



# The Hills and Glens

Sunday May 31 2026  
3 pm

# 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  
Ann Erdman  
Joan Fisher  
Elizabeth Fortin  
Jodie Francis  
Sarah Gauld  
Deanna Giles  
Barbara Johns  
Marie Kusters  
Nicole Lefebvre  
Nancy MacGregor  
Anne Makhoul  
Margaret-Anne Park  
Catherine Semple  
Kelda Sinclair  
Kate Stanley  
Rachael Strong  
Lindsay Thomson-  
Marmen

## Altos

Denise Arsenault  
Catherine Beaudoin  
Rosemary Bernath  
Donna Boudreau  
Celeste Bradbury-  
Marshall  
Grace Carpenter  
Janice Cross  
Elisabeth Dempsey  
Lesley Doering  
Mary Fawcett-Pearce  
Joan Foster-Jones  
Sandra Fraser  
Leila Gillis  
Sue Huddleston  
Hailey Johnston  
Catherine Lawrence  
Julie Leger  
Lynn McDonald  
Arlene McIntosh  
Liz McKeen  
Beth McRae  
Joan Milne  
Eileen Overend  
Sharon Philpott  
Diane Rayner  
Maureen Sheppard

## Tenors

Shelly Donaldson  
Julie Dustin  
Marla Fletcher  
Greg Gnaedinger  
Dave Huddleston  
Helen Lücker  
Mike Lücker  
Ian MacKay  
George Park

## Basses

Winston Babin  
Victor Laurin  
Don MacDonald  
Brien Marshall  
Doug Murphy  
Jim Rourke  
Doug Sinclair  
Ron Stoltz  
Ted Welch

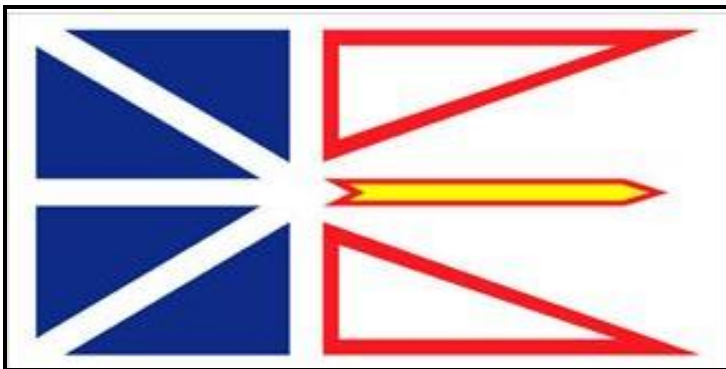
## Ode to Newfoundland

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.



# ***Nautica's Unsinkable Cassie Brown*** **CGC, TKN**



Image credit: Joan Fisher

## **Not Just a Pretty Face**

**Cassie** is Atlantic Voices fifth mascot, taking over from 10-year-old Margaree who is retiring. Cassie is learning how to be a good advocate for her Newfoundland Dog breed, and how to impress the public at Atlantic Voices events. Cassie was born 5 December 2024, so is still young and learning the ropes. Cassie is named after the Newfoundland author Cassie Brown, called “unsinkable” in an Atlantic Insight article in 1980 because of her indomitable spirit! Our young mascot is already showing to be of a similar spirit. By 8 months of age Cassie was able to do all five of the Junior Water Rescue Dog exercises in training sessions and will be trialing in tests of her Water Rescue Dog abilities in the summer of 2026. Cassie has already done herself proud at the National Newfoundland Dog Show in Rhode Island in May 2026, earning a 3<sup>rd</sup> place finish in the 15-18 month Conformation Class with dogs from all over North America.

She also earned her Canine Good Companion and Tricks Novice titles. Cassie loves all people and expects everyone to love her in return! Like many of the Atlantic Voices choir members, Cassie'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. Cassie is proud to be the Mascot of Atlantic Voices and hopes that you will love the songs of the sea as much she does!



Image credit: Jennaeya McTavish

# **Atlantic Voices Executive Committee**

Ron Stoltz (President)  
Doug Murphy (Vice-President, Operations)  
Margaret-Anne Park (Vice-President, Media)  
Janice Cross (Secretary)  
Jennifer Cunningham (Treasurer)  
Doug Murphy (Past President)  
Winston Babin (Librarian and Membership)

## **Music Director**

Scott Richardson

## **Collaborative Pianist**

Abigail Sanchez Rojas

## **Master of Ceremonies**

Brien Marshall

## **Concert Coordinator**

Anne Makhoul

## **Kitchen Coordinator**

Lynn McDonald

## **Programme Cover & Posters**

Abigail Sanchez Rojas & Sarah Gauld

## **Front of House Coordinator**

George Park

## **Programme**

Margaret-Anne Park

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Catherine Semple, Sarah Gauld, Shelly Donaldson

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Dave Huddleston, Don MacDonald

## **Special Events**

Winston Babin

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Jennifer Cunningham, Shelly Donaldson,  
Greg Gnaedinger, Marie Kusters,  
Doug Murphy, Margaret-Anne Park

## **Technical Advisor**

Jodie Francis

## **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 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. Scott will be back onstage at the Gladstone twice this season: as a musician in a 10th-anniversary remount of the Cohen tribute show (Oct/Nov), and as an actor in Dear Elizabeth (June 2027).

## **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 nearly 300 public performances at fundraisers, seniors' residences, birthday parties, kitchen parties and at twice-yearly Atlantic Voices Choir concerts. Look for their CDs following the concert.

Band members include Celeste Bradbury-Marshall (MC, vocals, guitar, percussion, banjo), Lynn Petros (fiddle, vocals), Wayne Mercer (guitar, mandolin, bass), Dave Huddleston (bass, guitar, vocals, spoons), Tom Murray (fiddle, guitar, vocals) and Melanie Harnum (button 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 Road to the Isles

*Flute: Kelly Moorcroft*

Traditional Scottish

*arr. Stuart Calvert*

### Chì Mi Na Mòr Bheanna

Traditional Scottish

*arr. Stephen Smith*

### My Heart's in the Highlands

Traditional Scottish

*text: Robert Burns; arr. Alasdair MacLean*

### Ye Banks and Braes

Traditional Scottish

*arr. Stephen Smith*

### Loch Lomond

*Solos: Shelly Donaldson, George Park*

Traditional Scottish

*arr. Jonathan Quick*

### Ower the Hills

*Bagpipe: Spencer Murray*

Traditional Scottish tunes

*arr. Stephen Hatfield*

### Leezie Lindsay

*Flute: Kelly Moorcroft, Catherine Zhang*

*Bass: Doug Murphy*

Traditional Scottish

*text: Robert Burns; arr. Mark Sirett*

### The Jones Boys

Traditional New Brunswick

*arr. Tim Cooper*

### Citadel Hill

Traditional Nova Scotia

*arr. Mark Sirett*



## PART II

### The Hills and Glens

Nova Scotia Folksong  
*arr. Pierre Perron*

### This is My Home

*Flute: Kelly Moorcroft*

Harry Martin  
*arr. Leslee Heys*

### Go, Lassie Go

*Flute: Kelly Moorcroft, Catherine Zhang*

*Bass: Doug Murphy*

Traditional Scottish  
*arr. Mark Sirett*

### The Island

Kenzie MacNeil  
*arr. Stuart Calvert*

### Fare Thee Well, Love

James Rankin  
*arr. Stuart Calvert*

## Connect with Us

Please visit our website [www.atlanticvoices.ca](http://www.atlanticvoices.ca) and subscribe to our mailing list. 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.



# 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 Road to the Isles

“The Road to the Isles” was originally composed as a bagpipe tune by John McLellan of Dunoon, Scotland in 1891. He called the tune “The Bens [mountains] of Jura.” It went through at least three other titles before finally becoming known as “The Road to the Isles.” The singer and song collector Marjory Kennedy-Fraser heard the tune played on a bagpipe chanter on one of her trips through the Highlands. She published an arrangement of the tune for voice and harp in the 1917 volume of her collection *Songs of the Hebrides*, with words written by the poet Rev. Kenneth MacLeod. The singer is drawn toward his home, remembering fondly the Cuillin Mountains on the Isle of Skye, and he imagines a trip across the Highlands east to west from Loch Tummel to the Isle of Lewis, with each of the stops along the way listed in correct geographical order. “The Road to the Isles” has a place in Maritime history: it was the tune played by the ‘100 pipers’ as they marched across the Canso Causeway to mark its opening in 1955. Our arrangement is by the Cape Breton-born composer Stuart Calvert.

## Chì Mi Na Mòr Bheanna

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. 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.

## My Heart's in the Highlands

Robert Burns' song of his love for Scotland was published in 1790 in Volume 3 of *The Scots Musical Museum*. Burns added lines to part of an old ballad called “The Strong Walls of Derry” (itself a concoction of fragments of other songs), crafting something beautifully alliterative and rhythmical. Our choral arrangement is #2 of *Five Scottish Songs* by Nova Scotia composer Alasdair MacLean.

## 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', 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.

### **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.

### **Ower the Hills**

Scottish singing often imitates the music of the pipes, setting the tunes to scat syllables called 'diddling.' The composer Stephen Hatfield takes the imitation of the pipes one step further by combining voices and pipes in a medley that takes its form from the sets that pipe bands play in competition.

The interplay of the choir and pipes in "Lassie in the Bottle" is reminiscent of the classic duels, both artistic and romantic, between piper and dancer in Scottish folklore. One famous encounter was between demon piper Rab the Ranter and Maggie Lauder, milkmaid, step dancer, and all-around superwoman. As the piper, Rab started off leading the dancer, but it didn't end that way – hence the choir's challenges to the pipes to "follow me now."

### **Leezie Lindsay**

This ancient Scottish song (catalogued as Child ballad 226), is a dialogue between a wealthy Highland chieftain and a lass who he is wooing. He tries to win her by describing his extensive Highland estates, but Leezie (Lizzy) Lindsay

refuses his offer, citing her sadness at the thought of leaving her own beloved Lowlands. However, after further persuasion she does agree to marry the chieftain, known as the 'gallant MacDonald' in this version, though in others he is called Argyll. Our arrangement is one of several on this program by the prolific Canadian composer and arranger Mark Sirett.

### **The Jones Boys**

One of the best-known New Brunswick folksongs, "The Jones Boys" tells the comic tale of two brothers who were millers at Jones Crossing, a village that later became part of Newcastle; the location is now within the city of Miramichi. Johnny owned a sawmill, and Jimmy a grist mill. Apparently the two brothers both worked in the sawmill. According to the song, they could not make the sawmill pay – the lyrics do not say how the grist mill fared.

The newspaper baron and political figure Lord Beaverbrook grew up in Newcastle and regularly sang a version of "The Jones Boys." It was this tune that sparked his quest to find Miramichi folksongs, which led to him engaging his friend Louise Manny to collect songs from the region and eventually to establish the Miramichi Folksong Festival. The song was a favourite at the annual event. A performance by the traditional singer Nick Underhill was included on a 1962 Smithsonian Folkways LP of songs from the Festival. In the notes to that album, Manny suggests that "The Jones Boys" was written by Millet Salter, a clerk for one of the Miramichi lumber firms.

According to Manny, Beaverbrook's version was once used for the quarter-hour chimes at the University of New Brunswick. She also says that he "...used his 'Jones Boys' as a theme song at all sorts of gatherings during World War II. It is said that he taught it to every diplomat from Churchill to Molotov, and that many a tense meeting on which the fate of nations depended was eased by the rousing song of the Miramichi boys and their lucky sawmill."

Our arrangement is by Tim Cooper, who was for many years a professor of Music Education at the University of New Brunswick.

### **Citadel Hill**

“Citadel Hill” has gone by many titles: the name of the hill where the lovers meet and marry changes to match the place where it is sung. The folksong collector Helen Creighton heard versions called “Little Moose Hill”, “Garrison Hill”, and “Macinnes’s Hill”. In Newfoundland, the song was often known as “Signal Hill”. When Creighton heard this version from a singer named Frank Faulkner, it was sung as “Back Bay Hill”; she was told that it had been composed by a man from Prospect, Nova Scotia, where a Back Bay Hill is indeed to be found. However, the true origin of the song is obscure. During World War II, folklorist Marius Barbeau included the tune in a songbook for servicemen and changed the name to “Citadel Hill”, a place that every sailor would know (and where they may well have found love themselves). To be consistent, Atlantic Voices should probably change the lyric to ‘Parliament Hill’, but we have resisted the temptation! This choral version was arranged by Kingston’s Mark Sirett.

### **The Hills and 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.”

### **This is My Home**

“This is My Home” was written by Harry Martin of Cartwright as a funeral tribute to Henry John Williams, who was a well-known fisherman, trapper, and dog-team driver. It has been beautifully arranged for choir by Leslee Heys of Newfoundland's Shallaway Youth 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, likely 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.

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

### **The Island**

This song had its debut in the music and comedy revue *The Rise and Follies of Cape Breton Island*. Kenzie MacNeil finished writing this epic condensation of Cape Breton history three days before the opening of the show. He writes that he structured the song around “the convention of three periods, the three key periods in the history of the Island: the pioneer period, the industrial period, and the period of the great exodus through the fifties, sixties, and seventies.” The Premier of Nova Scotia proclaimed “The Island” to be the official anthem of Cape Breton in May 1985.

## Fare Thee Well, Love

We say goodbye with this lovely song from Cape Breton's beloved Rankin Family, in an arrangement by Stuart Calvert. The song's composer, Jimmy Rankin, began playing drums in the family band at age 12. He became the group's main songwriter in 1992, when this wistful love song topped the charts and won a Single of the Year award at the Junos.



As you can see, we love to sing!

## SOME PHOTOS FROM HIGHLAND LOCATIONS



PHOTO SUPPLIED BY LINDSAY THOMSON-MARMEN, TAKEN BY R.C. THOMSON



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PHOTO TAKEN BY EILEEN OVEREND



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**ATLANTIC VOICES' ANNUAL PLANT SALE,  
YARD SALE AND BAKE SALE**

<https://fb.me/e/9sahVEObL>

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**BAKE SALE**

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Chef **Pierre Massie** Director

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Tickets / Billets

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**Atlantic Voices is honoured to participate in the 110th anniversary of the Battle of Beaumont-Hamel and the Somme. Join us at the National War Memorial on July 1st, 2026 at 8 am.**

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Website: [www.atlanticvoices.ca](http://www.atlanticvoices.ca)



Threads: AtlanticVoices





**SAVE THE DATE!**  
**Our next Winter concert is on**  
**24 January 2027**



**SAVE THE DATE!**  
**Our next Spring concert is on**  
**30 May 2027**

