



exploring the possibilities between

including

**The Tyger and The Lamb** by John Tavener  
**From the Ninth Elegy** by Elizabeth Knudsen  
**Past Life Melodies** by Sarah Hopkins

featuring

percussionist Carol Bauman

*Transform*  
*From the Elegy*  
*Chamber Choir*  
*Forced Joy*  
*From the Elegy*  
*Chamber Choir*

**DalCapo**

directed by Leonard Enns

**Saturday February 27th, 2010 - 8pm**

## Program

Entry music (improvised)

*Rosa Mystica* ~ Andrew Balfour

And #1: improvised

*The Lamb* ~ John Tavener

And #2: *Children's Song No.1* ~ Chick Corea

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

And #3: improvised

*The Tyger* ~ John Tavener

~ *intermission* ~

Entry music (improvised)

*Past life melodies* ~ Sarah Hopkins

And #4: improvised

*From the Ninth Elegy* ~ Elizabeth Knudson

And #5: *Ballade* ~ James Stabile

*Bring us, O Lord God* ~ William Harris

*Locus iste* ~ Anton Bruckner

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

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

Prosaically, our concert tonight is the *AND* between the fall and spring concerts of our normal three-concert season. It takes us from the grief of our fall concert to the celebration of our spring concert; hence the titles of our current season, Cry Out...And...Love.

Structurally, our concert is built in such a way that choral works are linked by *ANDs*, some improvised, some composed. Ideally, the end result will be a complete whole, in which the and-ish-ness disappears.

Acoustically, some of our music tonight intentionally occupies that territory between the obviously audible "normal" frequencies and the inaudible, the space in which overtones live—high resultant vibrations that arise from lower tones, and that, among other things, define vowels and other language bits so that we can actually communicate.

The programmatic intention behind tonight's concert is, partly, to focus on the several characteristics of a single reality; often the truth of a matter can only be expressed by the conjunction that binds seeming opposites. Hence, William Blake's exploration of the complex relationship between good and evil in his poems *The Lamb* and *The Tyger*; typically, we experience neither as all-pervasive, but rather live in the vibrant space between the two. A related dynamic, that between childlike innocence and the sobriety of irretrievable loss, is expressed poignantly by Alberta poet E. D. Blodgett in *The only face I want is yours*.

While such binaries characterize the first half of tonight's concert, the second expresses the stretch from past to future, beginning with *Past Life Melodies* and arriving at a setting of John Donne's wonderful sonnet, *Bring us, O Lord God, at our last awakening*. There we have the boundaries defining the time-space within which we find ourselves. It is this *here-ness*, this moment lying between the incomprehensibilities of past and future, which we celebrate. The precise point of this *AND* is elusive. Who has not tried to hold an exact present moment, only to admit that, actually, we can only ever think about the past or the future, be it distant or immediate; who has not puzzled over what lies beyond or what may have preceded our present consciousness?

Yet, the gift of this life is experienced precisely as the conjunction between one unconscious state and the other. That reality is caught in the text by Rainer Marie Rilke, in *From the Ninth Elegy*. Of course we can accuse Rilke of circular logic: he answers the ubiquitous "why" with the pervasive but unpersuasive "because." Duh! Yet, this is affirmation of a profound order; his is a world-view characterized by the coexistence of material and spiritual realms, in which the artist's task is to bridge the two (the artist is, we suppose, the great *AND*!). Ultimately, one is compelled to celebrate the present, and to live in praise. In his words: *Between the hammers, our heart lives on, as the tongue between the teeth, that in spite of them, keeps praising*.

And so, our concert concludes with the affirmation that this present, this clay in and from which we live, this chunky world, is sacred: *Locus iste a Deo factus est*.

**Rosa Mystica** – Andrew Balfour (b. 1967, Canada)

Andrew Balfour is a Cree composer/arranger and conductor, and artistic director of Winnipeg's *Camerata Nova*, one of Canada's more venturesome new choral chamber ensembles. Balfour brings a combination of classical music training and aboriginal heritage to bear on his work, resulting, in *Rosa Mystica*, in a work drawing from a medieval sensibility (in its text and basic sonorities) combined with the fresh (though ancient) "natural" sounds of overtones. The music invites us to attend to the acoustical/spiritual space that exists between the blatantly obvious and the unperceivable. This Christmas text, these wonderful medieval words, imagines a delicate mystical source for our universe (*for in this rose contained was / heaven and earth in little space*); the last work on our concert will return, with a parallel claim: *Locus iste a Deo factus es* (this place was made by God).

There is no rose of such virtue  
As is the rose that bare Jesu;  
Alleluia.

For in this rose contained was  
Heaven and earth in little space;  
Res miranda.

By that rose we may well see  
That he is God in persons three,  
Pares forma.

The angels sungen the shepherds to:  
Gloria in excelsis deo:  
Gaudeamus.

Leave we all this worldly mirth,  
And follow we this joyful birth;  
~ medieval English carol

## **The Lamb** – John Tavener (b. 1944, England)

John Tavener is, of course, one of the towering British composers of our time. His settings of these texts, the first from Blake's *Songs of Innocence*, the second from his *Songs of Experience*, represent the fundamental issue of tonight's concert. How do we negotiate the landscape between these two realities?

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed,  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?  
~ William Blake (1757-1827)

## **The only face I want is yours** – Leonard Enns (b. 1948, Canada)

*The only face I want is yours* was commissioned by *Da Camera Singers* of Edmonton, who premiered it in March 2009. The text is by Alberta poet E.D. Blodgett (winner of the Governor General's Award for Poetry in 1996). The poignancy of Blodgett's poem lies partly in its heart-rending inversion: the beauty of the faces of children, sparkling and star-like, stands in contrast to a central and overwhelming longing for the one single and only face taken by death, its light gone out upon the tides—a very real expression of Blake's *Lamb/Tyger* duality.

The composition opens with gentle dance-like "children's music" (foreshadowed by the Chic Corea *Children's Song*) that returns later at half-speed, now as grief. In addition to this rhythmic "inversion", there is also a main melodic inversion: the first melody sung by the sopranos (*How beautiful they are/ the faces of children/ in the sun*) is heard in inversion at the central turning point of the piece, introduced there by the altos (*the only face I want/ is yours*), and then passed to the sopranos. The innocent child-like dance of the beginning is transformed into a slow, rocking expression of longing and lament by the end of the composition.

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

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

each of them a star  
inviolate and filled  
with their eternity

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

the one eternity  
of my desire where  
water flows slowly

toward the sea where all  
the light that you possessed  
goes out upon the tides  
~ E. D. Blodgett

from *Elegy*

University of Alberta Press (2005)

text © 2005 E.D. Blodgett

used by permission of the author

## The Tyger – John Tavener

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?  
In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare sieze the fire?

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

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

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?

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?

~ William Blake

**Past Life Melodies** – Sarah Hopkins (b. 1958, Australia)

As in tonight's opening work by Andrew Balfour, one can hear in Hopkins' music sounds that are seemingly fresh and yet ancient and primal. This is music that carries on the resonances of the didgeridoo, music that reflects the space and vitality of the Australian landscape. It is music of past cultures, no longer visible, but still audible. Hopkins represents an aboriginal tradition brought to the concert venue; Balfour creates concert music embroidered with the beads and tassels of another culture. Both ask us to find meaning in the link.

**From the Ninth Elegy** – Elizabeth Knudson (b. 1981, Canada)

In the *Ninth Elegy* (from his *Duino Elegies*) Rilke tackles the overriding question that has dogged us since the cave: "Why...this space of Being,... why then have to be human?" His answer lies an excerpt from that same elegy, chosen by Knudson as the text for her composition written in homage to her grandmother. Knudson comments: *Ever since my grandmother passed away, I had been looking for an opportunity to incorporate her essence somehow into one of my compositions. She was a very gentle person, hence the whispered, hushed quality of the beginning of the piece. The very end of the piece uses a quotation of a Danish lullaby she used to sing.*

But because being here means so much, and because  
all of the transient things that are here  
seem to need us...

They need us- us, the most transient. Once  
for each thing, just once. Once and no more.  
Just once for us too... But having been  
*earthly* just this once, even though  
it was only once, seems irrevocable.

~ Rainer Maria Rilke (1875-1926)

From: *Rilke's Late Poetry*, translated by Graham Good  
Ronsdale Press, Vancouver, B.C., 2004.



**Bring us, O Lord God** – William Harris (1883 – 1973, England)

We include this motet tonight particularly because of the dualities identified by Donne in his sonnet; in each case, the ideal lies between the two extremes, in the conjunction (in Donne's text, this is *nor* rather than our *AND*): "*no noise nor silence, but one equal music,*" and so on.

Bring us, O Lord God,  
at our last awakening into the house and gate of heaven,  
to enter into that gate and dwell in that house,  
where there shall be no darkness nor dazzling,  
but one equal light;  
no noise nor silence, but one equal music;  
no fears nor hopes, but one equal possession;  
no ends nor beginnings, but one equal eternity;  
in the habitations of Thy glory and dominion world  
without end.

~ John Donne (1572-1631)

**Locus iste** – Anton Bruckner (1824-1896, Austria)

Having travelled from "*past life melodies*" to an imagined future "*house and gate of heaven,*" we return boomerang-like to the present, simply because, as in the words of Rilke, "*being here means so much.*" Our final work affirms the gift in which we live—this earth—as being a sacred trust. With apologies to Bruckner and in keeping with tonight's improvisational character, we will expand the ending slightly.

Locus iste a Deo factus est,  
inaestimabile sacramentum;  
irreprehensibilis est.

~ anonymous

*This place was made by God,  
a priceless sacrament;  
beyond reproach.*

# The Artists

## DaCapo Chamber Choir

The DaCapo Chamber Choir was founded in 1998 and is dedicated to exploring unaccompanied music, primarily of the 20th Century and later.

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.

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).



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

## Choir Members

### **Soprano**

Katherine Barth  
Cher Farrell  
Sara Martin  
Mary-Catherine McNinch-Pazzano  
Jennie Wiebe

### **Tenor**

Brian Black  
Thomas Brown  
Christopher Everett  
Michael Lee-Poy  
Stephen Preece

### **Alto**

Emily Berg  
Sarah Flatt  
Janice Maust Hedrick  
Deborah Seabrook  
Susan Schwartzentruber  
Sara Wahl

### **Bass**

Jeff Enns  
Stephen Horst  
Rich Hrytzak  
Gerry King  
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. The Conrad Grebel Chapel Choir, under his direction, has just released its sixth CD, *The Spirit Sings*.

### **Carol Bauman, percussionist**

First Place Instrumental winner in the 1982 Edward Johnson Music Competition, recipient of the Abner Martin Music Scholarship in the same year, and founding member of the New Art Quartet, Carol has performed with NUMUS, the Canadian Chamber Ensemble, Orchestra London, the Stratford Festival Orchestra, Maryland Symphony Orchestra, Annapolis Symphony, and the Reading Society Orchestra of Philadelphia. She currently performs with the K-W Symphony Orchestra, freelances, teaches Musical Skills and Percussion at Wilfrid Laurier University and theory at Conrad Grebel College, while teaching privately and leading rhythm workshops.

# Party Solutions

**Professional Planning Services  
for Corporate & Personal Events**

**519-742-9569**

**[www.partysolutions4you.com](http://www.partysolutions4you.com)**

## Acknowledgements

DaCapo logo, poster, and program design – Heather Lee  
Choir Manager – Sara Martin  
Music library co-ordinator - Jennie Wiebe

## Board of Directors:

Marlin Nagtegaal, chair  
Tim Hedrick  
Nancy Kidd  
Steve Strauss  
Youth Representatives: Corey Cotter, Eric Kennedy

*We are currently accepting applications for additional Board members.  
For details, please email [info@dacapochamberchoir.ca](mailto:info@dacapochamberchoir.ca).*

## DaCapo thanks the following sponsors:

- Conrad Grebel University College ~ for providing the space for DaCapo's weekly rehearsals
- PeaceWorks Consulting ~ for hosting our Web site and our online ticket sales

OSCAR NOMINATED  
BEST FOREIGN LANGUAGE FILM  
BEST CINEMATOGRAPHY

“CHILLING AND RESONANT”  
- ENTERTAINMENT WEEKLY

**THE WHITE RIBBON**  
A Film by Michael Haneke

**STARTS FEB. 26 AT THE ORIGINAL PRINCESS**  
6 Princess St. W., Uptown Waterloo • [princesscinemas.com](http://princesscinemas.com) • 519-885-2950

## Donors (2009-2010 season to date)

DaCapo thanks all of our donors, including those individuals who wished to remain anonymous.

Good Foundation Inc. ~ season sponsor

City of Waterloo ~ operating grant

City of Kitchener ~ project grant for NewWorks composition competition



Region of Waterloo Arts Fund ~ recording and project grants

Ontario Arts Council ~ recording and project grants

Wallenstein Feed Charitable Foundation ~ major season contributor

Sun Life Financial

Aggie & Doug Beynon

Dale & Cheryl Brubacher-Cressman

M. Enns

Tim Hedrick & Janice Maust Hedrick

Vic Hiebert

Angie Koch

R. Margaret Lehman

Gary & Brenda Leis

Wilbur and Miriam Maust

Maria Meyer

Henry & Nancy Pauls

Irene & Tim Tyhurst

You can donate to DaCapo online! Visit our web site at [www.dacapochoir.ca](http://www.dacapochoir.ca) and click on the CanadaHelps logo!

