



vancouver
cantata
singers

Paula Kremer, Artistic Director

CHRISTMAS REPRISE XXII

Saturday, Dec. 20, 2025
2:00 pm at Holy Rosary Cathedral
7:30 pm at Sanctuary on 6th



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Born in Vancouver and educated at the Vancouver Academy of Music and the University of British Columbia, **Paula Kremer** has studied choral conducting in courses and workshops at Eton, Westminster Choir College, the Eastman School of Music and the University of Michigan. Holding an ARCT in both piano and voice from the Royal Conservatory of Music, Paula has also studied voice with Phyllis Mailing, Bruce Pullan, Marisa Gaetanne and Laura Pudwell, and piano from Margot Ehling. A full-time faculty member of the School of Music at Vancouver Community College, teaching voice, solfege, and choir, she was also the director of two Vancouver Bach Choir ensembles for young adults

from 2009-17, the Vancouver Bach Youth Choir and Sarabande. Paula joined the alto section of our choir in 1994, and has been the Vancouver Cantata Singers' Artistic Director since 2013.

Christmas Reprise XXII

Saturday, December 20, 2025, 2:00 (Holy Rosary Cathedral, Vancouver)
Saturday, December 20, 2025, 7:30 (Sanctuary on 6th, New Westminster)

<i>В темную нічку (In the Dark Night)</i>	Trad. Ukrainian Lullaby, ed. J. Evan Kreider
<i>O Radiant Dawn</i>	James MacMillan
<i>As Joseph was A-Walking</i>	Trad. English Carol, arr. James Fankhauser
<i>O Magnum Mysterium</i>	Tomas Luis de Victoria
<i>The Three Kings</i>	Healey Willan
<i>Gaudete, Christus est Natus</i>	Trad. Czech Carol, arr. J. David More
<i>I Wash My Face in a Golden Vase</i>	Trad. Appalachian Carol, arr. Sophia Colpitts *
<i>When a Child is Born</i>	Fred Jay Zacar, arr. Shane Raman
<i>In the Bleak Mid-Winter</i>	Gustav Holst
<i>I Wonder as I Wander</i>	Trad. Appalachian Carol, arr. Steve Pilkington
<i>It Came Upon a Midnight Clear</i>	Richard Storrs Willis, arr. Miles Ramsay
<i>Angels We have Heard on High</i>	Trad. French Carol, arr. John Rutter
<i>I Saw a Maiden</i>	Trad. Basque Noël, arr. Edgar Pettman
<i>O Tannenbaum</i>	Trad. German Carol, arr. Alice Parker and Robert Shaw
<i>Jul, Jul, Strålande Jul</i>	Gustav Nordqvist
<i>Halleluja, Vår Strid Er Endt</i>	Trad. Norwegian Carol, arr. Ørjan Matre
<i>Ave Maria</i>	Franz Biebl

* VCS Commission

Vancouver Cantata Singers recognizes and acknowledges that we live, learn, and share our music on the unceded land of Coast Salish peoples. Tonight this includes the traditional territories of the Musqueam, Squamish, Tsleil-Waututh, and Qayqayt First Nations.

Christmas Reprise XXII

Programme notes by J. Evan Kreider
Professor Emeritus of Musicology, UBC, Member of VCS

В темную нічку (In the Dark Night)

Traditional Ukrainian Lullaby

Edited by J. Evan Kreider (b. 1942)

Like many traditional songs, this Ukrainian lullaby tells a story. The beginning focuses on Mary preparing her newborn son for his first night of sleep in a manger. Then Mary sings the lullaby foretelling the Christ Child's destiny.

Soloist: Lee Clapp

*V temnuyu nichku, nad Vyfleyemom,
Yasna zorya ziyshla, svitlom zemlyu pokryla.
Prechysta Diva, svyata Nevista,
V vertepi bidnomu Synochka zrodyla.*

*Spy, Isuse, spy, Malenky,
Spy, Ty, zirochko, moya.
Tvoyu dolyu, miy mylenky,
Tobi spivayu ya.*

*Nizhno tsiluvala, pelenoyu vkryla,
Poklala spaty, tykho pisnyu zavela:
Vyrostesh, Ty, Synku, stanesh Ty doroslym,
U sviti pidesh, Dytynochka Moya.*

*Spy, Isuse, spy, Malenky,
Spy, Ty, zirochko, moya.
Tvoyu dolyu, miy mylenky,
Tobi spivayu ya.*

*Lyubov Hospodnyu i Bozhu pravdu
Ty, svitom viry, lyudyam svoym poenesesh,
Pravda bude zhyty,
Grikha okovy rozib'ye
No na G(h)olg(h)ofi umre Dytyatko moye.*

*Spy, Isuse, spy, malenky,
Spy, Ty, miy rozhevyy tsvit
I z nadiyeyu na Tebe
Dyvvytsya uves' svit!*

In the dark night, above Bethlehem,
A bright star shone, covering the land.
The Most Pure Virgin, the Holy Bride,
In a poor cave gave birth to a Son.

Sleep, Jesus, sleep, my little baby,
Sleep, my little star,
About your fate, my little sweet,
To you I am singing.

She gently kissed and covered with a veil,
She put him to bed, and quietly started to sing,
You will grow, my Son, you'll become a grown up,
And you will go out into the world, my baby.

Sleep, Jesus, sleep, my sweet little baby,
Sleep, my little star,
About your fate, my little sweet,
To you I am singing.

The Love of the Lord and God's truth,
You will bring it to the world, to your people,
With faith, the truth will live on,
The shackles of sin will be shattered,
[But] on Golgotha, my child will die.

Sleep, Jesus, sleep, my sweet little baby,
Sleep, my rose blossom,
With hope on You
The entire world is watching!

Trans. Matfey Shadeen, in "The Enchanting Christmas Carols of Ukraine and Transcarpathion"

O Radiant Dawn (2007)

James MacMillan (b. 1959)

James MacMillan, Scotland's foremost living composer, added "O Radiant Dawn" to his ever-expanding *Strathclyde Motets*, a series undertaken in 2005, which has now grown to include settings of 14 liturgical texts. This motet is built on one of the seven 'O Antiphons' sung before the *Magnificat* during Vespers on the seven days leading up to Christmas. Written for December 21st (the shortest day of the year), the text contrasts people dwelling "in darkness and the shadow of death" (the women's voices seemingly stumble, jumping by octaves) with the promised "Radiant Dawn", one of three metaphors used in this 'O Antiphon' to refer to Jesus. The clearly separated phrases eventually evolve into repeated single words, such as "come . . . come" and the series of gently-rocking Amens concluding the work.

O Radiant Dawn,
Splendour of eternal Light, Sun of Justice,
Come, shine on those who dwell in darkness and the shadow of death.

Isaiah had prophesied,
'The people who walked in darkness have seen a great light;
upon those who dwelt in the land of gloom a light has shone.'

Isaiah 9:1

O Radiant Dawn,
Splendour of eternal Light, Sun of Justice,
Come, shine on those who dwell in darkness and the shadow of death.
Amen.

Medieval 'O Antiphon' for The *Magnificat*, Vespers, December 21st

As Joseph was a-walking (arr. 1990)

John Jacob Niles (1892-1980)
Arr. James Fankhauser (1939-2025)

This song comes from a family of traditional English carols known as "The Cherry Tree Carol". The singer, folklorist, and composer John Jacob Niles heard "As Joseph was a-walking" while working in Appalachia. He subsequently published his own version. Our performance of this Nativity ballad was arranged by James Fankhauser, who conducted **VSC** from 1973-2000, transforming **VCS** from a community choir to an ensemble that gained national attention.

Soloist:

As Joseph was a-walking he heard an angel sing,
'This night there shall be born our gracious heav'nly King.

'He neither shall be bornèd in housen nor in hall,
Nor in the place of Par'dise but in an oxen stall.

'He neither shall be clothed in purple, nor in pall;
But all in fair white linen as wear sweet babies all.

'He neither shall be bedded in silver nor in gold,
but in a wooden cradle that rocks out in the cold.'

As Joseph was a walking thus did the angel sing,
and Mary's Child at midnight was born to be our King.

Trad. English Carol text as heard in Appalachia by John Jacob Niles

O Magnum Mysterium (published 1572)

Tomas Luis de Victoria (1548-1611)

The words for this beloved Christmas motet come from the fifth Responsory of Matins on Christmas Eve, reflecting the mediæval mind's awe at the mystery of the Incarnation. Tomás Luis de Victoria studied music in his native Spain before Emperor Philip II sent him to study in Rome, where Victoria was strongly influenced by Palestrina, eventually succeeding him as Maestro at the Seminary. Victoria was ordained to the priesthood in 1574 and, in 1587, he was appointed by Philip II to be chaplain to the Dowager Empress Maria in Madrid. Unlike his contemporaries, Victoria wrote only sacred music, invariably using a style which lets the text be easily understood by the faithful.

*O magnum mysterium
Et admirabile sacramentum
Ut animalia viderent Dominum natum,
Jacentem in præsepio.*

O great mystery
and wonderful sacrament,
that animals see the Lord born,
lying in a manger:

*O Beata Virgo,
Cujus viscera meruerunt portare
Dominum Jesum Christum.
Alleluia.*

O blessed Virgin
whose womb was worthy to bear
the Lord Jesus Christ.
Alleluia.

Mediæval Responsory for Matins on Christmas Eve

The Three Kings (1928)

Healey Willan (1880-1968)

Born in London, England, Healey Willan moved to Canada when he was 33, where he worked as a teacher, church organist, choral conductor, and composer. The text is by Laurence Housman, who was known for his mystery plays and religious poems. The poem resembles a miniature play with three characters. The suspicious weary porter represents the ordinary person who performs tasks dutifully but without perception. The humble serving man, by contrast, immediately perceives deeper truths. The Three Kings appear as pilgrims, visiting the Christ Child in a manner which creates social inversion: the lowly are exalted while the mighty remove their shoes in homage.

‘Who knocks tonight?’
The weary porter said.
Three Kings stood at the gate,
Each with a crown on head.

A light the manger lit:
There lay the Mother meek.
Said they, ‘This place is fit;
Here is the rest we seek!’

The serving man bowed down,
The inn was full, he knew.
Said he, ‘In all this town
Is no fit place for you!’

They loosed their latchet strings,
So stood they all unshod.
Come in, come in, ye Kings,
And kiss the Feet of God.

Laurence Housman (1865-1959)

Gaudete, Christus est Natus (arr. 1992)

Trad. Czech traditional carol

Arr. J. David Moore (b. 1962)

This spritely carol comes from *Piæ Cantiones* . . . (“Pious ecclesiastical and school songs of the ancient bishops”, 1582), a collection of songs often sung in Finland and Sweden. The ‘closed gate of Ezekiel’ in verse three obscurely refers to Ezekiel 44:2: “The gate shall remain shut; it shall not be opened, and no one shall enter by it; for the Lord, the God of Israel, has entered by it; therefore it shall remain shut.” Following the thinking of the Hellenistic Jewish philosopher, Philo of Alexandria (a 1st century CE contemporary of Jesus and St Paul), mediæval theologians creatively looked for deeper meanings in all the biblical texts, not just the obvious meaning. To them, ‘the gate’ came to symbolize Mary’s womb, and the verses were then thought to predict that once Jesus was born, Mary would not conceive other children but would retain her virginity. This inventive interpretation might well have surprised Ezekiel, but it apparently pleased J. David Moore, who arranged *Gaudete*.

Soloists: Andy Robb, Sarah McGrath

***Gaudete, gaudete, Christus est natus
Ex Maria Virgine, gaudete.***

*Tempus ad est gratiæ,
Hoc quod optabamus;
Carmina Læticiae
Devote redamus.*

*Deus homo factus est,
Natura mirante,
Mundus renovatus est,
A Christo regnante.*

*Ezekielis porta,
Clausa pertransitor;
Unde lux es orta,
Salus invenitor.*

*Ergo nostra contio
Psallat jam in lustris,
Benedicat Domino,
Salus Regi nostro.*

**Rejoice, rejoice, Christ is born
Of the Virgin Mary; rejoice.**

The time of grace has come
For which we have prayed;
Let us devoutly
Sing songs of joy.

God is made man
While nature wonders;
The world is renewed
By Christ the King.

The closed gate of Ezekiel
Has been passed through;
From where the Light has risen [in the East]
Salvation is found.

Therefore let our assembly
Sing praises now at this time of purification.
Let it bless the Lord:
Greetings to our King.

Jistebnice Cantional (1420) and *Piæ Cantiones* (1582)

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who contributed to our 2025 Silent Auction!

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***I Wash My Face in a Golden Vase* (2025)**

Commissioned by VCS

Trad. Appalachian Carol

Arr. Sophia Colpitts (b. 2008)

Sophia Colpitts, currently a Grade 12 student at Lord Byng Fine Arts School in Vancouver, is a singer, composer, arranger, and pianist. This year her compositions have been sung in concert and in reading sessions by the Vancouver Chamber Choir, the Nabi Vocal Ensemble, the Vancouver Orpheus Male Choir, the Vancouver Cantata Singers, the Vancouver Youth Choir, and the Elektra Women's Choir. [There will be a final sentence here, but it may not be disclosed until an official announcement on December 8.]

Appalachian carols often reveal their oral origins. Singers freely improvised, adding lines, ideas, and melodic gestures from other carols. The poetry often includes simple imagery, and exaggeration trumps historical fact. Listeners would have readily contrasted the song's golden vase with the unmentioned lowly manger. In this carol, the washing-wiping-combing symbolizes the soul's preparation for contemplating the miracle of the Incarnation. For centuries, painters signalled Mary's purity by including white lilies, which are replaced in this carol by "a lily white towel". The carol's reference to the ships on Christmas Day delightfully combines disparate events. The magi later became known as the Three Kings. More than 1,100 years after they visited Mary, the Holy Roman Emperor Frederick Barbarossa ordered his ships to transport the relics of the Three Kings to Cologne Cathedral. This gave some Appalachian singers the idea of adding ships to their carols. And while you're at it, why not put Mary and the Christ Child on one of those boats (better late than never).

I wash my face in a golden vase,
All on a Christmas morning;
I wipe my face on a lily white towel,
All on a Christmas day.

Oh, guess who was in one of them,
All on a Christmas morning!
The Blessed Virgin and her Son,
All on a Christmas day.

I comb my hair with an ivory comb,
All on a Christmas morning,
While two little ships were a-standing by,
All on a Christmas day.

Then God looked down and said 'twas well,
All on a Christmas morning,
"Now all my folks is saved from Hell,"
All on a Christmas day.

Traditional Appalachian carol collected by John Jacob Niles

When a Child is Born (arr. 2014)

Ciro Dammicco (alias 'Zacar', b. 1947)

Arr. Shane Raman (b. 1978)

The popular melody 'Soleado' was composed in 1974 by Ciro Dammicco ('Zacar') for the Daniel Sentacruz Ensemble. Zacar based this work on his earlier song 'Le rose blu' (1972). Although 'Soleado' was originally vocalized without words, lyrics were later added by Friedrich Alex Jacobson (Fred Jay). We are singing the choral arrangement created by Vancouver's Shane Raman, a music teacher, choral conductor, and former **VCS** member.

Off stage trio: Emily M Cheung, Michelle Hartley, Eve Markart

A ray of hope flickers in the sky.
A tiny star lights up way up high.
All across the land, dawns a brand new morn,
This comes to pass, when a child is born.

A silent wish sails the seven seas.
The winds of change whisper in the trees.
And the walls of doubt, tumble, tossed and torn.
This comes to pass when a child is born.

A rosy dawn settles all around.
You've got the feel you're on solid ground.
For a spell or two no one seems forlorn.
This comes to pass, when a child is born.

And all of this happens, for we are waiting for the child,
Who will turn tears to laughter,
Hate to love, and each to their neighbour.
Fear and pain will be no more!

It's all a dream and illusion now.
It must come true, sometime soon, somehow.
All across the land, dawns a brand new morn.
This comes to pass, when a child is born.

English lyrics by Friedrich Alex Jacobson (Fred Jay, 1914-1988)

In the Bleak Mid-Winter (pub. 1906)

Gustav Holst (1874 – 1934)

Christina Georgina Rossetti (1830-1894), one of the founding members of the Pre-Raphaelites, had particular interest in Renaissance Italian literature. She is best known for her poetry, both secular and devotional. Gustav Holst encountered this poem in *The Poetical Works of Christina Georgina Rossetti*, published posthumously in 1904. His setting was composed for the first edition of *The English Hymnal* (1906) and quickly became a favourite carol.

Soloist:

In the bleak mid-winter
Frosty wind made moan;
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter,
Long ago.

What can I give Him,
Poor as I am?—
If I were a Shepherd,
I would bring a lamb;
If I were a Wise Man,
I would do my part;
Yet what I can I give Him,—
Give my heart.

Angels and Archangels
May have gathered there,
Cherubim and Seraphim
Throngéd the air;
But his mother only
In her maiden bliss
Worshipped the Beloved
With a kiss.

Christina Georgina Rossetti
(1830-1894; “A Christmas Carol”,
Scribner’s Monthly, January 1872)

I Wonder as I Wander (arr. 2002)

John Jacob Niles (1892-1980)

Arr. Steve Pilkington

John Jacob Niles, an avid collector of American folksongs, claimed that he wrote down fragments of this folksong in 1933 while listening to poor little ragged Annie Morgan sing them in Murphy, a small town in Appalachian North Carolina. Niles said that he paid Annie a quarter each time she sang all the lines she could remember. After about seven tries, Niles felt he had committed the lines to memory. Although we are told that his story grew each time he retold it, we do know that he later revised, rewrote, and published those lines as the carol we know today. Our arrangement was made by Steve Pilkington, who teaches organ and sacred music at Westminster Choir College (Princeton, NJ) and is Director of Music at Christ Church, New York City.

Soloist: Melanie Adams

I wonder as I wander, out under the sky,
How Jesus the Saviour did come for to die
For poor on'ry people like you and like I;
I wonder as I wander out under the sky.

When Mary birth'd Jesus, 'twas in a cow's stall,
With wise men and farmers and shepherds and all;
But high from God's heaven a star's light did fall,
And the promise of the ages it then did recall.

If Jesus had wanted any wee thing,
A star in the sky or a bird on the wing,
Or all of God's angels in heaven to sing,
He surely could have had it, 'cause he was the King.

Appalachian traditional song, as revised by John Jacob Niles (pub. 1934)

Angels we have heard on high (arr. 1981)

Trad. French carol
Arr. John Rutter (b. 1945)

Les anges dans nos campagnes seems to date from an 18th-century *noël* from either Provence or Lorraine. James Chadwick (Bishop of Hexham and Newcastle) created a free English paraphrase, which was revised by H. F. Hémy and became the version we know. Martin Shaw harmonized the carol for *The Oxford Book of Carols* (1928) and John Rutter created our arrangement.

Angels we have heard on high
Sweetly singing o'er the plains,
And the mountains in reply
Echo back their joyous strains.

Gloria in excelsis Deo.

[Glory to God in the highest.]

Come to Bethlehem and see
Him whose birth the angels sing;
Come adore, on bended knee,
Christ, the Lord, the newborn King.

18th-c. *Noël* from Provence or Lorraine

Shepherds, why this jubilee?
Why your joyous strains prolong?
Say what may the tidings be,
Which inspire your heav'nly song?

I Saw a Maiden (arr. 1982)

Trad. Basque Carol
Arr. Edgar Pettman (1865-1943)

The text for “I Saw a Maiden” can be traced to a 15th-century English manuscript. It was later modernized by Sabine Baring-Gould, an English antiquarian, novelist, prolific scholar (1,240 publications) and prolific father (15 children) who is better known for his dreadful poem “Onward Christian Soldiers”. Taking the melody of an old Basque *noël*, Edgar Pettman arranged this text for inclusion in his popular *Modern Christmas Carols* (1982).

Duets: Melanie Adams and Sarah McGrath, Eric Biskupski and ?????

I saw a maiden sitten and sing:
She lulled a child, a sweete Lording.

Lullay, lullay, my dear son, my sweeting.
Lullay, lullay, my dear heart, my own dear darling.

This very Lord he made alle thing:
Of lordes the Lord, of kinges the King.

There was mickle [great] melody at that childes birth:
and all in heaven’s bliss, they made mickle mirth.

Angels sang that night and saiden to that child:
Now blest be thou and she, both meek and mild.

Pray we to that child and to his mother dear,
His blessing to them that maken now cheer.

15th-c. English carol, rev. Sabine Baring-Gould (1843-1924)

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Please contact Trevor Mangion at trevor@vancouvercantatasingers.com

Thank you to today’s volunteers:

Kurt Unger	Linda Webster
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Jul, jul, strålande jul (pub. 1921)

Gustav Nordqvist (1886-1949)

Composed in the years between WW1 and WW2, Nordqvist's "Jul, jul, strålande jul" quickly became Sweden's favourite carol. The nostalgic first verse invokes Sweden's forests of white pine, sparkling lights, music, and our yearning for light and peace. Verse two asks *Jul* to wrap protective comforting wings around those caught in the blood and turmoil of war, refugee families travelling to find peace, and youths struggling with life.

Jul, jul, strålande jul,
Glans över vita skogar,
Himmelens kronor med gnistrande ljus,
Glimmande bågar i alla Guds hus,
Psalm som är sjungen från tid till tid,
Eviga längtan till ljus och frid!
Jul, jul, strålande jul;
Glans över vita skogar.

Kom, kom, signade jul!
Sänk dina vita vingar
Över stridernas blod och larm,
Över all suckan ur människobarm,
Över de släkten som gå till ro,
Över de ungas dagande bo!
Kom, kom, signade jul!
Sänk dina vita vingar.

Christmas, Christmas, radiant Christmas,
Gloss over the white [pine and birch] forests,
Heaven's crowns with shimmering lights,
Glistening arches in all God's houses,
Hymns that are sung from time to time,
Eternal longing for light and peace!
Christmas, Christmas, radiant Christmas;
Gloss over the white forests.

Come, come, heralded Christmas!
Bring down your white wings
Over the blood and clamour of conflict,
Over the sighs of human hearts,
Over the families seeking rest,
Over the young one's dawning abode!
Come, come, heralded Christmas;
Bring down your white wings.

Edvard Evers (1853-1919), trans. Derrick Christian (member of VCS)

Halleluja, I denne sote juletid

Trad. Norwegian Carol
Arr. Ørjan Matre (b. 1979)

In 1732 Julen var for Brorson published *Troens Rare Klendoie* (Precious Jewels of Faith), a small collection of original and German Pietistic hymns translated into Danish. Despite his mother's recent death and the realization that his eldest son was mentally ill, Brorson was able to write his joyful "Halleluja, I denne sote juletid", which was to become popular far beyond Denmark. This Norwegian arrangement by Matre includes three of the original seven verses, the last of which looks forward to eternal peace and joy in Paradise.

Soloist: Michelle Hartley

*Halleluja, Halleluja!
I denne søte juletid
Bør man seg rett fornøye
Og bruke all sin kunst og flid
Guds nåde at opphøye.
Ved ham som er i krybben lagt,
Vi vil av all vår sjelemakt
I ånden oss forlyste;
Din lov skal høres, frelsermann,
Så vidt og bredt I verdens land
At jorden den skal ryste!*

*En liten sønn av Davids rot,
Som og er Gud til like,
For verdens synders skyld forlot
Sitt søte himmerike.
Det var Ham svært at tenke på
At verden skulle undergå,
Det skar Ham i hans hjerte;
I sådan hjertens kjærlighet
Han kom til oss på jorden ned
At lindre all vår smerte!*

*Halleluja, vår strid er endt!
Hvo ville mere klage,
Hvo ville mere gå bespændt
I disse frydedage?*

*Syng høit i sky, Guds kirkeflokk;
Halleluja nu har jeg nok,
Den fryd er uten like!
Halleluja! Halleluja!
Guds Sønn er min, jeg går herfra
Med ham til himmerike.*

*Alleluia, Alleluia!
In this blessed Christmastime,
It is fitting to rejoice
And use all art and diligence
To praise God's grace
For him who in the manger lies.
We wish with all our might
To exult in the spirit;
Your praises shall ring, O Saviour,
So far and wide across all lands
That it will shake the earth.*

*A little son of David's line
And likewise also God,
For the sins of the earth did leave
His realm in heaven high.
He could not abide the thought
That the world should perish.
It cut him to his heart
In such loving tenderness
That he came to us on earth
To relieve all sorrow.*

*Alleluia, our strife is ended!
Who could now complain?
Who would now be unhappy
In these joyful times?*

*Sing aloud to the heavens,
O you, God's congregation:
Alleluia, I have all I need.
This joy has no equal!
The Son of God is mine.
I go with him to Paradise.*

Hans Adolf Brorson (1694-1764; pub. 1732;
3rd verse from *Troens Rare Klenodie* (1739)

Ave Maria

Franz Biebl (1906-2001)

Biebl's *Ave Maria* surrounds the traditional Marian text with phrases from the *Angelus*, a devotional text prayed three times a day. Biebl composed *Ave Maria* for his local firemen's choir to sing at a choral festival. Years later the Cornell University Glee Club learned of his work while visiting Biebl at his radio station. They loved the music and introduced it to North Americans. Chanticleer's later recording became so popular that Biebl arranged his work for a seven-voiced mixed choir, the version we have sung at the conclusion of every Christmas Reprise.

Soloists: Doug Colpitts, Chris Doughty, ?????????

*Angelus Domini nuntiavit Mariæ,
Et concepit de Spiritu sancto.*

*Ave Maria, gratia plena,
Dominus tecum,
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.*

*Maria dixit: Ecce ancilla Domini,
Fiat mihi secundum verbum tuum.*

*Ave Maria, gratia plena,
Dominus tecum,
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.*

*Et verbum caro factum est,
Et habitavit in nobis.*

*Ave Maria....
Sancta Maria, mater Dei,
Ora pro nobis peccatoribus.
Sancta Maria, mater Dei,
Ora pro nobis,
Nunc et in hora mortis nostræ.
Amen.*

The angel of the Lord announced to Mary,
And she conceived by the Holy Spirit.

Hail Mary, full of grace,
The Lord is with you,
Blessed are you among women, [Luke 1:28]
And blessed is the fruit of your womb, Jesus. [Luke 1:42]

Mary replied: Behold the handmaiden of the Lord,
May it be done to me according to thy word. [Luke 1:30]

Hail Mary, full of grace,
The Lord is with you:
Blessed are you among women,
And blessed is the fruit of your womb, Jesus.

And the word became flesh,
And dwelt among us. [John 1:14]

Hail Mary....
Holy Mary, mother of God,
Pray for us sinners.
Holy Mary, mother of God,
Pray for us,
Now and in the hour of our death.
Amen. [14th-c. petition]

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The Vancouver Cantata Singers Endowment Fund

Held in trust by the Vancouver Foundation, the Vancouver Cantata Singers Endowment Fund was set up in 2018 to support our long-term goals including the support of local artists. The initial gift to create this fund was made 'in memory of Ti-La Kremer'.

The Vancouver Cantata Singers created this fund to ensure steady income in supporting the long-term goals of the organization and are seeking to grow the fund to ensure we can indefinitely support our local artists.

We thank the Government of Canada and the Canada Cultural Investment Fund for matching donations made to the endowment fund. Over time, their contribution of more than \$41,000 has grown gifts to the fund cumulatively to over \$100,000! Any donations made prior to December 1 are eligible to be matched in Spring 2026. Help us make your support go further!

Please email trevor@vancouvercantatasingers.com for more information about how you can contribute, and help VCS continue to grow and perform innovative programming like tonight's performance!

\$10,000+ The Kremer family gave \$15,000 in memory of their beloved "Ti-la" Janice & J. Evan Kreider in memory of Kay Kreider
Paul Kreider

\$1000+ Beth & Robert Helsley, Jesse Read & Rapti Dietrich, Anonymous in memory of Lyle Jones, Elizabeth Towers, Trevor Mangion

Up to \$999 Maureen Bennington, Elizabeth & Douglas Colpitts, Mavis Friesen, Hal Marsden, Natasha McEwen, Lily Towers, Daniel Marshall & Maximiliano Schneider and 2 anonymous



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Vancouver Cantata Singers acknowledges our many contributors and donors who play a vital role in ensuring our continuing success. Thank you! Below are donations made from between April 27, 2024 and October 22, 2025.

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