

*Inspire - Transform - Enchant*  
*Reverend Joy*  
*From the Beginning*  
*Da Capo*  
*Chamber Choir*  
*Imagination*

**GIVING IDEAS VOICE**  
DIRECTED BY LEONARD ENNS

# WHITE LIGHTS IN DARKNESS

**Saturday November 3rd, 8pm**  
St. John the Evangelist, Kitchener

**Sunday November 4th, 3pm**  
Trillium Lutheran (22 Willow St.), Waterloo

With special guests

**Jennifer Enns Modolo**, mezzo-soprano  
and **Catherine Robertson**, piano

20th Anniversary Season  
**The Road to Refuge: Resettlement**

## Program

*\*Hear My Prayer* – Leonard Enns (no applause)  
*Amen* – Henryk Gorecki

*\*White Lights in Darkness* – Lavinia Kell Parker

*\*At Sunset* – Jeff Enns  
Jenny Enns Modolo, mezzo-soprano

~ intermission ~

*My Song* – Ivo Antognini

*\*In Sweet Music* – David Archer

*Hymn to St Cecilia* – Benjamin Britten

*\*Gloria* from *Missa Pax* – Timothy Corlis  
Catharine Robertson, piano

*\*Night on a Starry Hill* – Matthew Emery

\*Canadian composition

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

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## Overview

Today's program grows from three events. It is equally celebration, expression of hope for the future, and acknowledgment of pain of the past. First, it is a celebration of DaCapo's 20th anniversary; it was in November 1998 that we performed our first concert. Secondly, today we begin the middle year of a three-year plan in which our programming is intended to reflect some of the steps along the road to refuge; this year our focus is resettlement, on hope for a new life, while still acknowledging that grief and pain may continue to ache in the belly of the refugee. And, thirdly, we add our voices to the world-wide chorus of remembrance and reflection at this centenary of the end of World War I.

With this triad of events in mind, the first part of our program is inspired both by the remembrance of WWI, and by the present-day refugee saga. The music expresses reflection, supplication, remembrance and hope, all of which we can imagine as central to the lives of those surviving or dying in a broken world, hoping to return again to a normal life, whether as young folks in battle a century ago (and ever before and since!), or as refugees today struggling through the rubble of their lives for new homes elsewhere.

The second part of the program celebrates the third element, music itself. Two decades ago the DaCapo Chamber Choir began as a group of thirteen young people—twelve recent graduates from University of Waterloo plus one high school student. That inaugural concert in November 1998 featured Britten's *Hymn to St Cecilia* (the patroness of musicians), which stands as the centrepiece of the second part of today's program. We are as compelled by Britten's music and the text today as we were twenty years ago. Thanks to our listeners for sharing the gift of music with us.

## Notes & Texts

Program notes written by Leonard Enns

### **Hear My Prayer (2009) – Leonard Enns**

Hear my prayer, O Lord,  
and let my cry come unto thee.  
~ Psalm 102:1

### **Amen (1975) – Henryk Górecki**

Górecki's music fairly screams from parched throats of a people torn from their homeland—a land now destroyed and poisoned—desperate for a meaningful future. His setting offers no comfort, only grief and resignation, and an anguished reaching to a past while refusing to relinquish a tenuous hope for a better future.

### **White Lights in Darkness (2007) – Lavinia Kell Parker**

For this composition Kell Parker re-arranged select phrases from two poems by her friend Nico Crisafulli. While those poems were written as a response to 9/11, they apply equally to tragedies elsewhere, tragedies that drive refugees, that are the consequences of war, of aggression, of frustration, and of greed. Kell Parker begins and concludes her composition with the age-old *Agnus Dei* text, surrounding the central cry from the ashes of destruction with an embracing prayer for peace.

*Agnus Dei,*  
*qui tollis peccata mundi*  
*Agnus Dei,*  
*dona nobis pacem*

*Lamb of God,*  
*you take away the sins of the world*  
*Lamb of God,*  
*grant us peace*

#### **For Peace**

Dove white wings grow crimson  
Dark Immaculate Dirtied  
Bombed  
Broken beauties  
We are  
Soon the wishers of calm  
Will wish in deep  
Open strained eyes to a daybreak  
The prayers  
These prayers  
These prayers  
Are ours  
Dreams of unity at dawn  
Oh what have we done...

#### **Prayer**

Voices Raped  
Plead well wished  
Knees bloody  
From so much kneeling  
"Please" "May God Help Us"  
Salvation from my ravages  
Prayers for Peace  
White Lights in Darkness  
~Nico Crisafulli

## **At Sunset (2008) – Jeff Enns**

Of this work, Jeff Enns writes:

*At Sunset was commissioned by the Canadian Chamber Choir and Nova Scotia Mezzo-soprano Christianne Rushton ... The text by Pauline Johnson is rich in imagery and provides a wide range of emotions, from driving passion to serene silence, reflected in the different sections of the piece. The overall feeling is one of warmth - a sunset on an August evening with a gentle, warm breeze. I tried to have the music wrap around the listener and lead them through the excitement to a warm embrace.*

One can imagine that the thoughts and longings expressed in the text could also have been in the minds of the young people going through the slaughter of WWI, and of all those involved in, and driven out by, the ceaseless conflicts both before and after. How many cried out then and still today with Pauline Johnson: *My heart outreached its arms, all passion thronged/And beat against Fate's wall,/Crying in utter homesickness to be/Near to a heart that loves and leans to me.*

To-night the west o'er-brims with warmest dyes;  
Its chalice overflows  
With pools of purple colouring the skies,  
Aflood with gold and rose;  
And some hot soul seems throbbing close to mine,  
As sinks the sun within that world of wine.

I seem to hear a bar of music float  
And swoon into the west;  
My ear can scarcely catch the whispered note,  
But something in my breast  
Blends with that strain, till both accord in one,  
As cloud and colour blend at set of sun.

And twilight comes with grey and restful eyes,  
As ashes follow flame.  
But O! I heard a voice from those rich skies  
Call tenderly my name;  
It was as if some priestly fingers stole  
In benedictions o'er my lonely soul.

I know not why, but all my being longed  
And leapt at that sweet call;  
My heart outreached its arms, all passion thronged  
And beat against Fate's wall,  
Crying in utter homesickness to be  
Near to a heart that loves and leans to me.

~E. Pauline Johnson (Tekahionwake) (1861-1913)

## **My Song (2009) – Ivo Antognini**

This song of mine will wind its music around you,  
my child, like the fond arms of love.

This song of mine will touch your forehead  
like a kiss of blessing.

When you are alone it will sit by your side and  
whisper in your ear, when you are in the crowd  
it will fence you about with aloofness.

My song will be like a pair of wings to your dreams,  
it will transport your heart to the verge of the unknown.

It will be like the faithful star overhead  
when dark night is over your road.

My song will sit in the pupils of your eyes,  
and will carry your sight into the heart of things.

And when my voice is silent in death,  
my song will speak in your living heart.

~Rabindranath Tagore (1861-1941)

## **In Sweet Music (2015) – David Archer**

This is one of DaCapo's NewWorks competition winners, and is included on our new CD, *NewWorks*.

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.  
Everything 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.

~William Shakespeare (1564-1616)

*Henry VIII*, Act III, Scene I

## ***Hymn to St. Cecilia* (1942) – Benjamin Britten**

Both the original poem by Auden and the musical setting by Britten date from the early 1940's, from the early and middle years of WWII. Ostensibly a celebration of music, the text and music are also a poignant acknowledgment of loss, of a cry for restoration. The first poem invokes the sensuality, delight, and healing powers of music. The second celebrates the ephemeral, innocent and free qualities of the art. But it is the third that names the deepest potentials and aspirations of this art. In music, sorrow is unashamedly herself, hope is released from outworn platitudes, and dread is expressed unapologetically as such. All of this is summoned to re-arrange, to "restore our fallen day." This, from the year 1942, in words which go far beyond any romping praise—here is lament for the actions of the "tremendous brain;" here is weeping for "lives your wishes never led;" here is a plea to the "law drummed out by hearts against the still/Long winter of our intellectual will." Auden's text unrelentingly probes the themes that drive the atrocities of warfare; at the same time, it pleads for restoration. This is celebration, this is lament, this is a plea for a humane world, not only for "composing mortals" in the most obvious sense, but for all who create the world in which we live, and in which we wish to live.

I.

In a garden shady this holy lady  
With reverent cadence and subtle psalm,  
Like a black swan as death came on  
Poured forth her song in perfect calm:  
And by ocean's margin this innocent virgin  
Constructed an organ to enlarge her prayer,  
And notes tremendous from her great engine  
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,  
Moved to delight by the melody,  
White as an orchid she rode quite naked  
In an oyster shell on top of the sea;  
At sounds so entrancing the angels dancing  
Came out of their trance into time again,  
And around the wicked in Hell's abysses  
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

## II.

I cannot grow;  
I have no shadow  
To run away from,  
I only play.

All you lived through,  
Dancing because you  
No longer need it  
For any deed.

I cannot err;  
There is no creature  
Whom I belong to,  
Whom I could wrong.

I shall never be  
Different. Love me.

I am defeat  
When it knows it  
Can now do nothing  
By suffering.

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.

## III.

O ear whose creatures cannot wish to fall,  
O calm of spaces unafraid of weight,  
Where Sorrow is herself, forgetting all  
The gaucheness of her adolescent state,  
Where Hope within the altogether strange  
From every outworn image is released,  
And Dread born whole and normal like a beast  
Into a world of truths that never change:  
Restore our fallen day; O re-arrange.

O dear white children casual as birds,  
Playing among the ruined languages,  
So small beside their large confusing words,  
So gay against the greater silences  
Of dreadful things you did: O hang the head,  
Impetuous child with the tremendous brain,  
O weep, child, weep, O weep away the stain,  
Lost innocence who wished your lover dead,  
Weep for the lives your wishes never led.

O cry created as the bow of sin  
Is drawn across our trembling violin.  
O weep, child, weep, O weep away the stain.  
O law drummed out by hearts against the still  
Long winter of our intellectual will.  
That what has been may never be again.

O flute that throbs with the thanksgiving breath  
Of convalescents on the shores of death.  
O bless the freedom that you never chose.  
O trumpets that unguarded children blow  
About the fortress of their inner foe.  
O wear your tribulation like a rose.

Blessed Cecilia, appear in visions  
To all musicians, appear and inspire:  
Translated Daughter, come down and startle  
Composing mortals with immortal fire.  
~ W.H. Auden (1907-1973)

***Gloria from Missa Brevis (2009) – Timothy Corlis***

As he has done elsewhere, particularly in his *O Great Mystery*, Corlis sets both the original Latin text and the English version here in the Gloria from his *Missa Brevis*. We include this movement, with its energy and brightness, as a fitting expression of joy and thanks for new possibilities for those whose life has become impossible, and, simply, thanks for music itself on this 20th anniversary of the choir.

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te, adoramus te, glorificamus te,  
Gratias agimus tibi propter magnam gloriam tuam.

*Glory to God in the highest,  
And on earth peace to those of good will.  
We praise you, we bless you, we adore you, we glorify you,  
We give thanks to you for your great glory.*

***Night on a Starry Hill*** (2014) – Matthew Emery

This is one of DaCapo's NewWorks competition winners, and is included on our new CD, *NewWorks*.

Emery's composition tempers the exuberance of the Corlis *Gloria*; we present it in an unbroken continuation from the *Gloria*. Emery's gentle work is a DaCapo NewWorks competition winner, included on our new CD. It expresses a wish for all—for ourselves, our fellow folk, and particularly for those who are struggling to find a new home among us.

Give me a few more hours to pass  
With the mellow flower of the elm-bough falling,  
And then no more than the lonely grass  
And the birds calling.

Give me a few more days to keep  
With a little love and a little sorrow,  
And then the dawn in the skies of sleep  
And a clear to-morrow.

Give me a few more years to fill  
With a little work and a little lending,  
And then the night on a starry hill  
And the road's ending.

~Marjorie Pickthall (1883-1922)

## The Artists

### **Jennifer Enns Modolo**

Canadian mezzo-soprano Jennifer Enns Modolo has delighted audiences across the country with her clear, unaffected voice and meaningful singing. As an accomplished concert soloist, and with a repertoire that ranges from early music to contemporary, she performs regularly with ensembles throughout Ontario and across Canada including the Toronto Mendelssohn Choir, the Elmer Iseler Singers, the Elora Festival Singers, the Grand Philharmonic Choir, the Talisker Players, the Richard Eaton Singers, the Nota Bene Period Orchestra, the Spiritus Ensemble and the Vancouver Bach Choir. She is a member of the Hamilton based ensemble Capella Intima, which specializes in performing exciting concerts of lesser known 17th century vocal and operatic music. In addition to performing with large and small ensembles, Jennifer also delights in the art of the solo recital and collaborates frequently with lutenist Magdalena Tomsinska and pianist Lorin Shalanko.

Equally at home on the opera stage, Jennifer has sung the title role in Rossini's *La Cenerentola*, Dido in Purcell's *Dido and Aeneas*, Juno in Eccles' *The Judgement of Paris*, Florence Pike in Britten's *Albert Herring*, Third Lady in Mozart's *The Magic Flute*, Jennie Hildebrand in Weill's *Street Scene* and Jean in *Le Portrait de Manon*.

Upcoming engagements for the 2018-19 season include a concert of Schubert songs with the KW Chamber Orchestra, a concert version of *The Mikado* (Katisha) with the Waterloo Regional Gilbert and Sullivan Society, Handel's *Messiah* with Fanshawe Chorus London, the London Symphonia and the Guelph Chamber Choir, Bach's *Magnificat* with the Spiritus Ensemble, Berg's *Four Early Songs* with the Wellington Winds, and "Obsessions" with the London Symphonia.

### **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 Conrad Grebel University College, and piano at the University of Guelph.

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 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 her home community. A long-time friend of DaCapo, first performing as a member of TACTUS, Catherine has been a frequent guest, beginning in November of 2006.

### **Leonard Enns, Artistic Director**

Leonard Enns is the founding director of the DaCapo Chamber Choir and Professor Emeritus of Music at Conrad Grebel University College, University of Waterloo. His work as composer, conductor, and adjudicator has taken him across Canada, to the US, and to Europe. He was a conducting student of, and assistant to, Margaret Hillis for three years in Chicago. In addition to various other conducting and guest conducting assignments, he founded the Conrad Grebel Chapel Choir and directed it for over three decades, and founded and directed the DaCapo Chamber Choir for two (and counting). He recorded six CDs with the Grebel Chapel Choir, and three with the DaCapo Chamber Choir, the third being released at today's concert, which is also the 20th anniversary of the choir.

Many DaCapo listeners will have heard his extended composition, *This Thirsty Land*, premiered by University of Guelph Choirs in early April, and further performed in Waterloo and Toronto in late April by DaCapo together with Orpheus Choir of Toronto, string orchestra and oboe. This July his recently recorded *Vanishing Point* (on the eponymous CD) was performed at the World Saxophone Congress in Zagreb, Croatia by the recording artists, the Winnipeg Organ & Saxophone Duo. His *The Sunne of Grace* and *Missa Brevis* have been added to his published catalogue of works in the past months, both by ECS Publishing in the USA.

## 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 three CDs: the brand-new NewWorks CD (releasing this weekend!); 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).

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](http://www.dacapochoir.ca) or join our eList by emailing [info@dacapochoir.ca](mailto: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  
Sara Fretz  
Maria Geleyense  
Sara Martin  
Janelle Santi  
Caroline Schmidt

#### **Alto**

Theresa Bauer  
Janice Maust Hedrick  
Liz Mitchell  
Alex Meinzinger  
Susan Schwartztruber  
Jennie Wiebe

#### **Tenor**

Brian Black  
Curtis Dueck  
Marcus Kramer  
Stephen Preece  
Travis Wiart

#### **Bass**

Joel Becker  
Daniel Cockayne  
Mike Hook  
Daniel King  
Mike Lepock  
Luke MacLean

To inquire about auditions, email [auditions@dacapochoir.ca](mailto:auditions@dacapochoir.ca)

## Acknowledgements

Graphic Design – Heather Lee, [www.leedesigns.ca](http://www.leedesigns.ca)

Choir Manager – Sara Martin

Board of Directors:

Rachel Harder

Lawrence McNaught

Tom Nagy

Dave Switzer



**Kitchener Waterloo Community**  
*Orchestra*

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Daniel Warren - Music Director

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***Opernball Dinner Concert***

November 10, 2018 at St. George Banquet Hall  
665 King Street N, Waterloo

*Natalya Gennadi*, Soprano *Ernesto Ramirez*, Tenor

Please come out and enjoy an evening of fine dining and operatic musical gems. We will be featuring works by Puccini, Verdi, Bizet, and many more.

**Advanced ticket sales only - \$75 Adult / \$50 Child (under 12)**

**Tickets go on sale September 18, 2018**

For more information please visit - [www.kwco.org](http://www.kwco.org)  
For tickets contact- [kwcotreasurer@gmail.com](mailto:kwcotreasurer@gmail.com) or 519-744-2666  
Visit us on Facebook and on the Web!

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Save the dates for KWCO's upcoming concerts!

Saturday, March 16, 2019  
Heidi Wall, Brahms Piano Concerto No. 1

Sunday, June 2, 2019  
The Winners of the 2019 Concerto String Competition

**DaCapo thanks the following organizations and individuals:**



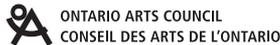
We are grateful to Conrad Grebel University College for providing rehearsal space in its beautiful Chapel, where DaCapo was shaped as a child of the Grebel Chapel Choir, and which continues to be our rehearsal home.

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.

## **2018-2019 Season Supporters**

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



Ralph & Anne Brubacher

Len & Sue Enns

Cher Farrell

Ron Flaming & Ingrid Regier

John & Arlene Groh

Sharon Schwartzentruber, Susan Schwartzentruber - in memory of  
Grace & Raymond Schwartzentruber

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**Help us keep exceptional music accessible to all!**

You, too, can become a DaCapo season supporter. Simply visit our web site at [www.dacapochoamberchoir.ca](http://www.dacapochoamberchoir.ca) and click on Support.

Upcoming DaCapo Performances...

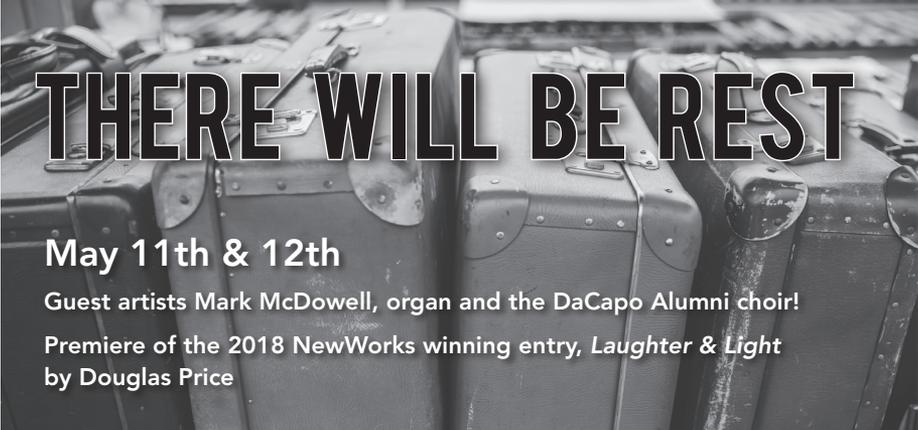


# FOLLOWING THE MOONROAD

March 9th & 10th

Guest artist Miriam Stewart-Kroeker, cello

Premiere of *Following the Moonroad*, the commissioned work for choir & cello by Christine Donkin (featuring new texts by Canadian poets)



# THERE WILL BE REST

May 11th & 12th

Guest artists Mark McDowell, organ and the DaCapo Alumni choir!

Premiere of the 2018 NewWorks winning entry, *Laughter & Light* by Douglas Price

**COME BACK AND SAVE!**

Purchase tickets online and use promo code DC20Return and save \$5.00 per ticket. Available until February 28th, 2019.