Halifax Camerata Singers Jeff Joudrey, artistic director | Lynette Wahlstrom, piano with special guest narrator Ben Caplan the Spheres



MESSAGE FROM THE ARTISTIC DIRECTOR

Early civilizations looked heavenward for guidance, believing that the gods spoke through stars and other celestial bodies. Even in this modern age we have not lost that sense of deep wonderment that comes from witnessing the Northern Lights, an eclipse, a comet, or even a glorious Snow Moon. The advent of space travel has given us a new perspective by showing us our own Earth, a magnificent orb of blues and greens and browns against the black, star-spattered backdrop of the universe.

According to Wikipedia, "music of the spheres" is an ancient philosophical concept that regards proportions in the movements of the Sun, Moon, and planets as a form of music. This "music" is not usually thought to be literally audible, but more of a harmonic, mathematical, or religious concept. It describes our interconnectedness: our Earth in the universe, the synchronicity of stars and planets, the stewardship of humankind for the environment, the relationships among people all around the world.

This is the second concert in Camerata's 2018-19 Look Up to the Heavens season. As you watch and listen, remember your sense of limitless wonder while looking at the Milky Way on a crystal-clear night. Let the lush harmonies of the music and the beauty of the poetry reflect like light off the gorgeous images projected on the screen. And in spite of the world's many challenges, may a sense of awe, marvel, and hope in something much greater than we see around us linger long after the closing chords.

Jeff Joudrey

Voices of Earth

We have not heard the music of the spheres,
The song of star to star, but there are sounds
More deep than human joy and human tears,
That Nature uses in her common rounds;
The fall of streams, the cry of winds that strain
The oak, the roaring of the sea's surge, might
Of thunder breaking afar off, or rain
That falls by minutes in the summer night.
These are the voices of earth's secret soul,
Uttering the mystery from which she came.
To him who hears them grief beyond control,
Or joy inscrutable without a name,
Wakes in his heart thoughts bedded there, impearled,
Before the birth and making of the world.

Archibald Lampman (1861-1899) *

* Canadian writer/composer

Halifax Camerata Singers Jeff Joudrey, artistic director

Music of the Spheres

Ben Caplan, narrator **Lynette Wahlstrom**, piano



Alex MacAulay Photography

ACROSS THE VAST ETERNAL SKY

"There are stars..." | Hannah Senesh (1921–1944)

Narrator: Ben Caplan

Hannah Senesh was a Hungarian poet and playwright who became a special operations paratrooper during the Second World War. After being parachuted into Yugoslavia to assist in the rescue of Hungarian Jews doomed to be deported to Auschwitz, she was captured, imprisoned, tortured, and eventually executed by firing squad. Her written legacy includes her diary, poetry, plays, and texts – like this – recovered from the walls of her prison cell.

"There are stars whose radiance is visible on Earth though they have long been extinct. There are people whose brilliance continues to light the world even though they are no longer among the living. These lights are particularly bright when the night is dark. They light the way for humankind."

Lux Aurumque | Eric Whitacre (b. 1970)

Jodie Miller, soprano

American composer Eric Whitacre's music is unmistakable for its harmonic clusters, complex divisi, and shimmering chords. *Lux Aurumque* was inspired by "Light and Gold", a short poem by Edward Esch (b. 1970), translated into Latin by Charles Anthony Silvestri.

Lux, calida gravisque pura velut aurum et canunt angeli molliter modo natum.

Light, warm and heavy as pure gold and the angels sing softly to the newborn baby.

"The Names of Stars" | Mi'kmaq Legend

Narrator: Lara Lewis

"The Names of Stars" is from *Stories from the Six Worlds: Micmac Legends*, a collection of 30 stories from Mi'kmaq oral history. The tales were collected and preserved by Ruth Holmes Whitehead, a renowned Mi'kmaq historian and ethnologist who worked with the Nova Scotia Museum for more than 40 years. Now Curator Emeritus, the Halifax, NS, researcher is the author of several books, including *Six Mi'kmaq Stories* and *The Old Man Told Us*. She was awarded the Order of Nova Scotia in 2014.

The stars all have names, up in the sky. The Old Ones teach us how to speak of them. On dark nights, they point them out to us. They say, "That star is the Bear, and these nearby are the Bear's den." They are naming five tens of stars for us. They are naming ten tens of stars for us.

They show us the three Hunters of the People, fishing up there with their fishing lines of stars. These three Hunters are trying to catch Makwis, the Fish-Hawk Star. And then we watching see that they have caught him, and are pulling him up into the sky for us to look at.

Those seven stars right up there are the Bear's Den, Hahjalquelch, and that red star is Jipawej, a robin.

The North Star is Kisiku Kloqoej, the Old Man Star. He is the One Who Seldom Blinks. And the Morning Star is Oakladabun, the Last One Made. When we see him, we know that soon all the stars will fade as the sun comes from beneath the earth.

These are things the Old Ones are telling us, pointing upwards in the darkness. "All the stars have names," they say. "All the stars have names."

grandmother moon | Eleanor Daley (b. 1955) *

The poem "grandmother moon" was written by Mary Louise Martin and published in *The Mi'kmaq Anthology*. Raised in Nova Scotia's Millbrook First Nation, Mary Louise is a nationally celebrated artist, poet and writer. The last word, *we'lalin*, means *thank you*. Eleanor Daley, director of music at Fairlawn Avenue United Church, Toronto, and one of Canada's leading choral composers, wrote this SATB choral work in 2006.

She looks into and beyond my soul, the lacy cedar boughs creating her shadows, cedar ones weave design of midnight canvas.

She looks into and beyond my soul, She a powerful sacred hoop, full light, simplicity against the ebony blues and blacks of night sky land and crystal star people.

She looks into and beyond my soul, her round face of translucent beauty and light, quiet pow'rs speak out in her name, we'lalin.

"Stars" | Lucy Haché *

Narrator: Lucy Haché

Lucy Haché is a contemporary writer and adventurer of First Nations/Métis and Scottish/Irish heritage. She grew up in a small First Nation community on the northern tip of Vancouver Island, and spent much of her childhood in the forest or on the sea. Her award-winning poetry often explores the relationships she and her ancestors have with nature. Her Overhead series of autobiographical poetic prose includes *Clouds* (2017) and *Stars* (2018).

The light is not a burden.
It's a gift.
It has been running through us for millennia,
Upon millennia,
Upon millennia.
When I am overflowing with emptiness yet feel like I will burst apart,
Like every particle of my being is begging to return to the night sky,
I will remember the strength of my mother,
Grandmothers,
Great-grandmothers.
I will feel that strength wrap around me.

Holding all the little bits of light together.

I will continue to shine like them.

Sure on This Shining Night | Morten Lauridsen (b. 1943)

One of America's most famous composers, Morten Lauridsen is Distinguished Professor of Composition at the University of Southern California Thornton School of Music. *Sure on This Shining Night* is from a song cycle entitled *Nocturnes* that was the American Choral Directors Association Raymond W. Brock Memorial Commission in 2005. The text is from a poem by James Agee (1909-1955).

Sure on this shining night Of star-made shadows round, Kindness must watch for me This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth. Hearts all whole.

Sure on this shining night I weep for wonder Wand'ring far alone Of shadows on the stars.

"Stars" | Marjorie Pickthall (1883-1922) *

Narrator: Ben Caplan

In the early 20th century, Marjorie Pickthall was considered one of Canada's foremost poets of the Romantic style. Her family emigrated from England. She grew up in Toronto, where she attended Bishop Strachan School for Girls and later worked at the University of Toronto as an assistant librarian. She wrote abundantly in her early years, but stopped after her mother's early death. In 1912 she went back to England. However, in 1920 she returned to Canada and relocated to Vancouver Island, where she resumed her prolific writing. During her short career she wrote more than 200 short stories and five novels. Three volumes of her poetry were published posthumously.

Now in the West the slender moon lies low, And now Orion glimmers through the trees, Clearing the earth with even pace and slow, And now the stately-moving Pleiades, In that soft infinite darkness overhead Hang jewel-wise upon a silver thread.

And all the lonelier stars that have their place, Calm lamps within the distant southern sky, And planet-dust upon the edge of space, Look down upon the fretful world, and I Look up to outer vastness unafraid And see the stars which sang when earth was made.

Northern Lights | Ola Gjeilo (b. 1978)

This composition by Ola Gjeilo on a biblical text from the Song of Solomon was written in 2007 while the Norwegian-American composer was spending the Christmas holiday in Oslo. Written in an attic, overlooking a wintry lake under the stars, the piece evokes the mesmerizing beauty that instills awe and wonder in all who witness the Northern Lights.

Pulchra es amica mea, suavis et decora sicut Jerusalem terribilis ut castrorum acies ordinata. Averte oculos tuos a me quia ipsi me avolare fecerunt.

Thou art beautiful, O my love, sweet and comely as Jerusalem, terrible as an army set in array. Turn away thy eyes from me, for they have made me flee away.

WE CHERISH THE EARTH

"Sand from the Gobi Desert" | Lorna Crozier (b. 1948) *

Narrator: Ben Caplan

Born in Swift Current, Sask., poet Lorna Crozier now lives on Vancouver Island where she is Professor Emerita at the University of Victoria. An Officer of the Order of Canada, she has been widely recognized for her contributions to Canadian literature, her teaching, and her mentoring. Her books have received numerous national awards, including the Governor-General's Award for Poetry. In 2018 she was honored with the George Woodcock Lifetime Achievement Award. "Sand from the Gobi Desert" explores the interconnectedness of humans and the world we share.

Sand from the Gobi Desert blows across Saskatchewan, becomes the irritation in an eye. So say the scientists who separate the smallest pollen from its wings of grit, identify the origin and name. You have to wonder where the dust from these fields ends up: Zimbabwe, Fiji, on the row of shoes outside a mosque in Istanbul, on the green rise of a belly in the Jade Museum in Angkor Wat? And what of our breath, grey hair freed from a comb, the torn threads of shadows?

Just now the salt from a woman's tears settles finely its invisible kiss on my upper lip. She's been crying in Paris on the street that means Middle of the Day though it's night there, and she doesn't want the day to come.

Would it comfort her to know another, halfway round the world, can taste her grief?

Another would send her, if she could, the rare flakes of snow falling here before the sunrise, snow that barely fleeces the brown back of what's

too dry to be a field of wheat, and winter's almost passed. Snow on her lashes.

What of apple blossoms, my father's ashes, small scraps of sadness that slip out of reach? Is it comforting to know the wind never travels empty? A sparrow in the Alhambra's arabesques rides the laughter spilling from our kitchen, the smell of garlic makes the dust delicious where and where it falls.

Earth Song | Frank Ticheli (b. 1958)

American composer Frank Ticheli is professor of composition at the University of Southern California's Thornton School of Music. Writing in *The Bay Choral Guide* for a 2011 concert entitled Pacific Passions: Music by West Coast Composers, he offered this commentary: "*Earth Song* is one of only a few works that I have composed without a commission. Instead, it sprang out of a personal need during a time when so many in this country, including myself, were growing disillusioned with the war in Iraq. I felt a strong impulse to create something that would express my own personal longing for peace In this case, I knew I had to write the poem myself, partly because it is not just a poem, but a prayer, a plea, a wish — a bid to find inner peace in a world that seems eternally bent on war and hatred. But also, the poem is a steadfast declaration of the power of music to heal Perhaps music has the power not only to nurture inner peace, but also to open hearts and ears in a world that desperately needs love and listening."

Sing, Be, Live, See ...

This dark stormy hour, The wind, it stirs. The scorched earth cries out in vain;

O war and power, You blind and blur. The torn heart cries out in pain. But music and singing Have been my refuge And music and singing Shall be my light.

A light of song Shining strong: Alleluia! Through darkness, pain and strife, I'll Sing, Be, Live, See ...

Peace.

Journal Sept. 10-11, 1755 (Deportation of the Acadians)

Colonel John Winslow (1703-1774)

Narrator: Ben Caplan

The defining moment in the history of the Acadian French in Atlantic Canada is their expulsion from Nova Scotia, which began in the autumn of 1755 and continued for several years. The eviction and subsequent fragmentation of community and individual families, as well as the seizure and destruction of their homes, farms, and livestock, was a dark time in our province's history. Colonel John Winslow, commander of the New England troops overseeing the destruction, kept a private journal in which he described what he had been ordered to do, what he participated in, and what he observed happening around him.

September 10th

The Whole of the French Inhabitants were drawn together in one Body, their Young Men as directed to the left. I then ordered the Prisoners to march, but they all answered that they could not go without their Fathers.

I told them that was a word New England did not understand, for that the King's Command was to me Absolute and should be, on my part, Absolutely obeyed. That I did not love Harsh means but the Time did not permit of parleying. Then I ordered the whole Troops to fix their Bayonets and advance toward the French with the repeated order to march.

The Which they then did, though Slowly, and they went singing and crying and praying, being met by the Women and Children all the way (the road is rough and a mile and a half long) with great lamentations and upon their knees.

I began at once to Embark these Inhabitants who went so sorrowfully and unwillingly, the Women in great distress carrying their Children in their arms and Others carrying their decrepit Parents in their Wains and all their Goods moving in dire Confusion. It appeared indeed a matter of Woe and Distress.

Thus Proceeds a Troublesome Job, and little to my liking.

September 11th

I shipped one thousand five hundred and ten Inhabitants from Grand-Pré on certain Vessels to Strange Parts, where these French will needs find themselves Houses. The Brig *Hannah*, Captain Adams in command, will take her way to Philadelphia. The *Industry* and the *Leopard*, Goodwin and Church being their Masters, are on their Route to Mary Land. I have started the *Prosperous*, the *Mary*, and the *Sally* and *Molly* to the region of Virginia.

Winter will be coming on apace in this Camp and the Sea beats desolately against the Shore.



C'est Loin (Halte numéro 10)

Gabriel Robichaud (b. 1990) *

Narrator: Elyse Delaney

Gabriel Robichaud offers a contemporary view of Acadian survival and quest for identity. A native of Moncton, NB, Robichaud is a comedian, poet, and writer who explores what it is to be Acadian today. Also known as "C'est loin," Robichaud's poem "Halte numéro 10" was published by Éditions Perce-Neige in the poetry collection *Acadie Road*, which won the 2019 Champlain Award.

C'est loin Je veux dire

Je l'entends souvent Quand tu prends la route

T'en fais de la route

Ça te prend combien de temps

C'est loin

Je comprends

Quand tu pars de l'autre province

Puis tu pars

Quand tu pars de la capitale

Quand tu pars de la métropole

C'est loin

Quand tu pars de l'Ouest C'est vrai que c'est loin

Quand tu pars des États

Quand tu vois ça de l'autre

continent

Puis tu pars

Puis tu vas

Pis t'arrives là où

D'un coup
Puis c'est vrai Ça devient
Oue c'est loin Chez nous

It's a long way
I hear it all the time
You travel a lot
How long does it take you
I get it
When you leave the other
province
When you leave the capital
When you leave the big city
When you leave the West
When you leave the States
When you see it from the
other continent

And it's true It's a long way I mean

When you're on the road The time it takes To get there It's a long way At the beginning And you leave And you keep going And you keep driving It's a long way It's true that it's a long way And you leave And you keep going And then you arrive in some place Where all at once It becomes

Home

Ave maris stella | Kathleen Allan (b. 1989) *

This six-voice motet was commissioned for the Vancouver Cantata Singers in 2016. The Latin text of the Liturgy of the Hours of the Roman Rite – "Ave, maris stella/Hail, Star of the Sea" – is often used as a prayer for safe conduct for travellers, particularly those at sea who use the stars for navigation. The Star of the Sea also is a metaphor for the Virgin Mary, who is revered for her guidance on life's journeys. A hymn arrangement of this text was adopted as the national anthem of the Acadian people in 1884.

Composer Kathleen Allan was born in St. John's, NL. She is artistic director and conductor of the Amadeus Choir of Greater Toronto, artistic director of Canzona, Winnipeg's professional Baroque choir, and Visiting Professor of Choral Music at Western University. Until 2019 she was Director of Choral Studies and Associate Conductor of the Symphony Orchestra at the Vancouver Academy of Music, and associate conductor of the Vancouver Bach Choir.

Ave, maris stella, Dei mater alma, atque semper virgo, felix cœli porta.

Sumens illud Ave Gabrielis ore, funda nos in pace, mutans Evæ nomen.

Solve vincla reis, profer lumen cæcis, mala nostra pelle, bona cuncta posce.

Monstra te esse matrem, sumat per te preces qui pro nobis natus tulit esse tuus. Virgo singularis, inter omnes mitis, nos culpis solutos mites fac et castos.

Vitam præsta puram, iter para tutum, ut videntes Jesum semper collætemur.

Sit laus Deo Patri, summo Christo decus, Spiritui Sancto tribus honor unus. Amen Hail, star of the sea, Nurturing mother of God, And ever virgin Happy gate of heaven

Receiving that "Ave"
From the mouth of Gabriel,
Establish us in peace,
Transforming the name of Eve.

Loosen the chains of the guilty, Send forth light to the blind, Our evil do thou dispel, Entreat all good things.

Show thyself to be a mother: Through thee may he receive prayer Who, being born for us, Undertook to be thine own. O unique Virgin, Meek above all others, Make us, set free from sins, Meek and chaste.

Bestow a pure life, Prepare a safe way: That seeing Jesus, We may ever rejoice.

Praise be to God the Father, To the Most High Christ glory, To the Holy Spirit Honour, to the Three equally. Amen.

"The Peace of Wild Things" | Wendell Berry (b. 1934)

Narrator: Ben Caplan

Wendell Berry is an American writer, environmental activist, culture critic, and farmer who lives in Kentucky. His award-winning writing explores the interconnectedness of humans and their environment. Fearful of how man's dominance over nature is destroying that relationship, he advocates simple, decent values that respect nature. "The Peace of Wild Things" was published in 1968.

When despair for the world grows in me
And I wake in the night at the least sound
In fear of why my life and my children's lives may be,
I go and lie down where the wood drake
Rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
Who do not tax their lives with forethought
Of grief. I come into the presence of still water.
And I feel above me the day-blind stars
Waiting with their light. For a time
I rest in the grace of the world, and am free.

Shenandoah | Trad./James Erb (1926-2014)

This American folk song is believed to have originated in the $19^{\rm th}$ century with voyageurs or fur traders travelling on the Missouri River somewhere between its origins in Montana and its confluence with the Mississippi River in St. Louis.

O Shenando', I long to see you And hear your rolling river. We're bound away across the wide Missouri.

I long to see your shining valley, And hear your rolling river. 'Way, we're bound away across the wide Missouri.

'Tis seven long years since last I see you, And hear your rolling river. 'Way, we're bound away across the wide Missouri.

Follow the Drinking Gourd | Trad. African American

Narrator: Ben Caplan

According to folklore, slaves in the United States used the Drinking Gourd — another name for the Big Dipper constellation — to guide their journey as they tried to escape to freedom because its stars point to Polaris, the North Star. Historians believe this traditional song also references two river routes that led north—the Ohio (great big river) and the Tombigbee (little river) — and the underground railway (the old man).

When the sun comes back and the first quail calls, Follow the drinking gourd.

For the old man is awaiting for to carry you to freedom, If you follow the drinking gourd.

The river bank makes a mighty fine road,

Dead trees to show you the way,

And it's left foot, peg foot, travelling on, Follow the drinking gourd.

The river ends between two hills,
Follow the drinking gourd.
There's another river on the other side,
Follow the drinking gourd.
Where the great big river meets the little river,
Follow the drinking gourd.
For the old man is awaiting for to carry you to freedom
If you follow the drinking gourd.

I thought I heard the angels say Follow the drinking gourd. The stars in the heavens Gonna show you the way Follow the drinking gourd.

Bright Morning Stars

Trad. Appalachian/Arr. Shawn Kirchner (b. 1970)

David Caldwell, tenor

Shawn Kirchner is a multi-talented musician working in the Los Angeles area. His song-writing style reflects his interest in poetry and traditional music. Of this American folk song, he said: "I liked the way the song linked the beautiful, universal and 'external' imagery of dawn and morning stars to the similar 'internal' movements of renewal that we also experience."

Bright morning stars are rising, Day is a-breaking in my soul.

O, where are our dear fathers? They are down in the valley praying,

O, where are our dear mothers? They have gone to heaven shouting.

O where are our dear children? They're upon the earth a-dancing.

Bright morning stars are rising, Day is a-breaking in my soul.

"Return to Earth: An Astronaut's View of Coming Home"

Leroy Chiao (b. 1960)

Narrator: Ben Caplan

American Leroy Chiao served as a NASA astronaut from 1990 to 2005. He flew four missions to space, including one as co-pilot of a Russian Soyuz spacecraft to the International Space Station. In his career he logged nearly 230 days in space. *Return to Earth: An Astronaut's View of Coming Home* was published online March 1, 2016 at www.space.com

On a long flight, you settle into a routine of work, observing the Earth, taking photographs and keeping in touch with your loved ones via email and short phone calls, when the antenna is pointed at the Tracking, Data, Relay Satellite System. Sometime around the three-to-four-month point, you start thinking that you wouldn't mind going home. But, psychologically, you have prepared yourself for the long flight.

Even after a ten-to-fourteen-day mission to space, the return is dramatic. Your balance system is turned upside down, and you

feel very dizzy. When you stand up for the first time, you feel about five times heavier than you expect.

What do you think about during a long flight? Spaceflight is a life-changing event. I thought a lot about my life on Earth. I gained a new perspective.

Looking down at our beautiful world, I couldn't help but be struck by the fact that while everything looks vibrant and peaceful – intellectually – I knew that great suffering was happening in many of the lands over which we flew. It was difficult for me to resolve this conflict. As a result, I appreciated life much more than I had before, and it made me reflect on what really is important.

The anticipation of return builds as you get close to your return date. The arrival of your replacement crew is a joyous occasion. Not only are you glad to see your friends, you are also glad because it means that you can go home soon. You look forward to the reunion with your loved ones, to looking back with satisfaction on a job well done.

Do I miss space? Sometimes, a little bit. After each short space shuttle flight, I couldn't wait to go back up. But, after my long flight, it was like eating a big, satisfying meal. Ten years later, I am still satisfied. But, I suspect that after not too much longer, I will again start to get hungry.

The Road Home | arr. Stephen Paulus (1949-2014)

Juliette Moncada, soprano

Prolific American composer Stephen Paulus chose the tune "Prospect" from Southern Harmony (1835) for a 2001 commission from the Dale Warland Singers. Colleague Michael Dennis Browne wrote an original lyric for the melody.

Tell me, where is the road I can call my own, That I left, that I lost, so long ago? All these years I have wandered. Oh, when will I know there's a way, There's a road that will lead me home?

After wind, after rain, when the dark is done, As I wake from a dream in the gold of day, Through the air there's a calling From far away there's a voice I can hear that will lead me home.

Rise up, follow me, Come away is the call, With the love in your heart as the only song; There is no such beauty as where you belong, Rise up, follow me, I will lead you home.

"Le Petit Prince/The Little Prince"

Antoine de Saint-Exupéry (1900-1944)

Narrator: Ben Caplan, with Thomas James VanSlyke

All men have stars, but they are not the same things for different people. For some, who are travelers, the stars are guides. For others they are no more than little lights in the sky. For others, who are scholars, they are problems. For my businessman they were wealth. But all these stars are silent. You—you alone—will have the stars as no one else has them. In one of the stars I shall be living. In one of them I shall be laughing. And so it will be as if all the stars were laughing, when you look at the sky at night... You—only you—will have stars that can laugh!

Underneath the Stars

Kate Rusby (b. 1973) / arr. Jim Clements (b. 1983)

Elyse Delaney, mezzo soprano; John Lindsay-Botten, tenor

Underneath the stars I'll meet you, Underneath the stars I'll greet you, There beneath the stars I'll leave you Before you go of your own free will. Go gently.

Underneath the stars you met me, Underneath the stars you left me, I wonder if the stars regret me, At least you'll go of your own free will. Go gently. Here beneath the stars I'm landing, And here beneath the stars not ending. Why on earth am I pretending? I'm here again, the stars befriending, They come and go of their own free will. Go gently.

Underneath the stars you met me.
And underneath the stars you left me.
I wonder if the stars regret me?
I'm sure they'd like me if they only met me,

They come and go of their own free will. Go gently.

























Halifax Camerata Singers

The **Halifax Camerata Singers** is Atlantic Canada's premier chamber choir. Founded in 1986 by Artistic Director Jeff Joudrey, the Nova Scotia ensemble has distinguished itself by performing exciting choral repertoire that covers all periods and styles, with special attention to Canadian music.

Members of the Halifax Camerata Singers come from many communities for the opportunity to perform demanding choral repertoire. The choir often appears in collaboration with chamber ensembles, Symphony Nova Scotia and other musicians, and since 2001 has been the core choir of the Symphony Nova Scotia Chorus. The ensemble performs in regional concert series such as Music at the Three Churches, Musique Royale, Dartmouth Community Concert Series, and Prince Edward Island's prestigious Indian River Festival.

The Halifax Camerata Singers organization has an active program of commissioning choral music from Canadian and international composers and is proud to encourage young singers through bursaries for the Nova Scotia Youth Choir. The not-for-profit society is managed by a volunteer board of directors. Funding comes from performances, donations and fundraising, with supporting grants from the Canada Council for the Arts, Arts Nova Scotia, Halifax Regional Municipality, and the Lloyd Carr-Harris Foundation.

Recordings: A Time for All Things (2015), Solace: Songs of Remembrance (2009), Songs of the Stable: Christmas Music from Canada (2006), Songs of Home (1997), Celtic Mass for the Sea (1993)

Awards and Honors: 2017 nominee East Coast Music Awards for Classical Recording of the Year (*A Time for All Things*); Winner, 2016 Music Nova Scotia Awards for Classical Recording of the Year (*A Time for All Things*); Spotlight performance at the first annual Edmonton International Choral Festival 2017; Healey Willan Grand Prize and 1St place, Chamber Choir Category, 2010 National Competition for Canadian Amateur Choirs

Website: www.HalifaxCamerata.org **Facebook:** Halifax Camerata Singers **Twitter:** @HalifaxCamerata

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Halifax Camerata Singers

Soprano

Rosalie Dowling | Stacia Findlay | Liz Hadfield | Barbara Main | Jodie Miller Juliette Moncada | Kallie White

Alto

Lisa Annand | Mackenzie Costron | Elyse Delaney | Kelly Hart | Jill Rafuse Helen Scammell | Kaitlin Wilcox

Tenor

David Caldwell | Geoff Gillespie | Ryan Henwood | Michael James Frederick Li | John Lindsay-Botten

Bass

Bryan Crocker | Steven DeWitt | Spencer Gough | Greg Lypowy Bertrum MacDonald | Robert Pecknold | Sean Pecknold | Bill Perrot



Alex MacAulay Photography

Jeff Joudrey | Camerata Artistic Director

Jeff Joudrey is highly regarded for his vision, musical leadership, and standards of excellence in choral music. He is the Artistic Director of the Halifax Camerata Singers, which he founded in 1986. Under his direction the choir has developed an enviable reputation for performance excellence and innovative programming, as well as for promoting choral music throughout the Maritimes. Camerata has four recordings that are regularly featured on CBC Radio, and the choir was the winner of the prestigious Healey Willan Grand Prize as well as first place in the Chamber Choir category in the 2010 National Competition for Amateur Choirs. In June 2017 Jeff was honoured to present the Halifax Camerata Singers as one of the showcase choirs in the first biennial Edmonton International Choral Festival.

Jeff is Director of Music at Trinity-St. Stephen's United Church, Amherst, and Chorus Master of the Symphony Nova Scotia Chorus. He is past president of Choral Canada and a former president of the Nova Scotia Choral Federation. In addition to serving on juries for the Juno and East Coast Music Awards, the Canada Council, the Ontario Arts Council, and Choral Canada, he is in demand nationwide as a choral clinician, teacher, adjudicator, and guest conductor. Jeff was the recipient of Sing Canada Harmony's 2017 Dr. Paul E. Tamblyn Music Educator Award, and in August 2018 was honoured to serve as the conductor of the National Youth Choir, which performed in Newfoundland and Labrador.

Jeff is an enthusiastic supporter of Canadian choral music and frequently commissions works from established and emerging young composers. Committed to the development of young singers, he has been guest conductor of the Nova Scotia Youth Choir, the Montreal CBC/McGill Youth Choir Festival, and Ottawa's Unisong. He also has served on the faculties of Dalhousie University and Acadia University as well as the Nova Scotia Choral Federation's Institute of Choral Conducting.

A native of Nova Scotia, Jeff studied organ at Acadia University and the Haarlem International Academy in the Netherlands before attending McGill University to study with organists John Grew and Raymond Daveluy. His choral mentors include Canadian conductors Elmer Iseler and Wayne Riddell, and German conductor Helmuth Rilling.



Alex MacAulay Photography

Lynette Wahlstrom | Piano

Lynette Wahlstrom is accompanist for the Halifax Camerata Singers and Symphony Nova Scotia Chorus, collaborative pianist at Dalhousie University's Fountain School of Performing Arts, and music director at First Baptist Church, Halifax. She appears regularly in performances by Opera Nova Scotia, Fountain School of Music/Dalhousie University, Halifax Summer Opera Festival, and the Nova Scotia Choral Federation. In demand as repetiteur, coach and accompanist, she has worked under the batons of Jeff Joudrey, John Trotter, Charles Bruffy, Caron Daley, Julian Wachner, Robert Ingari, and Patricia Abbott and played for the studio classes of Michael Donovan, Lucy Hayes-Davis, Greg Servant and Marcia Swanston. Lynette's degrees include Bachelor of Music (Brandon University), Master of Piano Performance (Université de Montréal) and Master of Accompaniment (McGill University). She is an active member of Opera Nova Scotia, Early Music Society of Nova Scotia, and the Halifax chapter of the Royal Canadian College of Organists.



Alex MacAulay Photography

Ben Caplan | Narrator

Ben Caplan is a songwriter, performer, and entertainer in the most time-honoured sense of the word. From the moment he walks onto the stage, the audience is filled with his infectious spirit and captivating presence. One can feel Caplan's comfort and ease as he strides in front of the crowd and begins the controlled, collective descent into chaos.

In his latest project, Ben Caplan explores themes of immigration, loss, darkness, love, sex, and God. Caplan is touring with a fresh batch of songs that were originally composed for a new musical play called *Old Stock: A Refugee Love Story*. The award-winning play, co-created with Hannah Moscovitch and Christian Barry and produced by Halifax's 2b Theatre Company, had its international debut at the Edinburgh Fringe Festival, where it won top festival honours and has been a smash hit. The play has toured internationally, including a seven-week run Off Broadway where it picked up a New York Times Critics' Pick and six Drama Desk Award nominations, among other accolades. *Old Stock: A Refugee Love Story* was the 2018 winner of the Lieutenant Governor of Nova Scotia Masterworks Arts Award.

Between performances of the play, Caplan has been hitting the road to play concerts across Europe, Australia, and North America with a new lineup of musicians. The music from his theatre production has been turned into Caplan's third studio album, titled *Old Stock*. The sound is rooted in Caplan's resonant baritone voice, supported with the sounds of piano, accordion, organ, clarinet, saxophone, violin, drums, and the occasional banjo and acoustic guitar.



Photo: Jamie Kronick



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March 2, 2019

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March 3, 2019

Recording Sessions

The Halifax Camerata Singers acknowledges that this project was created in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmag People.

Thanks to the writers and poets whose works are included here, with permission. "The Peace of Wild Things" Copyright © 2012 by Wendell Berry, from New Collected Poems. Reprinted by permission of Counterpoint Press.

Special thanks to Peggy Walt for researching and selecting the poetry, prose, other readings, and visuals for this project. Recording sessions were made possible by the generosity of Charlotte MacQuarrie.

























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Music of the Spheres

Halifax Camerata Singers Jeff Joudrey, artistic director | Lynette Wahlstrom, piano with special guest narrator Ben Caplan

1.	"There are stars" Hannah Senesh	13.	Ave maris stella Kathleen Allan *
	Ben Caplan, narrator	14.	"The Peace of Wild Things" Wendell Berry
2.	Lux Aurumque Eric Whitacre		Ben Caplan, narrator
	Jodie Miller, soprano	15.	Shenandoah Trad. /James Erb
3.	"The Names of Stars" Mi'kmaq Legend	16.	"Follow the Drinking Gourd" Trad. African American
	Lara Lewis, narrator		Ben Caplan, narrator
4.	grandmother moon Eleanor Daley *	17.	Bright Morning Stars Trad. Appalachian / arr. Shawn Kirchner
5.	"Stars" Lucy Haché *		David Caldwell, tenor
	Lucy Haché, narrator	18.	"Return to Earth: An Astronaut's
6.	Sure on This Shining Night Morten Lauridsen		View of Coming Home" Leroy Chiao
7.	"Stars" Marjorie Pickthall *		Ben Caplan, narrator
	Ben Caplan, narrator	19.	The Road Home arr. Stephen Paulus
8.	Northern Lights Ola Gjeilo		Juliette Moncada, soprano
9.	"Sand from the Gobi Desert" Lorna Crozier *	20.	"Le Petit Prince/The Little Prince" Antoine de Saint-Exupéry
	Ben Caplan, narrator		Ben Caplan, narrator; with Thomas James VanSlyke
10.	Earth Song Frank Ticheli	21.	Underneath the Stars Kate Rusby / arr. Jim Clements
11.	"Journal Sept. 10-11, 1755" Colonel John Winslow		Elyse Delaney, mezzo soprano
	Ben Caplan, narrator		John Lindsay-Botten, tenor
12.	"C'est Loin (Halte numéro 10)" Gabriel Robichaud *		
	Elyse Delaney, narrator		

* Canadian composer or writer









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