

Inspired Transforms *Expanding Joy*
From the Beginning *Displacement*
DalCapo
Chamber Choir

**DIRECTED BY
LEONARD ENNS**

GIVING IDEAS VOICE



Reincarnations

Saturday March 3, 8pm

St. John the Evangelist, Kitchener

Sunday March 4, 3pm

St. John's Lutheran, Waterloo

With special guests, **Catherine Robertson, piano**
and **Nicholas Ryan Kelly, composer**

Featuring the premiere of the *NewWorks 2017* winning work!

The Road to Refuge: 2017/18 Season *Displacement*

Program

Requiem for the Victims of Terrorism (excerpts) Barrie Cabena*

Introit - Do not stand at my grave
soloists: Janelle Santi, Curtis Dueck

Gradual - The Lord is my shepherd
soloist: Alex Meinzing

Sequence – Look not for justice
soloist: Michael Colla

Consecration – Only the lonely

Communion - Are you the dead

Responsory - May the healing peace
soloists: Janelle Santi, Curtis Dueck

PatchWork 2 (in place of applause) – Leonard Enns
Catherine Robertson, piano

Shadows – James Rolfe*

PatchWork 3 (in place of applause) – Leonard Enns

The Immortal – Nicholas Ryan Kelly*
NewWorks 2017 winning work

~ intermission ~

Aperi, Domine, os meum – Leonard Enns*

Songs are Thoughts – Lavinia Kell Parker*
Catherine Robertson, piano

Reincarnations – Samuel Barber
Mary Hynes
Anthony O Daly
The Coolin

Tonight, eternity alone – René Clausen
soloists: Janelle Santi, Caroline Schmidt

*Canadian composition

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

Notes & Texts

(notes written by L. Enns)

Today's program is the second step along our three-year *Road to Refuge* series, motivated by the global refugee situation. In general terms, this year's programming grows from issues related to Displacement, next year takes Resettlement as its theme, and the third year, Renewal.

The first and final concerts of the current season were inspired by several root causes of displacement—war and oppression this past November, and climate change and uneven access to resources in our joint concert with Toronto's Orpheus Choir at the end of April. Today's concert, standing between these two, touches on reasons for hope, and on the possibility of transformation where fatigue, bitterness and despair may have set in. Love and beauty remain eternal themes. In the presence of such an eternity, as expressed in our final work, *there is no space for fear, only the wonder of its truth.*

A special feature of today's concert is the premiere of Nicholas Ryan Kelly's composition, *The Immortal*, the winning work in our 2017 NewWorks competition.

***Requiem for the Victims of Terrorism* op. 398 – Barrie Cabena (b. 1933, Australia)**

After early musical studies in Melbourne, Australia and London, England (where his teachers included Herbert Howells) Cabena settled in Canada in his mid-twenties, where he has contributed significantly and indefatigably as a major composer. In addition to his career as music professor on faculty at Wilfrid Laurier University until his retirement in 1996, he has served as church organist in London, Kitchener, and Guelph.

In 2002, DaCapo was asked by Cabena to premiere his *Requiem for the Victims of Terrorism*, written in the aftermath of 9/11. Today we reprise several movements of the work, holding in mind victims of terrorism who have been driven away from their homes to seek refuge, and in many cases, to seek a kind of reincarnation for themselves.

How does one fill the void left by destruction, resentment, and hatred? Cabena's words (from his own text for our third excerpt) point to a direction:

Pray for your enemies:
for those who would kill you,
or take the lives of your family and friends;
for those who would destroy your world,
your achievements, your dreams,
your very way of life.

Pray for your enemies:
for they share our humanity,
and the God who would live through you
would live also through them.
Pray for your enemies.

Introit – Do not stand at my grave

Do not stand at my grave and weep;
I am not there. I do not sleep.
I am a thousand winds that blow;
I am the diamond glints on snow;
I am the sunlight on ripened grain;
I am the gentle autumn's rain.
When you awaken in the morning's hush,
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft star that shines at night.
Do not stand at my grave and cry,
I am not there. I did not die.

~ *Mary Frye*

Gradual – The Lord is my shepherd

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth
beside the waters of comfort.
He shall convert my soul: and bring me forth
in the paths of righteousness for his Name's sake.
Yea though I walk through the valley of the shadow of death
I will fear no evil: for thou art with me,
thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them
that trouble me:
Thou hast anointed my head with oil and my cup
shall be full.
But thy loving-kindness and mercy shall follow me
all the days of my life:
and I will dwell in the house of the Lord for ever.

~ *Psalm 23, trans. Bishop Miles Coverdale*

Sequence – Look not for justice

Look not for justice:
but rather practice forgiveness;
look not for revenge:
but rather practice unconditional love.

Pray for your enemies:
for those who would kill you,
or take the lives of your family and friends;
for those who would destroy your world,
your achievements, your dreams,
your very way of life.

Pray for your enemies:
for they share our humanity,
and the God who would live through you
would live also through them.
Pray for your enemies.

Pray also that the living may open their hearts to the dead,
releasing them into realms of the spirit;
and that the living may open their hearts to the living,
in place of justice offering them forgiveness;
in place of revenge offering them unconditional love.
Pray for your enemies.

~ *Barrie Cabena*

Consecration – Only the lonely

Only
the lonely
are led
to the threshold
of sight.

Only
the dead
can tread
the ocean
of light.

Only
the living
are fed
the bread
of the night.

Only
the fallen
can lift
their head
and heart
to the height.

~ *Arvia MacKaye Ege (United States, 1903-1986)*

Communion - Are you the dead

Are you the dead?
Who hover like soft sunlight
Round my bed,

Who warm the gloom
And flood with tender quietude
This chill, dark room,

And did you start
This silent flow of peace
Within my heart?

Oh, is it you:
Whom I so dearly love
And dearly knew.

Are you the dead?
"Oh no - love does not die,
We live!" they said.

~ *Arvia MacKaye Ege*

Responsory - May the healing peace

May the healing peace of God
rest upon the living and the dead.
May the perpetual light of God
shine upon the living and the dead.
May the unquenchable love of God
transform the living and the dead, now and forever more.
Amen.

~ *Barrie Cabena*

Shadows – James Rolfe Shadows (b. 1961, Canada)

Rolfe has been described as "one of our most gifted composers of new concert music" in Toronto's *The Whole Note* magazine. DaCapo premiered *Shadows* in 2016, and though we generally do not repeat a work after only a year or two, the text and music are so compelling, given today's theme of reincarnation, that it had to be included. Here is the soul itself seeking refuge, seeking a re-birth, seeking and finding – as D. H. Lawrence says – "new blossoms of me."

And if tonight my soul may find her peace
in sleep, and sink in good oblivion,
and in the morning wake like a new-opened flower
then I have been dipped again in God, and new-created.

And if, as weeks go round, in the dark of the moon
my spirit darkens and goes out, and soft strange gloom
pervades my movements and my thoughts and words
then I shall know that I am walking still
with God, we are close together now the moon's in shadow.

And if, as autumn deepens and darkens
I feel the pain of falling leaves, and stems that break in storms
and trouble and dissolution and distress
and then the softness of deep shadows folding,
folding around my soul and spirit, around my lips
so sweet, like a swoon, or more like the drowse of a low, sad song
singing darker than the nightingale, on, on to the solstice
and the silence of short days, the silence of the year, the shadow,
then I shall know that my life is moving still
with the dark earth, and drenched
with the deep oblivion of earth's lapse and renewal.

And if, in the changing phases of man's life
I fall in sickness and in misery
my wrists seem broken and my heart seems dead
and strength is gone, and my life
is only the leavings of a life:

and still, among it all, snatches of lovely oblivion, and snatches of renewal
odd, wintry flowers upon the withered stem, yet new, strange flowers
such as my life has not brought forth before, new blossoms of me

then I must know that still
I am in the hands of the unknown God,
he is breaking me down to his own oblivion
to send me forth on a new morning, a new man.

~ D. H. Lawrence (United Kingdom, 1885-1930)

The Immortal – Nicholas Ryan Kelly (b. 1986, USA)

Kelly is DaCapo's current NewWorks winning composer. His submission was chosen by our 3-member national jury from among 23 entries from across Canada. We can almost claim Kelly as KW's guest composer of the year – he is also the winning composer of the Grand Philharmonic Choir's inaugural composition contest; the Phil premiered his winning *Celestial Dream* just a few weeks ago.

Originally from rural New York State, Nick is a permanent resident of Canada living in BC's Okanagan Valley. He draws inspiration from science, nature, and speculative fiction, and has worked collaboratively with many choral and instrumental ensembles. Along with several previous NewWorks winners, he is a graduate of the University of British Columbia. His awards include the international Edwin Fissinger Choral Composition Prize.

Kelly says: *Like many composers, I was first drawn to the poetry of Marjorie Pickthall (and this poem in particular) by the imagery: its vivid atmospheres and sharp contrasts provide a fertile ground for musical exploration. As I worked on this piece, I also came to appreciate the contemporary relevance of its seemingly-romantic message: that "beauty is immortal" even in the darkest of times.*

Kelly comments that in the beginning of the poem the imagery is "pretty bleak, almost apocalyptic," but by the end it is "almost transcendent." This is the insistent beauty that drives the flower through the crack in the bullet-riddled wall. It is the smile that will return to the child's face, even after a harrowing journey to safety. Beauty, in Pickthall's lovely turn of phrase, "shall hold the eternal heavens in their place."

Beauty is still immortal in our eyes;
When sways no more the spirit-haunted reed,
When the wild grape shall build
No more her canopies,
When blows no more the moon-gray thistle seed,
When the last bell has lulled the white flocks home,
When the last eve has stilled
The wandering wing and touched the dying foam,
When the last moon burns low, and, spark by spark,
The little worlds die out along the dark, —

Beauty that rosed the moth-wing, touched the land
With clover-horns and delicate faint flowers,
Beauty that bade the showers
Beat on the violet's face,
Shall hold the eternal heavens within their place
And hear new stars come singing from God's hand.

~ Marjorie Pickthall (Canada, 1883-1922)

***Aperi Domine, os meum* – Leonard Enns (b. 1948, Canada)**

Commissioned for the 15th anniversary of the Warsaw University of Technology Academic Choir (ChAPW), *Aperi Domine* was premiered at the Warsaw Philharmonic Hall on October 28, 2015. The musical structure is a simple arch. Mirroring the first text phrase, the lips are slowly opened, beginning with an initial hum, energized by the syllables of “Domine” (Lord), the voices slowly progress to normally articulated text, then on to exuberant praise, and finally return to concluding hum.

Our three-year concert plan along the road to refuge began this past November. One of the works on that concert, Scott Brubacher’s *Psalms 137*, posed as its central question, “How shall we sing the Lord’s song in a foreign land!” Various phrasings, that remains the heart of the issue for those forced to leave their home – how will we find joy, love, life, and beauty in a country we don’t know? The clenched mouth opens slowly. The parched throat gradually releases, and voice is renewed. Reincarnation.

*Aperi, Domine, os meum
ad benedicendum nomen
sanctum tuum
– from the Prayers to be said
before Divine Office*

*Open, Lord, my mouth
to bless your holy Name*

*et os meum adnuntiabit
laudem tuam
– from Psalm 50:17 (Vulgate)*

*and my mouth will declare
your praise*

***Songs are Thoughts* – Lavinia Kell Parker (b. 1977, Canada)**

Lavinia Kell Parker was born in Barrie and grew up in Churchill, Ontario, where her parents are still farming. Her advanced training began here in KW at WLU, followed by studies in France and in the US where she currently lives. *Songs are Thoughts* reflects the values and idioms of Inuit cultures in its text and music. This is a sensitive embracing of one culture by another, and as such is typical of other works of Kell Parker that grow from her belief that, in her words, “choral singing...can effect social change.” Germaine to DaCapo’s own mission, it is interesting that her title closely mirrors our motto, *giving ideas voice*.

*Songs are thoughts sung out with breath.
When moved by great forces
ordinary words no longer suffice.
Songs are thoughts sung out with breath.
I sing as I draw breath.*

Songs are thoughts I sing
like the ice flow sailing here and there,
in the current sailing here and there,
like the ice flow sailing here and there.

Thoughts are driven
and we who are small feel smaller.
Words shoot up,
we get a new song.

– based on words of the Netsilingmuit shaman, Orpingalik,
recorded by Knud Rasmussen in 1923.

Reincarnations – Samuel Barber (1910-1981, USA)

While it was Barber's title that inspired our program theme, the songs themselves may not immediately seem on topic. They are, after all, love songs. Yet it is this, love, that is the ubiquitous driving force behind many of our strivings, our decisions, our leavings and our arrivals. Of the many faces of love, this charming set of songs focusses on three. First, the ecstatic, gob-smacked, surprising infatuation with a stunning beauty. Second, deep lament and keening at the loss of a loved one; all of life stops and "there is nothing but grief." Third is love that can hardly be spoken, so dream-like, gentle, and tender that its feet barely brush the ground.

The poetry is the work of the early 20th century Irish poet James Stephens, inspired by the Gaelic poetry of the 19th century Anthony Raftery. Stephens' poems are inspired by the Gaelic originals, but not direct translations. Hence his title, *Reincarnations*.

Mary Hynes

She is the sky of the sun!
She is the dart of love!
She is the love of my heart!
She is a rune!

She is above the women
of the race of Eve,
As the sun is above the moon!
Lovely and airy the view from the hill
That looks down Ballylea!
But no good sight is good,
Until you see the blossom
of the branches
Walking towards you, airily.

Anthony O Daly

Since your limbs were laid out
The stars do not shine!
The fish leap not out in the waves!
On our meadows
The dew does not fall in the morn,
For O Daly is dead!

Not a flower can be born!
Not a word can be said!
Not a tree have a leaf!
Anthony! After you
there is nothing to do!
There is nothing but grief!

The Coolin

Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will.
And we will talk until talk is a trouble too,
Out on the side of the hill;
And nothing is left to do,
But an eye to look into an eye,
And a hand in a hand to slip;
And a sigh to answer a sigh;
And a lip to find out a lip!

What if the night be black,
Or the air on the mountain chill,
Where all but the fern is still!
Stay with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Out on the side of the hill!

***Tonight eternity alone* – René Clausen (b. 1953, USA)**

Composer and conductor Clausen is professor of music at Concordia College in Moorhead, Minnesota.

Tonight, eternity alone is near,
the sunset and the darkening blue,
there is no space for fear,
only the wonder of its truth.

– *Thomas S. Jones, Jr. (altered)*

The Artists

Catherine Robertson, piano

Catherine Robertson is active as a pianist, chamber musician, singer, coach and teacher. She is a frequent piano and choral adjudicator at music festivals across the country. Catherine teaches piano and piano literature courses at the music department of Conrad Grebel College, University of Waterloo and is conductor of the College Chapel Choir.

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 (Western University) degrees. She was a collaborative pianist and coach at Wilfrid Laurier University, and for eight years taught piano at Redeemer University College.

For twenty years, Catherine demonstrated her love of early music as director of TACTUS Vocal Ensemble, a professional group that specialized in music of the European Renaissance. She is also a former consort member of Tafelmusik Chamber Choir and sang for twenty-five years with the Elora Festival Singers.

Membership on the board of the Guelph Connections Concerts series has helped keep Catherine active in recital and in planning chamber concerts of musical excellence and accessibility within the community. She a long-time friend of DaCapo (first performing as a member of TACTUS) and has been a guest pianist with us a number of times, beginning back in November of 2006.

Leonard Enns, Artistic Director

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, to the US, and to Europe, where he has been invited to adjudicate at the annual International Musical Eisteddfod in Llangollen, Wales for five successive seasons.

His half-hour choral/orchestral work, *This Thirsty Land*, commissioned by the University of Guelph, will be premiered in Guelph on April 7, followed by performances by the combined DaCapo Chamber Choir and Orpheus Choir of Toronto on April 28 (Waterloo) and 29 (Toronto); a session at the July Choral Canada national convention in St. John's Newfoundland will be dedicated to the work. Several extended compositions are currently in publication with ECS Publishing, USA, and his recently recorded *Vanishing Point* will be performed at the World Saxophone Congress in Zagreb, Croatia by the Winnipeg Organ & Saxophone Duo in July. Regular listeners will recall that the Duo were DaCapo guests in November 2016.

DaCapo Chamber Choir

The DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo, Ontario under the direction of Leonard Enns. The mission of the choir is to promote the best of contemporary choral music through public performance and recordings, including the intentional championing of music of Canadian and local composers. The choir's annual national NewWorks choral competition for Canadian composers aids in establishing a vibrant and vital presence for recent and emerging Canadian choral music.

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 is currently working on their third recording - with an anticipated release to coincide with the opening of their 20th anniversary season in the fall of 2018.

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

Laura Enns
Maria Geleynse
Sara Martin
Janelle Santi
Caroline Schmidt
Hannah Swiderski

Tenor

Brian Black
Mike Colla
Curtis Dueck
Chris Everett
Jerry Liu
Stephen Preece

Alto

Theresa Bauer
Janice Maust Hedrick
Alex Meinzingler
Susan Schwartztruber
Laura Shantz
Jennie Wiebe

Bass

Joel Becker
Daniel Cockayne
Mike Hook
Daniel King
Luc Larocque
Mike Lepock

To inquire about auditions, email auditions@dacapochoir.ca

Acknowledgements

Graphic Design – Heather Lee, www.leasedesigns.ca

Choir Manager – Sara Martin

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DaCapo thanks the following organizations and individuals:



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TECHNOLOGY SOLUTIONS



Conrad Grebel
University College

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.

2017-2018 Season Supporters

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

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www.kaleidchoralfestival.com

Kaleid Choral festival is a project of
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Reception House Waterloo Region – The Family Partnership Program

Imagine arriving in Waterloo Region with nothing but the shirt on your back. You may have lived years in one of the world's refugee camps after fleeing your homeland due to persecution, violence or war. You may be alone or with your family, unable to communicate in English and feeling lost.

Imagine having the support of a friend in Waterloo Region.

Reception House Waterloo Region (RHWR) is a non-profit organization that serves government-assisted refugees to make their new life in Canada a success. All programs share the same vision -- to assist refugees throughout their first year in Canada, enabling them to settle, integrate and lead healthy and stable lives in their new community. At RHWR, we welcome these families, help them find a place to live, assist them as they heal from trauma and loss, ensure access to services such as health care and language classes and support them as they search for work or further education. We are their first point of contact and continue to work with them throughout their first year in Canada, to navigate the myriad of services required to begin rebuilding their lives. The Family Partnership Project (FPP) is a new program, started in 2016, that helps foster connections vital to successful resettlement.

The FPP pairs government assisted refugees with established Canadians with the aim of fostering social connections, emotional support, cross-cultural learning and ultimately life-long friendship. Weekly commitment is typically 1-4 hours, and may involve sharing meals, participating in social and community events, practicing English together and other activities based on participant and volunteer's interests and needs. RHWR makes every effort to match families that are compatible by taking in factors like family size, age, language and interests. Every Family Partnership volunteer must undergo intake, an orientation, police check and check-ins to ensure the success of the program.

To learn more about this life-changing opportunity, please contact cassandra@kwrcentre.ca



Upcoming DaCapo Performances



This Thirsty Land

Saturday April 28, 8pm
St. John's Lutheran, Waterloo

With special guests...
Orpheus Choir of Toronto (dir. Robert Cooper)
plus oboe soloist and string orchestra

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DaCapo's *NewWorks* CD will be released at our November 2018 concert. However, **the first 50 CDs ordered will be autographed by Leonard Enns**, so be sure to order yours soon. Visit the CD table after the concert to place your order today, using the enclosed form.

Selections will include:

In Sweet Music – David Archer

Harvest – Benjamin Bolden

Candles – Christine Donkin

How Sweet the Moonlight

– Martin Fairbanks

To You Before the Close of Day

– Jeff Enns

Night on a Starry Hill

– Matthew Emery

The Immortal – Nicholas Kelly

Tabula Rasa – Don MacDonald

The Echo – Patrick Murray

Shadows – James Rolfe

Song of Invocation – Sheldon Rose



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