



OTTAWA CHORAL SOCIETY  
SOCIÉTÉ CHORALE D'OTTAWA

ENGLISH PROGRAM

# COMPOSED BY WOMEN: MUSIC OF WAR AND PEACE

**GABRIELLE GAUDREAU**  
Artistic Director & Conductor

**OTTAWA CHORAL SOCIETY**

**JEAN-PHILIPPE LAZURE**  
tenor

**CLARENCE FRAZER**  
baritone

**MATTHEW LARKIN**  
organ

**ZAC PULAK**  
percussion

**CARLO VERDICCHIO, CHARLIE DONNELLY, JENNIFER BROWN** production  
**CHERYL RANACHER** front of house

**Sunday, March 19, 2023 at 3:00 pm**

**Church of St. Francis of Assisi**  
**20 Fairmont Avenue, Ottawa**

**[www.ottawachoralsociety.com](http://www.ottawachoralsociety.com)**

**613-725-2560**

# PROGRAM

Remarks by Ms Jacqueline O'Neill,  
Canada's Ambassador for Women, Peace and Security

Organ Prelude on Themes of War and Peace	Matthew Larkin
St. Francis' Prayer	Margaret Bonds
Myr, zaraz   <i>Peace, Now</i>	Joan Szymko
Miy golos do Gospoda   <i>Unto the Lord with my voice I cried</i> Jean-Philippe Lazure, tenor	Iryna Aleksiychuk
In Flanders Fields	Christine Donkin
The Fiddle and the Drum Zac Pulak, percussion	Joni Mitchell

— *Intermission* —

Remarks by His Excellency Kaspars Ozoliņš,  
Ambassador of Latvia

Dievs, Tava zeme deg!   <i>God, Thy Earth Is Aflame!</i> Jean-Philippe Lazure, tenor Clarence Frazer, baritone	Lūcija Garūta
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The Ottawa Choral Society is grateful to **Inga Skrūzmane** and **Lesia Cherniak** for their help in preparing the works to be sung in Latvian and Ukrainian.

## PROGRAM NOTES AND LYRICS

### ORGAN PRELUDE ON THEMES OF WAR AND PEACE

Matthew Larkin

### ST. FRANCIS' PRAYER

Margaret Bonds (1913–1972)

Margaret Bonds was a trail-blazing African American composer, performer, and teacher. She studied piano and composition at Northwestern University (Chicago) in the early 1930s, a time when that institution admitted very few Black students. Despite the hostile and prejudiced environment, she obtained a BMus and an MMus, and in 1933 she became the first-ever Black musician to perform as a soloist with the Chicago Symphony Orchestra. An energetic and versatile composer, she wrote works for piano, theatre, ballet, solo voice, choir, and orchestra.

Bonds completed “St. Francis’ Prayer” in January 1968, a time when America was torn by race riots and involvement in the Vietnam War. The well-known words are a plea for peace; the music reconciles jazz harmonies and rhythms with classical forms.

#### St. Francis’ Prayer

Lord, make me an instrument of thy peace.  
Where there is hatred, let me sow love;  
Where there is injury, pardon;  
Where there is doubt, faith;  
Where there is despair, hope;  
Where there is darkness, light;  
Where there is sadness, joy.

O divine Master,  
Grant that I may not seek  
To be consoled as to console,  
To be understood as to understand,  
To be loved as to love.  
For it is in giving that we receive,  
It is in pardoning that we are pardoned,  
And it is in dying that we gain eternal life.

### MYR, ZARAZ | PEACE, NOW

Joan Szymko (1957– )

*to be sung in Ukrainian*

Joan Szymko was born in Chicago and studied choral conducting and music education at the University of Illinois (Urbana). During her career as a music teacher, composer and choral conductor, she has founded and directed the women’s choir Viriditas Vocal Ensemble (1994–2002) and served on the choral music faculty at Portland State University (2013–2015). She recently retired as the long-time Artistic Director of Aurora Chorus in Portland, Oregon. As a visiting artist, she workshops her compositions with choirs in educational and festival settings across the United States and abroad.

Szymko composed “Myr, zaraz” in March 2022 and dedicated it to “the people of Ukraine, and to all who are suffering the cruelty and violence of war.”

**Myr, zaraz**

Myr, zaraz.  
 Myr, zaraz.  
 Zaraz, zaraz.  
 Myr.

**Peace, Now**

Peace, now.  
 Peace, now.  
 Now, now.  
 Peace.

**MIY GOLOS DO GOSPODA | UNTO THE LORD WITH MY VOICE I CRIED****Iryna Aleksiychuk (1967– )***to be sung in Ukrainian*

Iryna Aleksiychuk grew up in a musical family and studied piano, organ and composition in Kyiv. She now teaches composition at the National Academy of Music of Ukraine, and performs as a pianist and organist in concerts across Ukraine, Europe and the United States. Her compositions cover a wide range of genres – symphonic, choral, vocal chamber, and instrumental.

“Unto the Lord with my voice I cried” is a setting of Psalm 142, which represents David’s prayer as he hid in a cave from his enemies. “It is used by believers for prayer in times of trouble and misfortune,” writes Aleksiychuk, adding “This psalm is especially relevant and tragic now in my home country of Ukraine.”

**Miy golos do Gospoda**

Miy golos do Gospoda, ya klychu,  
 miy golos do Gospoda, ya blagayu, Bozhe.

Pered oblychchiam Yogo  
 vylyvayu ya movu svoyu.

Pro nedoliu svoyu ya rozpovidayu  
 pered oblychchiam Yogo.

Pravoruch poglian’ i pobach:  
 nemaye nikogo znayomogo.

Zagynuv prytulok vid mene,  
 nikhto ne pytaye za dushu moyu.

Ya klychu do Tebe, o Gospody,  
 ya kazhu: “Ty moye prystanovyshche,  
 dolia moya u krayini zhyvykh!”

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

I cry aloud to the Lord.  
 I lift up my voice to the Lord for mercy.

I pour out before him my complaint;  
 before him I tell my trouble.

When my spirit grows faint within me,  
 it is you who watch over my way.

Look and see, there is no one at my right hand;  
 no one is concerned for me.

I have no refuge;  
 no one cares for my life.

I cry to you, Lord;  
 I say, “You are my refuge,  
 my portion in the land of the living.”

**IN FLANDERS FIELDS****Christine Donkin (1976– )**

Christine Donkin’s approach to music is influenced by the wide range of styles and forms that she heard during her childhood in Alberta: folk, fiddle, jazz, classical, romantic, and more. She studied music composition at the University of Alberta and the University of British Columbia, and her choral, chamber and orchestral works are performed across North America, Europe and Asia. Donkin is active in the field of music education as a teacher, adjudicator, clinician and arranger. She currently teaches at the Victoria Conservatory of Music in British Columbia.

The poem “In Flanders Fields” was written in May 1915 by Lt.-Col. John McCrae, who fought and died in the Canadian military during World War I. It is spoken and sung around the world every Remembrance Day in tribute to those who have fallen in battle.

## **In Flanders Fields**

In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.

We are the dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved, and were loved, and now we lie  
In Flanders fields.

Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.

## **THE FIDDLE AND THE DRUM**

**Joni Mitchell (1943– )**

*arranged for choir and percussion by Chris LaRosa*

Joni Mitchell, born in Alberta and growing up in Saskatchewan, is one of North America's most celebrated singer-songwriters. Her music blends many influences: jazz, rock and roll, rhythm and blues, pop, folk, classical and non-Western. She is the recipient of multiple awards and honours – most recently the Library of Congress Gershwin Prize for Popular Song, presented on March 1, 2023.

Mitchell wrote "The Fiddle and the Drum" in 1969, a time of rising protest against US involvement in Vietnam. "This is a song I wrote for America, as a Canadian living in this country" she said. The lyrics lament that America – as viewed by an outsider – has made enemies of former friends. The music of comradeship is becoming the drumbeat of aggression.

### **The Fiddle and the Drum**

And so, once again,  
My dear Johnny, my dear friend,  
And so, once again,  
You are fighting us all.  
And when I ask you why,  
You raise your sticks and cry, and I fall!  
Oh, my friend,  
How did you come  
To trade the fiddle for the drum?

You say I have turned,  
Like the enemies you've earned.  
But I can remember  
All the good things you are.  
And so I ask you, please  
Can I help you find the peace and the star?  
Oh, my friend,  
What time is this  
To trade the handshake for the fist?

And so, once again,  
Oh, America my friend,  
And so, once again,  
You are fighting us all.  
And when we ask you why,  
You raise your sticks and cry, and we fall!  
Oh, my friend,  
How did you come  
To trade the fiddle for the drum?

You say we have turned,  
Like the enemies you've earned.  
But we can remember  
All the good things you are.  
And so we ask you, please  
Can we help you find the peace and the star?  
Oh, my friend,  
We have all come  
To fear the beating of your drum.

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## **DIEVS, TAVA ZEME DEG! | GOD, THY EARTH IS AFLAME!**

**Lūcija Garūta (1902–1977)**

Lūcija Garūta was in her late teens when Latvia declared its independence from Russia, in 1918. A talented musician, she graduated from the Riga Conservatory of Music in 1925 and then studied with Alfred Cortot and Paul Dukas in Paris. She identified with Latvia's musical "new romanticism" – a movement that sought to look forward rather than idealize the past. She was ahead of her time in other ways too: she drove a car, sailed a private yacht, and pursued an interest in science. In the late 1920s and through the 1930s she was a busy and productive pianist and composer, creating works in many genres: art songs, choral works, cantatas, symphonies, concerti, chamber music, oratorio and opera.

But World War II was devastating for Latvia. In 1940 it was invaded by Soviet forces, and most of the country's intelligentsia fled. Garūta stayed, teaching composition and music theory at the Riga Conservatory. In 1941, Latvia was seized by Nazi Germany's army, which killed some seventy thousand Latvian Jews and sent thousands more to labour camps. In 1944, the Soviets reoccupied Latvia and fighting continued across the country. By the war's end in 1945, Latvia had lost about one third of its pre-war population – killed in war, executed, murdered in the Holocaust, starved in prison camps, deported, fled as refugees.

*God, Thy Earth Is Aflame!* was created in the midst of this chaos. Garūta composed the piece in 1943, using words from Andrejs Eglītis's poem "A Latvian Prayer to God." A recording of its premiere in Riga in March 1944 is said to include the sounds of battle nearby. The work was performed many times in Latvia over the next year, but in May 1945 it was banned by the Soviet regime and not heard again for forty years. In 1982 a copy of the original recording was smuggled out of the country, and the complete score was published in 1984. Since then, the work has become part of Latvia's cultural canon. It is now performed around the world – living proof of music's power to inspire survival under oppression.

The work has an emotional arc that is powerful and cathartic. The first movement begins with a cry of despair: "God! Thy earth is aflame! / Thy earth is aflame – in fires of hatred and sin!" The lament is repeated over and over, interspersed with visions of destruction ("Cities lie scattered in ruins") and culminating in pleas for liberation: "Hear our noble prayer, Lord: / Freedom! / Latvia's sons desire to be free!"

The second movement is calmer and affirms the Latvian people's abiding trust in God despite the ongoing suffering. The choir sings lines from the Lord's Prayer in a dialogue with the soloists, whose words proclaim the nation's faith in God's mercy; even if heaven and earth collapse, "I would still worship my God ... / He will not forget a small nation." The movement ends with the choir's second recitation of the Lord's Prayer, sung quietly and *a cappella*.

An organ interlude leads to the hopeful finale, "We are new bells, Lord – Thou art our ringing." Flames, once a threat, are now transformed to strength: "We are a small nation – God is our fire." The baritone soloist looks toward a bright future, proclaiming "The day is near – dedicated to our land, / Let us be a sea of rising hopes!" and the cantata ends with the choir calling for a new heaven and earth, a post-war world of freedom and regeneration.

Fourteen years after Lūcija Garūta's death, her hopes were finally realized: in August 1991, Latvia achieved full independence from the Soviet Union.

## Dievs, Tava zeme deg!

Lūcija Garūta

Andreja Eglīša vārdi

### **Koris:**

Dievs! Tava zeme deg!  
Tava zeme deg – grēka un ienaida liesmās!  
Dievs! Tava zeme deg!  
Tava zeme deg! Dievs!  
Dievs!

Debesis upuru nopūtu pilnas.  
Zudušos varoņus saukājot, vaimanā,  
Vaimanā nelaimju dzilnas.

Dievs, Tava zeme deg!  
Tava zeme deg, Dievs!  
Dievs!

### **Baritons:**

Dievs, vai nāk pastarā tiesa?  
Ienaidā deldēta asins un miesa.

### **Koris:**

Dievs, vai nāk pastarā tiesa?

### **Baritons:**

Ciemi un pilsētas gruvešos,  
Nīcības putekļos triektas.  
Augstāko kalngalu virsotnes  
Nīcīgi ielejās liektas.

Dievs, vai nāk pastarā tiesa?

### **Koris:**

Dievs, vai nāk pastarā tiesa?  
Dievs! Dievs!  
Dievs!

Dievs, Tava zeme deg!  
Tava zeme deg – grēka un ienaida liesmās!  
Dievs! Tava zeme deg!  
Tava zeme deg! Dievs!  
Dievs!

Debesis upuru nopūtu pilnas.  
Zudušos varoņus saukājot, vaimanā,  
Vaimanā nelaimju dzilnas.

Dievs, Tava zeme deg!  
Dievs! Tava zeme deg!

## God, Thy Earth Is Aflame!

Lūcija Garūta

Lyrics by Andrejs Eglītis

### **Choir:**

God! Thy earth is aflame!  
Thy earth is aflame – in fires of hatred and sin!  
God! Thy earth is aflame!  
Thy earth is aflame! God!  
God!

Dark with sighs the heavens mourn.  
The bird of ill omen laments,  
Laments for heroes forlorn.

God, Thy earth is aflame!  
Thy earth is aflame, God!  
God!

### **Baritone:**

God, can this be the Judgment Day?  
In hatred, body and soul vanish away.

### **Choir:**

God, can this be the Judgment Day?

### **Baritone:**

Cities lie scattered in ruins,  
Villages trodden down.  
Deep into dust of destruction  
Oak-trees must lower their crowns.

God, can this be the Judgment Day?

### **Choir:**

God, can this be the Judgment Day?  
God! God!  
God!

God, Thy earth is aflame!  
Thy earth is aflame – in fires of hatred and sin!  
God! Thy earth is aflame!  
Thy earth is aflame! God!  
God!

Dark with sighs the heavens mourn.  
The bird of ill omen laments,  
Laments for heroes forlorn.

God, Thy earth is aflame!  
God! Thy earth is aflame!

Tava zeme deg, Dievs!  
Dievs!

**Tenors:**

Sirmie tēvi, sirmās mātes,  
Dievu mīļi lūgšimies –  
Visu mūžu vēji pūta,  
Lai stāj mūža vakarā.

**Koris:**

Nerimstiet, kara pulki,  
Vēl nav miera tēvzemei.

**Tenors:**

Lai redz acis Dieva sauli  
Spoži, spoži norietot,  
Lai redz jauni ozoliņi  
Vēl spožāku uzlecot.

**Koris:**

Atstāj katru melnu celmu  
Simtiem zelta atvasēs.

**Tenors:**

Sirmie tēvi, sirmās mātes,  
Dievu mīļi lūgšimies –  
Skuju ceļu smiltainē'i,  
Tēvu zemi pagalvī.

**Koris:**

Lai es guļu, kur es guļu,  
Ka tik tēvu kalniņā.

Jaunas sievas, jaunas mātes,  
Dievu mīļi palūgšim:  
Tēvzeme'i šūpli kārti,  
Tēvzeme'i izšūpot.

Jaunas sievas, jaunas mātes,  
Dievu mīļi palūgšim:  
Lai vairs mūsu baltus jērus  
Melni vilki nenorej.

Debess lai aizlūdz, zeme lai svēta,  
Zeme lai svēta.

**Baritons:**

Klasi, Dievs, lūgšanu maigu:  
Žēlastību!  
Neapslēp dusmībā vaigu!

Thy earth is aflame, God!  
God!

**Tenor:**

Grey-headed fathers, grey-headed mothers,  
Let us fervently pray to God  
That the harsh winds that blew through your lifetime  
May now soften, may sink to rest.

**Choir:**

Do not waver, warrior band,  
Peace is still far from our native land.

**Tenor:**

Let old eyes behold the sun  
Calmly when the day is done,  
And let young eyes sparkle bright  
To excelling morning light.

**Choir:**

Let black stumps give a thousandfold  
Offshoots of the purest gold.

**Tenor:**

Grey-headed fathers, grey-headed mothers,  
Let us fervently pray to God –  
That He may give us a green road to the churchyard  
And, for a pillow, our native earth.

**Choir:**

What do I care where I sleep,  
If over me Latvia's willows weep.

Wives and mothers that are young,  
Let a prayer be fervently sung:  
May our native land cradle our newborn,  
May our native land see them grow.

Wives and mothers that are young,  
Let a prayer be fervently sung:  
May the black wolves not find their prey:  
Keep them from our lambs away.

Heaven be a blessing, earth a caressing,  
Earth a caressing.

**Baritone:**

God pity us and show Thy grace:  
Have pity!  
Turn not away from us Thy face!

Klausa Tev lejas un augstumi –  
launums un vētras lai stājas:  
Pasaules plašums kā Dieva  
Galds visus lai stiprinot klājas.  
Piecel no putekļiem pilsētas,  
Kalngalus atpakaļ stādi,  
Tautām, kas negaisos noliekas,  
Cerību karogu rādi!

Pieņem, Dievs, lūgšanu kvēlu:  
Mīlestību!  
Mīlestību paaudzū paaudzēm vēli!

**Koris:**

Pieņem, Dievs, lūgšanu kvēlu!  
Dievs! Dievs!  
Dievs!

Dievs, Tava zeme deg!  
Tava zeme deg – grēka un ienaida liesmās!  
Dievs! Tava zeme deg,  
Tava zeme deg! Dievs!  
Dievs!

Debesis upuru nopūtu pilnas.  
Zudušos varoņus saukājot, vaimanā, Vaimanā  
nelaimju dzilnas.

Dievs, Tava zeme deg!  
Dievs! Tava zeme deg!  
Tava zeme deg! Dievs!  
Dievs!

**Tenors:**

Ai, zemīte, tēvu zeme,  
Nāc, Dieviņi, palīgos!  
Kad sargāju rītu pusi,  
Pērkons grauda vakaros.

**Koris:**

Ai...  
Pērkons grauda vakaros.

**Tenors:**

Ai, zemīte, tēvu zeme,  
Kā es tevi pasargāšu?  
Met, Dieviņi, robežās'ī  
Savu zelta zobentiņ.

**Koris:**

Ai...  
Savu zobentiņ.

The deeps and the heights obey Thee –  
Stay evil and gales with Thy call,  
And make the wide world a table,  
A sacred table for all.  
Raise up the cities from dust,  
The humbled oak-trees unbend,  
To those overtaken by storms  
A glimmer of hopefulness lend.

Accept our prayer of sorrow:  
Love!  
Sow love in the hearts of tomorrow!

**Choir:**

Accept our prayer of sorrow!  
God! God!  
God!

God, Thy earth is aflame!  
Thy earth is aflame – in fires of hatred and sin!  
God! Thy earth is aflame,  
Thy earth is aflame! God!  
God!

Dark with sighs the heavens mourn.  
The bird of ill omen laments,  
Laments for heroes forlorn.

God, Thy earth is aflame!  
God! Thy earth is aflame!  
Thy earth is aflame! God!  
God!

**Tenor:**

Oh, my land, land of my fathers!  
God, oh God, come to our aid  
To protect our sacred borders;  
Enemies rise from east and west.

**Choir:**

Oh...  
Enemies rise from east and west.

**Tenor:**

Oh, my land, land of my fathers!  
How to keep thee, how protect?  
Shower, Lord, Thy golden arrows,  
Evil-willing foes arrest!

**Choir:**

Oh...  
Thy golden arrows!

Šūpojiet, šūpuļi, Latviju mīlo,  
Tāļāk uz priekšu, tāļāk uz augšu!  
Debess lai aizlūdz, zeme lai svēta.  
Šūpojiet, šūpuļi, Latviju mīlo,  
Tāļāk uz priekšu, tāļāk uz augšu!

Ai, zemīte, tēvu zeme,  
Nāc, Dieviņi, palīgos!  
Kad sargāju rītu pusi,  
Pērkons grauda vakaros.

Ai, zemīte, tēvu zeme,  
Kā es tevi pasargāšu?  
Met, Dieviņi, robežās'i  
Savu zelta zobentiņ.

**Tenors:**

Ai, zemīte, tēvu zeme,  
Nāc, Dieviņi, palīgos!

**Koris:**

Lai vīru acīs spožums deg,  
Lai dvēšles sakūst vienās liesmās,  
Lai Dievs mums savu zīmi dod,  
Ja šūpuļi un kapi briesmās, – briesmās,  
Briesmās!

Lai ienaidis tautas nesarīda,  
Lai mūsu druvas neizmīda.  
Lai Dievs mums savu zīmi dod,  
Ja tēvija un tauta briesmās, – briesmās.  
Briesmās!

Dievs, Tava zeme deg!  
Dievs!  
Dievs!

Ciemi un pilsētas gruvešos,  
Nīcības putekļos triektas,  
Augstāko kalngalu virsotnes  
Nīcīgi ielejās liektas.

Dievs, vai nāk pastarā tiesa?  
Dievs, vai nāk pastarā tiesa?  
Dievs! Dievs!

**Baritons:**

Klasi, Dievs, lūgšanu cēlu:  
Brīvību! Brīvību! Mūžīgu brīvību!  
Elpot grib Latvijas dēli!

Cradles keep rocking, rock without ceasing,  
Carry our Latvia on to new heights!  
Heaven be a blessing, earth a caressing.  
Cradles keep rocking, rock without ceasing,  
Carry our Latvia on to new heights!

Oh, my land, land of my fathers,  
God, oh God, come to our aid  
To protect our sacred borders;  
Enemies rise from east and west.

Oh, my land, land of my fathers,  
How to keep thee, how protect?  
Shower, Lord, Thy golden arrows,  
Evil-willing foes arrest!

**Tenor:**

Oh, my land, land of my fathers,  
God, oh God, come to our aid!

**Choir:**

Let the eyes of men be bright  
And their souls together alight!  
Oh, send a sign through our night,  
Danger threatens cradles and graves – danger,  
Danger!

Let not hate the nations perturb,  
Heavy steps our cornfields disturb.  
Oh, send a sign through our night,  
Danger threatens our land and nation, danger.  
Danger!

God, Thy earth is aflame!  
God!  
God!

Cities lie scattered in ruins,  
Villages trodden down,  
Deep into dust of destruction,  
Oak-trees must lower their crowns.

God, can this be the Judgment Day?  
God, can this be the Judgment Day?  
God! God!

**Baritone:**

Hear our noble prayer, Lord:  
Freedom! Freedom! Freedom!  
Latvia's sons desire to be free!

**Tenors:**

Klasi, Dievs, lūgšanu kvēlu!

**Koris:**

Klasi, Dievs, lūgšanu kvēlu!

**Tenors, Baritons un Koris:**

Brīvību!

Paaudžu paaudzēm vēli!

Neļauj vairs Latvijas debesīm asiņu dūmakās tīties.  
Neļauj, Dievs!

Augstu lai tauta tur likumu: mīlēt mums Tevi un bīties.  
Mīlēt, Dievs!

Pasniedz mums ticības vairogu  
Spožu pār nīcības lejām,  
Pasniedz, ak, pasniedz, Dievs!

Lai mēs caur laikmetu mainību  
Mūžīgā valstībā ejam.

Klasi, Dievs!  
Klasi, Dievs, lūgšanu kvēlu!

Brīvību!  
Elpot grib Latvijas dēli!

**Koris:**

Tēvzemes svētītais jaunekļu pulks,  
Tēvzemes svaidītā jaunavu draudze,  
lūdziet, ak, lūdzieties:

Mūsu Tēvs debesīs,  
Svētīts lai top Tavs vārds.

**Baritons:**

Kaut debesis un akmens brēktu,  
Un zeme paceltos uz augšu,  
Kaut saule tumsā neuzlēktu,  
Es savam Dievam slavu saukšu.

**Koris:**

Lai nāk Tava valstība.  
Tavs prāts lai notiek kā debesīs,  
Tā arī virs zemes.

**Tenors:**

Viņš neaizmirsīs mazo tautu,  
Viņš vienīgais to dienu zinās,  
Kā bērnu paceldams uz rokām  
Mūs mīlestībā paaugstinās.

**Tenor:**

Hear our noble prayer, Lord!

**Choir:**

Hear our noble prayer, Lord!

**Tenor, Baritone and Choir:**

Freedom!

Let our nation live in freedom!

Do not let Latvia's skies be shrouded in blood-red vapours.  
Do not allow it, Lord!

Rule the nations to cherish and fear Thy name.  
To cherish, Lord!

Hand us a shield of faith,  
Bright over valleys of death,  
Hand it, oh, hand it to us, Lord!

That we through changing times  
May feel the eternal breath.

Hear us, Lord!  
Hear our noble prayer, Lord!

Freedom!  
Latvia's sons desire to be free!

**Choir:**

Sons of our sacred native land,  
Sacred company of our maids  
Pray, oh, fervently pray:

Our Father which art in heaven,  
Hallowed be Thy name.

**Baritone:**

If heaven and stone should scream,  
And earth should quiver and burst,  
And darkness hide no beam,  
I would still worship my God.

**Choir:**

Thy kingdom come,  
Thy will be done,  
On earth as it is in heaven.

**Tenor:**

He will not forget a small nation  
And He alone will know the day,  
When having banished darkness  
He will lead us a sunlit way.

**Koris:**

Mūsu dienišķo maizi dodi mums šodien,  
Un piedodi mums mūsu parādus,  
Kā mēs piedodam saviem parādniekiem.

**Tenors:**

Uz augšu lūdzot acis raugās:  
Viss putekļiem vien līdzīgs bijis.  
Ikkatru brīdi savu tautu  
Dievs žēlastībā pārbaudījis.

**Koris:**

Un neievedi mūs kārdināšanā,  
Bet atpestī mūs no ļauna.

**Baritons:**

Vai neredzat jau miera zvaigzni?  
Stars pāri kara pulkiem šķeļas –  
Līdz savam Dievam ciešanās  
Ir latvju tautai, jāpaceļas, ir jāpaceļas!

**Koris:**

Jo Tev pieder valstība, un spēks, un gods.  
Mūžīgi mūžos, Āmen.

Mūsu Tēvs debesīs,  
Svētīts lai top Tavs vārds.  
Lai nāk Tava valstība,  
Tavs prāts lai notiek kā debesīs,  
tā arī virs zemes.  
Mūsu dienišķo maizi dodi mums šodien,  
Un piedodi mums mūsu parādus  
Kā mēs piedodam saviem parādniekiem.  
Un neievedi mūs kārdināšanā,  
Bet atpestī mūs no ļauna.  
Jo Tev pieder valstība, un spēks, un gods.  
Mūžīgi mūžos, Āmen.

Mēs – jauni zvani, Kungs – Tu mūsu dziesma,  
Tavs vārds lai līksmi dziedāts tiek.  
Lai pāri bērņībai un zaļām birzīm  
Dievs zelta blāzmām dusēt liek.

Mēs – jauni zvani, Kungs – Tu mūsu dziesma.  
Dod spēku dvēselei – kā uguns šķīsti:

Mums balto vainagu ar godu nest,  
Kā mūsu mātes nesa.  
Mums tēvu zobenu ar godu celt,  
Kā mūsu tēvi cēla.

Mēs – maza tauta, Dievs – Tu mūsu uguns.  
Lai skaidri izkarstam mēs svētās liesmās,  
Kā jauni zvani, Kungs, un jauna dziesma!  
Kā jauni zvani, Kungs, un jauna dziesma!

**Choir:**

Give us this day our daily bread,  
And forgive us our trespasses,  
As we forgive them that trespass against us.

**Tenor:**

Our eyes in prayer look to heaven;  
Beneath us all has shrunk to dust;  
But in His mercy, He shall purge us,  
Our God, in whom we trust.

**Choir:**

And lead us not into temptation,  
But deliver us from evil.

**Baritone:**

Oh, does the star of peace still hide,  
No lightness weary warriors guide?  
Oh, Latvian nation, you must raise  
Your suffering, turning it to praise.

**Choir:**

For Thine is the kingdom, the power and the glory.  
For ever and ever. Amen.

Our father which art in heaven,  
Hallowed be Thy name.  
Thy kingdom come,  
Thy will be done,  
On earth as it is in heaven.  
Give us this day our daily bread,  
And forgive us our trespasses,  
As we forgive them that trespass against us.  
And lead us not into temptation,  
But deliver us from evil.  
For Thine is the kingdom, the power and the glory.  
For ever and ever. Amen.

We are new bells, Lord – Thou art our ringing.  
Let us sing Thy name joyfully,  
Let over childhood and our tender birches  
Thy golden splendour lie increasingly.

We are new bells, Lord – Thou art our ringing.  
Descend on us, be in us, sacred flame:

To help us wear the pure white crown,  
As did our mothers,  
To help us wield white honour's sword,  
As did our fathers.

We are a small nation – God is our fire.  
Let sacred longing make us pure,  
To be new bells, oh, Lord, and ringing sure!  
To be new bells, oh, Lord, and ringing sure!

Mēs – jauni avoti – Tu dzīvais ūdens.  
Lai laiki mainīgi mūs nesajauktu,  
Lai kādi gājēji vien garām trauktu!

Mēs – tēvu zemes gods,  
Mēs – tēvu zemes gods un rota!

**Baritons:**

Jau tuvu tā diena – mēs tēvzemei svaidīti.  
Lai topam kā jūra un viļņojamies!

Jau tuvu tā stunda – mēs cīņiņā gaidīti.  
Lai topam kā kalni un paceļamies!

**Koris:**

Pret jaunu dienu,  
Pret savu Dievu!

Uz jaunām debesīm un zemi!  
Uz jaunām debesīm un zemi!

We are fresh springs – Thou art the living water.  
May changing weather leave us clear,  
Passing by, however near!

We are the hope and blossom of our native land!

**Baritone:**

The day is near – dedicated to our land,  
Let us be a sea of rising hopes!

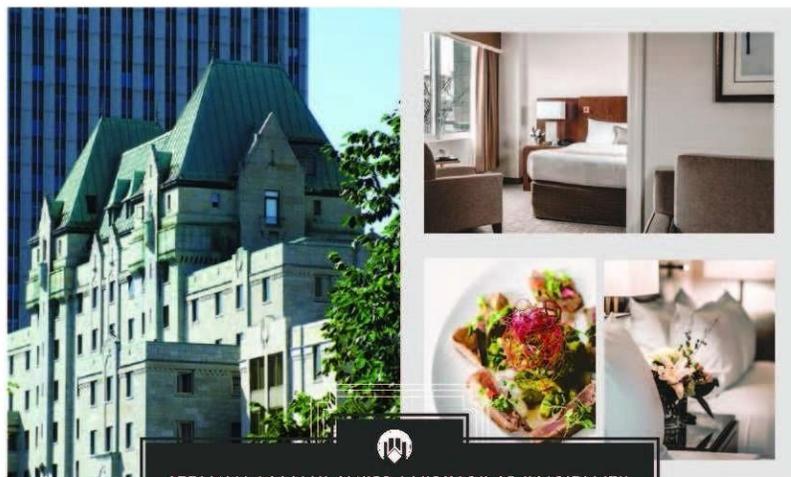
The hour is near – from a lowly stand  
Let us rise up like mountains!

**Choir:**

To a new day,  
Towards God!

To a new heaven and earth!  
To a new heaven and earth!

*Translated by Velta Sniķere, edited and adapted for the cantata  
by Laima Asja Bērziņa.*



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## BIOGRAPHIES

### GABRIELLE GAUDREULT

#### Artistic Director & Conductor, Ottawa Choral Society

Recently named by the CBC as one of Canada's top "30 under 30" classical musicians, Gabrielle Gaudreault is a sought-after conductor, pedagogue and collaborative pianist. She is passionate about contemporary music, collaborating with composers, and innovative concert programming.

Dr. Gaudreault is the Artistic Director of the Ottawa Choral Society and the St. Lambert Choral Society. In the 2022–2023 academic year, she directs the Schulich Singers and University Chorus at McGill University's Schulich School of Music. Gabrielle has previously served as Assistant Conductor to Maestro Kent Nagano at the Staatsoper Hamburg; Associate Conductor of the National Children's Chorus in Washington, D.C.; Artistic Director of the South Shore Children's Chorus in Saint-Lambert, QC; Music Director of St. Augustine's Church Choir in Saint-Bruno, QC; and Apprentice Conductor of the National Youth Choir of Canada.

In 2020, Dr. Gaudreault co-founded CG Music Academy. In addition to her conducting and pedagogical endeavours, she has worked as a collaborative pianist for the past 15 years. Gabrielle completed her DMA in Choral Conducting at McGill University in spring 2020 and holds an MA in Music Theory and Choral Conducting from Indiana University, and a BMus in piano from McGill. Her research focuses on pedagogical approaches to the choral rehearsal and late-20th-century choral works by Québécois composers.

[www.gabriellegaudreault.com](http://www.gabriellegaudreault.com)

### JEAN-PHILIPPE LAZURE

#### tenor

Jean-Philippe Lazure is a graduate of the Canadian Opera Company's (COC) elite Ensemble Studio, where he sang Don Curzio in *The Marriage of Figaro*, and Conte Almaviva (*The Barber of Seville*). Mr. Lazure portrayed Cartier and Father André in the COC's acclaimed 2017 production of *Louis Riel*.

In demand as a soloist with orchestras and choirs throughout Canada, Jean-Philippe recently debuted with the Winnipeg Symphony Orchestra in Handel's *Solomon*. In 2023, he sings in the premiere of *Water* (Martin) with the Grand Philharmonic Choir (Kitchener). Jean-Philippe has performed in *Messiah* with the Gatineau Symphony Orchestra and Windsor Symphony, the *St. Matthew Passion* with the Chœur classique de Montréal, and Bach's *Lutheran Masses* with the St. Lawrence Choir. He last appeared with the Ottawa Choral Society in March 2018, in Goodall's poignant contemporary requiem *Eternal Light*.

Jean-Philippe began the 2022 opera season as Remendado in the COC's *Carmen* and will debut with Manitoba Opera as Ferrando in *Così fan tutte*. Recent performances include Remendado with Opera Kelowna, and *Candide* at Banff Centre for Arts and Creativity: "Lazure was the perfect *Candide*, vocally, dramatically and musically" (*Calgary Herald*). Jean-Philippe sang the role of Georgie in Opera on the Avalon's production of *Ours* (Estacio), commemorating the Royal Newfoundland Regiment in World War I.

[www.jean-philippe.com](http://www.jean-philippe.com)

### CLARENCE FRAZER

#### baritone

Canadian-Korean baritone Clarence Frazer brings his "silky-smooth" voice to a wide range of roles and concert repertoire: "Frazer is so naturally gifted, he can walk into any role and make it sound like it was meant for him to sing" (*Ludwig-van.com*). An alumnus of the Canadian Opera Company's prestigious Ensemble Studio and Calgary Opera's McPhee Artist Development Program, Clarence starred as Figaro with Pacific Opera Victoria and Saskatoon Opera in *The Barber of Seville*. In 2019, he sang Marcello in *Against the Grain* Theatre's acclaimed production of *La Bohème*, touring from Yukon to Toronto.

This season, Clarence debuts with the Vancouver Bach Choir, the Winnipeg Symphony Orchestra and the Thunder Bay Symphony Orchestra in performances of *Messiah*. He performs with Chorus Niagara in *The Houses Stand Not Far Apart* (Estacio) and Vaughan Williams' *Dona Nobis Pacem*. Recent concert engagements include Brahms's *Ein Deutsches Requiem* with Hamilton's Bach Elgar Choir, and Mozart's *Requiem* with the Grand Philharmonic Choir (Kitchener).

Clarence sang Guglielmo in Edmonton Opera's *Così fan tutte* and starred as Claudio with Opera Kelowna in *Béatrice et Bénédicte*. In February 2023 he made his debut with Vancouver Opera as Demetrius in Britten's *A Midsummer Night's Dream*.

## **MATTHEW LARKIN**

### **organ**

One of Canada's leading liturgical musicians for many years, Matthew Larkin has served as director/associate director of music at a number of significant Canadian parishes, including St. John's Church, Victoria; St. Matthew's Church, Ottawa; St. James Cathedral, Toronto; Christ Church Cathedral, Ottawa; and St. Thomas's Church, Toronto. He attended the University of Toronto (as organ scholar of Trinity College) and the Royal College of Music (UK), with studies in organ performance, choral direction, conducting, and composition. He received his early musical training as a chorister at St. George's Cathedral, Kingston.

A Fellow of the Royal Canadian College of Organists, Matthew is known worldwide as a recitalist, accompanist, and recording artist, and he has a lively interest in many subjects. An enthusiastic educator, he has been the recipient of several honours for his work with younger musicians, including a doctorate in sacred theology (*honoris causa*) from Thorneloe University at Laurentian, and the HM Queen Elizabeth II Diamond Jubilee Medal. Matthew is currently the Artistic Director of Caelis Academy Ensemble (which he founded in 2016), and Custodian of Music at St. Andrew's Church, Ottawa. He maintains a full calendar of engagements, and divides his time between Ottawa and Toronto.

## **ZAC PULAK**

### **percussion**

Percussionist Zac Pulak's infectious enthusiasm for performing and the music he brings to audiences of all ages is boundless. The Ottawa-based performer has gathered awards, accolades, and a steady stream of invitations and commissions. Described by Confluence Concerts (Toronto) as "truly virtuosic and intense," Zac was named by the CBC as one of the "30 hot Canadian classical musicians under 30" in 2018.

Zac's innovative duo SHHH!! Ensemble (with pianist Edana Higham) performs across Canada. Recent highlights include concerts with the Thunder Bay Symphony Orchestra, the Winnipeg Symphony Orchestra, and at the Société de musique contemporaine du Québec's Montreal New Music Biennial. SHHH!! released its debut album, *Meanwhile*, on the Analekta label last fall.

## **Martín Palmeri's MisaTango**

and other works celebrating the sounds of Latin America

**Julie Nesrallah, mezzo-soprano**

**Ottawa Choral Society**

Sunday, June 11, 2023 at 3:00 pm

St. Francis of Assisi, 20 Fairmont Avenue, Ottawa

# OTTAWA CHORAL SOCIETY

One of Canada's premier large choral ensembles, the Ottawa Choral Society (OCS) draws its auditioned voices from across the National Capital Region. As well as presenting an annual subscription series, the Society appears regularly with the National Arts Centre Orchestra (NACO), performs under renowned conductors with acclaimed vocal artists, and tours internationally. Its programming is diverse and ambitious – from timeless masterworks to adventurous music by today's leading composers.

With a vision of creating community through music, the OCS fosters Canadian talent by providing training opportunities for young soloists, conductors, and choral singers. The Society commissions and performs new works, engages leading Canadian musicians, offers bursaries and scholarships, and invites the region's outstanding youth and children's choirs to share its stage.

The OCS launched its 2022–2023 season by joining the NACO in performances of “And the Award goes to ...,” featuring music from Oscar-winning and Oscar-nominated film scores. In December we celebrated the holidays with Britten's *Saint Nicolas* and a selection of carols. Our March 19 concert focuses on women composers who have written music on the themes of war and peace. We end our season on June 11 with a celebration of music by Latin-American composers, including Martín Palmeri's *MisaTango* and an original commission for the OCS by Cuban-Canadian composer Alondra Vega-Zaldivar. We look forward to seeing you there!

[www.ottawachoralsociety.com](http://www.ottawachoralsociety.com)

## SOPRANOS

Susan Abbott  
Emily Blakelock  
Sheillah Craven  
Janet Doyle  
Chelsea Emhofer  
Carol Fahie  
Jane Flook  
Rachel Gagnon  
Deirdre Garcia  
Beth Granger  
Christy Harris  
Julie Henderson  
Amy Heron  
Susan Joss  
Floralove Katz  
Anna Lehn  
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Pat MacDonald  
Margaret McCoy  
Anaïs Martin  
Isabelle Melanson  
Paige Miltenburg  
Maude Ouellet  
Nancy Savage  
Susan Scott  
Uyen Vu  
Karen Zarrouki

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Jo-Anne Bacon  
Lynn Baltzer-Carroll  
Ruth Belyea  
Jennifer Brown  
Sue Chapman  
Barbara Collins  
Barbara Colton  
Heather David  
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Lois Marion  
Beth Martin  
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Eileen Reardon  
Heather Reid  
Peggy Robinson  
Nesta Scott  
Elizabeth Shore  
Claire Thompson

## TENORS

Tim Coonan  
Charlie Donnelly  
John Goldsmith  
Toby Greenbaum  
Louis Majeau  
Aditi Magdalena \*  
Kathryn McCarthy  
David Palframan  
Kent Siebrasse  
  
\* *guest singer*

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Mike Beauchamp  
Ben Claypool  
Martin Edwards  
Thierry Faure  
Gary King  
Doug MacDonald  
Ian MacMillan  
Andrew Rodger  
Mathieu Roussel-Lewis  
Geoff White

Section Managers: Janet Doyle (S), Patricia Jackson (A),  
Kent Siebrasse (T), Doug MacDonald (B)

**Scott Richardson** rehearsal accompanist

The Choir is grateful for the support of  
our many volunteers.