

**Vaughn Roste, Conductor**

Candidate for the Master of Music degree in Choral Conducting

**Narrator: Rev. Richard Reimer**

with **Sine Nomine**

**The University of Alberta Graduate Recital Choir**

**The Hallelujah Chorus Instrumentalists**

**The Haydn Festival Chamber Orchestra**

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**Sunday,  
January 26, 2003  
at 8:00 pm**

**McDougall United Church  
Edmonton, Alberta**



University of Alberta  
Department of Music

**Program**

**Christ and Anti-Christ**

*A Counterpoint of Theological Music and Musical Theology*

Part One: **Christ**

The Glory of the Father (1974)

**Sine Nomine**

Egil Hovland  
(b. 1924)

Missa Brevis in F Major (Hob 22:1) (1749)

(Franz) Joseph Haydn  
(1732-1809)

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

**The University of Alberta Graduate Recital Choir**  
**Soloists: Karen Nell and Jessica Heine, soprano**  
**The Haydn Festival Chamber Orchestra**

O Magnum Mysterium (1994)

Morten Lauridsen  
(b. 1943)

**The University of Alberta Graduate Recital Choir**

Crucifixus à 8 (c. 1718)

Antonio Lotti  
(1666-1740)

**Sine Nomine**

**The University of Alberta Graduate Recital Choir**

From *Messiah* (22 August – 14 September 1741)  
Hallelujah! (1992)

George Friderich Handel  
(1685-1759)

Arr: Mervyn Warren,  
Michael O Jackson  
and Mark Kibble

**Sine Nomine**

**The University of Alberta Graduate Recital Choir**  
**Soloist: Jessica Heine, soprano**

**Intermission**

Part Two: **Anti-Christ**

Sing Me to Heaven (1991)

Daniel Gawthrop  
(b. 1949)

Behold, the Tabernacle of God (June, 1933)

(James) Healey Willan  
(1880-1968)

**Sine Nomine**

Reincarnations

Mary Hynes (August 8, 1937)  
Anthony O Daly (December 17, 1940)  
The Coolin (November 10, 1940)

Samuel Barber  
(1910-1986)

**The University of Alberta Graduate Recital Choir**

Motet #6 from *Lagrima d'amante al sepolcro dell'amata* (1614)  
"Dunque, amate relique"

Claudio Monteverdi  
(1567-1643)

If Music be the Food of Love (1988)

Jean Belmont  
(b. 1939)

**The University of Alberta Graduate Recital Choir**

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Roste.

Please join the singers and instrumentalists for a reception immediately following tonight's concert in the fellowship hall downstairs.

## Texts and Translations

### The Glory of the Father

The Word was made flesh, and dwelt among us.  
We beheld the glory of the Father,  
full of grace and truth.

In the beginning was the Word.  
The Word was with God.  
In Him was life, and the life was the light of all.  
He came to his own, and his own received him not.

### Missa Brevis in F Major

#### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

#### Gloria

Gloria in excelsis Deo  
Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, Bendicimus te,  
Adoramus te, Glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.

Glory to God in the highest  
and on earth peace  
to all people of good will.  
We praise thee, we bless thee,  
We worship thee, we glorify thee.  
We give thanks to thee  
according to thy great glory.

Domine Deus, Rex coelestis  
Deus Pater omnipotens  
Domine Fili unigenite  
Jesu Christe,  
Domine Deus, Agnus Dei,  
Filius Patris.

Lord God, Heavenly King  
God the Father almighty.  
Lord Jesus Christ,  
The only begotten son,  
Son of God, Lamb of God,  
Son of the Father.

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

You who takes away the sins of the world,  
have mercy on us.  
You who takes away the sins of the world,  
receive our prayer.  
You who sits at the right hand of the Father,  
have mercy on us.

Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.

For you alone are holy.  
You alone are the Lord.  
You alone are the most high, Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father.  
Amen.

## Credo

Credo in unum Deum.  
Patrem omnipotentem,  
factorem coeli et terrae  
visibilium omnium  
et invisibilium.

Et in unum Dominum  
Jesum Christum  
Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Deum de deo, lumen de lumine,  
Deum verum de deo vero.  
Genitum non factum  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine.  
Et homo factus est.  
Crucifixus, etiam pro nobis  
sub Pontio Pilato:  
passus et sepultus est.

Et resurrexit tertia Die  
secundum scripturas.  
Et ascendit in caelum,  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos,  
cujus regni non erit finis.

Et in Spiritum Sanctum  
Dominum et vivificantem  
qui ex Patre, Filioque procedit.  
Qui cum Patre et Filio  
simul adoratur et glorificatur:  
qui locutus est per Prophetas.  
Et unam Sanctam catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi.  
Amen.

I believe in one God,  
The Father Almighty,  
Maker of heaven and earth,  
and of all things visible  
and invisible.

And I believe in one Lord  
Jesus Christ  
the only begotten Son of God,  
born of the Father before all ages.  
God from God, light from light,  
True God from True God.  
Begotten, not made,  
of one substance with the Father:  
by whom all things were made.  
Who for us (humanity)  
and for our salvation  
came down from heaven.

And was incarnate by the Holy Spirit  
of the Virgin Mary  
and was made man.  
Crucified also for us  
under Pontius Pilate,  
he suffered, and was buried.

And on the third day he rose again,  
according to the Scriptures.  
He ascended into heaven  
and sits at the right hand of the Father.  
He shall come again in glory  
to judge the living and the dead,  
and his kingdom will have no end.

And I believe in the Holy Spirit  
the Lord and Giver of Life,  
who proceeds from the Father and the Son.  
Together with the Father and Son  
he is worshipped and glorified.  
He has spoken through the prophets.  
And I believe in one holy catholic  
and apostolic church.  
I confess one baptism  
for the forgiveness of sins.  
and I await the resurrection of the dead  
and the life of the world to come.  
Amen.

### **Sing Me To Heaven**

In my heart's sequestered chambers  
lie truths stripped of poet's gloss.  
Words alone are vain and vacant  
and my heart is mute.

In response to aching silence  
memory summons half-heard voices,  
and my soul finds primal eloquence  
and wraps me in song.

If you would comfort me, sing me a lullaby.  
If you would win my heart, sing me a love song.  
If you would mourn me and bring me to God,  
Sing me a requiem, sing me to heaven.

Touch in me all love and passion, pain and pleasure,  
Touch in me grief and comfort, love and passion, pain  
and pleasure.

Sing me a lullaby, a love song, a requiem.  
Love me, comfort me, bring me to God:  
Sing me a love song,  
Sing me to heaven.

### **Behold, the Tabernacle of God**

Behold, the tabernacle of God is with men,  
and the Spirit of God dwelleth within you:  
for the temple of God is holy,  
Which temple are ye:  
for the love of whom ye do this day celebrate the joys  
of the temple with a season of festivity.  
O how dreadful is this place.  
This is the house of God,  
and this is the gate of heav'n.

### **Reincarnations**

Mary Hynes  
She is the sky of the sun! She is the dart of love!  
She is the love of my heart! She is a rune!  
She is above the women of the race of Eve as the sun  
is above the moon!

Lovely and airy the view from the hill  
that looks down on Ballylea!  
But no good sight is good until  
by great good luck you see  
The Blossom of Branches walking towards you, airily.

### **Anthony O Daly**

Since your limbs were laid out the stars do not shine!  
The fish leap not out in the waves!  
On our meadows the dew does not fall in the morn,  
For O Daly is dead!

Not a flower can be born! Not a word can be said!  
Not a tree have a leaf! For O Daly is dead!

Anthony! After you there is nothing to do!  
There is nothing but grief!

### **The Coolin'**

Come with me, under my coat,  
And we will drink our fill of the milk of the white goat,  
Or wine, if it be thy will.  
And we will talk, until Talk is a trouble, too,  
Out on the side of the hill;

And nothing is left to do  
but an eye to look into an eye;  
and a hand in a hand to slip;  
and a sigh to answer a sigh,  
and a lip to find out a lip!

What if the night be black!  
And the air on the mountain chill!  
Where the goat lies down in her track,  
and all but the fern is still!

Stay with me, under my coat!  
And we will drink our fill of the milk of the white goat,  
Out on the side of the hill.

**Santus**

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
Gloria tua.  
Osanna in excelsis.

**Benedictus**

Benedictus qui venit  
in nomine Domine.  
Osanna in excelsis.

**Agnus Dei**

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi,  
dona nobis pacem.

**O Magnum Mysterium**

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepe!

Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia!

**Crucifixus à 8**

Crucifixus etiam pro nobis  
sub Pontio Pilato:  
passus et sepultus est.

**Hallelujah Chorus**

Hallelujah!  
For the Lord God omnipotent reigneth,  
Hallelujah!  
The kingdom of this world is become the kingdom of  
our Lord and of his Christ;  
and he shall reign for ever and ever.  
King of Kings, and Lord of Lords,  
Hallelujah!

Holy, holy, holy,  
Lord God of hosts.  
Heaven and earth  
are full of your glory.  
Hosanna in excelsis.

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest.

Lamb of God,  
who takes away the sins of the world,  
have mercy on us.  
Lamb of God,  
who takes away the sins of the world,  
have mercy on us.  
Lamb of God,  
who takes away the sins of the world,  
grant us peace.

O great mystery,  
and wondrous sacrament,  
that animals should see the new-born Lord,  
lying in their manger!

Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. Alleluia!

He was crucified for us  
under Pontius Pilate;  
suffered, and was buried.

## Motet #6

from *Lagrime d'amante al sepolcro dell'amata*

Dunque, amate reliquie, un mar di pianto  
non daran questi lumi al nobil seno  
d'un freddo sasso? Ecco l'afflitto Glauco  
fa risonar Corinna il mar e 'l cielo.  
Dicano i venti ogn'hor, dica la terra:  
ahi Corinna, ahi morte, ahi tomba.

Cedano al pianto i detti. Amato seno,  
a te dia pace il ciel, pace a te, Glauco,  
prega honorata tomba e sacra terra.

### If Music be the Food of Love

If music be the food of love,  
Sing on, till I am filled with joy;  
For then my list'ning soul you move,  
To pleasures that can never cloy.

Your eyes, your mien, your tongue declare  
That you are music everywhere.

Pleasures invade both eye and ear,  
So fierce, the transports are, they wound,  
And all my senses feasted are;  
Though yet the treat is only sound,

Sure I must perish by your charms,  
Unless you save me in your arms.

### Tears of a Lover at the Tomb of the Beloved

So, beloved remains, would not even  
a cold stone weep a sea of tears  
on this noble breast? Behold the afflicted Glaucus  
who makes sea and heaven resound to 'Corinna'.  
May the winds always say, may the earth say:  
'Alas Corinna, alas death, alas tomb.'

Words turn to weeping: beloved breast,  
may heaven grant you peace, Glaucus prays for  
your repose to the revered tomb and hallowed earth.



## Program Notes

### **The Glory of the Father**

One of Norway's most prolific contemporary composers, Egil Hovland (1924 - ) is likely also the most successful, if one measures success on the basis of international popularity. A graduate of the Oslo Conservatoire, he has been the organist and choir-master at the church *og Glemmen* in the city of Fredrikstad since 1949. He studied composition with Vagn Holmboe in Denmark, Aaron Copland in the US, and with Luigi Dallapiccola in Italy. As a composer, he has immersed himself in various styles - Romanticism, chant, neo-classicism, dodecaphony, aleatory and serial music - and all of these styles have been successfully incorporated in Hovland's later works. In this short motet, composed in 1974, Hovland's incorporation of invented Gregorian chant has been seamlessly fused with his own expressive personal harmonic idiom. This composition marks the beginning of a return to a highly simplified Romanticism present in Hovland's work, as during the 1980s and 90s he dedicated himself increasingly to sacred music. His *oeuvre* encompasses almost all genres within the sacred repertory: including more than 100 hymns, 50 introits and 60 motets for the ecclesiastical year. He was made a Knight of the Royal Order of Saint Olav in 1983 in recognition of his services to Norwegian music both as composer and performer.

### **Missa Brevis in F Major (Hoboken 22:1)**

As neither he nor his contemporaries used his first given name, Franz, there seems to be no reason why we should today. Haydn's long-standing tenure under the patronage of the Esterházy family is well known, as was his reputation, as by the 1780s Haydn was the most celebrated composer of his time. He is also accorded the titles 'father of the symphony' and (as New Grove says) "could with greater justice be thus regarded for the string quartet; no other composer approaches his combination of productivity, quality, and historical importance in these genres." His career started as a choir-boy in the Stephansdom in Vienna, where he would have gained exposure to the greatest sacred music of his day, and this *Missa Brevis* was composed very shortly thereafter, when Haydn was a mere 17 years old. It thus was completed before Haydn's studies in music theory were, and is said by some to exhibit technical faults. The extensive use of textual overlapping (in the Gloria and particularly the Credo) was necessary in order for Haydn to present the entirety of the Mass text in a space of less than 15 minutes. At this point in his life Haydn was no longer receiving his room and board from the church and in his words was for 8 long years "forced to eke out a miserable existence teaching." He did, however, find the time to compose, which arguably could have saved him: as it was this piece, among others, that convinced Baron Carl Joseph Fürnberg to take a notice in the fledgling composer and introduce him to his first patron, Count Morzin. After a short three-year stay there it was on to the estate of Prince Esterházy, in whose employ Haydn was to stay for the 59 remaining years of his life.

### **O Magnum Mysterium**

Since its Los Angeles debut in 1994 under the direction of Paul Salamunovich, this one composition of Lauridsen's has taken the entire choral world by storm. Composed when Lauridsen was composer in residence for the Los Angeles Master Chorale, it is perhaps best described in Lauridsen's own words: "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its juxtaposition of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." This one song, coupled with another well-known Lauridsen composition *Les Chanson des Roses* together have become the all-time best-selling choral octavos distributed by Theodore Presser, which has been in business since 1783. Lauridsen divides his time between Los Angeles (he is Chair of the Composition Department of the University of Southern California) and his summer home on a remote island off the northern coast of Washington State.

## **Crucifixus à 8**

Identified by himself as a Venetian composer, this belies the fact that Lotti was born in Hanover (Germany), but seeing as he was studying in Venice by the age of 17 and had the bulk of his employment there one can understand this preference to be so remembered. He started as an alternate singer in the church choir and after a slow but steady rise to the top, eventually was named Primo Maestro di Cappella at the Basilica San Marco in 1736. It turns out that Lotti in fact rarely left Venice, so it is ironic that it was during a three-year stay in Dresden (the longest period outside Venice excepting his childhood) that he wrote this piece, the one for which he is best remembered. Despite the fact that Lotti composed several operas and many sacred motets (including several versions of this text, with 6 other settings for 4-10 voices), it is this 8-voice setting for which he is today the best known. It is actually an extract from a full Credo that Lotti composed while in Dresden during 1717-1719. One should be careful to note that Lotti's setting here does not strictly reflect the despair presented in the text, but subverts the finality of the textual ending with a hopeful (extra-textual) conclusion to the piece, foreshadowing the Resurrection. We are confident that the organic opening and pungent suspensions of this work will reveal to any listener the reason for its undiminished popularity, even today nearing 300 years since its composition.

## **Hallelujah!**

Almost everyone in the entire world is familiar with this work, the most renowned chorus from the third (after *Saul and Israel in Egypt*) and best-known oratorio Handel ever wrote: *Messiah*. Born in Germany but educated in Italy, Handel is nonetheless claimed to be among the best of English composers of all time, and as he himself chose to be English by citizenship in 1727 we shall accord him that prerogative. As outlined above, *Messiah* was composed in a space of just over three weeks in a burst of creative inspiration that Handel attributed directly to God: "It was as if I saw God on His Throne, and all of His Angels around Him." Fewer are familiar, however, with the version of the famous Hallelujah chorus presented here tonight. It was first recorded in 1992 for the CD "Handel's Messiah: A Soulful Celebration," which re-arranges 16 of the best-known choruses and arias from Handel's original in often surprising ways. The inspiration for this project came directly from the original oratorio, but producer Mervyn Warren sought to contemporize the work and uplift modern audiences as seemingly only strong rhythm and percussion sections are able to do. We hope that tonight's performance might do that for you as well.

## **Part Two: Anti-Christ**

### **Sing Me to Heaven**

A native of Fort Wayne, Indiana, Daniel E. Gawthrop studied organ performance and composition at Michigan State University and Brigham Young University. This text that he has chosen to set was written by Jane Griner, who just happens to be his wife. In fact, Gawthrop has set several of his wife's poems to music, and this is just one of his more successful compositions we hear tonight. Gawthrop has been the recipient of over one hundred commissions to write original music, and his works have been published by Dunstan House, Warner Brothers, Theodore Presser, Sacred Music Press and others.

### **Behold, the Tabernacle of God**

Born in England but emigrating to Canada in 1913, Healey Willan is quite possibly the best-known Canadian choral composer of all time. From 1921 until his death he was the organist at St. Mary Magdalene, an Anglican church in Toronto, and was single-handedly responsible for putting this church indelibly on the cultural map of Canada. The holder of four honorary doctorates, he gained renown not only for his composition but also the clarity and precision of the choir he directed (often from the organ console) at St. Mary's. This composition reflects Willan's love of modal melismas and incorporation of chant into soaring vocal lines perfectly suited to fit the appropriate liturgical expression of the text. Composed for the occasion of the 100th Anniversary of the Church of St. James (Episcopalian) in Chicago, it uses the text from the antiphons of the Feast of Dedication.

### **Reincarnations**

Originally intended to be a set of 5 songs, Barber never completed the final two songs and seems to have been content to leave this set as a triptych. All are based on the poems of James Stephens (1882-1950), who, taking inspiration from the earlier poems of Antoine O Reachtair (better known as Anthony Raftery, c. 1784-1835), had so labelled his poems because they are not original works nor translations of the earlier pieces but something in between - poems

### Reincarnations (cont'd.)

inspired from specific lines, reincarnated into a different form. All three of these poems are based on actual people and events: Mary Hynes was called "the most beautiful woman in Ireland in over a century" and lived in Thoor Ballylee in Ireland in the 19th century; Anthony Daly (his name was Irishized by Stephens) was a freedom-fighter who was condemned to death after he refused to betray his compatriots; and "coolin" refers to a cultivated curl that used to grow in the middle of the back of a girls' neck term, which came to mean "sweetheart."

### Motet #6 from *Lagime d'amante al sepolcro dell'amata*

*Dunque, amate reliquie*

Tonight we present only the last of a series of six motets based on a text written by Scipione Agnelli (1586-1653), the son of a nobleman who based his story of a shepherd who laments a nymph who has died on his own real-life events. In 1603 Caterina Martinelli, then aged 13, was recruited from Rome for the Gonzaga court musical establishment. Once in Mantua, she was lodged with Monteverdi and his wife, who were to oversee her training, until she was granted her own house in 1606 in gratitude for her services as a singer. She was slated to sing the lead role in Monteverdi's opera *Arianna* when she contracted smallpox, which claimed her life. According to the Mantuan death register she died after 14 days of illness on March 7, 1608, aged 19. Scipione Agnelli, aged 22 at the time, wrote this poem identifying himself with the poem's Glauco who mourns Caterina's death, who takes the name of Corinna in the poems. The names Corinna and Glauco are drawn from classical sources, written by Ovid and the Renaissance Italian poet, Tasso.

### If Music be the Food of Love

While the text for this piece sounds Shakespearean and does indeed use the archaic language of that time, it was not in fact originally penned by the Bard. Shakespeare's romantic comedy *Twelfth Night* does, however, open with these words but does not continue with any of them past the first line; nor are there the 14 lines that one might expect of a sonnet, as this beautifully moving poem contains only 12 lines. This text was written by a Colonel Henry Heveningham, about whom very little is known other than he wrote this poem. His words, however, survive, and have been set to music by several composers, including Henry Purcell, David Dickau, as well as this version heard here tonight by the contemporary American composer Jean Belmont. We note that she is the only female composer on tonight's program, and has thus been programmed last, because Vaughn's mother has taught him that you should always let women have the last word.

### About the Conductor

Vaughn Roste holds a Bachelor of Arts in Music from Augustana as well as a Bachelor of Theological Studies from the Canadian Lutheran Bible Institute, both located in Camrose, Alberta, where he grew up. Besides singing in several graduate recital choirs and the Madrigal Singers on campus as part of his Master of Music degree at the University of Alberta, he has also sung with numerous other Edmonton choirs, including Pro Coro Canada, Da Camera Singers, the Healey Willan Chorale, and the Faculté St. Jean Chorale. Besides directing the auditioned chamber ensemble Sine Nomine, and, for an enjoyable time that has now come to an end, the U of A Graduate Recital Choir, he also conducts the choir at Gilchrist Memorial United Church, where he is the Director of Music. He spearheaded the Holocaust Memorial Project in 2001, which involved instituting an original composition competition for U of A students based on the poetry of various Holocaust survivors, recruiting a balanced choir, and conducting rehearsals and the performance at an emotional Yom HaShoah (Day of the Holocaust) service at the local Jewish Community Center. Later that year he was declared the provincial champion of the annual CBC Student Opera Quiz (November 2001). Travels have taken him through the United States and Europe and on to Togo, Israel, and El Salvador, and in January 2001 he represented Canada at the ecumenical Latin American Council of Churches convention in Colombia by the Lutheran World Federation. In addition to this, one of his most recent accomplishments was the publication of his first book, entitled *The Xenophobes Guide to the Canadians*, which is available on the internet from Oval Books at [www.Xenophobes.com](http://www.Xenophobes.com).

Narrator: Rev. Richard Reimer  
Organ Examples played by: Jeremy Spurgeon

Narration written by: Vaughn Roste  
Narration edited by: Rev. Rita Roste, Rev. Darryl Roste,  
Dr Debra Cairns, and Rev. Richard Reimer

### Sine Nomine

#### Soprano

Priscilla Brusky  
Kim Goebel  
Stephanie Melnyk  
Christina Sokyrka

#### Alto

Angela Chiang  
Erin Fritsche  
Claire Galibois  
Naomi Haberstock

#### Tenor

John Dixon  
Matt Honey  
Jeff Nachtigall  
Shaun Woodard

#### Bass

Corey Haberstock  
Darryl Neville  
Kevin Platz  
Joshua Quast

Rehearsal Accompanist: Robert Zylstra

### The University of Alberta Graduate Recital Choir

#### Soprano

Gillian Brinston  
Megan Hall  
Jessica Heine  
Karen Nell  
Tanis Taylor

#### Alto

Ruth Brodersen  
Angela Chiang  
Claire Galibois  
Erin Henry  
Alexis Warren  
Laryssa Whittaker  
Jennie Wood

#### Tenor

Curtis Dueck  
Ondrej Golias  
Doug Laver  
Eugene Lee  
CD Saint

#### Bass

David Garber  
Graeme Jahns  
Michael Kurschat  
Brendan Lord  
Gordon Morash  
Ryan Sigurdson  
David Wilson

Rehearsal Accompanist: Rob Curtis

### The Hallelujah Chorus Instrumentalists

#### Piano

Rob Curtis

#### Drums

Court Laslop

#### Bass Guitar

Josh McHan

#### Tenor Sax

Eric Goluszka

#### Trumpet

Nancy McBride

### The Haydn Festival Chamber Orchestra

#### Violin I

Andrew Wan (concertmaster)  
Elly McHan  
Sabrina Steed

#### Violin II

Mellissa Hemsworth  
Neda Yamach  
Kristin Dahle

#### Cello:

Cris Derksen  
Simo Eng

#### Bass

Mathew Stepney

#### Portative Organ

Robert Zylstra

### Acknowledgment

The rental of this facility is made possible in part by a generous donation of an anonymous friend of the Department of Music.