MAKKIPOK!
Labrador Inuit Music
for Passiontide and Easter

PRESENTED BY:

March 3, 2018 | 8:00pm
Basilica of St. John the Baptist
Programme

Featuring:
Lady Cove Women’s Choir | Newman Sound Men’s Choir
Newfoundland Symphony Orchestra Sinfonia
Deantha Edmunds, Soprano | Tom Gordon, Organ
Kellie Walsh, Conductor

Palm Sunday:
Ernik erligdlarpagit
“By these acts”
Composer unknown

Pivianadlarpok piviarvak
Carl Gottlieb Reissiger (1773-1829)
“For it is a good thing that the heart be established with grace”

Ahak Ahak upkuurchajilaukpunga
Carl Gottlieb Reissiger (1773-1829)
“Behold, I have set before thee an open door”

Hosiana Jesus nakudlarpok
Christian Gregor (1723-1801)
“Blessed is he who comes in the name of the Lord”

Maundy Thursday:
Ernik erligdlarpagit
“By these acts”
Composer unknown

Jesuse aulik erkitsomavagit
“The sacred blood of the Lord”
Composer unknown

Gethsemanemut mana
Christian Gottfried Geisler (1730-1810)
“O let me go with You”

Good Friday:
Ernik erligdlarpagit
“By these acts”
Composer unknown

Jesub niaKone nerpâ
Christian Gregor (1723-1801)
“Jesus bowed His head”

Oppinak Ikklilojutit
W. A. Mozart (1756-1791)
“As weary tears break from my eyes”
Angela Warren, Sarah McDonald, Sean Carroll & Colin Mackey, quartet

Holy Saturday:
Ernik erligdlarpagit
“By these acts”
Composer unknown

Piulijivut ivsornaitotojotit
Christian Ignatius Latrobe (1768-1836)
“Holy Redeemer, by Thy rest most glorious”
Angela Warren, Sarah McDonald, Sean Carroll & Colin Mackey, quartet

Kugvinut merngortatuma
Carl Gottlieb Reissiger (1773-1829)
“As weary tears break from my eyes”
Angela Warren, Sarah McDonald, Sean Carroll & Colin Mackey, quartet

Easter Sunday:
Ernik erligdlarpagit
“By these acts”
Composer unknown

Makkipok!
Robert Lowry (1826-1899)
“He is risen”

Kaujivara Jêsus innungmat/Sorlo attautsimut
G.F. Handel (1685-1759)
“I know that my Redeemer liveth/Since by man came death”

Gûdit sakkiromarpok
Charles David Jaeschke (1755-1827)
“The Lord will arise like a beautiful dawn”
Deantha Edmunds & Rebecca McDonald, soloists

This is My Home
Harry Martin, arr. Leslee Heys
much of the music the Inuit sang during these celebrations originated in the churches and concert halls of Europe. It was the classical sacred music from the era of the Bachs, Mozart and Mendelssohn. Unique among the Protestant sects of the seventeenth and eighteenth centuries, the Moravians (officially known as Unitas Fratrum – the Unity of the Brethren) infused their liturgies with performances of the sacred concert music of the day. From the Eve of Palm Sunday to Easter Monday’s sung service – the last before the Inuit began to disperse to the summer camps – up to forty sung services took place in the tiny churches along Labrador’s Moravian coast. Alternating robustly sung hymns – sung congregationally, bringing all present together in one voice – with the elaborate solos and anthems sung by the choir, these services relived the story of the Passion and Resurrection through a music that was European in origin but, over time, became Inuit in essence. Translated into Inuktitut by the missionaries, it was the Inuit organists, string players, and choir members who transformed these anthems into something which reflected Inuit spiritual and aesthetic values.

Our concert this evening follows the chronological cycle of the music of Passion Week, beginning with Palm Sunday and concluding on Easter. Anthems sung for the liturgical celebrations of the Last Supper, the Crucifixion and the Resurrection contemplate and reflect musically on the events of these great moments of the Christian faith. Threaded through the week, the narrative of the Passion story is told using the verses of a uniquely Inuit hymn Ernîk erligidlarpagit. Cast as a dialogue each day of Holy Week between Jesus and his mother, there is an intimacy between the two as Mary speaks of her fears for her beloved son and Jesus reassures his mother despite the suffering he will endure. Much more deeply personal than the ritualized texts of the Moravian hymnal, these verses are crafted in the style of the Inuk storytelling tradition. No less indicative of the Inuit origins of the hymn is the comfort with which text and music align. Eloquent in its simplicity, the hymn progresses with a hypnotic long-long-short-short-long rhythm in each line, intensifying across the eleven stanzas. The hymn seems to have entered the repertoire of the Nain and Hebron churches sometime early in the twentieth century. It has no comparable source in the world-wide Moravian repertoire. As the music and words of this simple hymn become more familiar to you, we invite you to join us in singing the final verses.

Palm Sunday is the day on which Christian Gregor’s Hosiana Jêsus nakullarpok is sung in Moravian churches around the world. This antiphonal anthem which welcomes Christ on his triumphant entry into Jerusalem after his forty-day fast in the desert is probably the most beloved composition in the Moravian repertoire. Uniquely in Labrador, it is also sung at the end of Advent to welcome Inuit hunters back to their communities after the fall hunt. Among the other anthems for Palm Sunday are two composed by the nineteenth-century German composer Carl Reissiger: the spirited Piviarnadlarpok piviarnak (“For it is a good thing that the heart be established with grace!”) and the tender accompanied aria Ahôk Ahôk upkuerrutjìlaupunga (“Behold, I have set before thee an open door”).

Sung at the Communion service on Holy Thursday, Jêsuse aulik erkítsomavagît (“The sacred blood of the Lord”) is a delicately etched, accompanied aria in the Baroque style. The work of Christian Gottfried Geisler, Gethsemanemut mana (“O let me go with You”) is a simple, but stirring setting in three-voices of a Moravian Passion hymn, coming from the collection of the relocated community of Hebron. Commemorating the pivotal moment of the crucifixion, Jêsus niaKone nêrpâ (“Jesus bowed his head”) takes the form of a choral prelude in which a simple hymn tune is intoned alternately by the soloist and the choir while the strings weave a rich and complex texture of counter-melodies. An even more moving reflection on the moment of Christ’s death, Opinak ikkeliojotit (“Hail thou man of griefs and sorrows”) is a contrafactum (new words to existing music) on Mozart’s exquisite Ave verum corpus, K. 618.

Piulijivut ivsornaitotojotît (“Holy Redeemer, by Thy Rest most glorious!”) is a reflection on the redemption of all Christians through Jesus’ death by crucifixion. A solemn setting in minor mode by the longtime head of Moravian missions, Christian Ignatius Latrobe, this exquisite anthem ends with an emphatic expression of faith in the resurrection. Kugvinut merngortaruma (“As weary tears break from my eyes”) by Reissiger is a simple but affecting setting in the romantic style. Makkipok (“He is Risen”) is among the most popular of the revivalist hymns to enter the Moravian Inuit repertoire at the turn of the twentieth century, sung in all the churches of Labrador with great vigour in the echoing chorus. Found only in the collection of the Hopedale Moravian church Kaujívara Jêsus innungmat/Sòrlò attautsimut (“I know that my Redeemer liveth/Since by man came death”) will be the most familiar work on this program since it is indeed the Inuktitut version of the famous aria and chorus from Handel’s Messiah. The final chorus on the program, Gudit sakkiramarpok (“The Lord will arise like a beautiful dawn”), is an energetic celebration of the resurrection of Christ by one of the most accomplished of Moravian composers, Christian David Jaeschke.

Tom Gordon
Deantha Edmunds has the distinction of being Canada’s first classical singer of Inuit descent. Originally from Newfoundland and Labrador, she studied music and arts at Acadia and Concordia Universities and also privately with some of Canada’s finest voice teachers. Deantha has performed on stages throughout the country and abroad. Of special significance to her is her performance on the first ever National Aboriginal Achievement Awards shows which were televised nationally on the CBC.

The album Pillorikput Inuit: Inuktitut Arias for All Seasons features Deantha as soprano soloist, and was nominated for the Aboriginal Artist of the Year Award at the 2016 East Coast Music Awards. In May 2017, Deantha was named a laureate of the prestigious Hnatyshyn Foundation REVEAL Indigenous Art Awards. She resides in New Brunswick where she continues to teach and perform.

Deantha Edmunds, Soprano

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Tribute to Karrie Obed

Tonight’s concert is dedicated to the memory of Karrie “Mister” Obed, Inuk, teacher, tenor, friend.

Karrie died on September 9, 2017 at the age of 57. Born in Nain, he was called early to join the Nain choir and across four decades became a musical tradition-bearer of great influence. Lead tenor in the choir, he was also instrumental in the revitalization of the Nain Brass Band. In recent years he increasingly shared his traditions outside Nunatsiavut through his feature appearance in the film Till We Meet Again, and as soloist in recordings like Pillorikput Inuit and Imgiguset | Trumpet Hymns.

Karrie would have been a soloist in tonight’s concert were it not for his untimely death. His remarkable musicianship, personal generosity and contagious smile are profoundly missed.

Tom Gordon

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Angus Andersen is an Inuk from Nain, Nunatsiavut with 30 years experience as an interpreter and translator. He has worked with the Justice Department, medical departments, educational institutions and in journalism. Angus runs a volunteer organization called the “St. John’s Urban Inuit Committee” that helps fellow Inuit residing in the greater St. John’s area.

In the summer of 2017, he started a radio show, which he calls “NunaKakKaasimajut - First People, First Occupants”. He speaks English and Inuttut and plays exclusively Aboriginal music from across Canada, Alaska and Greenland. The show airs Thursdays on MUN Radio CHMR 93.5FM from 2 to 4 pm. Angus is also a part of the Story Telling troupe that gathers once a month at the Crow’s Nest Officer’s Club, telling stories of his childhood, lessons of hunting, surviving and keeping the traditional teachings passed down to him from his father, uncles and grandfathers.

Angus Andersen, Language Consultant

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Kellie Walsh, conductor

A proud native of Newfoundland and Labrador, Kellie Walsh is the Founder and Artistic Director of Lady Cove Women’s Choir, Artistic Director of Shallaway Youth Choir, and Co-founder and Artistic Director Emeritus of Newman Sound Men’s Choir. She holds Bachelor’s degrees in both Music and Music Education, in addition to a Master of Music degree in conducting from Memorial University.

Kellie was named the 2008 NL Arts Council’s Emerging Artist for her contribution to arts and culture in our province. In March 2013, Kellie received the Queen Elizabeth II Diamond Jubilee Medal, an award honouring significant contributions and achievements by Canadians. Most recently, in 2016, Kellie was awarded the Order of Newfoundland and Labrador.

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Tom Gordon, researcher & organist

Music historian, arts administrator and NBC (Newfoundlander-by-choice), Tom Gordon has traveled the province’s coasts and trails since 1969 drawn back time and again by its unforgettable landscapes and equally unforgettable people. Over the last 15 years, Gordon has worked closely with musicians and community leaders across Nunatsiavut on projects designed to sustain Labrador Inuit culture. Gordon has been director of Memorial University’s School of Music, chair of the Newfoundland & Labrador Arts Council, and most proudly, second relief organist at the Nain Moravian Church.

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Angus Andersen, Language Consultant
Lady Cove Women's Choir

Founded in 2003 by Kellie Walsh, Lady Cove Women’s Choir was named after the community of Lady Cove on Newfoundland’s rugged yet beautiful east coast. The name Lady Cove is representative of the spirit and philosophy of the choir: a community of women – a haven where members come, not only to explore their own musicianship, but to share their lives and experiences in a sisterhood. The choir’s mission is to reveal the strength, versatility and beauty of women’s choral music and to provide talented and dedicated women musicians with exceptional musical and interpersonal experiences.

Over the past fifteen years, Lady Cove has garnered a national and international reputation not only for its high level of performance but also for its innovation and creativity. Twice the winner of the CBC National Radio Competition for Amateur Choirs, Lady Cove has also represented Canada on the international stage – winning first place in the Female Choir category at the European Grand Prix Béla Bartók International Choir Competition in Hungary (2008) and as featured performers at the 9th World Symposium on Choral Music in Argentina (2011). Lady Cove represented Canada in Latvia at Interkultur’s World Choir Games, winning two gold medals and a 3rd place ranking in the Women’s Choir category (2014). Most recently, in May 2016, Lady Cove was invited to represent Newfoundland & Labrador at PODIUM, Choral Canada’s national conference in Edmonton, Alberta.

Performing regularly to sold-out audiences, Lady Cove has been recorded numerous times for national radio programming, worked closely with some of Canada’s most distinguished composers, and released two recordings Lady Cove (2006) and Heart’s Delight (2012), which were respectively nominated and awarded MusicNL’s Classical Album of the Year.

Lady Cove strives for excellence beyond singing and eagerly seeks opportunities to engage with the community. The choir has a strong commissioning mandate, steeped in the culture of its home province, and maintains an active bursary program to support young musicians. In winter 2016, Lady Cove travelled to Labrador to work and sing with children from isolated northern communities, providing choral workshops and private music instruction.
Established in 1962 and incorporated in 1979, the Newfoundland Symphony Orchestra helps make our province a better place in which to live by fostering the live performance of orchestral music. With nearly 70% of our annual expenses directed onstage, the orchestra performs more than 25 times each year offering educational and concert experiences to more than 15,000 Newfoundlanders & Labradorians, including many young music lovers. The NSO is the only orchestra and largest arts organization in Newfoundland and Labrador and is by far the largest employer of professional musicians in the province. The NSO Sinfonia is a professional ensemble consisting of 16 string players supplemented with other musicians as required. The Atlantic String Quartet (ASQ) is the resident string quartet of the NSO and is comprised of its Concertmaster, Principal Second Violin, Principal Viola, and Principal Cellist. All three ensembles present their own series of concerts plus special events. Marc David is the Music Director and conductor of the NSO.

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We are delighted to be joined by several singers from the community for this performance:

Jan Buley
David Buley
Roger Samson

Dave Lane
Terry Howlett
Colin Mackey

Adrien Doucet
Matthew Milner

COMMUNITY SINGERS
A graduate of the Memorial University School of Music, Jennifer Hart received Bachelor's degrees in Music and Music Education under the direction of Canadian pianist, Timothy Steeves. A proud native of Newfoundland and Labrador, Jennifer is also a promising choral conductor, having earned a Master of Music degree in choral conducting from Memorial University, under the baton of Dr. Douglas Dunsmore. Currently, she holds positions as Artistic Director of the award-winning Newman Sound Men's Choir, Associate Conductor and Associate Accompanist with Shallaway Youth Choir and most recently, Associate Conductor of Lady Cove Women's Choir. Jennifer proudly serves on the Board of Directors as Program Chair for the newly formed Provincial Choral Organization for Newfoundland and Labrador, Choral NL.

Newman Sound Men's Choir

Jennifer Hart, Artistic Director
Sam Roberts, Honorary Patron
Tim Purdy, Accompanist

Pride, versatility and musical excellence best describe Newman Sound Men's Choir of St. John's, Newfoundland. Named after a beautiful and rugged region in Terra Nova National Park, Newfoundland and Labrador, Newman Sound was formed in 2005 by David Chafe, Kellie Walsh and Dr. Douglas Dunsmore. This is a true community choir of more than thirty experienced singers representing the professions of music, teaching, engineering, law, civil service, marketing, information technology, dentistry and medicine.

Newman Sound has realized an ever-growing loyal audience, a high local, national and international reputation and a very bright future having established an exciting and eclectic repertoire across the genres of classical, pop and folk including some outstanding arrangements and original compositions by several of the singers within the choir.

Newman Sound received a 2012 ECMA nomination and won MusicNL's 2011 Classical Album of the Year award for their debut CD, “The Green and Salty Days,” a collection of traditional music from Newfoundland and Labrador, including specially-commissioned works by Stephen Hatfield and Kathleen Allan. Newman Sound has performed many times each year and has been broadcast provincially and nationally on CBC radio and locally on Rogers Television in St. John’s.

In the 2006 National CBC Choral Competition, the choir earned the Galaxie Rising Star award for Most Promising New Choir in Canada and lived up to that promise by making it to the finals of the 2008 CBC Choral Competition. Now known as Choral Canada’s National Competition for Canadian Amateur Choirs, in 2015 and 2017, Newman Sound placed 2nd in the Equal-Voice Men's Choir category. In 2012, Newman Sound was named Champion Male Chamber Choir at the 7th World Choir Games in Cincinnati, USA.

The choir is also very active in the community with its support of charity events and its own annual and very popular Love Songs for Seniors for which the group performs free concerts at various seniors' homes throughout St. John’s.

In 2011, Newman Sound welcomed Jennifer Hart as Associate Conductor. She was immediately warmly welcomed by the singers and is now in her fifth season as Artistic Director and Conductor.

Choir Members:

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<th>Rob Ball</th>
<th>Andrew Dawson</th>
<th>Sean Hogan</th>
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<td>Daniel Browne</td>
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<td>Paul House</td>
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<td>Joey Callanan</td>
<td>Gerard Dunphy</td>
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<td>Sean Carroll</td>
<td>Nicholas Gardner</td>
<td>Mike O’Dea</td>
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<td>Jamie Chippett</td>
<td>Wes Grant</td>
<td>Adrian Power</td>
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Board of Directors:

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<td>Diane Rendell, Treasurer</td>
<td>Andrea Hounsell</td>
<td>Jennifer Hart, Artistic Director</td>
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<td>Joey Callanan</td>
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Newman Sound Thanks the Following Supporters:

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| Sisters of Mercy | Gail and Duncan Hart |
| MUN School of Music | Theresa Rahl |
We acknowledge the support of the Canada Council for the Arts, which last year invested $153 million to bring the arts to Canadians throughout the country.

Nous remercions le Conseil des arts du Canada de son soutien. L’an dernier, le Conseil a investi 153 millions de dollars pour mettre de l’art dans la vie des Canadiennes et des Canadiens de tout le pays.

Thank You

Tom Gordon
Angus Andersen
The Basilica of St. John the Baptist
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Tradition + Transition Partnership
Stephen Lilly, Mountain Fortress Audio
Quikprint
CBC
The community singers who joined us for this performance
Lady Cove, Newman Sound & NSO Boards of Directors
All our volunteers for the evening
Connect with us!

www.LadyCove.ca
www.NSOMusic.ca