

Vespers



Rob Curtis, conductor
Ariane Lowrey, resident accompanist

March 2, 2024 – 7:30 p.m.
Holy Trinity Anglican Church, Edmonton
and streamed live at

www.iCoristi.com





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 and Conductor 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
Katherine McKee
Aynsley Schilbe

Alto

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

Tenor

Wayne Hiebert
Douglas Jahns
Conrad Lutz
Russell Wilkinson
Michael Woodside

Bass

Cameron Dyck
Patrick Farkas
Gord McCrostie
David Ravensborg
Erwin Veugelers

Honorary Members

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

**on leave for this concert*

i Coristi welcomes the following instrumentalists, joining us this evening:

Fabiola Amorim, viola
Wynn Desserud, viola
Sabina Fassbender, bass trombone
Caitlin Laslop, cello
Ariane Lowrey, organ and harpsichord
Allyson Lyne, violin
Joanna MacDonald, trombone
Jeremy Maitland, trumpet
Ken Read, trombone
Eduardo Sola, violin
Nancy Stepney, trumpet
Josephine van Lier, cello and continuo
Kevin Yue, trumpet

Biographies

Dr. Rob Curtis is an active member of the Canadian choral community as both conductor and singer. 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 communications consultant, and keeps busy chasing after his very energetic seven- and three-year-olds, as well as a brand-new baby who will be three months old this Tuesday!



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

Welcome to a performance of the most beautiful job application you'll ever hear.

In 1610, Monteverdi was in a great place, career-wise: he was in charge of all the music at the court of the Duke of Mantua, one of the great musical centres in Europe at the time. But he wasn't entirely happy: his wife had died in 1607 and a protégé, who was like a daughter to him, died six months after that. He had endured years of critique levelled at him for his new, modern style of music, though that was starting to ease up. And he felt that he wasn't being paid fairly by the court, even going as far as writing to the Duke's minister in 1608 requesting to be released from his employment (which was denied). Monteverdi started to look for other work, and in 1610 he hand-delivered his *Vespro della Beata Vergine*—the “Vespers”—to the pope, hoping that it might earn him a position at the Vatican.

He didn't get that job. However, after the Duke died in 1612 Monteverdi managed to get the position of *maestro di cappella* at St. Mark's in Venice, one of the most prestigious positions of the era. We have no records of any performances of the Vespers during Monteverdi's lifetime, though it's likely that he had them performed at St. Mark's. The twentieth century saw a revival in interest in the Vespers, and today it's seen as one of the all-time great pieces of Western music, an important signpost in the transition between the Renaissance and Baroque eras.

Vespers, often referred to today as “evening prayer”, is a practice of Christian worship that evolved in the early Middle Ages as part of the “liturgy of the hours”—the practice of regular prayer throughout the day and night. Vespers takes place as dusk begins to fall and traditionally includes five psalms alternating with antiphons and hymns; this is the form that Monteverdi sets to music. He also includes a setting of the Magnificat at the end, which is typical for a Vespers service; Monteverdi in fact wrote two Magnificat settings for his Vespers, one for seven voices and one for six. (We have selected the version for seven voices to perform tonight.)

The Vespers start with **Deus in adiutorium meum intende**, where the choir chants the opening text together on a single, loud, unchanging D major chord for 43 of the movement's 53 measures, while the orchestra provides an imitative and ornate background.

We then begin the first psalm, and one of the most complex movements in the entire piece, **Dixit Dominus**. The choir alternates with pairs of soloists in delivering the verses of the psalm, with the choir coming back to the same material each time—but each time, Monteverdi varies the material, sometimes quite dramatically. The variations always match the text in some way; for example, when describing a brook across the path, the various sections of the choir are offset by one-third of a beat from each other, creating overlapping figures that are reminiscent of cascading water.

Next comes a setting of a passage from the Song of Songs, **Nigra sum**, written for solo tenor with continuo accompaniment. This is a style that our 21st-century ears are familiar with (a single melody with chordal accompaniment), but it was new and modern in 1610. Opera was in its infancy, and this is in many ways a very early aria. The part is virtuosic not only in its range (an octave and a fifth, from C to high G) but also in its demands for breath control and ornamentation.

The second psalm setting follows, **Laudate pueri**. The choir opens with a syncopated, jovial theme, and is followed by three pairs of soloists singing jaunty dotted rhythms and virtuosic scales. The choir comes back in to conclude the psalm with quick changes between different meters and tempos. The psalm concludes with the Doxology (“Gloria Patri et Filio et Spiritui Sancto...”), as you’ll notice all five psalms do—a standard feature of the Vespers liturgy.

The next interpolated movement is a beautiful duet for two treble voices, **Pulchra es**, also setting text from the Song of Songs. The two parts intertwine and overlap, sometimes imitating each other and sometimes complementing each other, often moving together at the interval of a third. The melody features several large leaps and dissonances that are among the modern, forward-looking features of this music, and add to its expressivity.

The third psalm, **Laetatus sum**, begins with the same melodic cell as the previous psalm, but soon digresses into new material. Choir and soloists alternate, with the solo material often being written over a “walking bass” (a bass line moving in steady notes of equal duration, often step-wise), a style that would become quite popular in the Baroque (not to mention, centuries later, blues and jazz).

Following this is the famous **Duo Seraphim**, a depiction of two angels calling to each other. Two tenors sing highly-ornamented melodic lines in imitation, quite freely, with only continuo accompaniment. When the text refers to the “three who bear witness in heaven”, a third tenor joins in, and we now have imitation in three parts—sometimes strict imitation taken in turns, and sometimes freer, overlapping echoes.

Nisi Dominus represents the fourth psalm setting, and is the first movement written for double choir. Each choir is divided into five sections: the usual SATB, plus one tenor singing a cantus firmus. The cantus firmus technique is ancient, and Monteverdi’s use of it looks back through the Renaissance and into the Middle Ages; up until now, it has been present in the Vespers, but here it is more prominent. This technique takes an existing melody (in this piece, traditional plainsong chants) and uses it as a thread running throughout the entire piece. Here the individual notes of the chant are extended to last multiple seconds each, while the choir and orchestra have polyphonic material weaving around them.

An anonymous Medieval poem is the basis for the next movement, **Audi coelum**. The text is a dialogue based on wordplay: the last word of each stanza is truncated into a one-word reply (e.g. “Gaudio/Audio”, “Benedicam/Dicam”). At first, the dialogue is between two soloists, though eventually the full choir joins in with the soloists still delivering the moments of wordplay.

The final psalm setting, **Lauda Jerusalem**, is full of energy and movement. Again written for double choir, here each choir contains only sopranos, altos and basses, with the tenors all joining together to provide a cantus firmus. After the introduction, with both choirs singing together in alternation with the soloists, we start to hear just one choir at a time. Monteverdi does something remarkable with the texture here: at first each choir delivers half of a verse of the psalm, alternating with each other, in a very traditional style. But gradually the alternation becomes quicker and quicker, with the choirs eventually trading off one word each and then completely overlapping. Monteverdi manages to amp up the energy without ever writing a crescendo or increasing the tempo; it’s done, masterfully, purely with texture.

An orchestral interlude follows, the **Sonata sopra Sancta Maria**. Monteverdi takes a simple chant from a new (at the time) Marian litany and wraps a complex, extended instrumental movement around it. You’ll hear the sopranos singing the melody upon which this movement is based, very slowly, and with long breaks in between phrases.

With the five psalms concluding, it would be typical in a Vespers service to sing a hymn, and a hymn is what Monteverdi gives us next: **Ave maris stella**. The first and last verses are set for double choir, verses two and three for one of the choirs at a time, and the other verses for soloists. An instrumental ritornello is played between each verse, tying the movement together.

The Vespers conclude with a setting of the **Magnificat**, which is divided into 13 short sections. The first and last sections are for the full choir and orchestra. Many of the other movements are for two to four soloists, and some are largely instrumental compositions written around a cantus firmus, much like the earlier Sonata sopra Sancta Maria. As in the Sonata, you'll hear one section of the choir delivering the chant as a basis for the orchestral material. The piece concludes with a final Amen, with material hearkening back to earlier in the Vespers, finishing on the same full, broad D major chord that the choir first intoned.

– Rob Curtis

Program

Vespro della Beata Vergine, SV 206 (1610)
Claudio Monteverdi (1567–1643)

1. Deus in adjutorium
Michael Woodside, tenor

2. Dixit Dominus
Kari Heise, soprano and Diana Tayler, mezzo-soprano
Douglas Jahns, tenor and Erwin Veugelers, baritone
Yvonne Trethart, mezzo-soprano and Conrad Lutz, tenor
Russell Wilkinson, tenor

3. Nigra sum
Douglas Jahns, tenor

4. Laudate pueri
Ariane Fielding, soprano and Colleen Jahns, mezzo-soprano
Douglas Jahns, tenor and Erwin Veugelers, baritone
Patrick Farkas, bass and Cameron Dyck, baritone

5. Pulchra es
Kari Heise, soprano and Diana Tayler, mezzo-soprano

6. Laetatus sum

Russell Wilkinson and Conrad Lutz, tenors

Caroline De Grave and Ariane Fielding, sopranos

Ariane Fielding, soprano, Erwin Veugelers, baritone and Kirstin Veugelers, mezzo-soprano

Michael Woodside and Douglas Jahns, tenors, Amanda Daignault and Colleen Jahns, mezzo-sopranos

7. Duo Seraphim

Patrick Farkas, bass, Douglas Jahns and Michael Woodside, tenors

8. Nisi Dominus

9. Audi coelum

Michael Woodside and Conrad Lutz, tenors

10. Lauda Jerusalem

11. Sonata sopra Sancta Maria

12. Ave maris stella

Colleen Jahns and Kirstin Veugelers, mezzo-sopranos and Russell Wilkinson, tenor

13. Magnificat

1. Magnificat anima mea

2. Et exultavit

Michael Woodside and Russell Wilkinson, tenors

3. Quia respexit

4. Quia fecit

Patrick Farkas, bass and Cameron Dyck, baritone

5. Et misericordia

Patrick Farkas and Gord McCrostie, basses

Colleen Jahns and Rachelle Wong, mezzo-sopranos

6. Fecit potentiam

7. Deposuit potentes

8. Esurientes

9. Suscepit Israel

Aynsley Schilbe and Caroline De Grave, sopranos

10. Sicut locutus

11. Gloria

Michael Woodside, tenor

12. Sicut erat—Amen

Soloists are listed in order of appearance.

Tonight's performance is presented without intermission, with an approximate length of 90 minutes.

Texts and Translations

translations by Sara Aguilar and John Kilpatrick with minor alterations by Rob Curtis

1. Deus in adiutorium

text: Psalm 70:1

Deus, in adiutorium meum intende:
Domine ad adjuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen. Alleluja.

*God, come to my help: Lord, hurry to help me.
Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, for ever and ever. Amen. Alleluia.*

2. Dixit Dominus

text: Psalm 110

Dixit Dominus Domino meo:
Sede a dextris meis:
Donec ponam inimicos tuos scabellum
pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae:
in splendoribus sanctorum
ex utero ante luciferum genui te.
Juravit Dominus, et non poenitebit eum:
Tu es sacerdos in aeternum secundum
ordinem Melchisedech.
Dominus a dextris tuis,
confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas,
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*The Lord said to my lord,
“Sit at my right hand,
until I put your enemies as a footstool
at your feet.”
The Lord will send the rod of your strength from Zion
to rule in the midst of your enemies.
With you in the beginning of your day of strength
in the splendour of the holy places,
I begot you from the womb before the first light.
The Lord swore, and will not regret it:
You are a priest for evermore according to the
order of Melchizedek.
The Lord at your right hand
destroyed kings in the day of his anger.
He will judge the nations, will fill them with ruins,
will shatter heads in many lands.
He will drink from the torrent in the way:
thereby will he hold up his head.
Glory be to the Father and to the Son and the
Holy Spirit. As it was in the beginning, is now,
and ever shall be, for ever and ever. Amen.*

3. Nigra sum

text: Song of Songs 1:5; 2:3, 11–12

Nigra sum sed formosa filia Jerusalem.
Ideo dilexit me rex
et introduxit in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Jam hiems transiit, imber abiit, et recessit.
Flores apparuerunt in terra nostra,
tempus putationis advenit.

*I am a dark and beautiful daughter of Jerusalem.
Therefore the king loved me
and led me to his chamber and said to me:
Rise, my love, and come.
The winter has now passed, the rain is over and gone;
Flowers have appeared in our land,
the time of pruning has come.*

4. Laudate pueri Domine
text: Psalm 113

Laudate, pueri, Dominum: laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.
Quis sicut Dominus Deus noster, qui in altis habitat,
et humilia respicit in coelo et in terra?
Suscitans a terra inopem,
et de stercore erigens pauperem:
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*Praise the Lord, servants: praise the name of the Lord.
May the name of the Lord be blessed,
from now and for ever.
From the rising of the sun to its setting,
the name of the Lord is to be praised.
The Lord is high above all people,
and his glory above the heavens.
Who is like the Lord our God, who lives on high,
and shows regard for the humble in heaven and earth?
Raising the destitute from the dust,
and lifting the poor from the dung.
To place him with princes,
with the princes of his people.
Who makes the barren woman to keep house,
a happy mother of children.
Glory be to the Father and to the Son and to the
Holy Spirit. As it was in the beginning, is now,
and ever shall be, for ever and ever. Amen.*

5. Pulchra es
text: Song of Songs 6:4–5

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea, suavis et decora sicut
Jerusalem, terribilis ut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

*You are beautiful, my love,
a charming and graceful daughter of Jerusalem.
You are beautiful, my love, charming and graceful like
Jerusalem, terrible like an army arrayed for battle.
Turn your eyes from me,
for they make me flee.*

6. Laetatus sum
text: Psalm 122

Laetatus sum in his, quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri, in atriis tuis, Jerusalem.
Jerusalem, quae aedificatur ut civitas:
cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.
Fiat pax in virtute tua:
et abundantia in turribus tuis.
Propter fratres meos, et proximos meos,
loquebar pacem de te:
Propter domum Domini Dei nostri,
quaesivi bona tibi.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*I was glad when they said to me:
we will go to the house of the Lord.
Our feet were standing in your halls, Jerusalem.
Jerusalem, that was built as a city
that is at one with itself.
For there the tribes went up,
the tribes of the Lord, witnesses of Israel,
to thank the name of the Lord.
For there were the seats of judgement,
the seats of the house of David.
Pray for peace in Jerusalem
and wealth for those who love you.
May there be peace in your walls
and wealth in your palaces
On behalf of my brothers, and my neighbours,
I sought peace from you.
On behalf of the house of the Lord our God,
I sought goods for you.
Glory be to the Father and to the Son and to the
Holy Spirit. As it was in the beginning, is now,
and ever shall be, for ever and ever. Amen.*

7. Duo Seraphim
text: Isaiah 6:3, 1 John 5:7–8

Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.
Tres sunt, qui testimonium dant in coelo:
Pater, Verbum et Spiritus Sanctus:
et hi tres unum sunt.
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.

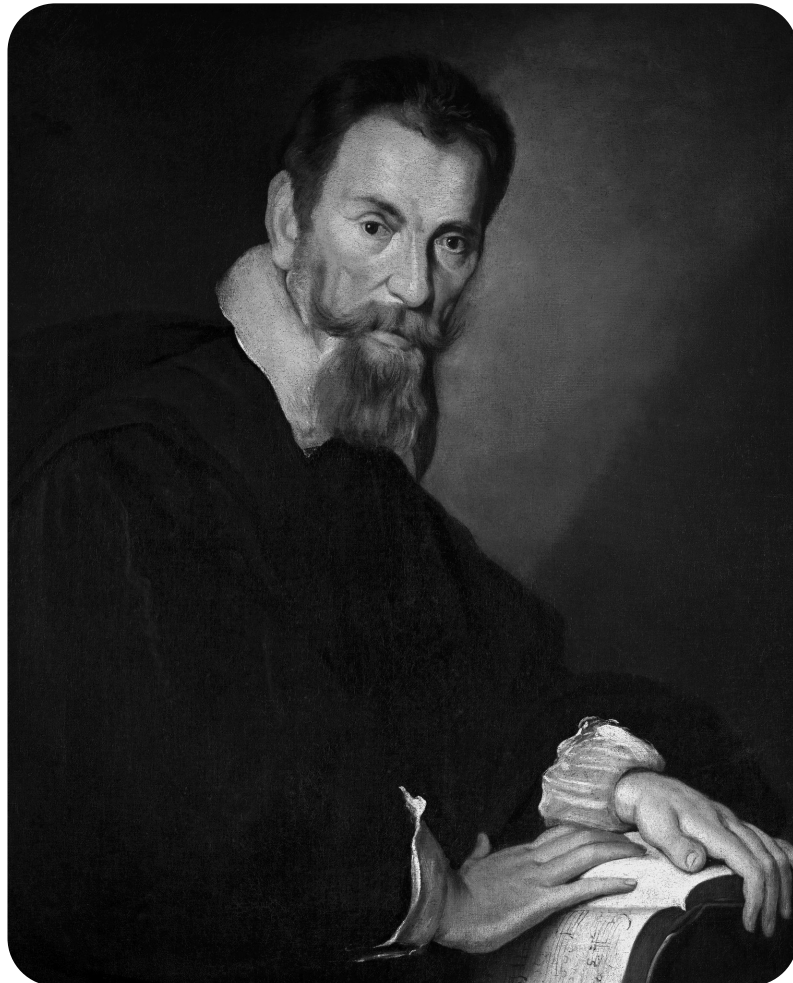
*Two Seraphim cried to each other:
Holy, holy, holy, is the Lord God of Sabaoth.
The whole earth is full of his glory.
There are three who bear witness in heaven:
the Father, the Word, and the Holy Spirit:
and these three are one.
Holy, holy, holy, is the Lord God of Sabaoth.
The whole earth is full of his glory.*

8. Nisi Dominus

text: Psalm 127

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eum.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum:
ecce, haereditas Domini filii:
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*Unless the Lord were to build the house,
in vain would labour those who build it.
Unless the Lord were to guard the city,
in vain would watch the man who guards it.
It is pointless for you to rise before dawn:
get up after you have rested,
you who eat the bread of suffering;
Once he has given sleep to his chosen.
Behold, children are the inheritance of the Lord:
a reward, the fruit of the womb.
Just as arrows in the hands of the powerful,
so are the sons of outcasts.
Blessed is the man who filled his desire from them:
he will not be confounded when he confronts
his enemies at the gate.
Glory be to the Father and to the Son and to the
Holy Spirit. As it was in the beginning, is now,
and ever shall be, for ever and ever. Amen.*



*Claudio Monteverdi, ca. 1630
Portrait by Bernardo Strozzi (1581–1644)*

9. Audi Coelum

text: anonymous

Audi, coelum, audi verba mea plena
desiderio et perfusa gaudio. (*Audio.*)

Dic, quaeso, mihi: Quae est ista quae consurgens
ut aurora rutilat, ut benedicam? (*Dicam.*)

Dic nam ista pulchra ut luna, electa ut sol, replet
laetitia terras, coelos, maria. (*Maria.*)

Maria virgo illa dulcis praedicta de
propheta Ezekiel, porta orientalis? (*Talis.*)

Illa sacra et felix porta per quam mors fuit
expulsa introducta autem vita? (*Ita.*)

Quae semper tutum est medium inter homines
et Deum pro culpis remedium? (*Medium.*)

Omnes hanc ergo sequamur qua cum gratia
mereamur vitam aeternam. Consequamur.
(*Sequamur.*)

Praestet nobis Deus, Pater hoc et Filius
et Mater cujus nomen invocamus
dulce miseris solamen.
Amen.

Benedicta es, virgo Maria,
in saeculorum saecula.

10. Lauda Jerusalem

text: Psalm 147:12–20

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.
Qui posuit fines tuos pacem:
et adipe frumenti satiat te.
Qui emittit eloquium suum terrae:
velociter currit sermo ejus.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis sustinebit?

*Hear, O heaven, hear my words full
of longing and suffused by joy. (I hear.)*

*Tell me, I beg: who is she that shines like the rising
dawn, so that I might bless her? (I will tell.)*

*Tell, for she, beautiful as the moon, exquisite as the sun,
fills with joy the earth, the heavens and the seas. (Mary.)*

*Mary, that sweet virgin foretold by the
prophet Ezekiel, the gate of the East? (Even she.)*

*That sacred and happy portal through which death
was expelled but life brought in? (Even so.)*

*Who is always a sure mediator between humanity
and God, the cure for our sins? (The Mediator.)*

*Let us all therefore follow her, through whose grace we
may merit eternal life. Let us follow together.
(Let us follow.)*

*May God help us, the Father, and the Son,
and the Mother whose name we invoke,
a sweet solace to the wretched.
Amen.*

*You are blessed, virgin Mary,
for ever and ever.*

*Praise the Lord, Jerusalem:
praise your God, Zion.
For he strengthened the bars of your gates:
he blessed your sons inside you.
He settled peace in your borders,
and the best wheat fills you.
He sends his commandment to the earth:
his word runs swiftly.
He gives snow like wool:
he spreads mist like ash.
He sends his ice like morsels:
in the face of his cold who will stand?*

Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquae.
Qui annunciat verbum suum Jacob:
justitias et judicia sua Israel.
Non fecit taliter omni nationi:
et judicia sua non manifestavit eis.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

11. Sonata sopra Sancta Maria
text: Litany of Loreto (1558)

Sancta Maria, ora pro nobis.

12. Ave maris stella
text: 8th century hymn

Ave maris stella,
Dei Mater alma
Atque semper Virgo
Felix coeli porta.
Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen .
Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.
Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.
Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.
Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur.
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto
Trinus honor unus. Amen.

*He will send out his word, and will melt them:
his spirit will blow, and the waters will flow.
He announces his word to Jacob:
his laws and judgements to Israel.
He did not do so to all nations
and his judgements were not manifest to them.
Glory be to the Father and to the Son and to the
Holy Spirit. As it was in the beginning, is now,
and ever shall be, for ever and ever. Amen.*

Holy Mary, pray for us.

*Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.
Taking that Ave
from the mouth of Gabriel,
strengthen us in peace,
giving Eve a new name.
Loose the chains of the accused,
bring light to the blind,
drive out our ills,
invoke everything good.
Show that you are a mother;
may he receive through you our prayers,
who, born for us,
came to be yours.
Unique virgin,
gentle among all,
make us, absolved from our sins,
gentle and chaste.
Grant us a pure life,
prepare a safe journey,
so that, seeing Jesus,
we may always rejoice together.
Praise be to God the Father,
glory to Christ on high,
with the Holy Spirit
a single three-fold honour. Amen.*

13. Magnificat
text: Luke 1:46–55

1. Magnificat anima mea Dominum:
2. et exultavit spiritus meus in Deo salutari meo.
3. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.
4. Quia fecit mihi magna qui potens est: et sanctum nomen ejus.
5. Et misericordia ejus a progenie in progenies timentibus eum.
6. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
7. Deposuit potentes de sede, et exaltavit humiles.
8. Esurientes implevit bonis: et divites dimisit inanes.
9. Suscepit Israel puerum suum, recordatus misericordiae suae.
10. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.
11. Gloria Patri et Filio et Spiritui Sancto.
12. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

1. My soul magnifies the Lord,
2. and my spirit has rejoiced in God my saviour.
3. For he saw the humility of his servant: for behold from now all generations will call me blessed.
4. For he that is powerful empowered me, and his name is sacred.
5. And his compassion is towards those who fear him from generation to generation.
6. He showed strength with his arm: he scattered the arrogant in the conceit of their hearts.
7. He removed the powerful from their seats, and elevated the humble.
8. He filled the hungry with good things, and dismissed the rich empty-handed.
9. He accepted his servant Israel, as a reminder of his compassion.
10. As he said to our fathers, Abraham and his descendants for ever.
11. Glory be to the Father, and to the Son, and to the Holy Spirit.
12. As it was in the beginning, is now, and ever shall be, for ever and ever. Amen.

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

i Coristi turns 30!

Celebrate with us as i Coristi marks its 30 years of song in 2023/2024! We have an exciting alumni program planned for you, with special guests and old favourites from across the choir's history.

Attention i Coristi alumni: please reach out to us at contact@icoristi.com if you haven't received your invitation to sing with us at the final concert of the season!

May 25, 2024: Treasures