



Directed by Leonard Enns

three

reaching beyond

featuring guest saxophonist,
Willem Moolenbeek

including...

In Paradisum by Timothy Corlis
Canticum Canticorum by Ivan Moody

Saturday, May 10th, 2008

8:00 pm

St. John the Evangelist Anglican Church
(corner of Duke & Water, Kitchener)

General admission: Adults \$20 • Students/Seniors \$15 • eyeGO.org

www.dacapochamberchoir.ca



Directed by Leonard Enns

two

a second glance

Saturday, March 8th, 2008

8:00 pm

Acknowledgements

DaCapo logo, poster, and program design:
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Choir Manager: Sara Martin

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Tim Hedrick

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Gerald Neufeld, Conductor

Gerald Neufeld has been conductor of the Guelph Chamber Choir since its founding. He holds the degree of Doctor of Musical Arts from the University of Iowa and is presently a professor in the Don Wright Faculty of Music, University of Western Ontario, where he conducts choirs and teaches choral conducting. Previously, he taught in the music department of the University of Guelph and conducted the University of Guelph choir which toured in Europe on two occasions.

Under his direction, the Guelph Chamber Choir, the University of Guelph choir, the Faculty of Music Singers, and the Thames Scholars from the University of Western Ontario all won prizes in the CBC National Competition for Amateur Arts. Gerald Neufeld is a previous winner of the Leslie Bell Competition for choral conductors. He has served on juries for the Canadian recording industry's Juno Awards and the Leslie Bell Competition. He is active as a choral clinician, festival adjudicator, and lecturer on topics of special interest in the choral field.

Alison MacNeill, Accompanist

Alison MacNeill has been accompanist for the Guelph Chamber Choir for a large part of its existence. She holds a Bachelor of Music from the University of Guelph and is the Director of the Music Ministry at Harcourt United Church as well as an independent music teacher and adjudicator, accompanist and chamber musician.

Gerard Yun, didgeridoo

Dr. Gerard Yun is a global music specialist, conductor, and composer. He has a successful and varied performance career across the continent as a conductor of choirs, orchestras, and opera, as well as a performer on a variety of world instruments including Australian didgeridoo, Native American Flute, and the Japanese shakuhachi (Zen Buddhist bamboo flute). He is currently completing a book, *Ethics in the Adaptation and Performance of Global Musics*, and serves as Assistant Professor of Music at McMaster University and Associate Director of Choirs at Wilfrid Laurier University.

Program

Te Deum Brevis – Leonard Enns
Combined Choirs

Lobet den Herrn, alle Heiden (Psalm 117)
– J. S. Bach
Guelph Chamber Choir
Alison MacNeill, continuo organ

Lobet den Herrn – Sven-David Sandström
DaCapo Chamber Choir

Mass for Double Chorus (Kyrie & Gloria)
– Frank Martin
Combined Choirs

Immortal Bach (Komm süßer Tod)
– Knut Nystedt
Combined Choirs

~intermission~

Past Life Melodies – Sarah Hopkins
Combined Choirs
Gerard Yun, didgeridoo and extra overtones

Black is the Color of My True Love's Hair – arr. René Clausen
Gerald Stevenson, clarinet
Guelph Chamber Choir

When David Heard – Thomas Weelkes
Guelph Chamber Choir

When David Heard – Eric Whitacre
DaCapo Chamber Choir

Agnus Dei – Samuel Barber
Combined Choirs

Agneau de Dieu – Rupert Lang
Combined Choirs

please join us for an informal reception
following the concert

Notes and texts

Te Deum Brevis

by Leonard Enns (b. 1948, Canada)

Te Deum Brevis begins as though a door has suddenly “slammed open” on a celebration already underway. This florid beginning is followed by a rhythmic—but more harmonically static—middle section, leading to a final return of the opening. Now the exuberance breaks into choral improvisation and then a final shout of praise. The text is simply “Te Deum laudamus” (God we praise).

Te Deum Brevis, requested by The Winnipeg Singers for their 2005 appearance at the World Choral Symposium in Kyoto, is a reduced version of the full-length *Te Deum*, preserving only its opening and the final sections. The 13-minute original was commissioned by The Winnipeg Singers for their 25th anniversary in 1998.

Lobet den Herrn

by Johann Sebastian Bach (1685-1750, Germany)

Of six motets composed by Bach, at least three were commissioned for the funerals of prominent citizens of Leipzig. *Lobet den Herrn*, however, ends with an Alleluja and so was not suitable for a funeral. In fact, its authenticity as a work by Bach has been disputed because it differs from the other motets in that it has no chorale, is limited to four voices throughout, and ends with a jubilant Alleluja.

In this motet the words “Praise the Lord, all ye nations: praise him, all ye people” are developed with imitative themes (like a double fugue). “For his merciful kindness is great toward us” unfolds like a traditional motet where homophonic and polyphonic sections alternate and word painting abounds. These two sections are composed without a break in the music while the Alleluja forms a separate final section.

Lobet den Herrn

by Sven-David Sandström (b. 1942, Sweden)

Swedish born Sven-David Sandström has made a significant contribution to contemporary choral music as composer and teacher, first in his home country and now, more recently, as professor of composition at the Indiana University School of Music. While his early compositions explored avant-garde techniques (of the time) such as quarter-tone tunings, he later turned to tonal and modal writing. *Lobet den Herrn* is an example of this later style. In this motet, Sandström sets two tonally conventional but rhythmically active textures against each other, creating a lively, sparkling setting of this psalm of praise. This composition stands in the tradition of Bach’s monumental motets, and, like Bach’s *Lobet den Herrn*, the music is presented in four distinct sections, beginning (1) *Lobet*, (2) *preiset*, (3) *den seine Gnade*, and (4) a final *Alleluia*.

1. (Lobet)... *Praise the Lord, all ye nations:*
2. (und preiset)... *praise him, all ye people.*
3. (denn seine Gnade)... *For his merciful kindness is great toward us: and the truth of the Lord endureth forever.*
4. *Hallelujah.*

Psalm 117

Guelph Chamber Choir

The Guelph Chamber Choir was founded in 1980 to foster the development and appreciation of choral music in Guelph and the surrounding area. Consisting of highly talented but largely amateur singers from a wide range of occupations, the choir is presenting its 28th season this year with six concerts and a national competition for young Canadian composers. Its repertoire ranges from Renaissance masters to Broadway and from masterworks for choir and orchestra to choral gems for unaccompanied voices.

In addition to its regular series of five concerts, the GCC has performed in numerous festivals, including the Toronto International Choral Festival, Guelph Spring Festival, Elora Festival, and festivals in Salzburg, Austria, and the Czech Republic. Exciting collaborations include working with Dancetheatre David Earle, professional choirs, regional choirs, community choirs, and orchestras such as the Kitchener-Waterloo Symphony and Orchestra London. Some of our most engaging concerts have been accompanied by period instrument specialists from Toronto and southern Ontario.

The GCC has performed in Great Britain, Ireland, Austria, and the Czech Republic, has been broadcast on CBC Radio, and has won prizes in the CBC National Competition for Amateur Choirs. Recordings include *Noel, On Christmas Night, Songs of the New World, Old and New*, with the Oliver Whitehead Jazz Ensemble.

Choir Members

Soprano:

Megan Dent
Dineke Dykman
Laura Harp
Jane Houlding
Karen Johnson
Marg McKenzie-Leighton
Sally Stelter
Tammy teWinkel
Alison Vicary

Alto:

Janice Coles
Lynn Beath
Jenny Kitson
Naomi Matsui
Susanne Schmidt-McQuillan
Karen Slatkovsky
Sue Stephenson
Margaret Stewart
Mary Lynne Whyte

Tenor:

Naoki Chiba
Chris Fischer
Lanny Fleming
Ken Frey
Gerry Stephenson
Lawrence Sugden
Peter Thompson

Bass:

Ken Carey
Mark Haslett
Brian Janzen
Andrew McLaren
Neil McLaren
Ken McRory
Graham Nancekivell
Matt Oxley
Matthias Schmidt

ARTISTS

DaCapo Chamber Choir

The DaCapo Chamber Choir was founded in 1998 and is dedicated to exploring unaccompanied music, primarily of the 20th Century and later. Our performance season consists of three annual concerts in Kitchener-Waterloo: once in the fall around Remembrance Day, a mid-winter, and a spring concert.

This season, DaCapo will also be appearing at a number of special events:

- Brock University's Encore Professional Concert series (March)
- "Twilight" concert in Kingston with Mark Sirett's Cantabile Choirs (April)
- Royal Canadian College of Organists' National Convention (July)

Choir Members

Soprano:

Cher Farrell
Sara Martin
Jennifer Spaulding
Julie Surian
Jennie Wiebe

Tenor:

Brian Black
Thomas Brown
Christopher Everett
Michael Lee-Poy
Stephen Preece

Alto:

Sarah Flatt
Shauna Leis
Janice Maust Hedrick
Kim Nikkel
Susan
Schwartzentruber
Sara Wahl

Bass:

Jeff Enns
Bill Labron
Stephen Horst
Kevin Martin
Kevin Smith
Dave Switzer

Leonard Enns, Artistic Director

DaCapo's founding director, Leonard Enns, holds a PhD in Music Theory from Northwestern University, Chicago (with a dissertation on the choral music of Harry Somers), a Master of Music in choral conducting (supervised by the late Margaret Hillis), and undergraduate degrees from Wilfrid Laurier University, and Canadian Mennonite University. He is active as conductor, composer, and adjudicator and clinician.

Enns has been on faculty in the Music Department at Conrad Grebel University College, University of Waterloo since 1977, where he teaches theory, composition, and conducting. Recent guest conducting assignments have included work with the Honours Choirs of the Waterloo Region High School Music Festival, and the Elora Festival Singers in a Canadian Choral Tapestry concert. This spring he will lead a workshop for the Toronto Mendelssohn Choir; he was the choral adjudicator for the Guelph Kiwanis Festival just over a week ago, and will in Calgary next week adjudicating for the Alberta Choral Federation.

Enns is an Associate Composer of the Canadian Music Centre. Recent recordings of his works include the 2006 CD *NorthWord*, recorded by the Elora Festival Singers, and the 2007 CD *Hammer and Wind*, featuring his chamber music for instruments and vocal solo. As the 2007 International Winner of the POLYPHONUS composition competition, he will be in Seattle Washington in April for the premiere of his choral composition, *I Saw Eternity*; a week ago the Oriano Women's Choir of Toronto premiered his setting of *Fairest Lord Jesus*. His music is published by Boosey & Hawkes, E.C. Schirmer, Gordon V Thompson/Warner Chappell, and other publishers.

Mass for Double Chorus (Kyrie & Gloria)

by Frank Martin (1890-1974, Switzerland)

Martin's output includes significant contributions to the choral and vocal catalogue of the century; his composing, performing, and teaching was particularly influential in Switzerland, the Netherlands, and Germany. Already composing as a child, he came under the influence of Bach in his teens (having heard a performance of the *St Matthew Passion* at age 12), and then, in his forties, became interested in the 12-tone technique of Schoenberg. The *Mass for Double Chorus*, written in the early 1920s, precedes that latter influence, and reflects solid and impassioned tonal-based writing – at times inner and reflective, at other times bursting with energy and glory. Gramophone magazine describes the composition as "one of the greatest a cappella works written this century." It has become a benchmark for 20th century choral music.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory be to God in the highest.
And on earth peace
to those of good will.

We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.
We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.

Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand
of the Father,
have mercy upon us.

For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
With the Holy Ghost
in the glory of God the Father.
Amen.

Immortal Bach

by Knut Nystedt (b. 1915, Norway)

Nystedt has held a central position in the recent music history of his country. As conductor, he toured internationally with his Norwegian Soloists' Choir from 1950-90, including three visits to North America, and as composer he is one of a small group of Norwegians whose music is performed world-wide. He has made an important contribution to the contemporary sacred choral music repertoire.

In his striking composition, *Immortal Bach*, Nystedt takes the first three phrases of Bach's sacred song, *Komm, süsßer Tod*, and sets the music for five choirs, each singing in a different tempo. The arrangement gives to Bach's music a texture of timelessness – an image of a sleep in which the marking of minutes and hours, and the turning of pages on a calendar are no longer relevant.

Come, sweet death!
Come, blessed rest!
Come, lead me into peace!

To inquire about auditions, email
auditions@dacapochamberchoir.ca

Past Life Melodies

by Sarah Hopkins (b. 1958, Australia)

One commentator has characterized Hopkins' compositions as "music which sounds like the very essence of the universe." Perhaps; perhaps not. This will depend on the imagination of each listener. What is the case, though, is that here we have music which has little patience for clever and learned contrapuntal, melodic, or harmonic display. This, despite Hopkins' thorough training in the standard harmonic and contrapuntal techniques. One can hear her music growing from residual resonances and overtones, table crumbs which would be discarded by a Bach or a Brahms. It is music that carries on the resonances of the didgeridoo, music that reflects the space and vitality of the Australian landscape. It is music of past cultures, no longer visible, but still audible.

The actual vocal technique involved is fascinating as a metaphor: you will hear high whistle-like tones which no one is actually "singing"; they are simply the result of filtering out the unwanted lower harmonics from pitches we would normally consider to be the main elements of the "real" music. This is a lesson in listening to other cultures: what is "real", what is truly worth hearing and attending to?

Black is the Color of My True Love's Hair

arr. by René Clausen

Best known as a southern Appalachian melody, this song originated in the British Isles through a number of versions that extol the beauty and charm of a young man (Scotland) or a young woman (England). The Appalachian version is addressed to a woman.

René Clausen is the conductor of the Concordia Choir of Concordia College, Moorhead, Minnesota. As well as being a well-known composer of choral music, he is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured on PBS stations in the U.S.

When David Heard

by Thomas Weelkes

When David Heard

by Eric Whitacre (b. 1970, United States)

*When David heard that Absalom was slain
he went up into his chamber over the gate
and wept,*

and thus he said:

My son, my son Absalom

O Absalom, O my son, Absalom my son,

Would God I had died for thee,

O my son, my son!

– II Samuel 18:33

This short text represents the tragic end of a litany of avenging, revenging, scheming, deception, and violence gone terribly wrong. The simple dramatic quality and impact of the story will easily repay the time spent reading the biblical chapters leading up the verse in question. But more deeply, in an archetypical

way, the lament here is for all the children of humanity, whose future is stolen in so many ways by misguided decisions made in the name of protection of "our" kingdom.

Thomas Weelkes may have composed his setting of *When David Heard* in 1612 for the funeral of Henry Frederick, Prince of Wales, patron of the arts, and son of King James VI of Scotland and England. He died tragically of typhoid fever at age 18 giving rise to the reign of his younger brother, Charles, and the English civil war. Charles was beheaded in 1649. Weelkes was organist at Chichester Cathedral at the time of Henry's funeral.

Whitacre—one of the bright lights among young North American composers—sets this familiar text in a deeply moving way. The text/music proportions he chooses are telling: of the 15 minutes or so of music, almost all of the time is consumed with only four words: "O Absalom, my son". While the main narrative is necessary, it serves only as the brief framing context—the grief is the substance. In December 2005 the DaCapo Chamber Choir was invited to be the "lab choir" for a workshop led by Whitacre, giving the choir first-hand insight into the music and sensibility of this important voice in the contemporary choral world.

Agnus Dei

by Samuel Barber (1910-1981, United States)

The *Adagio for Strings* is the central movement of Barber's 1936 *String Quartet, Opus 11*. Barber created two further versions of the music: the *Adagio* for string orchestra (1938), and his 1960's transcription for eight-part choir using the text of the *Agnus Dei*. Strings are not voices, nor voices strings, and the genius of Barber's decision to release a version for each lies in the

fact that the piece "speaks" uniquely and truly in both textures. The addition of text to pre-existing always poses an interesting question, since most composers of choral music will argue that the music is a "reading" of the text, and grows out of it in some fashion (expressive, structural, etc). This is clearly not the case here; whether the addition of text limits the expressive voice of Barber's music, or deepens it, will remain an interesting question for each listener.

*Lamb of God,
you who take away the sins of the world,
have mercy upon us.
Lamb of God.
grant us peace.*

Agneau de Dieu

by Rupert Lang (b. 1948, Canada)

Following early studies at University of Manitoba, Rupert Lang went on to England where he studied at The Royal School of Church Music, completing his studies in England at the University of Cambridge, St. John's College, under George Guest and others. Since 1986 he has been Organist and Director of Music at Christ Church Cathedral, Vancouver. His music has become standard repertoire for choirs across Canada.

Lang's *Agneau de Dieu* gives us a gentle prayer for mercy and peace, personalized by the texture of the solo quartet sounding against the full choir, quite distinct from the impassioned plea of the Barber setting of the same prayer.