



# chiaroscuro

music for choir and two harps

**including**

*Lux Aeterna* by György Ligeti  
*Notturmo in Weiss* by Robert Moran  
*The Sunne of Grace* by Leonard Enns

**featuring**

the 2010 NewWorks winning composition  
*Tabula Rasa* by Don Macdonald

**with special guests**

harpists Lori Gemmell and Sharlene Wallace

*Inspire - Transform - Enriching*  
*Reverend Joy*  
*From the Beginning*  
*Tabula Rasa*  
*Chamber Choir*

**Da Capo**

directed by Leonard Enns

**Saturday March 5/11 - 8pm**

**Sunday March 6/11 - 3pm**



## Program

*Songs of Nymphs: I. Prelude* – Marjan Mozetich  
featuring Lori Gemmell, harp

*O nata lux* – William Mathias

*Songs of Nymphs: II. Reflection* – Marjan Mozetich

*Lux Aeterna* – Edward Elgar

*Songs of Nymphs: III. Ritual* – Marjan Mozetich

*O nata lux* – Morton Lauridsen

*Songs of Nymphs: IV. Freedom* – Marjan Mozetich

*Tabula Rasa* – Don Macdonald

*intermission*

*Notturmo in Weiss* – Robert Moran (Canadian premiere)  
featuring Lori Gemmell & Sharlene Wallace, harps

*Lux aeterna* – Gyorgy Ligeti

*The Sunne of Grace* – Leonard Enns  
featuring Lori Gemmell, harp

1. Hand by Hand We Shule Us Take
2. Jesu, Swete Sone Dere  
soloist, Sara Martin
3. The Sunne of Grace
4. I Have Set My Hert So Hie  
soloist, Mary-Catherine McNinch-Pazzano
5. All other Love is like the Moone
6. In excelsis gloria  
soloist, Cher Farrell

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

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

As any good Sherlock Holmesian hide-and-seek kid knows (aka all of us at some point), shadow is often a good clue to finding the hidden truth. Winter, with the low sun and long shadows, is particularly suited to this magical insight into what may actually not be seen. Of course, the intensification goes both ways—the clarity/clarus/chiaro and the shadow/obscurity/oscuo are mutually reinforcing—this is the genius of Rembrandt's chiaroscuro, and the genesis of today's concert.

George Whipple expresses the point clearly in his poem, *Chiaroscuro*:

*Sometimes a poem  
turns aside  
from what it says  
to prove itself more meaningful,  
as Rembrandt's chiaroscuro  
turns to velvet-black  
green valleys, hills,  
where shadows show  
what light could not reveal, —  
as a remembered love  
is often more alive  
than when it was  
too close to see.*

At first glance it seems that we've chosen mainly the brighter side of this light/shadow equation for our program, with works whose titles themselves are telling: *Lux aeterna*; *O nata lux*; *The Sunne of Grace*. Still, the enhancement through contrast lies not only in text, but also in texture, and the program begins with alternating harp and choral sonorities, pointing the finger at each other—both created by vibrating chords, but set in motion respectively by percussion and breath.

The special work for tonight, Don Macdonald's *Tabula Rasa* is of course also related to our theme. How does that blank slate, a child in this case, become a vibrant picture—how will celebration and loss, the “ups and downs” of our daily *chiaro/oscuo*, etch fulfillment and meaning into that tabula rasa? Macdonald's composition is the first winning work in what we anticipate to be a regular NewWorks competition that will support and bring to our audience some of the best Canadian choral music currently being written.

The second part of our concert begins with *Notturmo in Weiss*. Though *notturmo* (nocturne) is familiar as a musical term, it is also, and originally, a painting of a night scene; imagine, then, a painting of the dark, but done in white (Weiss)—an inversion, perhaps an *oscuo/chiaro*. This is followed by Ligeti's landmark *Lux aeterna*, whose notoriety is partly attributable to its use in Stanley Kubrick's 1968 film, *2001: A Space Odyssey*. While melody, in the traditional sense, is hard to find in the Ligeti, whose expressive impact lies in texture and sound blocks, the final work, *The Sunne of Grace*, returns us to a more traditional canvas bearing melody, harmony, and rhythm familiar to us.

Still, at the centre of *that* work, whose title suggests a pun at the heart of the Christian gospel (Sun, Son), there is the shadow of darkness that clarifies the message—a theological chiaroscuro: *the sunne of grace him shined in/on a day when it was undern (dark)/wen our lord god boren was/and to the herte stungen* (pierced to the heart).

**Songs of Nymphs** – by Marjan Mozetich (b. 1948, Canadian),  
featuring Lori Gemmell, harp

Marjan Mozetich, on the composition staff at Queen's University, was born of Slovenian parentage in Italy and spent his formative years in Hamilton, Ontario. After undergraduate work at University of Toronto he continued studies in Italy and England under the supervision of Luciano Berio and Franco Donatoni. His music, including works for dance and film, reflects a blend of contemporary practice and romantic sensibilities, and is commissioned and premiered by major ensembles and soloists throughout the world.

If city and not-city are a kind of mutually enhancing chiaro and oscuro (why, else, do we go “away” for holidays?), then Mozetich's comments about his *Songs of Nymphs* help place these within the context of today's theme:

*My original intention was to write four pieces that would highlight the various technical capabilities of the harp. However, while working on the pieces in the heat and noise of a city summer, I kept yearning for a beauty and peace outside our modern reality. I kept imagining idyllic setting in a classical, pagan world; the essence of nymphs and nature spirits rarely acknowledged in our overly rational world. And so, my original technical and intellectual focus became subordinate to these feelings and intuitions. The titles of the four pieces are self explanatory: Prelude, Reflection, Ritual, and Freedom.*

## **O nata lux** – William Matthias (1934-1992, Welsh)

If ever there was a musical composition that expressed a visual image in sound, this must be the one. We hear a simple but compelling descent in the music, from an elevated and ethereal opening to a warm and human final chord. The light of light becomes human. Note how the effect depends here on the overall descent—a large structural gesture. The same text will be sung later, as set by Morten Lauridsen—there the expressivity is at the melodic and harmonic surface. In effect, we have two aural paintings of the same topic: Matthias' in a large sweep, and later Lauridsen's with much surface detail.

O nata lux de lumine,  
Jesu redemptor saeculi,  
dignare clemens supplicum  
laudes preces que sumere.  
Qui carne quondam contegi  
dignatus es pro perditis.  
Nos membra confer effici,  
tui beati corporis.

*O (thou) born light of light,  
Jesus, redeemer of the world,  
mercifully deem worthy and accept  
the praises and prayers of your supplicants.  
Thou who once deigned to be clothed in flesh  
for the sake of the lost ones,  
grant us to be made members  
of your holy body.*

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

The *Enigma Variations* is likely Elgar's most well-known work. British film and theater composer, John Cameron (b. 1944) arranged the ninth variation, *Nimrod*, replacing the orchestra with an eight-part choir singing the "Lux aeterna" text from the mass for the dead.

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

*May eternal light shine on them, O Lord  
with Thy saints for ever,  
because Thou art merciful.*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.

*Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them.  
with Thy saints for ever,  
because Thou are merciful.*

## **O nata lux** – Morten Lauridsen (b. 1943, American)

Lauridsen's best-known choral work is likely his *O magnum mysterium*. Listener's familiar with that will hear echoes of those sonorities here. (See page 6 for the text.)

## **Tabula Rasa** – Don Macdonald (b. 1966, Canadian)

In Macdonald's words: *The title, "Blank Slate," has multiple meanings for me. It is a fitting title for the Spanish text, written by my wife Allison Girvan, but it is also an apt description of my compositional process for the piece. Tabula Rasa was written immediately after a very intensive 3 week period of writing music for film. In this calm after the storm I often just lay my fingers on the piano and try to remove all external stimuli from the creative process, to become a "blank slate". This is music therapy for me. Each note, chord, rest is played purely for myself to enjoy the act of creation for creation's sake. I wrote most of the notes for this piece before the text was written, which is the reverse order for the creation of most choral works. For some reason the first few chords to me evoked a simple image of a mother and child: a quiet moment when the mother sees, as she has never seen, the potential of the precious life she holds in her arms; a silent acknowledgement of her child and every child as a "blank slate" with seemingly limitless potential. My wife was able to put this vision into words in the most eloquent manner. The grace and fluidity of the Spanish language is a fitting choice for such a moment.*

En mis brazos, respira  
vida sin limites  
luz del dia, noche oscura  
duerme, sueño, resto con seguridad  
Con su corazón su alma  
escucha y sabe esta verdad  
Dentro de ti hay futuros ilimitados  
si le dan la libertad;  
libertad de crecer  
libertad de aprender  
libertad de tocar  
libertad de sen tir  
libertad de imaginarse  
libertad de volar  
libertad de adorar  
libertad de ser amado  
~ Allison Girvan

In my arms, breathe.  
Life without limits.  
Light of day, dark night.  
Sleep, dream, rest in safety.  
With your heart, your soul,  
listen and know this truth:  
Within you are boundless futures  
if you are given freedom;  
freedom to grow,  
freedom to learn,  
freedom to touch,  
freedom to feel,  
freedom to imagine,  
freedom to love,  
freedom to be loved.

**Notturmo in Weiss** – Robert Moran (b. 1937, American)

featuring Lori Gemmell and Sharlene Wallace, harps

Moran sets the largely nonsensical poetry of Morgenstern so as to create an atmosphere, a sound-space created by obscurity—he instructs that the two choirs *not* be rhythmically coordinated, and that they function independently to create the overall effect in which there is a balance of control (notation) and freedom. *Notturmo* has three sections: the first uses verse one of Morgenstern's; the second section has no text – the voices serve to sustain the harp pitches; the third section overlaps the second and third verses of the poem, sung roughly simultaneously by the two choirs. Moran himself states that the text is virtually untranslatable, since Morgenstern created non-existent names, places, and words, and loved word games and sounds. He was strongly influenced by the British tradition of nonsense poetry.

(Still, we offer a possibility below.)

Die steinerne Familie,  
aus Marmelstein gemacht,  
sie kniet um eine Lilie,  
im Kreis um eine Lilie,  
in totenstillen Nacht.

*The stone family  
made of marble  
kneels because of a lily  
in a circle around the lily  
in the deathly silent night*

Der Lilie Weiss ist weicher  
als wie das Weiss des Steins,  
der Lilie Weiss ist weicher,  
doch das des Steins ist bleicher  
im Weiss des Mondenscheins.

*The white of the lily  
is softer than the white of the stone  
yet that of the stone is more pale  
in the white of the moonlight*

Die Lilie, die Familie,  
der Mond, in sanfter Pracht,  
sie halten so Vigilie,  
wetteifernde Vigilie,  
in totenstillen Nacht.

*The lily, the family,  
the moon, in gentle pride,  
they hold vigil  
in the deathly silent night  
~ Christian Morgenstern*



## **Lux aeterna** – György Ligeti (1923-2006, Austrian)

In a general way, Ligeti's use of large texture sweeps is not unlike the relatively simply gesture of our opening work, the *O nata lux* by William Mathias. However, Ligeti creates his huge structural blocks largely through very slow canons (rounds) in each of the different choral sections (soprano, alto, tenor, bass). The demands on the choir are huge, in terms of pitch and vocal control, and simply in terms of sustaining tones over a long period. It is instructive to compare this musical cloth with the Elgar/Cameron *Lux aeterna* earlier in the concert; imagine a painter for each.

One approach to hearing the Ligeti is to relinquish intellectual analytical efforts, and simply enter the world he creates. My favourite Canadian poet helps:

*The spirit listens  
without ears  
and from the windows  
of the body stares  
through cyberspace  
where time dissolves  
into Eternity.*  
~ George Whipple, from "God Is in the  
Silence", *The Seven Wonders of the Leg*,  
Ekstasis Editions, 2010.

## **The Sunne of Grace** – Leonard Enns (b. 1948, Canadian)

The *Sunne of Grace* is a setting of anonymous Medieval English texts, celebrating the story of the incarnation of the Divine in the life of Christ. In the context of today's program, these texts add detail to the "O nata lux" of earlier; the incarnation of the light is perhaps most directly expressed in songs three and five (*The Sunne of Grace*, and *All other love is like the moone*), while the other songs provide context and detail. The music was composed in Cambridge, England in 1984. DaCapo has recorded this work with tonight's harpist, Lori Gemmell, on the CD *STILL*, available at this concert.

(The texts are given here in modern spellings, square brackets give modern equivalents of obscure words.)

### **1. Hand by Hand We Shule Us Take**

Hand by hand we shall us take,  
And joy and bliss shall we make;  
For the devil of hell man hath forsake(n),  
And God's Son is maked [become] our make [mate].

A child is born amonges man,  
And in that child was no wam [*blemish*];  
That child is God, that child is man,  
And in that child our life began.

Hand by hand.....

Sinful man, be blithe and glad:  
For your marriage [*good*] thy peace is grad [*granted*]  
When Christ was born.  
Come to Christ, thy peace is grad;  
For thee was His blood y-shad [*shed*],  
That were forlorn.

Hand by hand.....

Sinful man, be blithe and bold,  
For heaven is both bought and sold [*assured*],  
Every foot [*entirely*].  
Come to Christ, thy peace is told,  
For thee He gave a hundredfold [*completely*],  
His live to bote [*as atonement*].

Hand by hand.....

## **2. Jesu, Swete Sone Dere**

Jesu, sweet son dear,  
On poorful bed liest thou here,  
And that me grieveth sore;  
For thy cradle is as a bier,  
Ox and ass be thy fere [*companions*]:  
Weep ich [*I*] may therefore.

Jesu, sweet, be not wroth [*angry*],  
Though ich n'abbe clout ne cloth [*Though I have no cloth*]  
Thee on for to fold, [*in which to cover you*]  
Thee on to fold ne [*nor*] to wrap,  
For ich n'abbe clout ne lap;  
But lay thou thy feet to my pap,  
And wite [*shelter*] thee from the cold.

### 3. The Sunne of Grace

The sun of grace him shined in  
On a day when it was morrow, [*morning*]  
When our Lord God born was  
Without wem [*sin*] or sorrow.

The sun of grace him shined in  
On a day when it was prime, [*sunrise*]  
When our Lord God born was,  
So well he knew his time.

The sun of grace him shined in  
On a day when it was noon,  
When our Lord God born was,  
And on the roode doon [*put on the cross*].

The sun of grace him shined in  
On a day when it was undern, [*evening*]  
When our Lord God born was,  
And to the heart stungen [*pierced*].

### 4. I Have Set My Hert So Hie

I have set my heart so high  
Me liket [*I like*] no love that lower is,  
And all the pains that I may drie [*endure*]  
Me think it do me good iwis [*I think they do me good*];

For on that Lord that loved us all  
So heartily have I set my thought,  
It is my joy on him to call  
for love me hath in ballus brought [*for love has brought me pain*].  
Me [*I*] think it do [*has*] iwis [*certainly*].

## 5. All other Love is like the Moone

All other love is like the moon  
That waxeth and waneth as flower in plain,  
As flower that faireth and falleth soon,  
As day that cleareth and endeth in rain.

All other love beginth by bliss,  
In wop and wo [*sorrow*] maketh his ending;  
No love there is that ever habbe lisse [*provides eternal joy*],  
But what areste [*rests*] in Heavene King,

Whose love is fresh and ever green,  
And ever full without waning;  
His love sweeteth without teene [*grief*],  
His love is endless and a-ring [*eternal*].

All other love I flee for Thee;  
Tell me where Thou list.  
In Marie mild and free I shall be found,  
Ac [*Even*] more, ac more in Christ.

## 6. In excelsis gloria

When Christ was born of Mary free  
In Bethlehem in that fair city,  
Angels sang ever with mirth and glee  
In excelsis gloria.

Herdmen beheld these angels bright  
To them appeared with great light,  
And said 'God's son is born this night.'  
In excelsis gloria.

This King is come to save kind [*people*],  
In the scripture as we find;  
Therefore this song have we in mind,  
In excelsis gloria.

Then Lord for thy great grace,  
Grant us the bliss to see thy face,  
Where we may sing to thy solace.  
In excelsis gloria.

## 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* (2009; winner of the 2010 Association of Canadian Choral Communities National Choral Recording of the Year award; includes the Juno-nominated Nocturne) and *STILL* (2004). The choir has also appeared on a number of other recordings, including the Juno-nominated composition *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

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Christina Edmiston  
Cher Farrell  
Sara Martin  
Mary-Catherine McNinch-Pazzano  
Shannon Semple  
Julie Surian

#### **Tenor**

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

#### **Alto**

Emily Berg  
Janice Maust Hedrick  
Deborah Seabrook  
Susan Schwartzentruber  
Sara Wahl  
Jennie Wiebe

#### **Bass\***

Jeff Enns  
Stephen Horst  
Benjamin Janzen  
Timothy Kauk  
Bill Labron  
Phil Rempel

\* Matt Oxley joins on Ligeti's *Lux Aeterna*

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. He maintains an active composition schedule: his 25 minute cantata, *Ten Thousand Rivers of Oil*, commissioned by the University of Guelph, was premiered the past fall; in March the Wilfrid Laurier University Choirs will premiere *With Light Unfailing*, commissioned for the centennial of WLU; this spring Mel Braun and Laura Loewen of University of Manitoba will premiere the commissioned song cycle, *Behind the Seen*.

## **Don Macdonald, composer**

Don Macdonald has a varied musical background that includes experience as a performer, conductor, educator, and composer. He currently lives in Nelson, BC where he teaches at the Selkirk College Music Program.

Throughout his musical life, composition has been Don's main focus and his credits include commissioned classical works, arrangements and compositions for CD recordings and scores for award winning film and television. He has received two Genie nominations and 5 Leo nominations for his work in Canadian film and recently his score for *Fido* won the prize for best soundtrack at the Gerardmer Film Festival in France. Commissioned works for choir, orchestra and concert band have been performed and recorded by ensembles in Canada and abroad.

His vocal background includes being a founding member of Musica Intima and Chor Leone - two of Canada's premiere vocal ensembles, freelance work with the Vancouver Chamber Choir, and solo work with a variety of ensembles including the Vancouver Symphony Orchestra. His conducting experience includes positions as Assistant Conductor of the Vancouver Bach Choir, Musical Director of the Simon Fraser University Choir and studio conductor for film and T.V. sessions. He has played saxophone alongside artists such as Dee Daniels and Mike Stern and has performed on violin for numerous CD recordings and live shows.

## **Lori Gemmell, harpist**

Lori Gemmell has been harpist with the Kitchener-Waterloo Symphony since 1999. Before joining the KWS she played with Orchestra London and with the Calgary Philharmonic Orchestra. She received her Masters degree from the University of Toronto where she studied with eminent harpist, Judy Loman. Lori also studied with Catherine Michel in Paris, France and Alice Chalifoux in Camden, Maine.

She has been a regular performer with the Ottawa International Chamber Music Festival, Belladonna and Le NEM, a contemporary chamber group in Montreal with whom she toured through Europe and Japan. She has had solo concerto performances with the National Arts Centre Orchestra, the Edmonton Symphony, Kitchener-Waterloo Symphony and Orchestra London, among others.

Lori teaches at Wilfred Laurier University, Redeemer University College and has a private studio in Toronto. She is a member of the Four Seasons Harp Quartet, and has played on recordings with singer-songwriters Kevin Fox, and the Grammy-nominated *The Reminder* by Feist. She also enjoys creating performances of music and story with her husband, Tom Allen.

In 2002, Lori released her first solo CD entitled *Prelude, solo harp*, in 2009, a harp duo recording with Jennifer Swartz, *The Garden of Peacocks*, on the Atma label, and in 2010, *Divertissement*, with trumpeter Larry Larson.

## **Sharlene Wallace, harpist**

Sharlene Wallace is one of Canada's most prolific and influential Celtic/lever harpists and winner of two international lever harp competitions. She is versatile on both Classical and lever harps, performing across North America and in Europe. Sharlene has been involved in commissions for the lever harp by numerous Canadian composers as well as writing many pieces for harp herself which she has recorded on each of her five CDs. Sharlene tours internationally giving concerts, workshops, masterclasses and adjudications. She is also on the faculties of York and Guelph Universities teaching Classical and lever harps and teaching privately in Oakville, Guelph and Toronto. Her own performance degree is from the University of Toronto where she studied with the eminent Judy Loman. Sharlene is Principal Harpist with the Oakville and Kingston Symphonies. [www.sharlenewallace.com](http://www.sharlenewallace.com)

## Acknowledgements

DaCapo logo, poster, and program design ~ Heather Lee [www.leedesigns.ca](http://www.leedesigns.ca)  
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