



Sunday, January 27, 2013
@ 3:00 PM

Centretown United Church
507 Bank Street
Ottawa

Presents:



Scott Richardson, Director
Theresa Clarke, Accompanist

With special guests
Bytown Highland Dancers

Pre-Show by
Fumblin' Fingers Band



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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 eleventh season, 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.

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

Scott Richardson, Musical Director

Scott Richardson is active on the Ottawa music scene as a freelance accompanist and choir director. He is the pianist for both the Ottawa Choral Society and the Carleton University Choir, and has also accompanied the Canadian Centennial Choir and the Ottawa Children's Choir. In addition to his freelance piano work, Scott maintains a busy schedule of private teaching. As an organist and choir director, Scott has held various positions in the Atlantic Provinces and in Ottawa, and is currently Music Director at Orleans United Church. This year, he has also taken on a new role as the Music Director of Musica Viva Singers.

Scott grew up in Dartmouth, Nova Scotia, and studied music at Mount Allison University. His graduate studies took him in a different direction, however, and he completed a Ph.D. in English literature at the University of Ottawa.

For the past five seasons, Scott has been the Music Director of Atlantic Voices: the Newfoundland and Labrador Choir of Ottawa. He is thrilled to lead Atlantic Voices into its second decade, and to continue to share the musical heritage and culture of the Atlantic Provinces with Ottawa audiences.

Theresa Clarke, Accompanist

Theresa Clarke holds Bachelor of Music and Education degrees from the University of Ottawa. She has enjoyed the past thirty 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, where she is the Artistic Director of the Sacred Arts Performance Program which provides training and performance opportunities for young vocalists and instrumentalists.

Selected credits include serving as the Musical Director for GOYA Theatre Productions, Act Out Theatre, and the Ottawa School of Speech and Drama, for the musicals "*Oliver!*", "*Vaudeville*", "*Menopausal*", "*Cabaret*", "*War Brides*", "*Dads in Bondage*", "*West Side Story*", "*Guys and Dolls*", "*Pajama Game*", "*Anne and Gilbert*", "*Gabriel the Musical*", "*Hello Dolly*", "*Seussical the Musical*", "*My*

Fair Lady", "Pirates of Penzance", "Beauty and the Beast" and "Homechild".

Theresa is currently the Music Minister for Emmanuel United Church, and the Piano Accompanist for Atlantic Voices, the Ottawa Gay Men's Chorus, and for the Ottawa Bach Choir.

Fumblin' Fingers

Since its formation in 2005, the Fumblin' Fingers Band has given over 100 public performances at fundraisers, seniors' residences, birthdays, lobster suppers, and kitchen parties. They have 2 CDs available for purchase downstairs in the Hall.

Band members are Celeste Bradbury-Marshall (MC, singer, ugly stick, percussion, guitar), Lynn Petros (fiddle, mandolin), Hannie Fitzgerald (accordions, leader), Dave Huddlestone (guitar, spoons, bass), Wayne Mercer (mandolin, guitar), Tom Murray (fiddle), and Marcia Phillips (whistle, recorders, bodhran). They may be contacted via their website.

Website: www.fumblinfingers.ca

Email: fumblinfingers@gmail.com

The Bytown Highland Dancers

The Bytown Highland Dancers are pleased to be a part of the Atlantic Voices Choir's Scottish Fling! In 2013, after 8 years of lessons in downtown Ottawa, the studio celebrates its 2nd anniversary in its own studio in the Glebe neighbourhood. More than 50 dancers of all ages attend the 20 hours of lessons offered each week.

Director Erin Mansfield is originally from Halifax, Nova Scotia and is thrilled to be able to continue sharing her love of highland dance in Ottawa. Erin, along with fellow teachers Lindsay Munro, Janine Geneau, Sara Bruce and Kayleigh Macdonald have led dancers to great success in local, national and international competitions at all levels from primary to beginner, novice to intermediate and all the way into the top level of Premier. This past summer, two senior dancers were selected to join the Canadian team of dancers at the Edinburgh Tattoo in Scotland, an accomplishment shared by Erin, Lindsay, Kayleigh and fellow dancer Emma Davis in previous years.

Over the past year, dancers have participated in a number of performances for local retirement residences, a celebration of the Queen's Diamond Jubilee hosted by the Monarchists League of Canada and the celebration of Colonel By Days held at The Bytown Museum. The New Year is looking to be just as exciting with invitations to participate in Winterlude and a number of other celebrations of Scottish culture.

Our junior dancers are pleased to be performing both traditional dances and original choreographies today as part of the pre-show. Senior dancers will be performing traditional steps in an original arrangement to traditional east coast tunes.

Enjoy the show!

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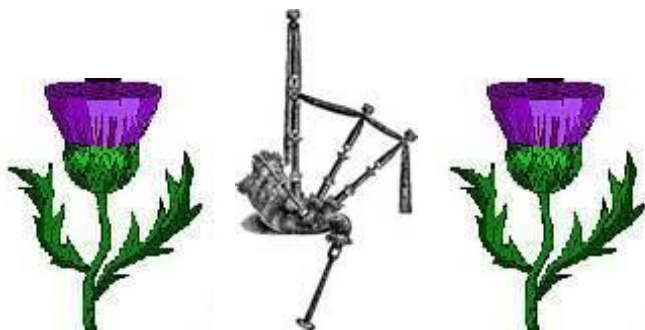
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Brien Marshall
Hewitt Noseworthy
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Andy Young



Music Program

*Pre-Show Entertainment provided by Fumblin' Fingers
and
The Bytown Highland Dancers
(under the direction of Erin Mansfield)*

PART I

☞ OLD WORLD ☛

Ode to Newfoundland

Sir Cavendish Boyle

arr. Hannie Fitzgerald & Norman E. Brown

Mairi's Wedding

Traditional tune; words by Hugh S. Robertson

arr. Bob Chilcott

MacPherson's Lament

Traditional Scottish

arr. Scott Macmillan

Chi Mi Na Mor Bheanna

Traditional Scottish

arr. Stephen Smith

Tha'm Muileann Dubh

Traditional

arr. Stephen Smith

Skye Boat Song

A.C. Macleod (music); Harold Boulton (words)

arr. Stephen Smith

Ae Fond Kiss

Traditional

arr. Stephen Smith

Flower of Scotland

Roy M.B. Williamson

arr. Margaret-Anne Park

Loch Lomond

Traditional Scottish

(solo: Krista Grant)

arr. Jonathan Quick

Intermission & Silent Auction Viewing
(Please join us in the Downstairs Hall)



PART II

NEW WORLD

Herding Lambs Among the Heather

Traditional New Brunswick

arr. Scott Richardson

Blades of Strawblane

Traditional New Brunswick

collected by Helen Creighton

arr. Gary Ewer

Farewell to Nova Scotia

(solo: Doug Sinclair)

collected by Helen Creighton

arr. John Beckwith

A Miner's Lullaby

Matt McGinn

arr. John C. O'Donnell

An interlude with the Fumblin' Fingers

The Keel Row; Road to the Isles

Traditional Scottish

Island Medley

Arr. Marcia Phillips (Dark Island: Ian MacLachlan/TRO Essex Music, Inc.)

Crossing to Ireland; The Mist

Traditional Scottish

Covered Mountain

Comin' Through the Rye (sing-along)

Robbie Burns

Go Lassie Go

Traditional Scottish

arr. Mark Sirett

Auld Lang Syne

(solo: Sylvia Young)

(flute solo: Kelly Richardson)

Traditional Scottish

arr. Mark Sirett

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

Website

Please visit our website regularly for the latest information about Atlantic
Voices: www.atlanticvoices.ca

CDs & Cookbooks

Want to hear more? *Atlantic Voices: The Newfoundland and Labrador
Choir of Ottawa* has recorded several CDs that include repertoire from
previous concerts. CDs and our 10th Anniversary cookbook are available
for sale in the Downstairs Hall during the intermission and at the
reception following the concert, as well as through our website.

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.**

Comin' Through the Rye (sing-along)

**Gin a body meet a body,
Comin' through the rye
Gin a body kiss a body,
Need a body cry?
Ilka lassie has her laddie
Nane, they say, ha'e I
Yet a' the lads they smile at me
When comin' through the rye**

**Gin a body meet a body,
Comin' frae the well,
Gin a body kiss a body,
Need a body tell?
Ilka lassie has her laddie,
Nane, they say, ha'e I,
But all the lads they smile at me
When coming though the rye.**

**Gin a body meet a body
Comin' frae the toon,
Gin a body greet a body,
Need a body froon?
Ilka lassie has her laddie,
Nane, they say, ha'e I,
But all the lads they lo'e me weel
And what the waur am I?**

**Amang the train there is a swain
I dearly lo'e mysel'
But whaur his hame or what his name,
I dinna care to tell.
Ilka lassie has her laddie,
Nane, they say, ha'e I,
But a' the lads they lo'e me weel
And what the waur am I?**

Programme Notes

Ode to Newfoundland

This is the official provincial anthem of Newfoundland and Labrador (and the unofficial anthem of Atlantic Voices). It was composed in 1902 by Governor Sir Cavendish Boyle as a four-verse poem entitled *Newfoundland*. It was set to the music of British composer Sir Hubert Parry, a personal friend of Boyle. On May 20, 1904 it was chosen as Newfoundland's official national anthem (national being understood as a self-governing Dominion of the British Empire on par with Canada, South Africa, Australia and other former British colonies). This distinction was dropped when Newfoundland joined the Canadian Confederation in 1949. Three decades later, in 1980, the province re-adopted the song as an official provincial anthem. Newfoundland and Labrador is the first province in Canada to officially adopt a provincial anthem.

Mairi's Wedding

This popular Scottish children's song, also known as the "Lewis Bridal Song", was originally written in Gaelic by Johnny Bannerman for his friend Mary McNiven. The tune was a traditional air from the Scottish Hebrides. Bannerman's Gaelic original was first performed at the Old Highlanders Institute in Glasgow at the Mod of 1935. The song was translated into English by Hugh S. Robertson in 1936. "Mairi's Wedding" has been recorded by many artists over the years - in recent years, it has become one of the signature songs of Cape Breton's Rankin Family

Macpherson's Lament

James Macpherson was the leader of a gang of cattle thieves, and by tradition was supposed to have been a fine fiddler. He was convicted of robbery and sentenced to be hanged. According to legend, Macpherson spent his last hours writing his lament, and walked from prison playing it on his fiddle. At the gallows, he was said to have offered the fiddle to any takers. When no one accepted it, he broke the fiddle on his knee and threw it to the crowd. Macpherson's execution became the basis of a broadside ballad, which Robert Burns used as a model for his song. Burns's version in turn was modified by the folk tradition and transformed back into a traditional song. We are singing an arrangement by the prolific NS composer Scott MacMillan. It was commissioned by the Halifax Camerata Singers.

Chi Mi Na Mor Bheanna

(The mist-covered mountains of home)

The Gaelic words of this song were written in 1856, supposedly on the first day of autumn, by Iain Cameron of Ballachulish, Scotland. The melody is a minor-key version of "Johnny Stays Long At the Fair." We present it in a setting created by Nova Scotia native Stephen Smith for the Vancouver Gaelic Choir. Several of today's selections were originally arranged by Mr. Smith for that ensemble. The words, as translated by Maureen Lyon, are as follows:

Oh, I'll see the great mountains,
Oh, I'll see the peaked mountains,
Oh, I'll see the corries (dells),
I'll see the rock clefts under the mist.

I'll see without delay the place where I was born,
I'll be welcomed in the language I understand.
There, on arrival, I'll find joy and love that I wouldn't sell for tons of gold.

I'll see the woods, I'll see the thickets,
I'll see the fairest, most fertile fields,
I'll see the deer on the floor of the corries, hidden in a cloak of mist.

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, CB:

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 was 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:

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

The cattle are having calves in
The black mill, the black mill,
The cattle are having calves in
The black mill since summer.

The grouse is nesting in
The black mill, the black mill,
The grouse is nesting in
The black mill since summer.

Did you hear there was snuff
In the black mill, the black mill,
Did you hear there was snuff
In the black mill since summer?

Did you hear there were ghosts
In the black mill, the black mill,
Did you hear there were ghosts
In the black mill since summer?

There are many things you would not expect
In the black mill, the black mill,
There are many things you would not expect
In the black mill since summer.

Skye Boat Song

This melody was collected in the 1870s by Anne Campbell MacLeod. MacLeod was on a trip to the Isle of Skye and was being rowed over Loch Coruisk when the rowers broke into a Gaelic rowing song "Cuachag nan Craobh." Miss MacLeod wrote down what she could remember of the air, later publishing it in *Songs of the North*, which she co-authored with Sir Harold Boulton. Boulton wrote the English lyrics, which romanticize the escape by water of Prince Charlie after the 1745 Jacobite Rebellion. Boulton was a man of varied interests in business, philanthropy and the arts. As a young man, he was a prolific songwriter and later became a director of the Royal Academy of Music. While studying at Balliol College, Oxford, Boulton became devoted to music, leading the college choir. It was apparently an Oxford reading party in

Scotland that led to his interest in Highland music and thus to the creation of the Skye Boat Song by an English baronet! In another unlikely twist, Boulton and his father were the businessmen who in 1903 created the Dominion Tar and Chemical Company (Domtar) of Cape Breton.

Ae Fond Kiss

Robert Burns was inspired to write this song by his 1791 parting from Agnes “Nancy” M’Lehose. Burns had been deeply in love with Mrs. M’Lehose, and had carried on an extensive correspondence with her under the names “Clarinda” and “Sylvander.” His relationship with “Clarinda” inspired Burns to compose nine other songs. Nancy was about to travel to Jamaica to try to reconcile with her estranged husband. Sir Walter Scott said of the lines:

Had we never lov’d sae kindly,
Had we never lov’d sae blindly,
Never met - or never parted,
We had ne’er been broken-hearted
that “they contain the essence of a thousand love tales.”

Flower of Scotland

Flower of Scotland, (words and music composed by Roy Williamson of the Scottish folk group The Corries), made its debut in 1965. Since then, it has become an unofficial national anthem for Scotland at many sporting venues; since 1974, it has been used by the Scotland national rugby union team, and by the Scottish Football Association since the mid-1990s. Indeed, in a poll conducted by the Royal Scottish National Orchestra in 2006, *Flower of Scotland* was the first-place finisher as unofficial Scottish anthem, beating out such tunes as *Scotland the Brave*, *Highland Cathedral*, and *Scots Wha Hae*. At the 2012 London Olympics, the song was featured in the Opening Ceremonies.

Permission for this special arrangement, for the exclusive use of Atlantic Voices: the Newfoundland and Labrador Choir of Ottawa, was granted by the Corries to Margaret-Anne Park, now in her sixth season as a member of the choir.

Loch Lomond

This song is most likely a tale about two of Bonnie Prince Charlie’s men, captured and left behind in Carlisle after the failed uprising of 1745. One is to be executed, while the other is set free. According to Celtic tradition, the condemned man’s spirit would return to his homeland via the “low road”: his spirit will reach Scotland before his comrade gets home, but he will never meet his true love again.

Herding Lambs Among the Heather

Folklorist Edward "Sandy" Ives collected this song from James Brown of South Branch, New Brunswick. This traditional Scottish ballad, which describes the courting of a shepherd lass by a rich young man, usually goes by the title "The Queen Among the Heather." Although versions of the song may be found in numerous Scottish collections, Ives points out that the tune cannot be found in collections from the Maritimes and says that he was unable to find any other traditional Maritime singers who even knew the song. Its unique appearance in the repertoire of a single NB singer was a bit of a puzzle for Ives. However, see the notes for "Go, Lassie Go" for a likely Maritime "cousin" to this tune. Whatever its possible history, it is a lovely and haunting tune, which we present in a brand-new arrangement by Atlantic Voices' Music Director Scott Richardson.

Blades of Strawblane

A traditional New Brunswick folk song, based on a Scottish ballad, this song was first published in 1866 under the title "The Braes of Strathdon." A young man meets a young woman and falls in love with her, but when she rejects his marriage proposal, he leaves. She whispers her plea for him to come back to her. The arrangement is by Halifax composer Gary Ewer.

Farewell to Nova Scotia

Farewell to Nova Scotia, sometimes given the alternate title *Nova Scotia Song*, is a popular traditional sailors' song and the province's unofficial anthem. According to research by Linda C. Craig and Marjory Whitelaw, the *Nova Scotia Song* began as a poem called *The Soldier's Adieu*, by Robert Tannahill (1774-1810) from Paisley, Scotland.

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.

Go Lassie Go

The standard version of this traditional song, also known as “Wild Mountain Thyme,” probably originated early in the 20th Century with Francis McPeake, a singer from a musical family in Belfast, Northern Ireland. It became widely known thanks to a 1957 BBC recording by McPeake’s nephew (also named Francis McPeake!). But “Go, Lassie Go” is actually a variant of a much older Scottish song, probably dating from before 1742. The poet Robert Tannahill, a contemporary of Robert Burns, composed a version entitled “The Braes of Balquidder,” which first appeared in 1821. McPeake’s version uses a different melody, but the modern words contain many echoes of Tannahill’s lyric.

In New Brunswick, folklorist Helen Creighton collected a song with essentially the same title (“The Braes of Belquether”) that, oddly, is not a version of “Go, Lassie Go” at all -- although it does borrow a few lines of verse from Tannahill’s lyric. Creighton’s tune seems instead to be related to another song on our programme, “Herding Lambs Among the Heather.” This is an interesting example of how in the folk tradition songs are not fixed for all time; they mingle and transform until it is sometimes hard to know where one song stops and another begins.

We sing “Go Lassie, Go” in a rousing setting by Mark Sirett dedicated to his daughter Heather Ellen.

Auld Lang Syne

We conclude our concert with this beloved Scottish song of parting and nostalgia. In a 1793 letter, Robert Burns claimed to have merely taken down this song from “an old man’s singing,” and called the melody “but mediocre”. It is likely, however, that Burns retouched the original significantly, as he did with many traditional songs that he published. The song dates to sometime before 1700, when the original melody was first published in a collection of instrumental tunes. On their 1929 New Year’s Eve radio broadcast, Guy Lombardo and His Royal Canadians introduced the tune that most people now associate with the words of “Auld Lang Syne.” Mark Sirett has returned to the poignant original melody for this choral version, which he arranged for the 10th anniversary of his Cantabile Choirs of Kingston.

Valued assistance with Gaelic pronunciation was provided by Michael Mackay of Manassas, Virginia. Mike has been working informally on various publication projects for An Comunn Gàidhealach, America [ACGA] since 2000. He is also a former president of ACGA, and has served on the board for a number of years. Mike often may be heard as a foreign commentator on BBC Radio nan Gaidheal in Scotland. Mike has won Gold Medals in men's solo Gaelic singing and story-telling at the Canadian, US, and Royal National (Scotland) Mòds.

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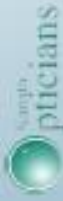
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Atlantic Voices: Our Mascot



Photo by Joan Fisher

The Atlantic Voices Mascot is a Newfoundland Dog named 'SS Maritime Atlantiika CDX DDX CGN' (meaning Companion Dog Excellent, Draft Dog Excellent, and Canine Good Neighbour), 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 she does!

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

Thank-you!

Atlantic Voices gratefully acknowledges the contributions and support of the following people:

- Our corporate sponsors and silent auction donors
- Tom Barnes
- Melody Dallaire
- John Fisher & Tiika
- Courtney Garneau
- Rod Harasemchuk
- Stuart Huddleston
- Tracy Leblanc
- Helen Lücker
- Mike Lücker
- Michael Mackay
- Greg O'Leary-Hartwick
- Kelly Richardson
- Judi Walton
- Bytown Highland Dancers
- Centretown United Church
- Fumblin' Fingers
- Members of Atlantic Voices
- Our family members – we couldn't do it without you!

And you, our welcoming and loyal audience!

