

Inspire - Transform - Enchant
Reverend Joy
From the Beginning **Da Capo** *Imagination*
Passion, Spirit, & Heart
Chamber Choir

directed by Leonard Enns

MUSIC FROM AFRICA AND AUSTRALIA



Saturday March 5th, 2005 – 8pm

Centre for International Governance Innovation



This concert is a joint presentation with Project Ploughshares.

PROGRAM

JABULA JESU – Stephen Hatfield

HORIZONS – Peter van Dijk

WINGS OF A DOVE – Carol Ann Weaver

WE WELCOME SUMMER – Claire Maclean

DIDGERIDOO SOLO – Thomas Henderson

PAST LIFE MELODIES – Sarah Hopkins

COMMENTS FROM DR. ERNIE REGEHR,
Executive Director, Project Ploughshares

~ intermission ~

BANDARI: INSIDE THESE WALLS – Ben Allaway

soloist: Brandon Leis

drummers: Arun Pal,

Todd Harrop,

Martin Gladman

please join us for an informal reception following the concert

Notes and texts:

(All notes written by L. Enns)

If music has the potential to make us more humane, one of the roads we can travel is, surely, the one that leads to a point where the various and deepest cultural expressions at least greet each other, and perhaps even meet. This happens globally—as we make an effort to adopt the voices of other cultures; and chronologically—as we make an effort to learn, and learn from, techniques and styles that are much, much older than any modern notation.

Most of the music on tonight’s concert grows from the traditions deeper than our Western/European culture—largely from oral and tribal traditions that have found their way into contemporary notated music. You will hear vocal colours, rhythms, and drumming with distinctly global flavours, and singing which goes beyond the “normal” techniques: overtone singing inspired by the didgeridoo and the Aboriginal singing of Australia.

DaCapo has been challenged to find vocal colours and techniques that go beyond the “art music” qualities we would normally use. In our efforts to learn these styles and techniques, we hope to dignify, honour and celebrate cultures that have much to teach us, and which have too often been the subject of our swords—typically disguised as ploughshares. Tonight we hope, in a very small way, to be one voice in a growing chorus calling for a reversal from killing back to tilling.

JABULA JESU – Stephen Hatfield

This is an arrangement of a traditional Zulu folk song, with a characteristic energy and brightness created by repeating and overlapping melodic and rhythmic patterns. Hatfield is a Canadian composer, conductor and educator; the piece was written for Mayfield Secondary School in Brampton, Ontario.

We say, be joyful (with) Jesus
Wake up in the moonlight singing.

We say, play Solly, have a good time.
Heaven is awaiting for you.
The sun is retreating.
My whole heart is beating.

We say, be joyful (with) Jesus
The daylight is dying.
My whole heart is crying.

Hey, Solly, have a good time.
Listen!

HORIZONS – Peter van Dijk (words and music)

Written for the Kings' Singers, this work was inspired by an African Bushman cave-painting depicting a European ship thought to be carrying gods; the "gods" came to be the cause of the near-extinction of the race. The composition is a powerful critique of the exploitation and assumptions of cultural supremacy which are often perversely disguised as positive intentions; the hunger and thirst of the conqueror steal all life from the belly of the conquered—the gods *are* crazy!

Sleep, my springbok baby,
Sleep for me, my springbok child,
When morning comes I'll go out hunting,
For you are hungry and thirsty.

When the sun rises you must speak to the Rain,
Charm her with herbs and honeycomb,
O speak to her that I may drink,
This little thing...

She will come across the dark sky:
Mighty Raincow, sing your song for me
That I may find you on the far horizon.

Sleep, my springbok baby,
Sleep for me, my springbok child,
When morning comes I'll go out hunting,
For you are hungry and thirsty.

O Star, hunting star,
When the sun rises you must blind with your light the Eland's eyes,
O blind his eyes that I may eat,
This little thing...

He will come across the red sand:
Mighty Eland, dance your dance for me
That I may find you on the far horizon.

Sleep, my springbok baby,
Sleep for me, my springbok child,
When morning comes they'll come a-hunting,
For they are hungry and thirsty.

They will come across the waters:
Mighty saviors in their sailing ships,
And they will show us new and far horizons.

And they came across the waters:
Gods in galleons bearing bows and steel,
Then they killed us on the far horizon.

WINGS OF A DOVE – Carol Ann Weaver (text and music); text derived from Psalms and Isaiah, beginning with Arabic words

In her own words, Weaver's composition grows from "a huge cry coming from within that also seemed to belong to many people who are living in a state of turmoil, distress, violence and tragic loss...a feeling of pain to be healed." The work progresses from near primal pain at its beginning, to final healing and exultation. It is dedicated "to all of us who deal with conflicts—internal or external—and who come to the place where our sorrows can turn into singing, our deserts spring forth into new life."

um (mother)

ebnati (my daughter)

okhti (my sister)

mama (mother)

benati (daughters)

akhwati (sisters)

I heard a sound of weeping
women weeping in the night

weep oh mother
weep no longer
weep no longer at the weeping well
weep oh sister
weep oh daughter
weep no longer at the weeping well

On wings of a swallow
on wings of a dove
comes a green leaf
a leaf of promise
on winds below
and winds above
comes a promise
promise of love.

The rains of winter
rains from above
bringing green leaves
the leaves of promise
the rains of springtime
rains of the flood
bringing promise
promise of love.
oh weep no longer
for joy is stronger

Oh listen to the voices
Listen with rejoicing
Listen to the morning
to hear a sound of joy
is finding a way.

Oh listen, distant drumming
listen gladness coming
listen calls of morning
when all our sorrows past
and we will sound out in joy
sing out in harmony
sing out a new song
and sing it along.

Behold the sand of the desert
will spring into green
the flowers of the desert
will spring into bloom
and all the eyes of all
who were blinded
will be opened again,
and all the ears of all
who hear but silence
will hear an opening sound.

Oh hear the sorrow turned to singing
oh hear the desert now is springing
joyful voices ringing
oh hear the sounds of peace
are finding a way.

Oh drum the joyful drumming
oh sound the gladness coming
oh shout the waking morning
when all the night is past
and gladness cast
coming dawn at last
and we will
sing out in joy.

Leopard and lamb
cheetah and ram
jackal, wolf and sheep
and all the cattle
and calves and antelope leap,
the children leading.

Forest trees shall clap their hand
myrtle cedar from the land
water springing from the sand
oceans roaring into sound.

Lift up your heart
lift up your voices
lift up, a new song rejoices
lift up your hands
join together come
lift up your step
dance the circle
dance the rhythm
dancing together
shake off your sandals
shake off your shoes with laughter
lift up your heart rejoicing
dance the music
break into song.

Step in a rhythm
dance in a circle
stepping together
sing a new song.

BANDARI: INSIDE THESE WALLS – Ben Allaway

Like Hopkins, but with a decidedly different voice, Allaway has produced an eclectic body of work, which reflects a passion for cross-cultural experiences and a respect for non-European traditions. Bandari was the result of a period of research in Africa, where Allaway “found that singing was used in tribal society to settle conflicts, arguments and other disputes between individuals, families, or entire tribes.” The term, bandari, is used here in an ancient sense in which it refers to a haven, a neutral place—a meeting point for the discussion of problems and concerns of the region.

I. BUILDING SONG

Carpenters:

First we find the right grove of trees
Then we chop them down, chop them down
Take off the branches, one, two, three
Chop them down, chop them down
Then we gonna carry them to the plot
Carry them away, carry them away
Take a little nap if it gets hot
Carry them away, carry them away.

We cut 'em all even and make 'em square
Fit 'em all together, we the carpenters

TU MASEREMALA *We are the carpenters*

Brick-Makers:

Go get the water to mix with the dirt
Makin' mud, makin' lotsa mud
Mix with the sisal better tie up your skirt
Makin' mud, makin' lotsa mud
Pour in the mould and bake 'em dry
Bake 'em good, bake 'em like you should
Stack 'em til they're level with the elephant's eye
Stack 'em up high.

MATOFALI, MATOFALI *bricks, bricks*

Roof-Thatchers:

Trim the palm leaves, tie 'em up strong
Lay the roof right or won't last long
Rain gonna come, the creatures all hide
See all the birdies comin' inside.

DARI, DARI *roof, roof*

Plasterers:

Don't let the plaster get too thick
Keep it thin, keep it thin, keep it very thin
Gotta have the plaster dry good and quick
Thin, keep it thin, dry real quick
Smoothe it over rugged wall
Smoothe...
So we get an echo when we call AYE! AYO!

(audience response):

AYE! AYO!

LIPU, LIPU *plaster, plaster*

II. KAZI NI MZURI KWA ROHO

*Work is good for the soul.
God loves a cheerful worker.*

III. INSIDE THE BANDARI:

MEETING PLACE OF THE GENERATIONS

The voices of the ancestors wish to sing.

What can make a place to shine with sound,
Celebration!

Capture all these hearts and bring them round?
A meeting of souls

What has four strong walls to do with love,
It gives love a place to grow.

Or the planks that shield us from above?
So that the love won't wash away.

Is there better place beneath the sky
The sky can swallow...

To unsheathe our voices with a cry

IV. CHUKI HUCHOKA *Anger fades away*

*Bring your hatred inside these walls
Anger fades away during singing.*

V. FREEDOM COME (INSIDE THESE WALLS)

Inside these walls, come, one and all
Freedom come, freedom come. Hallelujah!
Come for the healing; we will pray for healing.
Come for the victory; we will share the victory.
Healing come, healing come. Hallelujah!
Come with your burden; we will share your burden.
Come with your sorrow; we will share your sorrow.
Kingdom come, Kingdom come.

Bring your burden, sing it away
Bring your sorrow, sing it away, Hallelujah!

Come if you're guilty; we are all guilty.
Come for forgiveness; we all need forgiveness.
Bring your anger, pray it away.
Bring your hatred, pray it away, Hallelujah!

Jesus come, Jesus come!
Freedom come, freedom come!
Hallelujah! Freedom come, Hallelujah!

WE WELCOME SUMMER – Claire Maclean

The light of the Australian sun, with its unforgiving heat, can be a sure sign that “deserts will spring forth into new life.” This brilliance becomes a metaphor for a greater illumination, which promises to dissolve our darkness. Australian composer (though born in New Zealand) Claire Maclean takes her text for “We Welcome Summer” from a book of prayers by Australian newspaper cartoonist Michael Leunig.

We welcome summer
and the glorious blessing of light.
We are rich with light;
we are loved by the sun.

Let us empty our hearts
into the brilliance.
Let us pour our darkness
into the glorious forgiving light.

For this loving abundance
let us give thanks
and offer our joy.
Amen.

PAST LIFE MELODIES – Sarah Hopkins

Sarah Hopkins lives in Brisbane, Australia, and tours extensively as composer, performer, and music clinician; this coming fall, as example, she and Ben Allaway (composer of tonight’s main work) will share a residency at Westminster Choir College.

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. One can hear this as music growing from residual resonances and overtones, table crumbs which would be discarded by a Bach or Brahms. It is the music which carries on the resonances of the didgeridoo. It is the 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.

The sky can swallow a voice...

Than in cavern, cold and deep and tall,
but a cave

Sound returning rounder when we call?
Hey! Brother!

A cave makes everyone a great singer.

Go and fell a mighty cedar tree.
Choose as God would have you.

Bring it to this place for all to see.
God will bless this tree.

Take your ax again and split it sown
'Til it lies in stacks upon the ground.

It will light the path of the ancients.

Then a mighty beast will give its oil
Wildebeast

To shed the torches' light upon our toil.
It will light the path of God.

The young will make a fire against the cold

And in its comfort listen to the old
Tell in song their stories of the night,

We will paint...

Painting fables, dancing in the light.

We will paint the past on their hearts

So that they may see the place where

The dance of life can lead them to.

As these new walls echo with the tale

Thank you, refuge!

We will hear the future as a gale,

Thank you, refuge!

Calling, like an elephant alone

The voice of the ancients, how will you hear them?

Tusks uplifted, calling for its own

How will you hear the voice of God?

The elephant...

And lash with ancient sinews to our souls

His spears of greatness, reins for us to hold,

Mounted for our journey from this place,

Weaving earthen prayers in trails of lace.

The elephant has the biggest ears. Trust him.

DaCapo Chamber Choir

Artistic director – Leonard Enns

Manager – Sara Martin

Board of Directors:

Marlin Nagtegaal, chair

Margaret Andres

Kevin Bradshaw

Carol McFadden

The DaCapo Chamber Choir, now in its seventh season, is dedicated to exploring unaccompanied music, primarily 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. In the spring of 2004, DaCapo was named a finalist in the Contemporary category of the *CBC National Radio Competition for Amateur Choirs* and successfully recorded and released their first CD, **STILL** (on sale at tonight's concert!).

The Artists

Choir Members

Soprano:

Shannon Beynon

Diana Chisholm

Sara Fretz

Sara Martin

Stacey VanderMeer

Tenor:

Thomas Brown

Joel Brubacher

Tim Corlis

Brandon Leis

Ron Schweitzer

Alto:

Sarah Flatt

Angie Koch

Shauna Leis

Susan Schwartzentruber

Sara Wahl

Bass:

Donny Cheung

Bill Labron

Alan Martin

Kevin Smith

Dave Switzer

Leonard Enns, Artistic Director

Conductor and composer Leonard Enns has been a member of the Music faculty at Conrad Grebel University College, University of Waterloo since 1977, where he teaches music theory and composition, conducting, and directs the College Chapel Choir. He is the founding director of the DaCapo Chamber Choir.

Various CDs including Enns' music have been released in recent years by groups such as The Toronto Children's Chorus, The Winnipeg Singers, Phil Ens and the Faith and Life Male Chorus, The Menno Singers, and others. A forthcoming Canadian Music *Centrediscs* recording of his music will be released this fall.

Guest performers

Thomas Henderson ~ Didgeridoo

Thomas has performed as orchestral trombonist with the Thunder Bay Symphony, the Hamilton Philharmonic and the Kitchener-Waterloo Symphony. He is the founder of the artist ensemble *Brass Rings* (www.brass-rings.com), and performs a popular children's show *Thomas And His Trombone*.

Todd Harrop ~ Drummer

Todd has studied with members of the Kitchener-Waterloo Symphony Orchestra, Toronto Percussion Ensemble, Victoria Symphony, Connecticut Opera, CBC Radio Orchestra and others. He has played thousands of concerts throughout Canada.

Arun Paul ~ Drummer

Arun is a multi-instrumentalist performer, teacher, composer, producer and recording studio engineer. He has performed over 1000 shows including playing for the Prime Minister's 1997 national campaign and appearing on CTV's Canada A.M.

Martin Gladman ~ Drummer

Martin is a graduate from WLU. He has performed many styles of music including jazz, classical, and pop. In addition, Mr. Gladman has built up a rare collection of vintage percussion equipment.

Acknowledgements

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- **Waterloo Regional Arts Foundation** ~ for the funding support for the recording of our first CD
- **Gowling, Strathy & Henderson** ~ for donating their legal services in DaCapo's process of incorporation and charitable status designation

- **2003-2004 season donors:**
 - Madeleine Enns
 - Eric Friesen
 - Ed Janzen
 - Lloyd & Erla Koch
 - John Schiedel

To be added to our email information list, inquire about auditions, or for more information about the choir, e-mail DaCapo at dacapo@canada.com or visit our Web site at www.dacapochamberchoir.ca