

CHORAL ENCOUNTERS PRESENTS

LUMINOUS NIGHT



Festival

GALA CONCERT

with special guest

OLA GJEILO

SATURDAY, OCTOBER 15, 2016 | YORKMINSTER PARK BAPTIST CHURCH



A project of

Yorkminster Park
BAPTIST CHURCH

And the participation of



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Exultate
CHAMBER SINGERS
HILARY APPELSTADT ARTISTIC DIRECTOR

In collaboration with

Expect Something Different!

Orpheus Choir
OF TORONTO

RESONANCE
A MEMBER OF THE MISSISSAUGA FESTIVAL CHOIR FAMILY

LUMINOUS NIGHT FESTIVAL GALA CONCERT

University of Toronto MacMillan Singers

Across the Vast, Eternal Sky

Sharon Lee, violin

Emily Hau, violin

Esme Allen-Creighton, viola

Carina Reeves, cello

Lara Dodds-Eden, collaborative pianist

The Lake Isle

String Quartet

James Renwick, guitar

Lara Dodds-Eden, collaborative pianist

Hilary Apfelstadt, conductor

Yorkminster Park Baptist Church Choir

Northern Lights

William Maddox, conductor

University of Toronto Women's Chamber Choir

Seasons

Sophie Lanthier, flute

Eunseong Cho, collaborative pianist

Tundra

Eunseong Cho, collaborative pianist

Hilary Apfelstadt, conductor

Resonance

Serenity: O Magnum Mysterium

Carina Reeves, cello

Robert Anderson, conductor

SATURDAY, OCTOBER 15, 2016

Exultate Chamber Singers

Ubi caritas II: Through Infinite Ages

Ubi Caritas III: Sacred Heart

Sharon Lee, violin

Emily Hau, violin

Esme Allen-Creighton, viola

Carina Reeves, cello

Hilary Apfelstadt, conductor

Intermission

Orpheus Choir, Resonance, and Yorkminster Park Baptist Church Choir

Sunrise Mass

The Spheres (Kyrie)

Sunrise (Gloria)

The City (Credo)

Identify (Sanctus) & The Ground (Benedictus/Agnus Dei)

Talisker Players

Robert Cooper, conductor

Combined Choirs

Ubi Caritas

Robert Anderson, conductor

WELCOME

Welcome to *Luminous Night Festival* presented by Choral Encounters.

Choral Encounters is a partnership of the choral voices of the academy, the church and the community in a combined celebration of a living composer whose contributions to today's choral repertoire offer inspiration and hope to the world. This partnership of Yorkminster Park Baptist Church, the choral department of the University of Toronto, and the Orpheus Choir was birthed in 2012 and led to *SING! - A Community Songfest* with Alice Parker in 2013 and *Shining Night Festival* with Morten Lauridsen in 2014. It is a joy to welcome Ola Gjeilo as our special guest composer to *Luminous Night Festival*.

Ola Gjeilo was born in Norway in 1978, and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City. He is currently composer-in-residence with Voces8 and DCINY.

Ola's albums include Ola Gjeilo on the Decca Classics label, a portrait of his choral and piano works featuring Tenebrae and Voces8. His debut recording as a composer and pianist, the lyrical crossover album *Stone Rose*, was followed by its 2012 sequel *Piano Improvisations*, both on the 2L label. Phoenix Chorale's best-selling *Northern Lights* collection of Ola's choral music on Chandos was named iTunes Best Classical Vocal Album of 2012. All four recordings are available on iTunes, Amazon and Google Play.

A full-time concert music composer based in New York City, Gjeilo (pronounced Yay-lo) is also very interested in film, and his music often draws inspiration from movies and cinematic music.

Ola's choral works are published by Walton Music, wind band works by Boosey & Hawkes, and piano pieces by Edition Peters.

It is a great privilege to welcome Ola Gjeilo to Toronto and to Yorkminster Park. He has been in the city since Tuesday working with each of the choirs and conductors. He will be accompanying the choir of Yorkminster Park at the 11 a.m. service tomorrow. *All are welcome.*



The Rev. Dr. J. Peter Holmes, Minister of the Congregation
Yorkminster Park Baptist Church

PROGRAM NOTES AND TRANSLATIONS

Across the Vast, Eternal Sky

When Ola first approached me about a text for this piece we discussed several premises, including beginning with the last line of a previous collaboration, *Tundra*. The line “Across the vast, eternal sky,” was the starting point of a discussion which eventually came around to the idea of a phoenix, a twist on the theme of rebirth (and the subject of other collaborations with Ola). The legend of the firebird offered creative opportunities to explore the themes of spiritual growth and renewal.

It is interesting how a piece of music takes shape, especially one which is the product of dynamic collaboration. Ola shared with me some early musical material with which he was already experimenting, and I began to write a lyric to match what he had given me. The current opening words and subsequent reprise were originally the bridge section of a slightly larger work of five different stanzas to match three distinct melodic themes. Later, the musical material containing the first two stanzas were cut from the final version – this shaping and reshaping of a work is an exciting and vital part of the collaborative process. Perhaps, like the phoenix, that lost material will be reborn as part of another work.

- Charles Anthony Silvestri

*Sunlight shines on my face;
This is my grace, to be
Restored, born again,
In flame!*

*When I was young I flew in the velvet night;
Shining by day, a firebird bathed in light!
Grey now my feathers, which once were red and gold;
My destiny to soar up to the sunlight!*

*Do not despair that I am gone away;
I will appear again
When the sunset paints
Flames across the vast eternal sky!*

PROGRAM NOTES AND TRANSLATIONS

The Lake Isle

This refreshing work from Ola Gjeilo employs a folk-like sound to capture Yeats' wonderfully descriptive words about the Lake Isle of Innisfree. The movement in the piano, the strumming of the guitar, and the richness of the strings work together with the voices to create the imagery of a long and pleasant journey.

*I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.*

*I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.*

- Taken from www.waltonmusic.com

Northern Lights

Looking out from an attic window one Christmas close to Oslo, over a wintry lake under the stars, I was thinking about how this 'terrible' beauty is so profoundly reflected in the northern lights, or aurora borealis, which, having grown up in the southern part of the country, I have only seen once or twice in my life. It is one of the most beautiful natural phenomena I've ever witnessed, and has such a powerful, electric quality that must have been both mesmerizing and terrifying to people in the past, when no one knew what it was and when much superstition was attached to these experiences.

- Ola Gjeilo

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

*Thou art beautiful, O my love,
sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.*

PROGRAM NOTES AND TRANSLATIONS

Seasons

Seasons is my first piece for children's choir (although it's suitable for SSA groups of any level), with lyrics written by frequent collaborator Charles Anthony Silvestri. I was searching for a text in four stanzas that was timeless and could be performed any time of year, so a poem about the unfoldment and yearning of each of the four seasons felt like the perfect match. Tony then wrote his usual beautiful, evocative words, which ended up forming the basis and inspiration for this piece.

Seasons was commissioned by Manhattan Concert Productions for their 2014 National Children's Festival Chorus events at Carnegie Hall, conducted by Henry Leck and Emily Ellsworth.

- Ola Gjeilo

*Bright the sun in bluest shining;
Summer spreads in valleys greenly.
Lovers sing their new-found pining;
Time itself slows down to greet me.*

*Autumn air comes crisp and blowing
Leaves from green to golden turning;
Hearts all full and eyes all glowing
Gather round the hearth-fire burning*

*Night grows longer, darkness deeper,
Cold winds howl when comes the Winter;
White of snow by moonlight tempered,
Bearing hope for Spring to enter.*

*Flowers bloom with showers falling,
All the world reveals its yearning;
Nature sings – I hear her calling:
Round and round the seasons turning.*

PROGRAM NOTES AND TRANSLATIONS

Tundra

The lyrics for *Tundra* were written by Charles Anthony Silvestri, specifically for this work. I asked him to write a text based on the title, and some photos of a part of my native Norway that is very dear to me; the Hardangervidda mountain plateau. It's pretty close to where my father grew up, a ski resort town called Geilo in the mountains between Oslo and Bergen.

This area is quite barren, and intensely beautiful. It is easy to feel that you are treading on sacred land, which Tony so wonderfully expresses in his text.

Tundra (2010) was commissioned by and dedicated to the ACDA Women's R&S Commissioning Consortium/Debra Spurgeon, National Chair.

- Ola Gjeilo

*Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.*

Serenity: O Magnum Mysterium

With *Serenity*, I wanted to write a cappella music that has a symphonic, abundant feel. This is the case with quite a few of my more recent choral works, such as *Dark Night of the Soul*, *Agnus Dei: Phoenix* and *The Spheres*. I love and often long for a big, lush sound that can give a sense of space and evocativeness, but still be intimate, somehow.

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum.
Alleluia.*

*O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
Christ the Lord.
Alleluia!*

PROGRAM NOTES AND TRANSLATIONS

Ubi Caritas II

Ubi Caritas II is a closely related sequel to my *Ubi Caritas* published in 2007. Re-imagining some of the same material, such as the main theme from the first piece, *Ubi Caritas II* is in one sense a more sunny version of its prequel.

While *Ubi Caritas II* functions as an independent work, it's also intended to be used in combination with the other piece, for example as prelude/postlude 'bookends,' perhaps yielding a sense of unity and conclusion to the concert or recording. In those cases, I'd usually recommend ending with *Ubi Caritas II*.

- taken from www.olagejilo.com

Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus,
Glorianter vultum tuum, Christe Deus:
Gaudium quod est immensum, atque probum,
Saecula per infinita saeculorum. Amen.

Where charity and love are, God is there.
And may we with the saints also,
See Thy face in glory, O Christ our God:
The joy that is immense and good,
Unto the ages through infinite ages. Amen.

Ubi Caritas III

Sacred Heart (Ubi Caritas III) is a setting of the 2nd stanza from the three-stanza *Ubi Caritas* text. I'd already set the first in 1999 (*Ubi Caritas*) and the third one in 2012 (*Ubi Caritas II: Through Infinite Ages*).

While *Ubi Caritas II* partly played around with some of the material from my first *Ubi Caritas*, *Sacred Heart (Ubi Caritas III)* is completely independent from the other two, content-wise, and also deploys a string quartet. *Ubi Caritas* and *Ubi Caritas II* were written for a cappella choir.

With all three works now published by Walton Music, the set is complete. And while each one of them are independent works, they were also written with the potential in mind of being performed in succession, or spread across a concert program/recording.

PROGRAM NOTES AND TRANSLATIONS

Ubi caritas et amor, Deus ibi est.

Simul ergo cum in unum congregamur:

Ne nos mente dividamur, caveamus.

Cessent iurgia maligna, cessent lites.

Et in medio nostri sit Christus Deus.

Where charity and love are, God is there.

As we are gathered into one body,

Beware, lest we be divided in mind.

Let evil impulses stop, let controversy cease,

And may Christ our God be in our midst.

Sunrise Mass

The Spheres (Kyrie)

Sunrise (Gloria)

The City (Credo)

Identify (Sanctus) & The Ground (Benedictus/Agnus Dei)

Sunrise Mass was commissioned in 2007 and premiered in Oslo in November 2008. Gjeilo considers himself a ‘symphonic’ composer, aiming as he does for a lush, orchestral sound, and approaches his craft from a spiritual perspective, intending to share universal and humanistic experiences in the realm of his music.

One need look no further than the names of each individual movement of *Sunrise Mass* for an illustration of how spirituality plays a role in his art. While the text comes from the Ordinary of the Mass, Gjeilo gives each movement a sub-title rooted in our world: *The Spheres (Kyrie)*, *Sunrise (Gloria)*, *The City (Credo)*, *Identity (Sanctus)* and *The Ground (Benedictus/Agnus Dei)*. While respectful of the Latin text, Gjeilo’s overall vision lies within these titles and only loosely relates to the meaning of the Latin. In so doing, he reveals a structure outside of the text; a metaphysical journey from the Heavens to Earth.

Gjeilo writes of his opening movement *The Spheres*: “I wanted the musical evolution of the Mass to go from the most transparent and spacey to something completely earthy and grounded, from heaven to earth, so to speak. So in *The Spheres*, I used a kind of overlapping fade-in fade-out effect to give a sense of floating in space, in darkness and relative silence, surrounded by stars and planets light-years away.” He achieves this striking effect in several ways: by dividing

PROGRAM NOTES AND TRANSLATIONS

the choir into as many as sixteen separate vocal parts and by breaking up the very words into unconnected syllables that drift from one voice to another, softly overlapping in dissonance before resolving into new chords like “church bells beyond the stars heard.”

The second movement, *Sunrise*, opens orchestrally with a long solo for the first violins over luscious, mostly major choral sonorities, warm and reassuring, like a hazy sun rising ever so slowly over an early-morning horizon. The sopranos take up the violin melody, with the *Gloria* text. Gjeilo has said he imagines this line as angels singing a subtle, dream-like incantation. As if from deep within the earth, the lower three voices sing *Et in terra pax*. With excitement, the strings set up a rapid *moto perpetuo*, over which the choir sings *Laudamus te*. The movement peaks as a regal march with the choir’s stately intonation of *Domine Deus, Rex caelestis* and slowly comes full circle as the sun sinks below the horizon with simple final a capella *Amen* drifting into silence.

The City is based on the *Credo* text, which Gjeilo calls “the most powerful and assured text in the mass. ‘I believe’ is a strong statement.” The music mirrors both this gravity and the hustle and bustle of urban life with the strings in “a fast, unforgiving, and relentless accompaniment.” While the men solemnly intone the opening *Credo* the women join the men, streaming powerfully forward and eventually coming to a quiet resting place intoning *Qui propter nos homines*. This gives way to the grave and jagged motif of the *Crucifixus*. *Et resurrexit* introduces the new mood of optimism followed by urgent string tremolos dramatizing the compelling text in augmented note values above the furious motion of the strings.

The final movement, *Identity*, reprises the opening motif of *The Spheres*, now sung on *Sanctus*. Like the calm after a storm, *Identity* sets the scene for sunlight to burst through the clouds. It does so in the reassuring, tender music of *The Ground*. Gjeilo comments, “The chorale, beginning at *Pleni sunt caeli*... is the culmination of the Mass, and it’s called *Identity & The Ground* because I wanted to convey a sense of having ‘arrived’ at the end of the Mass; to have reached a kind of peace and grounded strength, after the long journey of the Mass, having gone through so many different emotional landscapes.” The Mass ends with a hushed *Dona Nobis Pacem*; at first only the choir sings, reverentially; then a beseeching solo violin joins in, and finally the whole ensemble, slowly and quietly comes to rest on a widely spaced major chord, as if reaching across the length and breadth of the earth for peace.

PROGRAM NOTES AND TRANSLATIONS

Gjeilo says of the Mass: “The music of the *Sunrise Mass* goes from dark and dreamlike, to more emotional and dramatic, and eventually warm and grounded as a metaphor for human development from child to adult, or as a spiritual journey. It is important to me that there is a positive evolution in artistic expressions, to move everything forward, that it has the capacity to help bring us deeper into ourselves rather than the other way. I really do think that’s the main point of art... to express a deeper connection with something sacred; soul, or God, or nature, or whatever we perceive it as, through art. And I always believed that gift should be used to uplift and remind ourselves of who we really are and what’s truly important in our lives, whatever that may be.”

- Compiled by Robert Cooper

Ubi Caritas

This remarkable setting of the familiar Latin text starts in unison, evoking plain chant, and gradually unfolds into wider harmonies and a more modern harmonic language.

Ubi caritas et amor, Deus ibi est.

*Where there is charity and love,
God is there.*

Congregavit nos in unum Christi amor.

Love brings us together in one Christ.

Exsulemus et in ipso jucundemur.

Let us rejoice and be glad in it.

Timeamus et amemus Deum vivum.

Let us revere and love the living God.

Et ex corde diligamus nos sincero.

*And from a sincere heart let us love
one another*

Ubi caritas et amor, Deus ibi est. Amen.

*Where there is charity and love,
God is there. Amen.*

ACKNOWLEDGEMENTS

Exultate Chamber Singers (Hilary Apfelstadt)
Orpheus Choir of Toronto (Robert Cooper)
Resonance (Robert Anderson)
University of Toronto Women's Chamber Choir (Hilary Apfelstadt)
University of Toronto MacMillan Singers (Hilary Apfelstadt)
Yorkminster Park Baptist Church Senior Choir (William Maddox)

Talisker Players

Classical 96.3 FM

VMC Media, Peter Vicente

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UPCOMING EVENTS



Friday, October 28, 8:00 pm

A Time for Looking Back: Embracing our Choral Heritage

St. Thomas's Anglican Church, 383 Huron Street, Toronto

Tickets: www.exultate.net

This program explores a history of choral singing from chant through modern day, and includes music by Ola Gjeilo, Maurice Duruflé, and Mendelssohn and others.

Friday, December 9, 2016, 8:00 pm

A Time for Celebration: A Canadian Christmas

St. Thomas's Anglican Church, 383 Huron Street, Toronto

Tickets: www.exultate.net

In keeping with Exultate's tradition of honouring Canadian music and customs at this season of the year, we feature Stephen Chatman's *Christmas Joy* with brass and organ, and other seasonal music.

Expect Something Different!



Saturday October 29, 7:30 p.m. and Sunday October 30, 3:00 p.m.

Danny Elfman's Music from the Films of Tim Burton

Roy Thomson Hall, 60 Simcoe St

Tickets: www.tso.ca

The Toronto Symphony Orchestra and the Orpheus Choir of Toronto perform selections of Danny Elfman's celebrated film scores brought to life on stage by orchestra and choir, enhanced by the stunning visuals of Tim Burton's original sketches rendered in exquisite detail on the big screen.

Saturday November 19, 7:30 p.m.

Stories: Myths and Mysteries

Grace Church-on-the-Hill, 300 Lonsdale Rd

Tickets: www.orpheuschoirtoronto.com

Tales of myth and music with the Ontario premiere of *The Farthest Shore*, by popular British composer Paul Mealor. The Celtic legend of a Welsh village cast under a young boy's spell offers the backdrop for an enchanting evening.

UPCOMING EVENTS

Tuesday December 13, 7:30 p.m.

Traditions: Welcome Christmas!

Yorkminster Park Baptist Church, 1585 Yonge St

Tickets: www.orpheuschoirtoronto.com

Back by popular demand! Orpheus Choir and the Hannaford Street Silver Band ring in Christmas with the eagerly-anticipated return of glorious jazz and gospel songstress Jackie Richardson.



Friday, December 9, 7:00 pm and Sunday, December 11, 3:00 pm

With the Toronto Symphony Orchestra, "The Twelve Days of Christmas" annual Family Christmas Concerts at Roy Thomson Hall.

Sunday December, 18, 3:00 pm

With the Mississauga Symphony Orchestra, "A Merry Little Christmas" annual Family Christmas Concert at the Living Arts Centre.



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

October 23

Choral Collage

Mark Ramsay - conductor

Elaine Choi - conductor

Melissa Lalonde - conductor

The Men's Chorus and Women's Chorus

MacMillan Theatre, 80 Queen's Park

October 30

Choral Classics

Hilary Apfelstadt - conductor

Tracy Wong - conductor

The MacMillan Singers and Women's

Chamber Choir with the Oratorio

Ensembles Class

(Darryl Edwards, Director)

Church of the Redeemer, 162 Bloor St. W.

November 20

Handel's *Dixit Dominus* and

Vivaldi's *Gloria*

UofT Schola Cantorum + guests

St. Basil's Church, 50 St. Joseph Street

*Made possible through a generous gift
from the William and Nona Heaslip
Foundation.*

December 4

Make We Joy!

The Men's Chorus, Women's Chorus,
Women's Chamber Choir, MacMillan
Singers and special guests Young Voices
Toronto

MacMillan Theatre, 80 Queen's Park

UPCOMING EVENTS



Worship with us Sundays at 11:00 am & 7:00 pm

Upcoming Special Services and Events

Sunday, October 16, 11:00 am

Ola Gjeilo

Accompanying the Yorkminster Park choir

2016 Lester Randall Preaching Fellowship – October 23-25

Sunday, October 23, 11:00 am - Steve Bell

Sunday, October 23, 7:00 pm - Rev. Mark Buchanan

Monday, October 27, 8:00 pm - Steve Bell in Concert

Friday, November 4, 7:30 pm

A Concert of Remembrance

Featuring Eric Robertson and Hedgerow Singers

Sunday, November 7, 11:00 am

Remembrance Sunday Services

With the Toronto Police Military Veterans Association

Saturday, December 3, 2:00 pm

CITY Carol Sing

An annual benefit for the Daily Bread/Churches on-the-Hill Food Banks

Sunday, December 11, 4:30 pm

Carols by Candlelight

Canada's oldest candlelight carol service dating back more than 80 years

Sunday, December 18, 4:30 p.m.

Festival of Nine Lessons and Carols

Thursday, December 22, 7:00 pm

John McDermott Family Christmas

A benefit concert for the House of Compassion Toronto

Saturday December 24, 4:00 p.m

Bethlehem on Yonge with live nativity characters and animals and carol singing

Saturday, December 24, 11:00 p.m. Candlelight Service with Choir

Sunday December 25, 11:00 a.m. Christmas Day Communion

For more information visit www.yorkminsterpark.com