

1998 · **15th Anniversary Season** · 2013

Inspire - Transform - Enchant
From the Beginning **Da Capo** *Reverend Joy*
Peace - Spirit - Hope
Chamber Choir

directed by Leonard Enns



JOURNEY INTO NIGHT

Saturday March 8th, 8pm

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

Sunday March 9th, 3pm

First United, Waterloo (corner of King & William)

featuring

Black Riders by Iman Habibi

When David Heard by Eric Whitacre

and the Juno-nominated
Nocturne by Leonard Enns

Program

Snowforms – R. Murray Schafer (1986)

Ice – Bruce Sled (1996)

At the mid-hour of night – Alfred Whitehead (1937)

Tif (from *Yiddish Suite*) – Srul Irving Glick (1979)

Nocturne – Leonard Enns (2005)

~ intermission ~

Black Riders – Iman Habibi (2008)

When David Heard – Eric Whitacre (2000)

Song of Invocation – Sheldon Rose (2012)

Unter di shnayen (from *Yiddish Suite*) – Srul Irving Glick

Morgen! – Richard Strauss (arr. Alan Raines, 2007)
Sarah Flatt, piano

Please join us for an informal reception following the concert.

Notes & Texts

(notes written by L. Enns)

This year's DaCapo performance cycle follows the "seasons" of the day, as sun descends, night falls, and sun rises again: Evening Song (November), Journey into Night (March), and Sun Light (May). Today, the journey into night. In broad strokes the concert follows a path from universal to personal, opening with winter—the nighttime of the year, proceeding to nighttime of the day, and concluding with the journey into the night of the individual soul. Ultimately, though, the path leading from this journey is hope, expressed in the final work by Richard Strauss: *Morgen!*

Snowforms – R. Murray Schafer (Canadian)

One can quibble about whether this is a good way to begin a concert during an exceptional and persistent Canadian winter. Still, Schafer points us to the beauty and magic of white, of snow, and of the cold. He is Canada's quintessential landscape composer, having created some of the most compelling works inspired by Canada's landscape.

Of Snowforms he writes:

In 1971 I flew the polar route from Europe to Vancouver over Greenland. Clear weather provided an excellent opportunity to study the forms of that spectacular and terrifying geography. ... Often on a winter day I have broken off from other work to study the snow from my farmhouse window, and it is the memory of these forms which has suggested most of the continuous horizon of "Snowforms".

Much of the music is hummed, and the few words that Schafer does use are Inuit words for snow: *apingaut*, first snowfall; *mauyk*, soft snow; *akelrorak*, drifting snow; *pokaktok*, snow like salt.

Ice – Bruce Sled (Canadian)

This is the second of three environmental pieces for choir (*Shimmering Water*, *Ice*, and *Reflections*) by BC composer Bruce Sled. The treble voices sing flowing melodic lines which are gradually taken over by the underlying sounds of the cold north.

***At the mid-hour of night* – Alfred Whitehead
(1887-1974, British-born Canadian)**

A lush and romantic setting of an Irish folk song, this work reflects the bittersweet gift of nighttime—a nostalgic yearning which, in memory, brings its own pleasure. (It is interesting to note that the five metric feet in each line of the poem are reflected in an atypical five-measure phrase structure in Whitehead's music, distinguishing it from prevailing four-measure phrases in music of this style.)

At the mid hour of night, when stars are weeping, I fly
To the lone vale we loved, when life shone warm in thine eye;
And I think oft, if spirits can steal from the regions of air
To revisit past scenes of delight, thou wilt come to me there,
And tell me our love is remembered even in the sky.

Then I sing the wild song it once was rapture to hear,
When our voices commingling breathed like one on the ear;
And as Echo far off through the vale my sad orison rolls,
I think, O my love! 'tis thy voice from the Kingdom of Souls
Faintly answering still the notes that once were so dear..

- Thomas Moore (1779-1852)

Tif – Srul Irving Glick (1934-2002, Canadian)

Glick's *Yiddish Suite*, from which we take two movements for this concert, is rooted in a deeply troubling history. Jewish prayer books—the siddur, and the more specific machzor—are the focus of this movement which expresses a journey into the dark night of painful memory and loss.

Tif un mein genider,
Unter mein gevisen,
Ligt mein tatns siddur
Fun a Dytch tzerissen.

*Deep in my memory
Within that innermost land
Lies my father's prayer-book
Torn from a German's hand.*

Un in nacht in shpeter
Ven oif velten shtil iz,
Bleter ich un bleter
Di farvaynte tfilis.

*And late at night
When quietly the world abides
I turn each page after page
Of my father's tear-soaked sighs.*

Ch'hob gelozt mein machzor
Ergetz in di hetn...
Tzu a Got an achzor,
Kon ich mer nit beten.

*My machzor I left
Somewhere far away,
To a cruel God
I can no longer pray.*

In der nacht, a vacher,
Halt ich in ein klern.
Un mein hartz – an acher –
Kusht mein tatns trenn.
– Peretz Miransk

*During the night I lie awake
My thoughts I must make clear!
And my heart – an outsider –
Kisses, kisses my father's tears.
– translation by D. S. Glick*

Nocturne – Leonard Enns (Canadian)

If the night brings with it memories and premonitions of loss and lament, it also is the storehouse of wonder, concord and potential. Shakespeare's text (below) points that way. His star-studded sky has been slightly re-interpreted in sound here, in the direction of a Canadian night filled with northern lights that flow, pulsate, and glow. Still, the age-old lament persists: such harmony is in us, but whilst we leave we can't seem to hear it; this tone-deafness characterizes the many journeys into political, spiritual and cultural night that continue to mark and mar our world.

*Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.*

*... Look how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;*

*Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it..*
– William Shakespeare (*Merchant of Venice*)

Black Riders – Iman Habibi (Iranian-born Canadian)

Habibi, born in the decade ushered in by the Iranian Revolution, writes, as does Glick, of—and out of—a complex history. He appropriates the century-old words of the American author, Stephen Crane (known especially for *The Red Badge of Courage*) and turns them into an expression of the terror, fear and anxiety experienced in the nighttime of an invasion. The work is not specific, but the expression is true.

Of *Black Riders* Habibi has written: *The poem to which the music is set is part of a larger collection of 68 short poems by Stephen Crane written in 1895... this composition announces the arrival of black riders, portraying it by playing with the sound of the words. It has a dark and gloomy color, and holds extreme anxiety inside.*

Black riders came from the sea.
There was clang and clang of spear and shield,
And clash and clash of hoof and heel,
Wild shouts and the wave of hair
In the rush upon the wind:
Thus the ride of sin.
– Stephen Crane

When David Heard – Eric Whitacre (American)

While Habibi's work reflects the nighttime of a people, Whitacre's work presents a profoundly personal soul-shaking darkness. Here is the tragic end of a litany of avenging, revenging, scheming, deception, and violence gone terribly wrong. The simple dramatic quality and impact of the story will easily repay the time spent reading the biblical chapters leading up to the verse in question. The grief is personal, yet, in an archetypal way, the lament here is for all the children of humanity, whose future is stolen in so many ways by tragically misguided actions

When David heard that Absalom was slain
he went up into his chamber over the gate and wept,
and thus he said:
My son, my son Absalom
O Absalom, O my son, Absalom my son,
Would God I had died for thee,
O my son, my son!
– II Samuel 18:33

Song of Invocation – Sheldon Rose (Canadian)

This is the winning work of our 2012 DaCapo NewWorks choral composition competition. 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, as he describes it, with "fervent rapture."

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,
Red 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)

***Unter di shnayen* – Srul Irving Glick**

Again from Glick's *Yiddish Suite*, this movement holds up the nighttime of the year as a time of hope and promise. Ironically, this season of darkness is characterized by a blanket of white, a gentle harbinger of the joy of spring to come.

Unter di shnayen
Un unter der kelt
Shloft zich der friling
Fardekt un farshtelt.

*Covered and hidden
Under the cold
Spring is sleeping
Beneath the snow.*

Azoy vi a chyah
A ber inem vald,
Azoy vi a a zayde
Shoin toizend yor alt.

*Like an animal asleep
A bear in the the wood,
Like a grandfather's white
A thousand years old.*

Tut nor der himel
A bloy mit April,
Tut nor a vintl
Mit der luft zich a shpil.

*A little wind comes
To play with the air,
Abloom with April
The sky is so fair.*

Un tut nor a tap a boim
Mit zine hant,
Nemt durch a tziter
A zise dos land.

*A tree waves impulsively,
It taps with his hand
And brings a sweet shiver
Though-out the land.*

Tut zich de groi keit
Un himel a shpalt,
Di zun tut a finkl
Ot kum ich shoin bald!

*The grey of the sky
Breaks open all about,
And then the sun sparkles,
"I'm coming right out".*

– J. I. Segal

– translation by D. S. Glick

Morgen – Richard Strauss (1864-1949, German)

This miniature from the master of massive romantic tone poems and operas is like a night-blooming flower whose fragile delicacy leaves one nearly breathless. The early twentieth-century Swedish poet, Erik Blomberg, wrote: Do not be afraid of the dark, for the light rests there. Our journey through night leads ultimately to a hope and assurance: *Und Morgen wird die Sonne wieder scheinen* (tomorrow the sun will shine again). Join us in May for a concert celebrating this arrival—our title for that will be *Sun Light!*

Und Morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen.

– John Henry Morgan (1864-1933)

*And tomorrow the sun will shine again
and on the way that I will walk,
it will unite us again, the happy ones,
on this sun-breathing earth...*

*and to the shore, wide, wave-blue
we will step down, calm and slowly
and look quietly into each other's eyes,
and the mute stillness of happiness will descend on us.*

– translation by Leonard Enns

The Artists

Leonard Enns

Conductor and composer Leonard Enns is the founding director of the DaCapo Chamber Choir, and Professor Emeritus in the Music Department at Conrad Grebel University College, University of Waterloo. Among his choral activities, he returns by invitation to Llangollen, Wales for his third tenure as adjudicator at the International Music Eisteddfod next July. Recent composition premieres include *The True Light*, commissioned for the December 2013 Advent Service at Vassar College, Poughkeepsie NY. May 2014 will see the Carnegie Hall premiere of *As on Wings*, commissioned and performed by Newfoundland's Quintessential Voices, and in July San Francisco's Golden Gate Male Chorus takes his *Surge amica mea* (commissioned by the choir) to Latvia as part of its tour repertoire. Current projects include a work for the 2015 national convention of the Royal Canadian College of Organists.

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.dacapochamberchoir.ca or join our eList by emailing info@dacapochamberchoir.ca.



For behind-the-scenes photos, rehearsal insights, and online savings, become a facebook fan of DaCapo or follow us on Twitter @DaCapoChoir

Choir Members

Soprano

Corey Cotter Linforth
Sara Martin
Laura McConachie
Deborah Seabrook
Melanie VanDerSluis
Jennie Wiebe

Tenor

Thomas Brown
Curtis Dueck
Michael Lee-Poy
Nathan Martin
Stephen Preece

Alto

Theresa Bauer
Emily Berg
Sarah Flatt
Janice Maust Hedrick
Susan Schwartzentruber

Bass

Donny Cheung
Keith Hagerman
Stephen Horst
Bill Labron
Phil Klassen-Rempel

To inquire about auditions, email auditions@dacapochamberchoir.ca

Acknowledgements

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

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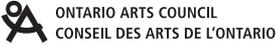

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Upcoming DaCapo performances



In May, we'll look to the sun and the light in the morning of our year.

with special guest...
Andrew Pickett, counter-tenor

featuring...

Second Storey Sun by Leonard Enns
At Sunset by Jeff Enns
Selections from **Fall into Light** by R. Murray Schafer

Saturday May 3rd, 8pm – St. John the Evangelist
(corner of Duke & Water, Kitchener)

Sunday May 4th, 3pm – Sharon Temple
(18974 Leslie Street, Sharon, ON)

Sun Light is sponsored by



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