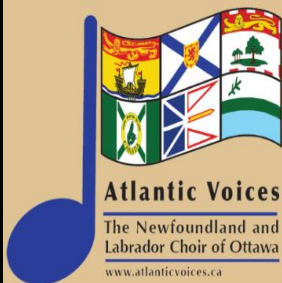


Atlantic Voices Presents:

# ROGUES' GALLERY



1



Sunday May 26th 3pm  
Centretown United Church  
507 Bank Street

**Fumblin' Fingers pre-show at 2:15pm**

# 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  
Joan Fisher  
Elizabeth Fortin  
Sharon Fotheringham  
Jodie Francis  
Erin Fullerton  
Sarah Gauld  
Jane Johnston  
Marie Kusters  
Margaret Lavictoire  
Nicole Lefebvre  
Sara Lim  
Nancy MacGregor  
Anne Makhoul  
Margaret-Anne Park  
Catherine Semple  
Kelda Sinclair  
Katie Stanley  
Lindsay Thomson-  
Marmen

## Altos

Denise Arsenault  
Suzanne Beaudoin  
Rosemary Bernath  
Donna Boudreau  
Grace Carpenter  
Janice Cross  
Elisabeth Dempsey  
Mary Fawcett-Pearce  
Joan Foster-Jones  
Sandra Fraser  
Helen Lückér  
Lynn McDonald  
Liz McKeen  
Joan Milne  
Sharon Philpott  
Diane Rayner  
Maureen Sheppard  
Nancy Walking

## Tenors

John Cunningham  
Shelly Donaldson  
Julie Dustin  
Valerie Everson  
Marla Fletcher  
Greg Gnaedinger  
Mike Lückér  
Roger McCullough  
Jim Rourke

## Basses

Winston Babin  
Michael Deeks  
Colin Hutchings  
Victor Laurin  
Don MacDonald  
Doug Murphy  
Patrick Shaughnessy  
Doug Sinclair  
Ted Welch  
Michael Wood

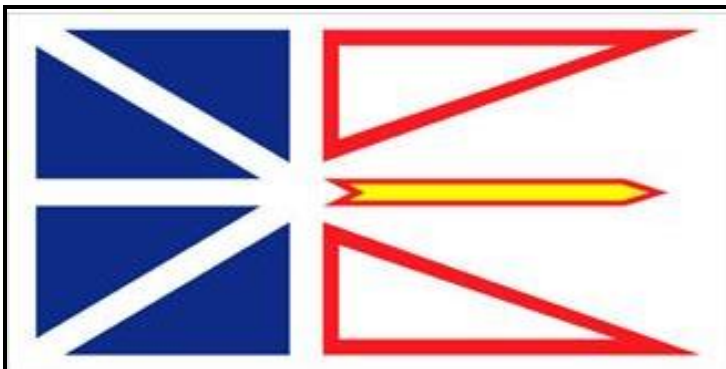
## Ode to Newfoundland

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!

## **Atlantic Voices Executive Committee**

Doug Murphy (President)

Victor Laurin (Vice-President, Operations)

Margaret-Anne Park (Vice-President, Media)

Jodie Francis (Secretary)

Joan Foster-Jones (Treasurer)

Winston Babin (Past President)

Winston Babin (Librarian and Membership)

### **Musical Director**

Scott Richardson

### **Collaborative Pianist**

Abigail Sanchez Rojas

### **Publicity**

Catherine Semple, Margaret Lavictoire,

Sarah Gauld, Shelly Donaldson

### **Special Events**

Winston Babin

### **Programme Cover & Posters**

Greg Gnaedinger & Sarah Gauld

### **Programme**

Margaret-Anne Park

### **Silent Auction**

Suzanne Beaudoin, Jodie Francis

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Margaret-Anne Park, Marie Kusters

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Dave Huddleston, Don MacDonald

### **Webmaster**

Sara Francis

### **Master of Ceremonies (MC)**

Brien Marshall

### **Concert Coordinator**

Renée Carosielli

### **Kitchen Coordinators**

Catherine Semple, Lynn McDonald

## **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](mailto:membership@atlanticvoices.ca). Visit our website at [www.atlanticvoices.ca](http://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 over 250 public performances at fundraisers, seniors' residences, birthday parties, kitchen parties and at twice-yearly Atlantic Voices Choir concerts. Look for CDs following the concert.

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

Website: [www.fumblinfingers.ca](http://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*

**The Little Beggarman**

Traditional Irish

*arr. Emily Crocker*

**MacPherson's Lament**

Traditional Scottish

*arr. Scott Macmillan*

**New Ireland Song**

Traditional New Brunswick

*arr. Timothy G. Cooper*

**Tie Me Down**

Allister MacGillivray

*arr. James McGowan*

**Sarah**

Traditional Newfoundland

*arr. Stephen Hatfield*

**Grandma's Advice**

Traditional Nova Scotia

*arr. Robert Fleming*

**The Nancy**

*Flute: Kelly Moorcroft*

Stan Rogers

*arr. Ron Smail*

**The Jolly Roving Tar**

Traditional Newfoundland

*arr. Stephen Hatfield*

**Jack was Every Inch a Sailor --  
singalong**

Traditional Newfoundland





## PART II

### The Pirate's Serenade

Traditional Nova Scotia

*arr. Jean Coulthard*

### Barrett's Privateers

Stan Rogers

*arr. Ron Smail*

### Heave Away

Traditional Newfoundland

*arr. Stephen Hatfield*

### Harbour Le Cou

*Flute: Kelly Moorcroft*

Traditional Newfoundland

*arr. Patrick M. O'Shea*

### We'll Rant and We'll Roar

Traditional Newfoundland

*arr. Patrick M. O'Shea*

## Connect with Us

Please visit [www.atlanticvoices.ca](http://www.atlanticvoices.ca) and follow Atlantic Voices on Facebook and Instagram for the latest information about the choir.

Fumblin' Fingers can be found at: [www.fumblinfingers.ca](http://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.

## VAGABONDS

### The Little Beggarman

The tune is a traditional reel that appears in the repertoire of players in various folk traditions on both sides of the Atlantic and is often referred to as "The Red-Haired Boy." A version of the words has long been sung in Ireland, but they were apparently first collected by Colm O Lochlainn in 1925, who said he learned it from a "one-legged accordion player" in Dublin. The beggarman enjoys his life of leisure roaming the roads of Ireland. Our arrangement, by Emily Crocker, pairs the traditional Irish tune with an Appalachian fiddle melody.

## OUTLAWS

### MacPherson's Lament

James Macpherson was the leader of a gang of cattle thieves, and by tradition was 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' version in turn was modified by the folk tradition and transformed back into a traditional song. This arrangement is by the prolific Nova Scotia composer and guitarist Scott Macmillan. It was commissioned by the Halifax Camerata Singers.

## **BOOTLEGGERS**

### **New Ireland Song**

Many Irish immigrants came to Atlantic Canada during the 19th century, and for a time the Irish were the largest ethnic group in New Brunswick, making up a full one third of the population. "New Ireland" was in fact one of the names put forward for the province. The Irish community may have been very religious, but they still enjoyed their tipple, and this song describes the frustration of trying to find anything to drink on a Sunday. New Ireland Song was published in *Folksongs from Southern New Brunswick* by Helen Creighton in 1971. It was sung to her by William Wilson of Ratter's Corner, Kings County in the mid or late 1950s. Creighton commented that "New Ireland is a farming community near Elgin. This is the sort of song a local wit loved to compose when an amusing event provided the material." Our arrangement is by Fredericton composer Timothy G. Cooper.

## **REFORMED RAKES**

### **Tie Me Down**

After his wild years, the singer longs to stop being in constant motion and finally rest in one place, with one love. The song was featured in the stage revue *The Rise and Follies of Cape Breton*. Carleton University professor James McGowan arranged "Tie Me Down" especially for our

Atlantic Voices tribute to Allister MacGillivray a few seasons ago. Allister says of "Tie Me Down":

"I wrote this song in my mother's kitchen, with my feet in the oven, trying to get warm. It's about the Glace Bay of my youth. In the lyrics, I personify the town, pleading with her to take me back, after my flirtations with the scarlet places of my recent past. It was my first hit, placed on the Easy Listening Charts in the 1970s by my friend and travelling companion, John Allan Cameron. Today it's a sing-along standard in the ballad bars of Maritime Canada."

## **SEDUCTIVE CHARMERS**

### **Sarah**

A song much beloved in Newfoundland, 'Sarah' spins a tale of comic romance as a young couple tries to outwit the girl's ferocious mother. This arrangement, by renowned Canadian composer Stephen Hatfield, features lots of story-telling, character-playing and exchanges between the various sections of the choir.

### **Harbour Le Cou**

This comic song about a rudely interrupted tryst was collected in 1951 by folklorist Kenneth Peacock from the singer Bill Brennan of Stock Cove, Newfoundland, who had learned it in a local lumber camp. It was published in the 1955 edition of the *Gerald S. Doyle Songbook*, which led to it being widely sung in the Newfoundland outports. The arrangement is number two of Patrick O'Shea's second set of *Newfoundland Songs* (the entire set was premiered by Atlantic Voices in 2018).

## **WISE WOMEN**

### **Grandma's Advice**

Grandma doesn't even follow her own advice in matters of the heart. The young woman telling the story recognizes

this, and the young prove to have more sense than the old. Helen Creighton collected this English song from Miss A.S.M. Ward of Wolfville, Nova Scotia in 1953. The arrangement is by the eminent Canadian musician Robert Fleming, who worked as a church musician in both Ottawa and Montreal and composed for the National Film Board.

## **SAILORS ON A SPREE**

### **The Jolly Roving Tar**

This Newfoundland version of an English sea shanty was arranged by Stephen Hatfield for the St. John's choir Cantus Vocum. Jack the Sailor goes ashore with his pay, and life is one long spree – for as long as the money lasts. The song is probably best known to our audience from the Great Big Sea recording.

### **Heave Away**

Stephen Hatfield wrote this arrangement for a high school choir festival in 2006. He asks choristers to grunt, scoop into their pitches, and generally imitate a crew of carousing sailors. "Heave Away" is a Newfoundland take on a familiar shanty once sung by sailors in ports all around the world; this variant was collected in 1979 by Anita Best and Genevieve Lehr from the traditional singer Pius Power, Sr. of Southeast Bight, Newfoundland and Labrador.

### **We'll Rant and We'll Roar**

This Newfoundland favourite was composed in the 1880s by Henry LeMessurier, a civil servant, newspaper editor, and politician who represented Burin in the House of Assembly. The tune is based on the well-known sea shanty "Spanish Ladies". The outports listed in the final verse are located on Placentia Bay. Our arrangement is the closing selection from Patrick O'Shea's first set of Newfoundland folksong settings. O'Shea is a Massachusetts composer, but feels a special

affinity for Newfoundland folk music thanks to his family heritage (his grandmother was born in Harbour Grace).

## **PIRATES (GENTLE AND BOISTEROUS)**

### **The Pirate's Serenade**

This ballad began life as a poem by Scottish author William Kennedy published in 1827, and was later turned into a successful parlour song by J. Thomson of Edinburgh. When the literary ballad entered the folk tradition, it was greatly changed – and one might say improved in many details – through oral transmission. However, it also lost much of its coherence. The folklorist Helen Creighton collected a version from William Gilkie of Sambro, Nova Scotia in 1950. Mr. Gilkie remembered much of the song, but in fragments. The Canadian composer Jean Coulthard arranged this ballad in 1979 as number two of *Three Ballades from the Maritimes*, choosing to set only the most complete and lyrical fragments. Unfortunately, they don't give us much of the narrative, in which the pirate tries to seduce his love to escape to sea with him by scaling a rope from her window. In some instances, the original words have been changed entirely beyond recognition. To take just one example, Kennedy's poem says at one point: "Now fast to the lattice these silken ropes twine", or in other words, "tie on these ropes and shimmy down, darling. I've brought silk ropes so they won't cut your hands." A sensitive pirate! The Nova Scotian variant transforms this to the enigmatic but beautiful "And when we're under court letters, court silk, and court wine."

The song originally began:

"My boat's by the tower, my barque's in the bay  
And both must be gone near the dawning of day."

### **Barrett's Privateers**

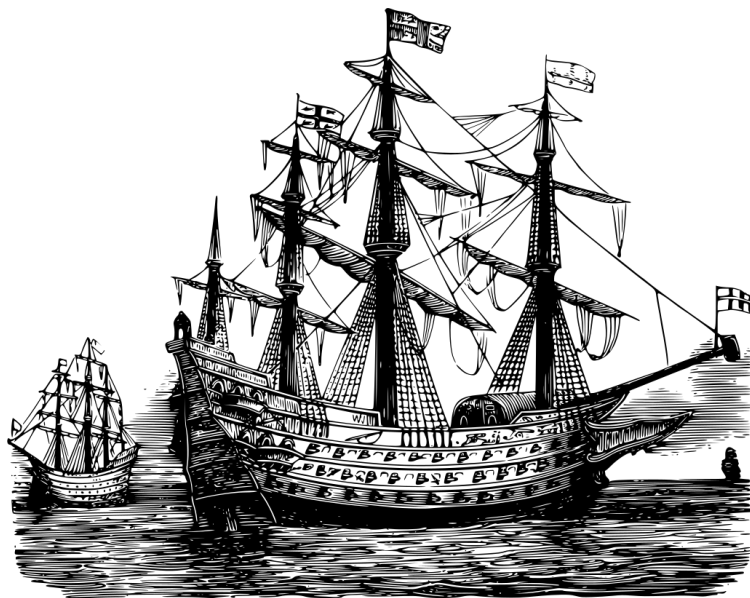
According to Garnet Rogers, Stan wrote the song in Sudbury, where the band was appearing at the Festival

Borealis. An after-hours song session with The Friends of Fiddler's Green was in full swing. Stan, wanting to have a song of his own to lead, vanished for "what seemed like a half hour at the most", then returned with the lyrics in hand. Although Barrett, the Antelope, and (at the time) the town of Sherbrooke did not exist, and other specifics mentioned in the song are fictional, "Barrett's Privateers" is full of many authentic details of privateering in the late 1700s.

## MUTINEERS

### The Nancy

Although he is popularly thought of as a singer of songs about life in the Maritimes, Stan Rogers turned his attention to the people and the history of Ontario on his last studio album (released posthumously). "The Nancy" takes inspiration from some forgotten episodes of the War of 1812. The schooner Nancy sailed the Great Lakes as a supply and troop ship during the war, commanded by the strong-willed and irreverent Captain Alexander MacIntosh. MacIntosh is not one to blindly follow the orders of his 'betters'...



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Threads: AtlanticVoices







**Our very own collection of Rogues....**



**Steady as she goes...**

## **Many thanks to our generous Silent Auction Donors!**

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 us out online 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 May 26th to June 2nd.**



Silent Auction

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# Thank you!

**Atlantic Voices also acknowledges the contributions and support of the following people:**

- Our silent auction donors
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- Centretown United Church
- Fumblin' Fingers
- Hulse, Playfair & McGarry
- Members of Atlantic Voices
- Our family members – we couldn't do it without you!

***And you, our welcoming and loyal audience!***

A large, stylized 'Thank you!' in multi-colored letters (pink, red, orange, yellow, green, blue, purple) with a grey shadow underneath.

## A FEW NOTES ABOUT SEA SHANTIES

<https://www.rmog.co.uk/stories/topics/sea-shanty-facts-history-meaning>

(retrieved 18 May 2024; abridged notes follow)

Singing has been a part of life at sea for centuries. But sea shanties traditionally take a very particular form:

- They are generally 'call and response' songs, with one singer (known as a 'shantyman') leading and everyone else replying with the chorus.
- They have a regular, heavy rhythm. There may be dozens of versions and verses, but the tune and tempo remain constant.

Sea shanties were work songs, devised to accompany particular actions or tasks on board ship. They could help keep time among groups of sailors, coordinate physical movements like hauling ropes and raising sails, and relieve the boredom of long, repetitive tasks.

The term 'sea shanty' itself first emerged in the 1800s. one often proposed origin is that it came from the French word 'chanter', meaning 'to sing'.

Historians have traced examples of what might be called 'sea shanties' back to at least the 16<sup>th</sup> century. However, the songs as we know them really flourished during the 19<sup>th</sup> century on board large sailing ships.

Square-rigged vessels like *Cutty Sark* required groups of men to coordinate in hauling ropes and setting the sails. Ships' equipment such as the capstan (a type of winch often used to raise anchor) also needed multiple people winding together for long periods.

That explains the rise of the sea shanty: they helped make these hard group tasks easier – or at least more bearable.

Each type of shanty was traditionally linked to the job at hand. 'Short drag' shanties were designed for short, hard bouts of pulling. A song like 'Haul on the Bowline' is a good

example of this: every time the crew shouted ‘haul’ during the chorus, they could give the rope another hard tug.

*Haul on the bow’lin*  
The bow’lin *haul*

‘Long haul’ or ‘Halyard’ shanties by contrast are songs for more sustained periods of pulling. Shanties like ‘Blow the Man Down’ included multiple rambling verses: the crew could rest while the shantyman displayed his lyrical skill:

Come all ye young fellows that follow the sea,  
*Way-hay, blow the man down*  
And pray pay attention and listen to me  
*Oh, give us some time to blow the man down*

Other types include ‘Capstan and Pumping’ shanties, designed for periods of relatively easy but continuous effort.

*“The sailor’s songs for capstans and falls are of a peculiar kind, having a chorus at the end of each line. The burden is usually sung, by one alone, and, at the chorus, all hands join in – and the louder the noise, the better.”*

(from *Two Years Before the Mast* by Richard Henry Dana Jr)

**SAVE THE DATE!**  
*Our next Winter concert is on*  
**26 January 2025**

