



# Psalm

Raminsh, Kodály & Reger

Ian Cleary, tenor

St. Lawrence Choir  
Direction: Philippe Bourque

Saturday, March 11 2023, 7:30 p.m.



CHŒUR ST-LAURENT  
ST. LAWRENCE CHOIR

[chœur.qc.ca](http://chœur.qc.ca)

**Maison symphonique**

1600, rue Saint-Urbain, Montreal



[PlacedesArts.com](http://PlacedesArts.com)



## FROM THE ARTISTIC DIRECTOR

### Dear audience, family, and friends,

A warm welcome to this great concert by the St. Lawrence Choir entitled “Psalmæ.” We are particularly pleased to perform for a second time with our orchestra formed only last year for the Choir’s half-century celebration. With the remnants of the pandemic mostly behind us and now moving forward, we are proud to share with you, dear friends, our passion for the choral-orchestral repertoire.

As you can see, we are delighted to have the presence of the EMSB choir and the Chantres Musiciens. Surrounded by talent, we present to you three contrasting works that certainly qualify as masterpieces, all based on the theme of Psalms.

Opening with a meditative chant accompanied by strings, Imant Raminsh’s *Psalm 121* invites us to trust in the Lord, “who will keep your going out and your coming in, from this time on and forevermore.” This text, often used as a blessing before travel, opens our musical journey in quiet before introducing Zoltán Kodály’s well-known *Psalmus Hungaricus*. The work of this Hungarian composer, that made him known worldwide, is an emotion-laden paraphrase of Psalm 55, contrasting his indignation at betrayal with his fervent desire for peace. The work is structured like a rondo, with a “refrain” sung by the choir, the vox populi, on a melody suggestive of Hungarian modal and folkloric colours.

In the second part, we will have the “fireworks” of the German composer Max Reger with his

*Psalm 100*. Probably a Canadian première this evening, the work translates with passion each verse of the famous Psalm, inviting us to celebrate using a recurring theme from beginning to end: “jauchzet” (“acclaim”).

Reger demonstrates his deep knowledge of both orchestra and voices, coupled with his theological skill, but above all, he relies on his mentor, the great J. S. Bach. The four well-crafted movements reveal the powerful text through imaginative musical themes. The choir is particularly brought to the fore through the composer’s dense and rich compositional style, which is in turn supported by the orchestra. Together they are challenged with long phrases of multiple chromatic flights, then fugues, counterpoints, and incessant modulations keeping us on the edge of our seats from beginning to end.

Thank you for being here tonight and for your support through the years of the St. Lawrence Choir.

Thank you for your presence this evening and year upon year for your continued support of the St. Lawrence Choir.

Wishing you a wonderful concert experience,

### **Philippe Bourque**

Artistic Director  
St. Lawrence Choir

# Psalmæ

Saturday, March 11, 2023  
Maison symphonique, Place des Arts, Montréal

## **ST. LAWRENCE CHOIR ST. LAWRENCE CHOIR ORCHESTRA**

Direction: Philippe Bourque

## **ENGLISH MONTREAL SCHOOL BOARD SENIOR CHORALE**

Direction: Patricia Abbott

## **CHANTRES MUSICIENS**

Direction: Julien Patenaude

Ian Cleary, tenor

## PROGRAMME

**Psalm 121**

**Imant Raminsh**  
(b. 1943)

*With the EMSB Senior Chorale  
Direction : Patricia Abbott*

**Psalmus Hungaricus, op.13**

**Zoltán Kodály**  
(1882-1967)

*Ian Cleary, tenor*

## INTERMISSION

**Der 100. Psalm, op.106**

**Max Reger**  
(1873-1916)

- I. Jauchzet dem Herrn alle Welt! (Maestoso)
- II. Erkennt, daß der Herre Gott ist! (Andante sostenuto)
- III. Gehet zu seinen Toren ein (Allegretto con grazia)
- IV. Denn der Herr ist freundlich (Maestoso)



CHŒUR ST-LAURENT  
ST. LAWRENCE CHOIR

## ST. LAWRENCE CHOIR

Philippe Bourque, Artistic Director

### Sopranos

Maria-Fernanda Acevedo  
Sarah Adair  
Madeleine Bellemare  
Émilie Bisson  
Véronique Bosset  
Julieta Cervantes  
Justine Chevarie-Cossette

Louise Corbeil  
Janice Goodfellow  
Jasmin Goring  
Natalia Grijalva  
Marie-Clothilde Grothé  
Susan Higgins  
Robin Hornstein

Jacquelyn Legaré  
Mireille Lépine  
Barb Moffat  
Julie Payette  
Francine Poirier  
Eleonore Walther-Paradis  
Wendy Woo

### Altos

Erik Arless  
Kathryn Barber  
Kristine Bery  
Helena Butler  
Lyne Codère  
Marie-Hélène Dionne  
Chloé Dugré-Lefebvre  
Laurence Gaudreault

Marsha Gouett  
Melody Heron  
Magalie Huault\*  
Sandra Hunt  
Maureen Lafrenière  
Evelyne Labelle  
Michèle Larose  
Chloé Lefebvre-Dugré

Jillian Mills  
Hannah Randolph  
Gail Robinson  
Camille Rochefort-Boulanger  
Helena Rozankovic  
Claudine Vézina  
Violet Webster

### Tenors

Nicolas Androsoff  
Ryan Doyle-Valdés  
Benoît Gervais-Laurendeau  
Simeon Goldstein  
Thomas Hughes

Colin Jones  
Vincent le Floc'h Pagé\*\*\*  
Adam Maiorano\*\*\*  
Sean Nauth  
Hugo Parent-Pothier\*\*\*

Olivier Prévost\*\*\*  
Claude Routhier\*  
Timothy Scott  
Michiel Schrey\*\*  
David Trower\*\*

### Basses

Yves Bonin\*\*\*  
Ismaël Bussière\*\*\*  
Jim Cline  
Nico Arthur Dufour\*\*\*  
Luc Dupont  
Jules Forest\*\*\*

Andrew Hersh  
Émilien Janelle\*\*\*  
Rick Jones  
Julian Knight\*  
Benoit Laurent  
Brad Moffat

Carmel Moran\*\*\*  
Stéphane Ratel\*\*\*  
Robert Sigmund  
Christophe Trudeau-Houle\*\*\*  
Geoffrey Zhou\*\*\*

\* Section leader

\*\* Member, Union des artistes

\*\*\* Member, Chantres musiciens

Associate member:

Eric Tremaine



CHŒUR ST-LAURENT  
ST. LAWRENCE CHOIR

## ST. LAWRENCE CHOIR ORCHESTRA

### 1<sup>st</sup> Violin

Antoine Bareil, solo  
Lyne Allard, assistant  
Diane Rodrigue  
Mana Shiraishi  
Caroline Laurent  
Amélie Lamontagne  
Ryan Truby  
Helga Dathe  
Oleg Larshin

### 2<sup>nd</sup> Violin

Uliana Drugova, solo  
Caroline Chéhadé, assistant  
Vanessa Marcoux  
Gabrielle Bouchard  
Laurent Tanguay  
Line Deneault  
Yubin Kim

### Viola

Lambert Chen, solo  
François Vallières, assistant  
Simon Bertrand-Girard  
Sarah Martineau  
Xavier Lepage-Braut

### Cello

Pierre-Alain Bouvrette, solo  
Laurence Leclerc, assistant  
Marc Labranche  
François Toutant  
Julie Trudeau

### Double Bass

Marc Denis, solo  
Richard Capolla  
David Gélinas\*

### Solo Flute

Jean-Philippe Tanguay

### 2<sup>nd</sup> Flute

Yuki Isami

### 3<sup>rd</sup> Flute

Geneviève Deraspe

### Solo Oboe

David Jomphe

### 2<sup>nd</sup> Oboe

Léane Teran-Paul

### Solo Clarinette

Simon Aldrich

### 2<sup>nd</sup> Clarinette

Martin Carpentier

### Solo Bassoon

Gabrièle Dostie-Poirier

### 2<sup>nd</sup> Bassoon

Thomas Roy-Rochette

### Solo French Horn

Jocelyn Veilleux

### French Horn 2

Gabriel Trottier

### French Horn 3

Émilie Martel

### French Horn 4

Angelica Tombs

### Solo Trumpet

Antoine Mailloux

### 2<sup>nd</sup> Trumpet

Lise Bouchard

### 3<sup>rd</sup> Trumpet

Thierry Champs

### Solo Trombone

Simon Jolicoeur

### 2<sup>nd</sup> Trombone

Evrim Dogan

### Solo Bass Trombone

Christopher Smith

### Solo Tuba

Benjamin Joncas

### Solo Tympani

Vincent Séguin

### Solo Percussion

Catherine Meunier

### Percussion 2

Olivier Maranda

### Harp

Antoine Malette-Chénier

### Organ

Mária Budáčová

\* Orchestra contractor

*Canimex inc. in Drummondville (Québec), Canada has gathered an impressive collection of musical instruments, the most extensive one in Canada and among of the largest in America. These instruments are made available to very talented musicians performing locally, nationally and internationally. The following musicians are using instruments on loan from Canimex inc.:*

**Antoine Bareil** plays a Jean-Baptiste Vuillaume 1840 violin with a François Nicolas Voirin bow;  
**Uliana Drugova** plays with a Louis Joseph Morizot, Father bow (c. 1925);  
**Gabrielle Bouchard** plays a Eugenio Galeazzi (1815-1830) violin with a Victor Fétique bow;  
**Vanessa Marcoux** plays a Carlo Giuseppe Testore violin, Milan, ca. 1712, with a Louis Morizot (father) violin bow;  
**François Toutant** plays a G. Zanoli cello made in Verona in 1753 with a Malo bow, copy of Pecatte;  
**David Gélinas** plays on an Italian double bass, ca.1680-1700.



# ENGLISH MONTREAL SCHOOL BOARD SENIOR CHORALE

Patricia Abbott, Artistic Director

Marie-Ève Arseneau, Assistant Director  
Anne-Marie Denoncourt, Accompanist

## Sopranos

Elena Ayestas Hilgert  
Chloë Hinkson  
Loralie-Skye Hinkson  
Juliet Keightley Karpati  
Mathilda Keightley Karpati  
Penelope Kindinger

Claire Lambert  
Sowon Park  
Samyra Patel  
Simone Peters  
Livia Pryde  
Elizabeth Roy

Johanna Seligman  
Amy Semergian  
Kinjal Singh  
Dagny Wesley

## Mezzo-sopranos

Laurence Brabant-Rondeau  
Stella Dufault  
Grace Fleming

Damia Jack  
Jamie Rozon

Cecilia Samayoa  
Claire Vallerand

## Altos

Sarah Cunningham  
Madeleine Djaballah  
Cara Herring

Miriam Hipfner  
Keira Martin Gomez  
Lucy Meredith-Bergbusch

Jasmine Peters  
Julianne Robichaud  
Elora St. Laurent-Best



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## PROGRAMME NOTES

### Psalm 121 Imant Raminsh

**Imant Raminsh** is a contemporary Canadian composer of Latvian descent. His 1989 setting of *Psalm 121* employs the traditional “King James” translation. Quiet and meditative at the outset, “I will lift up my eyes to

the hills”, the hymn reaches a climax with the words, “he shall preserve thy soul.” The musical simplicity and harmonic clarity are well suited to a composition for a children’s choir.

### Psalmus Hungaricus, op.13 Zoltán Kodály

« Psalmus hungaricus », among the best-known compositions of **Zoltán Kodály**, premièred exactly a century ago to commemorate the unification of the city of Budapest. Kodály set to music a free translation of Psalm 55 from the sixteenth century in Hungarian. He considered the text a particularly appropriate meditation on the political turmoil experienced in his homeland following the First World War.

It is a work in three movements for tenor soloist, adult and treble voice choirs, and orchestra. The opening line of the psalm serves as a refrain sung by the choir: “when David was greatly troubled...”. The tenor soloist then

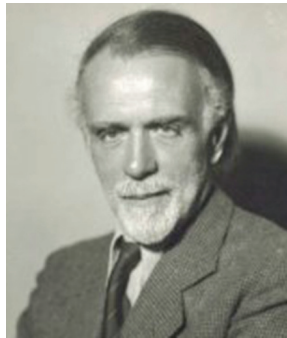
describes the experience of betrayal by a friend, and his desire to flee: “If I had wings like a dove...”. In a dramatic moment, a female chorus intones a lament while the psalmist

cries out for vengeance on his enemies.

The meditative second movement presents the soloist seeking reassurance, confident that God hears the prayers of those who trust in him.

In the dramatic choral third movement, the psalmist acknowledges that God’s justice will prevail. Even if

the righteous are tested, they will be raised to honour. The quiet melody of the refrain returns in parallel fifths as the work draws to a close.



Zoltán Kodály (1882-1967)

## PROGRAMME NOTES

### Der 100. Psalm, op.106

Max Reger

**Max Reger** is among the most important German composers of the early 20<sup>th</sup> century. While serving as professor at the Leipzig Conservatory, he was commissioned to create a major work marking the 350<sup>th</sup> anniversary of Jena University. “Psalm 100” sets to music Martin Luther’s classic translation of the psalm in four movements for mixed choir, organ and orchestra. First performed in 1910, it is a dramatic and complex work, demonstrating Reger’s extraordinary compositional skill.

The *maestoso* first movement opens with calls to praise “jauchzet” and serve “dienet” the Lord.

In contrast, the second movement’s *andante* invites the listener to acknowledge “erkennen” that the Lord is God and so enter into his holy presence. It too rises to a *crescendo* as the faithful affirm that they are the sheep of his pasture. The third movement in an

*allegretto* invites them into the Temple precincts with thanksgiving while praising his name “lobet seinen Namen”. The final movement in a dynamic *allegro* marked by a double fugue announces that the Lord is kind “freundlich” and that his truth is ever-

lasting “für und für”. Amid great fanfare, trombones in the final section intone Luther’s great Reformation hymn “Ein’ feste Burg”. Reger’s choice of dynamic range from *pianissimi* through gigantic *crescendos*, including large sections sung fortissimo, leaves the listener breathless.



Max Reger (1873-1916)

“Psalm 100” is an excellent example of Reger’s compositional style characterized by unusual counterpoint, rich harmonies, and intricate textures. Suffering from poor health over several years, his untimely death in 1916 robbed the German nation of a brilliant musical talent.

Programme notes: Timothy Scott



## Philippe Bourque

Choral & orchestral conductor,  
pedagogue

A versatile and passionate musician, Philippe Bourque made a reputation for himself in the last two decades in Montreal's classical music scene with different ensembles, including orchestras and choirs. His expertise ranges from early music to jazz, with a specialty for the large vocal-orchestral repertoire.

He is also a tenured teacher at Vanier College since 2010 and the artistic director of the St. Lawrence Choir since 2014. Dedicated to investing in future generations of musicians, he has worked with numerous groups and schools including FACE High School, the Vincent-d'Indy School of

Music, and McGill University. He is also frequently invited to participate in musical festivals as expert and judge, and teaches conducting privately.

Currently, Philippe Bourque is finishing his third doctoral year at McGill University. He previously studied under Guillaume Bourgogne, Jean-Sébastien Vallé, Julian Wachner, Robert Ingari, Alexis Hauser and Ivars Taurins. He is the recipient of a Lieutenant Governor's Award at the Vincent-d'Indy School of Music and is a Fellow of the Social Sciences and Humanities Research Council of Canada's Fellowship program for his graduate work on hymnology.

*Photo : Tam Photography*



## Patricia Abbott

Artistic Director  
EMSB CHORALE

This is Patricia Abbott's 33rd season with the EMSB Chorale. A graduate of McGill University, where she earned a master's degree in vocal pedagogy under the direction of the late Winston Purdy, she also conducts the Chorale du Gesù women's choir and l'Ensemble vocal Cantivo.

She was the choral music artist-in-residence at FACE School from 1996 to 2007, teaches every summer at the CAMMAC Music Centre and is a course instructor at the Université de Sherbrooke. She served as Executive Director of the Association of Canadian

Choral Communities (now Choral Canada) for 16 years and as Artistic Director of the CAMMAC Music Centre in the Laurentians for seven years.

Ms. Abbott has shared her passion for choral music at conferences, workshops and festivals throughout Canada, as well as in the United States, Europe and Argentina. She has received several awards for her work, including the Quebec choral federation's Ordre du mérite choral, a National Choral Award for Distinguished Service from Choral Canada and the Queen Elizabeth II Diamond Jubilee Medal.



## Ian Cleary

Tenor

Canadian tenor Ian Cleary began his musical studies while growing up in Chatham, Ontario, and is a Graduate of Wilfrid Laurier University, and received an Opera Diploma from the University of British Columbia.

Ian sang principal roles in several UBC Opera productions, including Kevin Puts' *Silent Night*, Mieczyslaw Weinberg's *The Passenger*, and Mozart's *Die Zauberflöte*. Ian sang the role of **Hoffmann** in their production of Offenbach's *Les contes d'Hoffmann*.

While a member of Vancouver Opera's Yulanda M. Faris Young Artist Program in 2021, Ian sang **Don José** in their digital production *Carmen: Up Close and Personal*, with ReviewVancouver.org stating "Tenor Ian Cleary is superb in the multidimensional role of the

accursed Don José." Ian understudied **Turiddu** in Vancouver Opera's concert performance of *Cavalleria Rusticana* and covered the role of **Ralph Rackstraw** in *HMS Pinafore*. He debuted with Vancouver Bach Choir as tenor soloist in Rossini's *Petite messe solennelle*; Leslie Dala, conductor.

In his recent debut in *Carmen* with Saskatoon Opera, Matt Olson of PodSask said "Magnificent and gut-wrenching performances... Ian Cleary's turn as spurned lover Don José was chillingly intense."

Performances this season for Ian Cleary include **Snout** with Vancouver Opera in their production of Britten's *A Midsummer Night's Dream*, with Jacques Lacombe, conductor.

[domoneyartists.com](http://domoneyartists.com)



## St. Lawrence Choir

Philippe Bourque, Artistic Director

The St. Lawrence Choir, a mixed-voice ensemble under the direction of Philippe Bourque, performs music from the classical choral repertoire as well as contemporary works by Canadian and other composers.

In addition to performing in its subscription season concerts, the Choir has appeared at the Festival international de Lanaudière, the Festival Montréal en lumière and the Montreal Bach Festival. It has also worked on collaborative projects with the Cantata Singers of Ottawa, the Montreal Choral Institute, Vanier College and the Chœur du Musée d'art de Joliette.

Founded by the late Iwan Edwards in 1972, the St. Lawrence Choir

performed for many years with the Montreal Symphony Orchestra as the principal component of the MSO chorus, participating in numerous recordings as well as concerts in Montreal, Toronto, Ottawa, Philadelphia, Saratoga Springs and New York.

St. Lawrence Choir is proud to have presented works by Canadian composers such as Victor Davies, Ruth Watson Henderson, Jacques Hétu, Jean Laplante, Pierre Mercure, Donald Patriquin, Imant Raminsh, Bruce Ruddell, Patrick Wedd, Gilles Tremblay (premiere of *Avec*, 1992), Alain Gagnon (Canadian premiere of *Chansons d'Orient*, 2011), Ivo Antognini (world premiere of *Brink of Eternity*, 2011) and Petros Shoujounian (world premiere, *Messe et Requiem*, 2015).

Photo : Tam Photography



## English Montreal School Board Senior Chorale

Patricia Abbott, Artistic Director

Founded in 1980 as the PSBGM Chorale, the EMSB Chorale is now in its 43rd season. Over the years, the choir has been fortunate to work with many internationally renowned conductors in festivals and special events and has performed in most of Montreal's major concert venues as well as on CBC broadcasts.

Winner of numerous awards at the Montreal ARCIM Choral Festival, the choir has twice been a national finalist in the CBC Competition for Amateur Choirs. The Senior Chorale, made up of high school students, is a frequent

guest artist with other ensembles, including Opera McGill, the Orchestre Métropolitain, Musica Orbium, the Orchestre philharmonique et Chœur des mélomanes, and the St. Lawrence Choir, with whom it has had the pleasure of collaborating in several concerts.

The choir has represented Quebec in several international festivals and has performed in Europe, the United States and across Canada. The choir has been under the direction of Patricia Abbott since 1990.



## Chantres Musiciens

Julien Patenaude, Artistic Director

Founded in 1992 by Gilbert Patenaude, Les Chantres Musiciens is a choir of young men aged 18 to 35 years who all received their initial choral training with the celebrated boychoir Les Petits Chanteurs du Mont-Royal.

Les Chantres Musiciens have a varied and complex repertoire, covering a wide range of works from the Romantic period (including Mendelssohn, Schubert, Schumann, and Brahms) to Post-Romantic and modern compositions (including, for example, Schafer, Reger, Schönberg, and Langlais), as well as offerings from the rich tradition of African-American spirituals and gospel music.

They have also performed some of the unique and unexplored repertoire composed for men's voices, including many new compositions by Gilbert Patenaude. The ensemble has garnered a reputation for excellence in Canada and abroad, winning a number of national prizes, and has also received critical acclaim for their fine recordings.

Les Chantres has also had the pleasure of bringing their unique performances to Europe, most notably with their 2015 summer tour to Spain and Portugal, where they sang to enthusiastic audiences at the Sagrada Família in Barcelona, at the Ateneo theatre in Madrid, and the Palácio Foz in Lisbon.

[chantresmusiciens.ca](http://chantresmusiciens.ca)

## TEXTS

### Psalm 121

Imant Raminsh

I will lift up mine eyes unto the hills,  
from whence cometh my help.

My help cometh from the Lord,  
which made heaven and earth.

He will not suffer thy foot to be moved;  
he that keepeth thee will not slumber.

Behold, he that keepeth Israel  
shall neither slumber nor sleep.

The Lord is thy keeper: the Lord is thy shade  
upon thy right hand.

The sun shall not smite thee by day,  
nor the moon by night.

The Lord shall preserve thee from all evil:  
he shall preserve thy soul.

The Lord shall preserve thy going out and thy  
coming in from this time forth, and even  
for evermore.

### Palmus Hungaricus

Zoltán Kodály

#### Kórus

Mikoron Dávid nagy búsultában  
Baráti miatt volna bánatban  
Panaszolkodván nagy haragjában  
Ilyen könnyörgést kezdte ő magában

#### Tenor

Istenem Uram! kérek tégedet  
Fordítsad reám szent szemeidet  
Nagy szükségemben ne hagyj engemet  
Mert megemészti nagy bánat szívemet

Csak sívok, rívok nagy nyavalyámban  
Elfogyatkoztam gondolatomban  
Megkeseredtem nagy búsultomban  
Ellenségemre való haragomban

#### Choir

When David was deeply grieved  
When his friends who caused him grief,  
He lamented with great anger  
And began to pray thus within himself.

#### Tenor

My God, I ask you,  
Turn your holy eyes to me,  
Do not abandon me in my great need,  
For sorrow consumes my heart.

I weep and moan in my great affliction,  
My thoughts have greatly diminished me,  
I have become bitter in my sadness  
And angry with my enemy.

## TEXTS

### Palmus Hungaricus

Zoltán Kodály

Hogyha énnékem szárnyam lett volna  
Mint az galamb, elröpültem volna  
Hogyha az Isten engedte volna  
Innét én régen elfutottam volna

Akarok inkább pusztában laknom  
Vadon erdőben széjjelbujdosnom  
Hogynem mint azok között lakoznom  
Kik igazságot nem hagynak szólanom

#### Kórus

Mikoron Dávid nagy búsultában  
Baráti miatt volna bánatban  
Panaszolkodván nagy haragjában  
Ilyen könnyörgést kezdte ő magában

#### Tenor

Éjjel és nappal azon forgódnak  
Engem mi módon megfoghassanak  
Beszédem miatt vádolhassanak  
Hogy fogságomon ők vígadhassanak

Egész ez város rakva haraggal  
Egymásra való nagy bosszúsággal  
Elhíresedett az gazdasággal  
Hozzá fogható nincsen álnoksággal

Gyakorta köztük gyűlések vannak  
Özvegyek, árvák nagy bosszút vallnak  
Isten szavával ők nem gondolnak  
Mert jószágukban felfuvalkodtanak

#### Kórus

Mikoron Dávid nagy búsultában  
Baráti miatt volna bánatban  
Panaszolkodván nagy haragjában  
Ilyen könnyörgést kezdte ő magában

#### Tenor

Keserűségem annyi nem volna  
Ha ellenségtől nyavalyám volna  
Bizony könnyebben szenvedtem volna  
Magamat attól megóhattam volna

De barátomnak azkit vélek volt  
Nagy nyájasságom kivel együtt volt  
Jó hírem-nevem, tisztességem volt  
Fő ellenségem, most látom, hogy az volt

If I had had wings  
Like a dove, I would have flown away.  
If God had allowed me to,  
I would have run away long ago.

I prefer to live in the desert,  
Wandering in the wild forest,  
Rather than live with those  
Who won't let me speak the truth.

#### Choir

When David was deeply grieved  
When his friends who caused him grief,  
He lamented with great anger  
And began to pray thus within himself.

#### Tenor

They wonder day and night  
How they could capture me,  
How to accuse me of my words  
In order to rejoice in my imprisonment.

The whole city is filled with rage,  
Great vexations oppose them,  
Their wickedness is famous,  
There is no treachery like it.

They often get together,  
Widows and orphans seek revenge,  
They do not think of the word of God,  
For they are proud of their riches.

#### Choir

When David was deeply grieved  
When his friends who caused him grief,  
He lamented with great anger  
And began to pray thus within himself.

#### Tenor

My bitterness would not be so great  
If my enemy were the cause of my misery.  
I would have suffered more easily  
And I could have protected myself.

But the one I thought to be my friend,  
With whom I was very kind,  
Who cared for my name and my honour,  
Turned out to be my main enemy.

## TEXTS

### Palmus Hungaricus

Zoltán Kodály

Keserű halál szálljon fejére  
Ellenségemnek ítéletére  
Álnokságának büntetésére  
Hitetlenségnek kijelentésére

Én pedig, Uram, hozzád kiáltok  
Reggel és délben, este könyörgök  
Megszabadulást tetőled várok  
Az ellenségtől mert én igen tartok

Te azért lelkem, gondolatodat  
Istenben vessed bizodalmaidat  
Rólad elvész minden, minden terhedet  
És meghallgatja te könyörgésedet

#### Kórus

Igaz vagy Uram, ítéletedben  
A vérszopókat ő idejökben  
Te meg nem áldod szerencséjökben  
Hosszú életök nem léssen a földön

Az igazakat te mind megtartod  
A kegyeseket megoltalmazod  
A szegényeket felmagasztalod  
A kevélyeket aláhajgálad

Ha egy kevéssé megkeserítéd  
Az égő tűzben elbétaszítod  
Nagy hamarsággal onnét kivonszod  
Nagy tisztességre ismét felemeled  
Nagy hamarsággal onnét kivonszod  
Nagy tisztességre ismét felemeled

Szent Dávid írta az zsoltárkönyvben  
Ötvenötödik dicséretében  
Melyből az hívek keserűségben  
Vigasztalásért szörföznek így versekben

Let bitter death fall on his head,  
May he be condemned for his treachery,  
To punish his deceit  
And his declared infidelity.

I cry out to you, Lord,  
I pray morning, noon and night,  
I wait for you to set me free,  
For I fear my enemies.

You, my soul and my thoughts,  
Put your confidence in God  
He shall take away all your burdens  
And He will listen to your prayer.

#### Chœur

You are just, Lord, in your judgments,  
The leeches in their time,  
You do not bless their luck,  
They will not have a long life on earth.

You keep the righteous,  
You protect the pious,  
You exalt the poor,  
You throw down the proud.

If you make it a little bitter,  
You hurl it into the burning fire,  
You quickly pull it out of there,  
You raise it up again with great honor,  
You pull it out quickly,  
You raise it up again with great honor.

Saint David wrote of it in the Book of Psalms,  
In his fifty-fifth Praise,  
From which the believers, in their bitterness,  
Find comfort in these verses.

Translation: Timothy Scott

## TEXTS

### Der 100. Psalm

Max Reger

Jauchzet dem Herrn alle Welt!  
Dienet dem Herrn mit Freuden!  
Kommt vor sein Angesicht,  
kommt mit Frohlocken!

Jauchzet dem Herrn alle Welt!  
Erkennt, dass der Herr Gott ist!  
Er hat uns gemacht und nicht wir selbst.  
Er hat uns gemacht zu seinem Volk  
und zu Schafen seiner Weide.

Erkennt, dass der Herr Gott ist!  
Er hat uns gemacht zu seinem Volke.

Gehet zu seinen Toren ein,  
mit Danken, zu seinen Vorhöfen mit Loben.  
Danket ihm. Lobet seinen Namen!

Denn der Herr ist freundlich,  
und seine Gnade währet ewig,  
und seine Wahrheit für und für.

Exult in the Lord, all the Earth.  
Serve the Lord with joy!  
Come before His face,  
come with rejoicing.

Exult in the Lord, all the Earth.  
Recognize that the Lord is God!  
He made us, and not we ourselves.  
He made us and we are His people,  
the sheep of His pasture.

Recognize that the Lord is God!  
He made us His people.

Enter His gates with thanksgiving  
and into His courts with praise.  
Give thanks to Him. Praise His name!!

For the Lord is kind;  
His mercy endures forever,  
and His truth is everlasting.

Translation: Claude Routhier

## Follow the St. Lawrence Choir



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The St. Lawrence Choir wishes to thank the Conseil des arts et des lettres du Québec (CALQ) as well as the numerous other donors for their vital role in making this music possible.



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\* *Donation in memory of Diego Francisco Grijalva Córdova*

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The St. Lawrence Choir has been part of Montreal's performing arts scene for more than 50 years, presenting concerts and playing a part in the development of singers, conductors and composers.

This is possible thanks to the generous support of governments, foundations, corporations and individuals, for which the Choir is very grateful. If you would like to provide support to the St. Lawrence Choir, donations may be made:

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# ACKNOWLEDGEMENTS

The St. Lawrence Choir wishes to thank the following individuals:

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General Manager	David Bergeron

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The Grand Orgue Pierre-Béique was generously offered to the OSM by Mrs. Jacqueline Desmarais.

## Concert programme preparation

St. Lawrence Choir is responsible for the design and content of this programme.