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DaCapo
From the Beginning
Passion, Spirit, & Vision
Imagination
Chamber Choir directed by Leonard Enns

Rhapsody
music of spring, celebration & love

Visit our newly redesigned web site at
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Saturday, April 29th, 2006 – 8pm

St. John the Evangelist Anglican Church, Kitchener

PROGRAM

Tapestry ~ Paul Haslem

DaCapo Chamber Choir

Reel a' Bouche ~ Malcolm Dalglish
Paul Haslem, hammered dulcimer

We Welcome Summer ~ Claire Maclean

In Nature ~ Antonín Dvořák

TACTUS Vocal Ensemble

Languisco e moro ~ Carlo Gesualdo c. 1560-1615

Mille regrets ~ Josquin des Prez c. 1440-1521

Chanter je veux ~ Robert Evans 1933-2005

Western Wynde ~ traditional

Western Wind ~ Leonard Enns b. 1948

Thule, the period of cosmography ~ Thomas Weelkes c. 1575-1638

Spring has come again ~ Barrie Cabena b. 1933

intermission

DaCapo Chamber Choir

Amor de mi Alma ~ Z. Randall Stroope

Canticum canticorum ~ Ivan Moody

1- Surge propera

2- Descendit in hortum

3- Ego dilecta mea

TACTUS Vocal Ensemble & DaCapo Chamber Choir

Te Deum ~ Leonard Enns

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- Evening and Morning: the Sixth Day
Timothy Lanigan, boy soprano
- Echoes: the Sacred Dance
St Jacob's Faith
Kevin Ramessar, guitar
- Intimate Bach in G
David Hall, organ
- Pie Jesu: Songs of Intimacy
voice, guitar, organ, horn, harp
- On Wings of Paradise
Dawna Coleman, harp
- A Gift of Christmas Past
Greensleaves
- An Artist's Neighbourhood
The Wellington Winds

please join us for an informal reception following the concert

Paul Haslem, Hammered Dulcimer

Paul Haslem has been performing with the hammered dulcimer for over 25 years, throughout Canada, the US and the Bahamas. He has recorded six dulcimer CDs and has been a featured guest on many others. Heralded as one of the finest hammered dulcimer players in North America, he has been described by the late Merrick Jarrett as “a national treasure”. You can find more information on his music at www.dulcify.ca

Notes and texts:

(All notes written by L. Enns)

Reel a' Bouche by Malcolm Dalglish (b. 1952)

This music reflects a Celtic dance-music origin, combined with a French-Canadian folk tradition of performing “instrumental” music with the *bouche*, improvising syllables to imitate folk instruments. American composer Malcolm Dalglish writes out of an infectious love for energetic folk traditions, which he often combines with his passion for the hammered dulcimer, as here.

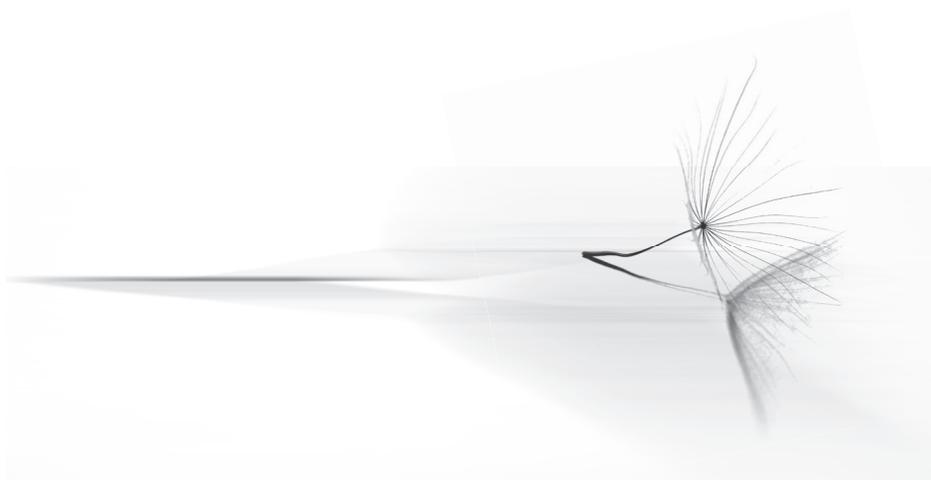
We Welcome Summer by Clare Maclean (b. 1958)

New Zealand composer Clare Maclean takes her text for *We Welcome Summer* from a book of prayers by Australian newspaper cartoonist Michael Leunig. At the structural and expressive centre of the poem, and of the composition, is a shimmering “brilliance”. Leading to this central moment we hear a richly textured and vibrant musical painting of summer light; leaving this moment, the music moves to a final hymn of thanks with its closing Amen, set here as a canon which finishes (as canons do) with the texture reduced to a single voice—a gentle sunset after the brilliance of summer light.

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.



In Nature by Antonin Dvorak (1841-1904)

Original Czech poetry by Vitezslav Halek, translated by Peggy Simon.

1. Songs Filled My Heart

Songs filled my heart one lovely day.
How could I know they would be calling?
Just like the dew upon the hill,
Dew never warns us before falling.

Nature is sparkling, heavenly
Just as a child is happy, glowing,
How can I know if these are songs of joy
Or merely songs of weeping and woe.

Now with the moonlight on the dew
Gone are the songs which sadden or console me.
Now as I'm waiting for another dawn
I'm hoping they'll again fill my soul.

2. When Evening Comes Chimes Fill the Forest

When evening comes, chimes fill the forest
From all the birds beneath their cover.
Cuckoos are calling here and yonder,
The nightingale addresses his love.
Branches are sprinkled there in the forest
With songs of love for all who listen.

Big silver moon shines in the heavens
With silver threads that glow and glisten,
Carrying dreams with ev'ry fiber.
Dreams full of myst'ry now are dancing.
Only a lonely deer is watching
And gaily and quietly prancing.

Now all is still within the forest.
Now ev'ry bird is soundly sleeping.
Cuckoos are muted, nightingales hush
While in dreamland their silence they keep.

Even the deer is now reposing
And till the morning, no one will stir.
Night, nighttime has drawn her velvet curtain
And all of the world is deep in slumber.

Leonard Enns, Artistic Director

Conductor and composer Leonard Enns is the founding director of the DaCapo Chamber Choir. He is a member of the Music faculty at Conrad Grebel University College, University of Waterloo, teaching music theory, composition, and conducting. He directs the College Chapel Choir, and served as chair of the Music Department for many years.

Recent premieres of Enns's compositions include: *Te Deum Brevis* by the Winnipeg Singers in Kyoto, Japan, at the 2005 World Symposium on Choral Music; *Sparrow* by the University of Guelph Chamber Choir in St John's, Newfoundland, at the 2005 Festival 500; and *Nocturne* by the DaCapo Chamber Choir at the 2005 Guelph Spring Festival in Guelph, Ontario.

Noel Edison and the Elora Festival Singers, along with oboist James Mason and organist Jurgen Petrenko, have recently recorded a disc of Enns's choral music. The CD, entitled *NorthWord*, will be released in 2006 under the Centrediscs label of the Canadian Music Centre. Previous CDs including Enns's music have been released by the DaCapo Chamber Choir, the Toronto Children's Chorus, the Winnipeg Singers, the Menno Singers, and other groups. His music is published by Boosey & Hawkes, E C Schirmer, Gordon V Thompson, and several other publishers, and is also available through the Canadian Music Centre of which Enns is an associate composer.

TACTUS Vocal Ensemble

Stephanie Kramer, Catherine Robertson, Jennifer Enns Modolo, Valerie Nunn, Glenn Peirson, Marcus Kramer, Kirk Lackenbauer, Gordon Burnett

TACTUS Vocal Ensemble specializes in repertoire of the European Renaissance, and is dedicated to musical scholarship and appropriate performance techniques. The name derives from the practise of Renaissance composers, who created an orderly rhythmic system by using a regulated, steady pulse - the *tactus*.

In their eleven-year existence, TACTUS has received enthusiastic audience and critical response. TACTUS has sung at the Guelph Spring Festival, The Elora Festival, Toronto's Hummingbird Centre, and has been featured on CBC Radio *Two's Choral Concert*, *Music for a While* and *Music Around Us*. TACTUS was featured in a Vision TV documentary called *Soul Music*. Hosted by Howard Dyck, the series explored the history of Christian music. Artistic collaborations with Dancetheatre David Earle, the Toronto Bach Consort, Tafelmusik's Charlotte Nediger, Stephen Marvin and Sergei Istomin, Nota Bene Period Orchestra, Linda Melsted, the Penderecki String Quartet and NUMUS have enabled TACTUS to branch into Baroque, 19th century and contemporary repertoire.

The ARTISTS

DaCapo Chamber Choir

The DaCapo Chamber Choir, now in its eighth 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. This year, DaCapo was named a semi-finalist in the Contemporary category of the *CBC National Radio Competition for Amateur Choirs* in both the Chamber Choir and Contemporary Choir categories. Selections from their submissions can be heard tomorrow morning – Sunday April 30th – on Choral Concert on CBC.

Choir Members

Soprano:

Shannon Beynon
Sara Fretz
Sara Martin
Stacey VanderMeer
Janice Wiens

Tenor:

Brian Black
Thomas Brown
Tim Corlis
Michael Lee-Poy
Brandon Leis

Alto:

Sarah Flatt
Angie Koch
Shauna Leis
Janice Maust Hedrick
Susan Schwartzentruer
Sara Wahl

Bass:

Donny Cheung
Jeff Enns
Bill Labron
Alan Martin
Kevin Smith
Dave Switzer

To inquire about auditions, email auditions@dacapochamberchoir.ca

3. Golden Harvest

Golden harvest,
Rye is growing merrily!
Blades resemble gay musicians
Swinging, swaying ev'rywhere.

Joyful breezes dance around so rapidly,
Whirling, twirling rapidly.
Sunshine covers all,
kissing and embracing
Blades and blossoms all around.

Quails and crickets in the ryefields
Lie on ridges whispering.
Bees and butterflies in the flowers
Whisper who is hiding there.

Golden harvest!
The fields ripen,
Rye is growing merrily.
Now my soul is like a harvest.
Songs are growing ev'rywhere.

4. Up Sprang a Birch Tree Overnight

Up sprang a birch tree overnight
Like a lamb who dashes from sight
Out to the pasture green and clear
Telling the world that Spring is here.

Way up to heaven sprang the tree
So that all the forest would see
His graceful form was like a toy
And all the forest jumped for joy.

Then as the time of Spring begins
Air has the sound of violins.
Air dipped in perfume travels our way
And all the world is young and gay.

Soon ev'ry tree dresses in green,
Each is a splendid king or queen
And all the branches, gay with birds,
Happily chatter with new words.

Joining the merry springtime feast
Travels each bird and ev'ry beast,
From ev'ry corner, far and near
Telling the world that Spring is here.

5. Oh, Here's A Day For Joyful Singing!

Oh, here's a day for joyful singing!
Come, let us dance in jubilation.
Oh, here's a day when Nature's splendor,
Will join the Lord's divine creation.

There in the flowers bees are dancing,
Under the grass blade beetles hover,
The rivers murmur, woods are calling,
Those who are lonely, Seek a lover.

See how the morning sun is rising,
While God showers heaven in glory.
This is the news the nightingale brings,
And sweetly he relates his story.

Today the lovely book of poems
is open wide.
Oh, wondrous morning!
Today the many roads of pleasure,
Freedom and justice join together.

Now heaven glitters, air is vibrant,
Beautiful music floats through our land.
Now earth and sky and reunited.
So let us raise our voice in songs of joy!

Languisco e moro

by Carlo Gesualdo (c. 1560-1615)

I languish and die, ah, cruel one!
But you, savage cause of my fate,
Ah, for pity's sake, comfort so painful
a death with a single tear,
Whence may be said
at the end of my languishing
'Now that you are merciful,
sweet it is to die.'

Mille regrets

by Josquin des Prez (c. 1440-1521)

It is with great regret that I leave you,
and lose sight of your loving face;
I suffer such grief and pain
that you will see my days are numbered.

Chanter je veux

by Robert Evans (1933-2005)

I want to sing, to sing about the kind,
pretty maiden.
I feel like singing about her,
my little maiden
To whom all the treasures of the sky
are reflected,
All the most beautiful and richest gifts.
She has a gentle spirit, she is composed,
In short, she combines and embodies
All the beauty of nature
Look here! We sing of Catherine.
Listen! Praise to divine music and to
divine Catherine.

Western Wynde

– traditional

Anonymous

Western wind, when wilt thou blow?
The small rain down can rain?
Christ, if my love were in my arms,
And I in my bed again.

Western Wind

by Leonard Enns (b. 1948)

Anonymous

Western wind, when wilt thou blow?
The small rain down can rain?
Christ, if my love were in my arms,
And I in my bed again.

Thule, the period of cosmography

by Thomas Weelkes (c. 1575-1638)

Thule, the period of cosmography,
doth vaunt of Hecla, whose
sulphurious fire
Doth melt the frozen clime
and thaw the sky;
Trinacrian Aetna's flame's ascend
not higher.
These things seem wondrous,
yet more wondrous I,
Whose heart with fear doth freeze,
with love doth fry.

The Andalusian merchant that returns
Laden with cochineal and China dishes,
Reports in Spain how strangely Fogo Burns
Amidst an ocean full of flying fishes.
These things seem wondrous,
yet more wondrous I,
Whose heart with fear doth freeze,
with love doth fry.

Sweet is the dew that falls betimes,
And drops upon the leafy limes;
Sweet Hermon's fragrant air:
Sweet is the lily's silver bell,
And sweet the wakeful tapers smell
That watch for early prayer.

Sweet the young nurse
with love intense,
Which smiles o'er sleeping innocence;
Sweet when the lost arrive:
Sweet the musician's ardour beats,
While his vague mind's in quest
of sweets
The choicest flowers to hive.

Sweeter in all the strains of love,
The language of thy turtle dove,
Paired to thy swelling chord;
Sweeter with every grace endued,
The glory of thy gratitude,
Respired unto the Lord.

Glorious the sun in mid career;
Glorious the assembled fires appear;
Glorious the comet's train:
Glorious the trumpet and alarm;
Glorious the almighty
stretched-out arm;
Glorious the enraptured main:

Glorious the northern lights astream;
Glorious the song,
when God's the theme
Glorious the thunder's roar:
Glorious hosanna from the den;
Glorious the catholic amen;
Glorious the martyr's gore:

Glorious, more glorious is the crown
Of him that brought salvation down
By meekness called the Son;
Thou that stupendous truth believed,
And now the matchless
deed's achieved,
Determined, Dared, and Done.

Te Deum laudamus.

Te Deum by Leonard Enns

My *Te Deum* was written for the 25th anniversary of the Winnipeg Singers (in 1998). They commissioned the work, and subsequently recorded it on the disk, *Prairie Voices*.

Our first discussions were around a new setting of the traditional Te Deum text, but I couldn't be convinced that all the stuff about overcoming the sting of death, and keeping us this day from sin, and letting us never be confounded—and so on—was really going to inspire me as I thought about the silver wedding anniversary of a choir. So, I went to my favourite mad composer, and I *did* find a kind of Te Deum'ish text which inspired me. In the end, my hybrid text has bit of each. The blend was easy, since many of Christopher Smart's verses read like a gloss on the Te Deum hymn; I have interlaced them to serve that way. For example, the final section of my piece (beginning low in the choir with "Glorious the sun in mid career...") recalls and elaborates the hymn text "Heaven and earth are full of your glory." Te Deum consists of three main sections, and a short concluding reprise. This final return erupts into a choral improvisation (dishonest but effective for any composer who's run out of notes to write!), which then tumbles into the concluding cadence.

The texts drawn from the traditional Te Deum are italicized, and those from "A Song to David" by Christopher Smart (1722-1771) appear in normal print.

Te Deum laudamus.
All the earth doth worship thee.
We praise thee, O God,
we acknowledge thee to be the Lord.

Praise above all – for praise prevails;
Heap up the measure, load the scales,
And good to goodness add:
The generous soul her Saviour aids,
But peevish obloquy degrades;
The Lord is great and glad.

All the earth doth worship thee,
the Father everlasting.

For adoration on the strings
The western breezes work their wings,
The captive ear to sooth. –
Hark! 'tis a voice – how still, and small –
That makes the cataracts to fall,
Or bids the sea be smooth

For adoration all the ranks
To thee all angels cry aloud,
Of angels yield eternal thanks,
And David in their midst;
the heav'ns and all the pow'rs therein.

With God's good poor, which,
last and least
To thee cherubim and seraphim
continually do cry:
In man's esteem, thou to thy feast,
O blessed bride-groom, bidst.
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of your glory.

Spring has come again by Barrie Cabena (b. 1933)

Spring has come, has come again, renewal bringing;
warming sun, refreshing rain, angelbirds singing.
Crocus, and tulip, and bluebell, and daffodil
push up through the cold, hard earth,
push up with steadfast will.
Blossoms bloom on waking trees: gentle pink, mauve and white;
swaying in the Springtime breeze for our delight.

Winter's grip at last is released, winter's storms at last have ceased.
Winter is gone, faded away, now may nature sing and say:
Winter is gone!

Sap is rising from the deep, stirring from Winter's sleep.
All are waking who have slept, Nature's ancient promise kept.
New life is springing, all Nature singing;
fresh green shoots growing, blessings bestowing.
New life is springing, all Nature singing.

Spring has come, has come again, renewal bringing;
warming sun, refreshing rain, angelbirds singing.
Crocus, and tulip, and bluebell, and daffodil
push up through the cold, hard earth,
push up with steadfast will.
Blossoms bloom on waking trees:
gentle pink, mauve and white;
swaying in the Springtime breeze
for our delight.

New life is springing, all Nature singing;
fresh green shoots growing, blessings bestowing.
New life is springing, all Nature singing.
Spring has come, let all rejoice with one voice.

Amor de mi Alma by Z. Randall Stroope (b. 1953)

Stroope, Director of Choral Activities at the University of Nebraska, Omaha, is a prolific composer, and well known American choral conductor. In this work he sets the text of the 16th century Spanish poet, Garcilaso de la Vega—a text not unlike in its sentiment to the poetry of the Song of Songs, but set in a musical cloth quite different from what you will hear in the music of his British composer colleague which follows.

*Yo no nací sino para quereros;
Mi alma os ha cortado a su medida;
Por hábito del alma misma os quiero.*

*Escrito está en mi alma vuestro gesto;
Yo lo leo tan solo que aun de vos
me guardo en esto.*

*Quanto tengo confieso yo deveros;
Por vos nací, por vos tengo la vida,
Y por vos é de morir y por vos muero.*

I was born to love only you;
My soul has formed you to its measure;
I want you as a garment for my soul.

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

All that I have, I owe to you;
For you I was born, for you I live,
For you I must die, and for you
I give my last breath.

Canticum Canticorum by Ivan Moody (b. 1964)

British composer Ivan Moody is influenced, as his teacher John Tavener, by Eastern liturgical chant, though no actual chant melodies are quoted in the present work. *Canticum Canticorum* was premiered by the Hillard Ensemble in 1987.

From that hide-it-from-the-kids book of the Bible, Ivan Moody has chosen ravishingly beautiful verses and set them to a surprisingly austere but deeply poignant music; here is burning temporal passion wedded with timeless devotion! Here, perhaps, is another approach to the sentiment expressed in the final Dvorak song –“earth and sky” are reunited!

Surge propera
(Canticum Canticorum 1)

*Surge propera amica mea,
formosa mea et veni.
Iam hiems transiit,
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.*

Descendi in hortum meum
(Canticum Canticorum 2)

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

Ego dilecto (Canticum Canticorum 3)

*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 then, my beloved,
My lovely one, come.
For see, winter is past,
The rains are over and gone.
Flowers are appearing on the earth.
The season of glad songs has come,
The cooing of the turtledove is heard
in our land.
The fig tree is forming its first figs
And the blossoming vines
give out their fragrance.
~ Song of Songs, 2:10b – 13a

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

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