

1998 · **15th Anniversary Season** · 2013



directed by Leonard Enns

EVENING SONG

Saturday November 9th, 8pm

St. John the Evangelist, Kitchener (corner of Duke & Water)

Sunday November 10th, 3pm

First United, Waterloo (corner of King & William)

with guests

Peter Shackleton, *clarinet*

Catherine Robertson, *piano*

featuring

Missa Pax by Timothy Corlis

This Evening of Our Life by Matthew Emery

When You Are Old by Patrick Murray

Program

Willson Osborne – *Rhapsody*

Peter Shackleton, clarinet

Timothy Corlis – *Missa Pax*

with

Peter Shackleton, clarinet

Catherine Robertson, piano

~ intermission ~

Patrick Murray – *When You are Old*

Leonard Enns – *PatchWork 1*

Peter Shackleton, clarinet

Catherine Robertson, piano

Robert Ingari – *Chanson d'automne*

Clifford Crawley – *Prelude, from Ten a Penny Pieces*

Peter Shackleton, clarinet

Catherine Robertson, piano

Robert Ingari – *Soleils couchants*

Stephen Chatman – *How Sweet and Fair*

1. *Go, Lovely Rose*

2. *To Daffodils*

with

Peter Shackleton, clarinet

Matthew Emery – *This Evening of Our Life*

Please join us for an informal reception following the concert.

Notes & Texts

(notes written by L. Enns)

Welcome to the opening concert of our 15th season. Our season will follow the cycle of evening, night, and morning in our fall, winter, and spring concerts, respectively. We contemplate the cycle of release, fear and hope, and celebration of new mornings. Today, in keeping with the season, and particularly with the proximity to Remembrance Day, we consider peace, release, and also the quiet joys of remembrance, nostalgia, and hope. This is our **Evening Song**.

We invite you to attend the entire season: our program in March includes the stunning *Black Riders* by Iman Habibi (whom many will remember from the *Colour of Freedom* performance with Marina Nemat as guest), Eric Whitacre's poignant *When David Heard*, and Leonard Enns's JUNO-nominated *Nocturne*, among other works. It will be a **Journey into Night**. Our May concert features the Canadian counter-tenor Andrew Pickett in two works for choir and counter-tenor, in a concert celebrating the **Morning of the Year**. A very special feature of that weekend will be the concert location for the Sunday May 4th performance; we will be at the historic Sharon Temple, just north of Toronto in Sharon, ON (a 90-minute drive from here). The final events for this 15th season will be our performance as part of the Open Ears Festival in June, the Young Composers Reading Session (also in June), and the initial recording sessions for our third CD.

Today's program includes several threads that may be of interest to our listeners. KW and Southern Ontario feature strongly: Tim Corlis has roots in KW (and is a charter member of DaCapo), this is home for Patrick Murray, and Matthew Emery is from London. Both Corlis and Emery have studied at UBC with Stephen Chatman (whose music is near the end of our program), and Murray has been a winner of the DaCapo NewWorks competition while Emery has been within spitting distance of that same honour. Our guest performers represent the two local universities: Peter Shackleton teaches at WLU, and Catherine Robertson at Conrad Grebel University College, UW.

Rhapsody –Willson Osborne (1906-1979, American)

Osborne is largely known for his *Rhapsody*, originally written for bassoon. He studied with Paul Hindemith at Yale University, and taught music theory and composition at Philadelphia's School of Music (now part of Boyer College of Music at Temple University).

Missa Pax – Timothy Corlis (b. 1972, Canadian)

While a mass setting might not seem an obvious way to mark the evening of a day, a year, or a life, Corlis' is a very personal work, and does in fact invoke a perspective of meaning, justice, grace, and joy which is surely the place one would wish to arrive at in these various "evening times" of our lives.

The work was commissioned for the Elora Festival Singers in celebration of the 30th anniversaries in 2010 of both the Elora Festival and the Festival of the Sound. The music, says Corlis, reflects "an ongoing search for meaning, for justice, for grace, and for inner joy." The composition (really a Missa Brevis, since the Gloria text is truncated and there is no Credo) reflects an arrival at a very personal peace. Corlis comments: "The way the "Peace" title plays itself out in this piece is about the intent. It was really a form of therapy for me to try to bring together two parts of my life that were significant but somewhat difficult to reconcile: my high-church roots and my commitment to peace activism."

Introit

*Veni, Sancte Spiritus,
et emitte caelitus
lucis tuae radium.
Veni, pater pauperum,
veni, dator munerum
veni, lumen cordium.*

Come, Holy Spirit,
send forth the heavenly
radiance of your light.
Come, father of the poor,
come giver of gifts,
come, light of the heart.

Kyrie

*Kyrie eleison;
Christe eleison;
Kyrie eleison.*

Lord have mercy;
Christ have mercy;
Lord of mercy.

Gloria

*Gloria in excelsis Deo,
et in terra pax hominibus bonæ
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.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt coeli et terra
gloria tua.*

Holy, Holy, Holy,
Lord God of Hosts;
Heaven and earth
are full of your glory.

Hosanna in excelsis.

Hosanna in the highest.

Benedictus

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

Blessed are those who come
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

*Agnus Dei, qui tollis peccata
mundi, miserere nobis.*

Lamb of God, who takes away the sins
of the world, have mercy upon us.

*Agnus Dei, qui tollis peccata
mundi, miserere nobis.*

Lamb of God, who takes away the sins
of the world, have mercy upon us.

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

Lamb of God, who takes away the sins
of the world, grant us peace.

Gloria Patri

*Gloria Patri, et Filio, et Spiritu
Sancto. Sicut erat in principio,
et nunc et semper, et in saecula
saeculorum. Amen.*

Glory be to the Father, and to the
Son and to the Holy Ghost.
As it was in the beginning, is now, and
ever shall be, world without end. Amen.

When You are Old – Patrick Murray (b. 1990, Canadian)

Patrick Murray originally came to us as a composer through DaCapo's NewWorks competition (as did Matthew Emery, whose composition closes tonight's concert). Having graduated with a music degree from University of Toronto, Murray is currently working as composer and conductor in Toronto.

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

- William Butler Yeats (1865-1939)

PatchWork 1 – Leonard Enns (b. 1948, Canadian)

This is the first of an envisioned series of functional works whose purpose in concert is to connect one (choral) item to the next—musical ligaments if you will.

Chanson d'automne – Robert Ingari (b. 1962, Canadian)

Robert Ingari is an associate professor and director of choral activities at Université de Sherbrooke, in Quebec.

*Les sanglots longs
Des violons
De l'automne
Blessent mon Coeur
D'une langue
Monotone.*

*Tout suffoquant
Et blême, quand
Sonne l'heure,
Je me souviens
Des jour anciens
Et je pleure*

*Et je m'en vais
Au vent mauvais
Qui m'emporte
Deçà, delà,
Pareil à la
Feuille morte.*

The long sobs
Of the violins
Of Autumn
Wound my heart
With a languor
Monotonous.

All suffocating
And pale, when
The hour sounds,
I remember
Days of old
And I weep

And I go away
On an ill wind
That carries me
Here, and there,
Like a
Dead leaf.

- Paul Verlaine (1844-1896)

"Prelude" from Ten a Penny Pieces – Clifford Crawley (b. 1929, Canadian)

Crawley, born and educated in England, taught at Queen's University for two decades and is now living on Canada's east coast. His *Prelude* from a set of short pieces for clarinet serves as a link between the two Ingari choral works.

Soleils couchants – Robert Ingari

*Une aube affaiblie
Verse par les champs
La mélancolie
Des soleils couchants.*

*La mélancolie
Berce de doux chants
Mon cœur qui s'oublie
Aux soleils couchants.*

*Et d'étranges rêves,
Comme des soleils
Couchants, sur les grèves,
Fantômes vermeils,*

*Défilent sans trêves,
Défilent, pareils
À des grands soleils
Couchants, sur les grèves.*

A weakened dawn
Pours over the fields
The melancholy
Of sunsets.

The melancholy
Rocks with sweet songs
My heart that leaves itself out
To sunsets.

And strange dreams
As suns
Set on shores
Ruddy ghosts

Incessantly parade,
Parade, such
As great suns
Set on shores.

- Paul Verlaine

***How Sweet and Fair* – Stephen Chatman (b. 1950, Canadian)**

Chatman is the most senior Canadian composer on our program. In keeping with our theme of evening song, the first of this set of two songs is an invitation to a reluctant lover, in which the rose is to be a shuttle diplomat (prettier than Kissinger!), and bring the lover's message to the beloved. The second song likens the fading daffodils to life itself: "We have short time to stay, as you..."

Go, Lovely Rose

Go, lovely Rose—
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Small is the worth
Of beauty from the light retired:
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.
- Edmund Waller (1606-1687)

To Daffodils

Fair Daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.
Stay, stay,
Until the hasting day
Has run
But to the even-song;
And, having pray'd together, we
Will go with you along.

We have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die
As your hours do, and dry
Away,
Like to the summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again.

- Robert Herrick (1591-1634)

***This Evening of Our Life* – Matthew Emery (b. 1991, Canadian)**

Matthew Emery, originally from London, Ontario, is currently studying composition at University of British Columbia with Stephen Chatman. This composition, though not the winner, was a highly ranked submission to the 2011 NewWorks competition. It is an exquisite work, evincing a nostalgia, poignant lament, and gentle sorrow through music that belies the youth of the composer. Also, though, and always, there is hope at the end of the evening song.

Sweet evenings come and go, love,
They came and went of yore:
This evening of our life, love,
Shall go and come no more.

When we have passed away, love,
All things will keep their name;
But yet no life on earth, love,
With ours will be the same.

The daisies will be there, love,
The stars in heaven will shine:
I shall not feel thy wish, love,
Nor thou my hand in thine.

A better time will come, love,
And better souls be born:
I would not be the best, love,
To leave thee now forlorn.

- George Eliot (1819-1880)

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 College, University of Waterloo. Among his choral activities, he returns by invitation to Llangollen, Wales for his third tenure as adjudicator at the International Music Eisteddfod next July. As composer, performances of his music in the next few months take place in Victoria BC, Salisbury Maryland, Ottawa, and Toronto; KW's Renaissance Singers performed his *God is the Dance* in concerts last weekend, and the Elmer Iseler Singers included his *Nocturne* in a Toronto concert last month, and are now on tour in Northern Ontario with a program including that work. His most recent composition, *The True Light*, commissioned for the annual Advent Service at Vassar College, Poughkeepsie NY, will be premiered there in a few weeks. May 2014 will see the premiere of a newly commissioned work for Newfoundland's Quintessential Voices at Carnegie Hall, and in July San Francisco's Golden Gate Male Chorus performs his *Surge amica mea* at the World Choir Games in Riga, Latvia.

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. In 2011, DaCapo was awarded first place in the Association of Canadian Choral Communities' (ACCC) National Competition for Canadian Amateur Choirs in the Contemporary Choral Music category. The choir also received 2nd place in the Chamber Choir category.

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



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Bass

Donny Cheung
Keith Hagerman
Stephen Horst
Bill Labron
Phil Klassen-Rempel

To inquire about auditions, email auditions@dacapochamberchoir.ca

Peter Shackleton

Musician-in-Residence at Wilfrid Laurier University, Peter Shackleton is principal clarinetist of the Thunder Bay Symphony Orchestra, a member of Music in Common, and performs with Tafelmusik on historical clarinet. Awarded First Prize at the 27th CBC Radio Competition, he has performed as a soloist with the Toronto Symphony Orchestra, National Arts Centre Orchestra, CBC Radio Orchestra (Vancouver), Thunder Bay Symphony Orchestra and Tafelmusik. He has served as principal clarinetist of Orchestra London Canada, and performed with Les Violons du Roy, Milwaukee Symphony, Winnipeg Symphony, Kitchener-Waterloo Symphony and Stratford Festival Orchestras. Peter has held teaching positions at Western University, Duquesne University (Pittsburgh) and Lakehead University (Thunder Bay). He studied at Northwestern University (Chicago) and the University of Wisconsin (Milwaukee). His principal teachers include Robert Marcellus, Russell Dagon, Clark Brody and Donald Montanaro.

Catherine Robertson

Catherine Robertson, a Guelph resident, 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 was a collaborative pianist and coach at Wilfrid Laurier University, and taught piano at Redeemer University College. Presently, Catherine teaches piano and piano literature courses at the music department of Conrad Grebel University College, uWaterloo.

Catherine is the music director of TACTUS Vocal Ensemble, a professional group specializing in early music. She has sung with the Elora Festival Singers and was a consort member of Tafelmusik Chamber Choir. Catherine recently joined the board of the Guelph Connections Concerts series.

Catherine has enjoyed the challenges and rewards of performing new music with Leonard and the DaCapo Chamber Choir for many seasons. In this concert, Catherine is excited to play works by composers with whom she is connected pedagogically, personally and professionally.

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