



GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

who i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of **life and love**
and wings : and of the gay

Saturday, March 7, 8pm

St. John the Evangelist, Kitchener

Sunday, March 8, 3pm

Trillium Lutheran, Waterloo

Guest Artist Jennifer Enns-Modolo, mezzo-soprano

Premiere of the new commissioned work *From a Distant Star* by Jeff Enns,
in memory of Marg Janzen

Text from the poem
"i thank you God for most
this amazing"
by E. E. Cummings

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2019-2020 Season
The Road to Refuge: Renewal

i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and love and wings: and of the gay
great happening illimitably earth

– E.E. Cummings
from *i thank you God for most this amazing*

We acknowledge the support of the Canada Council for the Arts.



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Program

Lux aeterna – Edward Elgar

From a Distant Star – Jeff Enns

with Jennifer Enns Modolo, mezzo-soprano
commissioned for DaCapo Chamber Choir in memory of Marg Janzen
premiere performance

Let My Love Be Heart – Jake Runestad

~~Intermission~~

i thank You God for most this amazing day – Eric Whitacre

Nocturne – Leonard Enns

Santiago (movement IV from *Path of Miracles*) – Joby Talbot

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

Notes & Texts

Program notes written by Leonard Enns

As there is no shadow without an attending light, so today our program is imbued with both – the grief and sorrow of departure, and the anticipation and joy of arrival. In this, the final year of DaCapo's current three-year theme of the *Road to Refuge*, our programming focuses on arrival and resettlement. Additionally, this particular concert marks a journey and an arrival in a very particular and personal way as we premiere *From a Distant Star*, a new work for choir and mezzo-soprano, commissioned by DaCapo with support from many friends of Marg Janzen, to whose memory the work is dedicated. Jeff Enns was commissioned to write the work for DaCapo, featuring Jennifer Enns Modolo (yes, they are siblings) as soloist. His composition is both personal and universal. *From a Distant Star* is preceded today by a prayer for enduring light, Elgar's *Lux aeterna*, which DaCapo sang two years ago at Marg's funeral. Following today's premiere, the opening half of the concert concludes with the achingly poignant *Let my Love be Heard* by the American composer Jake Runestad; the text could not have been more appropriate had it been purposely written for today: ... *as grief once more/Mounts to heaven and sings/let my love be heard...*

The second half of the program is a triptych: of *thanks* for a reawakening, of awe at an amazing universe of wonder, and of *celebration* marking the end of a long and hard journey. While the connection to our refugee theme is obvious, and while an explanation could be pedantic and redundant, a few words are still in order. The text of the first work is cummings' poem, *i thank you god for most this amazing day*, a text that has been the conceptual framework for this entire concert season. (In May, DaCapo will sing a different setting of that text.) That poem is the source of our three concert titles: from cummings' second verse, the "rebirth" verse, we have taken "the sun's birthday" (November), "life and love and wings" (this concert), and "illimitably earth" (May). In *Nocturne*, the second work of this half, Shakespeare's words evoke a universe in which even the smallest orb (read what you will for that) is in harmony with all others, singing like an angel. Yet the "muddy clay" of physical reality stands in the way. The third and final piece, *Santiago*, expresses the joyful arrival of pilgrims at the shrine of St James after the long journey along the Camino to Santiago de Compostela in Spain. *Life*, yes, a hard muddy life along a challenging road; *love*, certainly, to carry the pilgrim through the pain and exhaustion; and *wings*, hopefully, at least the promise of rising out of the past to reach toward fulfilment and light.

Lux aeterna – Edward Elgar (1857-1934, England; arr. John Cameron)

A story exists that Elgar, exhausted from a day of teaching violin, sat down at the piano and began improvising for relaxation. His wife, Alice, found the emerging melody attractive, and soon the two were discussing how certain of their friends might play it. From that domestic scene grew Elgar's most famous orchestral work, his *Enigma Variations*. Of those *Variations*, the ninth, *Nimrod*, retains the position of all-time favourite. British composer John Cameron has transcribed the music, replacing the orchestra with an eight-part choir, and adding the *Lux aeterna* text from the *Requiem Mass*.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*May eternal light shine upon them, O Lord,
with your saints for ever,
for you are merciful.*

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them*

From a Distant Star – Jeff Enns (b. 1972, Canada)
premiere performance

Jeff is a long-time friend of DaCapo's. He is husband, father, church organist/choir master, strings teacher, professional singer, and well-known and much-loved Canadian composer – you'd think we were living in the Renaissance! Of this new work, Jeff has written:

I have set a wide variety of texts for this piece to honour the life of Marg. I have known her since she attended W-K Mennonite Church while I was growing up. She was always a strong and brilliant woman. I am honoured to write these pieces in her memory. The texts all relate to Marg in some way, from the ancient Hildegard of Bingen text about the strength of wisdom, and the darkness mixed with light in Longfellow's The Light of Stars, to the joy of the Jubilate Deo and the reflection of Blessed Are They Who Always Seek Justice and Peace.

1. The Light of Stars

The night is come, but not too soon;
And sinking silently,
All silently, the little moon
Drops down behind the sky.
There is no light in earth or heaven
But the cold light of stars;
And the first watch of night is given
To the red planet Mars.

Is it the tender star of love?

The star of love and dreams?

O no! from that blue tent above,
A hero's armor gleams.

And earnest thoughts within me rise,
When I behold afar,

Suspended in the evening skies,
The shield of that red star.

O star of strength! I see thee stand
And smile upon my pain;

Thou beckonest with thy mailed hand,
And I am strong again.

Within my breast there is no light
But the cold light of stars;

I give the first watch of the night
To the red planet Mars.

The star of the unconquered will,
He rises in my breast,

Serene, and resolute, and still,
And calm, and self-possessed.

And thou, too, whosoe'er thou art,
That readest this brief psalm,

As one by one thy hopes depart,
Be resolute and calm.

O fear not in a world like this,
And thou shalt know ere long,

Know how sublime a thing it is
To suffer and be strong.

~ Henry Wadsworth

Longfellow (1807-1882)

2. O Virtus Sapientiae

O virtus Sapientiae,
quae circuiens circuiesti
comprehendendo omnia
in una via, quae habet vitam,
tres alas habens,
quarum una in altum volat,
et altera de terra sudat,
et tertia undique volat.
Laus tibi sit, sicut te decet,
O Sapientia.

~ Hildegard von Bingen

(1098-1179)

*O strength of Wisdom
who, circling, circled,
enclosing all
in one lifegiving path,
three wings you have:
one soars to the heights,
one distills its essence
upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
O Wisdom*

3. The Moon is Distant from the Sea

The Moon is distant from the Sea –
And yet, with Amber Hands –
She leads Him – docile as a Boy –
Along appointed Sands –

He never misses a Degree –
Obedient to Her eye –
He comes just so far – toward the Town –
Just so far – goes away –

Oh, Signor, Thine, the Amber Hand –
And mine – the distant Sea –
Obedient to the least command
Thine eye impose on me –

~ Emily Dickinson (1830-1886)

4. Stiller Freund

Stiller Freund der vielen Fernen, fühle,
wie dein Atem noch den Raum vermehrt.
Im Gebälk der finstern Glockenstühle
laß dich läuten. Das, was an dir zehrt,

wird ein Starkes über dieser Nahrung.
Geh in der Verwandlung aus und ein.
Was ist deine leidendste Erfahrung?
Ist dir Trinken bitter, werde Wein.

Sei in dieser Nacht aus Übermaß
Zauberkraft am Kreuzweg deiner Sinne,
ihrer seltsamen Begegnung Sinn.

Und wenn dich das Irdische vergaß,
zu der stillen Erde sag: Ich rinne.
Zu dem raschen Wasser sprich: Ich bin.
~Rainer Maria Rilke (1875-1926)

*Silent friend of many distances, feel
how your breath draws apart the walls of space.
Lost in the timbers of dark belfries, peal,
let yourself toll. What feeds on you will trace*

*its own dominion from this nourishment.
Pass through a transformation and resign
to it. What pains you most? To it assent.
If drinking is a bitterness, be wine.*

*Be in this night whose borders have no frame
a magic force wherein your senses cross.
Be meaning of their strange encounter. Go,*

*and if the earthly fades and has forgot
you, whisper to the silent earth: I flow.
To the onrushing water say: I am.*

~ translation: Willis Barnstone

5. Jubilate Deo

Jubilate Deo omnis terra.

*Rejoice in the Lord
all the earth.*

~ Psalm 100:1

6. Blessed Are They Who Always Seek Justice and Peace

Beati qui semper pacem
justitiamque

*Blessed are they who
always seek justice
and peace*

***Let My Love Be Heard* – Jake Runestad (b. 1986, USA)**

Runestad is emerging as a leading young composer, writing music for orchestra, opera, instrumental chamber ensembles and choir. The Chicago Tribune has described him as “one of the best of young American composers” and listeners today will hear the truth in another compliment given him in the American Record Guide: “Eriks Esenvalds, Ola Gjeilo, and Eric Whitacre might have to slide down the bench a little to make room for a newcomer.”

Angels, where you soar
Up to God's own light
Take my own lost bird
On your hearts tonight;
And as grief once more
Mounts to heaven and sings
Let my love be heard
Whispering in your wings
~ Alfred Noyes (1880-1958, England)

***i thank You God for most this amazing day* – Eric Whitacre (b. 1970, USA))**

This is one of Whitacre's miniature masterpieces, his “reading” of a poetic masterpiece of the 20th century — E.E. Cummings' hopeful and affirming expression of that journey from a broken past to new life.

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any – lifted from the no
of all nothing – human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)
~ E.E. Cummings (1894-1962)

Nocturne – Leonard Enns (b. 1948, Canada)

In Shakespeare's *The Merchant of Venice* Lorenzo gives us an ode to the night sky and to the mystical "harmony of the spheres." Ultimately this mystic harmony represents an ideal that cannot be achieved in our normal lives—since (and while), in the bard's words, we are clothed in "this muddy vesture of decay."

Nocturne was commissioned by Ontario's Guelph Spring Festival through the support of the Ontario Arts Council, and premiered by the DaCapo Chamber Choir at the 2005 Guelph Spring Festival. *Nocturne* was nominated for the 2010 JUNO "Classical Composition of the Year" award, based on DaCapo's recording of it on its 2009 CD, *ShadowLand*.

Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony...
Look how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

~ William Shakespeare (*Merchant of Venice*, V:i)

Santiago (movement IV from *Path of Miracles*) – Joby Talbot (b. 1971, England)
British composer Joby Talbot's 2005 *Path of Miracles* looks back a millennium to the great medieval pilgrimages to the Cathedral of St James at Santiago, the final resting place of the body of Santo Iago (St. James). Today we perform most of the last movement, which marks the final stretch of the journey, and the joy of arrival at the shrine; at the arrival the music breaks out into a distinctly Spanish dance or celebration. Still, the journey ends reflectively, just beyond Santiago, at the ocean that for the original pilgrims was "the Western edge of the world." It seems that there is always that sense of "almost arrived", where we see what can be but can't yet be reached, that place where, in the words of this text, *We have walked out of our lives/To come to where the walls of heaven/Are thin as a curtain, transparent as glass.*

Then, from the stream at Lavacolla
To the foot of Monte de Gozo,
A morning;
From the foot of Monte de Gozo
To the summit of Monte de Gozo
The road climbs,
Before the longed-for final descent
To Santiago.

Herr Santiago,
Grot Sanctiagu,
Eultreya esuseya,
Deius aia nos.

*Holy St. James
Great St. James
now and evermore
God help us.*

Ver redit optatum cum gaudio,
Flore decoratum purpureo;
Aves edunt cantus quam dulciter,
Cantus est amoenus totaliter.

*Longed-for spring returns, with joy,
with shining flowers adorned.
The birds sing so sweetly,
pleasant song is everywhere.*

Jacobo dat parium omnis mundus gratis
Ob cuius remedium miles pietatis
Cunctorum presidium est ad vota satis.

*The whole world freely gives thanks to James;
through his sacrifice, he, the warrior of godliness,
is a great defence to all through their prayers.*

O Beate Jacobe virtus nostra vere
Nobis hostes remove tuos ac tuere
Ac devotos adibe nos tibi placere.

*O blessed James, truly our strength,
take our enemies from us and protect your people,
and cause us, your faithful servants, to please you.*

Jacobo propicio veniam speramus
Et quas ex obsequio merito debemus
Patri tam eximio dignes laudes demus.

*James, let us hope for pardon through your favour,
and let us give the worthy praise,
which we rightfully owe to so excellent a father.*

At the Western edge of the world
We pray for our sins to fall from us
As chains from the limbs of penitents.

We have walked out of the lives we had
And will return to nothing, if we live,
Changed by the journey, face and soul alike.

We have walked out of our lives
To come to where the walls of heaven
Are thin as a curtain, transparent as glass,

Where the Apostle spoke the holy words,
Where in death he returned, where God is close,
Where saints and martyrs mark the road.

Santiago, primus ex apostolis,
Defender of pilgrims, warrior for truth,
Take from our backs the burdens of this life,

What we have done, who we have been;
Take them as fire takes the cloth
They cast into the sea at Finisterre.

Holy St James, great St. James,
God help us now and evermore.

~ Robert Dickinson

The Artists

Jennifer Enns Modolo, mezzo-soprano

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.

Jennifer is featured on several Aradia Ensemble recordings, including Handel's *Israel in Egypt* (Naxos, 2008), Vivaldi Sacred Music, Volume 3 (Naxos, 2008) and singing the role of Eustazio in Handel's *Rinaldo* (NAXOS 2005), all under the baton of Kevin Mallon.

Highlights from past seasons include singing the role of Sara in Donizetti's *Roberto Devereux* with Opera in Concert, Handel's *Messiah* with the Elmer Iseler Singers under the baton of Sir David Willcocks, Beethoven's *Mass in C* with Consort Caritatis on tour in Spain and France, and Bach's cantata 182 "Himmelskönig, sei willkommen" under the baton of counter tenor Andreas Scholl as part of the Snape Proms and the Britten-Pears Young Artist Program in Aldeburgh, England.

Engagements for the 2019-2020 season include a recital of early Italian music with lutenist Magdalena Tomsinska at Wilfrid Laurier University, Handel's *Messiah* with Redeemer University College, Spiritus Ensemble, and the Guelph Chamber Choir, a program of early Christmas music with Capella Intima, J.S. Bach's Cantata 76, 'Die Himmel erzählen die Ehre Gotte' with Spiritus Ensemble, the premiere of a new commission by Jeff Enns with DaCapo Chamber Choir, J.S. Bach's Cantata 82 'Ich habe genu' and a newly commissioned work by Barbara Croall Zaskwaa (There is a Heavy Frost) with the KW Symphony, J.S. Bach's *St. John Passion* with Spiritus Ensemble, and "Sacrum and Profanum" with counter tenor Daniel Cabena and lutenist Magdalena Tomsinska as part of the Nota Bene Baroque Players concert series.

Jeff Enns, composer

Jeff Enns is a native of Waterloo, ON. He was raised in a musical family and attended Wilfrid Laurier University where he studied organ, viola and composition.

He has been commissioned by choirs from across Canada and the US. His works have been widely performed across Canada, the US, Europe, Japan, Australia, New Zealand and Dubai by choirs of all levels and voicings. He has won a number of competitions, including the Amadeus Choir Carol Competition, DaCapo Chamber Choir NewWorks Competition, and the Twin Cities American Guild of Organists Composition Competition (Minneapolis/St. Paul). His music is published by Cypress, Morningstar, Alliance, and Kelman Hall.

He sings professionally with the Elora Singers and the Canadian Chamber Choir, and is also composer-in-residence for the Canadian Chamber Choir. He teaches privately at the Beckett School, Rockway Mennonite High School, and also maintains a private studio at his home in Elmira, ON. He is organist and choir director at Holy Saviour Anglican Church in Waterloo where he directs a very active music program that includes monthly Evensong.

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 conductor, JUNO nominated composer, and adjudicator has taken him across Canada, to the US, and to Europe. He was a conducting student of, and graduate assistant to, Margaret Hillis for three years at Northwestern University 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 has recorded six CDs with the Grebel Chapel Choir, and three with the DaCapo Chamber Choir, the third released in November 2018, at the opening concert of DaCapo's 20th anniversary season.

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 national NewWorks choral composition 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; 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.dacapochamberchoir.ca or join our eList by emailing info@dacapochamberchoir.ca.



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



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Choir Members

Soprano

Sara Fretz
Maria Geleynse
Nicole Katerberg
Sydney O'Brien
Janelle Santi
Caroline Schmidt

Alto

Theresa Bauer
Sara Martin
Janice Maust Hedrick
Liz Mitchell
Alex Meinzinger
Jennie Wiebe

Tenor

Joel Becker
Brian Black
Dylan Siebert
Cameron Streicher

Bass

Daniel Cockayne
Mike Hook
Phil Klassen-Rempel
Daniel King
Mike Lepock
Luke MacLean

To inquire about auditions, email auditions@dacapochamberchoir.ca

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Dave Switzer

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.

2019-2020 Season Supporters

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



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Join us in May, for the final concert in our
**ROAD TO REFUGE SERIES:
"RENEWAL"**

...illimitably earth

Saturday May 9th, 8pm ~ St. John the Evangelist, Kitchener

Sunday May 10th, 3pm ~ Trillium Lutheran, Waterloo

guest artist: Catherine Robertson, piano



KITCHENER WATERLOO
**CHAMBER
ORCHESTRA**

Matthew Jones, Music Director

STAY CONNECTED

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April
19

30th Annual

Winners' Showcase*

Featured Winners from
the 30th Anniversary
Concerto Competition

***A Food Bank Concert**

May
24

Music of the

Imagination Concert*

Violin Concerto #5 by Mozart
Pavane by Faure
Pastorale by Honegger
More by Bloomfield and Purcell

***With Jung Tsai
Associate Concertmaster of the KWS**