



directed by Leonard Enns

An
all-Shakespeare
choral concert,
to mark the
400th anniversary
of Shakespeare's
death

Blow, Blow Thou Winter Wind

Saturday March 5, 2016 – 8pm
St. John's Lutheran Church, Waterloo

Sunday March 6, 2016 – 3pm
St. John the Evangelist Anglican Church,
Kitchener

with special guests...

David Archer, 2015 NewWorks winning composer

Colin Fox, actor

Greg Prior, bassist

Catherine Roberston, pianist

Program

Merchant of Venice, Act 5:1

Harry Freedman – *Songs from Shakespeare* (1971, 1972)

- It was a lover and his lass
- Blow, blow, thou winter wind
- Hey, ho, the wind and the rain

Stephen Chatman – *Blow, blow, thou winter wind* (2004)

The Tempest, Act 3:2

Ralph Vaughan Williams – *Three Shakespeare Songs* (1951)

1. Full Fathom Five
2. The Cloud-Capp'd Towers
3. Over Hill, Over Dale

Henry VII, Act 3:1

David Archer – *In Sweet Music* (2015)

2015 NewWorks winning composition, world premiere

~intermission~

Jaakko Mäntyjärvi – *Four Shakespeare Songs* (1984)

1. Come Away, Death
2. Lullaby
3. Double, Double Toil and Trouble
4. Full Fathom Five

Sonnet No. 138

George Shearing – *Songs and Sonnets from Shakespeare* (1999)
with Catherine Robertson, piano, and Greg Prior, string bass

1. Live with me and be my love
2. When daffodils begin to peer
3. It was a lover and his lass
4. Spring
5. Who is Silvia?
6. Fie on sinful fantasy
7. Hey, ho, the wind and the rain

*We'd love to visit with you after the concert...please join us
to chat over some cider!*

Notes & Texts

(notes written by L. Enns)

Shakespeare, whose words have populated our minds (mine at least!) since our grade school days, died four hundred years ago. And yet, his “all the world’s a stage,” his “to be or not to be,” speak to us of the realities, quandaries, and occasionally of the joys of life, as though they were written today. Like those two references, our concert texts represent only a few grains of sand from the mountain of text he gave us.

Two comments about the repertoire:

- i) A basic task of the choral composer is to present a “reading” of a text; in several cases you will hear different interpretations, readings if you will, of the same text. You will hear all the Freedman texts repeated in settings by other composers, while *Full Fathom Five* is presented in the voice of Vaughan Williams and then Mäntyjärvi, composers born almost a century apart. Make your own comparisons.
- ii) The concert marks the premiere of a new and fresh Shakespearian reading by the young Canadian composer, David Archer. Archer is here with us from Vancouver to be honoured for his composition, *In sweet music*, the winning work in the most recent DaCapo NewWorks composition competition. We love the piece!

Just before singing “It was a lover and his lass” in *As You Like It*, one of the two pages (the pun is unavoidable) expresses the old boring concert etiquette request in a fresh (old) way: “Shall we clap into ‘t roundly (i.e. shall we get to the singing), without hawking or spitting or saying we are hoarse...” Thanks for mentioning it, Will!

Harry Freedman (1922-2005, Canadian) – *Songs from Shakespeare*

Freedman was one of the group of composers who first brought Canadian music to some level of public recognition, and who, led by composer John Weinzweig, formed the Canadian League of Composers in 1951 (somewhat parallel in cause to the Group of Seven painters some thirty years earlier). Freedman's songs on our program were written as solos for various Shakespearean stage productions at Stratford and Toronto during the 1971 & 1972 seasons. He later arranged them for choir, but you will still often hear one solo-like line with the other choral voices serving as accompaniment (often directly transcribed from the original instrumental accompanying parts).

It was a lover and his lass

It was a lover and his lass,
 With a hey, and a ho, and a hey-nonny-no,
That o'er the green cornfield did pass,
 In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey-nonny-no,
Those pretty country folks would lie,
 In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
 With a hey, and a ho, and a hey-nonny-no,
How that a life was but a flower
 In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
 With a hey, and a ho, and a hey-nonny-no,
For love is crownèd with the prime
 In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

~ *As You Like It, Act 5:3*

Blow, blow, thou winter wind

Blow, blow, thou winter wind.
Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho, sing heigh-ho,
unto the green holly.
Most friendship is feigning,
most loving mere folly.
Then heigh-ho, the holly.
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot.
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh-ho, sing heigh-ho,
unto the green holly.
Most friendship is feigning,
most loving mere folly.
Then heigh-ho, the holly.
This life is most jolly.

~ As You Like It, Act 2:7

Hey, ho, the wind and the rain

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain,
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

~ *Twelfth Night*, Act 5:1

Stephen Chatman (b. 1950, Canadian) – *Blow, blow, thou winter wind*

Stephen Chatman is long time head of composition at UBC, and has been the teacher of several Canadian composers whose music DaCapo has performed over the years, including Glenn Buhr, Timothy Corlis, Jocelyn Morlock, John Estacio, Ramona Luengen, and Iman Habibi.

Blow, blow, thou winter wind.

Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho, sing heigh-ho,
unto the green holly.
Most friendship is feigning,
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most loving mere folly.
Then heigh-ho, the holly.
This life is most jolly.

~ As You Like It, Act 2:7

Ralph Vaughan Williams (1872-1958; British) – *Three Shakespeare Songs*

Early in 1951 Vaughan Williams was asked by the British Federation of Music Festivals to compose a work that would serve as the main test-piece for its choir competition. He was reluctant, but—perhaps as his way of dealing with the death of his long-invalid wife, Adeline, who passed away shortly after the request came—Vaughan Williams composed this set of choral gems, in time for the Festival. The songs have since become a staple of the a cappella repertoire.

1. Full Fathom Five

(Ding, dong, bell)

Full fathom five thy father lies;

Of his bones are coral made;

Those are pearls that were his eyes:

Nothing of him that doth fade

But doth suffer a sea-change

Into something rich and strange.

Sea-nymphs hourly ring his knell

~ *The Tempest*, Act 1:2

2. The Cloud-Capp'd Towers

The cloud-capped towers, the gorgeous palaces,

The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve;

And, like this insubstantial pageant faded,

Leave not a rack behind. We are such stuff

As dreams are made on, and our little life

Is rounded with a sleep.

~ *The Tempest*, Act 4:1

3. Over Hill, Over Dale

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire.
I do wander everywhere
Swifter than the moon's sphere.
And I serve the fairy queen
To dew her orbs upon the green.
The cowslips tall her pensioners be.
In their gold coats spots you see.
Those be rubies, fairy favors.
In those freckles live their savors.
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.

~ *A Midsummer Night's Dream, Act 2:1*

David Archer (bn. 1985, Canadian) – *In Sweet Music*, world premiere

We are thrilled to present the music of David Archer in this program. Winner of the most recent DaCapo NewWorks choral composition competition, Archer is at the beginning of a promising career as composer and pianist. Already his music is being performed in the US, Sweden, and Canada by stellar groups such as the Vancouver Chamber Choir. He holds a BMus degree from the University of Alberta, where he studied composition with Howard Bashaw, and piano with Patricia Tao.

Of the current work, Archer writes:

The power of music is really hard to talk about. Shakespeare's Orpheus poem inspired me to think about how music and inspiration affects me and the people I care about. I hope and imagine that music has the power to change our lives by creating vulnerable experiences together. In this way music helps us have empathy for one another, and this piece is kind of an ode to music.

The Orpheus of legend was someone who could move nature itself just by singing – a powerful image! But the last three lines of the poem are the focus of this music. By affirming the power of music on the soul, the words allow us to share our common struggles by using a divine gift, "killing care and grief of heart". Using different techniques and sonorities, I tried to weave different strands of emotion together: melancholy, joy, hope, fear, awe – all in an effort to say that in the end, musical inspiration remains a mystery. But we can share it with each

other to the fullest. Even if we can't literally move mountains with our music, we can at least provoke more compassion among those who experience it together.

Orpheus with his lute made trees,
And the mountain tops that freeze,
 Bow themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
 There had made a lasting spring.
Every thing that heard him play,
Even the billows of the sea,
 Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
 Fall asleep, or hearing, die
 ~ *Henry VIII*, Act 3:1

Jaakko Mäntyjärvi (b. 1963, Finnish) – *Four Shakespeare Songs*

Mantyjarvi's website is a model of systematic efficiency. His works list allows only one or two lines per composition (compared to the typical clutter and sprawl on many composer sites), yet gives all pertinent information. In the pithiest version of his CV, (supplied in very short, short, and long versions!), he describes himself as a "professional freelance translator...also an active semi-professional musician involved mostly in choral singing. Consequently, most of his output as a choral composer consists of choral works, some 100 of which have been published to date. He describes himself as an eclectic traditionalist."

1. Come Away, Death

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away breath,
I am slain by a fair cruel maid.
 My shroud of white, stuck all with yew,
 O, prepare it!
 My part of death, no one so true
 Did share it.

Not a flower, not a flower sweet
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
 A thousand thousand sighs to save,
 Lay me, O, where
 Sad true lover never find my grave,
 To weep there!
 ~ *Twelfth Night, Act 2:4*

2. Lullaby

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
 Philomel, with melody
 Sing in our sweet lullaby;
 Lulla, lulla, lullaby,
 Lulla, lulla, lullaby.
 Never harm, nor spell nor charm,
 Come our lovely lady nigh;
 So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
 Philomel, with melody
 Sing in our sweet lullaby;
 Lulla, lulla, lullaby,
 Lulla, lulla, lullaby.

~ *A Midsummer Night's Dream, Act 2:2*

3. Double, double toil and trouble

Thrice the brinded cat hath mew'd.
Thrice and once the hedge-pig whined.
Harpier cries 'Tis time, 'tis time.
Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one

Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.
 Double, double toil and trouble;
 Fire burn, and cauldron bubble.

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
 Double, double toil and trouble;
 Fire burn and cauldron bubble.

Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark...
...Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.
 Double, double toil and trouble;
 Fire burn and cauldron bubble.

By the pricking of my thumbs,
Something wicked this way comes.
 Open, locks, whoever knocks!
 ~ *Macbeth*, Act 4:1

4. Full Fathom Five

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
 But doth suffer a sea-change
 Into something rich and strange.
Sea-nymphs hourly ring his knell
Hark! now I hear them; Ding-dong, bell.
 ~ *The Tempest*, Act 1:2

George Shearing (1919-2011, British) – *Songs and Sonnets from Shakespeare*

Shearing, of course, likely best known for his *Lullaby of Birdland*, would not be classified as a choral composer, but his set of Shakespeare songs is so attractive that we wanted to share it to close this concert. Born blind, leader of one of the world's most popular jazz combos through most of the 1950's and 60's, influenced by musicians as far back as Fats Waller and Earl Hines, collaborator with artists as diverse as Mel Tormé and the amazing horn player Barry Tuckwell, Shearing was a genius in his field. Though composed for voices, this suite displays characteristics of his style, perhaps most tellingly Shearing's "locked hand" piano style transferred to the choir, which you will recognize in the parallel chords of the choir, especially in the opening song.

1. *Live with me and be my love*

Live with me and be my love,
And we will all the pleasures prove
That hills and valleys, dales and field,
And all the craggy mountains yield.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me, and be my love.

If that the world and love were young,
And truth in ev'ry shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

~ *The Passionate Shepherd to His Love*
(oops...actually by Christopher Marlowe!)

2. When daffodils begin to peer

When daffodils begin to peer,
With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.
The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.
The lark, that tirra-lyra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

~ *The Winter's Tale*, Act 4:2

3. It was a lover and his lass

It was a lover and his lass,
 With a hey, and a ho, and a hey-nonny-no,
That o'er the green cornfield did pass,
 In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey-nonny-no,
Those pretty country folks would lie,
 In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
 With a hey, and a ho, and a hey-nonny-no,
How that a life was but a flower
 In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.
And therefore take the present time,
 With a hey, and a ho, and a hey-nonny-no,
For love is crownèd with the prime
 In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

~ *As You Like It*, Act 5:3

4. Spring

When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo; Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo; Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

~ *Love's Labour's Lost*, Act 5:2

5. Who is Silvia?

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being help'd, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

~ *Two Gentlemen of Verona*, Act 4:2

6. Fie on sinful fantasy

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart, whose flames aspire
As thoughts do blow them, higher and higher.

Pinch him, fairies, mutually;
Pinch him for his villany;
Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.

~ *The Merry Wives of Windsor, Act 5:2*

7. Hey, ho, the wind and the rain

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain,
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

~ *Twelfth Night, Act 5:1*

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. His work as composer, conductor and adjudicator takes him across Canada, and to the US and Europe. In October he was in Poland to attend the premiere of his *Aperi, domine, os meum*, commissioned by Chór Akademicki Politechniki in Warsaw. His most recent commission, *I will lift up mine eyes*, will be premiered by the Toronto Mendelssohn Choir on Good Friday (and it is being “pre-premiered” in Guelph by the TMC at the same time as we sing the Sunday concert in Waterloo); this coming July Enns returns to Wales for a fourth time to adjudicate at the Llangollen International Music Eisteddfod.

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.

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

Sara Fretz
Maria Geleynse
Edith Law
Sara Martin
Laura McConachie

Alto

Theresa Bauer
Christine Cousins
Janice Maust Hedrick
Susan Schwartztruber
Jennie Wiebe

Tenor

Brian Black
Curtis Dueck
Robert Gooding-Townsend
Stephen Preece

Bass

Donny Cheung
Michael Hook
Steve Horst
Phil Klassen-Rempel
Michael Lepock

To inquire about auditions, email auditions@dacapochamberchoir.ca

Colin Fox

As an actor whose career spans more than 50 years with appearances on and off Broadway, the Stratford and Shaw Festivals and numerous film and TV roles, Colin has also had the pleasure of sharing the concert stage with Seiji Ozawa and the Toronto and Boston Symphonies in "Lelio" by Berlioz as the title character; with pianist Anton Kuerti reading Tennyson's "Enoch Arden" set to the music of Richard Strauss; he was commissioned by the Penderecki Quartet to edit and perform Tolstoy's tale of jealousy and murder, "The Kreutzer Sonata" blended with Janacek's Quartet No.1; for the 200th anniversary of Robert Schumann's birth in 2010 he wrote "The Schumann Letters" for soprano, pianist and narrator which toured Canada for 3 years; and recently collaborated with guitarist Simon Wynberg in the English language premiere of the Spanish classic, "Platero and I" which was released in 2015 on ATMA Classique records: www.atmaclassique.com.

Greg Prior

Greg is a freelance bassist settling in Waterloo after 18 years in Western Canada. Locally, in the past 6 years, he has performed with the Waterloo Chamber Players, the Big Band Theory, Michael Wood, Ernie Kalwa, Andriy Tykhonov, Tim Moher, and many other artists. Before he moved to Waterloo he performed with the Lethbridge Symphony, the Red Deer Symphony, and the Symphony of the Kootenays. Greg has toured with many artists at Jazz Festivals throughout Canada, and at the Montreux Jazz Festival (Switzerland). He was a member of the Canadian Armed Forces Reserve, the King's Own Calgary Regiment, for 16 years. In 1999, Greg studied and performed in Havana, Cuba with the Latin jazz ensemble *Masacote*. He holds a Bachelor of Music from the University of Calgary, and studied at the Banff Centre for the Performing Arts.

Catherine Robertson

Catherine Robertson is active as a pianist, chamber musician, singer, coach and teacher. She is also a frequent piano and choral adjudicator at music festivals across the country. Catherine received her B. Mus. Piano Performance (Queen's University), Piano Licentiate LRAM, (Royal Academy of Music, London, U.K.) and her M. Mus. Piano Performance (WU) degrees. Catherine presently teaches piano and piano literature courses at Conrad Grebel University College. In addition, Catherine has shown her love of early music as director of TACTUS Vocal Ensemble and as a consort member of Tafelmusik Chamber Choir. For many years she sang with the Elora Festival Singers. Catherine recently joined the board of the Guelph Connections Concerts series. She is active in recital and in planning concerts for this venture, dedicated to presenting musical excellence and accessibility in the community.

Acknowledgements

DaCapo logo, poster, and program design – Heather Lee www.leedesigns.ca

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We are grateful to Conrad Grebel University College for providing rehearsal space in its beautiful Chapel, where DaCapo was shaped as a child of the Grebel Chapel Choir, and which continues to be our rehearsal home.

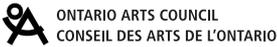
There is a strong historic and ideological relationship between DaCapo and Grebel. Artistic director, and Grebel Professor Emeritus, Leonard Enns directed the Grebel Chapel Choir for 33 years; out of this grew the DaCapo Chamber Choir, beginning in 1998 with a dozen alumni.

DaCapo has grown to extend beyond its Grebel origins, but organic connections remain. Even after nearly 20 years, over half the singers are Grebel alumni, and our music continues to be grounded in spiritual and healing convictions shared with the College.

2015-2016 Season Supporters

DaCapo thanks all of our donors, including the many individuals and organizations who wished to remain anonymous.

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Jack Wallace
Mozart: Violin Concerto #4, Mvmt 1

Lucy Warren:
Williams: Theme from Schindler's List

Martin Noh
Bruch: Violin Concerto in G minor,
Mvmts 1&2

Saturday, March 19, 2016 ● 7:30pm
Knox Presbyterian Church ● 50 Erb Street West, Waterloo
Tickets by Donation

  Kitchener Waterloo
Community Orchestra
www.kwco.org



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2015 | 16

Mozart's Requiem

AT THE BASILICA
Sunday, March 20, 2016, 3pm



GSO performs Mozart's final masterpiece, the **Requiem Mass**, at the Basilica of Our Lady Immaculate.

Special Guests:

Midori Marsh, soprano; Marjorie Maltais, mezzo-soprano;
Aaron Sheppard, tenor; Lawrence Shirkie, baritone;
University of Guelph Choir (dir. Dr. Marta McCarthy)

Conductor: Judith Yan

Ticket Information

Available at River Run Centre

Ticket prices from \$10 - \$25

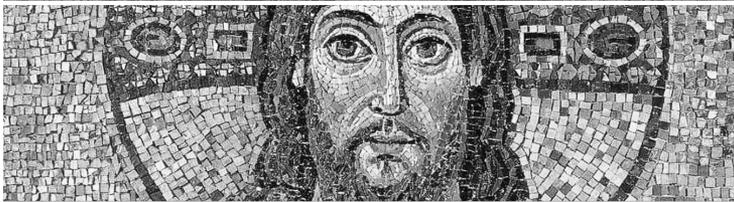
Telephone:

519-763-3000

guelphsymphony.com

EASTER IN LEIPZIG

Sunday, April 10, 4 p.m.



Bach Cantata 66: 'Erfreut euch, ihr Herzen' and Cantata 4: 'Christ lag in Todesbanden'

Sheila Dietrich, soprano
Jennifer Enns Modolo, alto

Bud Roach, tenor
David Roth, bass-baritone

Kenneth Hull, conductor

Spiritus
Ensemble

St. John the Evangelist Church
23 Water St. North,
Kitchener, Ontario

Tickets \$25 | \$20 | \$15 | \$5
available online and at the door
www.spiritusensemble.com

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Peter Nikiforuk, Director

with Toronto's

Pax Christi Chorale

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featuring Rheinberger's glorious Mass in E Flat Major

SATURDAY
APRIL 30TH
7:30 PM

ST. PETER'S
LUTHERAN CHURCH, KITCHENER

SUNDAY
MAY 1ST
3:00 PM

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Upcoming DaCapo Events



Into the *Light*

May 28, 2016

Special guests Exultate Chamber Singers
(Toronto, director Hilary Apfelstadt)

NEWWORKS

A Canadian choral composition competition

Young Composers' Reading Sessions – Join us for this free, open workshop with young composers (25 and under) who submitted to the NewWorks competition. Get a behind-the-scenes look at what goes into creating music!

Sunday May 29, 2016, 3pm

Great Hall, Conrad Grebel University College