

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



Atlantic Voices' Mascot is a Newfoundland Dog named Bluemoon's Margaree CD, DD, TDD, WRD, RN, TKI, CGN, (meaning Companion Dog, Draft Dog, 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!

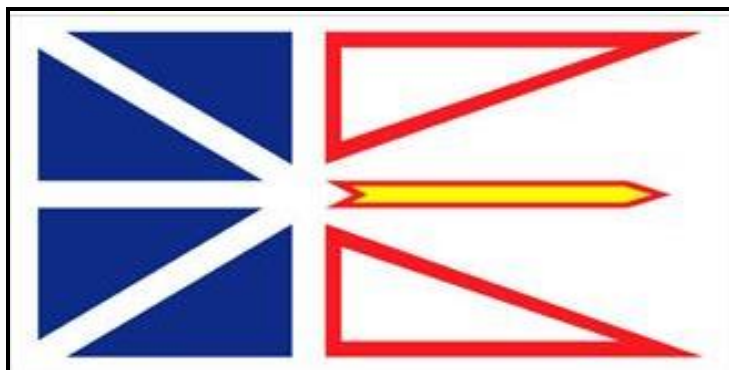
Ode to Newfoundland

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.



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 Churches of Ottawa (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

Scott Richardson is active as a freelance accompanist and choir director. He is the pianist for the Ottawa Choral Society and Army Voices, and has also accompanied the Carleton University Choir, the Canadian Centennial Choir and the Ottawa Children's Choir. Since 2007, Scott has been the Music Director of Atlantic Voices: The Newfoundland and Labrador Choir of Ottawa. He is also the Music Director of Musica Viva Singers of Ottawa. For the past few seasons, Scott has been involved in local theatre, performing as a singer and multi-instrumentalist in shows produced by Bear & Company at the Gladstone Theatre.

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-seven 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, who will perform at Bachfest in Leipzig, Germany, in June 2020.

Fumblin' Fingers

Since its formation in 2005, the Fumblin' Fingers Band has given over 240 public performances at various fundraisers, seniors' residences, birthday parties, and kitchen parties as well as at the biannual Atlantic Voices Choir concerts. They have recorded 4 CDs, all of 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 Huddleston (bass, guitar, spoons), 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.

The Hills & Glens

Helen Creighton collected this melody from Malcolm Angus MacLeod and D.B. MacLeod of Cape Breton. The beautiful tune was composed by "The Bard of Margaree", poet and composer Malcolm Gillis. Dr. Creighton felt that the words had changed so much over time that the version that she collected did "not make too much sense", but allowed that "the main theme is never in question, love of their own countryside." When she was asked for "a folk song suitable to be sung to Hon. Robert L. Stanfield when he was leaving Halifax to make his home in Ottawa as leader of the Progressive Conservative party," she recalled the tune and sentiment of "The Hills and Glens", and composed her own lyrics for the air, describing her own deep love for the province of Nova Scotia, lyrics that she thought would also "express Mr. Stanfield's feelings towards the province he was leaving. It is the way most of us feel who live here."

I'll Give My Love an Apple

The great folklorist Helen Creighton collected this lovely version of an ancient riddle ballad from two traditional Nova Scotia singers, Dennis Smith and Nina Bartley Finn. Dr. Creighton described first hearing the tune: "Dennis Smith lived at Chezzetcook, Nova Scotia, and when I was collecting folk songs in his area I nearly missed him because he was over ninety and I thought he would be too old to sing. Not a bit of it. He knew many songs of excellent quality. The only difficulty was that if he sang more than two or three at a time he tended to confuse his tunes. He lived about thirty miles down the shore from my home so in order to get thirty songs, you can imagine how many trips that took. But each trip was a delight and he was true to his word when he said, 'Whenever you come I'll have a song for you.' He had been singing for some weeks when in place of a long narrative song he produces a riddle ballad. He was surprised at my enthusiasm and said, 'It's only a little one about as long as my thumb.'" The song has been arranged for women's choir by Jennifer Trites of Nova Scotia.

The Rock Called Newfoundland

This song was written by one of the keystones of Atlantic Voices, Hannie Fitzgerald. In her own words, "In March, 2009, while I was walking to church and thinking about our choir's first song-writing contest, the words of the chorus popped into my head and I hastily wrote them down. The verses took me a few more days to sort out. The song portrays Newfoundland in ways that visitors to the Island might recall, depending [on] what they saw, as well as what the weather was like during their visit. To enable a choir of mixed voices to sing it, I added the harmony in February of 2013."

Searston Beach

Kathleen Allan composed "The Al Pittman Suite" for the Quintessential Vocal Ensemble of St. John's, directed by Susan Quinn. The Suite was debuted in Ottawa during the Association of Canadian Choral Communities' Podium 2012 conference. We present the first of the suite's three movements. The text of "Searston Beach" comes from Newfoundland poet Al Pittman's 1968 collection "Seaweed and Rosaries". Searston is located in the Codroy Valley on the west coast of Newfoundland.

Snowbird & Put Your Hand in the Hand

Anne Murray and Gene MacLellan met at CBC Halifax in 1969, where they were cast members of Singalong Jubilee. MacLellan played "Snowbird" for Murray and told her that she could record any of his songs. Her 1970 version of "Snowbird" was a huge hit for Murray in both Canada and the United States and made her this country's biggest star.

Murray saw MacLellan's gospel tune "Put Your Hand in the Hand" as her next potential hit. The song had already been performed on Singalong Jubilee for a national television audience, and had also been performed by an all-star country ensemble as part of a Johnny Cash special on American TV. Given the tremendous exposure the song had already earned, it was her obvious choice for her second big single. However, Murray's record company had other ideas; in Murray's words from 2015, "Ya, they said it wasn't representative of me, it didn't sound enough like 'Snowbird,' or too much like 'Snowbird,' I don't know, it was stupid, whatever they said was dumb, in my opinion.... It didn't sound like an Anne Murray song. Well, what the hell was an Anne Murray song? I'd just barely got started."

The single released instead of "Put Your Hand in the Hand" did not take off in the US, and Murray's career took a few more years to move to the next level. Meanwhile, the Toronto band Ocean jumped on the song and had a huge international hit with it in 1971.

Take Me Home

The 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 were inspired from a house blessing spotted on the wall of a room in the property. Newfoundland composer Leslee Heys arranged this piece for the Newfoundland choirs Shallaway and Lady Cove. She has created this SATB version of the song especially for Atlantic Voices.

In the Evening & Sparrow

Acclaimed Nova Scotia-based 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.

“Sparrow” was co-written by Crowe and Raylene Rankin (1960-2012), a member of the internationally-renowned Cape-Breton Celtic-country band The Rankin Family. The song appeared on the Rankins' 2007 comeback album *Reunion*. It has been arranged for choir by Mark Sirett of Kingston's Cantabile Choirs.

Tell My Ma

“I'll Tell Me Ma”, also known as “The Wind”, is a widely-known children's tune sung in England and Ireland since the 19th Century. The place name has been adapted as the song has travelled: it has been “Dublin City”, “London City”, but most commonly “Belfast City.” Vancouver arranger and choral conductor Jon Washburn has modelled his unaccompanied version on the popular recording by Cape Breton's Rankin Family, but he has turned the instrumental lines into vocal parts. The arrangement has been recorded by Washburn's Vancouver Chamber Choir.

Woman of Labrador

The best-known version of “Woman of Labrador” was the 1989 recording by the pioneering Newfoundland folk/rock band Figgy Duff. It appeared on their Juno-nominated album *Weather Out the Storm*, and featured the haunting vocals of Pamela Morgan. The song was written by Andy Vine. As he tells it: “Back in 1979, I spent a month in St. Johns, Newfoundland singing in pubs at night. During the days I had plenty of time for reading and one book I picked up at the library was an autobiography of Elizabeth Goudie who grew up in Labrador and married a fur trapper. I was so moved by her simple humanity and raw courage that, as soon as

I finished the book (it's called "Woman Of Labrador"), I wrote three simple verses and found a tune that works."

Angel

This song first appeared on Sarah McLachlan's album *Surfacing* in 1997 and became one of her biggest-selling singles. Although the inspiration for Angel was very dark, coming out of articles she had read about overdoses among touring musicians, McLachlan has said that the writing of the song was easy, and "a real joyous occasion". Although McLachlan has lived in Vancouver for most of her career, she grew up in Halifax and so we gladly claim her as an 'Atlantic woman of song.'

She's Called Nova Scotia

After Rita MacNeil died, the premier of Nova Scotia, Darrell Dexter, said, "Rita always followed her passion and never let anything hold her back from reaching her dreams... Despite her world-wide success, you felt like you could be her friend.... Her roots were evident in her songs and in her voice, but you didn't have to be from Cape Breton to be moved when she sang "Working Man"....The words to "She's Called Nova Scotia" will echo in the hearts of Nova Scotians all over the world for years to come."

She grows on you slowly the first time you meet,
There's just so much beauty the heart can believe,
And you want to stay longer, and she's ever so pleased
You're one of the many who don't want to leave.

Working Man

Rita lived in Ontario throughout the 1970s. She wrote that upon returning home to Cape Breton, she "went down on a tour through the mine. I was deeply moved by the men who spoke to us while on that tour; hence I wrote the song, "Working Man"." Our arrangement is by John O'Donnell, the Musical Director of The Men of the Deeps, a choir of working and retired coal miners from Cape Breton. "Working Man" has become one of their signature songs, and they often performed it with Rita.

Home I'll Be

This song was the title track of Rita MacNeil's 1990 album. In 1990, Rita was at the peak of her popularity, selling more records in Canada than international stars such as Garth Brooks. The song was named Song of the Year at the 1991 East Coast Music Awards.

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GILLIS MOUNTAIN

I took a trip up Gillis Mountain
On a sunny summer day
There were ruts in the road
And the four-wheel drive
Spun its wheels in the rocks and the clay
Yes, spun its wheels in the rock and the clay

On our way up Gillis Mountain
On that sunny summer day
There were spruce trees growing on the fields
Where'r forefathers once made hay
Where our forefathers once made hay
And oh ooh ooh, Gillis Mountain
Oh ooh ooh, where'r forefathers once made hay

The Gillis's lived on the mountain
For about a hundred years
Where we picked berries, they cleared land
Spent their blood and sweat and tears
They spent their blood and sweat and tears
And oh ooh ooh, Gillis Mountain
Oh ooh ooh, spent their blood and sweat and tears

When we arrived on Gillis Mountain
You could see for miles in the light
The white caps on the sea of blue
Sparkled like diamonds in the night
They sparkled like diamond in the night.
And oh ooh ooh, Gillis Mountain
Oh ooh ooh, sparkled like diamonds in the night
And oh ooh ooh, Gillis Mountain
Oh ooh ooh, sparkled like diamonds in the night

{La la la for 13 bars, then:
Sparkled like diamonds in the night}

Farewell to Nova Scotia

The sun was setting in the west,
The birds were singing on ev'ry tree.
All nature seemed inclined for rest
But still there was no rest for me.

Chorus

*Farewell to Nova Scotia, the sea-bound coast,
Let your mountains dark and dreary be.
For when I am far away on the briny ocean tossed,
Will you ever heave a sigh or a wish for me?*

I grieve to leave my native land,
I grieve to leave my comrades all,
And my parents whom I held so dear,
And the bonnie, bonnie lass that I do adore.

Chorus

I have three brothers and they are at rest,
Their arms are folded on their breast.
But a poor simple sailor just like me,
Must be tossed and driven on the dark blue sea.

Chorus

The drums they do beat and the wars do alarm,
The captain calls, and we must obey.
So farewell, farewell to Nova Scotia's charms,
For it's early in the morning I am far, far away.

Music Programme

Pre-Show Entertainment provided by Fumblin' Fingers

PART I

Ode to Newfoundland

Sir Cavendish Boyle

arr. Hannie Fitzgerald & Norman E. Brown

The Hills and Glens

N.S. folksong; words by Helen Creighton

arr. Pierre Perron

I'll Give My Love an Apple

Traditional N.S.

arr. Jennifer Trites

The Rock Called Newfoundland

Hannie Fitzgerald

Searston Beach

Kathleen Allan

(from The Al Pittman Suite)

Snowbird

Gene MacLellan

arr. Ed Lojeski

Put Your Hand in the Hand

Gene MacLellan

arr. Kirby Shaw

Take Me Home

Maureen Ennis

arr. Leslee Heys

In the Evening

Susan Crowe

arr. Stephen Smith

Sparrow

Susan Crowe and Raylene Rankin

(flute: Kelly Moorcroft)

arr. Mark Sirett

Singalong – Gillis Mountain

Tell My Ma

(solo: Sarah Gauld)

Traditional Irish

arr. Jon Washburn

Intermission

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

PART II

Woman of Labrador

(drum: Celeste Bradbury-Marshall)

Andy Vines

arr. Scott Richardson

(after an arrangement by Pamela Morgan)

Angel

Sarah McLachlan

arr. Mac Huff

Singalong – Farewell to Nova Scotia

She's Called Nova Scotia

(flute: Kelly Moorcroft)

Rita MacNeil

arr. Stuart Calvert

Working Man

Rita MacNeil

arr. John C. O'Donnell

Home I'll Be

(solo: Denise Arseneault)

Rita MacNeil

arr. Stuart Calvert

**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

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



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 during our concerts 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, come down 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'!

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And you, our welcoming and loyal audience!



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ANGEL WINGS

*How warm it feels to have arms wrapped around us
And soft words whispered into our ear
It soothes our afflictions and always reminds us
That angels in heaven are also down here.*

*Why then do we draw those dark curtains around us
Where the warm light of others can barely shine through
By choosing instead those dark midnight hours
Where our burdens are heavy and our angels too few?*

*Each of us has our own burden to carry
Each of us has our own hill to climb
But a journey begun must also be ended
And we know not the hour when it comes that time.*

*Some turn to God to help find the answers
Some lean on shoulders of others to cope
Some walk alone when the journey gets harder
Some lose faith in love, in life, and in hope.*

*Each of us needs our hugs and our kisses;
What warmth and peace to each other we'd bring
If we drew back the curtains that we've pulled around us
And wrapped one another in our own angel wings.*

Victor, 2009

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Vulnerability Management



Network Forensics

Providing our clients with turnkey solutions, with product, architecture,
implementation, support and training, for the following technology partners:

