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Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa



Spring Concert

Stan Rogers: Tribute to a Canadian Legend

*Scott Richardson, Director
Theresa Cillis-O'Meara, Accompanist*

*With Special Guests:
Fumblin' Fingers Band*

*Guest Master of Ceremonies:
Stu Mills*

*Host:
Brien Marshall*

**Sunday, May 30, 2010 at 3 p.m.
Centretown United Church
507 Bank Street
Ottawa, Ontario**

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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 in its eighth season with a repertoire consisting mainly of Newfoundland, Maritime, and Celtic songs and music. Its members are primarily made up of expatriate Newfoundlanders and Maritimers, but singers and musicians from any background are more than welcome to join.

Rehearsals are held on Tuesday evenings at Pleasant Park Baptist Church from 7-9:30 p.m. If you would like to join the choir, please contact Catherine Semple at president@atlanticvoices.ca. Visit our website at www.atlanticvoices.ca for more information about the choir and our latest news.

Scott Richardson, Musical Director

Scott Richardson is active as a freelance accompanist and choir director in the Ottawa area. He is the pianist for the Ottawa Choral Society, and has also accompanied the Canadian Centennial Choir and the Ottawa Children's Choir. Scott maintains a busy schedule of private teaching. As an organist and choir director, he has held various positions in the Atlantic Provinces and in Ottawa, and is currently Music Director at Orleans United Church.

Scott was born in New Brunswick and raised in Dartmouth, Nova Scotia. He studied piano at Mount Allison University with Janet Hammock and Edmund Dawe. At Mount A, he met his future wife Kelly, a flautist from Gander, Newfoundland. While at university, Scott worked as an actor and musician in all three Maritime Provinces. His graduate studies took him in a different direction, and he later completed a Ph.D. in English literature at the University of Ottawa.

With roots in southern New Brunswick, Cape Breton, and Pictou County, Nova Scotia, Scott feels a deep attachment to the East Coast. For many years, he was active on the Ottawa pub scene performing East Coast music in various groups, and he is glad to be once more presenting the music of the region to Ottawa audiences.

Theresa Cillis-O'Meara, Accompanist

Theresa Cillis-O'Meara holds Bachelor of Music and Education degrees from the University of Ottawa. She has enjoyed the past twenty-eight years serving Ottawa's musical community as a Musical Director, Pianist, Organist, and Piano Accompanist. Theresa presently teaches Music at Sacred Heart Catholic High School. Selected credits include serving as the Musical Director for GOYA Theatre Productions (*Vaudeville*, *Menopausal*, *War Brides*, *Dads in Bondage*, *Anne and Gilbert*, *Gabriel*), Act Out Theatre (*Cabaret*), and The Ottawa School of Speech and Drama (*Oliver!*, *West Side Story*, *Guys and Dolls*, *Pajama Game*, *Hello Dolly*, and *Seussical the Musical*). Theresa is currently the Piano Accompanist for the Ottawa Bach Choir and Atlantic Voices Choir, the Organist at Emmanuel United Church, and the Musical Director for the OSSD Spring 2010 productions of *My Fair Lady* and *Pirates of Penzance*.

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Special Guests

Stu Mills

Stu Mills started as a news reader at CBC Ottawa in 2005. These days, he's in the field discovering the city's interesting characters and places to share with the listeners of Ottawa Morning, heard weekdays on CBC Radio One 91.5 FM. At the end of every week, he makes his way into the studio to act as Friday host for the show. Stu grew up in Haliburton and studied Communication and Philosophy at Simon Fraser University. He continued his studies at Queen's University, where he worked at the campus radio station and fell in love with radio's ability to focus the mind on spoken ideas. Off the air, Stu has a passion for the outdoors, especially mountain biking, and in all mechanical things.

The Fumblin' Fingers

The Fumblin' Fingers Band is giving its 80th public performance today since it began in 2005, playing at retirement homes, fundraisers, and special celebrations of all kinds. Their 2nd CD came out in January and both are for sale in the downstairs Hall. To contact them, please check their website at: www.fumblinfingers.ca

Members are Celeste Bradbury-Marshall (MC, singer, ugly stick, guitar), Hannie Fitzgerald (leader, accordion), Dave Huddlestone (guitar, spoons), Sue McCarthy (bass), Wayne Mercer (guitar, mandolin), Tom Murray (fiddle), Lynn Petros (fiddle, mandolin), Marcia Phillips (recorders, flute, tin whistle, bodhran).

About Stan Rogers

Stan Rogers, born in Hamilton, Ontario on November 19, 1949, was a man of Maritime stock on both sides of the family. Stan got his start in music when one of his uncles made him his first guitar when he was 5 years old, out of Ontario birch, welding rods and an old toothbrush. Stan grew to be a big man, tall, and with a deep rumbling voice, widely admired for his poignant lyrics and passionate musical style. Unfortunately for us, Stan died tragically in a fire on Air Canada flight 797 at the Cincinnati, Ohio airport on June 2, 1983. He had been returning from a folk festival in Kerrville, Texas. Stan was posthumously awarded the Diplôme d'Honneur by the Canadian Conference of the Arts



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CDs

Want to hear more? *Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa* has recorded several CDs that include repertoire from previous concerts. CDs may be purchased in the Downstairs Hall during the intermission and at the reception following the concert.

**Atlantic Voices:
The Newfoundland and Labrador Choir of Ottawa**

Sopranos

Bonnetta Allen
Cynthia Barnes
Marian Barton
Janice Brown
Jennifer Cunningham
Melody Dallaire
Sonya Driscoll
Heather Dyke
Ann Erdman
Joan Fisher
Sarah Gauld
Sandra Gould
Nicole Lefebvre
Cecelia Louder
Nancy MacDonald
Bridget McNeill
Terry Mercer
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Joy Phillips-Johansen
Catherine Semple
Maureen Sheppard
Rhoda Walker

Altos

Debbie Abbott
Denise Arsenault
Ilona Bain
Mary Barker
Peggy Berkowitz
Jane Bothwell
Celeste Bradbury-Marshall
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Hannie Fitzgerald
Marla Fletcher
Krista Grant
Alison Harding-Hlady
Grace Helle
Jackie Hirvonen
Sue Huddlestone
Tracy Leblanc
Helen Lucker
Dana Merrigan
Marguerite Noonan

Tenors

Paul Bastow
Ann de Beaupre
John Cunningham
Gayle Dumsday
Dave Huddlestone
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Basses

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A lovely picture of Cheryl Mousseau and her Nova Scotia Duck Tolling Retriever, Sasha Beal!



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Atlantic Voices: Our Mascot



Photo by Joan Fisher

The Atlantic Voices Mascot is a Newfoundland Dog named 'SS Maritime Atlantiika', a.k.a. "Tiika". Tiika was born July 18th, 2007. As is common of her breed, Tiika loves people, especially children, and is very gentle. Like many of the Atlantic Voices choir members, Tiika'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. Tiika is proud to be the Mascot of Atlantic Voices and hopes that you will love the songs of the sea as much as she does!

**Please be sure to greet Tiika and her
owner/handler John Fisher
as you enter or leave the concert!**

Music Programme

Pre-Show Entertainment provided by Fumblin' Fingers

Part I

☞ Choir ☞

- The Ode to Newfoundland Sir Cavendish Boyle
arr. Hannie Fitzgerald and Norman E. Brown
- Watching the Apples Grow Stan Rogers
arr. Ron Smail
- Make and Break Harbour Stan Rogers
arr. Ron Smail
- Fogarty's Cove Stan Rogers
arr. Ron Smail
- Bluenose Stan Rogers
Solo: David Barnes arr. Trent Worthington

☞ Scott Richardson solo ☞

- Giant Stan Rogers
- The Jeannie C Stan Rogers

☞ Choir ☞

- The Mary Ellen Carter Stan Rogers
arr. Scott MacMillan

☞ Fumblin' Fingers ☞

- Plenty of Hornpipe Stan Rogers
- ☞ Sing-a-long with the Choir and Fumblin' Fingers ☞
- Maid on the Shore Traditional

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Part II

✪ Choir ✪

- Northwest Passage Stan Rogers
arr. Ron Smail
- The Field Behind the Plow Stan Rogers
arr. Ron Smail

✪ Scott Richardson and Fumblin' Fingers ✪

- The Idiot Stan Rogers

✪ Choir ✪

- Tiny Fish for Japan Stan Rogers
with Marcia Phillips arr. Mark Sirett

✪ Scott Richardson solo ✪

- Lock-keeper Stan Rogers

✪ Choir ✪

- The Brass Band of the Cove Kurt Walther
- Three Songs of the Sea words by Bliss Carman
music by Timothy Cooper
 1. The Ships of Yule
 2. The Sailing of the Fleets
 3. The Ships of Saint John

- Marguerite Scott Richardson
arr. Stephen Hatfield

✪ Sing-a-long with the Choir ✪

- Barrett's Privateers Stan Rogers

**Please Join Us in the Downstairs Hall after the Concert
for the Reception & Conclusion of the Silent Auction**

The 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' sprindrift 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.



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The Maid on the Shore

There is a young maiden who lives all alone, She lives all alone on the shore-o
There's nothing she can find to comfort her mind
But to roam all alone on the shore shore shore, But to roam all alone on the shore

T'was of the young captain who sailed the salt sea, Let the wind blow high blow low-o
I will die I will die the young captain did cry
If I don't have that maid on the shore shore shore, If I don't have that maid on the shore

Well I have lots of silver I have lots of gold, I have lots of costly ware-o
I'll divide I'll divide with my jolly ship's crew
If they row me that maid on the shore shore shore, If they row me that maid on the shore

After much persuasion they got her aboard, Let the wind blow high blow low-o
They replaced her away in his cabin below
Here's adieu to all sorrow and care care care, Here's adieu to all sorrow and care

They replaced her away in his cabin below, Let the wind blow high blow low-o
She's so pretty and neat she's so sweet and complete
She sung captain and sailors to sleep sleep sleep, She sung captain and sailors to sleep

Then she robbed him of silver she robbed him of gold, She robbed him of costly ware-o
Then took his broadsword instead of an oar
And paddled away to the shore shore shore, And paddled away to the shore

Well me men must be crazy me men must be mad, Me men must deep in despair-o
For to let you away from my cabin so gay
And to paddle your way to the shore shore shore, And to paddle your way to the shore

Well your men was not crazy your men was not mad, Your men was not deep in despair-o
I deluded your sailors as well as yourself
I'm a maiden again on the shore shore shore, I'm a maiden again on the shore

Verse 1 again

Barrett's Privateers

O the year was Seventeen Seventy-Eight, *How I wish I was in Sherbrooke now*
A letter of marque came from the king to the scummiest vessel I've ever seen

Chorus:

God damn them all

I was told we'd cruise the seas for American gold

We'd fire no guns, shed no tears

Now I'm a broken man on a Halifax pier, the last of Barrett's Privateers

O Elcid Barrett cried the town, *How I wish I was in Sherbrooke now*

For twenty brave men all fishermen who would make for him the Antelope's crew

Chorus

The Antelope sloop was a sickening sight, *How I wish I was in Sherbrooke now*

She'd a list to the port and her sails in rags and the cook in the scuppers with the staggers
and jags

Chorus

On the King's birthday we put to sea, *How I wish I was in Sherbrooke now*

We were ninety-one days to Montego Bay pumping like madmen all the way

Chorus

On the ninety-sixth day we sailed again, *How I wish I was in Sherbrooke now*

When a bloody great Yankee hove in sight with our cracked four-pounders we made to fight

Chorus

The Yankee lay low down with gold, *How I wish I was in Sherbrooke now*

She was broad and fat and loose in stays but to catch her took the Antelope two whole days

Chorus

Then at length she stood two cables away, *How I wish I was in Sherbrooke now*

Our cracked four-pounders made an awful din but with one fat ball the Yank stove us in

Chorus

The Antelope shook and pitched on her side, *How I wish I was in Sherbrooke now*

Barrett was smashed like a bowl of eggs and the main truck carried off both me legs

Chorus

Now here I lay in my twenty-third year, *How I wish I was in Sherbrooke now*

It's been six years since we sailed away and I just made Halifax yesterday

Chorus



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Director's Note

It usually starts in a pub when we are young, shouting out "Barrett's Privateers," saying "God damn them all" to an entire world of people trying to push us down. All of Stan's songs were the work of a young man, of course, yet delivered in a voice aged beyond his years, that bass-baritone that was so unfashionable in an era when everyone seemed to be singing in a falsetto.

We would learn them and make the songs our own before we even knew the singer. The songs made their rounds and touched hearts independent of Stan's recordings. I remember performing an ill-advised punk version of "The Mary Ellen Carter" and being severely reprimanded for it by a certain well-known Cape Breton singer. But looking back now, I'm not sure I had even heard Stan's rendition at the time.

Yes, his songs were those of a young man, full of diatribes against the "smiling bastards" and sweeping political statements fuelled by raw passion, not cold analysis. But paradoxically, his greatest gift might have been his ability to inhabit the heads of the old, those bewildered and lost in a changed world. His songs about the inshore fishery ring true not only because of his careful imagining of the place and his way with particular, strange, and exact local words. The songs strike us as genuine because he is so gifted at taking his young self out of the picture to let his aging and often beaten characters speak for themselves.

As we grew and our vision expanded, we found the songs growing with us. There were songs like "The Idiot" in which realism pushed back against nostalgia, the winner of the struggle being unclear. There were stirring anthems for parts of the country we weren't even sure we felt at home in. There were songs like "Forty-Five Years," about a love born not in innocence but in hard experience, or my own favourite, "Lock-keeper," about a man being mocked for choosing home and quiet happiness over the more obvious thrills of adventure, freedom, and life on the road.

Stan Rogers' recording career lasted only the seven years between Fogarty's Cove and From Fresh Water. Yet his compositions seem to be the work of a much longer lifetime. In their incredible range and sensitivity, the songs grow old with us, though the singer didn't get that chance.

Scott Richardson

Program Notes

Watching the Apples Grow

Written for William Davis, premier of Ontario at the time, who asked, "Ontario! Is there any place you'd rather be?"... to which Stan replied, "You betcha, Bill."

Make and Break Harbour

This is a touching song about the Maritime inland fishery. This song was Stan's sadly ironic way of describing exactly the status of the inland fisheries as seen through the eyes of many a fisherman out of a job.

Fogarty's Cove

Stan Rogers was first moved to write about Nova Scotia's Eastern Shore in response to a request from his Aunt June Jarvis. "Fogarty's Cove" was the result, the beginning of his series of Maritime songs. Although you won't find it on the map, if you trace along the shore of Chedabucto Bay from Guysborough north-east toward Canso Town, you will find names like Half Way Cove, Queensport, Half Island Cove, Fox Island, Hazel Hill and, of course, Canso.

Bluenose

From the film "Bluenose N.S. 116", produced by the Government of Nova Scotia, this song is proud description of that famous schooner which appears on our dime – The Bluenose. Fishing schooners became obsolete after World War II, and despite all best efforts to keep her in Nova Scotia, the Bluenose was sold to work as a freighter in the West Indies. She foundered on a Haitian reef and was lost on January 28, 1946.



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The Mary Ellen Carter

This song is intended as an inspirational hymn about triumphing over great odds. It tells the story of a heroic effort to salvage a sunken ship, the Mary Ellen Carter, by members of her former crew. It is one of the most popular songs written by Rogers.

Maid on the Shore

A traditional Newfoundland tune which Stan learned from a couple Annapolis Valley boys with whom he had shared an apartment in London Ontario.

Northwest Passage

This anthemic song recalls the history of early explorers who were trying to discover a route across Canada to the Pacific Ocean, its central theme is a comparison between the journeys of these past explorers and the singer's own journey to and through the same region. The singer ultimately reflects that, just as the quest for a northwest passage might be considered a fruitless one (in that a viable and navigable Northwest Passage was never found in the days of Franklin and his kind), a modern-day sojourner along similar paths might meet the same end.

The Field Behind the Plow

A heartfelt song written about the disappearing farming life, and the hardships faced by Canadian farmers who keep holding on, through good times and bad.

Tiny Fish for Japan

On his final album, released after his death, Stan turned his gaze on Ontario. In Tiny Fish for Japan, we hear the voices of Great Lakes fishermen watching bewildered as their way of life turns into just another job. They have become tiny players in an international industry that processes smelt, a species the fishermen don't even consider food, and ships it halfway around the globe.

The Brass Band of the Cove

The second place Atlantic Voices choral competition prize goes to The Brass Band of the Cove composed by Kurt Walther of Ottawa. This song, with text written by the composer himself, commemorates the brass band tradition of the Newfoundland and Labrador outports.

Three Songs of the Sea

The first-ever Atlantic Voices choral composition contest winner is Three Songs of the Sea by Timothy Cooper of New Brunswick! Cooper has created a multi-movement work based on three lovely poems by the New Brunswick writer Bliss Carman.

Marguerite

Scott explains the history of the song: "Written by a young man very much under the influence of Stan Rogers' songwriting, "Marguerite" was composed in haste in a basement apartment in Western Newfoundland, inspired by a few paragraphs in a Reader's Digest History of Canada. Since then, the song has had an eventful afterlife. "Marguerite" was first used in a play in Corner Brook. It then passed from singer to singer across the island of Newfoundland until it caught the ear of noted Canadian composer Stephen Hatfield, who arranged it for choir and published it (without the songwriter's knowledge), assuming it was a traditional song. Every Newfoundlander he asked about the song tried to be helpful and instantly remembered her mother singing it around the house. The song has also been recorded by the up-and-coming Newfoundland trio The Once.

Barrett's Privateers

This song was adapted from a story told to Stan by Bill Howell in Halifax. Although Barrett, the Antelope and (at the time) the town of Sherbrooke did not exist and other specific instances mentioned in the song are fictional, "Barrett's Privateers" is full of many authentic details of privateering in the late 1700s.

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