

Inspire - Transform - Enchanting
Reverend Joy
From the Beginning **Da Capo** *Spirit, Whimpy*
Magical
Chamber Choir

directed by Leonard Enns

Lux Aeterna

featuring the premiere of
Requiem for the Victims of Terrorism by **Barrie Cabena**

with special guests:
Conrad Grebel Chapel Choir
and organist **Marlin Nagtegaal**

Saturday, November 16th, 2002

St. John the Evangelist Anglican Church, Kitchener

PROGRAM

Festival Te Deum ~ Benjamin Britten (1913-76)

- with organist Marlin Nagtegaal
- soloist Sara Fretz

Requiem for the Victims of Terrorism ~ Barrie Cabena (b. 1933)

1. Introit: “Do not stand at my grave and weep”
– soloists Brandon Leis and Sara Martin
2. Kyrie
3. Gradual: Psalm 23
– soloist Shannon Beynon
4. Sequence: “Look not for justice”
– soloist Tim Corlis
5. Offertory: “We only learn the suffering of death”
6. Sanctus and Benedictus
7. Consecration: “Only the lonely”
8. Agnus Dei
9. Communion: “Are you the dead?”
10. Litany: “In peace let us pray to the Lord”
– soloists Sara Fretz and Tim Corlis
11. Responsory: “May the healing peace of God”
– soloists Sara Martin and Brandon Leis

Lux Aeterna ~ Edward Elgar (1857-1934); arr. John Cameron

~*intermission*~

O Magnum Mysterium ~ Tomás Luis de Victoria (c. 1548-1611)

- with the Conrad Grebel Chapel Choir

God was a child curled up ~ Leonard Enns (b. 1948)

- with organist Marlin Nagtegaal
and the Conrad Grebel Chapel Choir

Ave Maria ~ David MacIntyre (b. 1952)

- with the Conrad Grebel Chapel Choir

Totus Tuus ~ Henryk Górecki (b. 1933)

Notes & Texts

(Program notes written by Leonard Enns)

Festival Te Deum ~ Benjamin Britten

We praise thee, O God,
we acknowledge Thee to be the Lord.
All the earth doth worship Thee,
the Father everlasting.

To Thee all Angels cry aloud,
the Heavens and all the Powers therein.
To Thee Cherubim and Seraphim continually do cry,
Holy! Holy! Holy! Lord God of Sabaoth!
Heaven and earth are full of the majesty of Thy Glory.

The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The Holy Church doth acknowledge Thee,
the Father of an infinite majesty,
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.

Thou are the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,
Thou didst not abhor the Virgin's womb.
When Thou had'st overcome the sharpness of death,
Thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God in the glory of the Father.
We believe that Thou shalt come to be our judge.
We therefore pray Thee help Thy servants
Whom Thou hast redeemed with Thy precious blood.
Make them to be numbered with Thy Saints in glory everlasting.

O Lord save Thy people and bless Thine heritage,
Govern them, and lift them up forever.
Day by day we magnify Thee and we worship Thy name
Ever world without end.

Vouchsafe O Lord to keep us this day without sin
O Lord have mercy upon us, as our trust is in Thee
O Lord in Thee have I trusted, let me never be confounded.

Requiem for the Victims of Terrorism, op. 398 ~ Barrie Cabena

Barrie Cabena was born in Melbourne, Australia, in 1933. After early training in Melbourne, where he sang countertenor in the St. Paul's Cathedral Choir, he went to London, and The Royal College of Music, studying with Herbert Howells. Cabena came to Canada in 1957; here he has served as organist in London, Kitchener, and Guelph, and was on faculty at Wilfrid Laurier University until his retirement in 1996.

Cabena has performed extensively worldwide as organist, and is an indefatigable composer, with hundreds of compositions ranging from organ sonatas to instrumental chamber works and a children's opera.

DaCapo is honoured to be premiering Cabena's *Requiem for the Victims of Terrorism* at the request of the composer.

How should we respond to the news of the sudden and violent deaths of innocent people that comes to us daily in our world? Should we plot deeds of revenge, or rail against God for all this injustice? Or should we engage in unnatural acts of forgiveness - bearing in mind that, in ways difficult to comprehend, being human, we are connected to terrorists as much as we are to their victims.

The ancient rituals of the requiem are designed to bring comfort and hope to those who remain. But what of the dead? Certainly they do not need our grief and pain. But they do need our forgiveness, and our love. And they need our confident hope that God can turn even mindless terrorism into opportunities for the realization of God's purposes.

Although I have drawn on a number of non-liturgical texts, the three basic pillars of the requiem mass (the Kyrie, the Sanctus and the Agnus Dei) have been incorporated. And although I have used the standard title "Requiem", you will find no reference to eternal rest - an idea utterly repugnant to me. I have been mindful of the German theologian of the early 20th century, Friedrich Rittelmeyer, who, when standing in front of a gravestone that read, "Here rests XX" said, "He is certainly not here, and he is certainly not resting"! But we are here, and often we are resting...

– Barrie Cabena

1) Introit
(Mary Frye)

Do not stand at my grave and weep;
I am not there. I do not sleep.
I am a thousand winds that blow;
I am the diamond glints on snow;
I am the sunlight on ripened grain;
I am the gentle autumn's rain.
When you awaken in the morning's hush,
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft star that shines at night.
Do not stand at my grave and cry,
I am not there. I did not die.

2) Kyrie
(Mass ordinary and Cabena)

Kyrie eleison.
Creator God, be in us.
Christe eleison.
Son God, renew us.
Kyrie eleison.
Spirit God, comfort us.

3) Gradual
(Psalm 23, trans. Bishop Miles Coverdale)

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside
the waters of comfort.
He shall convert my soul: and bring me forth in the paths
of righteousness for his Name's sake.
Yea though I walk through the valley of the shadow of death
I will fear no evil: for thou art with me, thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me:
Thou hast anointed my head with oil and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

4) Sequence (Cabena)

Look not for justice:
but rather practice forgiveness;
look not for revenge:
but rather practice unconditional love.

Pray for your enemies:
for those who would kill you,
or take the lives of your family and friends;
for those who would destroy your world,
your achievements, your dreams,
your very way of life.

Pray for your enemies:
for they share our humanity,
and the God who would live through you
would live also through them.
Pray for your enemies.

Pray also that the living may open their hearts to the dead,
releasing them into realms of the spirit;
and that the living may open their hearts to the living,
in place of justice offering them forgiveness;
in place of revenge offering them unconditional love.
Pray for your enemies.

5) Offertory (Arvia MacKaye Ege)

We only learn the suffering of death
Who live - crumbling into dust as one who dies;
For all that's small in us must suffer death
In order that the great in us may rise.

We only learn the majesty of death
Who, crumbling - are caressed by Spirit might
That rises up on wings of cosmic breath
Above the hollow anguish of our night.

6) Sanctus and Benedictus
(Mass ordinary and Cabena)

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth,
pleni sunt coeli et terra gloria tua.

Blessed are the dead,
Who dwell in the Light
of God's redeeming love:
Peace and joy are theirs always.

Hosanna in excelsis.

The living and the dead are God's creatures:
thanks be to God!

Benedictus qui venit in nomine Domini.

Blessed are the living who work for peace on earth.

Hosanna in excelsis.

The living and the dead are God's creatures:
thanks be to God!

7) Consecration
(Arvia MacKaye Ege)

Only
the lonely
are led
to the threshold
of sight.

Only
the dead
can tread
the ocean
of light.

Only
the living
are fed
the bread
of the night.

Only
the fallen
can lift
their head
and heart
to the height.

8) Agnus Dei
(Mass ordinary and Cabena)

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Creator God, grant us peace.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Son God, grant us peace.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Spirit God, grant us peace.

9) Communion

(Arvia MacKaye Ege)

Are you the dead?
Who hover like soft sunlight
Round my bed,

Who warm the gloom
And flood with tender quietude
This chill, dark room,

And did you start
This silent flow of peace
Within my heart?

Oh, is it you:
Whom I so dearly love
And dearly knew.

Are you the dead?
"Oh no - love does not die,
We live!" they said.

11) Responsory

(Cabena)

May the healing peace of God
rest upon the living and the dead.
May the perpetual light of God
shine upon the living and the dead.
May the unquenchable love of God
transform the living and the dead,
now and forever more. Amen.

10) Litany

(Cabena)

In peace let us pray to the Lord:
Lord, have mercy.

Let us pray for peace in the world:
that we may live together
in safety.

Lord, hear our prayer.

Let us pray for all victims of
terrorism, and for all who die
in deeds of rescue.

Lord, hear our prayer.

Let us pray for all left destitute by
another's death: for all orphans
and widows.

Lord, hear our prayer.

Let us pray for all left broken in
body or soul by acts of violence,
and for all who care for the
maimed and wounded.

Lord, hear our prayer.

And let us pray for all terrorists:
that they may suffer a change
of heart.

Lord, hear our prayer.

In peace let us pray to the Lord:
Lord, have mercy.

Lux Aeterna ~ Edward Elgar (arr. John Cameron)

Lux Aeterna is a choral arrangement of “Nimrod,” the ninth of the fourteen orchestral *Enigma Variations* by Edward Elgar. The original orchestral work was premiered just over a century ago, in 1899 in London. The ravishing music of the “Nimrod” variation has been arranged for choir by the British film and theater composer, John Cameron (b. 1944) who added to the music the “Lux aeterna” text from the mass for the dead and replaced the orchestra with an eight-part choir.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

*May eternal light shine on them, O Lord
with Thy saints for ever,
because Thou art merciful.*

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

*Grant the dead eternal rest, O Lord,
and may perpetual light shine on them.
with Thy saints for ever,
because Thou are merciful.*

O Magnum Mysterium ~ Tomás Luis de Victoria (Responsory for the Nativity of our Lord)

O magnum mysterium et admirabile
sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepe;
O beata Virgo, cujus viscera
meruerunt
portare Dominum Jesum Christum.
Alleluia.

*O great mystery and wondrous
sacrament,
that animals should see the now-born
Lord lying in their stall!
Blessed is the Virgin whose body was
counted worthy
to bear the Lord Jesus Christ.
Alleluia.*

God was a child curled up ~ Leonard Enns

In his book, The Ascent to Truth (1951), Thomas Merton describes the annunciation to the Virgin Mary as follows:

"When the angel spoke, God awoke in the heart of this girl of Nazareth and moved within her like a giant. He stirred and opened His eyes and her soul saw that in containing Him she contained the world besides. The Annunciation was not so much a vision as an earthquake in which God moved the universe and unsettled the spheres, and the beginning and end of all things came before her in her deepest heart. And far beneath the movement of this silent cataclysm she slept in the infinite tranquillity of God, and *God was a child curled up who slept in her and her veins were flooded with His wisdom which is night, which is starlight, which is silence. And her whole being was embraced in Him whom she embraced and they became tremendous silence.*"

I have italicized the portion of the text which is used in my motet. My composition also includes brief references to *O Magnum Mysterium* by Victoria.

God was a child curled up was commissioned and premiered by the Winnipeg Singers in December 2001.

Ave Maria ~ David MacIntyre

David K. MacIntyre is on faculty at Simon Fraser University, British Columbia. His *Ave Maria* (1994) is filled with sparkle, wide-eyed surprise, playfulness, and sudden silences. Apparently, during the Bosnia-Herzegovina civil war small groups of children often ran to nearby hills, drawn by reports of sightings of the Virgin Mary. There is a kind of "come and see!" breathless excitement about MacIntyre's unexpected setting, which is inspired by these daily routines of children caught in a seemingly senseless world, grasping desperately at fleeting visions for meaning and purpose.

The entire text is simply "Ave Maria" ("Hail Mary").

Totus Tuus ~ Henryk Mikolaj Górecki

Górecki's music seems to grow out of generations of deep faith and fierce oppression in equal portions, experienced by the people of his Polish homeland. He is probably best known on our continent for his Symphony of Sorrowful Songs – one of most profound expressions of this duality to emerge at the close of the 20th century.

Like the previous *Ave Maria*, Górecki's *Totus Tuus* also focuses on Mary, but, unlike MacIntyre's puckish setting, this one is deeply imbued with veneration, insistence, and resignation – expressions growing from the very depths of a traditional and Catholic faith, yet not without moments of almost desperate passion which surely reflect a struggle for (with?) faith in the face of fierce oppression. The motet was premiered at High Mass held by Pope John Paul II in Warsaw, June 14th, 1987.

Totus Tuus sum, Maria,
Mater nostri Redemptoris,
Virgo Dei, Virgo pia,
Mater mundi Salvatoris.
Totus Tuus sum, Maria!

*I am all yours, Mary,
mother of our Redeemer,
Virgin of God, loving Virgin,
mother of the world's Saviour,
I am all yours, Mary!*

ARTISTS

Music Director, Leonard Enns (bn. 1948, Winnipeg MB)

Leonard Enns has been a member of the Music faculty at Conrad Grebel University College, University of Waterloo since 1977. He is Chair of the Music Department, teaches music theory, composition, and conducting, and directs the College Chapel Choir. He is the founding director of DaCapo, and is active as a widely performed composer.

DaCapo Chamber Choir

DaCapo is a community chamber choir, now in its fifth season. The choir began as a group of singers dedicated to exploring unaccompanied music, mainly of the 20th Century.

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. In addition, the choir performs on an ad hoc basis at other events.

Soprano:

Shannon Beynon
Sara Fretz
Sara Martin
Jennie Wiebe

Tenor:

Thomas Brown
Joel Brubacher
Tim Corlis
Brandon Leis
Tony Snyder

Alto:

Angie Koch
Janice Maust Hedrick
Susan Schwartzentruber
Rebecca Steinmann
Sara Wahl

Bass:

Donnie Cheung
Alan Martin
Kevin Smith
Dave Switzer
Colin Wiebe

Marlin Nagtegaal, organist

Marlin Nagtegaal began his music studies in Manitoba where he completed a B.Mus. Degree in Organ Performance from the University of Manitoba. He then went on to study in the Netherlands for three years and graduated with the "Uitvoerend Musicus" Diploma (the highest soloist diploma obtainable in the Netherlands.) Upon his return to Canada, he entered the Faculty of Music at the University of Western Ontario where he graduated with a M.Mus. Degree. Today, Marlin performs regularly and is also frequently recorded. He also teaches full time at the Beckett School and is Director of Music at the Church of St. John the Evangelist in Kitchener. He has also taught at the University of Western Ontario, Queens University, University of Waterloo and Wilfrid Laurier University.

ARTISTS continued

The Conrad Grebel Chapel Choir is one of three choirs of the Music Department at the University of Waterloo. Singers in this choir come mainly but not exclusively from the community of students at Conrad Grebel University College. Choristers come from most faculties at the university. The Chapel Choir is involved in mid-week worship services at the College, visits area churches, and tours annually at the end of winter term. The choir has just released its fourth CD, *Mysterium*, on sale tonight in the lobby.

Soprano:

Kristina Baron
Ana Fretz
Jen Giesbrecht
Darlene Hemingway
Beth Ann Lichti
Leanne McLean
Emily Schaming
Jenn Toews
Janice Wiens,

Tenor:

Dan Bishop
Nathan Gundy
Andrew Jones
Brian Kelton
Travis Martin
Terral McBay
Jarred Penner
Art Winter

Alto:

Suzanne Bender
Emily Berg
Jennifer Black
Caralee Good
Charlotte Jacklein
Kristen Nighswander
Marian VanVeen
Valerie Van Zwol
Karen Yeats

Bass:

Donnie Cheung
Dave Chodos
Vaughan Climenhaga
Adam Feiner
Ian Haight
Dave Kauffman
Eric Lepp
Cameron Morland
Joel Zacharias

Community Concerts to Note:



with new conductor, Leonard Ingrao, perform
Grieg: Holberg Suite
Telemann: Trumpet Concerto in D (with Dan Warren)
Koprowski: Ancestral Voices
Respighi: Ancient Airs and Dances Suite 3

Sunday, November 24th, 2:00 p.m.
Waterloo North Mennonite Church
(100 Benjamin Rd., Waterloo)

Tickets: adults \$15, students and seniors \$10, children \$8.
Tickets available from WCP@Rogers.com or 885-5697

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TACTUS Vocal Ensemble

with guests

The Thames Scholars, Gerald Neufeld conductor,
present Palestrina's sublime and joyful mass for Christmas Day,
Missa 'Hodie Christus Natus Est'
and other seasonal Renaissance masterworks.

Friday, December 6th, 8:00 p.m.
St. John the Evangelist Anglican Church
(corner of Duke and Water, Kitchener)

\$20 adults / \$10 students - Available at the door.
Information: 581-1050 (Kitchener) & 766-0371 (Guelph)

Acknowledgements

DaCapo logo and promotional materials – Heather Lee

Thank you to Luther Village for providing the space for DaCapo's weekly rehearsals.

Upcoming Performances

March 8, 2003 – DaCapo with the Waterloo Chamber Players
and oboist Jim Mason - selections by Bach, Barber,
Villa Lobos, Enns

May 3, 2003 – DaCapo shows its “lighter” side - Shakespeare settings
by George Shearing, and other fun stuff

To inquire about auditions, or for more information about the choir
e-mail DaCapo at dacapo@canada.com or visit our Web site at [http://
grebel.uwaterloo.ca/dacapo](http://grebel.uwaterloo.ca/dacapo)

If you like to be added to our electronic mailing list which will notify
you of upcoming DaCapo concerts and events, please send an email to
dacapo@canada.com