

AVE MARIA

Composed for
SAA or TBB Choir, a capella



STEPHANIE MARTIN

Biretta Books
Chicago

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Canadian composer and conductor Stephanie Martin is associate professor of music at York University's School of the Arts, Media, Performance and Design; artistic director of Pax Christi Chorale; director of Schola Magdalena (a women's ensemble specializing in chant and medieval polyphony), and past director of music at the historic church of Saint Mary Magdalene in Toronto. Martin's awards include first prize in the Exultate Chamber Singers' competition (2009), and first prize in the Association of Anglican Musicians competition (2010). She became an associate of the Canadian Music Centre in 2011, and was named composer in residence for the Barrie Music Festival in 2012. The première of her choral symphony *Babel* took place at Wilfrid Laurier University in April 2016. Her opera, *Llandovery Castle* on the 100th anniversary of the tragic sinking of the World War I Canadian hospital ship, premièred in Toronto on June 27, 2018.

Recently recorded CD *Winter Nights* includes the cantata of the same name, along with a new choral work commissioned by the British choir Ex Cathedra, *The Portinari Nativity* on a text by Cori Martin which received seven performances in England in December 2012, including a performance at St. John's Smith Square, London. Christ Church Cathedral, Victoria B.C. commissioned *The Legend of the Bird* (Dec. 2012) and *The Rock Dove* (June 2014.) Martin's string quartet *From a distant island* received its third performance by Skyros String Quartet, June 2014. Recent commissions include works for Voces Capituli, Antwerp; the Canadian Men's Chorus; Toronto Diocesan Choir School for Girls; the Summer Institute of Church Music, Whitby; the Winnipeg Organ Festival; St. John's Cathedral, Albuquerque; St. John Cantius, Chicago; and the Richard Eaton Singers of Edmonton, Alberta.

Artistic Director of Pax Christi Chorale since 1996, Martin has conducted many memorable oratorios, and has commissioned several new Canadian compositions. Performance highlights include Elgar's *The Kingdom*, *Dream of Gerontius* and *The Music Makers*; Britten's *Saint Nicolas*; Bach's *Saint John Passion*, *Mass in B Minor*, *Christmas Oratorio*; Mozart's *Requiem*; Schubert's *German Mass*; Handel's *Solomon*, *Messiah* and *Israel in Egypt*; Brahms' *German Requiem*; Mendelssohn's *Elijah* and *Saint Paul*; Poulenc's *Gloria*; and Vaughan Williams' *Hodie and Dona Nobis Pacem*; and the North American premiere of C.H.H. Parry's "Judith" at Koerner Hall. Last December's unique performance of Berlioz's *L'enfance du Christ* incorporated dancers from the York Dance Ensemble.

Producing in the booth, or performing for the mics, Stephanie has recorded with many ensembles on the Naxos, Marquis and Dorian labels, as well as several self-produced recordings on her 'SJM' label. Her love of historically informed performance was fostered over 15 years of activity with Arbor Oak Trio, who performed hundreds of chamber music concerts and several fully staged dramatic works, including Arne's rarely heard "Love in a Village," Locke's "Cupid and Death" and Gay's "Beggars' Opera." Martin holds degrees from the University of Toronto and Wilfrid Laurier University, and is an Associate of the Royal Canadian College of Organists. In York University's School of Arts, Media, Performance and Design she teaches music history, composition, harpsichord and organ, and coaches historical ensembles.

Ave Maria

Stephanie Martin
March 11, 2010

Slow and Reverent

p

Tenor
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te cum, be - ne - dic - ta tu in mu - li -

Bass I
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te cum, be - ne - dic - ta tu in mu - li -

Bass II
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te cum, be - ne - dic - ta tu in mu - li -

9

mf

er - i - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus. San - cta Ma - ri - a

mf

er - i - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus. San - cta Ma - ri - a

mf

er - i - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus. San - cta Ma - ri - a

16

Ma - ter De - i, or - a pro no - bis pe - ca - to - ri - bus, nunc et in

Ma - ter De - i, or - a pro no - bis pe - ca - to - ri - bus, nunc et in

Ma - ter De - i, or - a pro no - bis pe - ca - to - ri - bus, nunc et in

23

ho - ra, ho - ra mor - tis no - strae. A - - - men.

ho - ra, ho - ra mor - tis no - strae. A - - - men.

ho - ra, ho - ra mor - tis no - strae. A - - - men.

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Slow and Reverent

Soprano I *p*
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te cum, be - ne - dic - ta tu in mu - li -

Alto I *p*
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te cum, be - ne - dic - ta tu in mu - li -

Alto II *p*
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te cum, be - ne - dic - ta tu in mu - li -

9 *mf*
er - i - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus. San - cta Ma - ri - a

mf
er - i - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus. San - cta Ma - ri - a

mf
er - i - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus. San - cta Ma - ri - a

16
Ma - ter De - i, or - a pro no - bis pe - ca - to - ri - bus, nunc et in

Ma - ter De - i, or - a pro no - bis pe - ca - to - ri - bus, nunc et in

Ma - ter De - i, or - a pro no - bis pe - ca - to - ri - bus, nunc et in

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ho - ra, ho - ra mor - tis no - strae. A - - - men.

ho - ra, ho - ra mor - tis no - strae. A - - - men.

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