

Inspired - Transformed - Celebrated
Reimagined by
From the Spirit, With
Originality
Da Capo
Chamber Choir

directed by Leonard Enns

Threshold of *Night*

with guests.

uWaterloo Chamber Choir
organist **Marlin Nagtegaal**
cellist **Miriam Stewart-Kroecker**

featuring...

Song of Invocation
by **Sheldon Rose** - the 2012 NewWorks
winning composition

Saturday Nov 10/12 - 8pm

St. John the Evangelist Anglican Church
(corner of Duke & Water, Kitchener)

Sunday Nov 11/12 - 3pm

Knox Presbyterian
(corner of Erb & Caroline, Waterloo)

**HEAR TO BE MOVED...Across Time
...threshold of night...**

Program

***Song of Invocation* (2011) ~ Sheldon Rose (Canada)**
*world premiere (2012 NewWorks winner *)*

***O magnum mysterium* (16th c.) ~ Tomás Luis de Victoria (Spain)**

***O magnum mysterium* (1952) ~ Francis Poulenc (France)**

***Prelude on O magnum mysterium* (2012) ~ Jeff Enns (Canada)**
world premiere, Marlin Nagtegaal (organ solo)

***Who is at my window, who* (1955) ~ Welford Russell (Canada)**

***Threshold of night* (2006) ~ Tarik O'Regan (England)**

***God was a child curled up* (2001) ~ Leonard Enns (Canada)**
with uWaterloo Chamber Choir & Marlin Nagtegaal (organ)

* The DaCapo Chamber Choir gratefully acknowledges the support of the following organizations and individuals for the 2012 NewWorks competition.



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- Community Fund
- The Urie A. and Dorothy M. Bender Endowment Fund

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~intermission~

Serenity (O magnum mysterium) (2012) ~ Ola Gjeilo (Norway)
with uWaterloo Chamber Choir & Miriam Stewart Kroeker (cello)

Variations on Lo, how a Rose e'er Blooming (Praetorius) (1995)
~ Mark Summer (United States)
Miriam Stewart Kroeker (cello solo)

Lo how a rose e'er blooming (early 20th c.) ~ Hugo Distler (Germany)

Fantasie on Lo, how a Rose e'er blooming (late 19th c.)
~ Arnold Joseph Monar (Germany)
Marlin Nagtegaal (organ solo)

O Magnum Mysterium (2010) ~ Z. Randall Stroope (United States)
with uWaterloo Chamber Choir

O Great Mystery (2004) ~ Timothy Corlis (Canada)
with uWaterloo Chamber Choir, Miriam Stewart Kroeker (cello), & audience

Ninye Otpushchayeshi (early 20th c.) ~ Victor Kalinnikov (Russia)
with uWaterloo Chamber Choir

Please join us for an informal reception following the concert.

Notes & Texts

(notes written by L. Enns unless otherwise noted)

Song of Invocation (2011) ~ Sheldon Rose (Canada)

Sheldon Rose's composition, the winning work of our 2012 NewWorks competition, serves as a possible door into this Remembrance Weekend. Here we have a bittersweet expression of that tug between lament and hope – I will go, but I shall not go with pain, grief or sighs! One can't help but also hear the countering voice of Dylan Thomas, to his father: *Do not go gentle into that good night. / Rage, rage against the dying of the light.* We have a choice. Rose's composition presents a gentle posture for the most part, but ends, in his own words, with "fervent rapture."

Rose writes: *The inspiration for the structure of Song of Invocation comes from the Tenebrae services of Holy Week where the lamentations of Jeremiah begin the evening candlelight ceremony and where each subsequent scripture reading is followed by a choral responsory. With that in mind, I created an original plainsong-style melody with Latin text excerpted from the Book of Lamentations, followed by an a cappella SATB setting of Song by Canadian poet Marjorie Pickthall.*

Knowing of Marjorie's deep spirituality and the extensive use of religious symbology throughout her other works, I think it is too simplistic to believe that the essence of this poem is that of a person speaking to a loved one while awaiting their end of life - I believe they are invoking a higher being. To realize this interpretation, I have changed the phrase "sweet heart" to "my love" and (emphasized) three specific words: Star (God, in the heavens), Rose (God, one with the sacred feminine) and Love (God, Love Divine).

Thus begins the lamentation:

*He is gracious, therefore let him wait with silent hope
for the salvation of Jehovah.*

Let him sit alone and be silent, when it is laid upon him.

*Let him lay his mouth in the dust,
if peradventure there be hope.*

*Jehovah is gracious unto him that waiteth for Him,
to the soul that seeketh Him.*

~ Lamentations III:26, 28-29, 25

I shall not go with pain
Whether you hold me, whether you forget
My little loss and my immortal gain.
O flower unseen, O fountain sealed apart!
Give me one look, one look remembering yet,
My Love. (originally Sweet heart.)

I shall not go with grief,
Whether you call me, whether you deny
The crowning vintage and the golden sheaf.
O, April hopes that blossom but to close!
Give me one look, one look and so good-bye,
My rose.

I shall not go with sighs,
But as full-crowned the warrior leaves the fight,
Dawn on his shield and death upon his eyes.
O, life so bitter-sweet and heaven so far!
Give me one look, one look and so good night,
My star.

~ Marjorie Pickthall (1883-1922)

O magnum mysterium (16th c.) ~ Tomás Luis de Victoria (Spain)

Our thematic focus for this season is one of movement—for this concert movement through time. Our main focus today for this journey is the familiar responsory, *O magnum mysterium*.

We stand on a threshold separating the pain of remembrance and loss with the hope of renewal. The season of Advent and Christmas is approaching, bringing us to a central mystery of the Christian faith – the incarnation of the divine. The ancient Responsory, *O magnum mysterium*, describes this mystery with almost childlike wonder: that animals should see the newborn Lord in their manger! We present this text in various guises, changing over time. Victoria's setting is only one of a number from the late Renaissance, when, for instance, it was also set in England by Byrd, and in Italy by both Gabrieli and Palestrina. Victoria's music will return later in our concert, embedded in the contemporary choral textures of God was a child curled up by Leonard Enns.

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

*O great mystery and wondrous sacrament,
that animals should behold the new-born Lord lying in their stall!
Blessed is the Virgin whose body was counted worthy
to bear the Lord Jesus Christ. Alleluia.*
~ *Responsory for the Nativity of our Lord*

O magnum mysterium (1952) ~ Francis Poulenc (France)

Poulenc's setting is musically and expressively complex compared to Victoria. Composed in 1952, still in the long shadow of WWII, his "reading" of this text may appear at times abstract (how, after unspeakable horrors can one even contemplate such a text?), yet it also reflects tenderness, amazement, and perhaps even insistence at times. At the centre of the responsory, in contrast to Victoria's use of a warm and gentle texture, notice Poulenc's "sinewy", viscera-like setting of the text: *Beata virgo, cujus viscera meruerunt portare Dominum Christum*. This is both mystery and flesh-and-bones all in one.

Prelude on O magnum mysterium (2012) ~ Jeff Enns (Canada)

The earliest chant melody associated with *O magnum mysterium* (and the earliest music on today's time travelogue) comes from near the end of the first millennium. Jeff Enns, a former member of DaCapo, takes that melody forward over another millennium in his prelude for organ, in which the plainchant melody alternates between hands and pedals throughout. Jeff says "*I tried to convey the sense of "Great Mystery" as well as that of Christmas joy in the music.*" The work was written this past September for Marlin Nagtegaal, for this concert.

Who is at my window, who (1955) ~ Welford Russell (Canada)

Welford Russell, born in Neepawa, Manitoba, a missionary and surgeon by profession, was a composer by avocation, particularly remembered for his output of choral works. His motet, *Who is at my window, who*, was often performed by the Festival Singers of Canada (later the Elmer Iseler Singers) under the direction of Elmer Iseler, who also recorded the work on a Canadian centennial LP.

Quho is at my windou, quho?
Go from my windou, go.
Quho callis thair, sa lyk a strangeir?
Go from my windou, go.

(Lord, I am here, a wretchit mortal,
that for thy mercy does cry and call
Unto Thee my Lord celestial.)
See quho is at my windou, quho?

Remember thy sin and als thy smart,
and als for thee what was my part:
Remember the speir that thirlit my hart,
and in at my dure thou sall go.

I ask na thing of thee, thairfor,
but love for love to lay in store.
Gif me thy hart, I ask na more.
And in at my dure thou sall go.

Quho is at my windou, quho?
Go from my windou, go.
Cry na mair thair, lyk a strangeir,
but in at my dure thou go.

~ anonymous, from "*Gude and Godlie Ballates*", pub. 1578

Threshold of night (2006) ~ Tarik O'Regan (England)

Heard next to each other, Russel's "Who is at my window" and O'Regan's "Who stands at my door" (the opening phrase of *Threshold of night*) create a poignant mirror image. The one who offers welcome in the first is the one who begs acceptance in second. The picture is particularly complex in O'Regan's text (by Kathleen Raine), and the dynamic is dramatic. "Inside" is sorrow and pain, but also reluctance to accept a child on the verge of being; the composition ends with an gentle shunning of the child who is outside, insisting "I will not go back for sorrow or pain." As Advent approaches, we stand in a doorway either "on the verge of being" or "on the threshold of night;" the decision lies before us.

The work was commissioned by St John's College, Cambridge (UK) for an Advent service, and premiered there in 2006.

Who stands at my door in the storm and rain
On the threshold of being?
One who waits till you call him in
From the empty night.

Are you a stranger, out in the storm,
Or has my enemy found me out
On the edge of being?

I am no stranger who stands at the door
Nor enemy come in the secret night,
I am your child, in darkness and fear
On the verge of being.

Go back, my child, to the rain and storm,
For in this house there is sorrow and pain
In the lonely night.

I will not go back for sorrow or pain,
For my true love weeps within
And waits for my coming.

Go back, my babe, to the vacant night
For in this house dwell sin and hate
On the verge of being.

I will not go back for hate or sin,
I will not go back for sorrow or pain,
For my true love mourns within
On the threshold of night.

~ Kathleen Raine (1908-2003)

God was a child curled up (2001) ~ Leonard Enns (Canada)

In his book, *The Ascent to Truth* (1951), Thomas Merton describes the annunciation to the Virgin Mary with the following words:

When the angle 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 tranquility 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.*

(Used by permission of the Merton Legacy Trust.)

The motet uses the italicized portion of the text, and also includes brief references to *O magnum mysterium* by Victoria, which appeared earlier in the concert.

The work was commissioned by the Winnipeg Singers, who premiered it in December 2001; it was previously performed by DaCapo in November 2002, and is recorded by the Elora Festival Singers and the DaCapo Chamber Choir on the Canadian Music Centre disc, *NorthWord*, available at today's concert.

Serenity (O magnum mysterium) (2012) ~ Ola Gjeilo (Norway)

We return again to the by now familiar text, this time in a spacious, ethereal guise by Norwegian-born Gjeilo, currently living in New York City.

Gjeilo writes: *I love a warm, lush sound that can give a feeling of space and evocativeness, but still be intimate, somehow. But mainly, all I wanted to do with this piece was to write something that came straight from my heart, without any pretense or filters.*

And that is what we have here: spacious choral sonorities moving in and out of focus, the intimate voice of the cello, and the over-all heart-felt expression of the music.

Lo, how a rose e'er blooming ~ Michael Praetorius (Germany)

This carol, familiar to many of us, is by the early 17th century Praetorius. Today we hear it in three "re-readings", going backwards in time from the present. First, as a set of virtuosic variations by Mark Summer, member of the Winnipeg Symphony in the early 1980's and founding cellist of the Turtle Island String Quartet; then, stepping back to the early 20th century, in a re-working for choir by the German Hugo Distler (1908-1942); and finally as a fantasia for organ by Distler's lesser-known predecessor, Arnold Monar (1860-1911).

O Magnum Mysterium (2010) ~ Z. Randall Stroope (United States)

Here we have a setting of this text that approaches ecstasy by the time the "Alleluia" appears; recall Victoria's relatively reserved alleluias from four centuries earlier.

O great mystery ~ Timothy Corlis (Canada)

In his version of our main theme, Corlis (a former member of DaCapo) gives us both the original Latin and the translation, along with an opportunity for audience engagement, all of this woven together by the voice of the cello. Our journey through time has ended here.

lento **Music by Timothy Corlis**

O mag - num mys - ter - i - um

Ninye Otpushchayeshi (early 20th c.) ~ Victor Kalinnikov (Russia)

We conclude today's concert with Kalinnikov's *Nunc dimittis*, the prayer of Simeon as he experienced the "great mystery," the profound "verge of being," in the infant Christ. Here, in his old arms lay the intersection of finite and infinite, omnipotence and frailty, confirmation that beyond the threshold of night lies the day.

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 Artists

Leonard Enns

Leonard Enns is the founding director of the DaCapo Chamber Choir, and a faculty member in the Music Department at Conrad Grebel College, University of Waterloo. He directs the uWaterloo Chamber Choir, and is the former long-time director of the Conrad Grebel Chapel Choir.

DaCapo Chamber Choir

The DaCapo Chamber Choir was founded in 1998 under the direction of Leonard Enns. The mission of the choir is to identify, study, rehearse, and present in public performance and recordings, the outstanding choral chamber works of the past 100 years and to champion music of Canadian and local composers. In 2011, DaCapo was awarded first place in the Association of Canadian Choral Communities' (ACCC) National Competition for Canadian Amateur Choirs in the Contemporary Choral Music category. The choir also received 2nd place in the Chamber Choir category.

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.

The choir has released two CDs, the award-winning *ShadowLand* (winner of the 2010 ACCC's National Choral Recording of the Year award, including the Juno-nominated Nocturne by Leonard Enns) and *STILL* (2004). The choir has also appeared on several other recordings, including *notes towards*; DaCapo's performance on that disc helped garner a Juno nomination for the title work, *Notes Towards a Poem That Can Never Be Written*, by Timothy Corlis.

For more information about the choir, including photos, sound clips, the NewWorks choral composition competition, and more, visit our web site at www.dacapochoamberchoir.ca or join our eList by emailing info@dacapochoamberchoir.ca.



Plus, you can become a facebook fan of DaCapo!

DaCapo Chamber Choir

Soprano

Corey Cotter Linforth
Sara Martin
Deborah Seabrook
Sarah Schmidt
Melanie VanDerSluis
Jennie Wiebe

Alto

Theresa Bauer
Emily Berg
Sarah Flatt
Janice Maust Hedrick
Susan Schwartzentruber

Tenor

Brian Black
Thomas Brown
Curtis Dueck
Michael Lee-Poy
Stephen Preece

Bass

Keith Hagerman
Stephen Horst
Vincent Kong
Bill Labron
Phil Rempel

To inquire about auditions, email auditions@dacapochamberchoir.ca

Marlin Nagtegaal, organist

Marlin Nagtegaal holds a BMus degree in Organ Performance from the University of Manitoba, an Uitvoerend Musicus diploma from the Rotterdam Conservatory, and a MMus degree in Organ Performance from the University of Western Ontario. Nagtegaal has given numerous recitals in Canada, The Netherlands, and Germany. He has taught at various institutions including The University of Waterloo, and at Queen's University. Marlin is presently the organ instructor at Wilfrid Laurier University, teaches at the Beckett School, and is Director of Music at The Church of St. John the Evangelist Anglican.

Miriam Stewart-Kroeker, cellist

Miriam Stewart-Kroeker holds a Bachelor's degree in Cello Performance and a Diploma in Chamber Music, both from Wilfrid Laurier University where she studied with cellist Paul Pulford. Miriam has also studied at McGill University with Matt Haimovitz, and is currently the cellist in the Schweigen Piano Trio, preparing for a residency at the Banff Centre for the Arts this winter.

University of Waterloo Chamber Choir

The uWaterloo Chamber Choir is one of three choral ensembles of the Music Department, based at Conrad Grebel University College. Last weekend the choir performed in the Niagara area, both in concert and in a special appearance at a convention of the Mennonite Economic Development Associates in Niagara Falls.

Soprano

Elise Brisson
Sheena Campbell
Ada Chan
Corey Cotter Linforth
Kendra Fredette
Brittany Gunpat
Janessa Mann
Laura McConachie
Andrea McClean
Diana Newell
Janelle Santi

Alto

Stephanie Epp
Kaylin Epp
Brittany Goodwin
Sylvia Hook
Emma Raaflaub
Erin Scott
Emily Wong
Ruth Wright-Gedcke

Tenor

Joel Derksen
Robert Gooding-Townsend
Cameron Rush
Marcel Van Helden

Bass

Joel Becker
Adam Eliot
Richard Giles
Michael Hook
Dan Johnson
Daniel King
Michael Knight
Daniel Morris
Benjamin Scott

Acknowledgements

DaCapo logo, poster, and program design – Heather Lee www.leeedesigns.ca
Choir Manager – Sara Martin
Music library co-ordinator – Jennie Wiebe

Board of Directors:

Margaret Holton
Eric Kennedy
Nancy Kidd, acting chair
Sarah Klassen
Stephen Strauss

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

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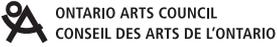
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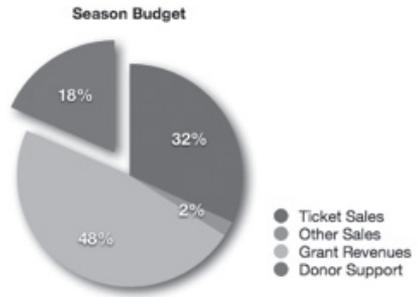
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Concert tickets for groups similar to DaCapo can run upwards of \$50 per ticket. Part of our mandate is to remove barriers that could potentially prevent audience members from hearing outstanding choral music. As a result, we keep our ticket prices low and are committed to keeping them at this level.

As you can see, however, ticket sales revenues only cover just over 30% of our budget. If you are able, we encourage you to contribute to the choir.

Forms are available at this concert or you can donate online (by credit card) through CanadaHelps - you can even set up a monthly donation! Just \$10/month for one year would cover the music costs for one choir member!



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