



Edmonton Metropolitan Chorus

Ibero - Americano

South American Renaissance & Baroque

David Garber • *Conductor*

Reneé Pérez • *Leader, Nueva Convivencia*

Reneé Pérez • *baroque guitar, theorbo*

Valentina Benvenuti • *baroque guitar*

Stephanie Wong • *renaissance recorders, baroque oboe*

Hsing Jou • *baroque violin*

Ryan Hoffman • *cello*

Echo Mazur • *South American harp*

Rodger Weir • *baroque percussion*

Sebastián Pérez • *visual artist/projectionist*

Soloists:

Erica Slevin • Janet Smith • Mireille Rijavec

Christian Maxfield • Graham Fast

Bernadette Gasslein • Margaret Ward-Jack

Alejandro Moreno • Ian Kellogg

Sunday, 11 June 2023, 3 pm

First Presbyterian Church, Edmonton



Edmonton Metropolitan Chorus & EdMetro Chamber Choir

2022 - 2023



Edmonton Metropolitan Chorus

...a voice for all

Artistic Director, Executive Director

David Garber

Conductors

Graham Fast

Allan Bevan

David Garber & Reneé Pérez

Resident Accompanist

Remi Do

Resident Vocal Pedagogue

Mireille Rijavec

Resident Vocal Coaches

Debbie Epp, *soprano*

Mireille Rijavec, *alto*

Christian Maxfield, *tenor*

Graham Fast, *bass*

Associate Vocal Coaches

Jorgianne Talbot, *soprano*

Erica Slevin, *soprano*

Janet Smith, *soprano*

Jane Berry, *alto*

Hendrick Baerends, *tenor*

Josiah Maxfield, *bass*

EdMetro Chamber Choir

... a voice for you

Conductors

Tyson Kerr

Mireille Rijavec

Accompanists

Remi Do

Roxanne Classen

Edmonton Metropolitan Chorus

Society - Board of Directors

Executive Officers

Margaret Ward-Jack, *Chair*

Brian Kiely, *Vice-Chair*

Alfred Kirtschig, *Treasurer*

Emma Pérez, *Secretary*

Les Bell, *Past-Chair*

Directors-at-Large

Marilyn Metcalfe

Christopher Moore

Alejandro Moreno

Tony Olivares

Angela Smythe



Edmonton Metropolitan Chorus

2022 - 2023

Les Bell	Roy Jefferson	Esther Oaks
Ilona Bevan	Erica Kath	Gordon Oaks
Linda Boire	Ian Kellogg	Carole Olafson
Kim Boyes	Valerie Kennedy	Tony Olivares
Ana María Cajamarca Alvarez	Gordon Kent	Patricia Paradis
Tim Campbell	Brian Kiely	Emma Pérez
Margaret Carmichael	Alfred Kirtschig	Bryon Rentz
Sandra Croll	Kitty Lauren	Julie Rentz
Diana Crump	Marc Letourneau	Don Retson
Karrie Darichuk	Joan Leung	Mireille Rijavec*
Cheryl Edwards	Ann Lukey	Heather Rodgers
Laura Ehrkamp	Jim Mahood	Lesly Round
Debbie Epp*	Gerard Massé	Lorene Ryhard
Graham Fast*	Christian Maxfield*	Erica Slevin*
Rosemarie Fink	Joanne C McNeal	Janet Smith*
Kathleen Firth	Carolina Mendes	Raffaella Spadafora
Glenn Fredeen	Marilyn Metcalfe	Karen Spiess
Monica Gackle	Margaret Mitchell	Lorna Townell
Bernadette Gasslein	Andrea B Moen	Richard Townell
Heather Harper	Christopher Moore	Margaret Ward-Jack
Virginia Hartley	Alejandro Moreno Ruiz	Gerald Widlake
Mary Hicks	Jim Mullins	Jacqueline Willette
Dennis Hryciuk	Matheus Narciso	Helen Wright
John Huk	Susi Nelson	Laura Wynnychuk
Judy Humeniuk		*Vocal Coaches



Edmonton Metropolitan Chorus... *a voice for all*

Edmonton Metropolitan Chorus Society is in its eighteenth season. The chorus is based on the principles of inclusiveness and participation. In keeping with these principles, the chorus is non-auditioned. Everyone, regardless of talent and experience, is welcome. Singers with more experience are given opportunities to sing solos, and are encouraged to share their talents with other members of the chorus.

By singing in many languages, and through the performance of music from a diverse range of cultures, the chorus and audience members experience and develop a deeper appreciation for all cultures.

Edmonton Metropolitan Chorus is deeply involved in our community. Over the years, the Chorus has:

- Participated with McDougall United Church in raising funds for refugee sponsorship;
- Performed with Tom Jackson to raise funds for Edmonton Food Bank;
- Supported the Edmonton Christmas Bureau by performing at its annual "Christmas Carol Sing" at the Francis Winspear Centre for Music;
- Supported the Leukemia & Lymphoma Society by performing at its annual "Light the Night Walk";
- Produced a concert, "Freedom is in Our Hands", in support of Free The Children Foundation;
- Produced a concert, "Indigenous Voices", a tribute to the murdered & missing Indigenous women & girls;
- Promoted national and civic pride by performing at Canadian Citizenship Ceremonies, Provincial Remembrance Day Ceremonies, and the Vimy Ridge 100 Vigil;
- Collaborated with Alberta Choral Federation to organize "Edmonton Choral Fair";
- Provided support for ETown Minors - offering vocal training, performance opportunities to inner-city youth;
- Collaborated with Love We Share Foundation in a "Benefit Recital" for Alberta Cancer Foundation.



Edmonton Metropolitan Chorus has produced several concerts at Edmonton's Francis Winspear Centre for Music:

Canadian premiere of Sir Karl Jenkins' "The Peacemakers", with PJ Perry

Mozart's "Requiem", with Tony Olivares Dance

Allan Bevan's "Nou Goth Sonne Under Wode", with i Coristi Chamber Choir

World premiere of Allan Bevan's "Ancient of Days" - commissioned by Edmonton Metropolitan Chorus

The Chorus gave its Carnegie Hall debut performance in 2016.

The New York premiere of Allan Bevan's "Nou Goth Sonne Under Wode" with Timothy J. Anderson, actor; Jolaine Kerley, soprano; conducted by Richard Sparks.

Edmonton Metropolitan Chorus NEXT SEASON



Save the Date...

Mark Your Calendars...

Monday, September 11, 7:00 - 9:30 pm

First Monday after Labour Day

First rehearsal in

Edmonton Metropolitan Chorus's 19th Season

NO auditions

Edmonton Metropolitan Chorus has managed to survive financially through the recent pandemic, but our membership is significantly reduced from pre-COVID levels.

This is a national problem. The Association of Canadian Choral Communities (ACCC) has noted that there has been a drastic decrease in chorus membership - all across the country. Many choruses have folded.

NOW is the time to sing!

Benefits

The physiological benefits of singing have long been explored. According to the University of Oxford,

Singing in a Chorus:

- Is particularly beneficial for improving breathing, posture and reducing muscle tension
- Has been shown to be effective in pain relief
- Can play a role in sustaining a healthy immune system
- Improves our sense of happiness and wellbeing
- Learning new songs is cognitively stimulating and helps to improve memory

Indeed, the rapid social bonding that choirs encourage can provide life-long social benefits... a general feeling of being connected with the group, leading to our sense of increased community and belonging.

Besides... singing in a chorus just plain FUN.



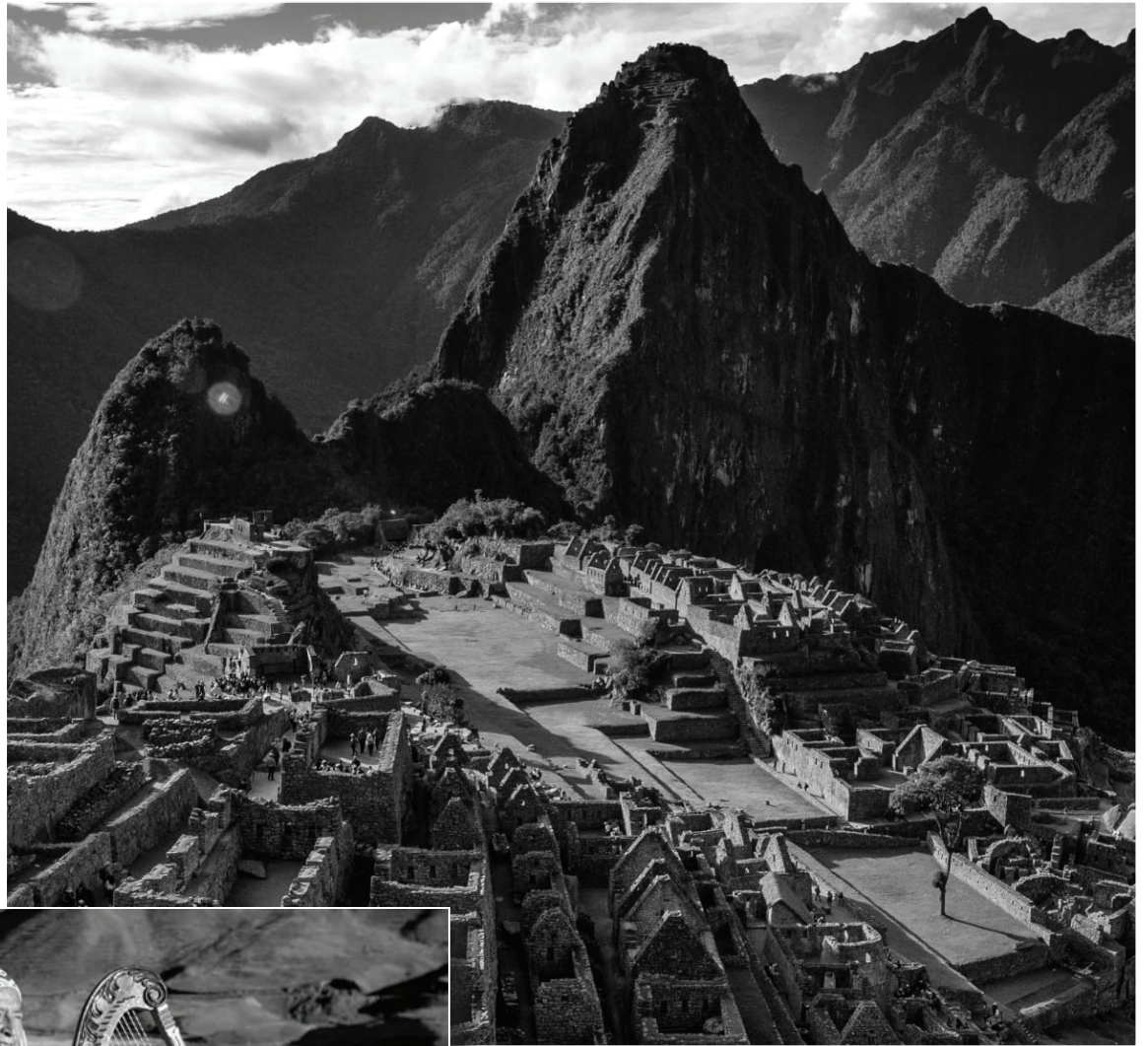
So...

Mark Your Calendars...

Monday, September 11, 7:00 - 9:30 pm

First Monday after Labour Day

**Register NOW by contacting David Garber
info@EdMetroChorus.ca**



Inca musicians



Ibero-Americano

South American Renaissance and Baroque

Soloists

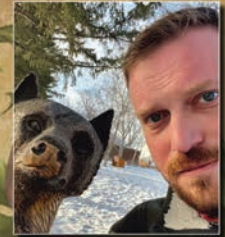
Erica Slevin · soprano 1

Janet Smith · soprano 2

Mireille Rijavec · alto

Christian Maxfield · tenor

Graham Fast · bass



David Garber is a graduate of Eastern Mennonite University (Virginia), majoring in trombone, with graduate studies in Choral Conducting at the University of Alberta, under Dr. Leonard Ratzlaff. He also studied as a conducting apprentice at Alberta College Conservatory of Music under Pro Coro Canada's Founding Artistic Director, Michel Marc Gervais.

David is the Founder, Artistic Director, Executive Director & Principal Conductor of Edmonton Metropolitan Chorus. He has also served as Executive Director for Pro Coro Canada, General Manager for Richard Eaton Singers, and Administrative Director for i Coristi Chamber Choir.

David has served on Peer Assessment Committees for arts funding agencies at the municipal, provincial, and national levels.

David enjoys doing graphic design and layout, and in addition to doing this for Edmonton Metropolitan Chorus, has done design work for A Joyful Noise Choirs, Ante Meridiam, Chronos Vocal Ensemble, Edmonton Youth Choir, i Coristi Chamber Choir, Pro Coro Canada, Richard Eaton Singers, Sing for Life, Singspiration, storefrontstudio, and many recitals and events.

David taught public school bands and choirs for 24 years, and has also taught at Alberta College Conservatory of Music, The King's University, and the University of Alberta.

An original member of Pro Coro Canada, David sang with them for 28 seasons. He was also a founding member of VOCE – the a cappella experience, and has sung with Da Camera Singers, Richard Eaton Singers, University of Alberta Madrigal Singers, and i Coristi Chamber Choir.

David was the recipient of an Alberta Foundation for the Arts Award for Career Development to study at the Baroque Performance Institute, Oberlin Conservatory of Music, and the recipient of the Alberta Choral Federation's Con Spirito Award, in recognition of spirit, dedication and commitment to choral music. David has also been nominated for the Mayor's Award for Excellence in Artistic Direction.



Nueva Convivencia



Nueva Convivencia was created by classical guitarist/lutenist Reneé Pérez and oboist/harpsichordist Stephanie Wong. Nueva Convivencia aims to establish an enduring period performance legacy in Edmonton - covering music from the medieval, renaissance and baroque eras.



Reneé Pérez is a classical guitarist, graduating from the University of Alberta in Guitar Performance. He is interested in early music, baroque solo music, and baroque and renaissance chamber music. His musical interests also include basso continuo with theorbo and archlute.

Reneé has toured Houston in the USA and northern Portugal—specifically the city of Porto and vicinity—as a soloist and chamber musician, and toured, playing the Fasch D minor concerto for lute (guitar) and strings with several string quartets and Venezuelan orchestras belonging to “El Sistema”.

In 2014, he was featured as an emerging solo artist by the Calgary Classical Guitar Society. Reneé is currently the President of the Edmonton Classical Guitar Society and Past-President of the Alberta String Association. He also holds a doctorate degree in geochemistry.



Stephanie Wong regularly performs on the oboe, baroque oboe, harpsichord, piano and Renaissance winds. She started her musical studies on the piano at the age of 7, later learning the flute. In her 20s, she learned oboe and harpsichord, playing in numerous community and university orchestras, chamber ensembles, and has been under the tutelage of oboist Beth Levia.

She attended the Tafelmusik Baroque Summer Institute in Toronto in 2012, where she was introduced to the baroque oboe. Since then, she has focused much of her effort to period performance.

At present, Stephanie is pursuing a music degree in both modern and baroque oboes at Concordia University of Edmonton, under the instruction of Beth Levia and Matthew Jennejohn. She is baroque oboist in the Baroque ‘n’ Hearts chamber ensemble and plays a variety of winds and keyboards. She is Principal Oboe and English horn in the Concordia Symphony Orchestra. Stephanie is Vice-President of the Opus@12 Chamber Concert Society, a musical organization dedicated to providing chamber performance opportunities to adult amateur musicians. Aside from the music world, Stephanie has degrees in math and education, and a doctorate in theoretical and computational chemistry.

Ibero-Americano... Performers

Edmonton Metropolitan Chorus

David Garber, *Conductor*
Remi Do, *Rehearsal Pianist*

Soloists

La Bomba

Christian Maxfield, *tenor*

Sarao de la chacona

Erica Slevin, *soprano*; Mireille Rijavec, *alto*
Christian Maxfield, *tenor*; Graham Fast, *bass*

¡Ay Andar!, and A este sol peregrino

Erica Slevin, Janet Smith, *sopranos*
Mireille Rijavec, *alto*
Christian Maxfield, *tenor*; Graham Fast, *bass*

Hanacpachap cussicuinin

Christian Maxfield, *tenor*; Graham Fast, *bass*

Cachua serranita

Margaret Ward-Jack, Alejandro Moreno
Ian Kellogg, Mireille Rijavec
Bernadette Gasslein, Graham Fast
Janet Smith, Christian Maxfield

Nueva Convivencia

Reneé Pérez, *Leader*

Stephanie Wong
renaissance recorders, baroque oboe

Hsing Jou
baroque violin

Ryan Hoffman
cello

Valentina Benvenuti
baroque guitar

Reneé Pérez
baroque guitar, theorbo

Echo Mazur
South American harp

Rodger Weir
baroque percussion

Sebastián Pérez
visual artist/projectionist

Spain

La Bomba

Mateo Flecha "El Viejo" (b. 1481, Spain; d. 1553, Spain)
Adapted by Stephanie Wong; Edited by René Pérez
SATB chorus; tenor solo; oboe, violín, cello, guitar, percussion

Verbum caro factum est

Anon. from, "Cancionero de Upsala" (printed in 1556, Venice)
Adapted by Armando Roque; Revised by René Pérez
SATB chorus; recorder, violín, cello, guitar, theorbo, harp, percussion

Sarao de la chacona

Juan Arañés (b. ca 1600, Spain; d. ca 1649, Spain)
Adapted by Pedro Andrés Pérez; Revised by René Pérez
SATB chorus; satb soloists; violín, cello, guitar, harp

Viceroyalty of Perú

Argentina, Bolivia, Chile, Colombia, Ecuador, Paraguay, Perú, Uruguay

¡Ay Andar, a Tocar, a Cantar, a Bailar!

Juan de Araujo (b. 1646, Spain; d. 1712, Bolivia)
Adapted by Stephanie Wong
SSATB chorus; ssatb soloists; cello, guitar, harp, percussion

Lanchas para baylar

From "Código Martínez-Compañón" (printed ca 1782, Peru)
Arranged by Stephanie Wong
Nueva Convivencia: oboe, recorder, violín, cello, percussion

Bayle del Chimo & Bayle de danzantes con pifano y tamboril

From "Código Martínez-Compañón" (printed c. 1782, Peru)
Arranged by Stephanie Wong
Nueva Convivencia: recorder, violín, cello, 2 guitars, harp, percussion

Hanacpachap cussicuinin (*sung in Quechua language*)

Composed by anon. Inca musician; student of Juan Pérez de Bocanegra (b. 1598, Peru; d. 1645, Peru)
Adapted by Stephanie Wong; Revised by René Pérez
SATB chorus; tb soloists; recorders, oboe, violín, cello, guitar, percussion

A este sol peregrino

Tomás de Torrejón y Velasco (b. 1644, Spain; d. 1728, Peru)
From "Archivo del Seminario de Cusco-Perú"
Adapted by Stephanie Wong; Revised by René Pérez
SSATB chorus; ssatb soloists; cello, guitar, harp, percussion

Cachua serranita - El huicho nuevo

From "Código Martínez-Compañón" (printed ca 1782, Peru)
Adapted by Stephanie Wong; Revised by René Pérez
Unison chorus; soloists; recorders, violín, cello, guitar, percussion

¡Bomba, bomba, y agua fuera! *Pump, pump, out the water!*

Ande pues, nuestro apellido,
el tañer con el cantar
concordes en alabar
a Jesús rezién nacido. *Off we go then,
our shouting, playing and singing
join to praise
Jesus, the new-born.*

Dindirindín, dindirindín. *Dindirindín, dindirindín*
Bendito el que ha venido *Blessed be the one who has come*
A librarnos de agonía. *to deliver us from suffering.*
Bendito sea este día *Blessed be this day*
que nació el contentamiento. *when contentment was born.*
Remedió su advenimiento mil enojos. *His arrival remedied a thousand miseries.*

Dindirindín, dindirindín *Dindirindín, dindirindín*
Benditos sean los ojos *Blessed be the eyes*
Que con piedad nos miraron *that with pity looked on us,*
Y benditos, que así amansaron *and blessed be those*
Tal fortuna. *who thus appeased fate.*

Verbum caro factum est

Verbum caro factum est *And the Word was made flesh,*
porque todos os salvéis. *for the salvation of us all.*

Y la Virgen le dezía: *And the Virgin spoke to Him:*
Vida de la vida mia, *Life of my life,*
Hijo mio, ¿qué os haría, *My son, what shall I do,*
Que no tengo en qué os echéis? *having nothing in which to dress you?*

O riquezas temporales, *O you the rich of this world,*
¿No daréis unos pañales *will you not give a swaddling cloth*
A Jesu que entre animales *to Jesus, born amidst the beasts*
Es nascido según véis? *as you may behold?*

Thank you, Stephanie Wong!

Edmonton Metropolitan Chorus is very grateful to **Stephanie Wong** for researching, and providing all of us with the original texts and translations for these ancient songs.

Much work was involved.

Audience... you are invited to take your printed concert programs with you;
reread and contemplate these centuries-old texts.

Un sarao de la chacona

Un sarao de la chacona se hizo el mes de las rosas,
hubo millares de cosas y la fama lo pregona: *One evening in the month of roses a dancing party was held,
it afforded a thousand pleasures, as was famed both far and wide.*

A la vida, vidita bona, vida, vámonos a chacona. *Here's to the good, sweet life, my sweet, let's dance the chaconne.*

Porque se casó Almadán se hizo un bravo sarao,
dançaron hijas de Anao con los nietos de Milán.
Un suegro de Don Beltrán y una cuñada de Orfeo
començaron un guineo y acabólo un amaçona
y la fama lo pregona. *When Almadan was wed a grand old party was thrown,
the daughters of Aneus danced with the grandsons of Milan.
The father-in-law of Bertran and Orpheus's sister-in-law
began a Guinea dance which was finished by an Amazon,
as was famed both far and wide.*

A la vida, vidita bona, vida vámonos a Chacona. *Here's to the good, sweet life, my sweet, let's dance the chaconne.*

Salió la zagalagarda con la muger del encenque
y de Zamora el palenque con la pastora Lisarda.
La mezquina doña Albarda trepocon pasa Gonzalo
y un ciego dió con un palo tras de la braga lindona,
y la fama lo pregona. *Out came the country lass with the sickly fellow's wife,
from the fairground of Zamora with Lisarda the shepherdess.
Petty Doña Albarda stepped out with Don Gonzalo
and a blind man with his stick poked a pretty behind,
as was famed both far and wide.*

A la vida, vidita bona, vida vámonos a Chacona. *Here's to the good, sweet life, my sweet, let's dance the chaconne.*

Salió el médico Galeno con chapines y corales
y cargado de atabales el manto Diego Moreno.
El engañador Vireno salió tras la mentirosa
y la manta de Cazalla
con una mosca de Arjona y la fama lo pregona. *Out came Galen the physician with clogs and strings of coral,
and the swaggering Diego Moreno with his kettledrums a-hanging.
Then came the trickster Vireno behind the gluttonous woman,
and the busy-body from Cazalla
with the so-and-so from Arjona, as was famed both far and wide.*

A la vida, vidita bona, vida vámonos a Chacona. *Here's to the good, sweet life, my sweet, let's dance the chaconne.*

Salio Ganasa y Cisneros con sus barbas chamuscadas
y dándose bofetadas Anasarte y Oliveros.
Con un sartal de tórteros salió Esculapio el doctor
y la madre del Amor puesta a la ley de Bayona
y la fama lo pregona. *Out stepped Ganasa and Cisneros, both with their beards well singed,
and after them came brawling Anasarte and Oliveros.
Out came the doctor Aesculapius with a string of mixing bowls,
and Cupid's own lady mother attired in her Bayonne best,
as was famed both far and wide.*

A la vida, vidita bona, vida vámonos a Chacona. *Here's to the good, sweet life, my sweet, let's dance the chaconne.*

Salio la Raza y la traza todas tomadas de orín
y danzando un matachín el ñiate y la viaraza.
Entre la Raza y la traza se levantó tan gran lid,
que fué menester que el Cid que baylase una chacona
y la fama lo pregona. *Out came the toffs and the snobs all rusting at the seams,
and a grotesque masque was danced by merry-andrew and the harpy.
Twixt the toffs and the snobs such a battle broke out,
that they called on the Cid to dance a chaconne forthwith,
as was famed both far and wide.*

A la vida, vidita bona, vida vámonos a Chacona. *Here's to the good, sweet life, my sweet, let's dance the chaconne.*

Entraron treynta Domingos con veinte Lunes a cuestas
y cargo con esas cestas, un asno dando respingos.
Juana con tingolomingos, salió las bragas enjutas
y más de cuarenta putas huyendo de Barcelona
y la fama lo pregona. *Along came thirty Sundays with twenty Mondays on their backs,
and with them an unwilling donkey bearing the load in his packs.
Juana with powders and potions came done up to the nines,
and more than forty hussies leaving Barcelona behind,
as was famed both far and wide.*

A la vida, vidita bona, vida vámonos a Chacona. *Here's to the good, sweet life, my sweet, let's dance the chaconne.*

Ay andar andar andar. A tocar, a cantar, a bailar; A cantar todo gargüero! Que si no quiere cantar por la ley de los folijones ia garganta perderá	<i>Go now! Go now! To play, to sing, to dance; Sing with all your voice! And he who won't sing will lose his throat by the law of misrule.</i>
Ay andar andar andar. A tocar todo pandero; Nadie se podrá excusar. Que donde hay mucho con curso, Muchos pandlero abrá.	<i>Go now! Go now! To beat all tambourines; No one is exempt. For where there is a crowd, Many tambourines will be found.</i>
Ay andar andar andar. A bailar todo Juanete; Que no podrá disculpar. Condénase a zabañones por huir agilidad.	<i>Go now! Go now! To dance one and all; No one is excused. Those who swiftly flee shall be condemned.</i>
Ay andar andar andar. Que toca y retoca y repica Pascual Que hoy a nacido una rara veldad, Que todos y todas y muchos y más, Astillas se hagan a puro bailar.	<i>Go now! Go now! Ring, jingle & ring again the bells Pascual! Today a rare jewel was born, Let all and one and many more splinter themselves for dancing so much!</i>
Repite Pascual, —Qual, repite Pascual, —qual,	<i>Repeat Pascual, —What? Repeat Pascual, —What?</i>
Qual será en creciendo aquesta deydad, Si resién nasido no tiene otra ygal. Que toca y retoca y repica Pascual, Pues hoy ha nacido quien vida nos da.	<i>What will be of this deity once grown, If He is peerless as a newborn. Ring and jingle again the bells Pascual, For today was born He who gives us life.</i>
Repica bien las sonajas, Por q'oy hasiendome rajas, E de bailar con bentajas, al ayroso vendabal.	<i>Rattle the jingles fully, For today tearing myself apart, I shall dance even faster than the strongest winds.</i>
Que toca y retoca y repica Pascual, Pues hoy ha nacido quien vida nos da.	<i>Ring, jingle & ring again the bells Pascual, For today was born He who gives us life.</i>
Folijon en Español Quiere la Madre del sol, No tiene en su fasistol otro mejor Portugal.	<i>A Spanish dance is what the mother wants, And nothing like it can be found in Portugal.</i>
Que toca...	<i>Ring, jingle...</i>
Un monasillo atrebido en cara manda el chillido. Dis un grito tan desmedido, Que le quito a un sordo el mal.	<i>A venturesome choir boy shouted with a loud voice. He made much a piercing sound, That for a moment even a deaf was cured.</i>
Que toca...	<i>Ring, jingle...</i>
Otro dando zapatetas, No le balieron las tretas. Qu'en lugar de zapatetas, Dió el colo brillo al umbral.	<i>Another with his footwork, Tried fancy tricks. But all what he achieved, Was to polish the atrium steps.</i>

Que toca...

Ay andar andar andar.
A tocar, a cantar, a bailar;
A cantar todo gargüero!
Que si no quiere cantar
por la ley de los folijones
ia garganta perderá

Ay andar andar andar.
A tocar todo pandero;
Nadie se podrá escusar.
Que donde hay mucho con curso,
Muchos pandlero abrá.

Ay andar andar andar.
A bailar todo Juanete;
Que no podrá disculpar.
Condénase a zabañones
por huir agilidad

Ay andar andar andar.
Que toca y retoca y repica Pascual
Que hoy a nacido una rara veldad,
Que todos y todas y muchos y más,
Astillas se hagan a puro bailar.

Repite Pascual, —Qual,
Repite Pascual, —qual,

Qual será en creciendo aquesta deydad,
Si resién nasido no tiene otra ygual.
Que toca y retoca y repica Pascual,
Pues hoy ha nacido quien vida nos da.

Ring, jingle...

Go now! Go now!
To play, to sing, to dance;
Sing with all your voice!
And he who won't sing
will lose his throat
by the law of misrule.

Go now! Go now!
To beat all tambourines;
No one is exempt.
For where there is a crowd,
Many tambourines will be found.

Go now! Go now!
To dance one and all;
No one is excused.
Those who swiftly flee
shall be condemned.

Go now! Go now!
Ring, jingle & ring again the bells Pascual!
Today a rare jewel was born,
Let all and one and many more,
Splinter themselves for dancing so much!

Repeat Pascual, —What?
Repeat Pascual, —What?

What will be of this deity once grown,
If He is peerless as a newborn.
Ring and jingle again the bells Pascual,
For today was born He who gives us life.



Hanacpachap cussicuinin (*Quechua*)



Hanacpachap cussicuinin, *Thou of the heavens, my joy,*
 Huarancacta muchas caique, *I give a thousand thanks and honor thee,*
 Yupai ruru pucoc mallqui *Out of the depths,*
 Runa cunap suyacuinin *for the abundance of such fruits.*
 Callpannac paquemicuinin *Man trusts in thy hope, thy power and strength*
 Huaciascaita *supported by thy name.*

Uyarihuai muchascaita *Hear us in our prayer, adored, revered and*
 Diospa rampan Diospa maman *Powerful God and Mother of God.*
 Yurac tocto hamancaiman *Beauteous lily of yellow and white,*
 Yupascalla collpascaita *Receive this song which we offer unto thee,*
 Huahuaiquiman suyascaita *Come to our aid:*
 Ricuchillai. *Show us thy son.*

Chipchijcachac catachillai *O brilliant light of the Southern Cross,*
 Punchau pussac quean tupa *Meeting with the bringer of the day,*
 Cam huacyacpac, manaupa *Summon me in my disdain,*
 Queçaiquicta hamuiñillai *Save me*
 Piñascaita quespichillai *From my anger,*
 Susurhuana. *Precious grain store.*

Coricollca collquechahuai *Increase my store of gold and silver,*
 Tituyachac huacaichanca *being well provisioned, it will be stored up.*
 Capac micui aimuranca *There will be great food harvests.*
 Muchuncaita amachahuai *Defend me from famine.*
 Allin caipiçamachihuai *Let me rest well here.*
 Quespincaipac. *For my salvation.*

Gloria cachun Dios yayapac *Glory to the Father*
 Dios churipac hinallatac *and to the Son*
 Sancto Espiritu pachuantac *And to the Holy Ghost,*
 Cachun Gloria viñaillapac *as it was in the beginning,*
 Cauçaicunap cuaçainimpac *is now and will be*
 Cussicachun *Forever.*
 Amen. *Amen.*

A este sol peregrino

A este sol peregrino cántale glorias zagalejo,
 Y con gusto y donaire,
 con gozo y contento, zagalejo cántale.
 Que del orbe dora las cumbres, zagalejo.
 Y pues vivea sus rayos, goce sus luces.

To this wandering sun sing glories, young one
With passion and grace,
with joy and contentment, sing to it, young one
That golden orb lights up the heavens, young one
And then live in its rays, take joy in its light.

Divino Pedro tus glorias
 hoy acobardan mi voz,
 que no dejar registrarse,
 supone la luz mayor.

Divine Peter, your glories
today quiet my voice,
that is overwhelmed
because of the great light.

De Oriente a Oriente
 camina tu soberano esplendor,
 que aun el ocaso es principio
 donde siempre nace el sol.

From East to East
your majestic glory travels
So that every dusk is the beginning
of the new birth of the sun.

<p>Tus pasos veneran estampas quien no sin asombro vio, que siendo ejemplo no deja posible la imitación.</p> <p>Hoy pues en tu patrocinio, espera la adoración, que te merezco esta casa ser empleo de su amor.</p>	<p><i>Your steps revere the images and everyone with astonishment sees that this example is impossible to imitate.</i></p> <p><i>Today under your protection, the adoration awaits, that I deserve to receive you in this home and be a tool for your love.</i></p>
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Cachúa serranita

<p>No ay entendimiento humano que diga tus glorias hoy y solo basta desir qu' eres la Madre de Dios. Anananana...</p> <p>En la mente de Dios Padre, fuiste Electa para Madre, del Bervo que se humanó, tomando en ti nuestra carne. Anananana...</p> <p>Una eres en la substancia, y en advocaciones barias; pero en el Carmen, Refugio, y consuelo de las Almas. Anananana...</p> <p>Tu manto en el Purgatorio es con qu' el fuego le aplacas a el porque Madre te clama, y en Sábado lo rescatas. Anananana...</p> <p>No tiene la criatura otro auxilio si no clama, pues por tus Ruegos se libra de la Sentencia más Santa. Anananana...</p> <p>Más y más misericordia, le muestras al que te clama; y pues que somos tus hijos llevanos a buestra Patria. Anananana...</p> <p>El devoto fervoroso, que a selebrarte se inclina, lleba el premio más seguro como qu' eres madre pia. Anananana...</p> <p>Pues no habrá quien siendo esclavo al fin no se vea libre de las penas d' esta vida si con acierto te sirve. Anananana...</p>	<p><i>No human understanding Can sing your glories today And so it suffices to say That you are the Mother of God. Nananana...</i></p> <p><i>In the spirit of God the Father You were chosen as Mother Of the World that became man, By your union with our flesh. Nananana...</i></p> <p><i>You are one being, With several holy names; But on Mount Carmel you are refuge And shelter for the souls. Nananana...</i></p> <p><i>In purgatory it is your cloak That controls the fire For the one who calls on you as Mother; And on Saturday you save him. Nananana...</i></p> <p><i>Man gets no help Unless he begs for it, For by praying to you he is freed From the judgment of God. Nananana...</i></p> <p><i>You show ever more mercy To those who call upon you; Since we are your sons, Take us to your fatherland. Nananana...</i></p> <p><i>A devout person, Who worships and praises you, Can rely on his reward, For you are a merciful mother. Nananana...</i></p> <p><i>So there is no one who, even though a slave, Will not be freed in the end From the sorrows of this life, if he serves you with conviction. Nananana...</i></p>
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Edmonton Metropolitan Chorus Society

is thankful for, and deeply moved by the many generous donations received this season:

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Strathearn United Church
T8Nmagazine - Summer in the City
Tix on the Square
Trinity Lutheran Church
Two Men and a Truck

A special, "Thank you" is extended to the following for dedicated assistance with today's concert:

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Edmonton Metropolitan Chorus 2023 - 2024

A Cappella DREAMIN

A Cappella Dreamin'

Sunday, 26 November 2023, 3 pm

First Presbyterian Church

A WORLD of Indigenous Dreams

A UNIVERSE of Dreams

A HOME of Dreams



The Brass Tacks

Sunday, 10 March 2024, 3 pm

First Presbyterian Church

Edmonton Metropolitan Chorus with

Alvin Lowrey and Bok Brass!

A CLASSIC!



Game Day! A Parody

Sunday, 26 May 2024, 3 pm

First Presbyterian Church

It's game day! Training camp for the REAL Edmonton Elks is just starting, but OUR team, the Edmonton Metropolitan Elks, is already in mid-season form. As with any team, we have our share of fumbles, interceptions, as well as "Hail Mary" passes, amazing runs, field goals and TOUCHDOWNS!

EdMetro Chamber Choir 2023 - 2024



Icons of Song... A Tribute to Canadian Women

Sunday, 18 February 2024, 3 pm

Trinity Lutheran Church

Women of EdMetro Chamber Choir



A Multi-verse of Conductors

Sunday, 21 April 2024, 3 pm

Trinity Lutheran Church

EdMetro Chamber Choir