

SAMEDI 30
AVRIL, 2022

18h30

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GIOVANNIBATTISTA PERGOLESI

STABAT MATER

JESSIE PIERPONT, CHEF



VIDITA
KANNIKS,
soprano

WILLIAM
DUFFY,
contre-ténor

Récital doctoral avec
choeur et orchestre

To benefit Montréal Women's Center
Admission: \$32 (\$25 USD) suggested donation

Au profit du Centre des femmes de Montréal
Entrée : don suggéré de 32 \$ (\$25 USD)



Saturday April 30th, 2022
6:30pm
Notre-Dame-Des-Bon-Secours Chapel

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Confirma Hoc

Jacob Handl (1550-1591)

Frammingham

William Billings ((1746-1800)

**Unto the Lord with
my voice I cried**

Iryna Aleksiychuk (n.en/b. 1967)

Featuring: Sofia Yatsuk, violin
Marian Guay, soprano

Terre-Neuve

Marie-Claire Saidon (n.en/b. 1984)

Os Justi

Anton Bruckner (1824- 1896)

adapted by: Vidita Kanniks, Dr. Justin Rito

featuring: Vidita Kanniks, soprano

Il est bel et bon

Pierre Passereau (1509- 1553)

arr. John Leavitt

- Intermission-

Stabat Mater

**Giovanni Battista Pergolesi (1710- 1736) adapted
by Dr. Justin Rito and Jessie Pierpont**

Vidita Kanniks, soprano

William T Duffy, countertenor

CHOIR

Maria Gajraj, rehearsal accompanist

soprano

Cyrille Brin-Delisle

Miriam Clouthier

Bhavyaa Chandarana

Emma Gauthier-Mamaril

Marian Guay

Eva Hassell

Amber Sellars

alto

Gabrielle Beaulieu-Brossard

Ryan Doyle

Angela Hemmingway- Adam

Sophie Kastner

Valerie Moscato

Matthew Muggeridge

Ian Sabourin

ORCHESTRA

violin

Jeanel Liang**

Gracie Carney

viola

Eva Hassell

cello

François Lamontagne

double bass

Shanti Nachertergaele

organ

Maria Gajraj

** concert master

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Jessie Pierpont



Jessica Pierpont is a second-year doctoral candidate in choral conducting at McGill University. Currently her research is focused on Ralph Vaughan William's *Dona Nobis Pacem*, Benjamin Britten's *War Requiem*, leadership orientations supporting inclusion and differentiated learning in a choral setting, as well as the historical context of the girl choir.

Jessica Pierpont is the conductor, artistic director and founder of the Vermont Academy of Choral Music home of the Vermont Chamber Artists and of the Vermont Girl Choir in Vermont.

She received her Master of Music degree in choral conducting at the University of Arizona and holds a Bachelor of Music degree with a concentration in piano from Castleton University.

Jessica holds a position at McGill University and Northern Vermont University, as a course instructor in choral conducting. Additionally Jessica is the conductor of *Adleisia*, a treble choir in Montréal and of the University Chorus at McGill University. Jessica has attended and participated in many music workshops, including Oxford University Workshops, Westminster Choir College summer workshops, Yale University 21C, ACDA regional collegiate workshops, *Beyond the Baton* with Diane Wittry and was selected as a conducting fellow in the Norfolk Chamber Music Festival hosted by the Yale School of Music. Jessica's primary conducting instructor is Dr. Jean- Sébastien Vallée with previous instruction from Dr. Bruce Chamberlain, Dr. Elizabeth Schauer and Dr. Sherrill Blodget, James Jordan, Gary Graden, T.J. Harper and orchestral conducting with Hugh Keelan. Jessica is thrilled for the amazing opportunity to work with Michael Zaugg and ProCoro through the Emerging Artists program in February 2022.

THIS PERFORMANCE AND MY RESEARCH

My research has involved studying the evolution of the treble choir (sopranos and altos). Within this study, I noted the origin of the treble choir in the fourteenth century, composers wrote pieces intended for this specific choral ensemble. While composers such as Pergolesi, Vivaldi, Porpora, J.S. Bach, Leonora D'Este, wrote choral compositions for treble choir, there is still more SATB mixed choral repertoire to choose from for conductors. I addressed this lack of treble choral music to help enable conductors to access a larger database of repertoire when programming. While research helps guide choral conductors to understand the historical context, collaboration and interaction are also integral active components of applying this research. This allows for inclusion, equity and diversity to mirror the research and be evident in a choral setting such as a performance or rehearsals. I have created a methodology for any choral conductor to implement in their choral organization or choir. My methodology consists of a toolkit of options for conductors to adapt, arrange or compose new pieces for their ensemble. This program demonstrates repertoire that apply this methodology. In addition, this program suggests ways of collaborating with musicians and non-musicians from outside the Western choral tradition. Through this methodology, choral conductors will have another way to incorporate a variety of repertoire with any type of choir. This implementation enables conductors to teach vital musical concepts in the style of influential composers within a genre. The goal of my research is not to change any original musical notation but to create a system in which choral conductors have a method to say "yes" to more choral music, even if the repertoire was not originally intended for that particular choir type.

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Vidita Kanniks



Vidita Kanniks is a multi-faceted soprano specializing in ensemble music, historical performance and cross-cultural work. Equally at home with her background in Indian Classical music and her Western classical training she strives to represent both sides authentically in her unique artistic identity. Her interdisciplinary work paired with her sensitive musicianship and affinity for language has led her to gain attention through social media content and live performances across the United States and internationally.

2021-22 season highlights included solo work in Handel's Dixit Dominus with the Kentucky Symphony Orchestra, her debut with ensemble Seraphic Fire and her residency with Montreal ensemble Infusion Baroque. In the 2020-21 season, Vidita was a finalist in both the Colorado Bach and Audrey Rooney Bach Competitions.

She also kept engaged with a number of virtual performance initiatives, notably her recorded work featured through San Francisco baroque ensemble, Voices of Music. In previous years she has been a Young Artist with the VOCES8 US Scholars program (2019-20), the Grant Park Music Festival Vocal Fellowship (2019) the Aspen Music Festival Professional Choral Institute with Seraphic Fire (2019) and Songfest, Los Angeles (2017). Other ensemble affiliations include Cincinnati Vocal Arts Ensemble, Cincinnati Bach Ensemble and Collegium Cincinnati

Vidita holds Bachelor's degrees in Vocal Performance and Music History from the University of Cincinnati (CCM) with a minor in French, and a Master's in Early Music Performance from McGill University in Montreal, Québec. She currently resides in Cincinnati where she is active as both a performer and educator, serving on the Voice faculty at Thomas More University and as a teaching artist for various organizations in the area.

www.viditakanniks.com



William T Duffy



William Duffy is a California-born, Montréal-based countertenor, praised for his “command of the seemingly impossible high tessitura” (South Florida Classical Review). William first encountered music as a young Suzuki violinist, often facing admonishment for improvising new endings to classic repertoire. William’s appetite for variation keeps him exploring the extremes of his musical voice, finding him at various times performing jazz, Gregorian chant and music of the renaissance, baroque, and today. During the 2020-21 ongoing Covid-19 global pandemic, William was fortunate to continue making music, both in-person and virtually, with Studio de musique ancienne de Montréal, The Thirteen, Seraphic Fire, Ensemble Noir, I Musici de Montréal, and Ensemble Vocal-Arts Québec. The 2021-22 season will see William on stage in several venues across Québec for an “urban pilgrimage” concert-installation of Joby Talbot’s Path of Miracles with Voces Boreales; with Les Plaisirs du Clavecin for the world première of Nanumissuat - Île-Tonnerre, by Innu poet Natasha Kanapé Fontaine and Montréal composer Alexandre David; and performing J.S. Bach’s Ascension and Easter Oratorios with Ensemble Caprice.

For more information, visit his website: www.guillaumedufay.com

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William Duffy est un contre-ténor né en Californie et basé à Montréal, acclamé pour sa « maîtrise de la haute tessiture apparemment impossible » (South Florida Classical Review). William rencontra d’abord la musique en tant que jeune violoniste de Suzuki, souvent réprimandé pour avoir improvisé de nouvelles fins au répertoire classique. Le goût de William pour la variation le pousse à explorer les extrêmes de sa voix musicale, le trouvant à divers moments en train d’interpréter du jazz, des chants grégoriens et de la musique de la Renaissance, de l’époque Baroque, et d’aujourd’hui. Pendant la pandémie mondiale Covid-19 de 2020-21, William a eu la chance de continuer à faire de la musique, en personne et virtuellement, avec le Studio de musique ancienne de Montréal, The Thirteen, Seraphic Fire, Ensemble Noir, I Musici de Montréal et l’Ensemble Vocal-Arts Québec. Ses prochains concerts le verront sur scène dans plusieurs grandes salles du Québec pour un concert-installation en “pèlerinage urbain” de Path of Miracles de Joby Talbot avec Voces Boreales ; avec Les Plaisirs du Clavecin pour la première mondiale de Nanumissuat - Île-Tonnerre, de la poète innue Natasha Kanapé Fontaine et du compositeur montréalais Alexandre David ; et pour des concerts des Oratorios de Pâques et de l’Ascension de J.S. Bach avec l’Ensemble Caprice.

Pour plus d’information, visitez son site Web : fr.guillaumedufay.com

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Dr. Justin Rito



Justin Rito (1986) is a composer and performer from Grand Rapids, Michigan who composes primarily for chamber, concert band, and percussion ensembles.

Justin keeps a regular schedule of commissions with ensembles throughout the United States, where he has recently worked with TURNmusic, the Vermont Contemporary Music Ensemble, Latitude 49, and the Jenison High School Wind Symphony.

After working in higher education for several years—most recently as Assistant Professor of Music at Northern Vermont University—Justin left the academic world to spend more time with his family. He fell into the craft beer industry soon after leaving education, and is now on the Innovation Brewing Team at Bell's Brewery in Kalamazoo, Michigan. When he's not brewing, composing, or playing, Justin spends as much time as possible baking, running, and hiking with his wife, daughter, and a very spoiled Weimaraner named Arvo.

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Sofia Yatsyuk



Born in Ukraine, Sofia Yatsyuk moved to the United Kingdom in 2006 to study at the Purcell School of Music. She completed her undergraduate degree at the Royal Academy of Music in London under the tutelage of Mateja Marinkovic, and her master's degree at McGill University's Schulich School of Music in Montreal with Axel Strauss.

Sofia made her orchestral debut with the Ternopil Symphony Orchestra in 2014. She has performed as a soloist and a chamber musician in Ukraine, Italy, Slovenia, Poland, China, Canada, France and the United Kingdom, including performances at Giuseppe Tartini's house in Piran, Slovenia, and the Parliament building in London. In 2019, Sofia was on staff at the West Island Music Academy in Montreal and a member of the El Sistema Encore programme in Kahnawake. She is currently the principal violinist of Sinfonia de l'Ouest and a member of Orchestre Nouvelle Génération in Montreal.

Over the last two years Sofia was the winner of the Marusia Yaworska Scholarship award, winner of the Kathleen Trust Award and recipient of the Heinz Saueressig scholarship for academic excellence. Sofia is currently a doctoral candidate in violin performance at McGill University's Schulich School of Music. Her dissertation research is focused on women composers of the late 19th and early 20th century within Britain and France. Striving to discover and promote music which is not receiving the recognition it deserves, she hopes to continue creating space for marginalised voices to be heard.

Program Notes
Stabat Mater Benefit concert
Performance April 30th, 2022
Jessie Pierpont

Date du récital/Date of recital: *April 30th, 2022*

Nom/Name: *Jessie Pierpont*

Classe de/Class of: *Dr. Jean-Sébastien Vallée*

These program notes are written by the student performing, and are presented by the student in partial fulfillment of the requirements of their course. Ces notes de programme sont écrites par l'étudiant-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.

Resilience is a human trait that lies deep within all of us. Resilience in people encourages new ways to overcome challenges both musically and personally. Throughout this process, we are able to develop a better awareness of our emotions and those of others. Organizing this concert and experiencing the music programmed has provided me with the consistent reminder to stay grounded, connected and most importantly present with myself and people. My community has encountered their own trials and tribulations, yet they have overcome these by empathizing and connecting with one another. Resilience has allowed each of us to process and work through these difficult times introspectively and united with others. Those in our community and in our lives who share these values are the integral fibers intertwining us together. In addition, the pieces in this program reflect resilience through their respective meaning or through their composers' personal stories.

Jacob Handl (1550-1591) was born in what is now Ribnica, Slovenia. His birth name was Petelin, however he was also referred to as Jacobus Gallus, the Latin form of his name. Handl was well-educated and studied at a Cistercian monastery in Carniola. He later arrived in Austria as a singer at the Benedictine Abbey at Melk and the Imperial Court Chapel (Hofburgkapelle) in Vienna. Handl later became Kapellmeister to the bishop of Olmütz in Moravia and then also became the organist of the church Sv. Jan na Zbradli in Prague. Handl's compositional output was substantial, and over his lifetime he wrote more than 500 sacred and secular works.

Handl's compositional techniques reflected the elements in the Franco-Flemish, German and Italian Renaissance styles. Musical elements such as chromaticism hinted at a more contemporary form of musical expression. In particular, Handl tended to use chromaticism in musical transitions. Both musicians during the time of Handl and modern-day critics praised his style of writing and compared him to Palestrina (1525-1594), the celebrated master of polyphony.

Handl's *Confirma Hoc* (Confirm this, oh God) is an offertory motet originally written for Pentecost, the seventh Sunday after Easter.

The psalm text 68(67): 29 illustrates King David's triumphant procession as he returns from Jerusalem. This celebratory text refers to the musicians, dancers and priests that join in this celebration as King David gallantly returns from rebuilding God's temple. The verse also indicates that all noblemen from far and wide would bring gifts to honor the God of Israel. This text demonstrates God turning foes to friends.

Originally scored for tenors and basses (TTBB) and later scored for mixed voices (SATB), in this particular arrangement there are four treble voices (first sopranos, second sopranos, first altos and second altos), and each melodic line has an independence to their respective rhythm and phrase shape. In spite of this independence within the voice parts, Handl's mastery of counterpoint through their layering effectively creates unity in the collective sound. Even without one voice the texture would be hollow and incomplete. We are performing this piece with the singers spread out in the front of the room and we are adding a specific auditory experience as the choir will be standing in a mixed formation.

Translation:

Confirm, O God, what you have caused in
Us from your temple in Jerusalem. Alleluia.

Frammingham is a shape-note piece first published in *Music In Miniature* (1779). The text is by Isaac Watts, from hymn 92 in his first book of hymnals (1717).

Shape-note tunes were primarily written with an educational purpose in mind, and were not typically intended for concert performance. They are mostly written using a hymn-like, four-part texture, and singers learn to sing the music using a four-syllable scale (mi, fa, sol, and la) while seated in a square facing one another.



C major scale, written to show how the shapes appear in whole, half, quarter, and eighth notes.

1

Although most of the texts are sacred, there is an opportunity for musicians to express musical qualities that give shape-note pieces a secular flavor, which is most notably reflected in the vocal production. In particular, the choir's use of a strident and resonant sound gives a sense of weight and depth to the timbre of this performance. Singers apply a strident and resonant sound allowing a sense of weight and depth. This edition performed today is adapted by William Billings where slight modifications of text are substituted. For example, Billings exchanged "Son" for "Word" and switched the voicing, or arranged the voice parts differently to fit the specification of the

¹ Grayson, Lisa. *A Beginner's Guide to Shape-Note Singing*. Fourth edition. The Sacred Harp Publishing Company. 2012. 3

singers performing. The text emulates a cry to be heard after not being seen, “Shall wisdom cry aloud, And not her speech be heard?” You can hear the homophonic texture (voices layered on top of each other with the same rhythms) as well, which with several voices demonstrates a collective cry. In the second section of the piece, the text changes to “The voice of God's eternal Word, Deserves it no regard?”, where the voices enter canonically. In this performance we decided to change aspects of the performance practice having the choir face the traditional way out, to help invite the supportive listener to share this experience with us.

Iryna Aleksyichuk was the winner of the 1st All-Ukrainian Composers' Competition in Kyiv in 2001. Aleksyichuk's “Spiritual Psalms” received the award for best choral composition based on liturgical texts and continues to be recognized for her innovation in choral compositions and performances of modern music. A professor of composition, orchestration, and score reading at the Tchaikovsky National Music Academy in Kyiv since 1994, Aleksyichuk additionally is a pianist, composer and organist and has performed internationally in Ukraine, Russia, Belarus, Moldova, Serbia, Italy, Germany, and the United States.

Unto the Lord with my voice, I cried (Miŭ zoloc do Gocnoda) was composed by Aleksyichuk in 2002. The psalm text 142: 2-6 is excerpted from the King James bible and the English translation is as follows:

I cried unto the Lord with my voice; with my voice unto the Lord did I make my supplication.

I poured out my complaint before him; I shewed before him my trouble.

When my spirit was overwhelmed within me, then thou knewest my path. In the way wherein I walked have they privily laid a snare for me.

I looked on my right hand, and beheld, but there was no man that would know me: refuge failed me; no man cared for my soul.

I call to You, O Lord, I say: You are my refuge, my destiny in the land of the living!

This text depicts a cry in the form of a prayer. In a time of distress these words spoken highlight the struggle of someone in extreme pain waiting to have this emotional weight lifted. In addition, it also suggests loneliness in the midst of this pain. Psalm 142 is the prayer that David spoke aloud to God as he was hiding in a cave from King Saul's prosecution. David felt uneasy as the cave did not provide comfort, however David was able to reflect and realized valuable lessons, as the psalm text indicates. David did suffer during the time in the cave, but he soon realized that he needed to wait on God and that God was in fact always with him. The additional lesson David was taught was the songs of Zion, so that he could continue his path out of darkness.

This piece is in three large sections (ABA'). In the A section, you might hear the b minor harmony established by the choir as this beautiful captivating melody is layered on top of the

texture by the soprano soloist. Underneath the melody is a feeling of uneasiness as these chromatic harmonies highlight the intensity of the text, “ I cried unto my Lord, with my voice...”. The second half of the A section the alto soloist comes in and shifts to the almost unrelated, A Major in a more brisk tempo. The bold *molto espressivo* is the peak of the cry for healing. Ultimately this climactic section winds down as if there is no more cry left to give.

The central B section is contrasting and transitional as it represents the mind racing with thoughts consumed of the unknown. With a B-flat and C pedal (or long held pitch) sung by the second altos the three upper voices shift the harmony drastically. The soloist finally sings the text, “You are my refuge, my destiny in the land of the living!” achieving realization that they are not alone and their life is with purpose.

The ending of the piece is a recapitulation of the beginning section A with slight modification to the ending (A’), reiterating the initial cry. Perhaps this was in order to demonstrate that there are moments in life where this experience of trauma can reoccur. Although this text is sacred, it closely parallels the human experience in carrying emotional weight. Resilience encapsulates the drive, passion and motivation of each person’s determination to overcome obstacles. In addition, resilience expresses how each person has the ability to utilize the strength we have inside us. Aleksiychuk demonstrates through this choral setting that we are never truly alone. The expanded B Major chordal ending gives hope to an enlightened and promising future, if we are able to uncover the strength within ourselves and help others do the same.

In this time of renewed hostilities against Ukraine, Aleksichuk’s musical setting of Psalm 142 is touching tribute to the suffering of innocent people in Ukraine and around the world. In a world of great turmoil, this piece represents the rawness of this relatable struggle. We all can uncover the resilience inside us and do what we can as human beings to help others.

A drastic shift in the program occurs here with Marie-Clarie Saindon’s *Terre-Neuve*, describing the topography of Newfoundland. It is notable to sense the earthy elements through the dense use of vertical harmonies consisting of moving tone clusters. In addition, deliberate jagged rhythms, textual exclamations and body percussion brings out the crackling of the melting ice. This scene of stark ice and snow of Newfoundland is depicted with underlying ancient mysteries that lie beneath. This powerful and energetic musical experience is linked in an unique quality to create change and transformation. While the emotional nature of this piece is left up to those that experience it, it is interesting that this physical tangible earth-experience can be paralleled with the change that happens in human beings. Similarly to humans the strongest elements on this earth such as rock and ice can withstand change and create something vastly beautiful and different.

English translation by Neil B. Bishop.

Land splattered with shrieks of sun
with colours of ocean and rock
rust-red the cliff splits
crackling ice

a fresh taste of shivering snow stirs a shrouded memory
mingles with the wind
spirals vibrant with the salt of a joy New found

Os Just Meditabitur is a sacred motet composed by Anton Bruckner (1824-1896). The sacred text comes from Psalm 36 in the Latin Vulgate, verses 30-31 translated to “The mouth of the righteous utters wisdom, and his tongue speaks what is just. The law of his God is in his heart: and his feet do not falter. Alleluia”. Based on the Lydian mode, Bruckner called on this musical inspiration through the Cecilian movement (a liturgical musical reform in Germany in the mid 1800’s). In other words, bringing back a Palestrina-like style of unaccompanied, polyphonic choral music. Gregorian chant was affected through this reform and influenced how Bruckner set the conclusion of this piece which is “Alleluia” in chant. Bruckner grew up as a choir boy at St. Florian monastery. Bruckner had a meaningful connection with this monastery, as there was an organ that we would play frequently. As Bruckner was a devoted Catholic he understood the importance to keep the old catholic traditions. This motet was meant to serve as a gradual. The gradual is music connected with the ritual of the Eucharist. This composition demonstrated Bruckner’s sincere belief in the Catholic faith and displayed this meaningful connection with Ignaz Traumihler, who was the director at St. Florian and a Cecilian.

Dr. Justin Rito and Vidita Kanniks created a new adaptation of the score. This readapted score for treble voices (SSAA) included keeping the same Lydian mode and contour of the vocal lines. Secondly, through Vidita Kanniks’s inspiration and vision of the piece we decided to collaborate and alter the performance practice. As a vocalist and collaborator, Vidita focuses on finding the common ground between Indian and Western classical musical traditions, particularly in the area of choral polyphony. This collaboration allows us to combine two different vocal styles respectfully. The quality of this nineteenth-century Lydian motet, (in its original form) creates striking harmonic shifts. In this performance Vidita juxtaposes a *Raga Yaman* (a collections of pitches, like a mode), which contains elements closely linked to the Lydian mode (a Western mode). Reinforcing the D Lydian mode by the Tanpura (or drone) in D, and layering Raga on top of the Bruckner score creates a contrast in the musical style. This lends to a reflective and personal experience both for the musicians and listeners.

Translation:

The mouth of the righteous utters wisdom, and his tongue speaks what is just.
The law of his God is in his heart: and his feet do not falter.
Alleluia.

I have chosen to end the first half of the program with *Il est bel et bon*, composed by Pierre Passereau (1509-1547) and arranged for treble choir by John Leavitt. This French chanson is in the style of a Parisian song. *Il est bel et bon* is onomatopoeic and driven with dynamically rhythmic vocal lines. In the case of Passereau, this was a common compositional feature in his

music. Each vocal line contains syllabic text that describes story. The text in *Il est bel et bon* refers to two women giving acknowledgement to their husbands' diligence in doing the chores which also included feeding the chickens. *Il est bel et bon* has many arrangements, most likely due to its popularity of the time. Passereau's chansons, dealt with rather unsophisticated subjects in an almost sarcastic, learned way. This choir has worked diligently with the phrase shapes and clarity of text so much that you will hear the onomatopoeic imitation of chickens clucking.

The exact phrase shapes and articulation are not originally indicated in the original edition. See if you can hear the dramatic dynamics and contrasting articulation within this vigorous tempo.

Translation:

He is handsome and good, friend*, my husband.
There were two women of the country,
saying to one another: "Do you have a good husband?"

He doesn't get angry at me or beat me either.
He does the chores, he feeds the chickens,
and I take my pleasure.

Friend, it is funny when the chickens call out: "Co co dae"
Little chick, what is this?

The last work on the program is the *Stabat Mater* composed by Giovanni Battista Pergolesi (1710-1736). The text describes the grieving mother Mary who witnessed the suffering of her Son crucified on the cross (sequence approved 1727- *Liber Usualis* 1634, Mode 2). This work has a direct sacred connection as it depicts this biblical account. It is a profoundly moving depiction of grief. The magnitude of losing a lost one so tragically can be made to a mother grieving over a lost son in real life.

I have collaborated with arranger Dr. Justin Rito with his adaptation of *Stabat Mater*. While none of the pitches or rhythms have been altered, we have changed particular elements of the work to provide a meaningful experience for all performers. With the collaboration of soloists, soprano Vidita Kanniks, countertenor William T Duffy, treble choir of sopranos and altos and baroque orchestra, we took this opportunity to express the differences created with the texture and performing forces. What is most notable is the difference of combination of voicing in particular movements. There are movements are mixed and matched with combinations of soloists, soloists and choir (soprano or alto), or just exclusively soloists or choir. We added Johannes Sebastian Bach's major "Amen" section of *Tilge, Höchster, meine Sünden* after the distinguished last "Amen" section in minor of the Pergolesi. Johannes Sebastian Bach (1685-1750), created his own adaptation of Pergolesi's *Stabat Mater*, BWV 1083, *Tilge, Höchster, meine Sünden*. While most of the musical features are the same there are quite a few notable differences. One interesting feature is that the last "Amen" section in Pergolesi's version is reiterated. Bach

repeats the “Amen” in minor and then again in Major. This links the minor and the major version of the “Amen” together giving the ending of the work a much different outlook. During tonight’s performance we will perform this aspect of Bach’s BWV 1083, *Tilge, Höchster, meine Sünden* linked with Pergolesi’s *Stabat Mater*.

This brand-new never performed *Stabat Mater*, allows for an opportunity for many performers to be involved. This version is different and unique due to the pairing and combination of distinct voices both choir and soloists. In addition, the original Pergolesi score has been changed due to the performing forces we are utilizing and the last movement links in Bach’s A-Major “Amen”. The choir was able to perform with the vocal soloists learning being exposed to unifying the baroque trills and adapting to the A-415 tuning. While there are other editions of the *Stabat Mater*, this adaptation helps create more opportunities for a large number of musicians to be part of despite the vast experience levels.

Movement 1: “Stabat Mater Dolorosa”

The grieving Mother stood weeping beside the cross where her Son was hanging.

Movement 2: “Cujus animam gementem”

Through her weeping soul, compassionate and grieving, a sword passed.

Movement 3:”O quam tristis et afflicta”

O how sad and afflicted was that blessed Mother of the Only-begotten.

Movement 4: “Quae moerebat et dolebat”

Who mourned and grieved and trembled looking at the torment of her glorious Child

Who mourned and grieved, the pious Mother, looking at the torment of her glorious

Child.

Movement 5: “Quis est homo”

Who is the person who would not weep seeing the Mother of Christ in such agony?

Who would not be able to feel compassion on beholding Christ's Mother suffering with her Son?

— “Pro peccatis suae gentis”

For the sins of his people she saw Jesus in torment and subjected to the scourge.

Movement 6: “Vidit suum dulcem natum”

She saw her sweet offspring dying, forsaken, while He gave up his spirit.

Movement 7: “Eja mater fons amoris”

O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you.

Movement 8: “Fac ut ardeat cor meum”

Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him.

Movement 9: “Sancta mater, istud agas”

Holy Mother, grant that the wounds of the Crucified drive deep into my heart.

That of your wounded Son, who so deigned to suffer for me, I may share the pain.

Let me sincerely weep with you, bemoan the Crucified, for as long as I live

Let me, pious one, weep with you, bemoan the Crucified, for as long as I live

To stand beside the cross with you, and gladly share the weeping, this I desire.

Chosen Virgin of virgins, be not bitter with me, let me weep with thee.

Movement 10: “Fac ut portem Christi mortem”

Grant that I may bear the death of Christ, the fate of his Passion, and commemorate His wounds.

Let me be wounded with his wounds, inebriated by the cross because of love for the Son.

Movement 11: “Inflammatum et accensum”

Inflame and set on fire, may I be defended by you, Virgin, on the day of judgement.

Let me be guarded by the cross, armed by Christ’s death and His grace cherish me

Christ, when it is time to pass away, grant that through your Mother I may come to the palm of victory.

Movement 12: “Quando corpus morietur”

When my body dies, grant that to my soul is given the glory of paradise. Amen.

— “Amen...” F minor

Movement 12a: “Amen...” F Major

THIS PERFORMANCE AND MY RESEARCH

My research has involved studying the evolution of the treble choir (sopranos and altos). Within this study, I noted the origin of the treble choir in the fourteenth century, composers wrote pieces

intended for this specific choral ensemble. While composers such as Pergolesi, Vivaldi, Porpora, J.S. Bach, and Leonora D'Este, wrote choral compositions for treble choir, there is still more SATB mixed choral repertoire to choose from for conductors. I addressed this lack of treble choral music to help enable conductors to access a larger database of repertoire when programming. While research helps guide choral conductors to understand the historical context, collaboration and interaction are also integral active components of applying this research. This allows for inclusion, equity and diversity to mirror the research and be evident in a choral setting such as a performance or rehearsals. I have created a methodology for any choral conductor to implement in their choral organization or choir. My methodology consists of a toolkit of options for conductors to adapt, arrange or compose new pieces for their ensemble. This program demonstrates repertoire that apply this methodology. In addition, this program suggests ways of collaborating with musicians and non-musicians from outside the Western choral tradition. Through this methodology, choral conductors will have another way to incorporate a variety of repertoire with any type of choir. Implementation of this framework might enable conductors to teach vital musical concepts in the style of influential composers within a genre. The goal of my research is not to change any original musical notation but to create a system in which choral conductors have a method to say "yes" to more choral music, even if the repertoire was not originally intended for that particular choir type.

IN HONOR OF

This concert is in dedication to the Centre des femmes de Montréal. The Women's Centre of Montreal is a non-profit organization created by women, for women. Our mission is to provide educational and vocational training, as well as information, counselling and referral services to help women help themselves.

If we are able to reach our financial goal, half our our proceeds will go to Centre des femmes de Montréal

To read more about this amazing organization please visit: <https://centredesfemmesdemtl.org/en/>

This concert is dedicated to my Aunt Marion.

You and Uncle Steve are the reason I have been able to pursue this dream. I love you so much and will be forever grateful. Love your
Jessie pantalonies.

THANK YOU

To the choir! Thank you so much for the countless hours of rehearsal time and extra work put into this concert. Your dedication in ensuring its' success and the opportunity to work with you has been a great honor. From the bottom of my heart thank you so much for supporting me and the mission behind this benefit concert. To Vidita, Will, Sof and Dr. Rito you've been with me every step of the way from two year ago planning to all of the fine details to make this all come to life. I am so grateful for your collegueship, outstanding musicianship and integrity. I am even more honored to have you as friends. Thank you for everything! Notre-Dame-Des-Bon-Secours Chapel, Megan, Adrian Foster & team, and Tam Lan Truong Thank you for all of your time and efforts to ensure this successful concert. We are all so grateful!

Thank you to my friends and family for all of your continued support! You're encouragement has been the reason I have been able to succeed during my studies at McGill University and I am forever grateful. To Susan, Becky, Miranda, Mom and the staff at Vermont Academy of Choral Music thank you for believing in me and supporting this concert!!

Thank you to my Doctoral committee members and Dr. Jean-Sébastien Vallée for always pushing me to do my very best. Your patience, time and safe space to make mistakes has allowed me to be a better student. Your support has given me the opportunity to believe in myself. Thank you dearly.

Thank you to our dear audience and all who came to support this concert!

THANK YOU

to our generous donors who have contributed to this cause. We are so grateful for your outstanding support to this benefit concert.

Tanit Sakakeeny

Wendy Sakakeeny

The Bourque Family

William T Duffy

Vermont Academy of Choral Music

To make a donation to this concert please visit:

<http://www.vtacademyofchoralmusic.com/donate.html>

