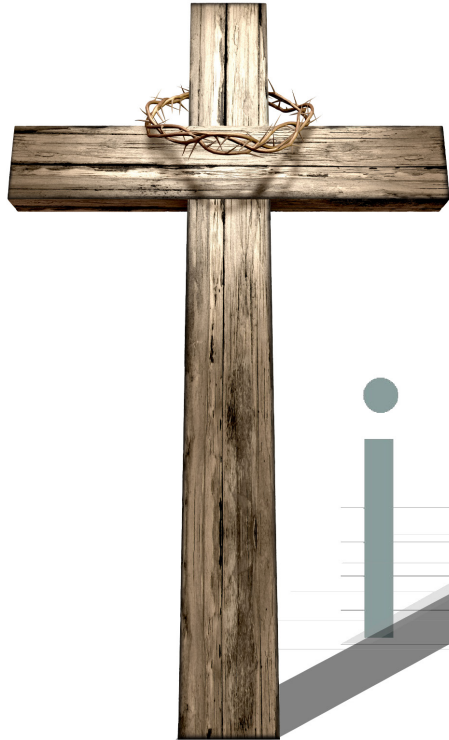


Stabat Mater



iCoristi Chamber Choir

Dr. Rob Curtis, conductor
Ariane Lowrey, resident accompanist
Tammy-Jo Mortensen, organ

February 25, 2023 - 7:30 p.m.

Holy Trinity Anglican Church, Edmonton
and streamed live at

www.iCoristi.com





i Coristi Chamber Choir

Now celebrating its 29th season, *i Coristi* is one of Edmonton's premiere chamber choirs. Membership is by audition and has encompassed a broad cross-section of the population: accountants, teachers, computer programmers, nanotechnologists, designers, theologians, administrators, office personnel—singers for whom music is their vocation, and singers for whom music is their avocation!

The name *i Coristi* is Italian, meaning "the choral singers". Noted for its unique, eclectic programming, the choir focuses on a *cappella* masterpieces from the Renaissance to the 21st century, presented in three main concerts each season; the choir also performs at seniors' facilities and various local

businesses and gatherings. *i Coristi* has been heard on national and regional broadcasts of CBC Radio, and is a past first-prize winner in the Mixed-Voice Adult Chamber Choir category of the National Competition for Canadian Amateur Choirs. The choir has performed with the Edmonton Symphony Orchestra, has toured to England, Wales, Newfoundland, Ontario and Manitoba, and has been invited to perform in Toronto, Winnipeg and Edmonton at Podium, the national biennial conference of Choral Canada. The choir has recorded four CDs, including *Paths*, released in 2016.

Founded by Dr. Debra Cairns, the choir is currently led by Artistic Director Dr. Rob Curtis.

i Coristi Chamber Choir is a proud partner of Choral Canada.

i Coristi Chamber Choir
PO Box 52068
Edmonton, AB T6G 2T5

i Coristi Chamber Choir

Soprano

Caroline De Grave
Ariane Fielding
Kari Heise
Odette Lackey
Ariane Lowrey
Alison McInnes
Evelyn Schaffer
Aynsley Schilbe

Alto

Amanda Daignault
Colleen Jahns
Lidia Khaner
Diana Tayler
Yvonne Trethart
Sarah van Veen
Kirstin Veugelers
Rachelle Wong

Tenor

Wayne Hiebert
Conrad Lutz
Russell Wilkinson
Michael Woodside

Bass

Patrick Farkas
Douglas Jahns
Gord McCrostie
David Ravensborg
Erwin Veugelers

**on leave for this concert*

Honorary Members

Lorna Arndt
Dr. Debra Cairns
Colleen Jahns
Douglas Jahns
Peter Malcolm
Margaret 'Peg' Matheson



photo: Hal Thiessen

Biographies

Dr. Rob Curtis is delighted to be undertaking his tenth season with i Coristi this year. Rob completed a master's degree in choral conducting in 2007 and a doctorate in 2015, both at the University of Alberta; his doctoral research focused on elements of space and place in the choral music of composer Malcolm Forsyth. Rob's other interests include spatialized choral music in general as well as the Canadian choral music repertoire. In addition to his work with i Coristi, Rob also conducted the University of Alberta Concert Choir from 2011 to 2017. Prior to that role he conducted Sine Nomine Chamber Choir and was the assistant conductor for the Richard Eaton Singers. Outside of his musical pursuits, Rob works as a freelance writer and keeps busy chasing after his very energetic six- and two-year-olds.





Born and raised in the Smoky River Region of Alberta, Ariane Lowrey received her Bachelor of Music Degree in piano performance at the University of Alberta in 2003, studying with Ayako Tsuruta and Janet Scott Hoyt. In the summers of 2001 and 2002, she attended the Summer Festival at the Orford Art Centre in Quebec, studying with piano professors Jean-Paul Sevilla, Jean Saulnier, and Richard Raymond. After completing her undergraduate degree, Ariane studied at the Université de Montréal with Paul Stewart and completed her Master of Music degree in piano performance in 2005.

Ariane is actively involved in accompanying and collaborative work as well as teaching and adjudicating and has been i Coristi's resident accompanist for the past 12 seasons. Ariane is also the resident accompanist for *A Joyful Noise Monday Choir* under the direction of Eva Bostrand and a collaborative pianist for the Department of Music at King's University.

When not at work, Ariane can be found with her husband and three young children walking or biking to the playground, growing a garden, baking, crafting, dancing and jamming with them on any musical instrument they can get their hands on.

Program Notes

Some lines from the "Stabat Mater" text that you'll hear tonight:

*The sorrowful mother was standing by the cross, weeping.
Make me feel the power of sorrow, that I might mourn with you.
Unite me to you in weeping.
Make me kindred in the passion and injured by the wounds.*

Challenge accepted.

You may have heard it said that art is a mirror that we hold up to see what is reflected back of society and of ourselves. Tonight's program poses the question: what do we see reflected in the Stabat Mater text if we hold it up? Where is there unjust suffering in the world, like that of Christ on the cross? Who are the mothers who weep for their sons today, like Mary at the foot of the cross?

This evening we invite you out of your comfort zone. Starting with Rheinberger's **Stabat Mater**, a beautiful (and comfortable) setting of the eponymous ancient 13th-century text, we gradually add dissonance and intensity with Poulenc's **Quatre motets pour un temps de pénitence** and Gesualdo's **O vos omnes** on the way to Joel Thompson's **Seven Last Words of the Unarmed**. Thompson sets the last words of seven unarmed African-American men killed by police or by authority figures, inviting us to contemplate the humanity of these seven men.

Before a performance of the Seven Last Words at the University of Nebraska, composer Joel Thompson addressed the audience:

“

Liturgical settings of the seven last words of Christ are not attempting to demonize the Roman soldiers that orchestrated the crucifixion, but they are designed to stir within the listener an empathy towards the suffering of Jesus. Similarly, this piece is not an anti-police protest work—in fact, I’m very grateful to the women and men who protect and serve our communities. It is really a meditation on the lives of these Black men, in an effort to focus on their humanity, which is often eradicated by the media to justify their deaths. **Listening to the Seven Last Words of the Unarmed can be uncomfortable.** As you listen, I ask that you try to remain open. It can be very easy to let a spirit of defensiveness pollute the experience of listening to the piece.

So I ask that you revisit the last moments of these men with fresh hearts:

Kenneth Chamberlain, Sr., the retired Marine veteran who accidentally pressed his LifeAlert necklace, which recorded the police calling him an N-word before he was killed. “Officers, why do you have your guns out?”

Trayvon Martin, the teenage boy with his bag of Skittles being chased in his own neighbourhood. “What are you following me for?”

Amadou Diallo, the young immigrant who called his mother in Guinea after he had saved up enough money to pursue a degree in computer science. “Mom, I’m going to college.”

Michael Brown, a recent high school graduate and amateur musician whose body lay baking in the street for four hours before being taken to the coroner. “I don’t have a gun. Stop shooting.”

Oscar Grant III, the young father who was shot in the back while handcuffed in a prone position at Fruitvale station. “You shot me! You shot me!”

John Crawford, the other young father who was purchasing a BB gun for his son in a Walmart in the open carry state of Ohio. “It’s not real.”

And **Eric Garner**, the 43-year-old grandfather who was choked to death on camera on the streets of New York City. “I can’t breathe.”

”

What do you see reflected in the Stabat Mater?

*The sorrowful mother was standing by the cross, weeping.
Make me feel the power of sorrow, that I might mourn with you.
Unite me to you in weeping.
Make me kindred in the passion and injured by the wounds.*

The lives of these seven men? The recent death of Tyre Nichols? Residential schools? Missing and murdered Indigenous women and girls? Victims of gender- and sexuality-based violence?

How will we respond?

The concert concludes with Knut Nystedt's **Immortal Bach**. On the surface, it is a "rest in peace" that we respectfully offer to honour these lives. More deeply, the text should poke at us. "Komm, süßer Tod/ Komm, sel'ger Ruh/Komm, führe mich in Friede", that is, "Come, sweet death/Come, holy rest/Come, lead me into peace" – what about these deaths could be called sweet, or holy? And so the invitation continues as we ponder on a more abstract level: what needs to be excised from our world, from our society, from ourselves, in order to lead us to the peace for which all of us collectively yearn?

-Rob Curtis

Program

Stabat Mater (1884)

Josef Rheinberger (1839-1901)

Tammy-Jo Mortensen, organ

Quatre motets pour un temps de pénitence (1938-9)

Francis Poulenc (1899-1963)

1. Timor et tremor

2. Vineam meam electam

3. Tenebrae factae sunt

4. Tristis est anima mea

Aynsley Schilbe and Kari Heise, sopranos

Intermission

O vos omnes (1611)

Carlo Gesualdo (1566-1613)

Seven Last Words of the Unarmed (2015)

Joel Thompson (b. 1988)

1. Kenneth Chamberlain

2. Travyon Martin

3. Amadou Diallo

4. Michael Brown

5. Oscar Grant

6. John Crawford

7. Eric Garner

Douglas Jahns, Kirstin Veugelers, soloists

Ariane Lowrey, piano

Immortal Bach (1987)

Knut Nystedt (1915-2014)

Texts and Translations

Josef Rheinberger (1839-1901) - **Stabat Mater (1884)**

text: 13th century traditional

1. Stabat mater dolorosa

Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.

The sorrowful mother was standing
beside the cross weeping,
while the son was hanging.

Cuius animam gementem,
contristatam et dolentem
pertransivit gladius.

Whose mourning soul,
depressed and grieving,
the sword has passed through.

O quam tristis et afflicta
fuit illa benedicta,
mater unigeniti!

O how sad and stricken
was that blessed woman,
mother of the only-begotten one!

Quæ mærebat et dolebat,
pia mater dum videbat
nati pænas inclyti.

Who was mourning and suffering,
the pious mother, while she was watching
the punishments of her glorious son.

2. Quis est homo qui non fleret

Quis est homo qui non fleret
matrem Christi si videret
in tanto supplicio?

Who is the person who would not weep,
if he had seen the mother of Christ
in such great suffering?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum filio?

Who could not be saddened
to behold the mother of Christ
grieving with the Son?

Pro peccatis suæ gentis
vidit Jesum in tormentis
et flagellis subditum.

For the sins of his people
she saw Jesus in torments
and subjected to lashes.

Vidit suum dulcem natum
morientem desolatum,
dum emisit spiritum.

She saw her sweet son
dying forsaken,
while he sent forth his spirit.

3. Eja mater fons amoris

Eja mater fons amoris,
me sentire vim doloris,
fac ut tecum lugeam.

Come now, O mother, fountain of love,
make me feel the power of sorrow,
that I might mourn with you.

(Rheinberger–Stabat Mater, continued)

Fac ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Sancta mater istud agas,
crucifixi fige plagas
cordi meo valide.

Tui nati vulnerati
tam dignati pro me pati
pœnas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Juxta crucem tecum stare,
et me tibi sociare
in planctu desidero.

4. Virgo virginum præclara

Virgo virginum præclara,
mihi jam non sis amara,
fac me tecum plangere.

Fac in portem Christi mortem,
passionis fac consortem
et plagas recolare.

Fac me plagis vulnerari,
fac me cruce inebriari,
et cruore Filii.

Inflammatum et accensum,
per te Virgo sim defensum
in die iudicii.

Fac me cruce custodiri,
morte Christi præmuniri,
confoveri gratia.

Quando corpus morietur
fac ut animæ donetur
paradisi gloria.

Make my heart burn
in loving Christ God
that I might please him.

Holy Mother, may you do this;
fix the wounds of the cross
mightily in my heart.

Of your wounded son,
who so deigned to suffer for me,
share his penalties with me.

Make me cry dutifully with you,
to suffer with him on the cross,
as long as I shall have lived.

To stand by the cross with you,
to be united to you in weeping,
this I desire.

O noble Virgin of virgins,
be not bitter with me now,
make me mourn with you.

Grant that I might bear the death of Christ,
make me kindred in the passion,
and make me contemplate the wounds.

Make me injured by the wounds,
make me drunken by the cross,
and by the blood of the Son.

Lest I be consumed by flames,
through you, O Virgin, may I be defended
on the day of judgement.

Make me guarded by the cross,
defended by the death of Christ,
cherished by his grace.

When the body decays,
grant that it may be bestowed on my soul
the glory of Paradise.

Francis Poulenc (1899-1963) - **Quatre motets pour un temps de pénitence (1938-9)**
(*Four motets for a penitential season*)

1. Timor et tremor

text: Psalms 54 and 30 (excerpts)

Timor et tremor venerunt super me
et caligo cecidit super me.
Miserere mei, Domine, miserere mei,
quoniam in te confidit anima mea.
Exaudi Deus deprecationem meam,
quia refugium meum es tu et adiutor fortis.
Domine invocavi te; non confundar.

Fear and trembling came over me,
and darkness fell over me.
Have mercy on me, O Lord, have mercy on me,
for my soul trusts in you.
O God, hear my prayer,
for you are my refuge and my strong help.
Lord, I have called upon you; I shall not be
confounded.

2. Vinea mea electa

text: Responsory, Good Friday matins

Vinea mea electa, ego te plantavi.
Quomodo conversa es in amaritudinem
ut me crucifigeres et Barrabam dimitteres?
Sepivi te, et lapides elegi ex te,
et ædificavi turrim.

O my vineyard, my chosen one, I planted you.
How then have you been changed to bitterness,
that you should crucify me and release
Barabbas? I fenced you in, I took away your
stones, I built your watchtower.

3. Tenebræ factæ sunt

text: Responsory, Holy Saturday matins

Tenebræ factæ sunt
dum crucifixissent Jesum Judæi
et circa horam nonam
exclamavit Jesus voce magna:
Deus meus, Deus meus, ut quid me dereliquisti?
Et inclinato capite, emisit spiritum.
Exclamans Jesus voce magna ait:
Pater in manus tuas commendo spiritum meum.
Et inclinato capite, emisit spiritum.

Darkness fell
as the Jewish authorities crucified Jesus
and at about the ninth hour
Jesus cried with a loud voice:
My God, my God, why have you forsaken me?
And he bowed his head, and gave up his spirit.
Exclaiming with a loud voice, Jesus said:
Father, into your hands I commend my spirit.
And he bowed his head, and gave up his spirit.

4. Tristis est anima mea

text: Responsory, Maundy Thursday matins

Tristis est anima mea usque ad mortem:
sustinete hic, et vigilate mecum:
nunc videbitis turbam, quæ circumdabit me.
Vos fugam capietis
et ego vadam immolari pro vobis.
Ecce appropinquat hora et Filius hominis
tradetur in manus peccatorum.

My soul is sorrowful, even unto death:
stay here, and keep watch with me:
soon you will see a crowd surround me.
You will flee
and I will go to be sacrificed for you.
Behold, the hour is at hand when the Son of
Man will be given over into the hands of sinners.

Carlo Gesualdo (1566-1613) - **O vos omnes (1611)**

text: Tenebrae Responsories for Holy Saturday

O vos omnes qui transitis per viam,
attendite, et videte:
si est dolor similis sicut dolor meus.
Attendite, universi populi,
et videte dolorem meum:
si est dolor similis sicut dolor meus.

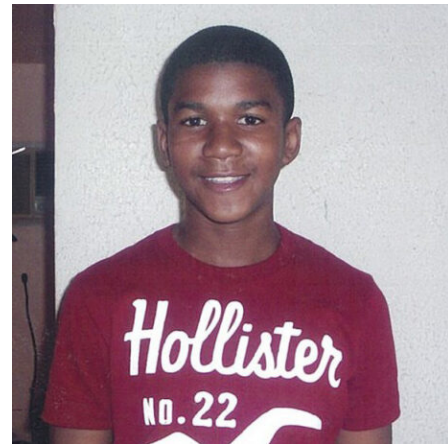
O all of you who walk by on the road,
pay attention and see:
if there be any sorrow like my sorrow.
Pay attention, all people,
and look at my sorrow:
if there be any sorrow like my sorrow.

Josh Thompson (b. 1988) - **Seven Last Words of the Unarmed (2015)**



1. Kenneth Chamberlain

Officers, why do you have your guns out?



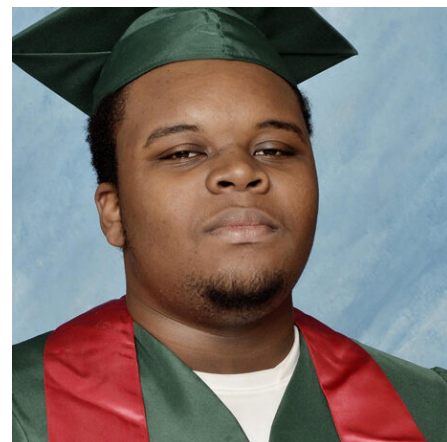
2. Travyon Martin

What are you following me for?



3. Amadou Diallo

Mom, I'm going to college.



4. Michael Brown

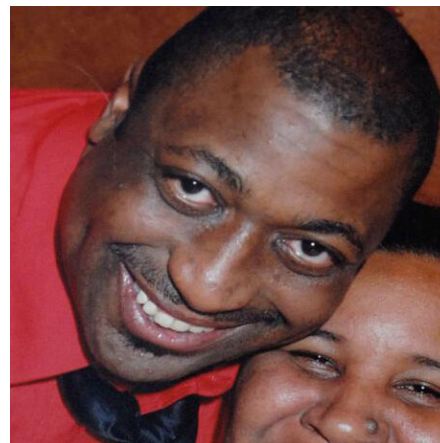
I don't have a gun! Stop shooting!



5. Oscar Grant
You shot me! You shot me!



6. John Crawford
It's not real.



6. Eric Garner
I can't breathe.

Knut Nystedt (1915-2014) - **Immortal Bach (1987)**
text: funeral song by J.S. Bach, anonymous text

Komm, süßer Tod.
Komm, sel'ger Ruh.
Komm führe mich in Friede.

Come, sweet death.
Come, holy rest.
Come lead me into peace.

Dr. Debra Cairns Legacy Scholarships

After 19 years as visionary Music Director of i Coristi, Dr. Debra Cairns retired in the summer of 2013. To honour Debbi's significant contributions to the choral community in Edmonton, the province, and the nation, and in recognition of her long and close association with Choir Alberta, i Coristi Chamber Choir has established the Dr. Debra Cairns – i Coristi Chamber Choir Scholarships.

"This program was incredibly meaningful to me, and gave me the opportunity to work with the fantastic conductor Jean-Sébastien Vallée, along with many other talented singers."
-Alli Zaragoza, 2022 Legacy Scholarship recipient

"This experience gave me a new love and passion for choral singing that I didn't know I had."
-Kara Friesen, 2022 Legacy Scholarship recipient

Donations made to i Coristi will be used to support Alberta's delegates to the National Youth Choir (NYCC), covering a portion of their participation fees. Please consider supporting these legacy scholarships and assisting young Alberta singers by making a donation.

To support this program, visit www.icoristi.com and click on "Donate", or cheques can be made payable to "i Coristi Chamber Choir", with "Legacy Scholarship" written on the memo line.

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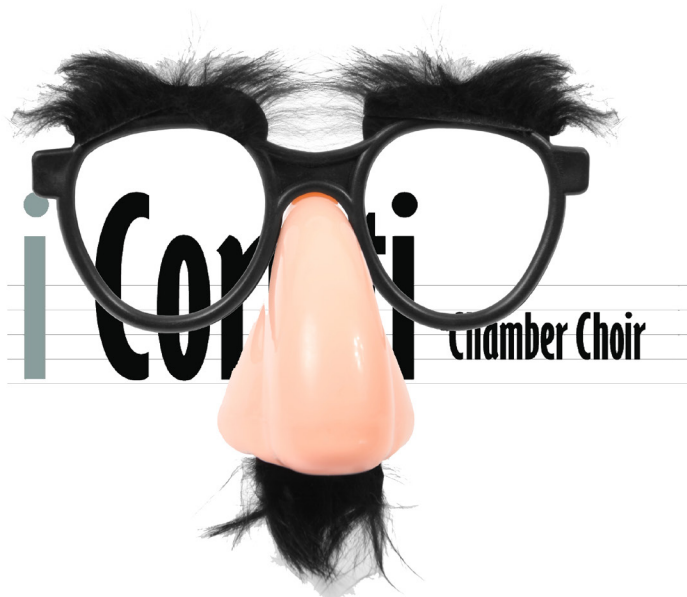
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*We have made every effort to acknowledge all donations received since November 1, 2021.
Please contact us in case of error or omission.*

Mark your calendars for i Coristi's next performance:



Noms de plume

You may have heard music by Peter Warlock, poetry by Laurence Hope, or lyrics by Edward Esch, but did you know that they don't exist? Come hear the stories behind these pen names as *i Coristi* presents music and texts by pseudonymous writers and composers, and explore the reasons why each took on their *nom de plume*.

May 27, 2023 | 7:30 pm
Holy Trinity Anglican Church, Edmonton
and via livestream at [iCoristi.com](https://www.icoristi.com)