



two

a second glance

a joint concert with
the Guelph Chamber Choir

including...

When David Heard by Thomas Weelkes
and *When David Heard* by Eric Whitacre
Agnus Dei by Samuel Barber
and *Agneau de Dieu* by Rupert Lang

Saturday, March 8th, 2008

8:00 pm

St. Aloysius Catholic Church
(11 Traynor Avenue, Kitchener)

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

www.dacapochoamberchoir.ca



one

in the beginning

Saturday, November 10th, 2007
8:00 pm

www.dacapochoamberchoir.ca



The first page of Copland's manuscript of "In the Beginning."



Edward Hicks' "The Peaceable Kingdom," that inspired Randall Howard's composition of the same name.

Acknowledgements

DaCapo logo, poster, and program design
– Heather Lee

Choir Manager: Sara Martin

Board of Directors:

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Tim Hedrick

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

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~ for providing the space for DaCapo's weekly rehearsals
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(2007 to date)

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Program

Calme Leonard Enns/Camille Saints Saëns

Credo Einojuhani Rautavaara

In the Beginning Aaron Copland
mezzo-soprano, Esther Farrell

Ninye otpushchayeshi Victor Kalinnikov

~intermission~

The Peaceable Kingdom Randall Thompson

1. Say ye to the righteous

2. Woe unto them

3. The noise of a multitude

4. Howl ye

5. The paper reeds by the brooks

6. For ye shall go out with joy

7. & 8. Ye shall have a song

Nunc dimittis Gustav Holst

Notes and texts:

(All notes written by L. Enns)

With this concert season we complete the first decade of the DaCapo Chamber Choir—a feat that would simply be impossible without our supporters. Thank you for your interest, dedication, and financial help. You know the next line: we couldn't have... And it's true! Thanks!

So, to finish our first decade we re-visit basics, and have planned a season around the fundamental idea of 1,2,3. *One*: in the beginning, first principles; *Two*: two choirs, and a second look at things; *Three*: a new dimension, exploring new ideas and textures as we reach beyond toward our second decade. We invite you to attend all three concerts, and to bring along new friends for the choir.

Beginning and *departing* form the framework of tonight's concert. How and on what basis do we begin, what are the first principles by which we travel from entrance to exit, and in what manner, finally, do we depart? These are the questions, as we scratch and scramble for reasonable purpose, hopeful anticipation, and meaningful remembrance. Perhaps tonight's music can contribute to that quest. This is a first step; this is ONE.

please join us for an informal reception
following the concert

Calme

by Leonard Enns (b. 1945)

/ Camille Saints Saëns (1835-1921)

Calme is a choral improvisation (with a few basic guidelines for the singers), creating a textural embrace for the wonderful *Calme des nuits* by Camille Saints Saëns.

Calmes des nuits, fraîcheur des soirs,
Vaste scintillement des mondes,
Grand silence des antres noirs
Vous charmez les âmes profondes.
L'éclat du soleil, la gaité,
Le bruit plaisent aux plus futiles;
Le poète seul est hanté
Par l'amour des choses tranquiles.

*Stillness of the night, cool of the evening,
Vast shimmering of the spheres,
Great silence of black vaults
Deep thinkers delight in you.
The bright sun, merriment,
And noise amuse the more frivolous;
Only the poet is possessed
By the love of quiet things.*

Credo

by Einojuhani Rautavaara (b. 1928)

Rautavaara is the leading Finnish composer of his generation, writing music that is time-bound and energetic while also being imbued with spiritual intent. This earth-heaven energy is present from the beginning of his setting of the Creed, with the male voices intoning a rhythmic, near pagan, repetitive and mechanistic recitation, while the treble voices sing the Creed in “monastic” parallel fourths.

In Rautavaara's words,
... music is great if, at some moment, the listener catches 'a glimpse of eternity through the window of time'.. This, to my mind, is the only true justification for art. All else is of secondary importance.

Credo in unum Deum Patrem
omnipotentem; factorum coeli et terrae,
visibilium omnium et invisibilium.

*We believe in one God the Father Almighty,
Maker of heaven and earth, and of all things
visible and invisible.*

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 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. This past year, as guest conductor, he directed the Honours Choirs at the Waterloo Region High School Music Festival, and the Elora Festival Singers in a Canadian Choral Tapestry concert. This current season he will lead a workshop for the Toronto Mendelssohn Choir, and adjudicate for both the Guelph Kiwanis Festival and for Festivals of Music in Toronto.

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, *Eternity*. His music is published by Boosey & Hawkes, E.C. Schirmer, Gordon V Thompson/Warner Chappell, and other publishers.

Esther Farrell, mezzo soprano

Esther's musical career has taken her around the world. She toured throughout Canada and the U.S. with the very successful revival of the musical production “Show Boat” – from Toronto to Vancouver with stops along the way in St. Paul, Los Angeles, Denver, St. Louis and Minneapolis.

Since 1997 Esther has regularly performed in New York Harlem Productions' tours of Gershwin's opera “Porgy & Bess.” It has taken her to such places as Sardinia, Venice, Cologne, Bremen, Leipzig and Oslo; on her most recent tour with the company she performed in Austria, Sweden and Japan.

And closer to home (at the Centre in the Square in Kitchener), she was the featured soloist with the K-W Symphony in a programme of George and Ira Gershwin compositions. She continues to perform with local ensembles: the Elora Festival Singers, the Mendelssohn Choir, and the Elora St. John's Anglican Church Choir. She also sang in the 2004 Guelph Spring Festival concert performance of Glen Buhr's opera, “Flux,” and the 2003 world premiere of Ruth Fazal's Oratorio Terezin in Toronto and again at Carnegie Hall in New York in February 2007.

She has recently opened a voice studio in Elora and in the spring of 2008 she is planning to rejoin the cast of “Porgy & Bess” for another European tour.

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:

- “Choral Gems” concert in Guelph with the Guelph Chamber Choir (March)
- 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
Shannon Semple
Jennifer Spaulding
Jennie Wiebe

Tenor:

Brian Black
Thomas Brown
Christopher Everett
Robert Grundy
Michael Lee-Poy

Alto:

Sarah Flatt
Shauna Leis
Janice Maust Hedrick
Kim Nikkel
Sara Wahl

Bass:

Jeff Enns
Bill Labron
Alan Martin
Kevin Smith
Dave Switzer

To inquire about auditions, email auditions@dacapochamberchoir.ca

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula [Deum de Deo], Lumen de Lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri; per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father by whom all things were made; who for us men, and for our salvation, came down from heaven.

et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est; crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est;

and was incarnate by the Holy Spirit of the Virgin Mary, and was made man, and was crucified also for us under Pontius Pilate. He suffered and was buried,

et resurrexit tertia die, secundum Scripturas; et ascendit in coelum, sedet ad dexteram Patris; et iterum venturus est, cum gloria, iudicare vivos et mortuos; cujus regni non erit finis.

and the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam ecclesiam.

And we believe in the Holy Spirit, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spoke by the prophets. And we believe one holy catholic and apostolic Church.

Confiteor unum baptisma in remissionem peccatorum; et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

We acknowledge one baptism for the remission of sins. And we look for the resurrection of the dead, and the life of the world to come. Amen.

In the Beginning

by Aaron Copland (1900-1990)

Copland's choral masterpiece (first page pictured on front inside cover) was premiered in Cambridge, Massachusetts sixty years ago, on May 2, 1947, with the 31 year-old Robert Shaw as conductor. Four years later, in the midst of a career in full blossom, Copland was invited to conduct a special performance in the recently established Israel; on April 3, 1951 he wrote to his friend Irving Fine: *"I leave for Tel-Aviv in two days. Sort of excited about it. I'm to conduct In the Beginning to open a Passover Service on the shores of Galilee."* Then, two months later, from Paris: *"Israel was the most exciting...I conducted In the Beginning on the shores of the Lake of Galilee and heard ... shooting in the middle of the night thereafter."* This telling and sobering historic vignette represents ample reason to continue to pursue ways of honouring the claim, "God saw that it was very good."

The story is told in a simple way, as if by grandparent God to a child. Copland's performance instruction reads: *"In a gentle, narrative manner, like reading a familiar and oft-told story"*.

In the beginning God created the heaven and the earth.

And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

And God said, Let there be light: and there was light.

And God saw the light, that it was good: and God divided the light from the darkness.

And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

And God called the firmament Heaven. And the evening and the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.

And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.

And the evening and the morning were the third day.

7. & 8. Ye shall have a song

Have ye not known? have ye not heard? hath it not been told you from the beginning? have ye not understood from the foundations of the earth?

Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord.

Nunc dimittis

by Gustav Holst (1874-1934)

Holst is best known by most for his orchestral suite, *The Planets*. His *Nunc dimittis* is an example of the significant body of choral music, both secular and sacred, that he also created. While Holst's Russian contemporary, Kalinnikov, sets only the words from Luke (as part of his longer Russian Orthodox All-Night Vigil), Holst appends the normal "Gloria Patri", reflecting typical liturgical usage in the Anglican world.

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium
populorum:
Lumen ad revelationem gentium, et gloriam
plebis tuae Israel.

*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 a
glory of thy people Israel.*

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat, et semper, et in saecula
saeculorum. Amen.

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

And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the Lord, neither consider the operation of his hands.

Woe to the multitude of many people, which make a noise like the noise of the seas; and to the rushing of nations, that make a rushing like the rushing of mighty waters!

Woe unto them that join house to house, that lay field to field, till there be no place, that they may be placed alone in the midst of the earth!

3. The noise of a multitude

The noise of a multitude in the mountains, like as of a great people; a tumultuous noise of the kingdoms of nations gathered together: the Lord of hosts mustereth the host of the battle.

They come from a far country, from the end of heaven, even the Lord, and the weapons of his indignation, to destroy the whole land.

Their bows also shall dash the young men to pieces; and they shall have no pity on the fruit of the womb; their eyes shall not spare children.

Every one that is found shall be thrust through; and every one that is joined unto them shall fall by the sword.

Their children also shall be dashed to pieces before their eyes; their houses shall be spoiled, and their wives ravished.

Therefore shall all hands be faint, and every man's heart shall melt:

They shall be afraid: pangs and sorrows shall take hold of them; they shall be in pain as a woman that travaileth: they shall be amazed at one another; their faces shall be as flames.

4. Howl ye

Howl ye; for the day of the Lord is at hand. O gate; cry, O city; thou art dissolved.

5. The paper reeds by the brooks

The paper reeds by the brooks, by the mouth of the brooks, and every thing sown by the brooks, shall wither, be driven away, and be no more.

6. For ye shall go out with joy

But these are they that forsake the Lord, that forget my holy mountain.

For ye shall go out with joy, and be led forth with peace: the mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands.

And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:

And let there be lights in the firmament of the heaven to give light upon the earth: and it was so.

And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.

And God set them in the firmament of the heaven to give light upon the earth,

And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.

And the evening and the morning were the fourth day.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.

And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.

And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.

And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

So God created man in his own image, in the image of God created he him; male and female created he them.

And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat.

And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.

And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Thus the heavens and the earth were finished, and all the host of them.

And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens,

And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground.

But there went up a mist from the earth, and watered the whole face of the ground.

And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Genesis I:1 – Genesis II:7

Ninye otpushchayeshi

by Victor Kalinnikov (1870-1927)

Victor Kalinnikov composed 24 sacred choral settings for the Russian Orthodox All-Night Vigil and Divine Liturgy, of which *Ninye otpushchayeshi* is one. The style and sonorities grow deep from the Russian soul, and are the fruit of his many years teaching at the Moscow Conservatory and in the Moscow Synodal School of Church Singing. His work foreshadows Rachmaninoff's monumental Vespers of 1915.

Ninye otpushchayeshi raba Tvoyego,
Vladiko,
po glagolu Tvoyemu s mirom,
yako videsta ochi spaseniy Tvoye,
yezhe yesi ugotoval pred litsem vseh Liudy,
svet vo otkroveniye yazikov,
I slavu liudey Izrailia.

*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
a glory of thy people Israel.*

The Peaceable Kingdom

by Randall Thompson (1899-1984)

Completed in 1936, some ten years before Copland's setting of the creation story, Randall Thompson's choral cycle, *The Peaceable Kingdom*, was inspired by a painting of the same name by Edward Hicks, the early nineteenth century "preaching Quaker of Pennsylvania" (pictured on back inside cover). Hicks' painting is bordered by the familiar text from Isaiah 11:6: "*The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.*"

While Hicks' painting is naïve in its portrayal of the dichotomy, Copland makes no effort to reconcile evil and good in a simple way; his music names both for what they are. In this we again hear echoes of Rautavaara's "eternity through the window of time" and Copland's tale of factional gunfire immediately disturbing final echoes of a performance of *In the Beginning*. One is reminded of William Blake (the slightly older British contemporary of Hicks), who claims both The Lamb and The Tyger as companions in his *Songs of Innocence and Experience*. Randall Thompson's music names evil and lament as such, and allows noble aspiration and good to stand with full honour as well. In the end there is hope and celebration, but not at the cost of whitewashing the pain. This is honest acknowledgment of reality.

I. Say ye to the righteous

Say ye to the righteous, that it shall be well with him: for they shall eat the fruit of their doings.

Woe unto the wicked! it shall be ill with him: for the reward of his hands shall be given him.

Behold, my servants shall sing for joy of heart, but ye shall cry for sorrow of heart, and shall howl for vexation of spirit.

2. Woe unto them

Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope:

Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter!

Woe unto them that are wise in their own eyes, and prudent in their own sight!

Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink:

Woe unto them that rise up early in the morning, that they may follow strong drink; that continue until night, till wine inflame them!