harpist Vivian Chen.

Our Chez Nous program weaves together the familiar and the new in what we hope will be an enjoyable and engaging experience for you. There are melodies you know and brand new music, beloved elements of the Christmas story, words that connect the past to the present, and a fresh take on an ancient and familiar narrative.

Our concert opens with Laura Hawley's evocative introduction to a 17th century carol, the *Noël Bourguignon*, in which the humility of the donkeys and oxen in the stable is praised. The second movement, *In dulci júbilo*, plays on how 6/8 and 3/4 rhythms can coexist in dazzling fluidity. And the third is a thought-provoking setting of the Irish *Wexford Carol*. Laura's new suite was commissioned by Elektra with the assistance of the Vancouver Foundation and the BC Arts Council as part of our three-year Celebrating Women Composers project. We're delighted to bring it to life for you in these concerts, and that Laura is with us this weekend to meet you and attend the performances.

Composed 75 years ago, the great masterpiece for treble voices, Benjamin Britten's *A Ceremony of Carols*, takes us into a rich and almost visceral experience of 14th century poetry. The opening chant in Latin announces that "Today Christ is born; today a Saviour appears". We then "welcome Yule", compare the Virgin Mary to a rose, and announce with fiery conviction the battle that Christ came to wage in the masterpiece within a masterpiece, the perfection that is *This Little Babe*. Many of Britten's movements convey a naïve quality, brilliantly suited to the boys' voices for which the work was written.

In amongst these works are smaller gems, the music of our guests, and chances for you to sing. The singers and I hope you have a wonderful time with us.

With warmest wishes,

Morna Edmundson, Artistic Director

PS. There is always more I want to tell you about the music. Please check out my *Listener's Guide* to the concert on the Chez Nous concert page of www.elektra.ca.

Chez Nous: Christmas with Elektra

December 2, 2017 ~ 7:30pm ~ Dunbar Ryerson United Church, Vancouver

December 3, 2017 ~ 3:00pm ~ Highlands United Church, North Vancouver

Elektra Women's Choir

Morna Edmundson, Artistic Director

Stephen Smith, piano

with Vivian Chen, harp

and with the West Vancouver School District Women's Honour Choir,

Suzanne Fulton, Artistic Director, and Hey-Jung Choi, piano

Please turn off your cell phones! 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 – and visit our concert page on elektra.ca to write your own review!

Programme

(See page 7 for text sources and selected notes, texts and translations.)

Carol Trilogy for women's choir and pianoarr. Laura Hawley 🍁

I Noël Bourguignon

II In dulci jubilo

III Wexford Carol

*Commissioned with the assistance of the Vancouver Foundation,
BC Arts Council, and the Diane Loomer Commissioning Fund for Elektra Women's Choir*

Suite Galactique, opus 39 for solo harpCaroline Lizotte 🍁

II. Hymne au bon combat (*Hymn of a Good Combat*)

Hodie Christus Natus EstKelly-Marie Murphy 🍁

*Commissioned by Elektra and Ensemble vocal sénior De La Salle,
Centre d'excellence artistique de l'Ontario, De La Salle High School, Ottawa,
Conseil scolaire des écoles publiques de l'Ontario, Robert Filion, Conductor*

Featuring the West Vancouver School District Women's Honour Choir

A Carol Tapestryarr. Mary Lynn Lightfoot

La Mia Stella Ivo Antognini

A BlessingKatie Bart

Please sing with us! (lyrics on page 10)

- It Came Upon the Midnight Clear**Richard Storrs Willis, arr. Susan Edwards 🍁
- Deck the Hall**.....traditional Welsh, arr. Edward Henderson 🍁
accompaniment by Stephen Smith 🍁

❖ **Intermission** ❖

- A Ceremony of Carols** ○ Benjamin Britten
- i. Procession (*chant*)
 - ii. Wolcum Yole!
 - iii. There is no Rose
 - iva. That yongë child
Caitlin Robinson (Dec.2); Stephanie Meyer (Dec.3)
 - ivb. Balulalow
Jillian Schina (Dec.2); Ashley McConnell (Dec.3)
 - v. As dew in Aprille
 - vi. This little Babe
 - vii. Interlude (*harp solo*)
 - viii. In Freezing Winter Night
Danica Kell and Stephanie Schollen (Dec.2); Catherine Crouch and Amy Dawson (Dec.3)
 - ix. Spring Carol
Julie Edmundson and Kirstin Hain (Dec.2); Holly Kennedy and Caitlin Robinson (Dec.3)
 - x. Adam lay i-bounden
 - xi. Recession (*chant*)

- Carol for the Animals** ○ Patrick Wedd 🍁

- Noël Nouvelet** ○traditional French, arr. Erica Phare-Bergh 🍁

- Silent Night**Franz Grüber, arr. Winnie Brückner

- 🍁 *Denotes Canadian composer*
○ *available on an Elektra recording*

Generously supported by



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In memory of Dick Loomer (1938–2017)

Earlier this year, Elektra lost its longest-standing friend, Dr. Richard Loomer. Dick was there from the first moments of the choir in 1987, when his wife Diane, and Morna Edmundson called together their best singing friends to form a women's choir. Whether to Mission, BC, or Sydney, Australia, Dick accompanied the choir on its tours, always ready to lend a helping hand while engaging with the singers in fascinating conversations about his many interests, from history and books, to nature, kayaking, and skiing. Dick was a renowned orthopedic surgeon, but the choral community remembers him as a cheerful member of the choirs in which Diane was involved. He was the *de facto* Founding President of the Elektra Men's Auxiliary, which meant literally doing the heavy lifting in the early days, and was a stalwart and generous financial contributor through 30 years. Dick, we probably didn't say it often enough – Thank you!



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Selected Texts, Translations, and Notes

Carol Trilogy for women's choir and piano

Notes by Laura Hawley:

For me, the story of Christmas night has so many different emotions in it; the quiet awe of the manger, the exultation of angels, the reverence of the animals in the stable, the great change that had arrived on earth and the divine and inexplicable love that came with it. All of these things were in my mind in setting the *Noël Bourguignon*. In the introductory section of *In dulci jubilo*, I imagine the dazzling scene of many angels all singing together and the dizzying feeling of being drawn into their song and dance, and this jubilant feeling carries through the whole setting of this bright carol in different ways. The *Wexford Carol* has been my favourite Christmas carol since childhood. The first verse is something of a meditation, with a pensive piano introduction followed by expressive blossoming harmonies, and a change in meter that stretches the tune out longer than the original note values. After that, in verse two, we revel in the opportunity to sing this gorgeous carol as it is, in unison. This opens up in the third verse with a double-descant and with the piano as an equal voice with its own independent phrase lengths and tolling bells.

Noël Bourguignon (1701, French)

Lor qu'an lai saison qu'ai jaule,
Au monde Jésus-Chri vin,
L'âne et le beu l'échaufin
De lo sôfle dan l'Étaule...
Que d'âne et de beu je sai,
Dan ce royaume de Gaule,
Que d'âne et de beu je sai
Qui n'an airien pa tan fai!

On di que cé pôvre bête
N'ure pas vu le Pôpon,
Qu'elle se mire ai genon,
Humbleman boissan lai tête...
Que d'âne et de beu je sai,
Qui po tô se fon de fête,
Que d'âne et de beu je sai
Qui n'an airien pa tan fai!

Ma le pu beà de l'histoire,
Ce fu que l'âne et le beu
Ansin passire tô deu
Lai neù san maingé ni boire...
Que d'âne et de beu je sai,
Couvar de pane et de moire,
Que d'âne et de beu je sai
Qui n'an airien pa tan fai!

Bernard de La Monnoye

Burgundian Carol

*The winter season of the year
When to this world our Lord was born,
The ox and donkey, so they say,
Did keep His holy presence warm.
How many oxen and donkeys now,
If they were there when first He came,
How many oxen and donkeys you know,
At such a time would do the same?*

*As soon as to these humble beasts
Appeared our Lord so mild and sweet,
With joy they knelt before His Grace,
And gently kissed His tiny feet.
If we, like oxen and donkeys then,
In spite of all the things we've heard,
Would be like oxen and donkeys then,
We'd hear the truth, believe His word.*

*And on that night it has been told
These humble beasts so rough and rude,
Throughout the night of holy birth,
Drank no water, ate no food.
How many oxen and donkeys now,
Dressed in ermine, silk and such,
How many oxen and donkeys you know,
At such a time would do as much?*

English lyrics by Oscar Brand

Source: Reader's Digest Christmas Songbook

In dulci jubilo (14th-century German)

In dulci jubilo,
nun singet und seid froh!
Unsers Herzens Wonne
leit in praesepio,
Und leuchtet als die Sonne
matris in gremio
Alpha es et O!

O Jesu parvule,
Nach dir ist mir so weh.
Tröst mir mein Gemüte,
O Puer optime;
Durch alle deine Güte,
O Princeps Glorïae,
Trahe me post te!

O Patris caritas!
O Nati lenitas!
Wir wärn all' verloren
Per nostra criminal;
So hat er uns erworben
Coelorum gaudia;
[Eia, warn wir da!]

Ubi sunt gaudia?
Nirgends mehr denn da,
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In Regis curia;
Eia, warn wir da!

v. 1, 2, 4 *fourteenth-century*
v. 3 *Valentin Triller (d.1573), Praetorius, 1607*

Wexford Carol (12th-century English and Irish)

Good people all, this Christmas time,
Consider well and bear in mind
What our good God for us has done,
In sending his beloved Son.
With Mary holy we should pray
To God with love this Christmas Day;
In Bethlehem upon that morn
There was a blessed Messiah born.

Near Bethlehem did shepherds keep
Their flocks of lambs and feeding sheep;
To whom God's angels did appear,
Which put the shepherds in great fear.
'Prepare and go', the angels said,
'To Bethlehem, be not afraid;
For there you'll find, this happy morn,
A princely babe, sweet Jesus born,'

Good Christian men, rejoice!

*With sweet jubilation,
Let songs and gladness flow!
All our joy reclineth
in a manger
And like the sun he shineth
in [your] mother's lap
You are Alpha and Omega!*

*O infant Jesus
I yearn for thee always!
Comfort me and stay me,
O best of boys
By thy great love I pray thee,
O Prince of Glory,
Draw me after you [to heaven]!*

*O love of the Father!
O mercy of the son!
Condemned we had remained
Through our sins
But he for us hath gained
The joys of heaven in paradise afar,
Where joys unending are.*

*Where are joys(?)
More deep than heaven's are?
In heaven are angels singing
New songs
In heaven the bells are ringing
In the courts of the King
O that we were there!*

Tr. source: "The shorter New Oxford Book of Carols" ed. Keyte, Parrott, & Bartlett

With thankful heart and joyful mind,
The shepherds went the babe to find,
And as God's angel had foretold,
They did our Saviour Christ behold.
Within a manger he was laid,
And by his side the virgin maid,
Attending on the Lord of life,
Who came on earth to end all strife.

*English and Irish traditional
Source: "The Oxford Book of Carols"
Ed. Dearmer, Vaughan Williams, Shaw*

Hodie Christus Natus Est

(see *A Ceremony of Carols*, page 11)

La Mia Stella

(*Swahili*) Nyota yangu

(*Italian*) Guarda quella stella, disse il mio papa,
Segui la sua luce, lei ti guiderà
In un mondo senza guerre
dove tu potrai giocare.
Dai, chiudi gli occhi, bambino mio,
prova a sognar.

Soffro tanto il freddo, disse il mio papa.
Stai attento all'onda; presto tornerà.
Chissà quante notti ancora
noi dovremo aspettar
Un nuovo mondo, una nuova vita,
Su questa barca in mezzo al mar.

Ma la mia stella lassu nel ciel
Presto ci manderà un salvatore per tutti noi,
E anche per quelli in fondo al mar.

Guarda com'è grande, disse il mio papa.
Tieniti più forte; non ti prenderà
Come ha fatto con la mamma.
che riposa in fondo al mar.
Chiudi la bocca, bambino mio,
non respirar.

Vado dalla mamma, disse il mio papa.
Oramai sei grande; tu rimani qua.
So che non avrai paura e che presto troverai
Un'altra terra, un altro mondo,
e un'altra vita comincerà.

Ma cosa fai? Ma dove sei?

Stellina mia, lassu nel cielo...
fatti vedere, stellina mia.
Fatti trovare lassu nel cielo.

My Little Star

My little star

*Look up to that star, my father said.
Follow its light, it will lead you
into a world without wars
where you will be free to play.
Come on my son, close your eyes,
see if you can dream.*

*I am cold, my father said.
Look out for the wave; it will come back.
Who knows how many nights
will we have to wait
for a new world, a new life,
in this boat adrift in the sea.*

*But my little star up in the sky
soon will send a saviour for us all,
and for those the sea has taken away.*

*See how big the wave is, my father said.
Hold on tight, it will not sweep you away
as it did with your mother,
now asleep on the bottom of the sea.
Do not open your mouth my son,
do not breathe.*

*I'm going to join your mother, my father said.
You are a big boy now, you can stay.
I know you won't be afraid and soon you'll find
another land, another world,
and another life will begin.*

But what are you doing? Where are you?

*My little star, up in the sky...
Let me see you, my little star.
Let me find you up in the sky.*

Translation by Alessandro Carrera

Please sing with us!

It Came Upon the Midnight Clear

**It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold;
“Peace on the earth, goodwill to all,
From Heaven’s all-gracious King.”
The world in solemn stillness lay,
To hear the angels sing.**

**Still through the cloven skies they come
With peaceful wings unfurled,
And still their heavenly music floats
O’er all the weary world;
Above its sad and lowly plains,
They bend on hovering wing,
And ever over its Babel sounds
The blessed angels sing.**

**For lo! the days are hastening on,
By prophet-bards foretold,
When with the ever-circling years
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendors fling,
And the whole world send back the song
Which now the angels sing.**

Deck the Hall

Deck the hall with boughs of holly,
Fa la la la, la la la la.
Tis the season to be jolly,
Fa la la la, la la la la.
Don we now our gay apparel,
Fa la la la, la la la la .
Troll the ancient Yuletide carol,
Fa la la la, la la la la.

See the blazing Yule before us...
Strike the harp and join the chorus...
Follow me in merry measure...
While I tell of Yuletide treasure...

Fast away the old year passes...
Hail the new, ye lads and lasses...
Sing we joyous, all together...
Heedless of the wind and weather...

❖ *Intermission* ❖

A Ceremony of Carols

i. 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 Saviour has appeared;
today the Angels sing,
the Archangels rejoice;
today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!

ii. **Wolcum Yole!** (*Anon. 14th century*)

Wolcum be thou hevenè king, Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!

Wolcum Thomas marter one,
Wolcum seintes lefe and dere, Wolcum.

Wolcum Innocentes every one,
Wolcum, Twelfth the Day both in fere, Wolcum.

Wolcum be ye, Stevene and Jon,
Wolcum be ye, good Newe Yere, Wolcum.

Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse.
Wolcum be ye that are here.
Woalum alle and make good cheer.
Wolcum alle another yere, Wolcum Yole.

iii. There is no Rose (*Anon. 14th century*)

There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia.
For in this rose containèd was
Heaven and earth in litel space,
Resmiranda. (*Wonderful thing*)
By that rose we may well see
There be one God in persons three,
Pares forma. (*Of the same form*)

The aungels sungen the shepherds to:
Gloria in excelsis Deo.
Gaudeamus. (*Let us rejoice*)
Leave we all this werldly mirth,
And follow we this joyful birth.
Transeamus. (*Let us go*)

iva. That yongë child (*Anon. 14th century*)

That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd 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.

ivb. Balulalow (*James, John & Robert Wedderburn, 1561*)

O my deare hert, my young Jesu sweit
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 sweit unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow!

v. As dew in Aprille (*Anon. c.1400*)

I sing of a maiden that is makèles:
King of all kings to her son she ches.

He came al so stille there is moder lay,
As dew in Aprille that falleth on the spray.

He came al so still there is moder was,
As dew in Aprille that falleth on the grass.
He came al so still to his moder's bour,
As dew in Aprille that falleth on the flour.

Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

vi. This little Babe (*Robert Southwell, 1561?–1595*)

This little Babe so few days
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 unarmèd wise
The gates of hell he will surprise.

His camp is pitchèd 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.

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.

My soul, with Christ join thou in flight;
Stick to the tents that he hath pight.
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.

vii. Interlude (*harp solo*)

viii. In Freezing Winter Night
(*Robert Southwell, 1561?–1595*)

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 beasts
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 prizèd 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.

ix. Spring Carol
(*William Cornish, 14?–1523*)

Pleasure it is to hear iwis, the Birdès 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.

x. Adam lay i-bounden
(*Anon. 15th century*)

Deo gracias! (*Praise be to God*)
Adam lay i-bounden, bounden in a bond;
Four thousand winter thought he not to long.
Deo gracias!
And all was for an appil, an appil that he took,
As clerkès finden written in a book.
Deo gracias!

Ne had the appil takè ben, the appil takè ben
Ne haddè never our lady a ben hevnè quene.
Blessèd be the time the appil takè was.
Therefor we moun singen.
Deo gracias!

xi. Recession
Hodie Christus natus est.
(*Same words as the Procession*)



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 45-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 80 compositions and arrangements. The choir's recordings on iTunes and CD Baby extend the reach of its repertoire internationally. Elektra's 14th CD, *Your One and Only Life*, was released in November 2017 and features the music of Canadians Allan, Corlis, Fulton, Hanson, Murphy, Quartel, Smith, and the Wailin' Jennys. 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 was one of two choirs representing Canada at the World Symposium on Choral Music, in Barcelona, Spain.

Soprano 1

Julie Edmundson, Susanna Henderson, Malaika Horswill, Danica Kell, Holly Kennedy*,
Cassie Luftspring, Shannon Lythgoe, Ashley McConnell, Janine Magaw, Rachel Nelson, Jillian Schina

Soprano 2

Ann Busay, Catherine Cheneval, Catherine Crouch, Patti Fletcher, Catherine Haebler,
Katrin Lohuaru, Amanda Randt, Sharon Schermbrucker,
Kathryn Slemko*, Kim Taylor, Allison Tremblay, Maggie Van Seters, Patty Wagner

Alto 1

Amy Dawson*, Susan Edwards, Grace Groot, Kirstin Hain, Shelley Koke, Simone Lemieux,
Sheila Little, Stephanie Loo, Stephanie Mayer, Alison Stillwell, Brenda Wilson

Alto 2

Stephanie Ching, Maureen Ciarniello, Elisabeth Finch, Alicia O'Brien,
Denise O'Brien, Caitlin Robinson, Deirdre Rogers, Stephanie Schollen

** 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.



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.



Born in Taiwan, **Vivian Chen** first became acquainted with the music of the harp on a family trip to Vancouver, which later on became her home. With a Master of Music Harp Performance degree from the University of British Columbia, Vivian is a student of Heidi Krutzen. In 2012, she made her first concerto debut with the Vancouver Philharmonic Orchestra, performing Claude Debussy's *Danse sacrée et danse profane*. She has performed with the Vancouver Opera Orchestra, including the Canadian premiere of Tan Dun's *TEA: A Mirror of Soul*, *Tosca*, and *Turandot*. In 2015, she was selected as principal harpist of the National Youth Orchestra of Canada. That same year, she performed *A Posy for the Christ Child* with the Vancouver Chamber Choir, a world premiere by Derek Healey. Recently, Vivian was invited to play in the Formosa New Wave concert, as part of the Hong Kong World Harp Congress. Vivian is expanding her love of music through her studies of conducting and composition.

The **West Vancouver School District Women's Honour Choir** is comprised of students in Grades 7-12 from schools across the West Vancouver School District. Teacher **Suzanne Fulton** is the Artistic Director of the Honour Choir Program, a program that includes both a mixed and women's choir. Suzanne has a Bachelor of Music (Opera Performance), a Bachelor of Education, and a Masters of Music Education and has been a teacher in West Vancouver since 2002. Concert pianist, **Hey-Jung Choi**, accompanies the auditioned ensembles. Hey-Jung has a Bachelor of Music and a Masters of Music (Piano Performance).

The aim of the District Honour Choirs is to provide an opportunity for students in the West Vancouver School District to make choral music at the highest level possible. Great effort, focus, and determination are expected from all students during weekly rehearsals.

Since the choirs began in 2013, the students have performed in various festivals and have worked with many world-class choral clinicians, including Richard Nace (Washington), Graeme Langager (Vancouver), Jim Sparks (Langley), Dinah Helgeson (Washington), Geoffrey Boers (Washington), and Morna Edmundson (Vancouver). This spring, the Honour Choirs will be doing a performance-based tour to Prague, Vienna, Salzburg, and Venice.



Our featured composer, **Laura Hawley**, is a Canadian musician known for her distinctive compositional style, innovative artistic programming, pianistic sensitivity, and multi-faceted contributions to the musical and educational communities locally and throughout Canada. Laura is the founding director of Hypatia's Voice Women's Choir, teaches at the University of Ottawa, and has been Director of Music at St. John's South March Anglican Church since 2007.

Laura's compositions and arrangements are performed and commissioned internationally, especially after December 2014 when a video-recorded premiere of her work *Alhamdouillah* went viral on YouTube with the title "Welcome to Canada Syrian Refugees." Her piece, *Au champ d'honneur*, is performed annually on national broadcast at the Remembrance Day Ceremony at the National War Memorial on Parliament Hill, and on the Peace Tower Carillon.

www.laurahawley.ca

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

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