

PHOENIX

CHAMBER CHOIR



A PHOENIX CHRISTMAS

Dr. Nicholle Andrews,
Artistic Director

Ian Bannerman,
Assistant Conductor

Audience Carols with
Thunderbird Brass Quintet

Saturday, December 14 – 7:30pm
Shaughnessy Heights United Church
Vancouver, BC

Sunday, December 15 – 4:00pm
West Vancouver United Church
West Vancouver, BC

PHOENIX

CHAMBER CHOIR



*Please set cellular phones to **silent** or **airplane mode** so that tonight's performance may proceed without noise interruptions.*

Thank you!

*We would like to begin by acknowledging
that the land on which we gather tonight is
the traditional territory of the Coast Salish
Peoples, specifically the shared territories
of the Sk̓wx̓wú7mesh Úxwumixw
(Squamish), Tsleil-Waututh, and
x̓wməθk̓wəy̓əm (Musqueam) First Nations.*

Meet Dr. Nicholle Andrews, Artistic Director



Dr. Nicholle Andrews is the fourth accomplished musician to become the Artistic Director of Phoenix Chamber Choir. Originally from Newfoundland and Labrador, she is currently the Director of Choral Studies at University of Redlands in California where she is based.

Her areas of research include performance anxiety in musicians, pitch perception, and awareness of the body through conducting.

PHOENIX

CHAMBER CHOIR

Meet Ian Bannerman, Assistant Conductor

Ian Bannerman is a Phoenix alumni who has recently completed his Master of Music degree in choral conducting from University of Alberta. He joins Phoenix this season in the role of assistant conductor.

Ian is active as a singer in multiple ensembles, including Vancouver Chamber Choir, Pro Coro Canada, musica intima, Early Music Vancouver, and many more.



PHOENIX
CHAMBER CHOIR



Thank you to our generous donors
for supporting our community as
we create choral art!

PHOENIX
CHAMBER CHOIR

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Donate today to help us get to Banff!

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PHOENIX
CHAMBER CHOIR

BANFF
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FOR ARTS AND
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... so we can find a faster mode of transportation

Raffle Baskets by Sections!



Sop: Games Night

Alto: Bakers Dream

Tenor: Cozy Night In

Bass: Brewery Bundle

1 ticket for \$2

3 tickets for \$5

10 tickets for \$10

***All proceeds towards the Phoenix tour to Banff,
Alberta for the Choral Art Festival in February 2020***



*Thank you for
helping Phoenix
support our local
community this
winter with the
gift of socks!*



Charity Partners:

First United Church Community Ministry Society – FirstUnited.ca

Atira Women's Resource Society – Atira.BC.ca

Program Order

Once in Royal David's City – arr. David Willcocks

Jerusalem – arr. Michael McGlynn

Hodie Christus Natus Est – Jonathan Adams

Balulalow – arr. Francis Pott

Dormi Jesu – Conor O'Reilly

O Come All Ye Faithful – arr. David Willcocks

There is No Rose of Such Virtue – Kevin A. Memley

Sing Hey! It's Christmas Day! – Imant Raminsh*

---- Intermission ----

Program Order

The First Nowell – arr. David Willcocks

Ding Dong! Merrily on High – Philip Stopford

Un Flambeau! Jeannette, Isabelle – arr. Derrick Christian*

Hark! The Herald Angels Sing! – arr. David Willcocks

White Winter Hymnal – arr. Alan Billingsley

Frosty vs. Rudolph: The Reboot – arr. Robert Rice and Keith Roberts

Silent Night – arr. Miles Ramsay*

**Canadian Composer*

Once in Royal David's City – arr. David Willcocks

Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed.
Mary was that mother mild,
Jesus Christ her little child.

Solo: Natasha Neufeld



Once in Royal David's City – arr. David Willcocks

He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor, and mean, and lowly,
Lived on earth our Saviour holy.



Once in Royal David's City – arr. David Willcocks

Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
When like stars his children crowned.
All in white shall wait around.



Jerusalem – arr. Michael McGlynn (b. 1964)

Originally appearing in a transcription from 1600, Jerusalem is the oldest Scottish hymn on tonight's program. Scottish composer Michael McGlynn has commented "The songs that I set are... impressions of the songs I remembered. My priority is always to create — not recreate — a choral version that works." His impressions are strongly apparent in drones instead of contemporary harmony, the free meter that harkens to a time before notated rhythm, and the echoing choruses are hauntingly beautiful in their longing for the promised land and coming birth of Christ.

*Solos: Vaughn Chauvin, Catherine Campolin,
Marko Sukunda, Dale Hudson*



Jerusalem – arr. Michael McGlynn (b. 1964)

Jerusalem our happy home
When shall we come to thee.
When shall our sorrow have an end?
Thy joy, when shall we see?

There's cinnamon that scenteth sweet;
There palms spring on the ground.
No tongue can tell, no heart can think,
What joy do there abound.



Jerusalem – arr. Michael McGlynn (b. 1964)

For evermore the trees bear fruit,
And evermore they do spring
And evermore the saints are glad,
And evermore they sing.

There Magdalen she has less moan
Likewise there she doth sing;
The happy saints in harmony
Through every street doth ring.



Jerusalem – arr. Michael McGlynn (b. 1964)

Fair Magdalen hath dried her tears;
She's seen no more to weep,
Nor wet the ringlets of her hair,
To wipe our Saviour's feet.



Hodie Christus Natus Est

– Jonathan Adams (b. 1962)

Hodie Christus Natus Est is based on an Antiphon (or fragment of chant) that augments the celebration of Mary that is known as the Magnificat. The celebration of the birth of Christ and coming salvation are at the center of the piece, with the choir frequently split antiphonally to heighten excitement. Mixed meters propel the voices to rejoin even more jubilantly. Adams' setting also includes a fragment of the original antiphon before erupting joyfully once more.



Hodie Christus Natus Est

– Jonathan Adams (b. 1962)

Hodie Christus natus est
Alleluia!

*This day Christ is born.
Alleluia!*



Hodie Christus Natus Est

– Jonathan Adams (b. 1962)

Hodie salvator apparuit:
Hodie in terra canunt angeli.
Alleluia!
Gloria in excelsis Deo.

*This day a savior appears:
This day on earth angels are singing.
Alleluia!
Glory to God in the highest.*



Balulalow – arr. Francis Pott (b. 1957)

Balulalow is a carol originally published in a 1567, and sets an English translation of one of Martin Luther's hymns. "Balulalow" is an old Scottish name for lullaby, and, in particular, the lullaby sung by Mary to Christ. Pott's setting is more melodically active than other lullabies but is still highly effective: the steady rhythm of counterpoint creates a sense of perpetual motion akin to the rocking of the cradle at which Mary sits in the text. The smoothness of line and tender swells in line recreate the blossoming wonder, awe and love of the moment between mother and child.

Solo: Pippa Andrew



Balulalow – arr. Francis Pott (b. 1957)

O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.

But I sall praise thee evermoir
With sanges sweit unto thy gloir.
The knees of my heart sall I bow,
And sing that richt Balulalow.



Dormi Jesu – Conor O'Reilly (b. 1967)

While Dormi Jesu is not based on earlier works, the tradition of the Church is not far away. The piece opens with the sweet harmonies of a lullaby, and is followed by a floating soprano solo —speaking for Mary — soothing the Christ child. The middle sections feature open intervals that recall early chant and are soothing in their steadiness. A mixed meter obscures the primary pulse and allows the melodies to ebb and flow in their own time, gently pulling us towards sleep.

Solo: Emily Zuidema



Dormi Jesu – Conor O'Reilly (b. 1967)

Lullalay la lulalo.

Sleep sweet babe.

Dormi Jesu Mater ridet

Quae tam dulcem somnum videt.

Dormi Jesu blandule.

*Sleep sweet babe my cares beguiling,
Mother sit beside thee smiling,
Sleep, my darling, tenderly.*



Dormi Jesu – Conor O'Reilly (b. 1967)

Lullalay la lulalo.

Sleep sweet babe.

Si non dormis, Mater plorat,

Inter fila cantans orat,

Blande venit somnule

*If thou sleep not, mother mourneth,
Singing as her wheel she turneth,
Come, soft slumber, balmily.*



O Come, All Ye Faithful – arr. David Willcocks

O come, all ye faithful, joyful and triumphant,
O come ye, o come ye to Bethlehem
Come and behold him Born the King of Angels:

O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!



O Come, All Ye Faithful – arr. David Willcocks

Sing, choir of angels, sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:

O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!



O Come, All Ye Faithful – arr. David Willcocks

Yea, Lord we greet thee, born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father, now in flesh appearing:

O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!



There is no rose of such virtue – Kevin Memley

Similarly to Dormi Jesu and Balulalow on our program, Memley's setting of *There is No Rose* focuses on the reverence and awe of the birth story. Memley breathes life into another traditional English carol from the 15th century (this one from the Trinity Carol Roll) through repeated use of a two against three rhythmic motif that invites a feeling of lift and weightlessness, recreating the ethereal awe of what may be. The repeated "resmiranda"— meaning a thing of wonder— restates the reverence.



There is no rose of such virtue – Kevin Memley

There is no rose of such virtue,
As the rose that bare Jesu.
Alleluia.

For in this rose contained was
Heaven and earth in little space;
Resmiranda.

By that rose we may well see.
He is God in persons three.
Pariforma.



There is no rose of such virtue – Kevin Memley

Angels sun the shepherds to:
“Gloria in excelsis Deo!”
Gaudeamus Gloria!

Leave we now this worldly mirth
And follow we this joyful birth.
Transeamus.

There is no rose of such virtue
As is the rose that bare Jesu.



Sing Hey! It's Christmas Day! – Imant Raminsh*

If other pieces on our program represent the reflective nature of the quiet meditative night of Jesus' birth, then *Sing Hey!* depicts the joyous celebration the following morning. The triple meter — so like a waltz — is lilting and invites dancing and is accentuated by prominent bell tones throughout the piece. The waiting is over; and the constant motion and perpetual growth recapture the excitement of a bright Christmas morning.

**Canadian Composer*



Sing Hey! It's Christmas Day! – Imant Raminsh*

Sing Hey! It's Christmas day!
O this most blessed, blessed morn!
Our Saviour Lord, our Lord is born!

All the church bells loudly ring!
All the people merrily sing!
Christ is here today!

Sing Hey! It's Christmas day!
The story ever, ever new!



Sing Hey! It's Christmas Day! – Imant Raminsh*

Sing Hey! It's Christmas day!
He came for me, for me and you,

All the church bells loudly ring!
All the people merrily sing!
Christ is here today!

Sing Hey! It's Christmas day!
The glad time of His birth.
To all men peace on earth.



***Raffle Tickets
available for
Intermission!***

PHOENIX

CHAMBER CHOIR



The First Nowell – arr. David Willcocks

The first Nowell
The angel did say
Was to certain poor shepherds
In fields as they lay.

In fields where they,
Lay keeping their sheep
On a cold winter's night
That was so deep:

Nowell, Nowell, Nowell, Nowell
Born is the King of Israel.



The First Nowell – arr. David Willcocks

They looked up
And saw a star,
Shining in the east
Beyond them far;

And to the earth
It gave great light
And so it continued
Both day and night.

Nowell, Nowell, Nowell, Nowell
Born is the King of Israel.



Ding Dong! Merrily on High! – arr. Philip Stopford

The bells in *Ding Dong* are even more apparent than in our earlier *Sing Hey!*, and their rhythmic nature is well suited for this arrangement of a 16th century secular dance. The cascading melodies and upbeat tempo — which accentuate frequent refrains of “Gloria” and “hosanna” — are further propelled by an antiphonal choir that unites even more joyfully. It too recalls the day when the wait is over and Christmas day is upon us.



Ding Dong! Merrily on High! – arr. Philip Stopford

Ding dong! Merrily on high
in heav'n the bells are ringing:
Ding dong! Verily the sky
is riv'n with angel singing.

Gloria, Gloria, hosanna in excelsis!



Ding Dong! Merrily on High! – arr. Philip Stopford

E'en so here below below,
Let steeple bells be swung-en!
And “I-o, i-o, i-o, i-o!”
By priest and people sung-en.

Gloria, Gloria, hosanna in excelsis!



Ding Dong! Merrily on High! – arr. Philip Stopford

Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your eve-time song, ye singers.

Gloria, Gloria, hosanna in excelsis!



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

Un Flambeau! Jeannette Isabelle is given new life in Derrick Christian's modern arrangement. The song can be traced back to a carol from 17th century Provence, and as such is engaging in its depiction of the response to the birth of Christ. The text is primarily concerned with the excitement of two female farmhands (Jeannette and Isabelle) when they find Christ and Mary in a manger and their haste to spread the joyous word. Rhythmic syllables accentuate the lilting meter of the carol that act as both harmony and rhythmic grounding that subdues to a hopeful sigh.

**Canadian Composer*



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

Un flambeau, Jeannette, Isabelle,
Un flambeau, courons au berceau!
C'est Jésus, bonnes gens du hammeau,
Le Christ est né, Marie appelle

*Bring a torch, Jeannette Isabella!
Bring a torch, to the stable call
Christ is born. Tell the folk of the village
Jesus is born and Mary's calling*



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

Ah ah, que la Mère est belle,
Ah ah, que l'Enfant est beau!

Ah ah! Beautiful is the Mother!
Ah ah! Beautiful is the Child!



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

Qui vient là frappant de la sorte?
Qui vient là frappant comme ça?
Ouvrez donc j'ai pose sur un plat
De bons gâteaux qu'ici j'apporte.

*Who is that, knocking on the door?
Who is it, knocking like that?
Open up, we've arranged on a platter
Lovely cakes that we have brought here*



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

Toc toc! Ouvrez-nous la porte.
Toc toc! Faison gran gala!

Knock knock! Open the door to us!
Knock knock! Let's celebrate!



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

C'est un tort quant l'Enfant sommeille
C'est un tort de crier si fort.
Taisez-vous l'un et l'autre d'a bord.
Au moindre bruit, Jésus s'éveille

*It is wrong when the child is sleeping,
It is wrong to talk so loud.
Silence, now as you gather around
Lest your noise should waken Jesus.*



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

Chut chut! Il dort à merveille,
Chut chut! Voyez comme il dort.

*Hush hush! See how he slumbers.
Hush hush! See how fast he sleeps.*



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

Doucement dans l'étable close,
Doucement venez un moment.
Approchez, que Jésus est si charmant
Comme il est blanc, comme il est rose.

*Softly now unto the stable,
Softly for a moment come!
Look and see how charming is Jesus,
Look at him there, His cheeks are rosy!*



Un Flambeau! Jeannette, Isabelle

– arr. Derrick Christian*

Do do! Que l'Enfant repose.

Do do! Ah, Qu'il rit en dormant!

*Hush hush! See how the child is sleeping.
Hush hush! See how he smiles in dreams.*



Hark! The Herald Angels Sing! – arr. David Willcocks

Hark! The herald angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:

Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim
Christ is born in Bethlehem

Hark! The herald angels sing
Glory to the newborn King.



Hark! The Herald Angels Sing! – arr. David Willcocks

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:

Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Please as man with man to dwell,
Jesus, our Emmanuel.

Hark! The herald angels sing
Glory to the newborn King.



Hark! The Herald Angels Sing! – arr. David Willcocks

Hail the heav'n born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;

Mild he lays his glory by,
Born that man no more may die
Born to raise the sons of earth,
Born to give them second birth.

Hark! The herald angels sing
Glory to the newborn King.



White Winter Hymnal – arr. Alan Billingsley

White Winter Hymnal does not come from an old book of English carols, nor is it inspired by popular Christmas stories. It is not even particularly religious in nature. But the character of Christmas still permeates the work: the claps are cheerful and drive the piece, a swaying rhythm evokes the rocking of a sleigh, while the text depicts a winter wonderland (but one that “is lyrically fairly meaningless” according to the composer), and is “focused on the singing” so abundant in the Christmas season



White Winter Hymnal – arr. Alan Billingsley

I was following the pack
All swallowed in their coats
With scarves of red tied round their throats
To keep their little heads
From falling in the snow
And I turned round and there you go,
And Michael, you would fall
And turn the white snow red
As strawberries in the summertime.



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

With its percussive vocal elements, blocks of jazzy harmonies, solo narrators, and amusing interjections, *Frosty vs. Rudolph* is one of the most traditionally a-capella pieces on our program. Both pieces are from the 40s and 50s, and the jazz tradition and upbeat character are readily apparent. The piece highlights the jollity of the season.

*Ensemble: Erica Northcott, Shannon Thue, Richard Paragas
Vaughn Chauvin, Tyler Baek, Marko Sukunda*



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

The seasonal tale of Frosty the Snowman...
Incorporating details...
of Rudolph the red-nosed reindeer...

And his battle for acceptance in a matt-nosed
reindeer world



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

The seasonal tale of Frosty the Snowman...
Incorporating details...
of Rudolph the red-nosed reindeer...

And his battle for acceptance in a matt-nosed
reindeer world...



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

Frosty the Snowman with Rudolph still to go,
Frosty the Snowman, he rocked out in the snow.

Frosty the Snowman was a jolly happy soul.
With a corncob pipe and a button nose
And two eyes made out of coal.

Frosty the Snowman was a fairy tale they say.
He was made of snow but the children know
How he came to life one day.



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

There must have been some magic in that old
silk hat they found,
For when they placed it on his head
He began to dance around.

Frosty the Snowman was alive as he could be
And the children say he could laugh and play
Just the same as you and me.

Rudolph the bold, Rudolph of old,
With his proboscis bright.



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

Rudolph the Red Nosed Reindeer
Had a very shiny nose
And if you ever saw it
You would even say it glows (confidentially!)

All of the other reindeer
Use to laugh and call him names (poor Rudolph)
They never let poor Rudolph
Join in any reindeer games.



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

Then one foggy Christmas eve,
Santa came to say:

“Rudolph with your nose so bright,
Won’t you guide my sleigh tonight?”

Then all the reindeer love him,
And they shouted out with glee.

“Rudolph the Red Nosed Reindeer,
You’ll go down in history!”



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

Frosty the Snowman with Rudolph's story done.
Frosty the Snowman he might melt in the sun.

Frosty the Snowman knew the sun was hot that day.
So he said, "Let's run and we'll have some fun
Now before I melt away."

Down to the village with a broomstick in his hand
Running here and there all around the square
Saying, "Catch me if you can!"



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

Then one groggy Christmas eve,
Santa came to say:

“Frosty with your snappy feet,
Won’t you join my delivery fleet”

Frosty the snowman had to hurry on his way,
But he waved goodbye saying “Don’t you cry!
I’ll be back again someday.”



Frosty vs Rudolph: The Re-boot

– arr. Robert Rice and Keith Roberts

You know Dasher and Dancer and Prancer and
Vixen

Comet and Cupid and Donner, unt Blitzen

Frosty and Rudolph they're both out of site,
We sing of their stories
This very Christmas night!

They go down in history, all right!



Silent Night – arr. Miles Ramsay*

Silent Night remains one of the most beloved Christmas carols. Written in the depths of winter in a small parish outside of Salzburg in 1818, the warm consonances of thirds and sixths so long associated with the pastoral link us the quiet night on which the piece composed, and even further back to the silent night on which Christ was born. The lilting meter is calming in its constancy and carries the peace of a still night filled with hope from generation to generation.

**Canadian Composer*



Silent Night – arr. Miles Ramsay*

Silent Night, Holy Night
All is calm all is bright
Round yon virgin mother and child
Holy infant so tender and mild

Sleep in heavenly peace
Sleep in heavenly peace

Reading: Luke 2 – verses 8-12

Rob Hollins, Lifetime Honourary Member of Phoenix



Musicians

Soprano

Dale Hudson
Emily Zuidema
Leanne Dalton
Erica Northcott
Pippa Andrew
Natasha Neufeld
Leslie Gray

Alto

Catherine Campolin
Haley Cornelius
Shannon Thue
Elizabeth Krieter
Carolyn Shiau
Meghan Chen

Tenor

Stephen Anderson
Oliver Dalton
Clinton Tsang
Max McLean
Richard Paragas
Benjamin Scoten

Bass

Justin Yap
Vaughn Chauvin
Jordan Reinders
Tyler Baek
Zulfikar Nathoo
Marko Sukunda
Gabriel Ng
Frank Lee

Brass

Matheus Moraes, trumpet
Malcolm Shier, trumpet
Ray Wu, horn
Andrea Norman, trombone
Sam Paige, tuba



The **Thunderbird Brass Quintet** is recognized as a showcase ensemble at the University of British Columbia. With its members comprised of graduate students from all over the world and Canada, Thunderbird Brass has a tradition of excellence. The Quintet can be heard at a wide variety of venues across the Lower Mainland and performs regularly as an active chamber group at the University of British Columbia. Current members consist of Matheus Moraes, trumpet; Malcolm Shier, trumpet; Ray Wu, horn; Andrea Norman, trombone; and Sam Paige, tuba.




***Final Concert of the
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of the 50th Anniversary
of Earth Day!***

***Wednesday, April 22nd, 7pm
Van Dusen Botanical Garden***

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*Thank you to all of the family,
friends, and volunteers who are
behind the scenes, helping us
bring tonight's program to life!*

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Choir Administrator

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Graphic design

Program notes

Sunday Reception Coordinator

Emily Zuidema

Sena Lauer

Elisabeth Kyle

Brett Main

Margaret Eronimous

Adriana Fruttarol



vancouver
cantata
singers

Paula Kremer, Artistic Director

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disappointment — this
concert consistently sells
out year to year!



CHRISTMAS REPRISE XVII

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cantata
singers

Paula Kremer, Artistic Director



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PHOENIX
CHAMBER CHOIR

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APRIL 22
2020

7:30pm
Van Dusen
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- 2-course dinner at Shaughnessy restaurant
- Meet and greet with Nicholle Andrews, Ian Bannerman & the Phoenix Board of Directors

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Conducting workshops with Nicholle



During her many trips to Vancouver, Nicholle is offering workshop opportunities for choral conductors and music teachers of all levels in the following areas:

1. Concert Preparation
2. Vocal Technique
3. Sight-reading

See our website for details!

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