



# a world of colour

exploring and exploding the colour palette:  
tradition meets the present

**featuring**

*The Silence* – Gerard Yun  
(world premiere / DaCapo commission)

*Paint the Light* – Jeffrey Ryan

*The Passing of the Year* – Jonathan Dove

with **guest pianist** Catherine Roberston

*Inspire - Transform* *Enchanting* *Resounding Joy*  
*From the beginning* *DaCapo* *From the spirit, to the imagination*  
*Chamber Choir*

directed by Leonard Enns

**Saturday May 7/11 – 8pm**



## Program

### **Gerard Yun – *The Silence***

DaCapo commission; premiere  
bell ringers: Gerard Yun, Kendra Brown  
overtone singers: Thomas Brown, Steve Horst, Michael Lee-Poy,  
Sara Martin, Phil Rempel, Jennie Wiebe, Gerard Yun

### **Jeffrey Ryan – *Paint the Light***

### **Imant Raminsh – *Come my Light***

### **Bruce Sled – *Shimmering Water* *Ice* *Reflections***

*intermission*

### **Ivo Antognini – *My Song***

### **Jonathan Dove – *The Passing of the Year***

with Catherine Robertson, pianist

*Please join us for an informal reception following the concert.*

## Notes & Texts (notes written by L. Enns unless otherwise noted)

Our description and perception of music is often visual: a musical work is colourful, it has a foreground, background, its melodies “ascend” or “descend”. The normal assumption is that painting and music both explore, perhaps define, the stretch between nothing and everything in their respective fields: from black to white in painting, and silence to sound in music.

Yet, it is not that simple; neither black nor silence is emptiness. As composer Jeffrey Ryan says below, in the note about his piece, “the initial state of blackness is not a void, but rather a storehouse for the many colours of light.” Perhaps the mystery of the dark lies not so much in obscurity as it does in potential, and the gift of silence is that it is actually a storehouse for a richness of experience—it is not *nothing*, it may be the door to *everything*. Hence the silent retreat; hence the age-old dictum “be still and know”.

So we invite you into silence and the sound of bells and overtones that ascend, descend, entering and leaving the “normal” sphere of music; and, by concert’s end, we will leave you again with bells (created now by the piano) and a gentle return to a rich and hopeful silence as the choir sings “ring in a thousand years of peace.” Between these two silences lies a world of colour!

## **The Silence** – by Gerard Yun (b. 1961; American)

Gerard Yun, conductor, composer, performer and educator, has been a gift to the KW and broader choral community since his arrival here some years ago. For more than a decade he has worked to train choral singers in extended techniques including various forms of Asian overtone singing (he has spent many hours with our own DaCapo “overtone” in preparation for this performance). Since Western choirs have rarely developed the techniques to explore overtone singing in a way that is both technically interesting and aesthetically compelling, there are few choral works that feature overtone singing, and often those that do are not able to present it as much more than a novelty. We hope to move in a corrective direction with the premiere of Yun’s *The Silence*, commissioned by DaCapo.

As love was immense...  
...silence...  
as the armor was to struggle  
...ethereal silence...  
as knowing was profound  
...caressed in silence...  
better listen  
to the song of birds  
the howling wind  
and the images of fantasy and dreams  
talking silently  
as immense love...  
...silence...  
– text by Dina Grutzendler

## **Paint the Light** – Jeffrey Ryan (b. 1962, Canadian)

*Paint the Light* is inspired by colour, particularly the continuum between black and white, and the idea that black is created by the complete absorption of light while white is created by the complete reflection of light. The initial state of blackness is not a void, but rather a storehouse for the many colours of light, or perhaps it can be thought of as “potential light.” In the course of the piece, a panoply of different colours is added to the black until, full to bursting, it explodes into white light.

*Paint the Light* also evokes the image of the artist’s palette, covered in daubs of colour, which are swirled and mixed together — colours that come alive in a constant state of motion. The text is essentially a series of different colour names and other colour-related words — each word chosen more for its rhythm and sound quality than for a logical progression of dark to light, or to create groupings of like colours. The initial slow section gradually accelerates into the main dancing tempo, which explores different registers and vocal combinations as the music methodically rises higher and higher.”

– program note by Jeffrey Ryan

**Come, My Light** – Imant Raminsh (b. 1943, Latvia; Canadian)

The music of Raminsh is widely known and much loved by choral musicians, flowing directly from a deep choral tradition that serves as the underpainting for the lush melodic and harmonic richness of the composer's brush. Raminsh is an educator, violinist and conductor, and works as a provincial parks naturalist in British Columbia.

Come my Light and illumine my darkness.  
Come my Life and revive me from death.  
Come my Physician and heal my wounds.  
Come Flame of divine love  
and burn up the thorns of my sins,  
and kindle my heart with the flame of Thy love.  
Come my King,  
and sit upon the throne of my heart and reign there,  
for Thou alone art my King and my Lord!  
– text by St. Dimitri of Rostov (17th c.)

**Shimmering Water / Ice / Reflections** – Bruce Sled (b. 1975; Canadian)

Bruce Sled (b. 1975) graduated from the UBC music program in 1998 where he studied music composition with Stephen Chatman. His music has been performed across Canada, the United States, and in Europe. Choirs that have performed his works include The UBC Singers, *musica intima*, Vancouver Cantata Singers, and Chor Leoni. He received second place in the SOCAN choral composition competition in 1996 and 1997. His opera *The Nightingale and the Rose* was performed by the UBC Opera Ensemble in 1998 in the Chan Center for the Performing Arts. Bruce continues to compose while teaching music in North Vancouver.

The phonemes have no semantic role; the titles give us clues.

## **My Song** – Ivo Antognini (b. 1963; Swiss)

Ivo Antognini is a composer, jazz pianist, and educator. While his compositional output includes many choral works, he also has numerous television and film scores to his credit. Antognini's music is just beginning to be performed in North America, and DaCapo is one of the first Canadian choirs to perform it. If music and painting are indebted to each other for their adjectives, both are further indebted to sense and feeling for terms such as warmth and intimacy – these we find here, in this work dedicated to the composer's children. *My Song* was premiered in Gorizia Italy in July 2010.

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

The 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.

– text by Bengali poet Rabindranath Tagore (1861-1941)

## **The Passing of the Year** – Don Macdonald (b. 1966; Canadian)

The music of British composer Jonathan Dove is often imbued with a strong pulse and dancing rhythms. Here, in *The Passing of the Year*, Dove uses a technique of overlapping repeating patterns (in both piano and choir), creating points of breathless energy and excitement, and also sublime moments of calm and reflection.

Dove's selection of poetry for the work is masterful, flowing from the celebrative and playful opening poems by Blake and Dickinson (the Dickinson *Answer July* bursts with breathless excitement and urgency) to the more introspective fourth and fifth movements (with texts by Peele and Blake). This is followed by the wonderfully poignant penitential movement which Dove creates by marrying the Nashe text, *Adieu! Farewell earth's bliss!*, with the refrain, "Lord, have mercy." The cycle returns to the first music at its end, with the bell-like sonorities expressing Tennyson's "Ring in a thousand years of peace."

### 1. Invocation

O Earth, O Earth, return!

– William Blake

### 2. The narrow bud opens her beauties to the sun

The narrow bud opens her beauties to  
The sun, and love runs in her thrilling veins;  
Blossoms hang round the brows of Morning, and  
Flourish down the bright cheek of modest Eve,  
Till clust'ring Summer breaks forth into singing,  
And feather'd clouds strew flowers round her head.

The spirits of the air live in the smells  
Of fruit; and Joy, with pinions light, roves round  
The gardens, or sits singing in the trees.

– William Blake

*Sumer is icumen in  
Lhude sing cuccu*

### 3. Answer July

Answer July—  
Where is the Bee—  
Where is the Blush—  
Where is the Hay?

Ah, said July—  
Where is the Seed—  
Where is the Bud—  
Where is the May—  
Answer Thee—Me—

Nay—said the May—  
Show me the Snow—  
Show me the Bells—  
Show me the Jay!

Quibbled the Jay—  
Where be the Maize—  
Where be the Haze—  
Where be the Bur?  
Here—said the Year—  
– Emily Dickinson



#### 4. Hot sun, cool fire

Hot sun, cool fire, tempered with sweet air,  
Black shade, fair nurse, shadow my white hair;  
Shine sun; burn, fire; breathe, air, and ease me;  
Black shade, fair nurse, shroud me and please me:  
Shadow, my sweet nurse, keep me from burning,  
Make not my glad cause, cause of [my] mourning.

Let not my beauty's fire  
Inflame unstaid desire,  
Nor pierce any bright eye  
That wandereth lightly.  
– George Peele

#### 5. Ah, Sun-flower!

Ah Sun-flower! weary of time,  
Who countest the steps of the Sun,  
Seeking after that sweet golden clime  
Where the traveller's journey is done;

Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow,  
Arise from their graves and aspire,  
Where my Sun-flower wishes to go.  
– William Blake

#### 6. Adieu! Farewell earth's bliss!

Adieu, farewell earth's bliss,  
This world uncertain is;  
Fond are life's lustful joys,  
Death proves them all but toys,  
None from his darts can fly:  
I am sick, I must die.  
Lord, have mercy on us!

Rich men, trust not in wealth,  
Gold cannot buy you health;  
Physic himself must fade;  
All things to end are made;  
The plague full swift goes by:  
I am sick, I must die.  
Lord, have mercy on us!

Beauty is but a flower  
Which wrinkles will devour;  
Brightness falls from the air,  
Queens have died young and fair,  
Dust hath closed Helen's eye:  
I am sick, I must die.  
    Lord, have mercy on us!  
        – Thomas Nashe

## 7. Ring out, wild bells

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
For those that here we see no more;  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.

Ring out the want, the care, the sin,  
The faithless coldness of the times;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.

Ring out old shapes of foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.  
    – Alfred Lord Tennyson

## The Artists

### 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 Association of Canadian Choral Communities National Choral Recording of the Year award, including the Juno-nominated *Nocturne* by Leonard Enns) and *STILL* (2004). The choir has also appeared on several other recordings, including *notes towards*; DaCapo's performance on that disc helped garner a Juno nomination for the title work, *notes towards a poem that can never be written*, by Timothy Corlis.

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

Plus, you can now become a facebook fan of DaCapo!



### DaCapo Chamber Choir (\* overtone choir)

#### **Soprano**

Christina Edmiston  
Cher Farrell  
Sara Martin\*  
Mary-Catherine McNinch-Pazzano  
Julie Surian

#### **Tenor**

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

#### **Alto**

Emily Berg  
Deborah Seabrook  
Susan Schwartzentruber  
Sara Wahl  
Jennie Wiebe\*

#### **Bass**

Jeff Enns  
Stephen Horst\*  
Benjamin Janzen  
Bill Labron  
Phil Rempel\*

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

### **Leonard Enns, director**

DaCapo's founding director, Leonard Enns, holds a PhD in Music Theory from Northwestern University, Chicago (with a dissertation on the choral music of Harry Somers), a Master of Music in choral conducting (supervised by the late Margaret Hillis), and undergraduate degrees from Wilfrid Laurier University and Canadian Mennonite University.

Enns is on the faculty of the University of Waterloo Music Department at Conrad Grebel University College, and active as composer, conductor, and adjudicator. He is the director of the UW Chamber Choir, and former(founding) director of the Conrad Grebel Chapel Choir. In addition to his work as conductor, he maintains an active composition schedule: his 25 minute cantata, *Ten Thousand Rivers of Oil*, commissioned by the University of Guelph, was premiered in November 2010; in March 2011 the Wilfrid Laurier University Choirs premiered *With Light Unfailing*, commissioned for the centennial of WLU; this fall Mel Braun and Laura Loewen of University of Manitoba will premiere the commissioned song cycle, *Behind the Seen*.

### **Catherine Robertson, pianist**

Catherine Robertson is active as a pianist, chamber musician, singer, coach and teacher. She is in demand as a piano and choral adjudicator at music festivals across the country. Catherine earned her B. Mus. Piano Performance (Queen's University), Piano Licentiate LRAM, (Royal Academy of Music, London, U.K.) and her M. Mus. Piano Performance (UWO). She taught piano at Redeemer University College and presently is on the staff of the music department at the University of Waterloo. Catherine is the music director of Tactus Vocal Ensemble, a professional group specializing in early music.

## Acknowledgements

DaCapo logo, poster, and program design – Heather Lee [www.leedesigns.ca](http://www.leedesigns.ca)  
Choir Manager – Sara Martin  
Music library co-ordinator – Jennie Wiebe

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We are currently accepting applications for new Board members.

For details, please email [info@dacapochamberchoir.ca](mailto:info@dacapochamberchoir.ca).

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**Saturday, July 9th** – join us for a joint concert with the visiting choir, Harvestehude Chamber Choir, from Hamburg, Germany; more information to follow – join our email list to receive updates!

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