



directed by Leonard Enns

There Will Be Rest

Saturday November 8th, 8pm

St. John the Evangelist, Kitchener

Sunday November 9th, 3pm

St. John's Lutheran, Waterloo

featuring...

Requiem by Eleanor Daley

Agnus Dei by Samuel Barber

Lux Aeterna by Edward Elgar

#dcRest



@DaCapoChoir

Program

We ask you to hold your applause until the end of each half of the program.

***Requiem aeternam I* (no. 1, *Requiem*) - Eleanor Daley**

***Autumn* - Jussi Chydenius**

***Out of the deep* (no. 2, *Requiem*) - Eleanor Daley**

***Agnus Dei* - Samuel Barber**

***And God shall wipe away all tears* (no. 3, *Requiem*) - Eleanor Daley**

***Tonight eternity alone* - René Clausen**

***In remembrance* (no. 4, *Requiem*) - Eleanor Daley**

~ intermission ~

***The only face I want is yours* - Leonard Enns**

***I heard a voice from heaven* (no. 5, *Requiem*) - Eleanor Daley**

***Lux aeterna* - Edward Elgar (arr. J. Cameron)**

***Thou knowest, Lord* (no. 6, *Requiem*) - Eleanor Daley**

***The Tiger* - John Tavener**

***Requiem aeternam II* (no. 7, *Requiem*) - Eleanor Daley**

***In paradisum* (no. 8, *Requiem*) - Eleanor Daley**

***There will be rest* - Frank Tichelli**

***This still room* - Jonathan Adams**

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

Requiem soloists:

no. 1 - Sara Fretz

no. 2 - Steve Horst

no. 3 - Sara Fretz, Jennie Wiebe, Christine Cousins, Timothy Corlis

no. 6 - Laurel O'Gorman, Steve Horst

no. 7 - Laura McConachie

no. 8 - Rebecca McKay

Notes & Texts

(notes written by L. Enns)

Requiem (1993) - Eleanor Daley (Canada)

Today, as our thoughts go back a century to the awful conflict that didn't "end all wars," sadness and hope continue, in both personal and global dimensions. Half a century ago, Canadian poet Michael Fram wrote, reflecting on the modern city and its disenfranchised people: "Now every grief is personal." Of course, it is hard to better John Donne's statement that "No man is an island," and the powerful conclusion of that poem: "And therefore never send to know for whom the bell tolls; it tolls for thee." And so, the historic, global, present and private failings and feelings nest, like a Russian doll – no one has a private Requiem – everyone has a private Requiem.

Toronto composer Eleanor Daley's *Requiem* has become regular choral repertoire in Canada and internationally. Premiered by the Elmer Iseler Singers in 1993, the work was awarded the National Choral Award for Outstanding Choral Composition the following year by ACCC (now Choral Canada). The fourth movement, "In Remembrance," has been recorded over a dozen times, and the entire *Requiem* is featured on some half dozen recordings.

Settings of the standard liturgical Requiem text, the *Missa pro defunctis*, abound; among the most familiar settings are those of Mozart and Verdi. Daley, however, treats the Requiem with a personal and poetic freedom, standing comfortably on the path established by composers such as Brahms (who chose biblical texts for his German Requiem), and Britten (who juxtaposes texts from the *Missa pro defunctis* with the words of Wilfrid Owen from the trenches of the "Great War"), though she writes on a smaller canvas than either.

Daley interweaves various texts: from the *Missa pro defunctis*, the Bible, a Russian Benediction, and poetry of Canadian Carolyn Smart and American Mary Elizabeth Frye. Smart teaches Canadian Literature and Creative Writing at Queen's University, and Frye (1905-2004) was a florist and occasional poet, whose very first poem, "Do not stand at my grave," was penned in 1932.

Today we have chosen a further interweaving, alternating movements from Daley's *Requiem* with other relevant works. So, we have a kind of structural "Russian doll," and works may be experienced variously as being large/global in their expression, or deeply private; in Fram's words, "every grief is personal," and we trust our program will have as many private meanings as there are listeners in the audience.

***Requiem aeternam I* (no. 1, *Requiem*)**

Requiem aeternam dona eis, Domine.

Grant them rest eternal, Lord our God, we pray to Thee.

- from Missa pro defunctis

Each night I listened for your call,

when your call stopped

I held my breath, suspended,

I'd grow accustomed to a dialogue with silence,

then wait for the sounds of night

you, dying,

and I but witness to the end.

- Carolyn Smart

Autumn (2010) - Jussi Chydenius (Finland)

There is a wind where the rose was;

Cold rain where sweet grass was;

And clouds like sheep

Stream o'er the steep

Grey skies where the lark was.

Nought gold where your hair was;

Nought warm where your hand was;

But phantom, forlorn,

Beneath the thorn,

Your ghost where your face was.

Sad winds where your voice was;

Tears, tears where my heart was;

And ever with me,

Child, ever with me,

Silence where hope was.

- Walter De la Mare (1873–1956)

***Out of the deep* (no. 2, *Requiem*)**

Out of the deep have I called unto Thee, O Lord:

Lord, hear my voice,

O let Thine ears consider well the voice of my complaint.

If thou Lord wilt be extreme to mark what is done amiss:

O Lord, who may abide it?

For there is mercy with Thee: therefore shalt Thou be feared.

I look for the Lord: my soul doth wait for Him: and in His work is my trust. My soul fleeth unto the Lord;

Before the morning watch, I say, before the morning watch.

O Israel, trust in the Lord, for with the Lord there is mercy:

And with Him is plenteous redemption.

And He shall redeem Israel from their sins.

- Psalm 130

***Agnus Dei* (1967) - Samuel Barber (United States, 1910-1981)**

Barber's *Agnus Dei* began as the central movement of his 1936 *String Quartet*, transcribed by him two years later for string orchestra and then three decades later for choir. The choral transcription does not follow the normal tripartite liturgical form (Lamb of God...have mercy upon us, Lamb of God...have mercy upon us, Lamb of God...grant us peace). Rather, Barber's *Agnus Dei* digs deeply into the pathos of the text, and finds its form in that. The melodic lines are long, extending beyond any normal human breath and phrase length; the pitch ranges are nearly beyond normal ability: yet the expression is deeply human; this is plea with the skin off. Barber saves the most heart-wrenching cry for the word "pacem." Not a whispered gentle peace, this, but a cry from the gut. In the words of Gerard Manley Hopkins: *And when Peace here does house / He comes with work to do*. This "dona nobis pacem" comes with an obligation.

Agnus Dei, qui tollis peccata mundi,

miserere nobis,

...dona nobis pacem.

*Lamb of God, you take away the sins of the world,
have mercy upon us,
...grant us peace.*

***And God shall wipe away all tears* (no. 3, *Requiem*)**

I heard a voice out of heaven saying,
"Behold the dwelling of God is with all people
and God shall dwell with them
and they shall be God's people.
God shall be with them and the voice of weeping shall no more be heard;
and God shall wipe away all tears from their eyes,
and there shall be no more death, neither sorrow, nor crying,
neither shall there be any more pain,
for the former things are passed away."

- Revelation 21:3,4

Lux aeterna luceat eis, Domine.

Light eternal shine upon them, Lord.

-from Missa pro defunctis

I am the resurrection and the life, saith the Lord:
he that believeth in me, though he were dead, yet shall he live:
And whosesoever liveth and believeth in me shall never die.
- from the Burial Service, 1662 *Book of Common Prayer*

***Tonight eternity alone* (1991) - René Clausen (United States)**

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.

***In Remembrance* (no. 4, *Requiem*)**

It was confirmed in 1998 that the much-loved text of this movement, long thought to be anonymous, was actually written by Mary Elizabeth Frye in 1932, in Baltimore, Maryland. The Frye household had been home for a young Jewish girl, Margaret Schwarzkopt, who – unable to return to Germany at the death of her mother because of the anti-Semitic atmosphere there – lamented that she would never be able to "stand by my mother's grave and shed a tear." Frye's response was the very first poem she is known to have penned, hastily written on a shopping bag:

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 glint on snow,
I am the sunlight on ripened grain,
I am the gentle morning rain.

And when you wake in the morning's hush,
I am the sweet uplifting rush
of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there, I did not die.

- Mary Elizabeth Frye (1905-2004)

***The only face I want is yours* (2008) - Leonard Enns (Canada)**

Poet and literary critic E. D. (Ted) Blodgett is Professor Emeritus at the University of Alberta and Poet Laureate for the city of Edmonton. His *Elegy* was written in 2005, commissioned by photographer Yukiko Onley in memory of her husband, Tony Onley (especially known for his atmospheric paintings of Canada's West Coast and Arctic); Onley had died the previous year on the Fraser River, practicing take off and landing in an amphibious plane.

In describing the origins of *Elegy*, Blodgett writes:

*Why have I called it simply Elegy? If I know Yukiko's sorrow in
any way, I know it as the sorrow of loss that everyone knows.
And knowing it, I know it as elegy, in which sorrow is transmuted.
Once transmuted, it is hers and mine and everyone's.*

How beautiful they are
the faces of children in
the sun so full of fire

the only face I want
is yours and just as death
took it empty away

they form a cosmos of
their own where each of them
illuminates the air

the one eternity
of my desire where
water flows slowly

each of them a star
inviolable and filled
with their eternity

toward the sea where all
the light that you possessed
goes out upon the tides

- E.D.Blodgett
(excerpt from *Elegy*)

I heard a voice from heaven (no. 5, ***Requiem***)

I heard a voice from heaven saying unto me,
"Blessed are the dead who die in the Lord,
for they rest from their labours:
even so saith the spirit."

- from the Burial Service, 1662 *Book of Common Prayer*

Lux aeterna (1899/1996) - Edward Elgar (England, 1857-1934;
arr. John Cameron)

Nimrod is the ninth of the fourteen orchestral Enigma Variations, completed in 1899, and likely the all time favourite. Over half a century after its composition, British composer and arranger John Cameron transcribed that orchestral movement for choir, adding words from the Lux aeterna text of the Requiem Mass, (though not strictly following the standard liturgical text).

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

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

*May light eternal shine on them, Lord,
with thy saints forever,
for thou art merciful.*

*Grant them rest eternal, Lord,
and may perpetual light shine on them.*

Thou knowest, Lord (no. 6, ***Requiem***)

In the midst of life we are in death.
Thou knowest, Lord, the secrets of our hearts;
shut not Thy merciful ears to our prayer;
but spare us, Lord most holy.

Lord most holy, O God most might,
O holy and merciful Saviour,
Thou most worthy Judge Eternal, S
uffer us not, at our last hour,
for any pains of death to fall from Thee.

- from the Burial Service, 1662 *Book of Common Prayer*

***The Tiger* (1987) - John Tavener (England, 1944-2013)**

In 1987 Tavener wrote this companion piece to his already popular setting of Blake's *The Lamb* of five years earlier. He was fascinated by structural symmetry and by strict mirror construction, in which—for instance—one voice part pairs with another, but with the melody being strictly "upside down". This approach, which was technically foundational in *The Lamb*, becomes fearsome and strident here. It seems to be purpose-built for Blake's probing of the question of good and evil: "*What immortal hand or eye / Could frame thy fearful symmetry.*" Is evil the symmetrical "other side" of good? For the final line of the penultimate verse, "*Did he who made the lamb make thee?*" Tavener recalls music from his earlier setting of *The Lamb*. The concluding verse, nuanced by this recollection, is gentle and haunting. We are left to ponder the question.

Tiger Tiger, burning bright,
In the forests of the night;
What immortal hand or eye
Could frame thy fearful symmetry?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp?

In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

When the stars threw down their spears
And watered heaven with their tears:
Did he smile His work to see?
Did he who made the lamb make thee?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

Tiger Tiger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?
- William Blake

***Requiem aeternam II* (no. 7, *Requiem*)**

Requiem aeternam dona eis,
Domine, dona eis sempiternam requiem.

*Grant them eternal rest, Lord our God, we pray to Thee,
grant them everlasting rest.*

- from *Missa pro defunctis*

The stillness is a room I've moved into,
and you are not here, you are gone
the dark heart of a night without song.
- Carolyn Smart

In paradisum (no. 8, ***Requiem***)

Go forth upon Thy journey from this world, O Christian soul,
in the name of God the Father, the Son and Holy Spirit,
in company with the blessed angels and archangels and all the heavenly host.
May Thy portion this day be in peace and Thy dwelling place in Jerusalem.
- from a Russian benediction

In paradisum deducant angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

*May the angels receive thee in paradise.
At thy coming may the martyrs receive thee
and bring thee into the Holy City Jerusalem*

*May the choir of angels receive thee
and with Lazarus, once a beggar,
may thou have eternal rest.*

- from the Burial Service, 1662 *Book of Common Prayer*

Requiem aeternam dona eis,
Domine, dona eis sempiternam requiem.

*Grant them eternal rest, Lord our God, we pray to Thee,
grant them everlasting rest.*

-from Missa pro defunctis

***There will be rest* (2000) - Frank Ticheli (United States)**

This is, possibly, an answer to Carolyn Smart's description of "The stillness... the dark heart of a night without song." In contrast, Teasdale is assuring: "There will be rest...a reign of rest, serene forgetting, / The music of stillness holy and low." Even as every grief is personal, so it may be that every solace is ultimately so as well, and we each "make this world of (our) devising, / Out of a dream..." Ultimately, although the tiger remains, there will be rest, and there will be stars: *requiem aeternam; lux aeterna*.

There will be rest, and sure stars shining,
Over the roof-tops crowned with snow.
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, — above me
Stars I shall find.

- Sara Teasdale

***This still room* (2010) - Jonathan Adams (United States)**

And so I find it well to come
for deeper rest to this still room;
for here the habit of my soul
feels less the outer world's control.

The strength of mutual purpose pleads
more earnestly our common needs;
and from the stillness, multiplied
by these still forms on either side,
the world that time and sense have known
falls off, and leaves us God alone.

- John Greenleaf Whittier (1807-1892)

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 University College, University of Waterloo. Activities over the past months include the Carnegie Hall premiere his *As on Wings*, commissioned by by Newfoundland's Quintessential Vocal Ensemble, and a third tenure as adjudicator at the Llangollen International Music Eisteddfod in Wales. Current commissions include an anthem for the 2015 Royal Canadian College of Organists national convention, and an extended work for the University of Guelph. Enns looks forward to participating with DaCapo and eleven other Ontario Chamber Choirs (including KW's Grand Phil Chamber Choir) in the performance of Murray Schafer's massive *Apocalypse*, conducted by David Fallis, during Toronto's LUMINATO Festival this coming June.

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).

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 Twitter @DaCapoChoir



Choir Members

Soprano

Corey Cotter Linforth
Sara Fretz
Sara Martin
Laura McConachie
Rebecca McKay
Laurel O’Gorman

Tenor

Timothy Corlis
Curtis Dueck
Robert Gooding-Townsend
Stephen Preece

Alto

Theresa Bauer
Christine Cousins
Janice Maust Hedrick
Susan Schwartzentruber
Jennie Wiebe

Bass

Donny Cheung
Michael Hook
Stephen Horst
Phil Klassen-Rempel
Bill Labron

To inquire about auditions, email auditions@dacapochamberchoir.ca

Acknowledgements

DaCapo logo, poster, and program design – Heather Lee www.leedesigns.ca
Choir Manager – Sara Martin

Board of Directors

Margaret Holton
Nancy Kidd
Lawrence McNaught
Janelle Santi
Dave Switzer
Alan Xaykongs

DaCapo thanks the following organizations and individuals:

Erb St. Mennonite Church – for providing the space for DaCapo’s weekly rehearsals

Jennie Wiebe – Music library co-ordinator



PeaceWorks
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– for hosting our Web site

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

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Upcoming Concerts







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Tom Allen Narrator	Ian Sadler Pipe Organ	Lori Gemmell Harp	Larry Larson Trumpet
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Upcoming DaCapo performances



O Earth Return

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St. John the Evangelist, Kitchener

Sunday March 8/15 – 3pm
St. John's Lutheran, Waterloo

with special guests...

Catherine Robertson, piano


Matthew Emery, 2014 NewWorks winner

featuring...

Night on a Starry Hill by Matthew Emery

Passing of the Year by Jonathan Dove

Magnificat by Arvo Pärt



In the Beginning

Saturday May 9/15 – 8pm
St. John the Evangelist, Kitchener

Sunday May 10/15 – 3pm
St. John's Lutheran, Waterloo

with special guest...

Jennifer Enns Modolo, mezzo-soprano

featuring...

In the Beginning by Aaron Copland

A Heart in Hiding by Gwyneth Walker

Songs of Nature by Antonín Dvořák