



A MUSICAL TRIBUTE TO

Helen Rainville Olders

January 12, 2020
St. Matthias' Church
Westmount, Quebec



Helen Rainville

Olders

14 October 1956 – 8 July 2019

Marie-Hélène Patricia Rainville was born to Rosemary Power and Bernard Célestin Rainville in Sept-Îles, Québec; a sister to Michel Rainville. The family moved back to Montreal in 1963, where Helen excelled academically at St. Malachy's Elementary School and later at Villa Maria High School, receiving the Science Prize and the Governor General's Medal at graduation.

She started group piano lessons at age 10, with just a cardboard keyboard to practice on! But her aptitude and commitment convinced her parents to purchase a piano at considerable sacrifice.

As a young teen she joined the adult choir at St. Malachy's Church and learned to sing and play the organ from the organist, Mildred Faust. She took over when her teacher retired in 1985 and remained there as organist, cantor and choir director for 22 years.

Following her dream of becoming a nurse, she enrolled in Health Science at Marianopolis CEGEP. But she was painfully shy, and her success in high school theatre and in music led her to try a music major, and then go on to obtain a B. Mus. at McGill (piano with Betty Dawson, and voice with Margaret Kalil). She did Gilbert and Sullivan with McGill's Savoy Society and occasional gigs with the MSO. Together with close friends Kim Andrews and Wendy Hamel, the "Sweet Vi-

brations" trio sang Christmas music at the Chateau Champlain.

Described by her friends as glamorous, Helen made her own clothes and became a fashion model for the Audrey Morris Agency. This was also the period when she developed a passion for ice dancing, to which her brother Michel had introduced her. After graduation, she worked for many years at Kane & Fetterly Funeral Home, as administrator, arranging, and of course providing music for funerals.

It was in 1989 that Helen joined the Donovan Chorale (which renamed itself Anima Musica) and became the choir's President. In the choir she met Henry Olders. When they married in 1994, she joined his ready-made family: two young daughters, Becky and Lisa, at home; two grown children, Jennifer and Michael; a two-year-old grandson, Andrew; a dog and a cat! Helen described those years as "intense"!

There were additional challenges: Helen's father passed away suddenly in 1995 and her mother, in poor health and in and out of the hospital, died only 13 months later. Helen, as her mother Rosemary's caregiver, "retired" from Kane & Fetterly and became a stay-at-home mother to Becky and Lisa. She started volunteering at Becky's high school, Trafalgar, and for Westmount's Community Events Advisory Committee.

Although it was challenging for the child of a small family, Helen grew to embrace her role as matriarch of the ever larger Montreal Olders clan and welcomed the entire family to celebrate birthdays, holidays, and

especially the time of year she loved best: Christmas. Advent Open Houses were legendary, with up to 100 guests, freely flowing mulled wine, and hot hors d'oeuvres prepared and served by the girls and their friends. Michel welcomed guests and helped with coats, while Helen, at the piano, kept the carols going.

Helen and Henry, seeking more challenge, joined the Orpheus Singers. She was the choir music librarian, and made scarves that the ladies wore in concerts.

In 2000, when the City of Westmount was forcibly merged with Montreal, Helen joined the demerger movement, and contributed to the massive effort to get her beloved city back. The "Demergettes" continue to get together monthly for lunch! The merger fiasco stoked both Henry and Helen's interest in municipal politics, and both joined the board of the Westmount Municipal Association, Helen becoming Treasurer in 2007. She was proud of her role as co-organizer of the organization's 100th birthday celebrations in 2008!

When the girls moved out, Helen took up quilting and was welcomed by the Westmount Quilters Guild. Expanding her musical horizons, she started folk harp lessons in 2004 and joined Harpissimo that year.

Seeking new challenges, Helen resigned her position at St. Malachy's Church in 2007, and began a career as replacement organist/harpist/soloist for services, weddings, and funerals at various churches all over the island of Montreal. In early 2010 she was asked to fill in on a regular

basis at St. Columba's Anglican Church in NDG, as the incumbent Robert Frederick Jones, a well-known musician, composer, and teacher, was ill. Robert unfortunately was not well enough to return and sadly passed away in 2012. Thus, St. Columba's became Helen's new "parish" and she developed close friendships with Reverend Gordon Guy and his wife Myrna, the choir, and many members of the congregation. Henry sang with her for special occasions. When St. Columba's closed in 2012, Helen mourned the loss of this vibrant community. She continued volunteering every other week for Catholic services at Manoir Westmount and Place Kensington residences for seniors,

Life was good, although hectic, when she was diagnosed with endometrial cancer in 2012. Although surgery and brachytherapy were curative, both Helen and Henry were shaken, very conscious of the fragility of existence. Cross-country skiing at Oka was both healthy and peaceful. They went back to ballroom dancing classes at Victoria Hall, and Helen was thrilled to be also doing tap-dance with the dance teacher, Marie-Claude Prigent. In good weather, they went for day-long rides on a new tandem bicycle.

When five years had gone by without recurrence of the endometrial cancer, everyone breathed a sigh of relief. That relief was short-lived, however, for in early 2017 a colon cancer was diagnosed. Surgery, and later, several rounds of chemotherapy and experimental immunotherapy failed to arrest the illness. But through it all, Helen

went to activities, fitness classes, and comedy shows at the Hope & Cope Wellness Centre, and participated enthusiastically in their Voices of Hope Choir.

In late 2018, the family started the process of coming to terms with her dying. With the help of the MUHC Supportive Care Team, Helen's pain was kept under good control, and, buoyed up by the support, prayers, and help of friends and family, she was able to finish a couple of long-dormant quilting projects, organize a family celebration of her and Henry's twenty-fifth wedding anniversary in June 2019, and voyage by train to her sister-in-law's 75th birthday party in Oakville, Ontario so she could say goodbye to her dear friend Kim and to Henry's extended family. Although she was rapidly losing weight and strength, with the support of the family and the CLSC team, her wish to die peacefully, at home with Henry, was honoured.

Above all, Helen was a woman of faith. From her childhood days singing in a church choir, to her volunteer activities as a young adult with Montreal Pro-Life, followed by a lifetime as a liturgical musician, Helen was dedicated to becoming the kind of person that she believed God wanted her to be, and that for many, she already was. Her friend Kim emphasized "Her devotion to family and friends, her openness to learning new things, her acceptance of all kinds of people, her determination to master a variety of skills (languages, instruments, dance, domestic "arts" ...), her sensitivity, practicality and modesty, her generous and accommodating nature, her

intellect and her witty sense of humour, her ability to adapt to changes, her deep faith, and her acceptance of her final days with grace. Helen was, truly, a most extraordinary woman; we are all most blessed to have had her in our lives for the time we did."

Musician friends of Helen's who wanted dearly to participate in this concert but are out of the country include Nick Tasker who wrote "I found Helen one of the gentlest people I have known and she was indeed an inspiration. Not only in her dedication to music and how she supported others in its pursuit and enjoyment but in her heart she always seemed unflappable, non-judgemental and understanding, always giving the World the benefit of the doubt. She was one of those people in my life whom it was a privilege to have known."

And Barbara Lewis wrote "She was a joy to know. A joy to teach. I loved her voice. Her energy. Her desire to grow in all ways. She was (in my mind, still is) a glorious human being. Full of youthful exuberance, even in the midst of difficult treatments for her cancer. She often laughed about it with me during her singing lessons. On the one hand, she was very ill. On the other, she was here with me in the studio creating beautiful music with her voice. And what a stellar voice she had. She could sing with great power and force. But more often, she sang with a kind of authentic tenderness and depth that brought tears to my eyes. Sometimes she played for herself at the piano and gave me short concerts of gorgeous music."

Programme Notes & Performer Biographies

Messe à l'usage des couvents: Offertoire sur les grands jeux

Helen had been slow to warm to early music, until she encountered this beautiful example! She and Henry chose it for the bridal entrance march at their wedding in 1994.

David's bio: David Szanto has received the Doctor of Musical Arts degree from New England Conservatory, Boston, where he studied with William Porter, and the coveted Artist Diploma from The Boston Conservatory for his studies with James David Christie. He has served on the faculty of the Department of Music History and Musicology at the New England Conservatory and holds degrees from the University of Kansas and the University of Toronto. He has been Director of Music and Organist at Ascension of our Lord Church since 2003.

David writes: Helen was a long-standing member of Ascension of Our Lord parish. It was my joy to accompany her frequently, as she sang regularly at the Saturday Masses and at our annual concerts. It is also my honour and privilege to open the concert with this work which had a special meaning for Helen.

God Rest Ye Merry, Gentlemen

For a number of years, Helen (sometimes with Henry) sang with the Ascension of Our Lord choir at their Christmas concerts. She especially loved carols, both singing and accompanying, particularly if all the verses were done!

Image de Noël (L'Enfant Jésus des images)

Kristal writes: Helen's favourite time of year was Christmas: this song choice paints a picture of the nativity tableau.

Kristal's bio: Kristal Calvert, having relocated from Alberta in 2003 and from a successful musical career as a teacher, (both with the Calgary boys Choir and the Calvert Music Studios) festival adjudicator, and professional vocalist, started anew in Montréal, firstly with The Orpheus Singers (where she had the pleasure of befriending Helen) and later in a professional capacity with the Orchestre Symphonique de Montréal and the choir of The Church of Saint John the Evangelist.

La fille aux cheveux de lin

A running joke for Helen was to suggest that "natural" blondes were preferable. Perhaps that's why she felt so drawn to this piece.

Bio de Claude : Bien qu'évoluant normalement dans l'industrie des technologies de l'information appliquées à la paie, Claude reste toujours actif dans le monde musical, que ce soit dans son lieu d'origine de St-Georges-de-Beauce, la ville de Québec, Calgary, AB et Montréal, en piano et en chant. Il est membre du chœur de l'église de St-Jean l'Évangéliste sous la direction de Federico Andreoni, ainsi qu'affilié du RCM Alumni Association et de l'association des professeurs de musique du Québec (APMQ). Il est aussi depuis longtemps un choriste des Chanteurs d'Orphée de Montréal, sous la direction du Pr. Peter Schubert, où il a eu le privilège de faire connaissance avec Hélène et Henry; il interprète aujourd'hui des pièces parmi les favorites d'Hélène.

Wish you were here

George writes: I loved to listen to Helen play, particularly at Christmas time. I'm proud to say that she once accompanied Peter Trent and me as we sang "There'll Always Be a Westmount" in Victoria Hall. I've chosen the song "Wish You Were Here" because a) I can sing it (and that's not always the case with pop songs) and b) Well ... it should be obvious.

George's bio: *The outer man is a guitar player who has spent most of his life living with his family in Westmount, where he was once City Councillor, and performing with Bowser and Blue. The latter have written seven stage musicals, notably "Blokes" and "Schwartz's - the Musical," and written and recorded hundreds of songs. The inner man is a university dropout who wishes he could play the piano.*

Marian Suite: Ave Maria

Helen, a woman of faith, had a particular devotion to the Virgin Mary. Her moving rendition of the Schubert *Ave Maria* was invariably requested when she sang and played at funerals.

L'Espagnola

Biographies de Gisèle et Robin : Formé en 1996, le duo Robin Grenon – Gisèle Guibord séduit différents publics par son étonnante versatilité, présentant ses créations et un répertoire très varié de musiques sud-américaines, celtiques, classiques et populaires.

Ensemble, ils ont enregistré 8 CDs:

***Djiguedon** qui évoque la rencontre des harpes celtiques et sud-américaines,*

***Trace d'Ange**, des noëls celtiques et*

*français; **Suite Mariale**, œuvre originale pour deux harpes inspirée de la vie*

*de Marie de Nazareth; **Harpe du Paraguay** faisant écho à leur voyage en*

*2007 dans ce pays où la harpe est l'instrument national; **Close to You** pour ces belles mélodies des chansons anglophones des années 60 et 70; **Beatles Melodies** en trio harpe – orgue – percussions et finalement **Harpes d'Irlande** pour la douceur et le lyrisme de ces ballades celtiques.*

En duo harpe et orgue, ils ont joué pour Les Concerts Lachine, les Concerts d'été de la Cathédrale de Chicoutimi, les Amis de l'orgue de Rimouski, les Amis de l'orgue de Drummond et le Festival Orgues et Couleurs de Montréal.

*En duo de harpes, ils ont accompagné la soprano Natalie Choquette dans les spectacles : **Diva Latina** avec I Musici de Montréal, **La Reine et la perle** au Festival d'été de Québec, **Entrez dans la danse** au Festival d'Orford. Ils ont également participé aux disques **Terra Mia** et **Terra Bella**.*

À titre de concertistes et de professeurs, ils ont été invités par les organismes : Celtic Harpers of Detroit and Windsor, The Toronto HarpFest, The Canadian Music Showcase, The Northern Lights Harp Fest d'Ottawa et le camp musical CAMMAC.

Cofondateurs de l'association Harpissimo-Québec, ils contribuent grandement à faire découvrir et aimer les harpes traditionnelles au Québec. Ils ont d'ailleurs obtenu la Bourse Desjardins 2010 MRC-Roussillon Soutien à la carrière pour leur contribution exceptionnelle à la vitalité de la culture régionale.

www.robingrenon.com



Mercedita

Prélude à Isfahan

Sylvia écrit : Pendant plus de vingt ans, Harpissimo-Québec a compté Helen parmi ses membres actifs. Sa présence aux concerts, aux ateliers et aux activités nous apportait son sourire, sa gentillesse, son talent et sa générosité. Son enthousiasme ravivait notre confiance et son interprétation de *Danny Boy* nous émouvait toujours. Son esprit de partage nous accueillait dans sa famille élargie, secondée par Henry. Elle avait le sens du détail, de la participation de tous à la décoration de l'arbre de Noël et aux petits ours en peluche sur chaque marche de l'escalier.

Sur une note plus personnelle, j'ai participé avec elle à plusieurs concerts, en duo et en trio, surtout à Ville Mont-Royal. Notre répertoire thématique se prêtait bien aux occasions de la St-Patrick, la journée Robert Burns, la Saint-Valentin et Noël. Nous partagions l'amour de la musique, du chant, des fleurs et de la danse. C'était une belle personne dans tous les sens du mot.

Sylvia Neider

Présidente, Harpissimo-Québec

Biographie de Harpissimo :

www.harpissimo-quebec.org



Hoda écrit : Née en Iran, je vie de l'ingénierie mais survie grâce à la musique. J'ai connu Helen dans Harpissimo où nous avons joué ensemble cette pièce traditionnelle iranienne. La beauté et la pureté du chant de Helen m'a toujours amené des larmes aux yeux pendant nos

concerts. Une telle voix ne pouvait sortir que d'une belle personne.

The lark in the clear air

Being half-Irish, one of Helen's unfinished projects was to publish a CD album of traditional Irish songs (accompanied by celtic harp, naturally!). Her photocopy of this song shows signs of plenty of use!

Julie's bio: Born and raised in Montreal, Julie honed her musical talents at Vanier College and McGill University studying classical voice. She enjoys sharing her gift, working in a variety of venues and singing in many styles throughout the Montreal music scene, including as the soprano in the local jazz quartet Guffman 5.

As a soloist, Julie loves to swing from jazz to pop to musical theatre to opera, and it is in this last genre that Julie has had national exposure due to her performances on "Canada's Got Talent", where she went all the way to the finals!

Julie writes: Helen and I collaborated on numerous occasions, providing comfort through music to the grief-stricken at funerals and memorial services for the deceased.

Though Helen could have sung just as beautifully accompanying herself, she took on the role of accompanist for me with such grace and generosity of spirit. It was always such a pleasure to share the occasion with someone who understood the needs of the singer.

Programme

Messe à l'usage des couvents:

Offertoire sur les grands jeux

David Szanto, organ

François Couperin (1668-1733)

God Rest Ye Merry, Gentlemen

English trad., harm. Charles W. Douglass

Ascension of Our Lord choir, dir. David Szanto

Image de Noël (L'Enfant Jésus des images)

Frank Martin (1890-1974)

Kristal Calvert, soprano; Claude Veilleux, piano

La fille aux cheveux de lin

Claude Debussy (1862-1918)

Claude Veilleux, piano

Wish you were here

David Gilmour (b. 1946) & Roger Waters (b. 1943) [Pink Floyd]

George Bowser, voice & electric guitar

Marian Suite: Ave Maria

Robin Grenon

L'Espagnola

Robin Grenon

Robin Grenon & Gisèle Guibord, harps

Mercedita

Argentinian trad.

Prélude à Isfahan

Persian trad.

Harp quartet (Robin, Gisèle, Hoda Nematollahi, & Sylvia Neider)

The lark in the clear air

Irish trad.

Julie Lafontaine, voice; Gisèle Guibord, harp

Gamba Sonata no. 3 in G minor,

BWV 1029, I. Vivace

Johann Sebastian Bach (1685-1750)

Elinor Frey, cello; Jonathan Oldengarm, organ

Hallelujah

Leonard Cohen (1934-2016)

Voices of Hope choir, dir. Manuel Blais

Concierto de Aranjuez: Tema del adagio

Joaquín Rodrigo (1901-1999)

Jill Rothberg, flute; Olga Gross, piano

Songs of Nymphs: Prelude & Reflection

Marjan Mozetich (b. 1948)

Annabelle Renzo, harp

Xerxes: Recit. Frondi Tenere;

Aria: Ombra mai fù

George Frideric Handel (1685-1759)

Linda Ibberson, soprano; Annabelle Renzo, harp

(translation inside back cover)

The storm is passing over

Charles A. Tindley (1851-1933); arr. Donald Vails

vocal trio: Nancy Hinkson, Vivienne Deane, Martine Musau

Psaume 75

Jan Pieterszoon Sweelinck (1562-1621)

O Magnum Mysterium

Tomás Luis de Victoria (1548-1611)

Orpheus Singers, dir. Peter Schubert

(translation inside back cover)

Here's to Song

Allister MacGillivray (b. 1948); arr. Lydia Adams

Solos: Sharon Braverman, Farah Mohammed; Tracy Davidson;

Quartet: Farah Mohammed, Hisako Kobayashi, Clifton Jarin, Ayrton Zadra;

Jonathan Oldengarm, piano

Les misérables:

Mon histoire (Éponine)

Alain Boublil & Claude-Michel Schönberg

Stephanie Martin; Olga Gross, piano

Wachet auf, ruft uns die Stimme, BWV 645

Johann Sebastian Bach

Jonathan Oldengarm, organ

O God, Beyond all Praising

Tune (Thaxted): Gustav Holst (1874-1934);

words: Michael Perry

Massed choirs and audience; Jonathan Oldengarm, organ

Le musique et le texte se trouve sur la prochaine page

Please see overleaf for the music and text

Canon in 3: Réunis aujourd'hui

Cantor: Ron Greaves

Music & words on inside back cover

Première entrée : Voices of Hope choir; left side pews

Deuxième entrée : Ascension of Our Lord choir; right side pews

Troisième entrée : Les Chanteurs d'Orphée; side chapels

Vous êtes invités à la réception après le concert, dans la salle en bas

Reception following the concert, downstairs in the Church Hall

O God beyond all Praising



1. O God be-yond all prais - ing, We
 2. The flow'r of earth - ly splen - dor In
 3. Then hear, O gra - cious Sav - ior. Ac -

wor-ship you to - day And sing the love a -
 time must sure - ly die, Its frag - ile bloom sur -
 cept the love we bring, That we who know your

maz - ing That songs can-not re - pay; For
 ren - der To you, the Lord most high; But
 fa - vor May serve you as our king; And

we can on - ly won - der At
 hid - den from all na - ture The e -
 wheth - er our to - mor - rows Be

ev - 'ry gift you send, At bless - ings
 ter - nal seed is sown, Though small in
 filled with good or ill, We'll tri - umph

with - out num - ber And mer-cies with - out
 mor - tal stat - ure. To heav-en's gar - den
 through our sor - rows And rise to bless you

end: We lift our hearts be - fore you
 grown: For Christ the man from heav - en
 still: To mar - vel at your beau - ty

And wait up - on your word, We hon - or
 From death has set us free, And we through
 And glo - ry in your ways, And make a

and a - dore you, Our great and might - y Lord.
 him are giv - en The fi - nal vic - to - ry.
 joy-ful du - ty Our sac - ri - fice of praise.

Gamba Sonata no. 3 in G minor, BWV 1029, I. Vivace

*Elinor's bio: Elinor Frey est fascinée par les origines du violoncelle de même que par le processus créatif de musiques nouvelles. Elle joue aussi bien des instruments d'époque que des instruments modernes. Son récent album paru sous l'étiquette belge Passacaille, **Berlin Sonatas** (2015) avec Lorenzo Ghielmi, a été en nomination pour un prix Juno et a remporté un Prix Opus et son premier disque baroque, **La voce del violoncello** (2013), a reçu des critiques très élogieuses. En 2017, est sorti le CD **Fiorè**, l'enregistrement en première mondiale des sonates d'Angelo Maria Fiorè et de diverses airs italiennes inconnues avec la soprano canadienne Suzie LeBlanc. Son CD de nouvelles œuvres pour violoncelle baroque, intitulé **Guided By Voices**, est sorti sur le label Analekta en mars 2019. Elinor a entre autres bénéficié de la bourse américaine US-Italy Fulbright Fellowship ainsi que de bourses du CRSH et du Conseil des Arts du Canada en regard de ses travaux sur la musique italienne pour violoncelle. Elle s'est produite en concert avec Il Gardellino, Les Idées heureuses, Caprice, Constantinople, ainsi qu'avec son quatuor, Pallade Musica. Elinor Frey a obtenu en 2012 un doctorat en musique de l'université McGill et est également diplômée du Mannes College of Music et de la Juilliard School. Elinor est professeure de violoncelles anciens à l'Université de Montréal, chargée de cours à l'Université McGill, et chercheur invitée en musique de 2019-2022 à Lady Margaret Hall, Université d'Oxford.*
<http://elinorfrey.com/>



Jonathan's bio: Artiste à n'en pas douter des plus polyvalents, Jonathan Oldengarm est à la fois organiste, pianiste et claveciniste. Lauréat de plusieurs compétitions d'orgue d'envergure nationale et internationale, M. Oldengarm se produit régulièrement sur les scènes d'Europe, d'Asie et d'Amérique du Nord. Fêru de musique ancienne sur instruments d'époque, il est également familier avec les transcriptions orchestrales du début XXe siècle et excelle dans le domaine de l'accompagnement choral. Jonathan détient un doctorat en interprétation à l'orgue de l'Université McGill et a poussé ses études en Allemagne à la Hochschule für Musik de Stuttgart. Parmi ses prestations les plus récentes, citons celles données à la Maison symphonique et l'Oratoire St-Joseph de Montréal, et quelques autres exécutées en partenariat avec l'Orchestre de Chambre de l'Université McGill, l'Orchestre symphonique de Montréal et l'Ensemble Caprice. On a également pu l'entendre à quelques reprises sur les ondes de Radio-Canada et de la CBC, sur la chaîne RTE, NPR (Pipedreams), de même qu'à l'antenne de l'Union européenne de radiodiffusion. Il a enregistré plusieurs CD en tant que soliste et gravé quelques succès avec les Petits Chanteurs du Mont-Royal et le Choeur de l'église St. Andrew & St. Paul. Il enseigne l'improvisation à l'école de musique Schulich de l'Université McGill et occupe présentement le poste de directeur musical à l'église presbytérienne St. Andrew & St. Paul de Montréal.

Hallelujah

Speaking in the name of every member of The Voices of Hope choir: It was always a pleasure to have Helen standing beside us during rehearsals and concerts, not only to have her beautiful voice somehow make ours sound better, but because her enthusi-

asm was contagious. She loved music passionately, whether singing with an amateur choir or in her other roles as pianist, organist and harpist. She added a lot to all the events in which she was involved. Affectueusement, Michèle Hekimi

The Voices of Hope Choir is composed primarily of cancer survivors, a program of Hope & Cope, a pioneering cancer support organization. <https://www.facebook.com/CentredebienetreHopeandCope/>



Concierto de Aranjuez: Tema del adagio

Olga writes: I fondly remember Helen for her soft-spoken and enthusiastic presence at so many concerts over the years. It was such an honour when Helen and Henry asked me to play harp for their wedding ceremony - the joy of playing for people who truly and intently listen to the music is a rare gift!

Olga's bio: Olga Gross is the pianist with the Orchestre symphonique de Montréal since 1996. She appears regularly as soloist with the orchestra and Kent Nagano, notably at the 2011 Edinburgh International Festival. In 2018, she was invited to perform Stravinsky's Petrushka with the Royal Philharmonic Orchestra of London on their USA tour. She also performs regularly as orchestral keyboard with the National Arts Centre Orchestra of Ottawa.

En récital, elle a collaboré avec le saxophoniste Branford Marsalis, avec la violoniste Chantal Juillet et avec le violoniste Lorand Fenyves. Harpiste accomplie, elle a reçu nombre d'éloges pour ses enregistrements Après le jour et Jardins de givre avec la mezzo-soprano Claudine Ledoux.

Songs of Nymphs: Prelude & Reflection

Annabelle dit : J'ai rencontré Helen il y a plusieurs années à travers *Harpissimo Québec*. Je me souviens si bien de son interprétation de *Summertime* qu'elle chantait divinement bien accompagné par Robin à la harpe! Elle s'est inscrite à mon École de harpe il y a quelques années et c'est à ce moment là que j'ai appris réellement à connaître Helen: une femme à la fois douce et pleine de vie, curieuse et talentueuse. Ce fût un plaisir de partager avec elle ces moments de musique, de partage et de rires.

bio d'Annabelle :Harpiste aux mille et un projets, Annabelle Renzo se distingue par sa créativité et sa polyvalence. Après des études à l'Université McGill auprès de Jennifer Swartz, Annabelle Renzo est invitée par tous les grands ensembles de la métropole québécoise. Depuis 2006, elle est harpe solo de l'Orchestre Symphonique de Longueuil, surnuméraire au sein de l'Orchestre Métropolitain avec qui elle a eu le privilège de participer à la première tournée européenne (2017) et de plusieurs autres ensembles du Québec. Soucieuse du bien que la musique peut engendrer chez l'être humain, elle initie plusieurs de ses projets. Pendant 4 ans, elle a offert des moments musicaux à la harpe au chevet des patients en soins palliatifs de l'Hôtel-Dieu du CHUM. Elle partage également sa passion via l'enseignement à sa propre École de harpe Annabelle Renzo et est titulaire depuis 2013 du poste de professeur de harpe au Cégep Saint-Laurent. En septembre 2016, elle ouvre les portes de son tout nouveau lieu de diffusion : Sérénité Sonore, situé au coeur du Plateau Mont-Royal, un espace-loft dédié à des concerts dans des hamacs-cocons. Ce lieu ayant inspiré à l'entreprise son nom, une gamme de produits et services sont maintenant offerts. www.serenitesonore.com



Xerxes: Recit. Frondi Tenere;

Aria: Ombra mai fù

Linda writes: I chose this piece knowing that it was one of Helen's favourites. It speaks of the beauty of nature (the beloved plane tree), of peace, and of eternal tranquility.

Linda's bio: Linda Ibberson has been passionate about music and singing since childhood. From a young age, she was the entertainer for her friends and family. She studied voice with Joanne Bentley at both Vanier College and McGill University. She has sung in many choirs over the years, including the Ste. Anne's Singers, and as a lead at St. Philips Anglican Church for many years. She met Helen in 1993, when she joined The Orpheus Singers under the direction of Peter Schubert. Helen was a first soprano, and Linda a second, and so began their friendship and the playful rivalry between their sections! They had the occasion to perform several small ensemble works together, and Linda was always impressed by Helen's clear, floating voice, and also by her dedication to her craft.

The storm is passing over

This gospel selection was sung by Vivienne's trio during the reception following the Church of St. Columba's Farewell Service in 2012. Nancy is a former choir member of that church; Helen was organist and choir director there from 2010 to 2012.

Vivienne Deane is a vocalist, composer and vocal coach who has worked in and around Montreal on the jazz circuit for over 25 years. Vivienne has also directed various choirs (Wesley United Church, Union United Church, Madison Baptist

Church, St Ansgar's Lutheran Church and the University of Montreal). She has also worked extensively with children as a music educator and choir director, and has self-produced 2 original children's CDs, a gospel album and a jazz recording. Vivienne was the subject of the documentary "Gospel According to Vivienne" a 52-minute documentary that can be viewed at www.vimeo.com.

www.viviennedeane.com



Psaulme 75

O Magnum Mysterium

The Orpheus Singers is an accomplished chamber choir dedicated to the performance of complex and less familiar works spanning the past six centuries. In the forty years since its founding, the group has distinguished itself in several competitions. Under the baton of Peter Schubert, the ensemble has been a finalist five times in the CBC National Radio Competition for Amateur Choirs, winning first prize in 1996, and second prize in 2004. As part of The Orpheus Singers' mandate to promote deserving but lesser known music, the ensemble has premiered works by such composers as Anne Lauber, Jacques Faubert, Bengt Hambraeus, Bob Beart and David Scott Lytle, and has participated in the production of a CD of the musical works of Friedrich Nietzsche.

Artistic Director Peter Schubert has conducted The Orpheus Singers since 1991. He also directs VivaVoce, a professional vocal ensemble he founded in 1998. Their two -CD set of the complete Magnificats and three Salve Reginas of Pierre de la Rue came out in 2007. Peter Schubert studied conducting with Nadia Boulanger, Helmuth Rilling, Jacques-Louis Monod, and David Gilbert and has

been assistant to Gregg Smith and Agnes Grossman. He has published an edition of Renaissance Noël's as well as his own innovative arrangements of five popular Christmas carols with C.F. Peters. A native of New York, Schubert holds a Ph.D. in musicology from Columbia University. He is a Professor in the Department of Music Research of the Schulich School of Music of McGill University, and is the author of two textbooks: *Modal Counterpoint, Renaissance Style* (Oxford University Press, 1999) and *Baroque Counterpoint* (Pearson Prentice Hall, 2006).
<http://www.orpheusmontreal.org/en/home/>



Here's to Song

Helen and Henry learned this song at CAMMAC Ontario from Jenny Crober. The words perfectly described Helen's relationship with singing: a gift and a blessing when done with friends. She was unable to sing these words without tears in her eyes.
The soloists and quartet all sang with Helen for many years in the Orpheus Singers; the sopranos, Sharon, Tracy, and Farah, often in friendly rivalry for solo parts. Hisako, together with her husband Eamon Egan and with Henry, would sing together as a quartet for special occasions at St. Monica's Church and elsewhere. Clifton sang in Helen's choir years earlier at St. Malachy's. Ayrton, as the instigator of Orpheus's "Sing and gorge" rehearsal parties, added much pleasure to Helen's time with the choir. And Farah, a dear and close friend of Helen's, used to join her for piano four hands music making!

Les misérables: Mon histoire (Éponine)

Stephanie est chanteuse professionnelle depuis ses débuts à Montréal notamment dans la production bilingue de *Les Misérables* au Théâtre St. Denis en 1991. Elle incarne le rôle de Eponine, rôle qu'elle reprend à Paris et ensuite à Londres dans le West End. Suivra de nombreuses années de théâtre et de tournées musicales partout dans le monde. Stéphanie est aussi auteure-compositrice ayant produit trois CD de musique originale. Aujourd'hui elle fait partie du groupe *Jeans n'classics* ou elle est chanteuse invitée d'orchestres symphoniques au Canada et aux États-Unis.

« C'est un grand honneur pour moi de participer aujourd'hui à ce concert pour Helen. »

Wachet auf, ruft uns die Stimme, BWV 645

The text, from the chorale "Sleepers, awake", is excerpted from Cantata 140 but arranged by Bach himself for organ solo. It summons us all to the joyful, eternal banquet of heaven.

Helen had suggested this work for her funeral, but it wouldn't have been effective on the electronic organ at St. Monica's church. She would be thrilled to have it in today's concert in her honour!

O God, Beyond all Praising

The evocative "Jupiter" theme from Holst's "The Planets" was much loved by Helen, who made sure that this hymn was sung at the funerals of all the people she was close to.

Canon in 3: Réunis aujourd'hui

Helen was drawn to this round because it expresses exactly what music meant to her.

Recit. **Frondi tenere** e belle
 Del mio platano amato,
 Per voi risplenda il fato.
 Tuoni, lampi e procelle
 Non v'oltraggino mai la cara pace.
 Nè giunga a profanarvi austro rapace!

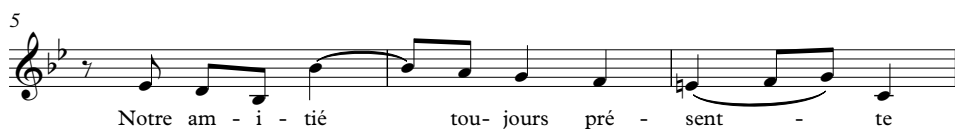
Aria **Ombra mai fù**

Di vegetabile
 Cara ed amabile
 Soave più.

Tender and beautiful branches
 Of my beloved plane tree,
 For you fate brightly shines;
 Thunder, lightning and storms
 Never disturb your majestic calm.
 Rapacious winds do not reach out to
 defile you!
 Never was there a shadow Of branches
 Sweeter, more refreshing,
 Or more gentle.

O magnum mysterium,
 et admirabile sacramentum,
 ut animalia viderent Dominum
 natum,
 iacentem in praesepio!
 Beata Virgo, cujus viscera
 meruerunt portare
 Dominum Jesum Christum.
 Alleluia!

O great mystery,
 and wonderful sacrament,
 that animals should see the newborn
 Lord,
 lying in a manger!
 Blessed is the virgin whose womb
 was worthy to bear
 the Lord, Jesus Christ.
 Alleluia!



Réunis aujourd'hui dans la joie et dans l'effort!
 Notre amitié toujours présente
 illumine nos visages,
 et la musique, et la musique!
 En est le lien magique!

Many thanks to all the people who helped make this concert possible: the performers, of course; the clergy, staff, and volunteers of St. Matthias' Church, particularly Francie Montgomery, Valerie Aitken, and Brian Davies; the staff of St. Raphael Palliative Care Home and Day Centre; you, the audience; and especially family and friends who themselves are mourning the loss of Helen along with me.



Henry



For many of the 22 years that Helen was choir director, organist, and cantor at St. Malachy's Church, Fr. Gerald Sinel was pastor. He was hugely supportive of Helen and her choir, and very appreciative of her efforts to render the liturgy more beautiful and worshipful with music. Helen maintained close ties with Fr. Gerry when he was transferred to St. Raphael's Church in Outremont. When it became apparent that this church would be closed, he embarked on the process of turning the building into a palliative care centre. It took many years and the hard work of many dedicated individuals to turn Fr. Sinel's dream into reality; St. Raphael Palliative Care Home and Day Centre welcomed its first patients just this past November!



Helen encouraged her dear friend Fr. Gerry to persist in his project, and she was thrilled with the idea of donating her much-loved baby grand piano to the St. Raphael Palliative Care Home and Day Centre. Before she died, she



requested that proceeds from this memorial concert go there also. Please give generously, and use the envelopes if you would like a receipt for income tax (or donate online using the link or QR code).


St Raphaël Maison de soins palliatifs
et centre de jour

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Montréal QC H3S 1V6

<https://maisonstraphael.org/faire-un-don/>

