Guelph Chamber Choir

Alison MacNeill
accompanist

Sacred Dance

David Earle, Choreographer
Gerald Neufeld, Conductor

Dancetheatre David Earle
Musica Viva Orchestra

Saturday April 11, 2015
River Run Centre | 7:30 pm
In Paradisum .......................................................... Ėriks Ešenvalds
  Mary-Katherine Finch, cello
  Kathleen Kajioka, viola

Hymn to the Waters. .............................................. Gustav Holst
  Alison MacNeill, piano

Stabat Mater ......................................................... Giovanni Battista Pergolesi

Ave, Maris Stella ..................................................... Diane Loomer
  Chris Fischer, soloist

Miserere. ............................................................... Gregorio Allegri
  Solo Quartet
  Rebecca Whelan, Carolynne Davy, Chris Fischer, Neil McLaren

Requiem ............................................................... Wolfgang Amadeus Mozart
  Introitus
  Kyrie
  Dies irae
  Tuba mirum
  Recordare
  Domine Deus
  Lacrimosa

  Soloists: Rebecca Whelan, Janice Coles, Chris Fischer, Neil McLaren
Program cont’d

Musica Viva Orchestra

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<td>Andras Molnar</td>
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Dancetheatre David Earle

Dancers
Danielle Baskerville Michael English Julia Garlisi Evadne Kelly
Georgia Simms Suzette Sherman Kelly Steadman Meredith Thompson

Dancers
Susan Bowden Lisa Bush Corrado Cerruto Jordana Deveau
Andrea Gregorio Samantha Grist Andrew Hartley Peter Hessel
Emma Kerson Amanda LaRusso Nikolaos Markakis Matthew Montgomery Kristine Muth
Megan Nadain Megan O’Donnell Sierra Chin Sawdy
Stuart Wright

Mary-Dora Bloch-Hansen Caryn Chappell Taylor Hunt
Kathleen Legassick Marlowe Porter

In Paradisum

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<td>Tuba mirum Meredith Thompson</td>
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Sacred Garden (Stabat Mater)

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Miserere

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Sacra Conversazione (Mozart Requiem)

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“Clearly a singer to watch” as described by Geoff Chapman of the Toronto Star, REBECCA WHELAN’s enchanting, crystalline voice has thrilled audiences in concert halls across North America.

Rebecca started her career singing with The Elmer Iseler Singers, The Toronto Mendelssohn Choir and The Amadeus Choir where her solo voice was featured on numerous CD recordings and CBC broadcasts throughout North America. Some of her solo credits include performing with the Toronto Symphony Orchestra, Thunder Bay Symphony, Victoria Symphony, Esprit Orchestra, the Gryphon Trio, the Canadian Brass, Nexus, Opera Barrie, Soundstreams, Tapestry New Opera Works, and most recently The Canadian National Ballet Orchestra in the production of Alice’s Adventures in Wonderland.

Her opera credits include the role of Serpina in Pergolesi’s La Serva Padrona, Laetitia in Menotti’s The Old Maid and the Thief, the Angel of Death in Facing South, one of the Land of the Dead in Pimooteewin, the first ever Cree language Opera, which was toured throughout Northern Ontario, and Dark Star Requiem, an Opera about the plight of HIV and AIDS in Africa.

Rebecca is pleased to once again be appearing with the Guelph Chamber Choir. Says CAROLYNE DAVY, alto, “Music is something we hear but also feel. It is something our souls experience, and has encompassed many cultures throughout history. I am thrilled to have been a part of this expressive adventure throughout my life.

“I graduated from Queen’s University with a Bachelor of Music, and a Master of Education, and attended the University of Toronto’s Opera School, quickly realizing that I loved to sing, but also to teach. Having performed with some of the most noted choirs and orchestras in North America, both as a soloist and as a chorister, I have been so very fortunate to have sung at such diverse places as Carnegie Hall, the Stratford Festival, Westminster Hall, the Toronto International Festival, the Queen’s Plate, and for Prime Minister Chretien.

“My vocal and piano studio continues to fill my life with wonderful students, both young and old, and as an accomplished pianist, I also accompany my voice students for various performances. For a number of years, I also taught in Toronto-area school systems as an ‘Artist in the School’. I continue to enjoy my position as music director and cantor at a large church in downtown Toronto, and in my ‘spare time’, I am the President of the Ontario Registered Music Teachers’ Association North York/York Region Branch. I have also served on the Board of Directors for Choirs Ontario, and I continue to adjudicate numerous music festivals, as well as examine voice, piano and various other musical instruments for Conservatory Canada.”

JANICE COLES has sung with the Guelph Chamber Choir since 2007, toured twice with the choir, and appeared as a soloist on its two recent CDs. She has been a chorister with the Ontario Youth Choir, the Opera Hamilton Chorus, and the Kingston Chamber Choir, to name a few. As a soloist, she appeared with the London Singers in Haydn’s Lord Nelson Mass, the Mozart Requiem, and a gospel tune.

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or two. In Kingston, she was the alto soloist with the Kingston Symphony for Handel’s Messiah, the Healey Willan Requiem and Beethoven’s Ninth Symphony; performed Elgar’s Sea Pictures with Orchestra Kingston; and appeared frequently with the Melos Choir. As a recitalist, Janice is known for her innovative and varied programmes, which include everything from classical selections to cabaret repertoire. Janice holds a BMus from Queens, and has studied with Mary Lou Fallis, Patricia Rideout, Sandra Graham and Ingemar Korjus.

Tenor Chris Fischer has earned a reputation as a flexible and intelligent musician with a multi-faceted career in the areas of solo and choral performance, church music, and private teaching and accompanying. A section leader of the Guelph Chamber Choir since 2002, he has participated in three recordings – featuring as a soloist on the 2010 CD, Christmas in the Royal City – and two international tours (to Austria and the Czech Republic in 2006 and to England and Wales in 2012, where he was recital organist). Chris has appeared many times as a solo artist with this ensemble, most recently in last season’s groundbreaking performance of Mendelssohn’s oratorio Elijah with the Musica Viva Orchestra on period instruments. This season he returns in a solo capacity with the GCC for Haydn’s Mass in Time of War, Handel’s Messiah, and Mozart’s Requiem.

Operatic credits include the roles of King Caspar in Menotti’s Amahl and the Night Visitors, Don Basilio in Mozart’s The Marriage of Figaro, and the Narrator in Ruth: a Musical Drama, by Canadian composer Ronald Beckett. Chris has recorded with Arcady, Oakville Masterworks, and the Elora Festival Singers, and he is currently a member of Arcady, the Elora Festival Singers, and the Tactus Vocal Ensemble.

Our bass soloist, Neil McLaren, has been a part of the Guelph music scene for nearly 40 years. Beginning with a brief period in Guelph Light Opera Company, playing Balthazar in Menotti’s Amahl and the Night Visitors, he joined Dublin Street United Church choir. A founding member of the Guelph Chamber Choir, his solo work has ranged from the Brahms Requiem to Luck Be a Lady Tonight. Helping to program Cabarets and arranging songs for the choir, Neil has supported the Choir’s presence in Guelph and helped to grow its audience.

Singing with the Elora Festival Singers for nearly 20 years gave further opportunities for solo assignments and for participating in fundraising events that used opera, Gilbert and Sullivan, Broadway and Flanders and Swann to entertain supporters.

He has provided musical leadership within his church and for the Guelph Wellington Men’s Club Choir and currently is director of the Village of the Arboretum Singers. Although he taught mathematics, he served as choral director for several high school musical productions and most recently for the United Church Youth Theatre production of Les Misérables.

Singing as a chorister and as a soloist remain musical delights of Neil’s career.

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DAVID EARLE began his dance training at the age of five with the Toronto Children's Players. He was a student of the National Ballet School of Canada and then spent two years at the Martha Graham School in New York and was with the José Limón Dance Company. David helped form the London Contemporary Dance Theatre and, in 1968, founded Toronto Dance Theatre with Peter Randazzo and Patricia Beatty, where he worked as Co-director, then sole Artistic Director and Resident Choreographer with triumphant seasons in New York and tours to Europe and Asia. 1996 saw the launch of Dancetheatre David Earle (www.dtde.ca).

David has choreographed for the Stratford Music Festival, Les Grands Ballets Canadiens, Guelph Spring Festival, the National Ballet of Canada, the Toronto International Festival, Banff Festival of the Arts, the Polish Dance Theatre, and the Edinburgh Festival, as well as presenting at the Open Ears Festival, Le Baie de Chaleurs Festival, Dancers For Life, Spring Rites, NUMUS Concert Series, with the Penderecki String Quartet, and with the KW Symphony. David’s works have been performed in Paris, London, New York, Berlin, Brussels, Lisbon, Warsaw, Edinburgh, Mexico City, Tokyo, Beijing, Seoul, and on tour in Spain, France, Poland, Germany and the USA. They have also been presented on film and television in Moze Mossanen’s Dance for Modern Times and The Dancemakers. For Rhombus Media, he choreographed La Valse for a film on the life of Maurice Ravel, and Romeo and Juliets, which received the Press Award from France’s Grand Prix International de Video-Danse de Sete and also a Gemini award.


Among the awards and honours for his work, David has received the Clifford E. Lee Award from the Banff Festival of the Arts (1987), a Dora Mavor Moore Award (1987), Toronto Arts Award for Performing Arts (1988) with Peter Randazzo and Patricia Beatty, Jean A. Chalmers Award (1994), Muriel Sherrin Award (1998), Member of the Order of Canada (1996), the Canada Council for the Arts Jacqueline Lemieux Prize (2002) an Honorary Doctorate of Laws from the Faculty of Education, Queen’s University, Kingston (2005), the Walter Carsen Prize for Excellence in the Performing Arts (2006), and most recently, the Premier’s Award for Excellence in the Arts (2011) and the Queen Elizabeth II Diamond Jubilee Medal (2012).

David Earle is much sought after as a respected teacher, lecturer and mentor. He has taught consistently at his own studio throughout his career, and has been a guest instructor across North America as well as internationally. At 75 years of age he continues to teach, to create, and to inspire the next generation of modern dancers to explore their humanity in this, the oldest of art forms.

DANCETHEATRE DAVID EARLE was created to promote artistic development and education in the field of modern dance through the performance and teaching of the works and technique of David Earle. The company has performed with the Penderecki String Quartet, at the Elora Music Festival, Soundstreams, Rosedale Concerts, the Kitchener-Waterloo Symphony, NUMUS, Tactus, the Guelph Chamber Choir, the Gryphon Trio, and the Art of Time Ensemble. In addition to national and international venues, DtDE has performed locally at the Guelph River Run Centre, Guelph Youth Music Centre, Harcourt United Church, E.L. Fox Auditorium, St. Jacobs Schoolhouse Theatre, Milton Centre for the Arts, and the University of Waterloo Humanities Theatre, in addition to regular Studio Showings at their home base on Quebec Street.

DtDE established their studios in downtown Guelph in 2001, and began to offer professional level classes to advanced and professional dancers as well as community outreach classes for adult beginners and intermediates. Their annual Summer Intensive in Guelph provides advanced dancers the opportunity for in-depth study in the dance language that David Earle has developed through his 40 years as a teacher and creator. (See www.dtde.ca)
**IN PARADISUM**

*In Paradisum* was commissioned by Gerald Neufeld for the Guelph Chamber Choir concert on April 11, and will be my second work with that title.

My first was in the *Requiem Mass* by Gabriel Fauré, commissioned by Elmer Eisler for the Festival Singers of Canada in 1977. I created that work in memory of my father.

Our most famous *In Paradisum* is the masterwork by James Kudelka choreographed in 1983 for Les Grands Ballets Canadiens with a magnificent score by Michael Baker.

My new *In Paradisum*, which retains the title of the luminous score by the Estonian composer Ēriks Ešenvalds is set for 10 women. I have taken the vantage point of an initiate, danced by Suzette Sherman, arriving in this vast field of stars the music opens up to us.

From the first moment working with the Ešenvalds choral poem six months ago, everyone engaged in the creative process or witnessing it has been profoundly moved and even haunted by the radiance of the score.

As always, when entrusted with an awesome task, one can only aspire to not in any way detract from the power and beauty that the music already offers.

**SACRED GARDEN**

*Sacred Garden* was first performed at Solar Stage in 1986. The music is the first movement of the Pergolesi Stabat Mater.

*At the cross station keeping,*
*Stood the mournful Mother weeping,*
*Close to Jesus to the last.*

**MISERERE**

We close the first half of our performance with the *Miserere*—to the luminous choral work written for the Sistine Chapel in 1556 by Gregorio Allegri. The dancers provide a feast of human sculpture in an extended physical symphony of compassion and trust.

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**SACRA CONVERSAZIONE**

Many years ago, during a visit to France, I went to the Abbey of St. Denis, north of Paris, to see the tombs of the French Kings. As I stood amidst the fabulous white marble monuments, the great centre doors of the church opened on a scene of unforgettable poignancy. A family dressed with all the dignity evident poverty would allow, stumbling wild-eyed with grief, under the precious weight of a wooden coffin, entered the pantheon of French royalty from a violent, wind-blown, rain-lashed world. And on a wreath ... ‘à Jean 18 ans’. This vision is perhaps the seed of this work. Mozart died at 35—of poverty, of neglect—and left his *Requiem Mass* unfinished.

*Sacra Conversazione* was created for the Banff Festival in 1984. This reconstruction of the original 1984 version of *Sacra Conversazione* was directed by Michael English and Danielle Baskerville.

On July 26, the evening of its first performance, the 21 brave young ballet dancers could not have guessed that they were launching a dance work that was destined to travel around the world. These aspiring dance artists were dancing in an idiom unfamiliar to them, but they gave selflessly of themselves to realize the challenge of Mozart’s magnificent *Requiem* and to speak passionately with their muscles and their souls of Life and Death, of Love and Compassion. ‘Sacra’ addresses the confrontation of violence and asserts the power of community to overcome adversity. It is not a morbid experience. It manifests the extreme energies rooted in anger, but in the end speaks of the triumph of Love and it does so with joy.

Dancers from the past have been coaching the young dance artists, and teaching the very physically demanding movement sequences. They will join these young people in this evening’s performance.

*David Earle*
Next Season

Guelph Chamber Choir

2015-2016 season
Celebrating 35 years of choral excellence

CARMINA BURANA
Saturday, November 7, 2015
at 7:30 pm
River Run Centre

CAROLS FOR CHRISTMAS
Sunday, November 29, 2015
at 2:30 pm
St. George’s Anglican Church

HANDEL’S MESSIAH
Saturday, December 19, 2015
at 7:30 pm
River Run Centre

VIRTUOSO BAROQUE
Sunday, April 10, 2016 at 2:30 pm
Venue: TBA

Songfest 2016:
CATHEDRAL CLASSICS
Sunday, May 15, 2016 at 2:30 pm
Venue: TBA

Gerald Neufeld
Conductor
Alison MacNeill
Accompanist

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Draw Date: Sat., April 11th, 2015 at the intermission of our Sacred Dance concert
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May 29 Cecilia Duo
Sarah Nematallah violin | Min-Jeong Koh violin | Ken Gee piano
J.S. Bach Inventions for 2 violins
Handel Hahncorsen Passacaglia (arr. for 2 violins)
Prokofov Sonata, Op. 97 for 2 violins & piano
Moszkowski Suite in G Minor, Op. 71 for 2 violins & piano

June 5 André Laplante piano
Bach-Busoni Adagio in A minor | Mozart Sonata in B flat major, K 281
Schubert from the Six Moments musicaux (nos. 1–3)
Beethoven Sonata, opus 81a | Liszt II Minor Sonata

June 12 Festival Trio
Sadie Fields violin | Paul Pulford cello | Ken Gee piano
Beethoven Trio in C minor, op. 1 | Piazzola from The Four Seasons
Shostakovich Trio no. 2 in E minor

June 19 Festival Quartet
Jerzy Kaplanek violin | Christine Vlajk violin | Katie Schlaikjer cello | Ken Gee piano
Beethoven “Eyeglasses” Duo for Viola & Cello
Hindemith Scherzo for Viola & Cello
Brahms Violin Sonata in D minor | Brahms Piano Quartet in G minor

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Our People

The Guelph Chamber Choir was founded in 1980 to foster the development and appreciation of choral music in Guelph and the surrounding area. Consisting of highly talented mostly amateur singers from a wide range of occupations, the choir is proudly presenting its 35th season this year with four concerts. Its repertoire ranges from Renaissance masters to newly commissioned works, from classical styles to Broadway and vocal jazz, and from masterworks for choir and orchestra to choral gems for unaccompanied voices.

In addition to its regular series of concerts, the GCC has performed in numerous festivals, including the Llangollen International Eisteddfod in Wales (3rd place winner in the Mixed Choir Category), Toronto International Choral Festival, Guelph Spring Festival, Elora Festival, and festivals in Salzburg, Austria, and the Czech Republic. Exciting collaborations include working with Dancetheatre David Earle, professional choirs, regional choirs, community choirs, and orchestras such as the Kitchener-Waterloo Symphony and Orchestra London. Some of our most engaging concerts have been accompanied by period instrument specialists from Toronto and southern Ontario.

The GCC has performed in England, Wales, Ireland, Austria, the Czech Republic, Holland, Germany, Sweden and Denmark, has been broadcast on CBC Radio, and has won prizes in the CBC National Competition for Amateur Choirs. Recordings include Noël, On Christmas Night; Songs of the New World; Good Cheer: Christmas Celebrations Old and New (with the Oliver Whitehead Jazz Ensemble), Christmas in the Royal City, and Remember.

Gerald Neufeld has been conductor of the Guelph Chamber Choir since its founding. He holds the degree of Doctor of Musical Arts from the University of Iowa and is presently a professor in the Don Wright Faculty of Music, Western University, where he conducts choirs and teaches choral conducting. Previously, he taught in the music department of the University of Guelph and conducted the University of Guelph Choir with which he toured in Britain and Europe on two occasions. Under his direction, the Guelph Chamber Choir, the University of Guelph Choir, the Faculty of Music Singers, and the Thames Scholars from Western University all have won prizes in the CBC National Competition for Amateur Choirs.

Gerald Neufeld is a previous winner of the Leslie Bell competition for choral conductors. He has served on juries for the Canadian recording industry’s Juno Awards, the Leslie Bell Competition and the Guelph Spring Festival national vocal competition. He is active as a choral clinician, festival adjudicator, and lecturer on topics of special interest in the choral field.

Alison MacNeill is a graduate of the University of Guelph music program, and of the Royal Conservatory of Toronto. Born in Guelph, she returned to the area to live and work following graduate work at the University of Western Ontario, where she had studied piano and theory with Ronald Turini and Richard Parks.

Alison is active as an accompanist and chamber musician, and has been, at various times through the years, pianist for the University of Guelph Choir, the Elora Festival Singers, the Guelph Youth Singers, and the Rainbow Chorus of Waterloo-Wellington, as well as with many other ensembles and soloists.

She maintains a large teaching studio and is the Director of Music Ministry at Harcourt Memorial United Church. She has been the accompanist for the Chamber Choir for much of its existence, performing and touring with the ensemble.

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River Run Centre
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River Run Centre is proud to be completely accessible for patrons and performers with special needs. Wheelchair locations are available in both halls. Please inform the Box Office when purchasing tickets. Infrared headsets for the hearing impaired are available at the Coat Check prior to the performances.

Theatre Etiquette
So that everyone can enjoy the performance, and in consideration of the artist, please note that latecomers will be seated at a suitable break; beepers and cellular phones and watch alarms must be muted; and the use of recording devices or taking of photos is prohibited.

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In consideration of those who have allergies, please refrain from using perfume or cologne.

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We welcome children, but please remember that everyone must have a ticket, regardless of age. In consideration of the audience, and for safety, babies will not be admitted to the performance.

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