



# *Vivaldi Chamber Choir*

## *Home for Christmas*

**Edette Gagné — Artistic Director/Conductor**

**Barry Yamanouchi, Piano; David Millard, Organ**

**Michelle Gao, Violin I; Tony Lee, Violin II;  
Mark Jackson, Viola; Hey Woun Hyun, 'Cello**

**Mary Leigh-Warden, Concert Producer**

*We are fortunate to be able to live, work and make music on the ancestral and  
unceded territory of the Coast Salish people.*

*In particular, we honour and thank the Musqueam, Squamish and Tsleil-  
Waututh nations – they are our neighbours and the traditional inhabitants of  
the shores we now call home.*

## The Programme

O Come, O Come Emmanuel

15<sup>th</sup> C. French Melody  
arr./adapt., David Willcocks (1919–2015)

Words of Welcome

Catherine Crouch

And the Glory of the Lord (*from Messiah*)

George Frideric Handel (1685–1759)

Sing-Along Carol: Joy to the World

arr. Lowell Mason (1792–1872)  
and John Rutter (b.1945)

*Catherine Crouch; Maria Golas; Steve Froese; Byron Hanson; Marcus Petrunia – piano*

Remembering Alan Ryder

Steve Froese

The first movement of a *Requiem* being composed in memory of Alan Ryder,  
a beloved long-time member of the Vivaldi Chamber Choir:

Introitus

David Millard (b. 1959)

*Michelle Gao, Violin I; Tony Lee, Violin II; Mark Jackson, Viola; Hey Woun Hyun, 'cello  
David Millard, organ*

Alleluia

Randall Thompson (1899–1984)

Sing-Along Carol: The First Nowell

trad. English arr. David Willcocks

About Villancicos (Spanish carols)

Maria Golas

Todo quanto pudo dar

Francisco Guerrero (1528–1599)

Rú, Rú Chú

Anonymous, from *Villancicos de diuersos autores*, 1556.  
edit. Noah Greenberg (1919–1966)

*Catherine Crouch; Maria Golas; Steve Froese; Byron Hanson*

Sing-Along Carol: Deck the Hall

traditional Welsh

'Twas the Night Before Christmas (redux by Edette Gagné)

Marcus Petrunia

Good King Wenceslas

Tune from *Piae Cantiones* (1582) arr. David Willcocks

Masters in This Hall (*traditional French Noël*)

arr. Alice Parker (b.1925)  
and Robert Shaw (1916–1999)

Closing Words

Edette Gagné

A Merry Christmas (*West Country carol*)

arr. Arthur Warrell (1883–1939)



## *Our Singers*

### *Sopranos*

Yasmine Bia; Catherine Crouch\*; Denise Gilbert; Selma van Halder;  
Mary Leigh-Warden; Sarah Little; Samantha Merz

### *Altos*

Margaret Archibald; Michelle Arduini; Bev Ferguson; Joan Fitzpatrick;  
Maria Golas\*; Klara Hauss; Karen Millard; Eve Munns,  
Lottie Peer, Christine Riek

### *Tenors*

Steve Froese\*; Luke Gair; Marcus Petrunia<sup>†</sup>

### *Basses*

Douglas Abel; Jeremy Burtenshaw; Byron Hanson\*; Aaron Lau;  
Mike Millard; Peter Munns; Jim Peers; Barry Yamanouchi

\* Section Leads    † Assistant to the Conductor



## *Our Thanks*

The Government of British Columbia; The Vancouver Foundation

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Conrad Krebs-Carstens; Nigel Fitzpatrick; Peter and Eve Munns; Edette Gagné;  
Mary Leigh-Warden; David Millard; Linda Noble; Dr. Andrew Seebaran;  
West Point Grey Time Co.; InPrint Graphics; St. Helen's Anglican Church;  
Laudate Singers; Turning Point Ensemble; Vancouver Bach Family of Choirs;  
Phoenix Chamber Choir; Vancouver Men's Chorus

We extend our special thanks to all who have supported us by purchasing tickets for this digital concert, and to those who have generously added a donation. During these difficult times, with no in-person performances allowed for us, it is your help that will make it possible for us to continue through the 2020-2021 season. We will keep you posted via MailChimp, but please do stay in touch by checking our website, too – <http://www.vivaldichoir.org/>

As our British Columbia Public Health Officer Dr. Bonnie Henry reminds us,  
**'Be Calm, Be Kind and Be Safe'.**







## *Our Production Team*

Edette Gagné, Artistic Director; Conductor

Mary Leigh-Warden, Concert Producer

Barry Yamanouchi, piano

Michelle Lee, violin I; Tony Lee, violin II; Mark Jackson, viola; Hey Woun Hyun, 'cello

David Millard, organ

Marcus Petrunia, piano (*sing-along carols*)

Barry Yamanouchi, Digital Audio Engineer/Editor (*audio-only songs*)

Michelle Koebke, Videographer (*sing-along carols, Spanish songs, announcements*);

Photographer (Diamond's Edge Photography); Virtual Concert Editor

Mary Leigh-Warden, Coordinator, concert & promotion; Designer/Editor, posters & programme

David Millard, Consultant (texts, languages & translations); programme layout

Mike Southworth, Digital Audio Engineer/Editor (*Introitus*)

Denise Gilbert, Video Editor (*audio-only songs*)

Edette Gagné, Writer ('Twas the Night Before Christmas *redux*)

Aaron Lau, Marcus Petrunia, Digital Assistants (audio, Zoom)

Liam Roberts, Audio-Video Technician, Highlands United Church, North Vancouver

Murray Schellenberg, Language Consultant, Spanish diction coaching

Sarah Little, Social Media Manager

Winnie Gibson, Manager, MailChimp

Christine Riek, Website Manager

## *Video Credits – Audio-Only Songs*

Video stock footage by the Pexels community (multiple artists), used with our thanks.

Free stock photos: Pexels and the Pixabay community (multiple artists), used with our thanks: <https://pixabay.com/>

*Alleluia* video: Landscape photo by Alan Ryder

*Masters In This Hall* video: "Holly Cluster" by Muffet, licensed under CC BY 2.0

*A Merry Christmas* video: "Christmas Ornament" by Creativity+ Timothy K. Hamilton is licensed under CC BY-NC-ND 2.0

*Good King Wenceslas*: Illustrations by Arthur Gaskin



## A Note about the *Introitus*

When I heard of Alan's death and thought about how to honour his memory, I recalled that he had once approached me (when I was the choir's conductor) about performing the *Requiem* of French Baroque composer Jean Gilles. While I felt that that work might be too ambitious an undertaking, I thought that I might persuade Edette to tackle a *Requiem* I'm rather fond of by a contemporary Dutch composer. But then I decided that it would be more fitting to sing something dedicated specifically to Alan and began composing a *Requiem* of my own. I have completed three movements (of a projected seven); the *Introitus* is the first.

My compositional style is highly informed by my love of Early Music and features counterpoint, imitation, sequence, and even strict *canon*. My melodic gestures derive largely from plainsong and 15<sup>th</sup>–16<sup>th</sup> century modal theory (although they greatly exceed either in range).

I look forward to a time when we may honour Alan's memory properly with a full, live performance of the completed work. Until then, I hope you enjoy this small taste of a labour of love.

David Millard

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## *From the Artistic Director*

Planning our annual Vivaldi Chamber Choir Christmas concert – in fact, planning at all – was a completely different experience this year. I know ... you wouldn't have believed me if I told you it had been business as usual, but it needed to be said out loud.

We experimented last June with what could be accomplished in a virtual world, which gave us an idea of how to safely meet our mission statement AND create a satisfying digital concert.

This fall, aligned with all the rules: we gathered, wearing our special 'Room to Sing' masks, we did body percussion and played carols on *Boom Whackers* when there were too many of us to sing; we sang sectionals in person and over Zoom; and we grew as musicians and as a choir family.

We cherished every chance we had to actually raise our voices in harmony together. My artistic team went far beyond the call of their job descriptions, in every possible way, to make sure that we could succeed. And we have succeeded beyond my wildest expectations.

I am incredibly proud of this digital concert – and I am delighted to share it with you. With gratitude for every member of our choir family and all of you enjoying this presentation, may the New Year bring us hope, light and many more chances to sing together.

Edette Gagné



Please check our website for updates about  
our Spring 2021 concert plans:

<http://www.vivaldichoir.org/>



HAPPY HOLIDAYS  
FROM OUR HOMES  
TO YOURS!