



Western
Music

Don Wright Faculty of Music

LES CHORISTES SHOWCASE

Thursday, December 4, 2025

7:30 p.m., von Kuster Hall

Ave Maria

Gustav Holst

Popule meus, Quia eduxi, Agios O Theos medieval Reproaches, as found in M2150
(Western Archives 16th century Spanish antiphoner)

The Angel Gabriel

J. Scott Brubacher

Eduxit dominus populum suum – Introit for Easter Sunday
(14th century fragment, Gothic square notation, Western Archives, MS 106 side 2)

Song for a Winter's Night

Gordon Lightfoot
arr. R. Salkeld

Dixit dominus ad Noe - responsory and verse
(13th century fragment, French notation, Western Archives, MS 112 side 1)

TāReKiṭa

Reena Esmail

Chili Con Carne

Anders Edenroth

Exaudi deus orationem, Gloria et honore, Domine dominus noster - psalms and introit
(13th century German 'Horseshoe nail notation', Western Archives, MS 101 side 1)

Carol of the Bells

Mykola Leontovich
arr. P. M. Liebergen

Stille Nacht

Steven Kunz, *guitar*

Franz Xaver Gruber

LES CHORISTES

Dr. Kate Helsen, *conductor*
Manishya Jayasundera, *assistant conductor*
Jiajun Jenny Chen, *pianist*

Scarlett Allen
Olivia Allen
Clara Bertoldi
Riley Borden
Darya Bubnov
Katie Anne Colbourne
Alessia Di Caro
Naomi Dowber
Susanna Englert
Tamryn Furger
Maya Goodridge
Tessa Harvey
Anna Hovorun

Sophie Huang
Kristen Knott
Jemima Koffi
Angelika Lysak
Isabella Mackie
Fiona McFarland
Olivia Mundle
Mercedes Nebesnuik
Maggie Ng
Lexcie Pimentel
Cecilia Pollock
Deanna Pritchett
Meghan Raddon

Sofie Rodgers
Margaret Ryan
Hunter Stull
Gwyneth Tomorad
Thalina Tucker
Shanthi Veerappan
Carolyn Wang
Chloe Yip
Emily Young
Hoi Ling Carissa Yuen
Ellieanna Yurchuk

UPCOMING CHORAL CONCERTS

Monday, Dec. 8 | Paul Davenport Theatre | 7:30pm
Chorale and Western University Singers

Tuesday, Feb. 10, Wednesday, Feb. 11, Thursday, Feb. 12 | 12:30pm
Take a midday break, unplug, and catch each of our faculty choirs in concert this week.
[Chorale](#) on Tuesday (PDT), [Les Choristes](#) on Wednesday (vKH),
and [Western University Singers](#) on Thursday (vKH).

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Philanthropic gifts from music lovers, like you, provide essential support for the Don Wright Faculty of Music and its students. To help us continue to enrich our community through the power of music, please [consider making a donation online](#) or call Carole Metron to discuss giving options at 519-661-2111 ext. 85695.

ABOUT THE MEDIEVAL FRAGMENTS

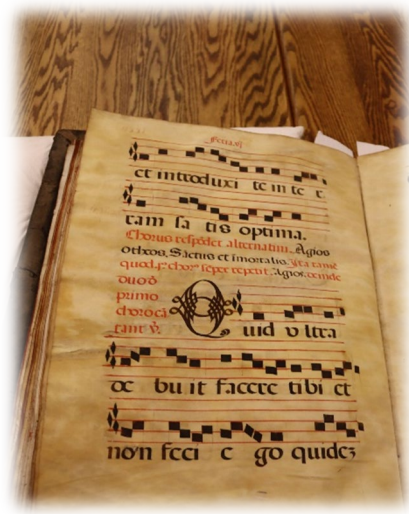
Background provided by Dr. Kate Helsen, Musicology

Antiphoner M2150

As part of a campaign to enrich the collection of special musical artefacts at the University of Western Ontario in the 1960s, the Music Library purchased what it later labeled, a “mutilated” 16th century antiphoner from a Parisian manuscript dealer. The information that came with the book located its provenance in the Burgos monastery in Granada, Spain, but its contents can neither confirm nor deny this.

What we find when we open the book, still with its original binding, is that about half of its parchment pages have been hacked away, presumably sold individually as pieces of wall art, and we are left with only the standard chants for the time in the church year between Holy Week and the Sundays after Pentecost. The first fifty pages are among those cut out; they would have contained the chants for the six Sundays in Lent. How beautiful, that history would come to us like this: ragged, honest, and strong.

University of Western Ontario - Music Library, M2150; 16th-century Spanish antiphoner



An antiphoner is one of two main types of book containing musical notation in the medieval scribal tradition. It contains all the chants for the daily monastic Offices, such as Vespers and Matins. (The other type of book, called a gradual, contains the music for the Mass.) In our antiphoner here, we find an addition to the usual fare: a series of antiphons and responsories which together form what we call ‘the Reproaches’.

The Reproaches (‘*Improperia*’ in Latin,) first appear in a book associated with Prudentius, bishop of Troyes, in the 9th century. We find them occasionally in 11th- and 12th-century books scattered across Europe, but in the 14th century, the Reproaches were written into the official practices of the Church.

The poetry they offer the liturgy is unique, in that Greek and Latin are woven together in a mirror-translation, sung antiphonally by two choirs with steadily increasing intensity. This is contrasted by couplets, sung in Latin by cantors, from the perspective of God, recounting the blessings and sins of the people and asking them, “My people, what have I done to you? How have I offended you? Answer me.”

*Salto
in albis.
Introns.*

Duxit dominus
populus suum in exultatio
ne alle luia et electos suos

The square notation and gothic script are quite standardized, meaning its geographical origin is hard to pinpoint. This leaf comes from a book that would have contained chants for masses (called a gradual). The chant beginning with the word 'Eduxit' is an introit, chanted for the opening procession of the service.

xit dominus ad nos
finit uniuersa carnis uenit co
ram me repleta est terra in
tate eorum Et ego disperdi eos cum terra.
Facti archi de lignis leuigatis mansu

This is a late 13th / early 14th-century fragment with square notation rendered according to the French, or perhaps English, scribal custom. It came from an antiphoner, and this chant would have been sung in the wee hours of the morning, at Matins, near the end of winter.

10. In p[er]p[etuum] xaudi deus orationē m[eam]
 a cū deprecor a timore inimici eripe a m[eu]
 mā meā **Iu** **O** lōia et honore coron
 a e ū et cōstituit a e ū super
 pera manūū tuā **p** cū **D**omine d[omi]

Featured here are two psalm verses, sung on their 'reciting tone', a kind of formulaic pattern, interrupted by 'Gloria et honore', a mass chant sung in honour of any martyr whose feast day might have been celebrated. While this fragment doesn't feature a colourful initial illumination, the two black-ink initials here hold little surprise sketches for the keen-eyed observer.