

Atlantic Voices Presents:

At The End of A Down East Day



Centretown United Church
January 26th, 2025

Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa

Scott Richardson, Director of Music
Abigail Sanchez Rojas, Collaborative Pianist

Sopranos

Marian Barton
Lora Bruneau
Renée Carosielli
Michelle Clippingdale
Jennifer Cunningham
Ann Erdman
Joan Fisher
Elizabeth Fortin
Sharon Fotheringham
Jodie Francis
Erin Fullerton
Sarah Gauld
Barbara Johns
Jane Johnston
Marie Kusters
Margaret Lavictoire
Nicole Lefebvre
Sara Lim
Nancy MacGregor
Anne Makhoul
Margaret-Anne Park
Margaret Peddle
Jacqueline Riddle
Catherine Semple
Kelda Sinclair
Katie Stanley
Lindsay Thomson-Marmen

Altos

Denise Arsenault
Jeannine Bailliu
Suzanne Beaudoin
Rosemary Bernath
Donna Boudreau
Celeste Bradbury-
Marshall
Grace Carpenter
Janice Cross
Elisabeth Dempsey
Mary Fawcett-Pearce
Joan Foster-Jones
Sandra Fraser
Leila Gillis
Sue Huddlestone
Helen Lücker
Lynn McDonald
Liz McKeen
Joan Milne
Eileen Overend
Sharon Philpott
Diane Rayner
Maureen Sheppard
Nancy Walkling

Tenors

John Cunningham
Shelly Donaldson
Julie Dustin
Marla Fletcher
Greg Gnaedinger
Dave Huddlestone
Mike Lücker
Ian Mackay
George Park

Basses

Winston Babin
Michael Deeks
Colin Hutchings
Victor Laurin
Don MacDonald
Brien Marshall
Doug Murphy
Jim Rourke
Patrick Shaughnessy
Doug Sinclair
Ted Welch

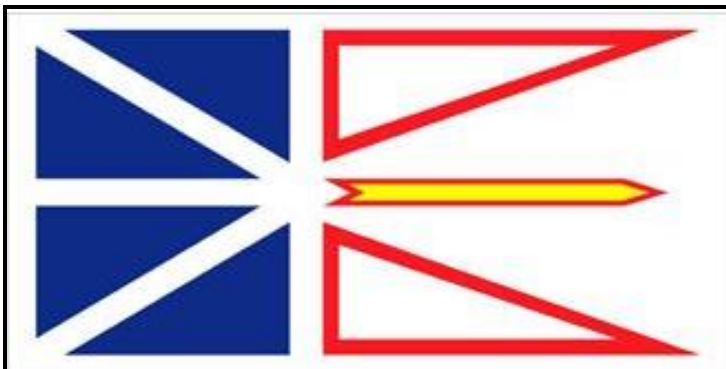
Ode to Newfoundland

When sun-rays crown thy pine-clad hills,
And summer spreads her hand,
When silvern voices tune thy rills,
We love thee, smiling land.
We love thee, we love thee,
We love thee, smiling land.

When spreads thy cloak of shimm'ring white,
At Winter's stern command,
Thro' shortened day and starlit night,
We love thee, frozen land,
We love thee, we love thee,
We love thee, frozen land,

When blinding storm gusts fret thy shore,
And wild waves lash thy strand,
Thro' spindrift swirl and tempest roar,
We love thee, wind-swept land,
We love thee, we love thee,
We love thee, wind-swept land.

As loved our fathers, so we love
Where once they stood we stand;
Their prayer we raise to Heaven above,
God guard thee, Newfoundland.
God guard thee, God guard thee
God guard thee Newfoundland.



Bluemoon's Margaree
(CD, DDX, TDD, WRD, RN, TKI, CGN)



Atlantic Voices' Mascot is a Newfoundland Dog named Bluemoon's Margaree CD, DDX, TDD, WRD, RN, TKI, CGN, (meaning Companion Dog, Draft Dog Excellent, Team Draft Dog, Water Rescue Dog, Rally Novice, Trick Dog Intermediate, Canine Good Neighbour). Margaree was born 24 April 2016. As is common of her breed, Margaree loves people, especially children, and is very gentle. Like many of the Atlantic Voices choir members, Margaree's genes go back to the island of Newfoundland. Her ancestors loved the sea and the people of the island. These strong waterdogs were loyal and loving companions who worked very hard on shore and at sea. They pulled in fishing nets, delivered mail, and hauled logs from the forests. They often served as 'living lifelines', rescuing people from the sea. Margaree is proud to be Atlantic Voices' mascot and hopes that you will love the music as much as she does!

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Margaret-Anne Park (Vice-President, Media)
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Scott Richardson

Collaborative Pianist

Abigail Sanchez Rojas

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Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa

Atlantic Voices: *The Newfoundland and Labrador Choir of Ottawa* was founded in the spring of 2002. *Atlantic Voices* is an amateur choir, with a repertoire consisting mainly of Newfoundland, Maritime, and Celtic songs and music. Its members are primarily made up of expatriate Newfoundlanders, Labradorians and Maritimers, but singers and musicians from any background are more than welcome to join. We are proud of our years of bringing East Coast music to the Ottawa area, and we look forward to many more years of performing.

Rehearsals are held on Tuesday evenings at the Riverside United Church (3191 Riverside Drive) from 7-9:30 p.m. If you would like to join the choir, please contact us by email at: membership@atlanticvoices.ca. Visit our website at www.atlanticvoices.ca for more information about the choir.

Scott Richardson, Musical Director

Originally from Dartmouth N.S., Scott is active in the Ottawa music scene as a pianist and choir conductor. He directs both Atlantic Voices and Musica Viva Singers, and is the longtime Music Director at Orleans United Church. Scott is the rehearsal accompanist for the Ottawa Choral Society, as well as a pianist with the Ottawa Children's Choir organization. He has previously accompanied Army Voices, the Carleton University Choir, and the Canadian Centennial Choir. Since 2016, Scott has performed regularly at the Gladstone Theatre, appearing in productions as a singer and multi-instrumentalist. He co-produced and performed in Phantom Crew (2023) as well as No-Show: Songs From Lost Gigs (2021), and was a co-creator of Bear & Company's tributes to Leonard Cohen, Joni Mitchell, and Gordon Lightfoot, as well as being the music director/pianist for Jacques Brel is Alive and Well....

Abigail Sanchez Rojas, Collaborative Pianist

Abigail Sanchez is an active piano teacher and collaborative pianist based in Ottawa. She holds a BMus in Piano Performance from The National Autonomous University of Mexico and a MMus in Piano Performance from the University of Ottawa, where she studied with Leopoldo Erice and Andrew Tunis. She has performed at the Chamber Music Ensembles Showcase at the National Arts Centre, at Quartetfest at the Wilfrid Laurier University in Waterloo and has participated in masterclasses with the St. Lawrence string quartet. As a student, she was the pianist for Vocal Repertoire Class and the Wind Ensemble of the University of Ottawa.

Abigail has been working as a Collaborative pianist for the Emmanuel United Church Senior Choir and more recently for Atlantic Voices Choir. She runs her piano studio in Sandy Hill where she shares the passion for music with students of all ages and musical backgrounds. As a performer, Abigail collaborates with instrumentalists and singers as well as performing solo repertoire. Besides music, Abigail holds a BFA and enjoys painting and printmaking in her free time.

Fumblin' Fingers

Since its formation in 2005, the Fumblin' Fingers Band has given nearly 300 public performances at fundraisers, seniors' residences, birthday parties, kitchen parties and at twice-yearly Atlantic Voices Choir concerts. Look for their CDs following the concert.

Band members include Celeste Bradbury-Marshall (MC, vocals, guitar, percussion), Lynn Petros (fiddle, vocals), Wayne Mercer (guitar, mandolin, bass), Dave Huddleston (bass, guitar, vocals, spoons), Tom Murray (fiddle, guitar, vocals) and Bonnie Preston (button accordions).

Website: www.fumblinfingers.ca

Music Programme

Part I

Pre-Show Entertainment provided by Fumblin' Fingers

Ode to Newfoundland

Sir Cavendish Boyle

arr. Hannie Fitzgerald & Norman E. Brown

Down East Day

Violin: Brigitte Amyot

The Fables

arr. Leslee Heys

Song for the Mira

Violin: Brigitte Amyot; Solo: Jodie Francis

Allister MacGillivray

arr. Stuart Calvert

In the Evening

Susan Crowe

arr. Stephen Smith

Come to Your Mommy

Harp: Michelle Gott

Traditional

arr. Daniel Kallman

Inis Siar (Inisheer)

Harp: Michelle Gott; Violin: Brigitte Amyot

Thomas Walsh

'Tis Pretty to be in Ballinderry

Harp: Michelle Gott

Traditional Irish

arr. Daniel Kallman

A Miner's Lullaby

Matt McGinn

arr. John C. O'Donnell

Berceuse Acadienne

Traditional Acadian

arr. Mark Sirett

Cape Breton Lullaby

Kenneth Leslie

arr. Stuart Calvert

A Midwinter Night's Dream

Elise Letourneau

(poem by William Wilfred Campbell)



PART II

Kelligrew's Soiree

Johnny Burke

arr. Janet Stachow

Tha'm Muileann Dubh

(The Black Mill)

Traditional Nova Scotian

arr. Stephen Smith

Take Me Home

Maureen Ennis

arr. Leslee Heys

One Storm from Home

Robbie Smith

arr. Tom Leighton

Here's to Song

Allister MacGillivray

arr. Lydia Adams

The Parting Glass

Traditional Irish

arr. Mark Sirett

Connect with Us

Please visit our website www.atlanticvoices.ca and subscribe to our mailing list (click on 'Stay Connected'). Follow Atlantic Voices on Facebook and Instagram for the latest information about the choir.

Fumblin' Fingers can be found at: www.fumblinfingers.ca

CDs

Want to hear more? We have recorded several CDs that include repertoire from previous concerts. CDs are available for sale in the reception area after the concert, as well as through our website.



Programme Notes

Ode to Newfoundland

Governor Sir Cavendish Boyle composed the words to this beloved anthem in 1902, as a four-verse poem entitled 'Newfoundland.' British composer Sir Hubert Parry, a personal friend of Boyle, set the poem to music. On May 20, 1904 it was chosen as Newfoundland's official anthem. This distinction was dropped when Newfoundland joined the Canadian Confederation in 1949. Three decades later, in 1980, the province re-adopted the song as its official provincial anthem, making it the first province in Canada to declare a provincial anthem.

DAY'S END

Down East Day

This song was the lead track on the 2000 album *A Time* by The Fables, a Newfoundland 'supergroup' formed by members of The Wonderful Grand Band and The Irish Descendants. This choral version was commissioned by the Chamber Choir of Holy Heart of Mary High School for their performance at Podium 2018, the biennial conference of Canadian choral communities, held that year in St. John's. Arranger Leslee Heys has written an entire kitchen party right into the score; she has included an extended fiddle solo, during which the singers pair off for dancing. We may not be able to have the entire choir take to the floor this afternoon, but a few intrepid Atlantic Voices members have been working under the leadership of Lynn MacDonald to summon up that party atmosphere!

EVENING SONGS

Song for the Mira

Allister MacGillivray's most beloved song, composed in 1975, has been recorded over 130 times, by everyone from

Anne Murray to the Alexander Brothers. It evokes the scene of a Cape Breton summer afternoon giving way to evening, when 'bonfires blaze to the children's delight' and it the time for singing together, telling stories, and courting. Our arrangement is by Stuart Calvert, a native of Glace Bay, Cape Breton, who now works in the UK as a freelance musician. He has arranged numerous Cape Breton songs for chorus.

In the Evening

Acclaimed Nova Scotia-born singer-songwriter Susan Crowe has received two Juno nominations, and nominations from both the West Coast and East Coast Music Awards. Her a cappella performance of her song "In the Evening" inspired Nova Scotia-born composer Stephen Smith to arrange the tune for choir.

LULLABIES

Come to Your Mommy / 'Tis Pretty to be in Ballinderry

These two lovely songs are from a set called *Three Lullabies*, arranged by American composer Daniel Kallman. The arrangements were commissioned by a grandmother for her 16-year-old granddaughter, Maija Niemisto, who first performed these as a harpist with her high school women's choir.

Come to Your Mommy has had many incarnations: it is sometimes heard as a lively dance tune, though our setting is a gentle lullaby. This version from Halifax was made widely known when concert pianist and author Dorothy Berliner Commins included it in her collection *Lullabies of the World*. The song originated in Scotland as early as the 18th Century. Commins writes that the each variant of the folksong "depends on the traditional lullaby promise of good things to come in the future", including a coat, trousers ("breebies"), a toy whirligig, and a tam.

Inis Siar (Inisheer). Our special guests Brigitte Amyot and Michelle Gott offer this lovely Irish melody in place of the second of Kallman's *Three Lullabies* set. 'Inis Siar' is often assumed to be a traditional tune, but it was in fact written in the 1970s by Dublin accordionist Thomas Walsh. Walsh says he composed the melody "after spending the best holiday of my life on the island. There was no electricity on the island at that time, which was new to a Dub like me. I found the people and the island had something special which I never experienced before. I went for three days and came home three weeks later, due to a lack of money. I composed 'Inisheer' the next day while I was walking in the Phoenix Park dreaming of what I had left behind, and the peace and tranquility it gave me."

'Tis Pretty to Be in Ballinderry. This lullaby celebrates a number of Northern Irish locations. Ballinderry is a small Irish town near Lough Derg just northeast of Limerick. Aghalee is a small town on Lough Neagh. Ram's Island in Lough Neagh is home to an ancient round tower and graveyard where the Medieval monks who occupied the island were buried. The soothing nonsense word "Ochone" is repeated as a refrain.

A Miner's Lullaby

Scottish songwriter Matt McGinn composed this lovely tune, which is both gentle lullaby and political anthem. The child "corries doon" or nestles under his covers, while his father is himself "quarrying down" in the mine in order to pay their bills and provide their heat and light. The song has been recorded by a number of artists, including Luke Kelly of The Dubliners. Our arrangement was adapted for mixed-voice choir by Jack O'Donnell, from a setting he composed for The Men of the Deeps, the Cape Breton coal miners' choir.

Berceuse Acadienne

Although it likely originated in France, this simple lullaby seems to have survived only in Acadia, where a few versions were recorded by folksong collectors. Mark Sirett of

Kingston created this lovely arrangement for the Cantabile Singers for a 2008 tour of France.

Cape Breton Lullaby

This lovely piece was composed by poet Kenneth Leslie. Born in Pictou, Nova Scotia, Leslie had a colourful career in New York and Boston as an editor and left-wing political activist. He published several books of poetry in the 1930s; his sonnet sequence *By Stubborn Stars* won the Governor General's award in 1938. Leslie's father, who was a shipowner and politician, died in 1905 when one of his own steamships sank off the Magdalen Islands. It is interesting to read the third verse of 'Cape Breton Lullaby' in light of this tragedy in Leslie's early life: a mother waits and prays for her child's Daddy to return safely to shore. She rocks and attempts to reassure the child.

DREAMING

A Midwinter Night's Dream

This song was the first-prize winner of our 2013 Atlantic Voices composition contest. Ottawa's own Elise Letourneau has produced a setting of William Wilfred Campbell's atmospheric poem that captures both the chill of mid-winter and the imagined warmth of summer. She has set the text in a minor mode, but has suggested the "dream of summer" through a wordless madrigal-like refrain in the major that alternates with the stanzas of the poem. Campbell (1860-1918) was one of the "Confederation Poets", part of the literary generation that included Archibald Lampman, Charles G.D. Roberts, and Bliss Carman. Although he lived his later years in Ottawa and is buried in Beechwood Cemetery, Campbell spent several years as an Anglican rector in St. Stephen, NB. While living in New Brunswick, he published *Lake Lyrics*, the volume that includes 'A Mid-Winter Night's Dream.'

LATE-NIGHT PARTY

Kelligrew's Soiree

Johnny Burke, the "Bard of Prescott Street", was a prolific composer of topical songs about St. John's life at the turn of the 20th Century. His 'Kelligrews Soiree' is a comic ballad in the style of Irish popular songs of the day. A fancy-dress ball ends up in a brawl. The earliest version pokes fun solely at local characters, but in rewriting the song for a non-Newfoundland audience, Burke introduced the names of American political figures, including a few presidents, plus the names of some of the champion boxers of the era. The version we are performing was composed especially for Atlantic Voices by Canadian composer Janet Stachow.

Tha'm Muileann Dubh, or The Black Mill

This rollicking Gaelic dancing song has been given a simple but fun choral setting by Stephen Smith. Strange things have been happening in The Black Mill, with even the building itself wanting to join in the madness and dance. There is a wonderful traditional tale of the supernatural connected with the tune. According to John Allan Beaton of Inverness County, Cape Breton: 'There was this fellow and he was pretty sick. It was over around wintertime and he (another fellow) went to get the priest and he started back with him. The other fellow didn't have much time to live, so this fellow wanted to make haste. The priest and this fellow were very fond of music, terribly fond of music. And they were going by this mill and they heard as nice a tune as they had ever heard. Oh, it was so slick. You couldn't but stop to listen to it. They waited and waited for the tune to an end, but, well, there no conclusion or ending to it. At last the priest said to the other fellow, "Get going. We'll be late for the sick man. That's the devil there and he's trying to keep us back. Get going! We can't be listening to the tune." And they took off! And when they arrived, they were late. The fellow they were

going to see was dead. And they learned the tune that night and that's the tune [The Black Mill].'

Translation:

(Refrain)

The black mill is rocking,
The black mill is rocking,
The black mill is rocking,
Wishing to go dancing.

(Verses)

There were goats and cattle-calves in the black mill in summer.

The moor-hen nests in the black mill in summer

Have you heard there was snuff in the black mill in summer?

Have you heard there was a ghost in the black mill in summer?

LEAVE A LIGHT ON

Take Me Home

This song was recorded by the Newfoundland trio The Ennis Sisters on their 2015 album *Stages*. It was written by Maureen Ennis as a tribute to their uncle Ronnie. Like so many Newfoundlanders, Ronnie was obliged to move away to Ontario for opportunity. Following his death there from cancer, he was brought back to Newfoundland and honoured with a house party. The words of the song were inspired from a house blessing spotted on the wall of a room in the house. Newfoundland composer Leslee Heys arranged this piece for the Newfoundland choirs Shallaway and Lady Cove. She created this SATB version of the song especially for Atlantic Voices.

One Storm from Home

This song was composed by the late Nova Scotia singer Robbie Smith. Robbie and his musical partner Kathleen Glauser performed as the folk duo Naming the Twins; this tune was part of their repertoire. Robbie died of cancer in 2019. It was his wish to see his music made available in choral arrangements. And following his death, Kathleen worked with the Nova Scotia Choral Federation to make that happen. They reached out to a number of leading Canadian composers to ask if they would be willing to create choral versions of Robbie's songs, and the response was amazing. To date there have been nearly 30 new choral works produced through the 'Robbie Songs Project'. 'One Storm From Home' was arranged for SATB chorus by Tom Leighton.

CLOSING TIME

Here's to Song

A song of farewell about the priceless gifts of friends and music. Allister MacGillivray set out to write an end-of-the-night song, one with which to close the fiddling & singing céilidhs of Cape Breton. 'Here's to Song' is his tribute to the way in which music and friendship interweave. Song gives us strength in the face of parting, keeping alive the memory of absent friends and warding off sorrow until our paths bring us back together... CBC Halifax commissioned the arrangement for The Rotary Youth Choir of Nova Scotia. It has been recorded by numerous ensembles throughout North America. The arranger is the noted choral conductor Lydia Adams, who conducts The Elmer Iseler Singers and is the Conductor Emerita of Toronto's Amadeus Choir. Adams, like MacGillivray, is a native of Glace Bay, Nova Scotia.

The Parting Glass

The words of this traditional song of farewell originated in Scotland, slowly assuming their present form throughout the 18th Century. It was introduced to Ireland at some point early in the 19th Century, where the words became associated with the now-standard tune. 'The Parting Glass' was first printed in its modern version in Colm O Lochlainn's 1939 book *Irish Street Ballads*, and it achieved wide fame through the singing of The Clancy Brothers. Our arrangement is by Kingston's Mark Sirett.



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Atlantic Voices is most thankful and grateful that our audience comes out to listen to us and support us. The auctions we hold as fundraisers play an important part in allowing us to bring you music and fun. Without this support, we couldn't continue to do what we do. So, check out our online auction and see what we have to bid on. There are some great items to be had, and maybe even something for a special occasion – or 'just because'!

Thank you so much for supporting us in past auctions, this auction and the ones in the future!

Please visit our website or scan this QR code to visit our online Silent Auction page. The Silent Auction runs from January 26th to February 2nd.



Silent Auction

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Thank you!

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And you, our welcoming and loyal audience!

Thank you!

SAVE THE DATE!
Our next Spring concert is on
25 May 2025



SAVE THE DATE!
Our next Winter concert is on
25 January 2026

