



Loves

Rob Curtis, conductor
Ariane Lowrey, resident accompanist
Elizabeth McHan, violin

November 25, 2023 – 7:30 p.m.
Holy Trinity Anglican Church, Edmonton
and streamed live at

www.iCoristi.com



Alberta
Foundation
for the Arts





i Coristi Chamber Choir

Now celebrating its 30th 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
Rhonda Gauthier
Kari Heise
Odette Lackey
Ariane Lowrey
Katherine McKee
Aynsley Schilbe

Alto

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

Bass

Cameron Dyck
Patrick Farkas
Douglas Jahns
Gord McCrostie
David Ravensborg
Erwin Veugelers

Tenor

Wayne Hiebert
Douglas Jahns
Conrad Lutz
Russell Wilkinson
Michael Woodside

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 welcome you to i Coristi's 30th anniversary season! Rob completed a Master of Music 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 is a member of Edmonton's professional choir, Pro Coro Canada, and he 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 seven- and three-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 15 seasons. Ariane is also the accompanist for Korora's upper voices choir ChandraTala under the direction of Laura Hawley 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 kids 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

What a versatile word is “love”: *I love you, I love the Oilers, I'd love to join you, I love my kids, I love bacon, God so loved the world, I love my homeland, to fall in love, to make love, puppy love, true love*. There are plenty of books and studies out there that aim to pin down different flavours of love—U.K. psychologist Tim Lomas defines 14 types; Canadian psychologist John Alan Lee describes six styles of love (plus nine tertiary styles); American psychologist Robert J. Sternberg identifies three components of love that combine into eight different forms. How many varieties of love can you think of? Tonight's program of love songs brings you not just the sappy, romantic loves (though it certainly includes those moments!) but also songs of friendship, divine love, parental love, and more.

In 1996, while a student at Julliard, Eric Whitacre and his girlfriend Hila Plitmann (whom he married two years later) were invited by their friend, violinist Friedemann Eichhorn, to give a concert with him in his hometown in Germany. Eichhorn asked Whitacre to write a set of songs that the three of them could perform, and Whitacre asked Plitmann to write a few short poems in Hebrew that he could set to music. The **Five Hebrew Love Songs** are the result, originally for soprano, piano and violin and later arranged for SATB choir, piano and violin by Whitacre. He writes: “Each of the songs captures a moment that Hila and I shared together. *Kalá kallá* (which means ‘light bride’) was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of *Éyze shéleg!* are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral.”

The Song of Songs is a book found in the Old Testament, probably written in the third century BCE. A poem unashamedly celebrating sexuality and erotic love, it was accepted into the Jewish scriptural canon four centuries later, largely based on an allegorical reading of the poem as representing the love between God and Israel—though its canonization was controversial at the time. It's easy to miss the eroticism of the text in a piece like **Quam pulchra es**; it's by Palestrina, after all, and it's in Latin, so it's easy to overlook how steamy this text really is. Sure, there are a couple of lines in there that you could translate as “Your stature is as a palm tree, and your breasts are like its clusters/I say: I will climb the palm tree and lay hold of its fruits” (as I did in the translations below). But isn't it much more fun—and more accurate on at least one level—to translate it as: “Hey beautiful, I want to climb you like a palm tree”?

There are some truly spicy madrigals out there. As with Palestrina's *Quam pulchra es*, it's easy to put these pieces on a pedestal and imagine that the composers couldn't possibly have intended the text to be so full of double entendres... well, buckle up. The key to understanding the sexy subtext of these lyrics is the fact that “to die” doesn't literally mean to have your life end, in this case. Use your imagination and feel free to let your mind be in the gutter as you hear **Sovra tenere erbette e bianchi fiori** by Claudio Monteverdi, where the shepherd Tirsi is confessing his desire to the beautiful Filli. Next, in **Tirsi morir volea** by Giaches de Wert, you'll hear how Tirsi wanted to “die” as he stared into his beloved's eyes, but she wanted him to wait until she could “die” too, then they both “died” a very satisfying “death”. Lastly, in Monteverdi's **Ohimè se tanto amate**, the question is posed – why not delay my “death”, so that you can “die” lots of “deaths” instead of just one “death”? Yowza. You may need a cigarette after all these “deaths”. Worry not, intermission is coming up soon.

We emerge from the red-light section of the choral library via another setting of texts from the Song of Songs, this time with words tending more towards the romantic side of things, words which are often heard today at weddings. Edmonton-based composer Laura Hawley brings together two beautiful excerpts and the “Ubi caritas” text (“Wherever charity and love are found, there is God”) in a wonderfully evocative piece, Rise Up, My Love. You’ll hear the choir’s range of colours employed to their fullest here, with textures ranging from unison writing to eight separate parts as the choir moves freely between time signatures and key areas.

Edmonton composer Stuart Beatch submitted the winning proposal in i Coristi’s recent Call for Commission Proposals, and created an amazing setting of poet and theologian Jay Hulme’s Jesus at the Gay Bar, which we are thrilled to premiere for you tonight. Hulme draws a parallel between Mark 5:25–34 (in which a woman deemed unclean and dangerous by society touches the hem of Jesus’s cloak and is immediately healed) and a young man struggling with his sexuality and how to reconcile it with his faith. Hulme writes:

“In this poem, there is no healing, Jesus states ‘there is nothing in this heart of yours that ever needs to be healed’. Or... is that not quite true? You see, there is healing in this poem—it’s just not the healing you’d expect. In the poem, just as in Mark 5, and throughout the Gospels, Jesus does the unexpected (especially if what is ‘expected’ is the ‘letter of the law’ as prescribed by religious authorities). The boy’s queerness is not healed, because, as stated, it does not need to be healed. And it is through not healing their queerness that the boy (and hopefully the reader) is healed of whatever it was that made them reach out to Jesus in the first place, and beg to not be queer.”

And composer Stuart Beatch writes:

“As a queer person of faith, the intersection between religion and sexuality has always been important to me. I first discovered Jay Hulme’s poem circulating online following the November 2022 shooting in Colorado Springs—despite the grief and fear being felt by the queer community, Jay’s beautiful expression of love and acceptance resonated with me in a profound way.



“My setting of this poem begins with rhythmic dance music played by the piano, creating a kaleidoscope of bright and contradicting harmonies. As the piece progresses, the textures and harmonies become simpler and evoke music from the English cathedral tradition, repertoire that has defined my own musical development over the last decade. The music ends with a moment of peace, as if Heaven itself has opened to welcome queer people in.”

The Japanese term “koi no yokan” translates roughly as “premonition of love”, and describes the feeling upon meeting somebody for the first time that falling in love with them is inevitable. Jussi Chydenius (best known as the bass for the a cappella group Rajaton) creates in **The Look** and **The Kiss** musical settings of two poems by Sara Teasdale that really are all about misplaced “koi no yokan”—a haunting kiss in someone’s eyes, as well as a kiss that doesn’t live up to expectations.

Suo Gân is a traditional Welsh lullaby, first recorded in print a little over 200 years ago, and which you might have heard sung as a Christmas carol with various different lyrics. In this piece we hear about parental love as a mother sings to her sleeping child, wondering what dreams they’re smiling at, and assuring them that she will always protect them. Composer David Archer hails from Red Deer, Alberta, studied in Edmonton, and now lives in Haida Gwaii. He has just released *We Have All the Time on Earth*, an album of original compositions for piano and biosphere featuring field recordings of nature sounds from Haida Gwaii.

The COVID-19 pandemic had a profound impact on relationships; the pressures of isolation drew many people together and caused others to drift apart. Five Canadian choirs—Grand Philharmonic Choir (Kitchener-Waterloo), Symphony Nova Scotia, Halifax Camerata Singers, la Société Chorale de Saint-Lambert and the Richard Eaton Singers (Edmonton)—commissioned **Take This Thread** as a response to the pandemic and premiered it as a virtual choir on June 19, 2021. Composer Katerina Gimon writes: “when I read [Lauren Peat’s] poem two moments stuck out to me in particular, which became central to my musical setting. The first was the image of a ‘thread’ that is strengthened when held together... The second was the line of text ‘it’s not the rift, but how we listened’, which repeats twice in the final lines of the poem.” The thread is represented here by the solo violin line, which begins independently and then weaves through the choral lines, and the rift is represented by the form of the piece: a call into the open, the pause before an answer arrives, and the long-awaited response itself with glimmers of healing.

Haydn paints a somewhat rowdier and less sentimental vision of friendship in **Die Beredsamkeit** (“Eloquence”), in which he proclaims that water makes you silent (which you can learn by observing fish) but that wine has the opposite effect (which you can observe at his table). This piece comes from a collection of partsongs that were, unusually for Haydn, written as a personal project rather than as a paid commission. Haydn’s intent was to share these pieces with friends in a small social gathering, with everybody joining in and singing purely for the joy of it.

We end with a piece that brings together lots of different kinds of love: it includes a romantic wedding, a raucous party, puppy love, and even all the leftover wine from *Die Beredsamkeit*. In **Beim Kronenwirt**, we hear about Krischan and Katrin’s wedding, and the day-long celebration that surrounds it. The whole village is laughing, the dumplings are steaming, and after the ceremony there’s music and dancing, with the occasional crash of dishes breaking as the party really hits its stride. The only problem, as far as the young couple is concerned, is that the wedding was over at 3:30 but the guests won’t leave until 7:00...

– Rob Curtis

Program

Five Hebrew Love Songs (1996)

Eric Whitacre (b. 1970)

1. Temuna
2. Kala kalla
3. Larov
4. Eyze sheleg!
5. Rakut

Ariane Lowrey, piano

Elizabeth McHan, violin

Kirstin Veugelers, mezzo-soprano

Rhonda Gauthier, tambourine

Quam pulchra es (1584)

Giovanni Pierluigi da Palestrina (c. 1525–1594)

Sovra tenere erbette e bianchi fiori (1592)

Claudio Monteverdi (1567–1643)

Tirsi morir volea (1581)

Giaches de Wert (1535–1596)

Ohimè se tanto amate (1603)

Claudio Monteverdi (1567–1643)

Rise up my love (2017)

*Laura Hawley (b. 1982)

Ariane Fielding and Caroline de Grave, sopranos

Jesus at the Gay Bar (2023)

*Stuart Beatch (b. 1991)

Ariane Lowrey, piano

Kari Heise, soprano

Intermission

The Look (2013)

The Kiss (2013)

Jussi Chydenius (b. 1972)

Ariane Lowrey, piano

Aynsley Schilbe and Kirstin Veugelers, soloists

Suo Gân (2017)

*David Archer (b. 1985)

Kirstin Veugelers, mezzo-soprano

Take This Thread / Le fil que je suis (2021)

*Katerina Gimon (b. 1993)

Ariane Lowrey, piano

Elizabeth McHan, violin

Die Beredsamkeit (1796)

Joseph Haydn (1732–1809)

Beim Kronenwirt (1992)

*Leonard Enns (b. 1948)

Erwin Veugelers and Aynsley Schilbe, soloists

Caroline De Grave, Cameron Dyck, Douglas Jahns,

Ariane Lowrey, Katherine McKee, and Yvonne

Trethart, bottle choir



*denotes Canadian composer

Texts and Translations

Eric Whitacre (b. 1970)

Five Hebrew Love Songs (1996)

text: Hila Plitmann (b. 1973)

1. Temuna

Temuna belibi charuta;
Nodedet beyn or uveyn ofel:
Min dmama shekazo et gufech kach ota,
Usarech al pana'ich kach nofel.

2. Kala kalla

Kala kalla
Kula sheli,
U've kalut
Tishakhili!

3. Larov

"Larov," amar gag la'shama'im,
"Hamerchak shebeyneynu hu ad;
Ach lifney zman alu lechan shna'im,
Uveyneynu nishar sentimeter echad."

4. Eyzhe sheleg!

Eyzhe sheleg!
Kmo chalomot ktanim
Noflim mehashama'im.

5. Rakut

Hu haya male rakut;
Hi hayta kasha.
Vechol kama shenista lehishaer kach,
Pashut, uvli siba tova,
Lakach ota el toch atzmo,
Veheniach Bamakom hachi rach.

1. *A picture*

*A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelops your body,
And your hair falls upon your face just so.*

2. *Light bride*

*Light bride
She is all mine,
And lightly
She will kiss me!*

3. *Mostly*

*"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."*

4. *What snow!*

*What snow!
Like little dreams
Falling from the sky.*

5. *Tenderness*

*He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down in the softest, softest place.*

Giovanni Pierluigi da Palestrina (c. 1525—1594)

Quam pulchra es (1584)

text: Song of Songs 7:6–8

Quam pulchra es et quam decora, carissimi,
in deliciis! Statura tua adsimilata est palmae et
ubera tua botris. Dixi: Ascendam in palmam et
apprehendam fructus ejus, et erunt ubera tua sicut
botri vineae, et odor oris tui sicut odor malorum.

*How beautiful you are, and how pleasant, beloved, in
delights! Your stature is as a palm tree, and your breasts
are like its clusters. I say: I will climb the palm tree and
lay hold of its fruits. May your breasts be like clusters of
the vine, and the scent of your mouth like apples.*

Claudio Monteverdi (1567–1643)

Sovra tenere erbette e bianchi fiori (1592)

text: Anonymous

Sovra tenere erbette e bianchi fiori
Stava Filli sedendo,
Ne l'ombra d'un Alloro,
Quando li dissi: cara Filli, io moro.
Ed ella a me volgendo,
Vergognosetta il viso,
Frenò frangendo fra le rose il riso,
Che per gioia dal core
Credo ne trasse Amore.
Onde lieta mi disse:
Baciami Tirsi mio,
Che per desir sento morir mi anch'io.

*Among the soft grasses and white flowers
Filli was sitting,
in the shadow of a laurel,
when I said to her: Dear Filli, I die.
And she, turning to me
with a timid expression,
held back an improper laugh from her rosy lips
(which, by the joy of my heart,
I believe was elicited by Love).
From that laugh she said to me:
Kiss me, my Tirsi,
for I also feel as if I were dying from desire.*



Giaches de Wert (1535–1596)

Tirsi morir volea (1581)

text: Giovanni Battista Guarini (1538–1612)

Tirsi morir volea
Gli occhi mirando di colei ch'adora
Quand' ella che di lui non meno ardea
Li disse: Ahimè ben mio,
Deh non morir anchora
Che teco bramo di morir anch'io.

Frenò Tirsi il desio
Ch'ebbe di pur sua vita allor finire,
E sentea morte e non potea morire,
E mentre il guardo suo fisso tenea
Ne' begli occhi divini,
E'l nettar amoroso indi bevea,
La bella ninfa sua che già vicini
Sentea i messi d'amore
Disse con occhi languid'e tremanti:
Mori cor mio, ch'io moro,
Cui rispose il pastore:
Ed io, mia vita, moro.

Così morirno i fortunati Amanti
Di morte sì soave e sì gradita,
Che per anco morir tornaro in vita.

Claudio Monteverdi (1567–1643)

Ohimè se tanto amate (1603)

text: Giovanni Battista Guarini (1538–1612)

Ohimè
Se tanto amate di sentir dir ohimè,
deh perché fate chi dice, ohimè, morire?
S'io moro, un sol potrete languido e doloroso
ohimè sentire.
Ma se, cor mio, volete che vita habbia da voi,
e voi da me havrete,
havrete mill' e mille dolci ohimè.

*Tirsi wanted to die,
looking into the eyes of she whom he loved,
when she (who burned not less for him)
said to him: "Oh, my! my darling,
ah! do not die yet
for I, too, yearn to die with you."*

*Tirsi held back his desire
to end his life regardless;
he both felt death and also could not die.
And while he held his gaze fixed
on the heavenly, beautiful eyes,
drinking the amorous nectar from them,
his beautiful nymph—who already felt nearby
the messengers of love—
said with languid and trembling eyes,
"Die, my heart, for I die!"
The shepherd answered her,
"And I, my life, die!"*

*Thus did the fortunate lovers die
a death so sweet and pleasant
that even through death they returned to life.*

*"Oh, my!"
If you love so much that you must say "oh, my",
ah! why do you make the one who says "oh, my" die?
If I die, you will only be able to feel one languid
and distressing "oh, my".
But, my heart, if you wish that I have life in you
and you in me,
You'll have thousands and thousands of sweet "oh, my"s.*

Laura Hawley (b. 1982)

Rise up my love (2017)

text: Song of Songs 2:10–12, 8:6, and Paulinus of Aquileia (c. 726–c. 802)

Rise up my love, my fair one, and come away.
For lo, the winter is past, the rain is over and gone.
The flowers appear upon the earth;
the time of the singing of birds is come.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor .
Exultemus, et in ipso jucundemur.
Et ex corde diligamus nos sincero.

Set me as a seal upon your heart,
as a seal upon your arm.
Rise up my love, and come away.

*Where there is charity and love, God is there.
The love of Christ has gathered us as one.
Let us rejoice and be glad in it.
From our hearts, we sincerely delight in each other.*



Stuart Beatch (b. 1991)
Jesus at the Gay Bar (2023)
text: Jay Hulme (b. 1997)

He's here in the midst of it—
right at the centre of the dance floor,
robes hitched up to His knees
to make it easy to spin.

At some point in the evening
a boy will touch the hem of His robe
and beg to be healed, beg to be
anything other than this;

and He will reach His arms out,
sweat-damp, and weary from dance.
He'll cup this boy's face in His hand and say,

*my beautiful child
there is nothing in this heart of yours
that ever needs to be healed.*

Jussi Chydenius (b. 1972)
The Look (2013)
text: Sara Teasdale (1884–1933)

Strephon kissed me in the spring,
Robin in the fall,
But Colin only looked at me
And never kissed at all.

Strephon's kiss was lost in jest,
Robin's lost in play,
But the kiss in Colin's eyes
Haunts me night and day.

David Archer (b. 1985)
Suo Gân (2017)
text: Welsh traditional

Huna blentyn ar fy mynwes,
Clyd a chynnes ydyw hon;
Breichiau mam sy'n dynn amdanat,
Cariad mam sy dan fy mron;
Ni chaiff dim amharu'th gyntun,
ni wna undyn â thi gam;
Huna'n dawel, annwyl blentyn,
Huna'n fwyn ar fron dy fam.

Huna'n dawel heno huna,
Huna'n fwyn y tlws ei lun;
Pam yr wyt yn awr yn gwenu
Gwenu'n dirion yn dy hun?
Ai angylion fry sy'n gwenu,
Arnat ti yn gwen'u llon;
Tithau'n gwenu'n ôl dan huno,
Huno'n dawel ar fy mron?

Sleep, my darling, on my bosom,
Harm will never come to you;
Mother's arms enfold you safely,
Mother's heart is ever true.
Do you see the angels smiling
As they see your rosy rest?
Sleep, my darling, night is falling.
Rest in slumber, night is deep.
Sleep, sleep in peace; sleep sound and deep.

Jussi Chydenius (b. 1972)
The Kiss (2013)
text: Sara Teasdale (1884–1933)

I hoped that he would love me,
And he has kissed my mouth,
But I am like a stricken bird
That cannot reach the south.

For though I know he loves me,
To-night my heart is sad;
His kiss was not as wonderful
As all the dreams I had.

*Sleep, child upon my breast,
It is cosy and warm;
Mother's arms are tight around you;
A mother's love is in my breast;
Nothing will disturb your slumber,
No one will do you any harm;
Sleep quietly, dear child,
Sleep gently on your mother's breast.*

*Sleep quietly tonight, sleep,
Sleep gently, my treasure;
Why are you smiling,
Smiling a fine smile in your sleep?
Are angels high above smiling
On you as you smile cheerfully,
Smiling back while you sleep,
Sleeping quietly on my breast?*

Katerina Gimon (b. 1993)

Take This Thread / Le fil que je suis (2021)

text: Lauren Peat

Take this thread, you sang to me, and I resisted;
my voice caught on all that's ragged in our time.

But though the year seems lost, your thread stays
with me: sewn deep into my days, into my mind.

Emporte cette chanson, ta douce voix m'a bercé,
et son sillage toujours nous liera;

entre nous et autrui, voici un simple fil
pour sillonner la distance vaste et assombrie.

And if one day this thread should fray and break,
there's something every fearful heart should know.

It's not the rift but how we listened, it's not the hurt
but how we held: this we all will carry if it goes.

c'est la chanson qui nous liera;
à travers la distance vaste et assombrie.

*Take this song, your sweet voice soothed me,
and its wake will bind us together;*

*between ourselves and others, this simple thread
will cut across the vast and darkened distance.*

*This song will bind us together;
across the vast and darkened distance.*



*Friends, water makes us mute;
you can learn this from fish.
But with wine, this gets turned around;
you can learn this at our table.*

*Aren't we just great orators,
when Rhine wine speaks through us.
We admonish, quarrel, lecture;
Nobody wants to listen to anyone else.*

Friends, water makes us mute.

Joseph Haydn (1732–1809)

Die Beredsamkeit [Eloquence] (1796)

text: Gotthold Ephraim Lessing (1729–1781)

Freunde, Wasser machet stumm,
lernet dieses an den Fischen,
doch beim Weine kehrt sich's um
dieses lernt an unsern Tischen.

Was für Redner sind wir nicht,
wenn der Rheinwein aus uns spricht.
Wir ermahnen, streiten, lehren,
Keiner will den andern hören.

Freunde, Wasser machet stumm.

Leonard Enns (b. 1948)
Beim Kronenwirt (1992)
text: Heinrich Binder

Beim Kronenwirt da ist heut' Jubel und Tanz,
die Kathrin trägt heut' ihren heiligen Kranz,
die Musik, die spielt und es jubelt und kracht,
die Knödel, die dampfen, der Kronenwirt lacht.

*At the innkeeper's today there is joy and dancing.
Today, Kathrin is carrying her sacred wreath.
There is music playing, cheering and crashing.
Dumplings are steaming; the innkeeper is laughing.*

Dort oben beim Pfarr' ist dem Krischan sein Platz,
Und rot wie der Mond glüht die Kathrin, sein Schatz.
Und er schaut nach der Uhr, es ist erst halb vier,
und bis sieben Uhr bleiben die Hochzeiter hier!

*Up there by the parson, Krischan takes his place.
His beloved, Kathrin, blushing as red as the moon.
He looks at his watch, but it's only three-thirty,
and the guests will not leave until seven o'clock!*

Eins, zwei, drei, vier, fünf, sechs, sieben...

One, two, three, four, five, six, seven...

Die Musi, die bläst jetzt auf einmal 'nen Tusch,
und die Brautleut, die sein verschwindern,
husch, husch, machen hei-didel-dei-didel-do.
Die Mäd'el, die gucken verlegen und dumm,
und mit Jauchzen da schwenken die Buben sie rum.

*The music sounds a flourish,
and the newlyweds, who have disappeared,
make hei-didel-dei-didel-do.
The girls look embarrassed and silly,
and the lads cheerfully swing them around.*

Der Michel, der bläst, und der Kronenwirt lacht,
der Mond scheint so hell und so klar ist die Nacht.
Und vom Tanz dröhnt das Dorf und das uralte Haus,
und dem Krischan geht längst schon das Lämp'le aus.

*Michel blows his trumpet and the innkeeper laughs.
The moon shines brightly and it's such a clear night.
The village and the inn resound with the dance,
but Krischan has long since put out the lamp.*

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.

Board of Directors

Kari Heise
President

Conrad Lutz
Treasurer

Yvonne Trethart
Vice-President

Katherine McKee
Erwin Veugelers
Russ Wilkinson
Members-at-Large

Aynsley Schilbe
Secretary

Staff

Rob Curtis
Artistic Director, Conductor

Ariane Lowrey
Resident Accompanist

Kirstin Veugelers
Choir Manager

Donors and Supporters

i Coristi Chamber Choir is grateful for the ongoing support provided by the following government agencies and individuals:

Anonymous
Lorna Arndt
Mark Barrie
Debra Cairns
Bev & Ken Curtis

Cameron Dyck
Wendy Hadley
Kari & Dennis Heise
Shelagh Hohm
Colleen & Douglas Jahns

Erin Olovson-Cleveland
Rita Roste
Alison Schmidt
Tim Shantz
Erwin & Kirstin Veugelers

Alberta Foundation for the Arts
City of Edmonton, Edmonton Arts Council
Canada Helps - Performing Arts in the Spotlight Fund
Canada Helps - Edmonton Fund
2022 ATCO Employees Participating in Communities Campaign

*We have made every effort to acknowledge all donations received since June 1, 2022.
Please contact us in case of error or omission.*

Mark your calendars for i Coristi's 2023–2024 season:

March 2, 2024: Vespers

Monteverdi's Vespers is one of the pillars of choral music, marking the transition from the Renaissance to the Baroque. Set for choir, soloists, brass, and strings, these Vespers are full of variety, colour, and beauty. Come be transported by this epic, concert-length work from one of choral music's all-time masters.

May 25, 2024: Treasures

Celebrate three decades of music-making with i Coristi as we mark our 30th anniversary season! We'll be joined by alumni from across the years as we open up our music library with a program of your favorite repertoire from i Coristi's history.