

 vancouver
cantata
singers
Paula Kremer, Artistic Director

CANTATA GOLD

Saturday, February 28, 2026
7:30 pm
Pacific Spirit United Church



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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, solfège, 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.

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<i>I Sat Down Under His Shadow</i>	Edward C. Bairstow
<i>Lobet den Herrn, alle Heiden</i>	Johann Sebastian Bach
	Christina Hutten, continuo
<i>Versa est in Luctum</i>	Alonso Lobo, ed. J. Evan Kreider*
<i>Entflieht auf leichten Kähnen</i>	Anton Webern
<i>The Red Wheelbarrow</i>	Sam Dabrusin*
Commissioned by VCS in celebration of Doug Colpitts' 50 th season with the choir.	
<i>Schaffe in mir, Gott, ein rein Herz</i>	Johannes Brahms
<i>O My Love is Like a Red, Red Rose</i>	Trad. Scottish Song, arr. Simon Carrington
<i>Dashing Away With the Smoothing Iron</i>	Trad. English Song, arr. John Rutter
<i>Tykus Tykus</i>	Vaclovas Augustinas
<i>And So It Goes</i>	Billy Joel, arr. Bob Chilcott
<i>A Nightingale Sang in Berkeley Square</i>	Manning Sherwin, arr. Jim Clements
<i>Prometheus</i>	Kristopher Fulton
<i>Cells Planets</i>	Erika Lloyd, arr. Vince Peterson
<i>Verleih uns Frieden</i>	Felix Mendelssohn
	Christina Hutten, organ

*Member of **VCS**

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 and Squamish First Nations.

A Special Announcement

The Board of Directors of the Vancouver Cantata Singers wishes to share that, following next season, Artistic Director Paula Kremer will transition into the role of Conductor Emerita. The honorary title of Conductor Emerita recognizes Paula's lasting artistic legacy and affirms her continuing place within the artistic life of the choir.

“With profound respect and appreciation for the Vancouver Cantata Singers, I have decided to step down as Artistic Director at the end of our 2026/27 season,” says Paula. “My journey with this wonderful organization began in 1994, singing alto under the direction of James Fankhauser. I was thrilled to be named Artistic Director in 2013, and have done my best to lead the choir in many seasons of concerts, continuing the ensemble's tradition of innovative artistic excellence. This excellence runs through the entire organization: our President and Board of Directors, our General Manager, our singers, and our loyal and supportive audiences.



“A choir is a special instrument, the sum of its parts, and the Vancouver Cantata Singers attracts some of the finest singers in the Lower Mainland. I am incredibly appreciative of all of the members of the choir and all the guest artists that have joined us in collaboration; it has truly been a privilege to rehearse and perform with such excellent musicians. This experience will remain dear to my heart as I cherish the last thirteen years of programming and leading VCS. I will be forever grateful to VCS for the years of music making in my life, and look forward to many more years of the choir's success as I transition to Conductor Emerita.”

The Board expresses its deep gratitude for everything Paula has given to VCS for the past 32 years. Paula brought to our rehearsals an exceptional ability to identify and resolve vocal challenges, along with a rare gift for illuminating how music theory and formal analysis shape expressive interpretation. In 2019, under Paula's leadership, VCS achieved the remarkable distinction of winning the Canada Council for the Arts' Healey Willan Prize for an unprecedented fourth time. Her years of dedication make her the second longest-serving Artistic Director in the choir's 68-year history.

Paula will continue in her current position through the end of the 2026/27 season and lead the choir's Fall 2026 performances, with guest conductors featured in our Spring 2027 concerts. A new Artistic Director will assume the role beginning with the 2027/28 season, and Paula will occasionally return to the podium in her new capacity. The Board will share further details in the coming weeks on a search for our new Artistic Director.

Please join us in thanking Paula for her artistry, leadership, and devotion to the Vancouver Cantata Singers. We look forward to honouring her legacy over the coming seasons and continuing our musical journey together.

Cantata Gold

Programme notes by J. Evan Kreider, Professor Emeritus of Musicology, UBC,
and Derrick Christian, Members of **VCS**

I Sat Down Under His Shadow (1925)

Edward C. Bairstow (1874-1946)

After working in churches in Leeds and Wigan, Bairstow devoted the final 33 years of his career to being Master of Music at York Minster and nothing could entice him to accept other positions. His brief anthem, "I Sat Down Under His Shadow", was composed for his choir at York Minster. These ancient verses from the Song of Songs (possibly c. 3rd century BCE) can be read as erotic poetry in which the bride speaks of finally being with her bridegroom: "As an apple tree among the trees of the wood, / so is my beloved among young men. I sat down under his shadow . . ." They were also understood as an allegory on the love and trust between Jews and Yahweh, or Christ and the Church.

I sat down under his shadow with great delight,
And his fruit was sweet to my taste.
He brought me to the banqueting house,
And his banner over me was love.

Song of Songs 2:3b-4

***Lobet den Herrn, alle Heiden*, BWV 230**

Johann Sebastian Bach (1685-1750)

It is not known when this motet was composed, and some even question whether Bach wrote it or merely copied it by hand for use in Leipzig. Nevertheless, most musicians assume that this is one of Bach's early works. It is his only motet written for just four voice parts and basso continuo. Of all the ancient Psalms, Psalm 117 is the most succinct and energetic. Bach gives each of its four poetic lines a distinct musical character. Notice especially how the word "Ewigkeit" (forever) is sung to long notes which give the sense of continuing forever.

Christina Hutten, continuo

*Lobet den Herrn, alle Heiden,
Und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
Waltet über uns in Ewigkeit.
Alleluja!*

Praise the Lord, all nations,
And praise him, all peoples!
For his grace and truth
Rule over us forever.
Alleluia!

Psalm 117

***Versa est in luctum* (1598)**

Alonso Lobo (1555-1617)
Ed. J. Evan Kreider (b. 1942)

Alonso Lobo was both an ecclesiastical canon and one of the finest composers of the Spanish Golden Age, directing choirs at Seville Cathedral and later Toledo Cathedral. "Versa est in luctum" was composed "On the death of Philip II [1527-1598], Catholic King of Spain", the most powerful ruler in all of Europe, for he was King of Spain, King of Portugal, Archduke of Austria, Duke of Burgundy, Lord of the Netherlands, and even briefly the titular King of England by virtue of being the husband of Queen Mary I for the final four years of her life. Forty years later, Philip II, like his wife Queen Mary of England, died of cancer. One imagines that at the appropriate time, "Versa est in luctum" was performed by the composer's choir in Toledo's beautiful cathedral. Descending from Hapsburg-Burgundian-Spanish parentage, Philip heard choral music of the highest caliber sung daily, whether at the court's private mass, Vespers, or other evening devotions. It is a pity that he never heard this somber yet glorious music.

*Versa est in luctum cithara mea,
Et organum meum in vocem flentium.
Parce mihi Domine,
Nihil enim sunt dies mei.*

My lyre is turned to mourning
And my pipe to the voice of those who weep.
Spare me, O Lord,
For my days are as nothing.

Job 30:31 and 7:16b

***Entflieht auf leichten Kähnen*, Op. 2 (1908)**

Anton Webern (1883-1945)

Anton Webern was Arnold Schönberg's first private composition student in Vienna. Webern wrote "Entflieht auf leichten Kähnen" while studying Renaissance music for his doctorate in musicology at the University of Vienna, and it shows. In "Entflieht", Webern created a double canon, using imitation in much the same way as had the hero of his dissertation, Heinrich Isaac. But, unlike Isaac, Webern explored chromatic writing that was no longer bound by tonality. The work's structure reflects the three verses of Stefan George's poem, the initial lines rising as the 'swift light vessels . . . fly'. After the second verse's whirling, swirling, and trembling, the final verse returns to the work's opening melodic ideas while the composition quietly settles, allowing the "silent sorrow" of springtime to hold us. Ever since Doug Colpitts first sang this work with the UBC Chamber Singers in 1972, it has been one of his favourites.

*Entflieht auf leichten Kähnen
Berauschten Sonnenwelten
Daß immer mildre Tränen
Euch eure Flucht entgelten.*

In swift light vessels gliding
You fly from sun-drenched madness
Which secret tears are guiding
Onward to realms of gladness.

Stefan George (1868-1933), poetic trans. Robert Hess

Vancouver Cantata Singers thanks the following organizations and individuals
who contributed to our 2025 Silent Auction!

Aria Beauty	Jenna Baumgartner	Vancouver Bach Family of Choirs
BC Lions Football Club	Katie Horst Photography	Vancouver Canadians
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Coastal Jazz	Long & McQuade	Vancouver Chopin Society
Connally Goods	Melanie Adams, Adams Voice Studio	Vancouver Symphony Orchestra
Early Music Vancouver	Pacific National Exhibition	
Elektra Choir	Vancouver Academy of Music	

Commissioned by VCS in celebration of Doug Colpitts' 50th season with the choir.

Sam Dabrusin grew up in a musical family in the Alberta towns Fort McMurray and Red Deer. After studying Political Science and Japanese at UBC and finishing his music degree at VCC, much of his life and work has focused on singing (barbershop, Vancouver Chamber Choir, VCS), conducting (currently Shaughnessy Heights United Church and Soundscape A Cappella chorus), and arranging and composing. VCS asked him to compose a work marking Doug Colpitts' unprecedented 50th season with us.

The text is by the American family doctor and poet, William Carlos Williams. We can all be thankful that one of Doug's favourite poems is "The Red Wheelbarrow" and not "Paterson", Williams' five-volume poem about Paterson, New Jersey.

As any avid vegetable gardener will attest, a wheelbarrow is a necessity in the backyard garden. My first wheelbarrow was a wooden beauty (similar to the one pictured below, with removable sides) that was discovered by my dear mother-in-law, Mary, at a garage sale in the late 1970's. She made a few repairs, painted it a dark brown and gifted it to me. Yes, compared to the modern steel or plastic barrows, it was heavy and awkward to use but it was in regular use for the next 20 years until it went into retirement as a garden ornament for a neighbour down the street. I still picture it fondly, sitting in the back garden ready and willing to help, albeit unaccompanied by chickens.

—Doug Colpitts

The Red Wheelbarrow

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens



William Carlos Williams (1883-1963; pub. as No. XXII, from *Spring and All*, 1923)

Schaffe in mir, Gott, ein rein Herz, Op. 29, No. 2 (c. 1860) **Johannes Brahms** (1833-1897)

Unlike Bach, Johannes Brahms was a piano teacher and touring piano virtuoso and was never employed by the church. As Bach's music was systematically edited and published in monthly folios, Brahms became an advocate for these rediscovered works. He studied them carefully, learning to utilize Bach's compositional techniques. Before long, Brahms was recognized as a master of counterpoint, as someone who "could turn a canon in *motu contrario* [contrary motion] or a canon *per augmentationem* [in augmentation] into a pure piece of lyrical poetry" (Karl Geiringer). Hans von Bülow, one of Germany's leading orchestral conductors, once wrote, "I believe in Bach, the Father, Beethoven, the Son, and Brahms, the Holy Ghost of music."

The two motets Brahms later combined as Opus 29 were likely composed sometime between 1856-1860 and were not published—and possibly not even performed—during his lifetime. "Schaffe in mir" (Op. 29, No. 2) is a contrapuntal *tour de force*, showing just how fascinated Brahms had become with the music of Bach. The motet begins with the basses singing the same music as the sopranos, but two octaves lower and in augmented note values (each bass note is held twice as long as its counterpart in the soprano voice). In the second section ("Verwirf mich nicht"), the tenors are the first to sing the fugue subject. The third section ("Tröste mich") begins with three-part writing for men (the two outer voices being in canon), which is answered in strict canon by three-part writing for women. In the final fugue ("Und der freudige Geist") the subject is introduced by the sopranos. One can easily think of this motet as the composer's homage to J.S. Bach.

Andante moderato

*Schaffe in mir, Gott, ein rein Herz,
Und gib mir einen neuen gewissen Geist.*

Create in me a clean heart, O God,
And put a new and right spirit within me.

Andante espressivo

*Verwirf mich nicht von deinem Angesicht
Und nimm deinen heiligen Geist nicht von mir.*

Do not cast me away from your presence,
And do not take your Holy Spirit from me.

Andante

Tröste mich wieder mit deiner Hilfe,

Restore to me the joy of your salvation,

Allegro

Und der freudige Geist erhalte mich.

And sustain in me a willing spirit.

Psalm 51:10-12

***O My Love is Like a Red, Red Rose* Trad. Scottish Song, arr. Simon Carrington (1977)**

Whether the poet Robert Burns simply reworked an old Scottish folksong or created an entirely new text, this love poem has been a favourite for centuries in Scotland and beyond. Its vows of undying love (“Till all the seas gang dry . . . And the rocks melt with the sun”) make it appropriate for weddings. For example, it was sung at the wedding of our **VCS** President decades ago—and she’s still married. I rest my case.

Soloist: Andy Robb

O my love is like a red, red rose,
That’s newly sprung in June!
O my love is like a melody
That’s sweetly played in tune.

As fair thou art, my bonny lass,
So deep in love am I,
And I will love thee still, my dear,
Till all the seas gang dry.

Till all the seas gang dry, my dear,
And the rocks melt with the sun,
And I will love thee still, my dear,
While the sands of life shall run.

But fare thee well, my only love,
O fare thee well awhile,
And I will come again my love,
Tho’ ‘twere ten thousand mile.

Robert Burns (1759-1796; lyrics published in 1794)

***Dashing Away With the Smoothing Iron* Trad. English Song, arr. John Rutter (b. 1945)**

In this playful folksong, a young man is so wonderfully in love that he admires his sweetheart even when catching glimpses of her going through her dreary weekly chores of washing, drying, starching, ironing, folding, and airing. Finally, on Sunday, that traditional day of rest, he gets to admire the way she wears those perfectly prepared clothes. John Rutter is a prolific choral arranger and the founder of the Cambridge Singers.



Twas on a
[Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday]
Morning
And there I saw my darling,
She looked so neat and charming
In every high degree.

She looked so neat and nimble, O,
[A-washing | A-hanging | A-starching | A-ironing | A-folding | A-airing | A-wearing]
of her linen, O,
Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.

Composer Vaclovas Augustinas was 30 years old when his native Lithuania became the first republic to separate from the Soviet Union in 1990. Folk music was a central part of what became known as the “singing revolution” in the Baltic states, as non-Russians leaned into musical culture in peaceful protest during the Soviet occupation. Augustinas’ “Tykus Tykus” (Quietly, Quietly) was completed 20 years later and was awarded first prize in a competition organized by the Lithuanian Composers Union and Lithuanian Folk Cultural Centre.

Lithuanians would be very familiar with the images evoked by the text, and their symbolism, having heard countless variations in traditional wedding songs. They would know the usual cast of characters: a maiden, gathering garden rue; a young man, typically on his way to or from somewhere else; and a horse. Sometimes the horse carries them both away happily ever after, sometimes the horse tramples on or eats the bitter rue, bringing a regrettable conclusion to all parties. Either way, the neighbouring forest creatures and townsfolk are rewarded with an endlessly titillating source of gossip.

Common rue (*Ruta graveolens*), known as rūta in Lithuanian, is the national flower and a deeply symbolic herb, its evergreen foliage and golden flowers representing and protecting purity. Rings or crowns woven of rue are frequently featured in folk songs, with the plant known for its tell-tale aroma, ruefully bitter flavour, and sunlight-induced blistering effects on the skin when mishandled.

—Derrick Christian

Master of the Clip-Clops: Mark Anthony Briand

Tykus Tykus

Tai tykus bernelis,

Tai tykus raitelis,

Tai tykiai privilioj

Mergelę klėtėlėn.

Quietly, quietly,

What a quiet lad,

What a calm rider,

How quietly he enticed away

A maiden into the granary.

Žalią rūtų vainikėlį

Tai tykiai nuėmė

Rūtų vainikėlį,

Tai tykiai numovė

Aukselio žiedelį.

Green rue crown,

How calmly he took away

Her maidenhood,

How quietly he worked off

Her golden ring.

*Bernelis pabudo,
Nelaimę pajuto,
An žirgelio sėdo,
In vaineļę jojo.*

But suddenly he awakened
—and sensing danger—
Took a horse
And moved away to the battle.

And So It Goes (1983)

William Martin (Billy) Joel (b. 1949)
Arr. Bob Chilcott (b. 1955)

Not all relationships prove to be golden. Throughout his recording career, Billy Joel has consistently drawn on his romantic relationships for songwriting material. His numerous marriages inspired him to write “She’s Always a Woman” and “Just the Way You Are” (Elizabeth Weber Small, m. 1973-1982), and “This Is the Time” and possibly “Uptown Girl” (Christie Brinkley; m. 1985-1994). “And So It Goes” marks a quieter moment in this sequence. The song is widely understood to reflect Joel’s brief relationship with Elle Macpherson, which ended shortly before he and Brinkley became a couple. “And So It Goes” is notable for its restraint, suggesting a shift toward greater emotional caution rather than romantic display.

—Derrick Christian

This excellent arrangement is by Bob Chilcott, who always manages to bring out the best in choirs. As *Gramophone* magazine put it, “Bob Chilcott has got it wonderfully right.”

Soloists: Dave Rosborough and Emily M Cheung

In every heart there is a room,
A sanctuary safe and strong,
To heal the wounds from lovers past
Until a new one comes along.

And every time I’ve held a rose
It seems I only felt the thorns.
And so it goes, and so it goes,
And so will you soon, I suppose.

I spoke to you in cautious tones,
You answered me with no pretense.
And still I feel I said too much,
My silence is my self defense.

But if my silence made you leave,
Then that would be my worst mistake.
So I will share this room with you,
And you can have this heart to break.

Join the VCS team by becoming a volunteer!

Learn more about how you can support Vancouver Cantata Singers through volunteering.
Please contact Trevor Mangion at trevor@vancouvercantatasingers.com

Thank you to this evening’s volunteers:

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A Nightingale Sang in Berkeley Square (pub. 1940)

Manning Sherwin (1898-1974)

Arr. Jim Clements (b. 1983)

Berkeley Square, situated in the Mayfair area of London, has long been a setting for enchanted evenings—and, occasionally, for secrets. In its rural days, it was a place where the delicate song of a shy migratory nightingale might have been heard. Over time, however, the district became a roost for showier people and quieter ones alike: jugglers, musicians, writers, intellectuals, international ambassadors, the occasional gentleman crook, and scandal-prone members of high society, all circulating in an atmosphere where performance and discretion often overlapped.



During the First World War, this milieu included modernist writers and thinkers who were viewed with suspicion and denied military service—figures such as Aldous Huxley, D. H. Lawrence, Nancy Cunard, and the British-Bulgarian-Armenian writer Michael Arlen. Their proximity to power, foreignness, or unconventional ideas made them objects of scrutiny as much as fascination. Arlen’s short story “When the Nightingale Sang in Berkeley Square”, published in his 1923 collection *These Charming People*, emerged from this environment and would later inspire a jazz standard written on the brink of another, far larger conflict.

The song, “A Nightingale Sang in Berkeley Square”, was first heard in the summer of 1939 in a bar in the south of France performed by its co-creators: American composer and piano-man Manning Sherwin and lyricist Eric Maschwitz—a British-Jewish-Lithuanian singer-entertainer, broadcaster and Academy Award-nominated screenwriter. Within weeks, Europe was at war. By autumn, Maschwitz was back in Britain, opening and resealing letters as a postal censor in Liverpool. By November, he had moved quietly into sabotage work for the Secret Intelligence Service before transferring fully into the Intelligence Corps.

Maschwitz later freely admitted to “stealing” both the title and lyrics from Arlen’s short story, which curiously ends: “A nightingale has never sung in Berkeley Square before, and may never sing there again, but if it does it will probably *mean* something.”

—Derrick Christian

Soloists: Sarah McGrath, Eric Biskupski, Russell Cripps, and Lee Clapp

When two lovers meet in Mayfair,
so the legends tell,
Songbirds sing:
Winter turns to spring.

Every winding street in Mayfair falls
beneath the spell.
I know such enchantment can be,
‘Cause it happened one evening to me.

That certain night,
The night we met
There was magic abroad in the air.
There were angels dining at the Ritz,
And a nightingale sang in Berkeley Square.
I may be right,
I may be wrong,
But I'm perfectly willing to swear
That when you turned and smiled at me,
A nightingale sang in Berkeley Square.

The moon that lingered over London town;
Poor puzzled moon,
He wore a frown!
Oh how could he know that
we were so in love?
The whole darn world
Seemed upside down.
The streets of town
Were paved with stars;
It was such a romantic affair.
And as we kissed and said, 'Good night,'
A nightingale sang in Berkeley Square

Eric Maschwitz (1901-1969)

Prometheus (2008)

Kristopher Fulton (b. 1978)

"Prometheus" has become one of our choir's favourite contemporary Canadian compositions. The three performances by **VCS** under Eric Hannan in 2008 included the work's world premiere, followed by a performance in Laval where **VCS** won First Place in the Chamber Choir category of the CBC National Radio-Canada biennial competition for amateur choirs, also winning the coveted Healey Willan Grand Prize "awarded to the choir giving the most convincing performance in musicianship, technique and program." In the late summer of 2008, **VCS** performed it at a festival broadcast from UBC's Chan Centre in which the city's leading choirs sang, thanking CBC for its decades of supporting choral music in Vancouver. In 2012, **VCS** performed "Prometheus" in Seattle for the American Choral Directors Association. In 2013 "Prometheus" concluded the **VCS** concert in the Matsqui Centennial Auditorium for their 2012-2013 Concert Series and in 2015 we recorded it under Paula Kremer. Fulton was a long-time member of our tenor section. One senses that his keen interest in graphic novels has influenced this composition.

Prometheus steals the Fire of the gods and runs!
Heart pounding, he races through the Olympian Halls.
Around marble pillars and across the marble floors
Laughing as he speeds past ev'ry Olympian,
A wondrous gift for mortals in his hands.

Prometheus stands on the cliffs of Olympus
Wondering how fast he can fall.
Prometheus leaps to the safety of the rolling Mortal World below!
Prometheus leaps from Olympus
Falling faster than any shooting star
Faster than all the Heavens racing to stop him
Diving through cloud after cloud
Prometheus stole the Fire of the gods
and landed on the Earth!

Kristopher Fulton

Cells Planets (2011)

Erika Lloyd, arr. Vince Peterson

Erika Lloyd was classically trained as a singer. Even while studying early music at Indiana University, she retained her interest in cross-genre performance and composition. She formed “Little Grey Girlfriend”, an indie pop band, with whom she often sang her signature work, “Cells Planets”. Vince Peterson then created this excellent arrangement for Chanticleer.

These lyrics blend cosmic wonder and personal sentiments, evoking a mystical sense of connection between small things (cells) and large (planets). Distance and separation (“So far away”) are juxtaposed to our yearnings to be connected (“I don’t know you but I need you”). These ideas are summarized by the words, “the smallest is the biggest thing and . . . the love from me to you.”

Soloists: Melanie Adams and Andy Booth

So far away
When all will shine and all will play
The stars will open up and all will be
Tiny pieces of galaxy
Reflected in you and me.

Cells, planets, same thing.
Bright electric lights on all the leaves
And ev’rything growing from a tree;
The water’s blood, and roots are veins.

I don’t know you, but I like you.
I don’t know you, but I need you.

Smallest is the biggest thing,
And in all the world,
The love is the love from me to you.

I don’t know you
But I miss you, and I need you.

Erika Lloyd

Verleih uns Frieden (1831)

Felix Mendelssohn (1809-1847)

This brief choral cantata uses Martin Luther's prayer, which paraphrases the 7th-century Latin prayer, *Da pacem Domine* (Give peace, O Lord). During Luther's time, this prayer was typically said at the conclusion of every church service, for in those early Reformation days, civil and religious wars were a constant threat, as they are for far too many people "in our time." Mendelssohn invites us to pray these words three times. They are first sung by the men in unison, then by the women in unison answered by the men in unison, and finally in four-part harmony. Robert Schumann wrote that this "small piece deserves to be world famous and will become so in the future. The Madonnas of Raphael and Murillo cannot remain hidden for long."

Organist: Christina Hutten

*Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein Andrer nicht,
Der für uns könnte streiten,
Denn du, unser Gott, alleine.*

Graciously grant us peace,
Lord God, in our time.
There is none other
Who can fight for us,
Except you alone, our God.

Martin Luther (1483-1546)



Organist and harpsichordist **Christina Hutten** has presented recitals in Canada, the United States, and Europe, including performances in concert series hosted by the Oude Kerk in Amsterdam, the Hooglandsekerk in Leiden, Early Music Vancouver, the Universities of British Columbia and Calgary, and others.

She performs regularly with Pacific Baroque Orchestra and has appeared as concerto soloist with the Okanagan Symphony, the Vancouver Academy of Music Symphony Orchestra, and the Arizona State University Chamber Orchestra.

Christina is also an enthusiastic teacher. She coaches and coordinates the early music ensembles at the University of British Columbia and has given masterclasses and workshops at institutions including Brandon University, the University of Manitoba, Wilfrid Laurier University, Canada's National Music Centre in Calgary, and the Tafelmusik Baroque Summer Institute.

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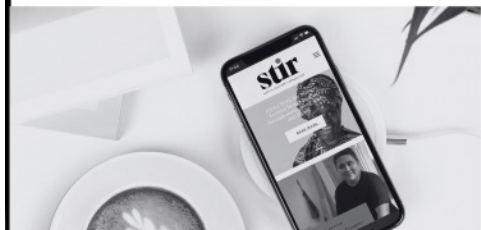
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The Vancouver Cantata Singers Endowment Fund

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 \$115,000! 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 today'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+ Maureen Bennington, Beth & Robert Helsley, Elizabeth & Douglas Colpitts, Daniel Marshall & Maximiliano Schneider, Jesse Read & Rapti Dietrich, Anonymous in memory of Lyle Jones, Elizabeth Towers, Trevor Mangion in memory of Emanuel Mangion, Connie Mangion and Flora Lew.

Up to \$999 Matthew Fisher, Mavis Friesen, Hal Marsden, Sarah McNair, Natasha McEwen, Lily Towers, Robert White in memory of Gordon White, Stephen Wittman, and 4 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 February 13, 2026.

\$3000 + Jay Biskupski & Catherine Imrie, Janice & J. Evan Kreider in memory of Curtis Funk, Paula Kremer, Alyssa & Bill Sunderland in honour of J. Evan Kreider, and one anonymous donor

\$1000-2999 Maureen Bennington, Andrew Campbell, Elizabeth & Douglas Colpitts, Margret Ekkert, Erika Hannan, Paul Kreider, Linda Leonard, Dalton Kremer in memory of Ti-La, Trevor Mangion, Daniel Marshall & Maximiliano Schneider, Roberta Pascoe in honour of the late Gordon Finlay, Gordon Squire, Shauna Wilton

\$500-999 Hilary Carle, Paul Kjekstad & Clifford Bell, Mavis Friesen, Amanda Jangula, Edward Kehler, The Macleod family in memory of Paddy and Graeme Macleod, Sarah McNair, Nigel Wells, Andre Pekovich and Hannelore Schowalter in honour of J. Evan Kreider, Marne St Claire, Elizabeth Towers, Derwyn and Janet Lea in honour of Paula Kremer

\$250-\$499 Kriss Boggild, Norma Boutillier, Selena Chang, Thomas Fenton, Marisa Gaetanne, Kathryn Hamilton, Glenn Hansen, Ray Horst, Nina Horvath, Janet and Derwyn Lea in memory of Kay Morrison, Natasha McEwen, Brenda Millar, Ted Slater, Richard W Unger in honour of J. Evan Kreider, Olga Volkoff

Up to \$249 Ingrid Baerg, Jenna Baumgartner, Julia Baylis in honour of Loraine Baylis, Monica Bennington, Andrew Booth, Mark Briand, Rachel Brown, Valerie Bruce, Francois Carle, Tiffany Chen, Celine Cripps, Russell Cripps, Sam Dabrusin, Shelagh and Colin Davies, Chris Doughty, Catherine Eggertson, Rolf Emi, Elspeth Finlay, Matthew Fisher, Scott Griffin, Don Harder, Gerald Harder, Mary Hein, Katie Horst, Luba Horvath, Jeanette Jangula, Elizabeth Jones, Saphren Ma, Ian MacDonald, Elisabeth Macmillan, Eve Markart, Patrick May on behalf of The Vancouver Chopin Society, Colleen Maybin, Colleen McCue-Carle, Margaret McCue, Sean McEwen, Laurie McGillivray, Johanna Moeliker, Jennifer Moss, Elizabeth Odynsky, Susan Oneill, Doc Parker, Therese Pope, Asha Pratt-Johnson, Brian Pratt-Johnson, Laura Munn, Sarah Munro, Julie Ourom, Michael Park, Jim Sanyshyn, Jonathan Saunders, Steve Snoen, Audrey Sorensen, Darren Tereposky, Alison Thomas, Ken Topnik, Charles Vehadija, Robert White, Josette Wier, Eric Wilson, M Anne Wyness, two anonymous donors

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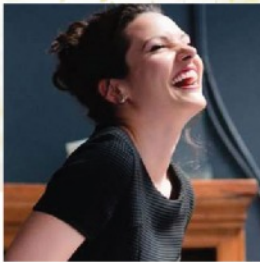


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