

Vivaldi Chamber Choir

Edette Gagné, Artistic Director/Conductor

Sir Arthur Sullivan's

FESTIVAL TE DEUM



Dedicated to our courageous Healthcare Workers

Olesia Shewchuk, Soprano; Barry Yamanouchi, Organ
With Full Orchestra



FESTIVAL TE DEUM Sir Arthur Sullivan (1842-1900)

- I We Praise Thee, O God (Celebration)
- II To Thee, Cherubin (Praise)
- III The Glorious Company of the Apostles (Majesty)
- IV When Thou Tookest Upon Thee (Redemption)
- V We Believe That Thou Shalt Come (Service)
- VI O Lord, Save Thy People (Resilience)
- VII Vouchsafe, O Lord (Gratitude)

OVERTURE DI BALLO (orchestra)

Sir Arthur Sullivan

PROGRAMME NOTES ([click to view](#))

Mary Leigh-Warden

ARTISTIC DIRECTOR'S MESSAGE ([click to view](#))

Edette Gagné

CREATIVE CONTENT MESSAGE ([click to view](#))

Denise Gilbert





Live recording, Festival Te Deum, March 2017
St. Helen's Anglican Church, Vancouver BC

THE CHOIR

Soprano: Michelle Arduini; Susie Britnell; Liliana Faisca; Denise Gilbert; Mary Leigh-Warden; Sarah Little; Samantha Merz; Karen Millard; Janet Miller; Kate Radford; * Jessica Wright

Alto: Margaret Archibald; Tatiana Bourlova; Tabitha Brasso; * Pat Christopherson; Bev Ferguson; Joan Fitzpatrick; Eve Munns; Kathryn Small

Tenor: Christopher Hall; Kevin Hrankowski; Soon Loo; Marcus Petrunia; † Terry Probert; Alan Ryder; Eric Schwarzhoff*

Bass: Jeremy Burtenshaw; Elliott Dainow; * Tyler Enns; Ron Hagerman; Conrad Krebs-Carstens; Mike Millard; Peter Munns; Bob Rennie

*Section Lead †Assistant to the Conductor

Soprano Soloist: Olesia Shewchuk

THE ORCHESTRA

Violin I: Christina Wolf, Angela Ruthven, Henry Liang, David Clark
Violin II: Louise Lee, Tracy Lau, Zoe Robertson
Viola: Tony Lee, Loyd Furnes
Cello: David Powell, Elinor Harshenin
Double Bass: Angus Lam
Flute, Piccolo: Tanya Kliefoth, Heather Beaty
Oboe: Morgan Zentner, Maia Smith
Clarinet: Stanis Smith, Gwynneth Jones
Bassoon: Cameron Engel
Trumpet: Keith Woodward, Cathey Tyler
Horn: Duncan Shaw, Chris Buchner
Trombone: Ron Morrill, Brian Thomson, Jim Marcia
Percussion: Dominique Bernath, Joan Randall
Organ: Barry Yamanouchi





TEXT OF THE FESTIVAL TE DEUM (1872)

- I We Praise Thee, O God** and acknowledge Thee to be The Lord. All the Earth doth worship Thee, the Father everlasting. To thee all Angels cry aloud, the Heavens, and all the Powers therein.
- II To Thee Cherubin and Seraphin** continually do cry, “Holy, Holy, Holy Lord God of Sabaoth. Heaven and earth are full of the Majesty of Thy Glory.”
- III The Glorious Company of the Apostles Praise Thee;** The Goodly Fellowship of the Prophets praise Thee; The noble army of Martyrs praise Thee; The holy Church throughout all the world doth acknowledge Thee, The Father, of an infinite Majesty; Thine honourable, true, and only Son; Also the Holy Ghost, the Comforter. Thou art the King of Glory, O Christ; Thou art the everlasting Son of the Father.
- IV When Thou Tookest upon Thee** to deliver man, Thou didst not abhor the Virgin's womb. When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God : in the glory of the Father.
- V We Believe That Thou Shalt Come** to be our Judge. We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood. Make them to be numbered with Thy Saints, in glory everlasting.
- VI O Lord, save Thy people,** and bless Thine heritage, Govern them, and lift them up for ever. Day by day we magnify Thee; And we worship Thy Name: ever world without end.
- VII Vouchsafe, O Lord,** to keep us this day without sin. O Lord, have mercy upon us, have mercy upon us. O Lord, let Thy mercy lighten upon us, as our trust is in Thee; O Lord, in Thee have I trusted : let me never be confounded.
O Lord, Save the Queen; And mercifully hear us when we call upon Thee. Amen.

FROM THE ARTISTIC DIRECTOR

I vividly remember the magic we created in 2017: the montage of G&S highlights, the orchestra's performance of the *Overture di Ballo* and the stunning Canadian Premiere of Sullivan's *Festival Te Deum*. The canticle had been on my conducting wish list for over a decade, and it was splendiferous in 2017.

Fast-forward to a bizarre pandemic season and a strong artistic team “throwing out the box” in order to create a meaningful middle concert in our season. Mary Warden worked with *two* audio engineers to ensure that our live recording would shimmer for you, our audience. A warmer acoustic was lovingly added as the final touch, letting all the musical lines shine through.

In January, the next part of my journey with this work began. I came to realise that my role in *this* production was actually Stage Director and my “actors” were the images and videos that Denise Gilbert discovered through her incredible research. Weekly meetings were my chance to reposition these “actors” on the stage/screen, adjust movement, praise (or veto) their “performances” enlivening Sullivan's music. Denise embraced every request, but went beyond what was requested every time.

The net result is truly inspiring. The images brilliantly support the music, the text, the history and the import of Sullivan's masterpiece. Every time I watch the production, I pick up on another nuance of the music or the video. I could not be more proud and humbled by this production and its dedication to our courageous Healthcare Workers.

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Edette Gagné





SIR ARTHUR SULLIVAN & THE FESTIVAL TE DEUM

Born to an army bandmaster, Sullivan learned to play every instrument in the military band by the time he was eight. He was a chorister of the Chapel Royal and studied at the Royal Academy of Music. Studies in Leipzig led him to composing for Shakespeare's 'The Tempest', and from there his music took him to larger scale projects—compositions for ballet, symphony, concerto for cello—and to the stage, including the beginning of his collaborations with William S. Gilbert. The first G & S operetta was 'Thespis', written during the time when Sullivan was composing his *Festival Te Deum*, in 1872.

Albert Edward, Prince of Wales, son of Queen Victoria and Prince Consort Albert, was a trial to this parents and considered by the British public to be eccentric. In 1861, Prince Albert Edward (generally known as 'Bertie') contracted typhoid fever. He recovered and the happy ending to the ordeal improved relations with his mother, the Queen. In celebration of this happy ending, a grand concert was organized by the Prince's brother Alfred, the Duke of Edinburgh. The concert was held on May 1, 1872, at the Crystal Palace, located on one of the highest hills in south London. The concert was attended by approximately 30,000 guests and the musicians numbered over 2,000, including orchestra, military band and chorus. Sullivan, the favoured composer of royalty, was commissioned to compose a work for the celebration - that work was his *Festival Te Deum*.

The texts for a setting of the *Te Deum* date back to the fourth century A.D. and embody up to 29 separate statements. In the Anglican Church, it forms part of the service of Morning Prayer. Settings show considerable variation as to which words are used, in what order, and how they are combined. Sullivan's English setting, his *Festival Te Deum*, divides the text into seven sections. It is important to note that Sullivan's conclusion in the seventh section uses words that are not part of the *Te Deum* proper, but derive from the Versicles and Responses for Morning Prayer - 'O Lord, save the Queen...Amen'.

As well as his notoriety as collaborator with W.S. Gilbert, Sullivan was well-known for his compositions of hymns. The hymn tune 'St. Anne' (Our God Our Help in Ages Past) is incorporated into the opening of the *Festival Te Deum* and returns in the final triumphant movement. Set to sacred text, sung in English, the tone of the *Festival Te Deum* is cheerful and upbeat, topped off by a section with a marching military band feel to it. The performance of the piece at the Crystal Palace was highly successful and critics of the day recorded that Sullivan was uproariously cheered. Sadly, Sullivan's vast output of religious music gathers dust today, and is not commonly known. Not so for the G & S operettas. When Gilbert broke away from Sullivan in the 1890s, Sullivan continued to compose comic operas with other librettists and wrote several other major works throughout the decade. Upon his death at the age of 58, he was regarded as Britain's foremost composer. His comic-opera style became a model for generations of musical theatre composers to follow. Sir Arthur Sullivan received several honorary doctorates and was knighted in 1883 by Queen Victoria.

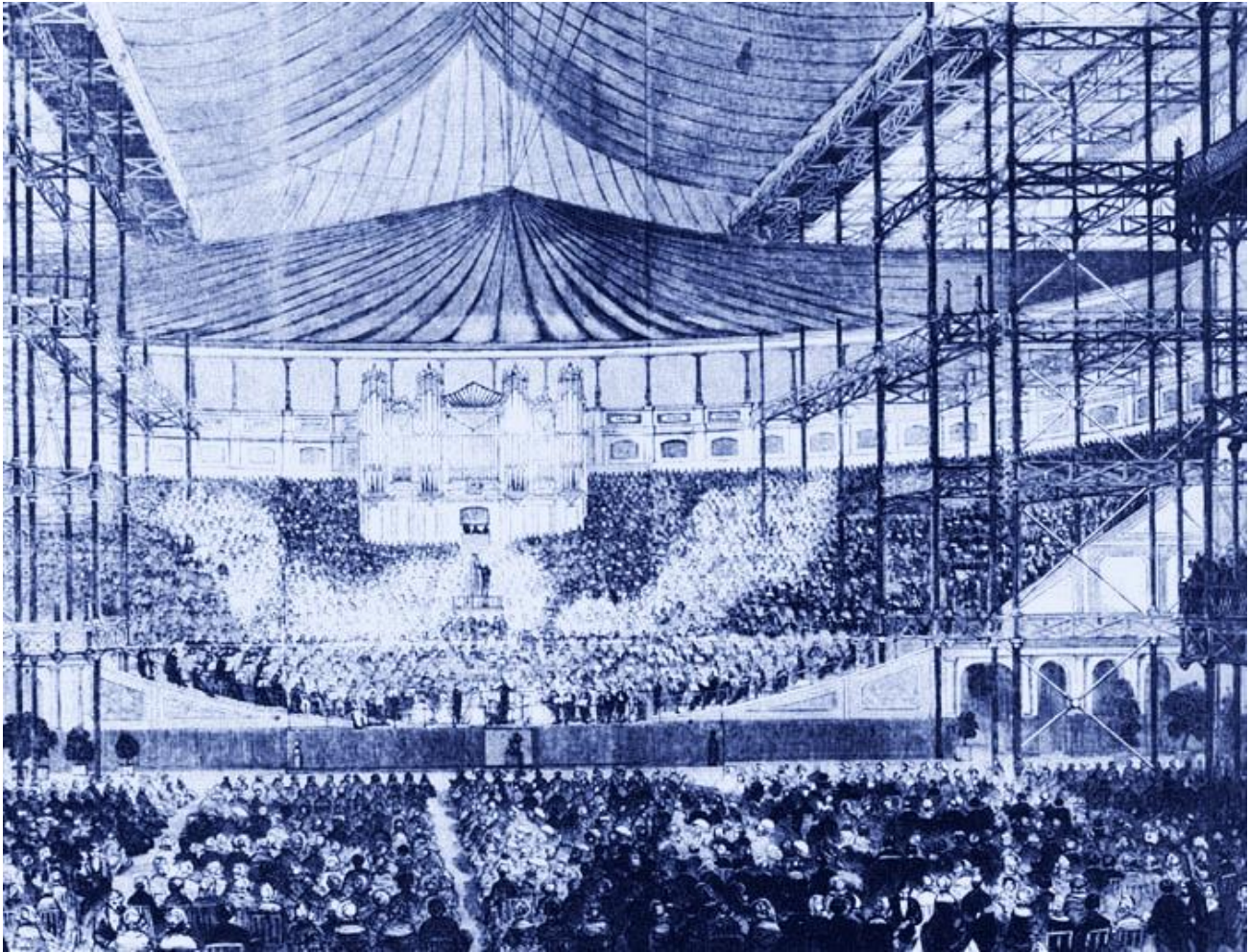
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Mary Leigh-Warden



THE OVERTURE DI BALLO

Predating all of Sullivan's collaborations with Gilbert, the *Overture di Ballo* is one of his most widely performed and recorded orchestral works. The overture's slow introduction is followed by an elegant waltz reflecting Sullivan's ever-growing strength as a composer. Along with his *Festival Te Deum*, the Overture helped Sullivan cement his position as a premiere musician, with a conductorship of the Leeds Musical Festival, for which he subsequently wrote two other major choral works: *The Martyr of Antioch* and *The Golden Legend*.



Above: A contemporary engraving showing the Crystal Palace organ and the vast choral and orchestral forces arrayed in front of a small portion of the audience. Below: An exterior view of the Crystal Palace.



A NOTE ON CREATIVE CONTENT

While working on the visuals for this production of the Festival Te Deum, I stumbled upon some wonderful stories, an intriguing mystery, and many fascinating characters. Almost daily, there was an oh-that's-so-cool moment. It's been fun sharing these stories with Edette during our many meetings as we shaped the content of our digital production. She's asked me to share some of the stories with you and explain some of our creative choices.

So, why the palm fronds? One of the first things I think of when I think of the Victorian era is the potted palm. I really wasn't sure why until I started researching the images for this show. Victorians truly loved their potted palms! I guess when you build a glass house as big as the Crystal Palace, you'll want to fill it with the warmth and beauty of distant lands and the palm represented all of that. We wanted our audience to imagine walking through the great glass structure of the Crystal Palace, surrounded by exotic palms.



What time is it? The images we chose to put in this production are almost all public domain works. As much as possible, from what was available for free use and in the public domain, we tried to represent the 1870s, when the music was written. For those who know the 19th Century well, you'll notice a few earlier dress styles and photos of the Crystal Palace in the 1850s. These images worked best for the show, but we did want to reassure those who go cross-eyed at inaccurate depictions of time periods that this was a creative choice.

Where are we? The Festival Te Deum premiered with a choir of 2000 voices and large orchestra, performing to an audience of 26,000 people! What you hear in our show is our choir of approximately 35 and a much smaller orchestra, performing in St. Helen's church in Vancouver, BC. When we performed the Canadian premiere of the work in 2017, we weren't expecting a pandemic would challenge us with presenting this work digitally. By chance, we didn't take a photo of the group who sang this work, and we aren't allowed to gather for a photo now. In lieu of a photo of us, we've opted to

"return" to Vancouver as often as we can at the end of each movement.

Scandals and fashions and rebels, oh my! Queen Victoria and her eldest son, Prince Albert Edward, the future King Edward VII, were never close. In fact, they didn't get along at all. The prince was quite liberal in his views and that irked his mother. He often spoke out against racism and supported workers' rights and other causes. But like his mother and many others in his family, he championed healthcare advances, such as appendix surgery (the new surgical technique at the time saved his life). His sister, Alice, was drawn to nursing as a child. She was a friend of Florence Nightingale and Queen Victoria happily supported Miss Nightingale's work.



But back to the scandals...what the queen didn't approve of was the prince's lifestyle choices. He had a reputation for extra-marital affairs which included Winston Churchill's mother and several famous actresses of the day. One of his last and closest liaisons was with Agnes Keyser (seen in our Movement V), who must have influenced the King's interest in supporting healthcare work. She donated her large London home to found a hospital there, naming it after the king.

Trousers anyone? Edward VII was also known for his fashion sense. Some of the style he started included the short tuxedo/dinner jacket, rolled bottom trousers, leaving the bottom button undone on a waistcoat (vest), the smoking jacket, and, of course, long trousers. Vancouverites who are known for wearing shorts year round might not appreciate the prince's sartorial contributions, but I do!

Moccasin Mystery: Another piece of clothing that we found intriguing were Florence Nightingale's moccasins. No one seems to know where they came from or who gave them to her, but she had them early on, during the Crimean war in the 1850s. There is at least one possible plotline for a movie or a novel in that story!



In Canada, one popular royal was Queen Victoria's son, Prince Arthur, who became our Governor General from 1911-1916. He adored Canada and Canadians took to the prince. On an earlier visit, in 1869, he became involved with the Haudenosaunee (Iroquois) and was given the name *Kavakoujde* (meaning the sun flying from east to west under the guidance of the Great Spirit) and was made a chief. This was not just a ceremonial title. The prince was a voting member and took part in the Haudenosaunee council's governance.



Women Influencers: Wherever possible, we've tried to include women artists, photographers, and, of course, the women who were fundamental in creating modern medical practices. We knew Florence Nightingale's name, but were surprised to learn about her contemporary, Mary Seacole. Born in Jamaica to a Scottish father and a free Jamaican mother, Mary also nursed the wounded during the Crimean war, setting up her own medical refuge for the wounded. She continued her medical practice throughout her life, and is "arguably the first nurse practitioner". Mary is featured in Movement V.

The first woman to become a registered landowner in British Columbia was Isabella Mainville Ross, a Métis woman. She was an important figure in early life in Victoria, BC. We couldn't find an image of her, but we did discover a lot of B.C. history that should be better known. The most fascinating was found on Salt Spring Island, where a colony of free black settlers was founded more than 150 years ago. Visit the Salt Spring Island Archives online to see more about their fascinating history. We thank the archives for allowing us to include a photo of Marie and Louise Stark (Movement VI) and the wonderful photo of nurses and candy strippers at the Salt Spring Island hospital in 1919 (Movement V).

Women painters and photographers: We tried to include as many female artists as possible in our production and it wasn't difficult to get caught up in some of their stories. One of the earliest photo-

graphers, and a woman who is considered one of the most important portraitists of the 19th Century, was Julia Margaret Cameron.



Her photograph, "The Kiss of Peace", is featured in Movement VI. She started her illustrious career at the age of 48 and pioneered the use of the close-up. She considered this 1864 portrait of Annie Philpot her first success. Doesn't it feel as if this young girl could walk right out of the photo into our time?

The first women to vote were nurses. Women won the right to vote in Manitoba, Saskatchewan, and Alberta in 1916. The first women to vote in a federal election were nurses, serving in France during WWI, in 1917. Women in England received the right to vote in 1919.

We didn't want to leave out the important contributions of the many male doctors we came across in our research. The story of pioneering doctors, many of whom worked in the small settlements that were built along the newly constructed railway routes that crossed the country, is a fascinating and little-known part of our history. And we also have doctors like Sir William Osler. Born and trained in Canada, he helped found Johns Hopkins hospital in the United States, wrote a medical textbook that influenced countless generations of physicians, and made a joke that ended up influencing science fiction writers, including Isaac Asimov, well into the 20th Century.

Stories like these grabbed us and influenced our choices for this digital performance. It was fun to imagine some of these stories and events swirling around Arthur Sullivan while he wrote his music. And what might it have been like to sing in that 2000-person choir for the premiere? We hope our presentation gives you a taste of that experience, grounds you in the history that led to our dedicating this digital production to the healthcare workers and takes you with us as we celebrate the work and service of our present-day healthcare angels.

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Denise Gilbert



OUR THANKS

Vivaldi Chamber Choir gratefully acknowledges the financial assistance of:
The Province of British Columbia and the Vancouver Foundation.
Thanks to our Season Sponsor, Point Grey Pharmacy, and to Conrad Krebs-Carstens; TD Bank Group; Brendan Connolly; Dr. Andrew Seebaran; West Point Grey Time Co.; InPrint Graphics; Nigel Fitzpatrick; Peter and Eve Munns; Linda Noble; Margaret and Daniel Froese; Sharlene Lazin; Edette Gagné; Mary Leigh-Warden; Denise Gilbert; David Millard; St. Helen's Anglican Church; Laudate Singers (promo swaps)
Special thanks to Rita Radzikowski, Founder of Vivaldi Chamber Choir



We extend our gratitude to all who are supporting us by purchasing tickets for this digital concert, and to those who have generously added a donation and/or purchased the audio-only recording. Your support counts!

This digital presentation is being gifted to Healthcare Workers, many of whom are pictured during the music's final movement. We thank our Healthcare Workers who have endured unfathomable risks to keep us safe. During these difficult times, with no in-person performances allowed for us, it is your support that is making it possible for us to continue through our 2020-2021 season and plan for 2021-2022. 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 Kind, Be Calm, and Be Safe'



PRODUCTION CREDITS

Artistic Director, Conductor: Edette Gagné
Concert Producer: Mary Leigh Warden
Recording Engineer, live concert March 2017: James Perrella
Audio Engineer, remastered recordings: Barry Yamanouchi
Production Research, Video Editor: Denise Gilbert
Editor, Posters/Programme/Photos: ML Warden
Graphics/Layout Designer, Posters/Programme: David Millard
Social Media Manager: Sarah Little
Website Manager: Christine Riek
Copyrights/Mechanical Rights Manager: Mike Millard
Technical Assistant: Aaron Lau
Technical Assistant: Marcus Petrunia



ATTRIBUTIONS

“Florence Nightingale”, sculpted by the late David Edstrom and funded by the Federal Art Project of the WPA, 1937. Located at Laguna Honda Hospital, San Francisco CA.

Photo: Barbara Bernstein, www.NewDealArtRegistry.org.

We are grateful for Ms. Bernstein’s permission to use her beautiful photos.

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