

# SINFONIA SERIES THREE

## VIVA L'ITALIA

Lady Cove Women's Choir  
NSO Sinfonia  
Kellie Walsh, conductor



May 22, 2021 | 7:30PM  
Online from St. Mary the Virgin Church

Presented by



NEWFOUNDLAND  
SYMPHONY ORCHESTRA



### Message from the Premier

Welcome to the Newfoundland Symphony Orchestra’s winter season. A cultural institution in our province, this orchestra promises to deliver a memorable and outstanding experience that you will not soon forget. Like so many organizations across the province, and around the globe, the NSO is reimagining this season’s repertoire. Through the NSO website, residents across Newfoundland and Labrador and beyond will be able to watch this year’s brand new NSO concerts, for the first time ever, in the comfort of their own homes. As you continue to be one of our province’s most important educational, musical and cultural resources, the Government of Newfoundland and Labrador is proud to be a supporter. I commend your tireless efforts to make this season a success. Best of luck on a spectacular winter season.



Hon. Andrew Furey, Premier



### Message from the Mayor

As Mayor of our Capital City, it is my distinct pleasure to extend a warm welcome to all music lovers and Newfoundland Symphony Orchestra followers. I congratulate the NSO on another great season in 2019-2020. The City of St. John’s is a proud supporter of the arts and the talented artists who contribute to the life and vibrancy of our city. The Newfoundland Symphony Orchestra is the only orchestra and the largest arts organization in Newfoundland and Labrador. They perform more than 25 times each year and offer educational and concert experiences to more than 15,000 Newfoundlanders & Labradorians of all ages. Their concert programs will undoubtedly soothe, invigorate and warm your heart! This season promises to entertain us in the new norm, with digital concerts, presented via the brand new NSO Digital Concert Hall, and featuring all new music recorded with concert-quality sound and audio. St. John’s is extremely fortunate to have very talented musicians as the heartbeat of our musical community and who are there to share their talent and love of music. The NSO board, staff, volunteers and sponsors work diligently each and every year to bring these shows to our community. Allow me to express my appreciation for your hard work and dedication and thank you for the significant contributions you make to the truly unique culture of our City.

ST. JOHN'S

Danny Breen, Mayor



### Message from the Lieutenant Governor

As Patron of the Newfoundland and Labrador Symphony Orchestra (NSO), I welcome you to the 2020-2021 season called “*Reimagining*”. The NSO is known for high caliber productions that showcase some of the best and brightest talents. This year will be no different despite COVID-19 which has meant the presentations will look a little different. Creative thinking, and *reimagination*, have ensured the performances this upcoming season can be enjoyed anywhere as digital concerts, which recreate the in-person experience through the innovative NSO Digital Concert Hall. Congratulations to those behind the scenes and all performers who will make the 2020-2021 season a success. Thank you for continuing to lift our spirits with the arts while we stay safe.



Judy M. Foote P.C., O.N.L.  
Lieutenant Governor



Join us before the concert for our digital pre-show featuring **Listen Up!** hosted by **Dale Jarvis**.

Listen as we go behind the scenes with interviews of the artists, musicians and composers behind our concerts.

**This week's guests will be:**

Kellie Walsh, conductor

Deantha Edmunds, soloist



Get ready to unwind with a pre show cocktail! This week's feature is:

### THE AMARETTO SOUR

**Makes 1 drink:**

- 1½ ounces Amaretto liqueur
- 1 ounce simple syrup (dissolve an equal amount of sugar in water)
- ¾ ounce fresh lemon juice
  - 1 orange slice
  - 1 maraschino cherry

1. Pour the Amaretto, simple syrup, and lemon juice into a cocktail shaker with ice.
2. Shake and strain into a glass filled with ice.
3. Garnish with an orange slice and a cherry.

### Programme

**Song of the River** - Deantha Edmunds (5 minutes)  
Arranged and orchestrated by Leslee Heys

**Legacy Song** - Deantha Edmunds (5 minutes)  
Arranged and orchestrated by Leslee Heys  
Soloists: Deantha Edmunds, Michelle Chippett, Julia Halfyard, Kellie Walsh

**Stabat Mater** - Giovanni Battista Pergolesi (35 minutes)  
Soloists: Angela Warren, Abra Whitney, Julia Halfyard

**Gloria in D Major RV 589** - Antonio Vivaldi (30 minutes)  
Soloists: Michelle Chippett, Abra Whitney

*Special thanks to our rehearsal  
and accommodations partner:*



## GUEST ARTIST

**Lady Cove Women's Choir** is named after the community of Lady Cove in Trinity Bay, Newfoundland and Labrador. Based in St. John's, the choir of over 50 voices was established by Kellie Walsh in September 2003. Over the past 17 seasons, Lady Cove has become known for its exceptional musicianship, intimate and expressive performances, and community engagement. Performing regularly on the national and international stage, Lady Cove previously travelled to Riga, Latvia to participate in the World Choir Games where the choir was awarded two gold medals and an overall third place ranking in the women's choir category.

**Deantha Edmunds**, Canada's only Inuk professionally trained classical singer, is also a recording artist and composer. She explores and embraces her Indigenous identity through poetry and song. Among her many accomplishments, Deantha performed an original song at the Arctic Inspirations Prize awards ceremony in Ottawa in February 2020. On Canada Day 2018, her *Song of the River*, arranged for string quartet and choir, was performed by Ullugiagâtsuk (Nunatsiavut Inuit Youth Choir). Two years earlier, Deantha was nominated for the ECMA's Indigenous Artist of the Year for Pillorikput Inuit: Inuktitut Arias for All Seasons, her recording with the late Karrie Obed, a remarkable tenor and Inuk tradition-bearer from Nain, Nunatsiavut.

## PROGRAM NOTES

*Song of the River*, and *Legacy*, by Deantha Edmunds with arrangements by Leslee Hayes.

Deantha's songs have been arranged by Leslee Heys who is well known in St. John's, NL as a piano teacher, coach and accompanist. She has been collaborative pianist for Shallaway Youth Choir for many years, and she also accompanies Lady Cove and Newman Sound. More recently, Leslee has developed an interest in composing and arranging. Her choral settings of Newfoundland and Labrador folk songs have been acclaimed in over a dozen countries.

Leslee has previously set nine of Deantha's songs for string quartet. For the purposes of this (NSO) concert, Leslee added extra voice harmonies, oboe and string bass. Deantha's *Song of the River*, composed in honour of her family, was inspired by the strength, dignity and resilience of Inuit, First Nations and Métis People. In this work, the oboe takes on the role of rippling water. While working on the song *Legacy*, Leslee found herself thinking of the oboe line as the lost "beautiful Spirit" traveling, soaring beside the singer, with unseen but heard memories. According to Deantha, this song was written in memory of Missing and Murdered Indigenous Women, Girls and Two-Spirit people, and to honour and uplift our lost sisters.

Deantha and Leslee's composer-arranger collaboration sounds ideal. As Leslee explains, Deantha would send me an a capella song with permission to do with it what I liked. I want to thank her for trusting that I would honour her compositions to the best of my ability.

(Program notes, cont'd.)

During his short life **Giovanni Battista Pergolesi** (1710-1736) composed operas, Masses, cantatas, an oratorio and a few instrumental works. He gained posthumous fame for his comic opera *La Serva Padrona* and for his sacred work **Stabat Mater**, which became the most frequently published musical composition in the 18th century. As a teenager, Giovanni studied violin, voice and composition in Naples where he eventually had a six-year creative career before his untimely death soon after his 26th birthday.

*Stabat Mater*, a 13th century Franciscan hymn, depicts Mary at the foot of the Cross as her son Jesus dies. This prayer is heard during the Mass of the Seven Sorrows of Mary and also at Lauds and Vespers. The first six sections of the text describe her grief and agony. In the second half, the supplicant seeks to share Mary's sorrow, prays for the strength to bear witness to Christ's crucifixion, and asks for Mary's intercession at the moment of death. The text has been set to music by numerous composers from the 16th to the 21st centuries.

Pergolesi's *Stabat Mater*, his last work, was conceived as vocal chamber music for the private worship of a noble fraternity in Naples. It was scored for string orchestra with continuo and a soprano and alto soloist. Since its completion in 1736, many versions have emerged for orchestra and choir, with or without soloists. Pergolesi focuses on elegant vocal melodies and operatic expressiveness rather than complex counterpoint. Highlights include the opening "Stabat Mater Dolorosa," in which Mary's grief is portrayed by mournful dissonances. The lyrical soprano aria "Cujus animam gementem" [Through her weeping soul] features offbeat rhythmic accents. The alto aria "Quam moerebat" [Who mourned and grieved] features a syncopated orchestral accompaniment and repeated trills in voice and orchestra. "Eja mater fons amoris" [O Mother, fountain of love] begins with a lilting instrumental melody. An expressive effect is achieved by sustained notes in the alto voice over a chromatic instrumental passage in orchestra. "Sancta Maria, istud agas" [Holy Mother, may you do thus] is introduced by a stately, dotted melody in the orchestra which then provides a steady accompaniment for the alto and soprano duet. The chorus soon joins in and alternates with the soloists. The doleful unison opening of "Fac ut portem Christi mortem" [Make me to bear Christ's Death] aptly reflects the somber subject matter. The alto soloist begins in unison with the orchestra then continues with an elaborate elegiac melody. Pergolesi's *Stabat Mater* concludes with the profoundly moving duet "Quando corpus morietur" [When my body dies]. The final hopeful plea, "Grant that my soul is given the glory of Paradise," is followed by a rousing polyphonic "Amen."

Violinist and composer **Antonio Vivaldi** (1678-1741) is probably best known for his innumerable instrumental works including hundreds of concertos primarily for violin. He also composed operas and sacred music such as Masses, a *Magnificat*, a *Stabat Mater* and his famous *Gloria*, RV 589. Vivaldi was just ordained a priest when he began his association with the Ospedale della Pieta in Venice from 1703-1740. Established in the fourteenth century, this was a charitable institution for orphaned, abandoned or illegitimate children. Housed in separate buildings, boys were taught trades, and girls learned domestic skills. However, girls with musical talent were selected for intense training as singers or instrumentalists to perform as soloists, choristers or instrumentalists.

(Program notes, cont'd.)

Their virtuoso performances of liturgical music attracted audiences from all over Europe. To add to the mystique, these all-girl performances took place in the church galleries behind an ornate grille, thus evoking an “angelic” atmosphere.

The *Gloria*, part of the Catholic Mass, is a prayer of joy and praise. Vivaldi’s work blends his operatic and instrumental skills by means of expressive solos, vocal duets, homophonic and contrapuntal textures, independent accompanying motives and melodies in strings and oboes, as well as striking trumpet interjections.

The first five movements glorify, praise and worship God the Father, King of Heaven. The jubilant opening *Gloria* is highlighted by persistent octave leaps and trills in orchestra along with choral invocations. Brilliant oboe and trumpet interjections add to the splendor. Overlapping voices and long chromatic lines produce affective dissonances in the more subdued *Et in terra pax hominibus* for choir. Two sopranos praise God, *Laudamus te*, in a lively duet accompanied by joyful energy in the orchestra. A brief homophonic choral movement, *Gratias agimus tibi*, leads directly to the contrapuntal *Propter magnam tuam*. Most of the second half of the *Gloria* focuses on God the Son who takes away the sins of the world. There are repeated pleas for his mercy on us sinners. A lilting oboe melody introduces the solo soprano’s lyrical air before turning into a delightful duet in *Domine Deus, Rex caelestis*. Buoyant dotted rhythms herald the polyphonic *Domine Fili unigenite* for choir and orchestra. *Domine Deus, Agnus Dei*, is a solemn alto aria over a repeating cello line, interspersed with choral interjections of “Qui tollis peccata mundi”, and “misere nobis.” The choir continues with the text *Qui tollis peccata mundi* in recitative-like fashion. An exhilarating syncopated melody in orchestra introduces *Qui sedes ad dexteram*, a dramatic aria for solo alto. *If Quoniam to solus sanctus* sounds familiar, it is indeed an abbreviated version of the opening *Gloria* for chorus and orchestra. The final movement, *Cum Sancto Spiritu-Amen*, which completes the Holy Trinity, is a splendid double fugue for choir and orchestra with oboe and trumpet highlights. It’s glorious!

Mary O’Keeffe, musicologist/harpsichordist

## UPCOMING CONCERTS



RECITAL SERIES **THREE**  
**ATLANTIC STRING QUARTET**  
JUNE 6 - ONLINE **NSO**



**MASTERWORKS FOUR**  
**“SPRING SERENADE”**  
Premieres online: June 26th, 2021  
Kerri MacPhee, conductor  
Supported by the RBC Foundation  
WEDGWOOD Wealth Management Dominion Securities



### Artistic Team

Kellie Walsh

Jennifer Hart

Leslee Heys

### Lady Cove Choir Members

Angela Antle  
Leah Antle  
Margot Antle  
Jennifer Babstock  
Donna Beck House  
Elizabeth Brennan  
Mary Brennan  
Cheri Carroll  
Sarah Comerford  
Ann Connolly  
Michelle Chippett

Erin Enguehard  
Alanna Fitzpatrick  
Brenda Gatherall  
Julia Halfyard  
Jennifer Halliday-Chafe  
Sarah Halliday  
Tina Hand  
Leanne Kearsey  
Andrea Lane Gardner  
Adrianna Lear  
Yvonne Manning

Colleen McCarthy  
Jennifer Nakashima  
Sarah Nolan  
Allison Pridham  
Gillian Pridham  
Lori Shortall  
Katie Sullivan  
Catherine Tansley  
Ruth Trask  
Angela Warren  
Abra Whitney  
Kay Woodford

## ORCHESTRA PLAYERS

Violin 1	Heather Kao Andy Kao	Dominic Greene Lauren Smee	Danielle Greene
Violin 2	Nancy Case-Oates Daniel Fuchs	Gabriel Brodeur Natalie Finn	
Viola	Kate Read	Ema Shiroma	Mahina Graham-Laidlaw
Cello	Nathan Cook	Amy Collyer-Holmes	Sarah Jane Johnson
Double Bass	Frank Fusari		
Oboe	Valerie Holden		
Trumpet	Katie Sullivan		
Keyboard	Jenny Griffioen		

## THANK YOU'S

Marc David, Music Director/Conductor

Lady Cove Artistic Team:

*Kellie Walsh*

*Jenn Hart*

*Leslee Heys*

Hugh Donnan, CEO

Lynn Ann Pye, Patron Relations Manager

Marie Steffen & Steffen Dance Studio

Jennifer Brennan, Education and Outreach Coordinator

Steve Power, Production Manager/Video Production/Editing

Dominic Greene, Personnel Manager

Valerie Holden, Librarian

Kyle McDavid, Graphic Designer

Steve Lilly, Audio Engineer

St. Mary's Church

NSO Volunteers



ST. JOHN'S



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