



CAPELLA REGALIS MEN AND BOYS CHOIR

Directed by Nick Halley

A Chorister's Christmas 2024

with Paul Halley (organ) and Maritime Brass Quintet

December 21 Lunenburg | December 22 Halifax
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A Call for Support

DEAR FRIENDS,

Precisely one week ago, I had the honour of participating in *A Rose in Winter*, the All Saints Cathedral Choir's Christmas concert. I was even assigned a reading (two, in fact), one of which was this poem by Wendell Berry:

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world, and am free.

I am persuaded that someone, somewhere, be they a Haligonian or a Lunenburger, was appreciative of, perhaps even impressed by, my reciting it from memory. I am certain that no one, anywhere, would have been impressed had I "sight-read" it.

Yet this is the term we use in music, isn't it? "Sight-reading." To me, it's indicative of a societal distance from music, a kind of siloing of the population into different categories based on a vague notion of haves and have-nots: those who have talent, those who don't, those who have a shot at "making it" in music, those who don't, and so forth.

I mean, who sight-reads poetry? I can think of few things more aggravating. Sometimes I cannot help but memorize a poem as short and succinct as Wendell Berry's, because I need all the time I can get with it to digest its inner music. But I don't imagine even the greatest literary genius trying to understand a line like "...and what rough beast, its hour come round at last, slouches toward Bethlehem?" by *sight-reading* it. We are almost always instantaneously struck by poetry, to be sure – that is its power – but "to waterski across the surface of a poem, waving at the author's name on the shore", now that takes an expert, a guide, or a fair amount of practice.

So I've been making the claim that when you perform a piece – of poetry or of music – from memory, you are doing the same thing as when you read it for

the first time: you're looking ahead. Which is to say you're thinking ahead. Handily, my other reading at *A Rose in Winter* was by the 15th century Indian poet Kabir and one line goes, "Think...and think...while you are alive." It was a helpful reminder at a busy time.

Some time ago we filmed a 'Music Literacy Course' and the first episodes are being uploaded to the Online Learning page on our website as I write this letter. While filming it I realized we weren't going to get beyond *the most basic* elements of music. I ran this past my father Paul, the most musically-literate person I know (and he'll be your organist this evening!) and he said: "Isn't that all there is? The basics? The rest is additional." So when we also started a South Shore Program this past November, I made a private vow to stick with the basics. To do so requires all the attention of the student. For instance, matching a pitch – singing a note bang in tune – is a skill that all of us singers will spend our lives improving. We need to be freed from a whole lot of mental, visual, and aural noise to focus like that. It's asking a lot, so when I made this demand on the very first day of the South Shore Program, with all 37 unauditioned, uninitiated youngsters ages 7-12 in attendance, I figured about half would return. The next week there were over 40 and now there are over 50. It turns out there is an encouragingly large portion of the population – kids and parents – who for whatever reason want to turn their attention to music for a time.

What I'm suggesting is that we also – all of us, from the bona fide genius to the self-proclaimed tin ear – need to allow ourselves a little more of that precious time, digesting music's inner poetry. Even just getting that first striking encounter with it is enough to light a fire in the belly. This is at the heart of what we're trying to do at Capella Regalis. Have I asked you to support us yet? I should: this is our 15th season and as we continue to grow our offerings, so our budget grows too. Please help us continue building, if you can.

In fact, you're already supporting us, by showing up tonight. Some of the music you'll hear is complicated, but most of it isn't. It's just beautifully crafted in its simplicity. I hope that to your ears it is *all good*. But my deepest hope is that this concert be a moment in which you, and we, can rest in the grace of the world, and be free.

Yours,



Nick Halley
Founder & Artistic Director

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program insert for giving options.**

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A Chorister's Christmas 2024

*The audience is invited to stand for the hymns and sit for the carols.
Please hold your applause until the end of the concert.*

Hymn Once In Royal David's City

IRBY

The audience is invited to stand and sing vv. 3 – 6.

1 Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed;
Mary was that mother mild,
Jesus Christ her little child.

3 And through all his wondrous childhood
He would honour and obey,
Love and watch the lowly maiden,
In whose gentle arms he lay;
Christian children all must be
Mild obedient, good as he.

5 And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.

2 He came down to earth from heaven,
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor, and mean, and lowly,
Lived on earth our Saviour holy.

4 For he is our childhood's pattern,
Day by day like us he grew,
He was little, weak and helpless,
Tears and smiles like us he knew;
And he feeleth for our sadness,
And he shareth in our gladness.

6 Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
Where like stars his children crowned
All in white shall wait around.

Words: C. F. Alexander (1818–1895)

Music: H. J. Gauntlett (1805–1876)
harm. A. H. Mann (1850–1929);
desc. P. Halley (b.1952)

The audience sits.

Carol Past Three O' Clock

*Past three o' clock, and a cold frosty morning:
Past three o' clock; good morrow masters all!*

1 Born is a baby,
gentle as may be,
Son of the eternal
Father supernal. *Refrain*

3 Mid earth rejoices
hearing such voices,
Ne'ertofore so well
carolling *Nowell! Refrain*

5 Cheese from the dairy
bring they for Mary,
and not for money,
butter or honey. *Refrain*

7 Myrrh from full coffer,
incense they offer,
nor is the golden
nugget withholden. *Refrain*

2 Seraph quire singeth,
angel bell ringeth:
Hark how they rime it,
time it and chime it! *Refrain*

4 Hinds o'er the pearly
dewy lawn early
seek the high stranger
laid in the manager. *Refrain*

6 Light out of star-land
leadeth from far land
princes to meet him,
worship and greet him. *Refrain*

8 Thus they: I pray you,
up, sirs, nor stay you
till ye confess him
likewise, and bless him. *Refrain*

*Words: Verses: G. R. Woodward (1848–1934)
Refrain: Traditional English Carol*

*Music: Trad. English;
arr. C. Wood (1866–1926)*

Carol The Song Of Mary

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Saviour.
For he hath regarded
The lowliness of his handmaiden.
For behold from henceforth
All generations shall call me blessed.
For he that is mighty hath magnified me,
And holy is his Name.
And his mercy is on them that fear him
Throughout all generations.
He hath showed strength with his arm;
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat,
And hath exalted the humble and meek.
He hath filled the hungry with good things,
And the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel,
As he promised to our forefathers,
Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now, and ever shall be: world without end.
Amen.

Words: Luke 1:46-55 (KJV)

Music: C. V. Stanford (1852–1924)

Carol Ein Kind Geborn Zu Bethlehem

Puer natus in Bethlehem,
unde gaudet Jerusalem.
Alleluia.

*A child is born in Bethlehem,
wherefore Jerusalem rejoices.
Alleluia!*

1 Ein Kind geborn zu Bethlehem,
des freuet sich Jerusalem.

*A child is born in Bethlehem,
wherefore Jerusalem rejoices.*

2 Hier liegt es in dem Krippelein,
ohn Ende ist die Herrschaft sein.

*He lies here in the manger;
his reign is to be without end.*

3 Das Öchslein und das Eselein
erkannten Gott den Herren sein.

*The ox and the donkey
recognised him to be God, the Lord.*

4 Die König aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachten's dar.

*Kings came there from Sheba, offering
gold, frankincense, and myrrh.*

5 Sein Mutter ist die reine Magd,
die ohn ein Mann geboren hat.

*His mother is the queen Virgin,
who gave birth without a man.*

6 Die Schlang ihn nicht vergiften kunnt,
ist worden unser Blut ohn Sünd.

*The serpent could not poison Him; our
blood became without sin.*

7 Er ist uns gar gleich nach dem Fleisch,
der Sünden nach ist uns nicht gleich.

*For he is like us with respect to the
flesh, but not with respect to sin.*

8 Damit er uns ihm machet Gleich,
und wiederbrächt zu Gottes Reich.

*Thus he made himself like us and
brought us again to God's kingdom.*

9 Für solche gnadenreiche Zeit,
sei Gott gelobt in Ewigkeit.

*For such a time, rich in grace,
may God be praised forever.*

Laudetur sancta Trinitas,
Deo dicamus gratias.
Alleluia.

*Let the holy Trinity be praised;
let us give thanks to God.
Alleluia!*

Words: Latin hymn, 13th cent.
German trans. C. Spangenberg (1528–1604)
English trans. S. Beard (b. 1947)

Music: M. Praetorius (1571–1621);
arr. P. Halley

Carol Jesus Christ The Apple Tree

1 The tree of life my soul hath seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

2 His beauty doth all things excel:
By faith I know, but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

3 For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see,
'Tis found in Christ the apple tree.

4 I'm weary with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be
Of Jesus Christ the apple tree.

5 This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

Words: Anonymous, 18th cent. English

Music: E. Poston (1905–87)

Carol Laetentur Coeli

Laetentur coeli, et exultet terra.
Jubilate montes laudem,
quia Dominus noster veniet, et pauperum suorum miserebitur.
Orietur in diebus tuis justitia et abundantia pacis.

*Let the heavens be glad and let the earth rejoice.
Let the mountains be joyful with praise,
because our Lord will come, and will show mercy to his poor.
In your days, justice and abundance of peace shall arise.*

Words: Isaiah 49:13 & Psalm 72: 7

Music: W. Byrd (1540–1623)

Hymn O Little Town Of Bethlehem

FOREST GREEN

The audience is invited to stand and sing vv. 1,2 & 4

- All* 1 O little town of Bethlehem,
 How still we see thee lie!
Above thy deep and dreamless sleep
 The silent stars go by;
Yet in thy dark streets shineth
 The everlasting Light;
The hopes and fears of all the years
 Are met in thee tonight.
- All* 2 O morning stars, together
 Proclaim the holy birth!
And praises sing to God the King,
 And peace to men on earth.
For Christ is born of Mary;
 And gathered all above,
While mortals sleep, the angels keep
 Their watch of wondering love.
- Choir* 3 How silently, how silently,
 The wondrous gift is given!
So God imparts to human hearts
 The blessings of his heaven.
No ear may hear his coming,
 But in this world of sin,
Where meek souls will receive him, still
 The dear Christ enters in.
- All* 4 O holy Child of Bethlehem,
 Descend to us, we pray;
Cast out our sin and enter in,
 Be born in us today.
We hear the Christmas angels
 The great glad tidings tell;
O come to us, abide with us,
 Our Lord Emmanuel!

Words: Bp. Phillips Brooks (1835-93)

Music: English Traditional
arr. R. Vaughan Williams
Descant by T. Armstrong (1898-1994)

The audience sits.

Carol Remember, O Thou Man

1 Remember, O thou man,
O thou man, O thou man,
Remember, O thou man,
Thy time is spent:
Remember, O thou man,
How thou cam'st to me then,
And I did what I can,
Therefore repent.

2 Remember God's goodness,
O thou man, O thou man,
Remember God's goodness
And promise made:
Remember God's goodness,
How his only Son he sent,
Our sins for to redress:
Be not afraid.

3 In Bethlem was he born,
O thou man, O thou man,
In Bethlem was he born,
For Mankind dear:
In Bethlem was he born,
For us that were forlorn,
And therefore took no scorn,
Our sins to bear.

4 Give thanks to God always,
O thou man, O thou man,
Give thanks to God always,
With hearts most jolly:
Give thanks to God always,
Upon this blessed day;
Let all men sing and say,
Holy, holy.

Words: Anonymous, 16th cent. English

Music: T. Ravenscroft (c.1588–1635)

Carol A Virgin Most Pure

1 A virgin most pure, as the prophets do tell,
Hath brought forth a baby, as it hath befell;
To be our Redeemer from death, hell, and sin,
Which Adam's transgression hath wrappèd us in.

*Aye, and therefore be merry; Rejoice, and be you merry; Set sorrow aside;
Christ Jesus our Saviour was born at this tide.*

2 In Bethlehem Jewry a city there was,
Where Joseph and Mary together did pass,
And there to be taxèd, with many one mo',
For Caesar commanded the same should be so. *Refrain*

3 But when they had entered the city so fair,
A number of people so mighty was there,
That Joseph and Mary, whose substance was small,
Could find in the inn there no lodging at all. *Refrain*

4 Then were they constrained in a stable to lie,
Where horses and asses they used for to tie;
Their lodging so simple they took it no scorn,
But against the next morning our Saviour was born. *Refrain*

Words: Anonymous, 18th cent. English

Music: Trad. English; arr. C. Wood

Carol In Dulci Jubilo

1 In dulci jubilo (*In quiet joy*)
Let us our homage shew;
Our heart's joy reclineth
In praesepio (*In a manger*)
And like a bright star shineth,
Matris in gremio, (*In the mother's lap*)
Alpha es et O. (*Thou art Alpha and Omega.*)

3 O Patris caritas, (*O love of the Father*)
O Nati lenitas! (*O gentleness of the Son*)
Deeply were we stained
Per nostra criminal; (*Through our sins*)
But thou for us hast gained
Coelorum gaudia. (*The joy of heaven.*)
O that we were there!

Words: H. Suso (c.1295–1361)
trans. R. L. Pearsall (1795–1856)

2 O Jesu parvule, (*O tiny Jesus*)
I yearn for thee alway,
Hear me, I beseech thee,
O Puer optime! (*O best of boys*)
My prayer let it reach thee,
O princeps gloriae! (*O prince of glory*)
Trahe me post te! (*Draw me after Thee!*)

4 Ubi sunt gaudia, (*Where are joys*)
If that they be not there?
There are angels singing
Nova cantica, (*New songs*)
There the bells are ringing
In Regis curia. (*In the King's court.*)
O that we were there!

Music: H. Praetorius (1560–1629)
arr. Paul Halley

Carol Make We Joy Now

Make we joy now in this fest
In quo Christus natus est. Eya! (*On which Christ is born. Indeed!*)

1 A Patre unigenitus
(*The Only-Begotten of the Father*)
Is through a maiden come to us,
Sing we of him and say 'Welcome!
Veni, Redemptor gentium.'
(*Come, Redeemer of mankind*)

3 A solis ortus cardine
(*From the region of the rising of the sun*)
So mighty a lord is none as he,
And to our kind he hath him knit
Adam parens quod polluit.
(*Which our parent Adam defiled*)

2 Agnoscat omne seculum
(*Let every age acknowledge*)
A bright star made three kings to come
Him for to seek with their presents,
Verbum supernum prodiens.
(*Approaching the heavenly Word*)

4 Maria ventre concepit,
(*Mary conceived in her womb*)
The Holy Ghost was aye her with,
Of her in Bethlehem born he is,
Consorts paterni luminis.
(*Sharer of the Father's light*)

5 O lux beata Trinitas! (*O blessed light, the Trinity*)
He lay between an ox and ass,
Beside his mothermaiden free,
Gloria tibi Domine! (*Glory be to Thee, O Lord*)

Words: Anonymous, 15th cent. English
English trans. S. Beard

Music: W. Walton (1902–83)

Hymn God Rest You Merry

GOD REST YOU MERRY

The audience is invited to stand and sing vv.1, 3, 4 & 6 and all refrains.

All 1 God rest you merry, gentlemen, Let nothing you dismay,
For Jesus Christ our Saviour Was born upon this day;
To save us all from Satan's power When we were gone astray.

Refrain *O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.*

Choir 2 From God our heav'nly Father A blessed angel came
And unto certain shepherds Brought tidings of the same
How that in Bethlehem was born The Son of God by name:

Refrain

High
voices 3 "Fear not," then said the angel, "Let nothing you affright,
This day is born a Saviour Of a pure virgin bright,
To free all those who trust in him From Satan's power and might."

Refrain

Low
voices 4 The shepherds at those tidings Rejoicèd much in mind,
And left their flocks a-feeding In tempest, storm, and wind,
And went to Bethlehem straightway, This blessèd babe to find.

Refrain

Choir 5 But when to Bethlehem they came, Whereat this infant lay,
They found him in a manger Where oxen feed on hay;
His mother Mary kneeling Unto the Lord did pray.

Refrain

All 6 Now to the Lord sing praises, All you within this place,
And with true love and brotherhood Each other now embrace;
This holy tide of Christmas All others doth deface:

Refrain

Words: Trad. English

Music: Trad. English; arr. D. Willcocks (1919–2015)

The audience sits.

Carol **Quelle Est Cette Odeur Agréable?**

1 Quelle est cette odeur agréable,
Bergers, qui ravit tous nos sens?
S'exhale t'il rien de semblable
Au milieu des fleurs du printemps?

*What is that lovely fragrance,
Shepherds, that delights all of our senses?
Is anything similar exuded
Amid the flowers of spring?*

2 Mais quelle éclatante lumière
Dans la nuit vient frapper nos yeux
L'astre de jour, dans sa carrière,
Futil jamais si radieux!

*But what brilliant light
Comes to greet our eyes in the night?
The day star, in its course,
Was never so radiant!*

3 A Bethléem, dans une crèche
Il vient de vous naître-un Sauveur.
Allons, que rien ne vous empêche
D'adorer votre Rédempteur.

*In Bethlehem, in a manger,
Your Saviour has just been born.
Then go, so that nothing prevents
You from adoring your Redeemer.*

4 Dieu tout puissant, gloire éternelle
Vous soit rendue jusqu'aux cieux.
Que la paix soit universelle
Que la grâce abonde en tous lieux.

*Almighty God, to you may eternal glory
Be rendered up to the heavens.
May peace be universal.
May grace abound in all places.*

Words: Trad. French.
English trans. S. Beard

Music: arr. D. Willcocks

Instrumental (*Halifax*)

Galliard

S. Scheidt (1587–1684)

Carol **Deo Gratias Persolvamus**

Refrain: Deo gratias
persolvamus alacriter.

*Let us cheerfully
give thanks to God.*

Nato altissimo,
virginis ex utero
Deo gratias. *Refrain*

*For the most High,
born of the virgin's womb,
thanks to God.*

Regi in praesepio,
Donis adorato,
Deo gratias. *Refrain*

*For the King in the crib,
with gifts adored,
thanks to God.*

Mariae filio.
Benedicamus Domino,
Deo gratias. *Refrain*

*For the son of Mary.
Let us bless the Lord.
Thanks to God.*

Words: Oxford, Bodleian Library

Music: Anon. c. 1430

Carol **Away In A Manger**

Away in a manger, no crib for a bed,
The little Lord Jesus laid down His sweet head.
The stars in the sky looked down where He lay,
The little Lord Jesus, asleep on the hay.

The cattle are lowing, the Baby awakes,
But little Lord Jesus, no crying He makes;
I love Thee, Lord Jesus, look down from the sky
And stay by my cradle till morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay
Close by me forever, and love me, I pray;
Bless all the dear children in Thy tender care,
And fit us for Heaven to live with Thee there.

Words: vv. 1-2: Trad. English (19th century)
verse 3: attrib. J. T. McFarland, ca. 1906

Music: W. J. Kirkpatrick (1838-1921)
arr. D. Willcocks

Carol **Tomorrow Shall Be My Dancing Day**

1 Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:
*Sing O my love, O my love,
my love, my love;
This have I done for my true love.*

3 In a manger laid and wrapped I was
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance:
Refrain

Words: Trad. English

2 Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance:
Refrain

4 Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance:
Refrain

Music: J. Gardner (1917-2011)

Hymn O Come, All Ye Faithful

ADESTE FIDELES

The audience is invited to stand and sing all verses.

1 Adeste fideles, Laeti triumphantes; Venite, venite in Bethlehem: Natum videte Regem Angelorum: Venite adoremus, Venite adoremus, Venite adoremus, Dominum.	<i>O Come, all ye faithful, joyful and triumphant; O come ye, come to Bethlehem: Come and behold him, Born the King of Angels; O come, let us adore him, O come, let us adore him, O come, let us adore him, the Lord!</i>
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2 God of God
 Light of Light
Lo! He abhors not the Virgin's womb;
 Very God,
Begotten, not created:
 O come, let us adore him,
 O come, let us adore him,
 O come, let us adore him, Christ the Lord!

3 See how the shepherds,
 Summoned to his cradle
Leaving their flocks draw nigh
 with lowly fear;
 We too will thither
Bend our joyful footsteps;
 O come, let us adore him,
 O come, let us adore him,
 O come, let us adore him, Christ the Lord!

4 Sing, choirs of Angels,
 Sing in exultation,
Sing, all ye citizens of heaven above;
 Glory to God
In the highest:
 O come, let us adore him,
 O come, let us adore him,
 O come, let us adore him, Christ the Lord!

Words: Trans. from the Latin, 18th cent.
by F. Oakeley (1802–1880) & others

Music: J. F. Wade (1711–1786)
arr. D. Willcocks

PERFORMERS

Nick Halley, Director & Percussion

Paul Halley, Organ

CAPELLA REGALIS MEN & BOYS CHOIR

Boys: Senior Choir

Senior Choristers

Calvin Chhangur
Gerasimos Delorey
Nikolaos Delorey
Claude Fulton
Clement Fulton
Gavin Hilchey, *Head Boy*
Jonah Sneddon

Regular Choristers

Joseph Banwo
Cash Gallant-McLean
Brendan Lee
Lochlan Sachdev
Christopher Soliman

Junior Choristers

Jae Bardalez
Oscar Hernandez Moshin
Chan (Jimmy) Tran
Thiet (Jonny) Tran
Savelii Tsimbalenko

Boys: Probationers Program

Knox Chhangur
Daniel Li
Dalton McCarthy
Ryan Nonyelu

Maritime Brass Quintet (Halifax)

Curtis Dietz, trumpet
Richard Simoneau, trumpet
Gina Patterson, horn
Dale Sorensen, trombone
Bob Nicholson, tuba

Men

Altos

Scott Beard
Lyle Pearse
Daniel Sneddon

Tenors

Llewellyn Davidson
Samuel Swain
Ian Tomaz
James Whitley
Peter Wilkinson
Harkin Yang

Basses

Simon Blake
John Bogardus
Shaylan Burkhart
Wyn Burkhart
Tams Cookey
Alexander Dobson
Matías Gallardo
Trevor Hannon

Dhani Smeltzer
Jonathan Soliman
Mingzheng (Max) Xiao
Jianxiao (James) Zhan

Instrumentalists (Lunenburg)

Shaw Nicholson, trumpet
Gina Patterson, horn

CAPELLA REGALIS ADMINISTRATION

Nick Halley, *Founder & Artistic Director*
Vanessa Halley, *Executive Director & Girls Choir Dir.*
Hannah Griffin, *Assistant Executive Director*
Hilary Allister, *Probationers Dir. & Personnel Mngr*
Margot Aldrich, *South Shore Program Manager*
Scott Beard, *Music Librarian*
Paul Halley, *Accompanist & Musical Mentor*
Rev Dr Helen Ryding, *Chaplain (All Saints Cathedral)*
Canon Dr Gary Thorne, *Chaplain (Emeritus)*

OPERATING BOARD

Barbara Butler, *Chair*
Scott Beard
Curtis Dietz
Andrew Griffin
Nick Halley
Paul Halley
Janelle Lucyk

Special thanks to **Musique Royale** for their collaboration on so many projects, and to our stalwart **Volunteers**, who make Capella Regalis programs possible!

PERFORMER BIOGRAPHIES

CAPELLA REGALIS CHOIRS is a Canadian charity dedicated to training singers and performing choral music of the highest excellence. Founded in Nova Scotia by director Nick Halley in 2010 to build upon the best aspects of the European tradition of church choirs and to revitalize this method of music training in Canada, Capella Regalis now comprises a Boys Choir, Girls Choir, and professional Men's Choir (including Young Men with recently changed voices), based in Halifax. In addition, this season Capella Regalis launched a South Shore Program, offering free weekly rehearsals for children on Nova Scotia's South Shore. Capella Regalis Choirs are **free and open to any child who is keen to learn music**. Visit capellaregalis.com/join.

Capella Regalis Choirs regularly sing Choral Evensong in the Cathedral Church of All Saints, Halifax, as part of the Cathedral's *Sundays at Four* series. The choirs also perform concerts around Nova Scotia and beyond in a busy September – June season, and engage the public in many music outreach initiatives.

Annual performances include tour programs of sacred and secular repertoire from across the Western tradition, and the popular, annual Christmas series, *A Chorister's Christmas*. In addition, each season Capella Regalis collaborates with other groups and world-class musicians in productions of major works such as J.S. Bach's *Easter Cantata BWV 4*, J.S. Bach's *Saint Matthew Passion*, Bernstein's *Chichester Psalms*, Bizet's *Carmen*, Britten's *A Ceremony of Carols*, Britten's *Saint Nicolas*, Fauré's *Requiem*, Handel's *Te Deum*, Monteverdi's *Selva Morale e Spirituale*, Monteverdi's *Vespers of 1610*, Mozart's *Requiem*, Orff's *Carmina Burana*, the Paul Winter Consort's *Missa Gaia/Earth Mass*, Rutter's *Visions*, and Schütz's *Musikalische Exequien*.

Capella Regalis has completed seven performance tours in the Maritimes presented by Musique Royale, and has released four CDs: *Benjamin Britten: A Ceremony of Carols* (2024), *Love Came Down: Carols for Christmas* (2019), *Greater Love* (2017) and *My Eyes for Beauty Pine* (2014), as well as many video broadcasts. A fifth CD, *Songs of the Sea*, is slated for release on March 1, 2025.

Two goals of **musical excellence** and **financial accessibility** inform all Capella Regalis programming decisions. Capella Regalis regularly offers free or pay-what-you-can performances for the public, and shares a diverse range of musical repertoire with schoolchildren through free, interactive performances in local schools. Capella Regalis is currently developing a free, online Music Literacy Course for anyone to learn the basics of music reading. Visit capellaregalis.com.

NICK HALLEY is a drummer/percussionist, keyboardist, composer, and conductor. He is the Founder and Artistic Director of Capella Regalis Choirs, and Assistant Director of Music at the Cathedral Church of All Saints, Halifax. Nick founded and for eleven years (to 2021) directed The King's Chorus, a choral society for members of the King's and Dalhousie University communities. Nick also served as Assistant Director of the University of King's College Chapel Choir from 2008 to 2021.

In 2012, Nick was awarded the Queen Elizabeth II Diamond Jubilee Medal for his contribution to Canada and Nova Scotia through the arts, particularly for his work with Capella Regalis. For the 2013–14 season, Nick was known to listeners across Canada as Host of CBC's national radio program *Choral Concert*.

As a drummer and world percussionist, Nick performs and records internationally with a wide range of musicians including American musical icon James Taylor, the late Oscar Castro-Neves, Dinuk Wijeratne, Sandeep Das, Chris Norman, Old Man Luedecke, Nazih Borish, Kinan Azmeh, Suzie LeBlanc, Paul Halley, and Viradouro Escola de Samba. He is featured on many recordings, including a CD of his own compositions performed by an ensemble of young jazz stars (*Barnum Hill*, 2008). Nick teaches at Boxwood Festival, Aldeburgh Festival, Interlochen Summer Festival, LAMP, and in other workshop venues around the world. For more information, visit nickhalley.com.

PAUL HALLEY is a multi-Grammy Award-winning composer, keyboardist, and choral conductor. He is the Director of Music at The Cathedral Church of All Saints in Halifax, Nova Scotia. Born in England, Halley was raised in Ottawa, Canada where he received his early musical training with The Men and Boys Choir of St. Matthew's Anglican Church. Awarded the organ scholarship at Trinity College, Cambridge, Halley received his M.A. with prizes in composition and performance and was made a Fellow of the Royal College of Organists.

Following four years post-graduate work in Canada and Jamaica, Halley was appointed Organist and Choirmaster at The Cathedral of St. John the Divine in New York City where he served for twelve years from 1977-1989. During his tenure at the Cathedral, Halley collaborated with The Paul Winter Consort as principal writer and keyboardist on multiple Grammy Award-winning albums. Halley later settled in rural Connecticut, founded the children's choir, *Chorus Angelicus*, and the adult ensemble, *Gaudeamus*, and served as Director of Music at Trinity Episcopal Church, Torrington, CT, where he inaugurated an Organ Scholars program in conjunction with Yale University's Institute of Sacred Music.

In 2007, Halley relocated to Halifax, Nova Scotia to become Director of Music at the University of King's College (to 2021), also becoming Director of Music at All Saints Cathedral, Halifax in 2015. Halley's choral and instrumental compositions have been commissioned or licensed by such entities as Sony Entertainment, the Boston Pops Orchestra, CBC, The Toronto Symphony, and Canadian Brass, and are distributed internationally by Pelagos Incorporated (pelagosmusic.com).

MARITIME BRASS QUINTET brings the highest caliber chamber music to concert halls, churches, festivals and schools across the Maritimes. The group comprises five of Canada's finest brass players, who have studied throughout North America and performed or held positions with many of the world's leading ensembles, including the Chicago Symphony, Toronto Symphony, l'Orchestre Symphonique de Montréal, National Arts Centre Orchestra, Honolulu Symphony and the Canadian Opera Company Orchestra. They have also played in numerous smaller ensembles, including Foothills Brass, Northumberland Brass, Honolulu Brass Quintet, the Jive Kings and the Canadian Brass. Since forming in the spring of 2011, MBQ have been featured guests at many of the region's well-known concert series and performance venues. All MBQ members are dedicated educators as well as players, and are committed to working with brass players of all ages.

SHAW NICHOLSON (Trumpet, Lunenburg) is originally from Charlottetown, PEI, and grew up in Halifax playing in the Nova Scotia Youth Orchestra. Shaw recently graduated from the University of Ottawa with a BMus in Trumpet Performance, having studied under Karen Donnelly. Shaw has performed with the National Arts Centre Orchestra, Symphony Nova Scotia, the Scotia Fest Orchestra, the Ottawa Symphony Orchestra, and the Maritime Brass Quintet (in which his father, Bob Nicholson also plays!).

GINA PATTERSON (Horn, Lunenburg) is a founding member of the Maritime Brass Quintet, with whom she performs regularly throughout the region. Gina began her horn career with the Canadian Opera Company Orchestra, where she performed with many of the world's finest opera soloists and recorded regularly for CBC's Saturday Afternoon at the Opera, for Rhombus Media, and for Bravo TV. As a freelance horn player, Gina has performed extensively with symphony orchestras and chamber music ensembles. She has been a guest musician at the Edinburgh International Festival, the Indian River Festival, the New Brunswick Summer Music Festival, and worked with the Canadian Brass, and I Musici de Montréal. Among other recordings, Gina can be heard as a soloist on Paul Halley's album *In The Wide Awe and Wisdom* (2018) and on Capella Regalis's album *Love Came Down: Carols for Christmas* (2019).



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