

Upcoming Performances

Tuesday, July 15 – 4pm

2008 Organ Festival on the Grand

Dublin Street United Church, Guelph

For more information visit www.festivalotg.ca

DaCapo's 10th Anniversary Season 2008–2009

- November 15
- March 7
- May 9

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and save 15%!*

Notes Towards **CD Release**

May 23, 8 pm

Music Plus (upstairs)
5 Michael Street
Kitchener

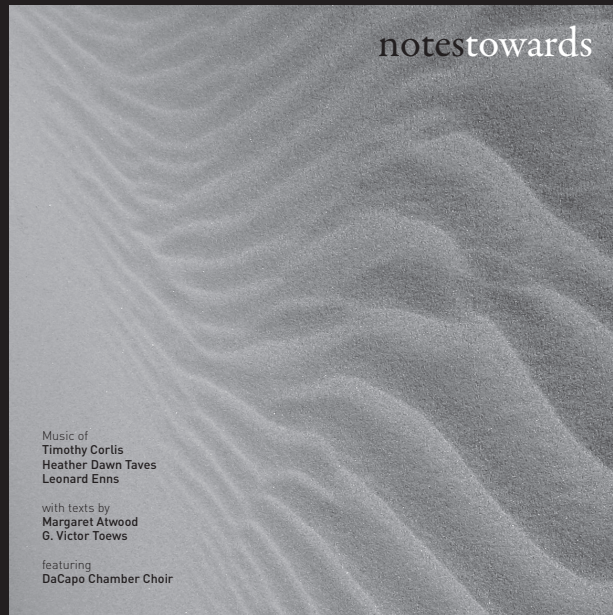
Admission \$10
CDs \$15 at release (reg \$20)

**Live performances of
selections from the CD**

Ben Bolt-Martin, cello
Jerzy Kaplanek, violin
Heather Dawn Taves, piano
Brandon Leis, tenor

**A surround sound
presentation**

**Notes Towards a Poem That
Can Never Be Written**
composed by Timothy Corlis
text by Margaret Atwood
recorded by
DaCapo Chamber Choir



CDs will be available at the release and after May 23 at cdbaby.com, twelfthnightmusicshoppe.com and [Music Plus](http://MusicPlus.com)

Inspire - Transform - Enchant
Resounding Joy
From the Beginning
Chamber Choir
DaCapo
Transcending Spirit, It's Time
Magnum Opus
Directed by Leonard Enns

three
reaching beyond

**Saturday, May 10th, 2008
8:00 pm**

Program

Improvised prelude

Willem Moolenbeek, saxophone

Love – Rodney Sharman

Canticum Canticorum: Surge propera – Ivan Moody

Lady Motets: I Beheld Her – Healey Willan

Canticum Canticorum: Descendi in hortum meum – Ivan Moody

Lady Motets: Fair in Face – Healey Willan

Canticum Canticorum: Ego dilecto – Ivan Moody

Lady Motets: Rise up, My Love, My Fair One – Healey Willan

Magnificat and Nunc Dimittis – Herbert Howells

Chris Everett, tenor

Marlin Nagtegaal, organ

-intermission-

Angel Song II – Will Todd

Moonset (premiere) – Jeff Enns

I saw eternity (Canadian premiere) – Leonard Enns

In Paradisum – Timothy Corlis

Sarah Flatt, piano

Willem Moolenbeek, saxophone

Tonight eternity alone – René Clausen

Acknowledgements

DaCapo logo, poster, and program design:
Heather Lee

Choir Manager: Sara Martin

Board of Directors:

Marlin Nagtegaal, chair

Terry English

Tim Hedrick

We are currently accepting applications for new Board members. For details, please email info@dacapochamberchoir.ca.

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- Conrad Grebel University College
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- Music Plus – for providing additional rehearsal space
- PeaceWorks Consulting
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(2007 to date)

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please join us for an informal reception following the concert

Willem Moolenbeek

Willem Moolenbeek enjoys a varied musical career that spans most genres and styles. He has performed throughout Canada and in Europe with pop groups, as an orchestral soloist, chamber musician and in recital. Broadcasts of his music can frequently be heard on CBC radio. His focus in recent years has been to explore the vocal qualities of the tenor saxophone. As a proponent of new works for his instrument he has premiered and recorded works by Canadian composers including Leonard Enns and Timothy Corlis.

He will be performing new works by Barrie Cabena and Leonard Enns at the annual meeting of the Royal Canadian College of Organists in Waterloo in July 2008.

Mr. Moolenbeek is an artist/clinician for Jupiter Instruments and Vandoren Reeds and Mouthpieces, presenting workshops and concerts at schools and universities. He is represented by Prologue to the Performing Arts and is a veteran of over 2000 school performances. He performs on a Jupiter 2089 tenor saxophone.

Willem teaches saxophone at McMaster University and the University of Waterloo and has studios in Waterloo and Guelph.

Marlin Nagtegaal

Marlin Nagtegaal holds a BMus degree in Organ Performance from the University of Manitoba, an Uitvoerend Musicus diploma from the Rotterdam Conservatory, and a MMus degree in Organ Performance from the University of Western Ontario. Nagtegaal has given numerous recitals in Canada, The Netherlands, and Germany. He has taught at various institutions including The University of Waterloo, and at Queen's University. Marlin is presently the organ instructor at Wilfrid Laurier University, teaches at the Beckett School, and is Director of Music at The Church of St. John the Evangelist Anglican.

Sarah Flatt

Sarah Flatt completed her Honours Bachelor of Music degree at Wilfrid Laurier University in 2004 where she studied piano with Jamie Parker and Anya Alexeyev. She then went on to receive her Bachelor of Education at The University of Western Ontario. Sarah currently teaches music within the Waterloo Region District School Board. She also teaches piano at The Beckett School in Kitchener. Sarah has been a member of the DaCapo Chamber Choir since 2004.

Notes and texts (notes written by L. Enns)

Our program is motivated by the desire to reach beyond—in texture, in time, and in ways limited only by the imagination. The evening begins with an improvisation, in which the tone of the saxophone is extended through choral resonance; the inverted relationship appears later in the concert, where the saxophone will extend and improvise above the choir.

At a deeper level we reach beyond, not only in tone and texture but also in time. Aside from physically grounded music such as dances and marches—whose tempos and general character are determined by the way we move our limbs—there are many occasions when music frees us from (in Shakespeare's words) "this muddy vesture of decay". Our program is in some ways a narrative of this aspiration to reach beyond our physical and temporal definitions. The hot flush of love, expressed tonight especially through texts drawn from the biblical Song of Songs, changes as the reach of the soul extends beyond time and place to the immeasurable and unbounded—to that for which we have only the slippery word "eternity", but for which we have much glorious music! We give you this music as a particular, though small, window into that story.

Love

by Rodney Sharman (b. 1958, Canadian)

Love is the third movement of a longer work, *Love, Beauty, Desire*, for soprano, baritone, choir and orchestra written in 2002, commissioned by the Vancouver Symphony Orchestra through the Canada Council. It is an a cappella movement – an ode on Love's power for choir, on a text by the 17th Century translator of Ovid into English, George Sandys. Sharman lives in Vancouver, Canada.

FIRE, AIRE EARTH, WATER, all the Opposites
That strove in Chaos, powrefull LOVE unites;
And from their Discord drew this Harmonie.

Canticum Canticorum

by Ivan Moody (b. 1964, British)

British composer Ivan Moody is influenced, as is his teacher John Tavener, by Eastern liturgical chant, though no actual chant melodies are quoted in the present work. This piece was premiered by the Hillard Ensemble in 1987. Moody has chosen ravishingly beautiful verses from the *Song of Songs*, and set them to a surprisingly austere but deeply poignant music; here is burning temporal passion wedded with timeless devotion!

Lady Motets

by Healey Willan (1880-1968, Canadian)

Tonight we nest Moody's three motets with Willan's three familiar "Lady Motets", whose texts are also drawn largely from the same biblical well. Born in England, Willan came to Canada at age 33 to head the theory department of the (now) Royal Conservatory of Music in Toronto, and eight years later became Music Director at St Mary Magdalene's, holding that position for most of the remainder of his life. His post-Victorian compositions served as the standard for mid-20th century Canadian choral writing. Though Ivan Moody was a mere four years old when Willan died, their music shares a common text inspiration, and tonight the saxophone extends and links the compositional voices of the two British-born composers.

Surge propera – Ivan Moody

Surge propera amica mea,
formosa mea et veni.

Iam hiems transit,
imber abiit et recessit.

Flores apparuerunt in terra,
tempus putationis advenit;
vox turturis audita est in terra nostra;
ficus protulit grossos suos;
vine florentes, dederunt odorem suum.

*Rise up, my love, my fair one,
And come away.*

*For lo, the winter is past,
The rain is over and gone.*

*The flowers appear on the earth;
The time of singing has come,
And the voice of the turtledove
Is heard in our land.*

*The fig tree puts forth her green figs,
And the vines with the tender grapes
Give a good fragrance.*

– Song of Songs, 2:10b – 13a

I Beheld Her – Healey Willan

I beheld her, beautiful as a dove,
rising above the waterbrooks;
and her raiment was filled
with perfume beyond all price.

Even as the spring-time was she girded
with rosebuds and lilies of the valley.

Who is this that cometh up from the desert
like a wreath of sweet smoke
arising from frankincense and myrrh?

Even as the spring-time was she girded
with rosebuds and lilies of the valley.

– Office of Our Lady, 8th century

Descendi in hortum meum – Ivan Moody

Descendi in hortum meum
ut viderem poma convalium
et inspicerem si floruisset vinea
et germinassent mala punica.
Revertere Sunamitis,
revertere ut intueamur te.

*I went down to the nut orchard
To see the fresh shoots in the valley,
To see if the vines were budding
And the pomegranate trees in flower.
Come back, girl from Shulam,
Where we can look at you!*

– Song of Songs, 6:11&13a

Fair in Face – Healey Willan

Fair in face, but fairer far in thy faith,
blessed are thou, O Virgin Mary;
despising the world,
thou shalt rejoice with the angels:
Pray thou for us all.
O holy and spotless maidenhood,
I wot not how to praise thee.
Pray thou for us all.

– Office of Our Lady, 8th century

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 also performed as part of Brock University's Encore Professional Concert series (March) and in the concert entitled "Twilight" with Mark Sirett's Cantabile Choirs (April). In July, they will appear as guest artists for the closing concert of the Royal Canadian College of Organists' National Convention.

DaCapo was recently named a semi-finalist in both the contemporary and chamber choir categories of Choral 2008, CBC National Radio-Canada Competition for Amateur Choirs.

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
Sara Wahl

Bass:

Jeff Enns
Bill Labron
Stephen Horst
Matt Oxley
Kevin Smith
Dave Switzer

To inquire about auditions, email
auditions@dacapochamberchoir.ca

Leonard Enns, Artistic Director

DaCapo's founding director, Leonard Enns, holds a PhD in Music Theory from Northwestern University (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.

Enns is on the faculty of the University of Waterloo Music Department at Conrad Grebel University College, and is active as composer, conductor, and adjudicator. This past season he has served as adjudicator for the Alberta Choral Federation and for the Guelph Kiwanis Festival, and has presented an invited workshop in the Toronto Mendelssohn Choir's Singation series.

Enns is an Associate Composer of the Canadian Music Centre. Recent recordings exclusively 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. His music appears on various other CDs, the most recent example being the inclusion of the first movement of his *Cello Sonata* on the new CD *notes towards* featuring DaCapo in the music of Timothy Corlis. He is the 2008 International Winner of the POLYPHONUS composition competition (Seattle, Washington), and is one of six finalists in the current competition for works for large choir of the Vancouver Bach Choir. His music is published by Boosey & Hawkes, E.C. Schirmer, Gordon V Thompson/Warner Chappell, and other publishers.

...and equally wrong are we in saying that what has become IS become and that what becomes IS becoming, and that the non-existent IS non-existent...These are the forms of time which imitate eternity and move in a circle measured by number.

– Plato

Tonight eternity alone

by René Clausen (b. 1953, American)

Clausen has been conductor of the Concordia Choir at Concordia College, Moorhead, Minnesota for the past two decades. His compositional style is representative of the solid choral tradition that has developed especially in the Lutheran schools in north-central USA over the past century, often based in lush sonorities blending a Nordic Lutheran heritage with a contemporary American style associated with conductors such as F. Melius Christiansen and, currently, Anton Armstrong. The gift of his chosen text is the affirmation that fear exists only in our chronologically measured days; eternity, that great reaching reality, glows with wonder and awe.

Tonight, eternity alone is near,
the sunset and the darkening blue,
there is no space for fear,
only the wonder of its truth.

– Thomas S. Jones, Jr.

Kairos...That time which breaks through chronos with a shock of joy, that time we do not recognize while we are experiencing it, but only afterwards, because kairos has nothing to do with chronological time. In kairos we are completely unself-conscious and yet paradoxically far more real than we can ever be when we are constantly checking our watches for chronological time.

– Madeleine L'Engle

Ego dilecto – Ivan Moody

Ego dilecto meo
et ad me conversio eius,
veni dilecte mi,
egrediamur in agrum,
commoremur in villis;
mane surgamus ad vineas,
videamus si floruit vineas.

Come, my love, let us go to the fields.

We will spend the night in the villages,

And in the early morning

we will go to the vineyards.

We will see if the vines are budding,

If their blossoms are opening.

– Song of Songs, 7:10 – 12a

Rise Up, My Love, My Fair One

– Healey Willan

Rise up, my love, my fair one, and come away;
for lo, the winter is past, the rain is over
and gone;
the flowers appear upon the earth;
the time of the singing of birds is come;
arise my love, my fair one, and come away,
come away.

– Song of Songs, 2:10b – 12

Magnificat and Nunc Dimittis

by Herbert Howells (1892-1983, British)

Howells' own life is, in a small way, an example of reaching beyond the expected bounds. Diagnosed at age thirteen with Graves' disease, he was given six months to live. Thanks to an experimental series of radium injections, and periods of recuperation in both South Africa and Canada, Howells lived a full, creative life, stretching those thirteen short years to a rich ninety-one! His music, steeped in the tradition of his mentors—Charles Stanford and Charles Wood, moves beyond them in its harmonic and textural palette, and in its expressivity, capturing something of another reality.

Magnificat

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 shewed 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.

– Luke 1:46-55

Gloria Patri

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.

Nunc Dimittis

Lord, now lettest thou thy servant depart in
peace, according to thy word. For mine eyes have
seen thy salvation, which thou hast prepared
before the face of all people, to be a light to
lighten the Gentiles, and to be the glory to thy
people Israel.

– Luke 2:29-32

Gloria Patri

*Wherefore the creator made an image of
eternity which is time, having an
uniform motion according to number, parted
into months and days and years,
and also having greater divisions of past,
present, and future.*
– Plato

Angel Song II

by Will Todd (b. 1970, British)

British composer Will Todd's *Angel Song II*
evokes the singing of angels. It begins quietly,
as a blurred, distant, and gentle jubilation,
moving gradually into the space we inhabit,
but then away again; we are given a delicate
moment that reaches ever so briefly beyond.

Moonset

by Jeff Enns (b. 1972, Canadian)

Composer, organist, and teacher Jeff Enns writes,
by his own admission, more from the heart than
the brain. And we are grateful for that! DaCapo

has recorded his motet, *The Call*, on the CD
STILL; we hope to include his music again on
our 10th anniversary CD this coming year.

Pauline Johnson's text identifies the reality of
chronological time touching—ever so briefly—
the vastness of eternity. The experience cannot
be measured; no stop watch will identify it. Here
is a window and a pathway that reaches beyond.

These words, from the mother of the
dedicatee:

*Moonset is dedicated to the memory of a strong,
brave, little boy named Nathan, the infant son
of choir member Jennie Wiebe. Nathan was
part of the choir's weekly rehearsals last fall
while still in the womb, and the choir was a
beautiful part of Nathan's memorial service.
His family would like to thank composer and
friend, Jeff Enns, for the dedication honour, and
the choir for making the music come alive.*

Idles the night wind through the dreaming firs,
That waking murmur low,
As some lost melody returning stirs
The love of long ago;
And through the far, cool distance, zephyr fanned.
The moon is sinking into shadow-land.

The troubled night-bird, calling plaintively,
Wanders on restless wing;
The cedars, chanting vespers to the sea,
Await its answering,
That comes in wash of waves along the strand,
The while the moon slips into shadow-land.

O! soft responsive voices of the night
I join your minstrelsy,
And call across the fading silver light
As something calls to me;
I may not all your meaning understand,
But I have touched your soul in shadow-land.

– Pauline Johnson

*... the unchangeable is never older or younger,
and when we say that he 'was' or 'will be,' we
are mistaken, for these words are applicable
only to becoming, and not to true being...*

– Plato

I saw eternity

by Leonard Enns (b. 1948, Canadian)

Recently Leonard Enns was named the 2008
International Winner of the Polyphonous choral
composition competition, sponsored by the
very fine Esoterics Chamber Choir of Seattle.
Part of the award was the commission of a
new work for the choir, on the theme of time.
His chosen text, by the 17th century Henry
Vaughan, explores the idea of eternity, and of
time as its shadow. Here is Plato's philosophy of
time in poetic form.

It is interesting to consider that, while the
Gloria Patri that ended our first half identifies
the infinite as that which *was in the beginning, is
now, and ever shall be*, Plato had earlier claimed
that *when we say that he 'was' or 'will be,' we are
mistaken, for these words are applicable only to
becoming, and not to true being*. Vaughan seems
to have had his Plato lying on the desk, and his
prayer book on the bookshelf!

The composition was premiered in Seattle
this past month.

I saw Eternity the other night
Like a great ring of pure and endless light,
All calm as it was bright;
And round beneath it,
Time, in hours, days, years,
Driven by the spheres,
Like a vast shadow moved, in which the world
And all her train were hurled.

– Henry Vaughan (1621-1695)
from the beginning of "The World"

In Paradisum

by Timothy Corlis (b. 1972, Canadian)

Corlis is currently a doctoral student
in composition at UBC, having already
contributed significant works to the choral and
instrumental repertoire. His *Notes towards a
poem that can never be written*, commissioned
by DaCapo through the Ontario Arts Council
and premiered two years ago, will be released
later this month on the CD, *notes towards*.

In the present work, Corlis has wed ethereal
words from the mass for the dead with the
sometimes gritty and palpably present sound
of the saxophone. Perhaps, ultimately, reaching
beyond is fully compatible with being here and
now.

In his words: *This setting of the requiem text
was conceived as a celebration of the earth. For
me, the way the saxophone sounds with the
piano and choir feels very "down to earth," but
at the same time, there is a hint of paradise in
the love that we share for the planet - an "eternal
rest" that sits at the root of our experience here
and now. In this sense, I find the text speaks to
me about a way being fully alive, searching for
joy with two feet in the ground.*

In paradisum deducant te angeli, in tuo adventu
suscipiant te martyres, et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

*May the angels lead you into paradise,
may the martyrs receive you in your coming,
and may they guide you into the holy city, Jerusalem.
May the chorus of angels receive you
and with Lazarus once poor
may you have eternal rest.*