

Inspire - Transform *Enchanting* *Reverend Joy*
From the Beginning *Passion, Spirit, & Vision* *Inspiration*
DalCapo
Chamber Choir — directed by Leonard Enns

with special guests
the Waterloo Chamber Players
featuring oboist Michael Purves-Smith
and members of the Wellington Winds

Reflections

Saturday, March 8th, 2003 8:00pm
St. John the Evangelist Anglican Church, Kitchener

PROGRAM

Veni Creator Spiritus ~ Plainsong improvisation

Adagio for Strings ~ Samuel Barber

Logos ~ Leonard Enns

– Michael Purves Smith, oboe

I. In The Beginning Was The Word

II. In Him Was Life

III. The Word Became Flesh

IV. And From His Fullness

– soloists Alan Martin, Tim Corlis,

Susan Schwartzentruber, Sara Martin

~intermission~

Komm, Jesu, Komm ~ Johann Sebastian Bach

Komm ~ Leonard Enns

Agnus Dei ~ Samuel Barber



dona nobis pacem

Please join us for an informal reception following the concert

Notes & Texts

(Program notes written by Leonard Enns)

Veni Creator Spiritus ~ Anonymous (4th century)

Come creator spirit, visit us here;

Give to us your celestial grace, who exist through your breath.

Adagio for Strings ~ Samuel Barber (1910-1981)

The *Adagio for Strings* is the central movement of Barber's *String Quartet, Opus 11*, written in 1936. Barber created two further versions of the music: the *Adagio for String Orchestra* (1938), and his 1960's transcription for eight-part choir using the text of the *Agnus Dei*. Strings are not voices, nor voices strings, and the genius of Barber's decision to release a version for each lies in the fact that the piece "speaks" uniquely and truly in either version. Whether the addition of text limits the expressive voice of the music, or deepens it, will remain an interesting question for each listener; our concert will end with the vocal version.

Logos ~ Leonard Enns (bn. 1948)

The text for *Logos* is taken from the Prologue to the Gospel of John. The cantata was commissioned by the Elora Festival and was written in Waterloo, Ontario and Cambridge, England during the summer and fall of 1991.

I. In the Beginning was the Word

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God; all things were made through Him, and without Him was not anything made that was made. (John 1:1-3)

The text of the first movement deals with the concept of a profound unity: the Word and God are one, and this undifferentiated Oneness existed before all things which were created through it. The music has a mystical, perhaps ritualistic character, resulting partly from the use of the whole tone scale, reflecting the fact that there is no tension or resolution in this concept of Oneness; the Word/God simply is. As the movement opens, the word "Logos" gradually becomes audible; it is not so much that the Word comes into existence, but rather that we are finally able to glimpse its eternal presence.

II. In Him was Life

In Him was life, and the life was the light of all people. The light shines in the darkness, and the darkness has not overcome it. The true light that enlightens everyone was coming into the world. He was in the world, and the world was made through Him, yet the world knew Him not; He came to His own home, and His own people received Him not. But to all who received Him, who believed in His name, He gave the power to become children of God; who were born not of blood, not of human desire, but who were born of God. (John 1: 4-5, 9-13)

While the first movement has a mystical character and is preoccupied with concepts which transcend our human experiences, the second movement is much more "human," covering a wide expressive spectrum from the opening dance of joy to the silence of grief at the centre of the movement, where John writes: "He came to His own home, and His own people received Him not." The rejection of the Word is a profoundly dark moment in the relationship between creator and creation, and the wordless oboe is the only voice that remains at this point in the music. The final lines of the movement are again ones of hope, and the dance-like music returns.

III. The Word became Flesh

And the Word became flesh and dwelt among us; we have beheld His glory, glory as of the only Son from the Father, full of grace and truth. (John 1: 14)

The mystery of the incarnation, the transformation from the transcendent Word to the flesh of our humanity, is reflected musically at the outset of this movement in the transformation of the whole tone system to the diatonic system. As the movement continues, the music can be heard as a meditation on various aspects of the glorification of the Word: the gentle glory of his birth, the pathos of his glorification on the cross, and the ultimate meaning of the glory of the Son, leading to exuberant rejoicing as the singers urge each other on in an ecstatic celebration.

IV. And from His Fullness

And from His fullness we have received grace upon grace. For the law was given by Moses; grace and truth came through Jesus Christ. No one has ever seen God; the only Son, who is in the bosom of the Father, He has made Him known. (John 1:16-18)

The fourth movement becomes increasingly more passive and eventually chant-like, and the music returns by its end to the more mystical character of the first movement. Now, however, the mystical quality of the music is coloured by a sense of resolution, by a human quality which was not present at the beginning of the cantata—the organ figuration from the opening of the cantata returns, but now in a diatonic, rather than whole tone, guise. John's text, which began with reference to the Word and to God, now uses human images, child and parent: the Word has become flesh.

Komm, Jesu, Komm ~ Johann Sebastian Bach (1685-1750)

This work is an exalted manifestation of Bach's sure spiritual convictions. We do not know for what occasion it was written, but despite its funereal text, it resounds with a joy which anticipates the conviction expressed in the final text phrase: "You are the right way, the truth and the life." The motet is the fifth of Bach's six choral motets, written for two choirs in Leipzig sometime before 1735.

Komm, Jesu, komm, mein Leib ist müde, Die Kraft verschwindt je mehr und mehr, Ich sehne mich nach deinem Friede; Der saure Weg wird mir zu schwer! Komm, ich will mich dir ergeben; Du bist der rechte Weg, Die Wahrheit und das Leben.	<i>Come, Jesus, come, for I am weary, My strength is failing more and more, I long to be in the presence of your peace; The bitter path is too much for me! Come, I give myself to you; You are the right way, the truth and the life.</i>
---	--

Drum schließ ich mich in deine Hände Und sage, Welt, zu guter Nacht! Eilt gleich mein Lebenslauf zu Ende, Ist doch der Geist wohl angebracht. Er soll bei seinem Schöpfer schweben, Weil Jesus ist und bleibt Der wahre Weg zum Leben.	<i>Therefore I commit myself to your hands, And say to the world, "Good night!" Though my life hastens to its end, Yet my soul has arrived well. It shall live with its maker, For Jesus is and remains The true path to life.</i>
--	--

Komm ~ Leonard Enns

Komm makes reference both to tonight's opening plainchant melody "Veni creator spiritus" ("Come, creator spirit" in its English translation), and the music of Bach's motet "Komm, Jesu, komm" (particularly its opening three chords, and the final choral melody, which appears unfinished here in the solo violin part). The treatment of the plainsong is drawn, in part, from the "intonations" of my choral/orchestral cantata, *Veni*.

Like many others, I have been saddened at the outset of this millenium by the utterly insensitive powermongering which drives the violent and uncreative responses to some of our world's greatest challenges.

Veni creator is a millenium-old invitation to a positive and creative spirit; *Komm, Jesu komm* is a more recent expression of both hope and peaceful surrender to a greater reality. Yet neither path appears to appeal to the rulers of our time, and the music ends inconclusively, though with a faint glimmer of hope in its final notes.

Agnus Dei ~ Samuel Barber

As a final point of reflection (in all the senses of that word) Barber's *Adagio*, now carrying the words of an ancient liturgical prayer, is a possible response for our day: *Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem* (Lamb of God, who takes away the sins of the world, have mercy upon us, grant us peace).

ARTISTS

Music Director, Leonard Enns

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.

DaCapo Chamber Choir Members

Soprano:

Shannon Beynon
Sara Fretz
Sara Martin
Jennie Wiebe

Tenor:

Thomas Brown
Joel Brubacher
Tim Corlis
Daryl Culp

Alto:

Janice Maust Hedrick
Susan Schwartzentruber
Rebecca Steinmann
Sara Wahl

Bass:

Donny Cheung
Friedrich Kuebart
Alan Martin
Kevin Smith
Dave Switzer
Colin Wiebe

Michael Purves-Smith

Michael Purves-Smith is Associate Professor of Music at WLU. There he teaches conducting and orchestration and is responsible for the Baroque Ensemble and the Wind Ensemble. He holds a degree in performance oboe from the University of British Columbia. He played with the Vancouver Symphony, the Vancouver Chamber Orchestra, the Victoria Symphony, the National Youth Orchestra, the Xalapa Symphony and three years as principal of the Niagara Symphony. Since moving to the KW area 25 years ago, he has performed mostly on baroque oboe but he continues to appear as a soloist on the modern instrument.

Artists continued...

Wellington Winds

The Wellington Winds is an acclaimed group of professional and semi-professional wind and percussion players dedicated to the performance of quality wind music. The ensemble has offered eight concerts per season in the region for the past 23 years.

The Wind Quartet are members of the Wellington Winds:

Flute – Anne Monkhouse

Oboe – Michael Purves-Smith

Clarinet – Shannon Purves-Smith

Bassoon – Ginny Scarfino

Waterloo Chamber Players

The Waterloo Chamber Players string ensemble has been performing in the KW community since 1995. In addition to its own three-concert series each year, the ensemble has accompanied several local choirs including the Renaissance Singers and the Menno Singers. The Players appear regularly on CKCO-TV as part of the St. Andrew's Presbyterian Church holiday and anniversary celebrations.

For the first five years the Players worked primarily without a conductor. In 2000-2001 they performed under the leadership of Matthew Jones, now Music Director of the Timmins Symphony. This season Leonard Ingrao has been hired as Music Director.

Acknowledgements

DaCapo logo and promotional materials – Heather Lee

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

Upcoming Performances

May 3, 2003 – DaCapo shows its “lighter” side - Shakespeare settings by George Shearing, and other fun stuff
St. John the Evangelist Church, Kitchener

TACTUS Vocal Ensemble presents
St. John Passion of Christoph Demantius (1597-1643)
Passion Music from Germany by Schutz, J. Handl & J.S. Bach
with contrasting modern works for organ
Barrie Cabena, Organ
8:00 p.m. Saturday, March 15, 2003
Church of Our Lady Immaculate, Guelph
\$20/\$10 students, Available at door
Information: 766-0371 (Guelph) and 581-1050 (Kitchener)

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>

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

If you are interested in supporting the DaCapo Chamber Choir financially, please contact us at dacapo@canada.com or call us at 725-7549.