



*Programme*

Verleih uns Frieden .....	Felix Mendelssohn
Galina Rezaeipour, Sarah Williams, violins; Sonya Probst, viola; Peter Rapson, cello	
Messe in G .....	Franz Schubert
Kyrie (andante con moto), Gloria (allegro maestoso), Credo (allegro moderato)	
Sanctus - Osanna (adagio moderato, allegro), Benedictus (andante grazioso)	
Agnus Dei (lento)	
Soloists; Sandra Wilson, mezzo-soprano; Harold Swafford, tenor; Joel Nordenstrom, Bass	
Galina Rezaeipour, Sarah Williams, violins; Sonya Probst, viola; Peter Rapson, cello	
String Quartet No. 8 in B flat Major, Op. 168 .....	Franz Schubert
First movement, Allegro ma non troppo;	
Galina Rezaeipour, Sarah Williams, violins; Sonya Probst, viola; Peter Rapson, cello	
Schön Blümelein .....	Robert Schumann
Der Gutzgauch .....	Lorenz Lemlin
Solo voices: Sandra Wilson, Susan Scott	
Die Nachtigall .....	Felix Mendelssohn
Wiegenlied .....	Johannes Brahms arr. S.Porterfield
Sonata No.5 for violin and piano ("Spring"), Op. 24.....	Ludwig van Beethoven
First movement, allegro; Galina Rezaeipour, violin, Ioulia Blinova, piano	
Dona Nobis Pacem .....	David Lantz III
Flutes; Charlotte Newton, Barbara Wexler, Cara Whalen	
Keep Your Lamps .....	American spiritual arr. Andre Thomas
Percussion: Andrea Sloan	
Peter on de sea, sea, sea,sea .....	American spiritual arr. David Ouchterlony
Bwana Awabariki .....	Swahili folk hymn arr. Eugene Butler
Solo voices; Harold Swafford, Sandra Wilson, Percussion: Richard Houle	

Following the concert, the audience is invited to join the performers  
downstairs in the church hall for a reception

*Ottawa Brahms Choir*

The Ottawa Brahms Choir, founded in 1980, is a mid-size choir with multicultural roots, drawing repertoire from many periods and styles, with some emphasis on German language choral works. The choir presents at least two major concerts a year with soloists and instrumentalists. We rehearse Monday evenings from 7:00 to 9:30 at Southminster United Church, 15 Aylmer Avenue (at Bank). New members are always welcome. For more information see [www.OttawaBrahmsChoir.ca](http://www.OttawaBrahmsChoir.ca), or call 613-741-2391.

<b>SOPRANO</b>	<b>ALTO</b>	Barbara Wexler	<b>BASS</b>
Patricia Dillon	Paule Balanaser	Cara Whalen	Leo Heistek
Pat Harman	Lucille Bynoe		Richard Houle
Gisela Hell	Jennifer Cassar		Wayne Lynch
+Julie Henderson	Joan Foster-Jones		+Joel Nordenstrom
Joan King	Gretel Harmston,	<b>TENOR</b>	Eber Rice
+Joyce Lundberg	Yukiko Iwasaki	Ken Currie	Peter Smedley
Elizabeth Millar	Angela Kelly	Mark Olo	Peter Stieda
Yoshiko Nishimura	Manon Labelle	Forrest Pass	Edward Whalen
+Susan Scott	Charlotte Newton	+Harold Swafford	John Williams
Anne Simon	Sieglinde Phaneuf	Bill Tyson	
Janet Smith	Barbara Riley		+ guest singer
Karen Walker	Angela Siebrecht		
Rosemary Williams	Andrea Sloan		
+Sandra Wilson	Anne Wanczycki		

**Denise Hawkins, Music Director**, is active in the Ottawa area as a choral conductor, organist, and accompanist. Denise is enjoying her seventeenth season as director of the Nepean Choir and is also organist at St. Thomas the Apostle Anglican Church. Denise has been accompanist for a number of choirs, including three seasons with the Ottawa Regional Youth Choir. Her formal musical training was done at the University of Western Ontario where she received degrees in Music Education and Organ Performance. She has also worked with such prominent conductors as Wayne Riddell, Jon Washburn, Lloyd Pfautsch and James Jordon. Denise is pleased to be conducting the Ottawa Brahms Choir for a third season in 2013-14.

**Ioulia Blinova, Accompanist:** Born in Krasnoyarsk, Russia, Ms.Blinova started her professional music education in her hometown. After moving to Ottawa with her family in 2001, she continued on her musical path. In 2005, she completed her Master's degree in Piano Performance at the University of Ottawa under the tutelage of Jean-Paul Sevilla and Stéphane Lemelin. Her further musical training includes coaching by Andrew Tunis, Paul Marleyn, Jean Saulnier, and Yuli Turovsky Ioulia's professional interests are eclectic; they include teaching, numerous engagements as a collaborative pianist (including appearances at Kiwanis music festival, Canadian Music Competition, and Young String Performers’ Foundation recitals), and chamber music projects – she is currently the founding pianist of Trio Pléiade and Diaghilev Duo. Ms.Blinova started working with Ottawa Brahms Choir in 2006, and has been their ‘indefatigable supplier of notes’ ever since

**Jenna Richards, rehearsal pianist**, completed a Bachelor of Performance in Piano at the University of Toronto, garnering consecutive Glenn Gould Scholarships. She has been featured, as part of the Chagall Trio and duo across Ontario and Quebec, performed pre-concert for the Toronto Symphony Orchestra, and as part of Ottawa Chamberfest. Jenna enjoys organizing and performing in benefit concerts, including annual concerts for Doctors Without Borders. She hopes to pursue a career in performance and arts administration. With this goal she is now a scholarship student in the Master of Philanthropy and Nonprofit Leadership program at Carleton University.

**Sandra Wilson, soprano**, is a Canadian singer, songwriter, and actor. Trained as a classical singer and holding a Master’s degree in music theory from the University of Ottawa, Sandra’s performance credits also include stage, narration, and film. Her most recent television credits include the role of Millie, the Jamaican nurse on CBC’s *The Best Laid Plans*. Sandra is very pleased to be part of the Brahms Choir for this performance.

**Harold Swafford, tenor**, started singing at age 7 as a choir boy with St. Matthews, Ottawa under Brian Law and continued for 15 years. He has sung with Ottawa's Capital City Chorus and with the Nepean Choir under Denise Hawkins for 8 years. To develop his vocal abilities and to study opera, he sang at the Shawne Elizabeth Studio. Harold is currently a tenor with Seventeen Voyces, and is the president of The Lakeside Players, a community theatre in Ottawa's west end.

**Joel Nordenstrom, bass** brings over 45 years of training and experience in solo, small ensemble and choral repertoire. He has performed in the United States as well as in Canada, and currently sings with Ottawa’s premier chamber choir, Seventeen Voyces, of which he is a founding member

**Galina Rezaeipour**, violin, a native of Belarus, started playing at age 7. After receiving a Master from the Music Academy in Minsk, she played in orchestras in Belarus and The Netherlands. Since arriving in Ottawa in 2009, Galina plays with the Ottawa Symphony, various chamber groups, and teaches. **Sarah Williams**, violin, a Bachelor of Music graduate of the University of Ottawa, is a member of the Ottawa Symphony Orchestra, and has played with NACO, Thirteen Strings and Gatineau Symphony. Sarah also teaches, currently with the Ottawa Suzuki Strings. **Sonya Probst**, viola, studied at McGill University. An avid chamber player, she has toured with various groups. Sonya has played with the NACO, Thirteen Strings, and Ottawa and Gatineau symphonies, well as with artists such as Barbra Streisand, Harry Connick Jr, and Anne Murray and in many musicals. **Peter Rapson**, cello, who holds a Bachelor of Music from University of Toronto, played with NACO from 1984-1990 and was principal cellist with Thirteen Strings. He has performed with many of Canada's orchestras and chamber groups, and has recorded with Catherine Robbin, Louis Quilico, Robert Aitken and Anton Kuerti.

**Joachim Moskau**, master of ceremonies, spent a journalistic lifetime monitoring financial meltdowns and being awestruck by geopolitical mayhem, but now understands that only music and harmonious living really matter. He chases a last, elusive goal, the skill to 'read' a musical score and sing it straight off the printed sheet, probably his most daunting assignment ever. Should he attain this goal, he would be content to sing Claudio Monteverdi's *Si dolce e'l tormento* forever and a day.

*Programme notes*

Felix Mendelssohn (1809-1847), scion of a distinguished Jewish family, moved easily among intellectuals and nobility. A prodigy, he composed music still played today at age 10, and was an unmatched keyboard improviser. As a conductor and journalist, he resurrected the music of Bach and Handel which had fallen into obscurity. He died young of a series of strokes, as did his sister, father and brother. After his death, his conservative taste and musical facility were treated as symptomatic of a musical lightweight, a verdict tainted by blatant anti-semitism. He is now considered one of the most important romantic composers. Although proud of his Jewish heritage, Mendelssohn was baptised in the Reformed church. He never discussed his religious beliefs, but the reverent setting of *Verleih uns Frieden*, a text of Martin Luther, suggests that his Protestant faith was sincere. In a very different vein *Die Nachtigall* (The Nightingale) shows apparently effortless melodic mastery and romantic sensitivity that so captivated his contemporaries. Franz Schubert (1797-1828), although small in stature (he was less than five feet tall), produced a gigantic amount of music during his short life, 10 symphonies, 17 works for stage, 6 masses and more than 600 songs, as well as a much piano and instrumental music. The son of a school teacher father and house-maid mother, Schubert received only rudimentary musical education at home. He was intermittently and unofficially given lessons by the composer Antonio Salieri, who recognized his talent, but never received formal training, a fact which hindered his life-long unsuccessful search for a paid musical job. As a result, few of his works were published during his life, and there is still confusion over the order, and definitive version of some of his works. Schubert's death certificate states that he died of typhoid fever, but his symptoms resembled tertiary syphilis. Schubert was buried in the village cemetery at Währing, placed next to Beethoven at his request. That cemetery has been closed and renamed Schubert Park. His remains, as well as those of Beethoven now rest in the Zentralfriedhof of Vienna, together with those of Johannes Brahms and Johann Strauss II. The *Messe in G* was his second mass, composed after a successful performance of the first at his parish church. Composed in 1815 when Schubert was 18, the simple scoring for keyboard and a few strings, limited use of soloists, as well as the straightforward treatment of the text, achieve strikingly beautiful results and have made this a perennial favorite. The text is the timeless liturgy of the mass, *Kyrie, Gloria, Credo, Sanctus, Benedictus* and *Agnus Dei*. Like his first mass, it was intended for performance at his parish church, but there is no evidence that it was ever performed there. Despite composing six masses, Schubert was widely thought to be a free-thinker, perhaps supported by the omission of the words '*one holy, catholic and apostolic church*' from his setting of the Creed. Schubert's works for string quartet were composed with his family in mind, his two brothers on violin, Franz on viola, and his father on cello. The first movement of his quartet No.8, which we hear this afternoon, was composed in four and a half hours on September 5, 1814, and the whole work finished in eight days! Robert Schumann (1810-1856) was one of the great pianists of his time until he injured his hands while attempting to strengthen them. He wrote only piano music until 1840, but that year alone he composed 156 songs, among them *Schön Blümelein*, an illustration of Schumann's romantic view of nature. His picture of bees and beetles kissing the flowers shows his gift for musical word-painting. The accompaniment includes virtuosio flourishes intended for his wife Clara, who pursued a solo career after Robert was disabled by mental illness. Schumann through his writing

and friendship greatly influenced the course of the Romantic movement, in particular promoting Johannes Brahms. Lorenz Lemlin (ca. 1495 – ca. 1549) was a German composer of the Renaissance, who studied in Heidelberg and was a singer and later Kapellmeister of the Hofkantorei there. Among his pupils was Georg Forster who published many of Lemlin's songs in several collections. *Der Gutzgauch* (The Cuckoo) is from Forster's *Liederbuch* and illustrates the clever, intricate polyphony of the late Renaissance. *Wiegenlied* (Cradle Song) by Johannes Brahms (1833-1897) is one of the world's best known melodies. Dedicated to Brahms' childhood sweetheart, Bertha Faber on the birth of her second child, it was first performed in 1869 with his adult love, Clara Schumann, at the piano. We here offer a three-part harmonisation by Sherri Porterfield (b.1958) an American composer, arranger and choral conductor, originally from Missouri, who has taught in Missouri, Kansas and Texas. Ludwig van Beethoven (1770-1827) first gained fame as a virtuoso pianist, but always had an affinity for strings. His sonata No. 5 for violin and piano was first performed in 1801, and sooned gained the nickname 'Spring'. The first movement, heard this afternoon, has become well known because of its use in the musical *Fame*. *Dona Nobis Pacem* (Give us Peace) is almost as musically popular a liturgical text as the mass. This version by David Lantz III features a flute obligato. David Lantz III is a primary school teacher in Stroudsburg, Pennsylvania, where he lives with his wife and six children, and writes, performs and conducts music in a variety of idioms. *Keep Your Lamps!* an African-American religious folk song, served multiple purposes, expressing spiritual devotion, but also sharing a risky sentiment. On the surface the lyrics refer to Matthew 25: 1-23, where Jesus tells a parable of wise and foolish virgins waiting for the bridegroom (Christ). For the slave, the parable

would hold the message that slavery would be abolished and that freedom awaited them in heaven. Spirituals such as *Keep Your Lamps!* were also sometimes used by the 'underground railroad' to conceal secret messages. In this context, a slave has to maintain vigilance and watch for a 'conductor' who moved people to new locations. Arranger Andre Thomas (born 1939) is a black American professor at Florida State University, with doctoral degrees from Northwestern and Illinois universities, who is an internationally acclaimed choral conductor. David Ouchterlony (1914-1987), born in Guelph, studied under Healy Willan and later with Carl Weinrich in New York and with G.D. Cunningham in London. Beginning as organist-choirmaster in Guelph he turned to teaching at Appleby College, St Andrew's College, and Upper Canada College, before returning as organist-choirmaster in Toronto where he was organist at Timothy Eaton Memorial until his death. Ouchterlony taught at the Toronto conservatory from 1940, and was Principal from 1968-77, as well as founding a men's choir and hosting radio shows. Ouchterlony's compositions are mostly short vocal and instrumental pieces. *Peter on de Sea, Sea Sea* is a vigorous, rhythmic setting of this spiritual. *Bwana Awabariki* is an east African spiritual song, a reminder that the number of Christians is rapidly growing in Africa, while the number in Europe and America declines. The Swahili words mean 'The Lord give you a blessing'. The insistent, infectious rhythm is a reminder of the roots of African-American spirituals. Arranger Eugene Butler (born 1935) holds a masters degree in sacred music from Union Theological Seminary, and a doctorate from the University of Missouri in Kansas City. He spent his career at Johnson County Community College in Overland Park, Kansas, where he composed or arranged more than a thousand choral pieces.

TEXTS		
<b>Verleih uns Frieden</b>		
Verleih uns Frieden gnädiglich, Herr Gott, zu unsern Zeiten! Es ist doch ja kein Andrer nicht, der für uns könnte	streiten, denn du unser Gott alleine. (Graciously grant us peace, Lord God, in our times. For there is no other who	can contend for us but you alone, our God.)
<b>Messe in G</b>		
<i>Kyrie;</i> Kyrie eleison, Christe eleison, Kyrie elison (Lord heve mercy, Christ have mercy, Lord have mercy) <i>Gloria;</i> Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex celestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, agnus Dei, Filius Patris qui tollis peccata mundi, miserere nobis. Quoniam in tu solus sanctus, quoniam in tu solus altissimus, Jesu Christe cum sancto spiritu in gloria Dei Patris, Amen. (Glory to God in the highest, and on earth peace to men of good will. We praise you, we bless you, we adore you, we glorify you for your own great glory. Lord God, heavenly king, God the Father almighty. Lord Jesus Christ, only Son of the Father, Lord God, Lamb of God, son of the Father, who bears the sin of the world, have mercy on us. For you alone are holy, you alone are the most high Jesus Christ, with the Holy Spirit, in the glory of God the Father.) <i>Credo</i> Credo in unam Deum, Patrem omnipotentem, factorem coeli et terrae, visibilum omnium et invisibilium omnium. In unum Dominum Jesum Christum, filum Dei, unigenitum, ante omnia saecula,	Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, con substantialem Patri per quem omnia facta sunt, qui propter nos homines et nostram salutem descendit de coelis. Et incarnatus est de Spirito Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est, cum gloria judicare vivos et mortuos, cujus regni non erit finis. Credo in Spiritum sanctum Dominum, et vivificantam, qui ex Patre et Filio procedit, qui cum Patre et Filio conglorificatur, qui locutus est per prophetas, confiteor unam baptismam in remissionem peccatorum mortuorum, et vitam venturi saeculi. Amen (I believe in God the Father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of His Father before all worlds, God of God, Light of Light, very God of very God, begotten not made, being of one substance with the Father by whom all things were made, who for us men, and for our salvation came down from Heaven and was incarnate by the Holy Spirit of the virgin Mary, and was made man. He was crucified also for us under Pontius Pilate. He suffered and was buried, and	the third day he rose again, according to the scriptures, and ascended into heaven and sits at the right hand of the Father. He will come again with glory to judge both the living and the dead, whose kingdom will have no end. And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son and who with the Father and Son together is worshipped and glorified, who spoke by the prophets. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen. <i>Sanctus</i> Sanctus, sanctus, sanctus, Domine Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis (Holy, holy, holy Lord God of Sabaoth! The heavens and earth are full of your glory. Hosanna in the highest!) <i>Benedictus</i> Benedictus qui venit in nomine Domine, Osanna in excelsis. (Blessed is he who comes in the name of the Lord, Hosanna in the highest.) <i>Agnus Dei:</i> Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, donna nobis pacem.) (Lamb of God who bears the sin of the world, have mercy onus, Lamb of God, Grant us peace.)
<b>Schön Blümelein</b> (Lovely flowers)		
Ich bin hinausgegangen des Morgens in der Früh, die Blüm'lein täten prangen, ich sah so schön sie nie. Wagt' eins davon	zu pflücken, weil mir's so wohl gefiel; doch als ich mich wollt bücken, sah ich ein lieblich Spiel. Die Schmetterling'und	Bienen, die Käfer hell und blank, die musstenall ihm dienen bei fröhlichem Morgensang; und scherzten viel und



küssten das Blüm'lein auf den Mund, und trieben's nach Gelüsten wohl einen ganze Stund. Und wie sie so erzeiget ihr Spiel die Kreuz and Quer, Blüm'lein sich geneiget mit Feuden hin und her. Da hab ich's nicht gebrochen, es wär ja Morgen tot, und habe nur gesprochen 'Ade du Blüm'lein rot. Und Schmetterling and Bienen, die Käfer hell und blank, die sangen mit frohen Mienen mir einen schönen Dank.	(I went outside when the morning was still early. The flowers were opening, I never saw them so lovely. I was tempted to pick one because they were so lovely, but as I stooped to pick it, I saw a lovely play. The butterflies and bees, the beetle bright and polished, they had to serve themwith a good morning song. They joked a lot and kissed the flowers on the mouth, and gratified their wishes for a whole hour.	And as they showed their play in all directions, the flowers nodded back and forth with pleasure. So I didn't break it, it was already morning, but only said 'Adieu you red flower.' The butterflies and bees, the beetle bright and polished, to me they sang a pretty thanks.)
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<b>Der Gutzgauch</b> (The cuckoo) 1. Der Gutgauch auf dem Zaune sass, es regnet sehr und er ward nass. 2. Darnach da kam der Sonnenschein, der Guzgauch der ward hübsch und fein.	3. Als dann schwang er sein Gfiedere, er flog dort hin wol übern See. (1. The cuckoo perched upon the bench, The rain came down and he was drenched.	2. But soon there came the sunshine, The cuckoo then was fair and fine. 3. Then he shook his feathers, he flew away over the lake.)
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<b>Die Nachtigall</b> (The Nightingale) Die nachtigall sie war entfernt, der Frühling lockt sie wieder, was neues hat sie nicht gelernt, singt alte liebe lieder.	(The nightingale had gone away, the springtime called her again, she has not learned anything new, she sings the old	love songs.)
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<b>Wiegenlied</b> (Cradle Song) 1. Guten Abend, gut' Nacht, with Rosen bedacht, mit Näglein besteckt, schlüpf unter die Deck'. Morgen früh, wenn Gott will, wirst du wieder geweckt. 2. Guten Abend, gut' nacht, von Englein bewacht, die zeigen in Traum dir	Christkindleins Baum, Schlaf nun selig und süß, schau in Traum's Paradies (1 Good evening, good night, with roses adorned, with carnations covered, slip under the covers. Early tomorrow, God willing, you will wake once again.	2. Good evening, good night, watched over by angels, who show you in dream the Christmas tree. Now sleep, peaceful and sweet, look at dream's paradise.)
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<b>Dona Nobis Pacem</b> (Give us Peace) Dona nobis pacem, Lord grant us peace.		
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<b>Peter on de sea, sea, sea, sea</b> Peter on de sea, sea, sea, sea, drop yo' nets and follow me, and think of Daniel in de lion's den, Gabriel blow de	trumpet loud, Who did swaller Jonah up? Whale did swaller Jonah up. Uh! Uh!	
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<b>Keep Your Lamps!</b> Keep your lamps trimmed and burning, the time is drawing near. Don't get weary children, don't get	weary till your work is done. Christian journey soon be over, the time is drawing nigh.	Keep your lamps trimmed and burning, the time is drawing near.
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<b>Bwana Awabariki</b> (May God Give You a blessing) Bwana awabariki, bwana awabariki, bwana awabariki, milele, ukimcha bwana. May God give you a blessing, may God give you a blessing, may God give you a blessing evermore.		
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*Ottawa Brahms Choir*

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