

SS Maritime Splish, Splash ***(CD, DD, DD, WRDX, CGN)***



Our Atlantic Voices Mascot is the litter sister of our former Mascot, SS Maritime Atlantiika. She is a Newfoundland Dog named 'SS Maritime Splish, Splash', CD, DD, BDD, WRDX, CGN (meaning Companion Dog, Draft Dog, Brace Draft Dog, Water Rescue Dog Excellent, and Canine Good Neighbour), a.k.a. "Splash". Splash was born July 18th, 2007. As is common of her breed, Splash loves people, especially children, and is very gentle. Like many of the Atlantic Voices choir members, Splash'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. Splash is proud to be the Mascot of Atlantic Voices and hopes that you will love the songs of the sea as much she does!

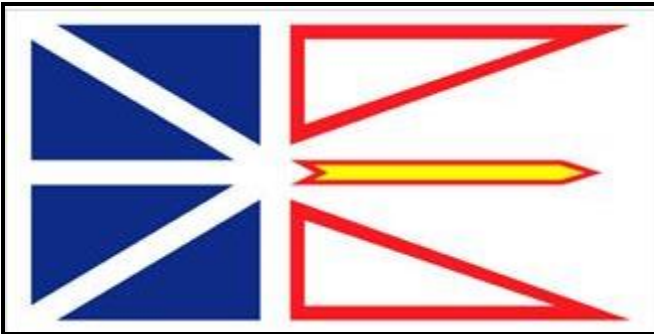
Ode to Newfoundland

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.



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 fifteenth 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 the Riverside Churches of Ottawa (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 as a freelance accompanist and choir director. He is the pianist for the Ottawa Choral Society, and has also accompanied the Carleton University Choir, 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. Since 2007, he has been the Music Director of Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa. As well as conducting Atlantic Voices, Scott is also the Music Director of Musica Viva Singers of Ottawa.

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. 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.

Theresa Clarke, Accompanist

Theresa Clarke holds Bachelor of Music and Education degrees from the University of Ottawa. She has enjoyed the past thirty-five years serving Ottawa's musical community as a Music Director, Pianist, Organist, and Piano Accompanist. Theresa presently teaches Music at Sacred Heart Catholic High School where she is the Founder and Artistic Director of the Sacred Arts Performance Program which provides training and performance opportunities for young vocalists, instrumentalists, dancers and actors.

Theresa has served as the Music Director for more than forty musical theatre productions for GOYA Theatre Productions, Maple Leaf Productions, Act Out Theatre, and the Ottawa School of Speech and Drama. Theresa is currently the Music Minister and Organist for Emmanuel United Church, the Piano Accompanist for the Atlantic Voices Choir and, since 2002, the Piano Accompanist for the Ottawa Bach Choir.

Fumblin' Fingers

Since its formation in 2005, the Fumblin' Fingers Band has given 180 public performances at various fundraisers, seniors' residences, birthdays, lobster suppers, and kitchen parties. They have recorded 3 CDs, which are available for purchase in the Downstairs Hall following the concert.

Band members are Celeste Bradbury-Marshall (MC, singer, guitar, percussion), Lynn Petros (fiddle, mandolin), Wayne Mercer (guitar, mandolin), Dave Huddlestone (guitar, spoons, bass), Tom Murray (fiddle), and Hannie Fitzgerald (accordion, leader).

They can be contacted via their website: www.fumblinfingers.ca

Email: fumblinfingers@gmail.com



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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, the first province in Canada to declare a provincial anthem.

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 in 2011 by the Corries to Margaret-Anne Park, now in her tenth season as a member of the choir.

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.

Peggy Gordon

The words of Peggy Gordon appear to have Scottish roots. However, the song in its current form was first collected in Nova Scotia and subsequently spread back across the ocean, popularized by such artists as the Dubliners and the Clancy Brothers. The folksong collector Helen Creighton collected the words from Dennis Smith of Chezzetcook, and the melody from a number of traditional singers in the eastern part of the province. Our arrangement is by Gary Ewer of Halifax.

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. Our arrangement is by Gary Ewer.

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*." This setting was created by Nova Scotia native Stephen Smith for the Vancouver Gaelic Choir.

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.

Flow Gently, Sweet Afton

Sweet Afton is the poem written in 1791 by Robert Burns in praise of the beautiful River Afton (or Afton Water) in Ayreshire, Scotland. It was given the title *Flow Gently, Sweet Afton* in the publication with the well-known melody by Jonathan Spillman in 1838. The stunning alternate early melody in this arrangement, *Afton Water*, is credited to the Scots Muscial Museum, 1792, No. 386.

This arrangement was commissioned in 2014 by soprano Lorna MacDonald, Lois Marshall Chair in Voice at the University of Toronto, in memory of her brother, organist David MacDonald.

Ye Banks and Braes

Robert Burns composed this tender love song upon a Scottish air called The Caledonian Hunt's Delight, and submitted it in 1791 to the collection entitled the Scots Musical Museum. Burns himself told the following story about the origin of the melody: A writer named James Miller was very keen to compose a Scottish tune, and expressed this desire to a friend of Burns's, Stephen Clarke. As a joke, Clarke told Miller "to keep to the black keys of the harpsichord, and preserve some kind of rhythm, and he would infallibly compose a Scots air". And a few days later, that is just what he did (with some touch-ups by Clarke). Our arrangement was made by Stephen Smith, and unusually, it features the basses singing the melody throughout.

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."

Will Ye No Come Back Again

This is one of Scotland's favourite songs that commemorate Charles Edward Stuart, better known as Bonnie Prince Charlie (1720-1799). He

led the Second Jacobite Rebellion in 1745 hoping to restore the Stuarts to the throne of England and Scotland. After numerous victories, he was defeated at the battle of Culloden and eventually escaped to France.

Over the centuries, “*Will Ye No Come Back Again?*” has become a parting song for many different occasions. This particular arrangement was written in memory of the arranger’s sister-in-law who died of cancer shortly before its premiere on 6 March 1999 by the Cantabile Choirs of Kingston, under the direction of Dr. Sirett.

The winter it is past (*Five Scottish Songs, No. 1*)

Robert Burns’ version of this lovely song was published in 1788 in *The Scots Musical Museum*, a compendium of six hundred Scottish songs compiled by James Johnson – with much assistance from Robert Burns who, in his own words, “collected, begg’d borrow’d and stole... all the songs I could meet with.” Closely related songs have been noted in Ireland and England, with a range of different texts and melodies. Burns based his own lyrics on a contemporary ballad called *The Lovesick Maid*; his tune may be the one that belonged to the ballad or it may have been adapted from another source.

My heart’s in the Highlands (*Five Scottish Songs, No. 2*)

Robert Burns’ version of this song of his love for Scotland was published in 1790 in Volume 3 of *The Scots Musical Museum*. For this song, Burns added lines to part of an old ballad called *The Strong Walls of Derry* (itself a concoction of fragments from more than one other song), crafting something beautifully alliterative and rhythmic.

How green the groves (*Five Scottish Songs, No. 3*)

This attractive song of love fulfilled appears in the 19th century collection *Songs of Scotland*, edited by George Farquhar Graham. Burns’ words, loosely based on a song by James Thomson called ‘*The Happy Shepherd*’, are associated with at least two tunes. The one used here is called ‘*Down the Burn, Davie*’, and dates from at least as early as 1725.

I’ll Never Leave You (*Five Scottish Songs, No. 4*)

This song of devotion appears in the 19th century collection *Songs of Scotland*, edited by George Farquhar Graham. The lyrics were written for the tune by ‘a friend of the publishers’ but are clearly based largely on earlier versions of the song, such as the one published in the *British Musical Miscellany* (1736). The tune is also old. It appeared in several 18th century collections and almost certainly dates back at least a century before that, as it is mentioned as a ‘popular tune’ in a 1673 collection of pious verse.

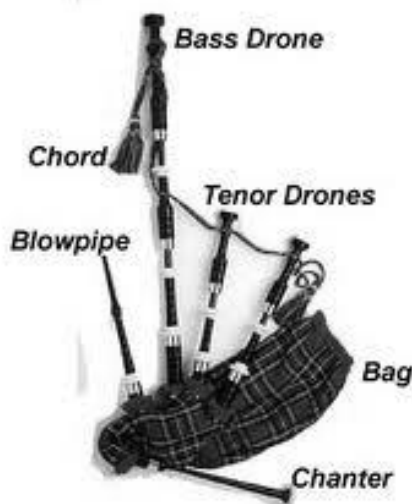
Where are the joys (*Five Scottish Songs, No. 5*)

Robert Burns wrote the words of this song in 1793, to a tune called *Saw ye my father?*, which Burns described as “one of my greatest favourites” in a letter to James Thomson (editor of *The Scots Musical Museum*). He also commented, “I have sprinkled [the song] with the Scottish dialect, but it may be easily turned into correct English.

(The notes for the Five Scottish Songs were compiled for the edition produced by Canasg Music Publishing, 2015.)

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.



Music Programme

Pre-Show Entertainment provided by Fumblin' Fingers

Krista Grant, Piper

PART I

Ode to Newfoundland

Sir Cavendish Boyle

arr. Hannie Fitzgerald & Norman E. Brown

Flower of Scotland

Roy M.B. Williamson

arr. Margaret-Anne Park

Skye Boat Song

A.C. Macleod, Harold Boulton

arr. Stephen Smith

Peggy Gordon

Nova Scotia folksong

arr. Gary Ewer

The Blades of Strawblane

New Brunswick folksong

arr. Gary Ewer

Chi Mi Na Mòr Bheanna

traditional Scottish

arr. Stephen Smith

Flow Gently, Sweet Afton

Robert Burns (words); tune: Afton Water

arr. Lydia Adams

Ye Banks and Braes

Robert Burns (words); Scottish air

arr. Stephen Smith

Ae Fond Kiss

Robert Burns (words); Scottish air

arr. Stephen Smith

Will Ye No Come Back Again

Baroness Nairne, Neil Gow

arr. Mark G. Sirett

Intermission

(You are welcome to view and bid on the Silent Auction items in the downstairs hall)



PART II

Suite: Five Scottish Songs

The winter it is past

Robert Burns

arr. Alasdair MacLean

My heart's in the highlands

Robert Burns

arr. Alasdair MacLean

How green the groves

Robert Burns

arr. Alasdair MacLean

I'll never leave you

traditional Scottish

arr. Alasdair MacLean

Where are the joys?

Robert Burns

arr. Alasdair MacLean

Singalong: Loch Lomond

Auld Lang Syne

Robert Burns (words); Scottish air

(solo: Marie Kusters)

arr. Mark Sirett

(flute: Kelly Richardson)

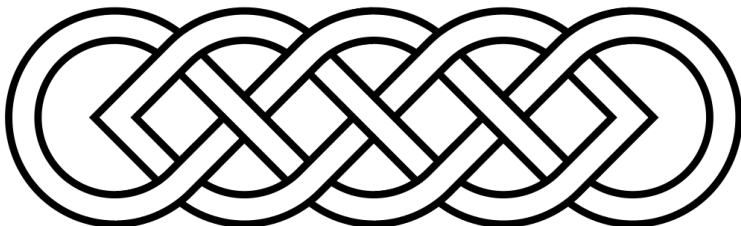
**Please join us in the Downstairs Hall after the concert
for a reception & the conclusion of the Silent Auction.**

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.



LOCH LOMOND

By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright on Loch Lomond,
Where me and my true love were ever wont to gae
On the bonnie, bonnie banks of Loch Lomond.

CHORUS;

*O ye'll tak' the high road and I'll tak' the low road,
And I'll be in Scotland afore ye.*

*For me and my true love will never meet again
On the bonnie, bonnie banks of Loch Lomond.*

'Twas there that we parted in yon shady glen,
On the steep, steep side o' Ben Lomond,
Where deep in purple hue the Highland hills we view,
And the moon coming out in the gloamin'.

The wee birdies sing and the wild flowers spring
And in sunshine the waters are sleepin'.
But the broken heart it kens nae second spring again,
And the waefu' may cease frae their greetin'.



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Map of Scotland



Did you know....?

The *Quaich* (pronounced 'quake') is the traditional Scots drinking vessel for whisky, its distinctive style of shallow bowl and shapely 'lugs' dating from medieval times. Originally of wood staved construction, by the 17th century they were wrought principally of pewter. The name comes from the Gaelic "cuach", which means "cup" in English.

It is traditionally used as a visitor's welcome or farewell cup.



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The SPLASH page

(pictures taken by Lindsay Thompson-Marmen)



Splash teaching Joan Fisher's new baby Margaree the proper stance during a choir rehearsal



Baby Splash in the arms of her 'Mom', Judi Walton



Baby Splash at Halloween