



# CRY OUT

music of lament and the struggle for hope

including

Exaudi by Jocelyn Morlock

Hear my prayer, O Lord by Stephanie Martin

Remember by Stephen Chatman

featuring

cellist Simon Fryer

Plus! The highly anticipated release  
of DaCapo's newest recording ShadowLand

*Transform*  
*From the*  
*Chamber Choir*



*From the*  
*Chamber Choir*

directed by Leonard Enns

Saturday Nov 14/09 - 8pm & Sunday Nov 15/09 - 3pm

## Program

### *Improvisation*

*Prelude (Cello Suite No. 2 in D minor)* - J.S. Bach

Simon Fryer, cello

*Hear my prayer, O Lord* - Leonard Enns

Premiere Performance

*Hear my prayer, O Lord* - Stephanie Martin

*Exaudi* - Jocelyn Morlock

Simon Fryer, cello

*O süßes Licht* - Ramona Luengen

~ *intermission* ~

*Black Riders* - Iman Habibi

*None but Death* - Iman Habibi

Cher Farrell, soprano

*When David heard* (excerpt from *ShadowLand*) - Eric Whitacre

*Sarabande (Cello Suite No. 2 in D minor)* - J.S. Bach

Simon Fryer, cello

*Nocturne* (excerpt from *ShadowLand*) - Leonard Enns

*Morgen* - Richard Strauss (arr. Alan Raines)

Sarah Flatt, piano

Whether the meaning is intended by the composer or not, we can hear Bach's opening phrases of the *Prelude* to this second cello suite as hopeful gestures, reaching up but continually falling back simply to try again. Bach's notation itself shows this graphically:



This melodic aspiration, in the context of tonight's theme, is a crying out, a determined step, continually chastened by pain and memory, by a calling back.

Yet the shadow of grief can only be there by virtue of the defining light, of memory and its mirror—hope, of possibilities deemed lost yet perhaps recoverable. As does our new CD, so this concert moves towards a light. Tonight we tell this story in two chapters—the first half of the concert begins in petition, with three settings of "Hear my prayer", then proceeds, first, to the brightness of the chorus of angels (at the end of Jocelyn Morlock's *Exaudi*), and on to near-ecstatic celebration of the "sweet light that fills me / And illumines the darkness of my heart." We hear these words of the early 20th century philosopher, Edith Stein, as set to music by Ramona Luengen, West Coast compatriot of Morlock. Both composers experience daily the British Columbian orientation to the splendour of sunset, toward a glorious experience of loss tempered by the confidence that the light will return again the next morning.

The second half of tonight's concert begins aggressively, in the "clash and clang" of battle. The two opening works by the young British Columbian (again!), Iman Habibi, take us into the cauldron of aggression, and leave us with the words of Walter Scott: "dream of battled fields no more, days of danger, nights of waking." One could want these words to be solace, but as set by Habibi, ending in a near-scream, they are discomfiting and leave us torn. Our musical narrative continues with the archetypal story of the wrenching loss of a child in battle. The story is of David and Absalom—the poignancy is near-unbearable in that the battle that leads to this grief was between father and son; and so the loss becomes a death many times over, as relentless keening draws the very life from the mourning father.

The *Sarabande* of the Bach's second cello suite expresses a grief honed to basics, with its refusal to entertain superfluous gestures. The great cellist, Mstislav Rostropovich described this as "probably the saddest of all the Sarabandes in the Suites. It has a particular sincerity and candour, a musical vulnerability, like that of a person rapt in prayer." At the same time, Bach opens the door to the possibility of light, and again we are led gently along a road to hope. First, in *Nocturne*, the lights of the night sky become for us a sign of harmony that is yet unattainable, while we are clothed in "this muddy vesture of decay." Yet, this points to a possibility, and our concert ends with the achingly bittersweet and delicate *Morgen* by Strauss, opening with words that define the trajectory of our entire concert: "Und Morgen wird die Sonne wieder scheinen" (And tomorrow the sun will shine once more).

## **Prelude from Cello Suite in D minor** – J.S. Bach (1685-1750)

Bach's six suites for cello have become benchmark repertoire for the instrument. The works were composed in the six years around 1720, when Bach was in his mid-thirties, recently employed by the young Leopold, ten years his junior and prince of the small court at Cöthen. His decision in 1717 to leave Duke Wilhelm Ernst, his employer in Weimar, to accept this new position was not viewed favourably by the Duke, who promptly threw him into the Weimar castle jail—a sobering 18th century version of severance pay!

The second suite, from which we hear the *Prelude* and *Sarabande* tonight, was composed in Cöthen in 1720, the year Bach's first wife, Maria Barbara died. Bach was greeted not by her, but rather by her newly-dug grave, when he returned from Carlsbad (he and the court orchestra had been in residence at the imperial spa for a month, accompanying Prince Leopold). What a sobering shock that return must have been!

## **Hear my prayer, O Lord** – Leonard Enns (b. 1948, Canada)

### **Hear my prayer, O Lord** – Stephanie Martin (b. 1962, Canada)

Both of these settings of texts from Psalm 102 were submissions to this year's composition competition of the Exultate Chamber Choir in Toronto. Martin's was awarded first prize. Martin is director of Toronto's Pax Christi Chorale, and Director of Music at the historic Church of St. Mary Magdalene, made famous by Healey Willan who served there for many years.

Enns's setting uses the first verse of the Psalm, focusing on lament and petition, while Stephanie Martin's is based on a longer excerpt chosen from the first twelve verses; her setting expresses several faces of grief, petition and resignation set against the final flourish of exultation in the presence of the Eternal.

Hear my prayer, O Lord, and let my crying come unto thee.  
Hide not thy face from me in the day when I am in trouble.  
For my days are consumed like smoke,  
    and my bones are burned as an hearth.  
My heart is smitten, and withered like grass.  
For I have eaten ashes for bread,  
    and mingled my drink with weeping.  
For thou hast lifted me up and thou hast cast me down.  
My days are like a shadow that declineth;  
    and I am withered like grass.  
But thou, O LORD, shall endure for ever and ever.

~ Psalm 102: 1-4; 9-12

**Exaudi** – Jocelyn Morlock (b. 1969, Canada)

Morlock is fast becoming one of Canada's prominent composers. Her *Exaudi* is an important addition to contemporary Canadian music; it was commissioned by Vancouver's wonderful Musica Intima vocal ensemble, and premiered in 2004 with cellist Steven Isserlis. DaCapo's first performance of the work was in March 2007 with cellist Simon Fryer. We are thrilled to have Simon back again for this performance.

The work divides into two parts, the second beginning with the Requiem Mass text, "In Paradisum." Morlock writes: *Exaudi explores a spectrum of emotional reactions to the words "exaudi orationem meam ad te omnis caro veniet." As the music progresses, the cooler, ritualized aspects of the music are transformed into awe and terror, which gradually recede into something more calm. During the conclusion of the piece, which works like an extended coda, the cello solo becomes the main focus of the music. It is echoed and amplified by the sopranos, while the other voices have very simple chorale-like parts.*

Exaudi orationem meam;  
ad te omnis caro veniet.

*Hear my prayer,  
for unto you all flesh shall come.*

~ Psalm 65:2

In Paradisum deducant te 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 angels lead you into Paradise,  
At your coming  
may martyrs receive you,  
and may they lead you  
into the Holy City, Jerusalem.  
May the chorus of angels receive you,  
and with Lazarus,  
who once was a pauper,  
may you have eternal rest.*

~ from the Requiem Mass

**O süßes Licht** – Ramona Luengen (b. 1960, Canada)

Apart from her work as composer, Luengen is artistic director of the award winning Phoenix Chamber Choir, and faculty member at the University of British Columbia.

The text of her composition is by the Jewish philosopher Edith Stein, who converted to Catholicism in her early thirties, becoming an intellectual leader of European Catholic feminism. Her Catholic identity and Jewish origins followed her in life and death: together with her sister, she died in Auschwitz in 1942; 45 years later she was made a Saint by Pope John Paul II.

Sieben Strahlen aus einer Pfingstnovene (1942)

Wer bist Du, süßes Licht,  
das mich erfüllt  
und meines Herzens Dunkelheit  
erleuchtet?  
Du leitest mich gleich einer  
Mutter Hand,  
und ließest Du mich los,  
so wüßte keinen Schritt  
ich mehr zu gehen.

*Who are You,  
sweet light that fills me  
And illumines the darkness  
of my heart?  
You guide me  
like a mother's hand,  
And if You let me go,  
I could not take another step.*

Du bist der Raum,  
der rund mein Sein umschließt  
und in sich birgt.  
Aus Dir entlassen, sank es in den  
Abgrund des Nichts,  
aus dem Du es zum Sein erhobst.

*You are the space  
That surrounds  
and contains my being.  
Without you it would sink into the abyss  
Of nothingness from which You  
raised it into being.*

Du, näher mir als ich mir selbst,  
und innerlicher als mein Innerstes  
und doch ungreifbar und unfassbar  
und jeden Namen sprengend:  
Heiliger Geist - Ewige Liebe.

*You, closer to me than I to myself,  
More inward than my innermost being -  
And yet unreachable, untouchable,  
And bursting the confines of any name:  
Holy Spirit - Eternal love!*

~ Edith Stein (1891-1942)  
(translated by Susanne M. Batzdorff, niece of Stein)

## **Black Riders** – Iman Habibi (b. 1985, Iran)

Iman Habibi is active in Vancouver's new music scene as composer and pianist. Currently finishing his masters degree in music composition at the University of British Columbia, he has already received a number of awards for his work. *None but Death* was awarded second prize at Vancouver Bach Choir's national composition competition, and *Black Riders* has received first prize in this year's Guelph Chamber Choir competition. We are thrilled to be introducing his fresh and compelling music with its gripping invocation of fear and dread, reflecting both the reality of our contemporary world and a deep historic sensitivity. "Lest we forget" rings out.

Of *Black Riders* Habibi has written: *The poem to which the music is set is part of a larger collection of 68 short poems by Stephen Crane written in 1895...The selection chosen for this composition announces the arrival of black riders, portraying it by playing with the sound of the words. It has a dark and gloomy color, and holds extreme anxiety inside. These are a few of the qualities that I have tried to capture through music.*

Black riders came from the sea.  
There was clang and clang of spear and shield,  
And clash and clash of hoof and heel,  
Wild shouts and the wave of hair  
In the rush upon the wind:  
Thus the ride of sin.  
~ Stephen Crane

## **None but Death (No. 1 from Erroneous Kudos)** – Iman Habibi

*None but Death* is from a two-movement work for choir, titled *Erroneous Kudos*; this first movement sets four lines of Sir Walter Scott's extended collection of poems, *The Lady of the Lake*. One might want calm and rest, but rather we find ourselves left with a scream of anguish. His setting is complex – Habibi's reading peels back the propaganda layers that trumpet the glory of warfare, and probes to the core—to the anguish that greets every "casualty" of aggression.

Soldier, rest! thy warfare o'er,  
Sleep the sleep that knows not breaking;  
Dream of battled fields no more,  
Days of danger, nights of waking.  
~ Sir Walter Scott

**When David heard** – Eric Whitacre (b. 1970, United States)

Rather than perform works in their entirety from our new CD, we have decided tonight to use two excerpts as examples of the new *ShadowLand* recording, but in such a way as not to interrupt the flow of the concert.

Whitacre's *When David heard* has become a favourite of our audiences, and we include a substantial portion of that piece today, with its deep sense of sorrow.

When David heard that Absalom was slain  
he went up into his chamber over the gate  
and wept,  
and thus he said:  
My son, my son Absalom  
O Absalom, O my son, Absalom my son,  
Would God I had died for thee,  
O my son, my son!  
~ II Samuel 18:33

**Sarabande (Cello Suite No. 2 in D minor)** – J.S. Bach (1685-1750)

The *Sarabande* of Bach's second cello suite reflects a sorrow that has little room for nuance, and in this is akin to the approach taken by Whitacre. Yet, the Bach opens the curtain slightly to the possibility of a light.

**Nocturne** – Leonard Enns

This second excerpt from our new *ShadowLand* CD brings us into the night sky and the music of the spheres, yet leaves us with the lament that while we are encased in this "muddy vesture of decay" we cannot hear this music.

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, *The Merchant of Venice*



## Morgen – Richard Strauss (1864-1949)

This miniature by Strauss is an example of his remarkable ability to create small forms whose fragile delicacy leave one nearly breathless. This, from the composer of those gargantuan operas and tone-poems! This arrangement for choir, by Alan Raines, stands in a line of several versions of the original solo song by the composer himself, whose first setting was for voice and piano, then piano and violin, and finally orchestra and solo violin. Our version closely reflects the original voice/piano conception, except that the solo voice is now a choir.

The early twentieth-century Swedish poet, Erik Blomberg, wrote: "Do not be afraid of the dark, for the light rests there." That is the ideology that undergirds tonight's concert, and the new *ShadowLand* CD. This confidence leads, then, to the final words of assurance: "Und Morgen wird die Sonne wieder scheinen."

Und Morgen wird die  
Sonne wieder scheinen,  
und auf dem Wege,  
den ich gehen werde,  
wird uns, die Glücklichen,  
sie wieder einen  
inmitten dieser sonnenatmenden  
Erde ...

And tomorrow  
the sun will shine again  
and on the way that I will walk,  
it will unite us again,  
the happy ones,  
on this sun-breathing earth,

Und zu dem Strand,  
dem weiten, wogenblauen,  
werden wir still  
und langsam niedersteigen,  
stumm werden wir uns  
in die Augen schauen,  
und auf uns sinkt des Glückes  
stummes Schweigen ...

and to the shore,  
wide, wave-blue  
we will step down,  
calm and slowly  
and look quietly  
into each other's eyes,  
and the mute stillness of happiness  
will descend on us.

~ John Henry Morgan (1864-1933)

# 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.dacapochoir.ca](http://www.dacapochoir.ca). Plus, you can now become a facebook fan of DaCapo!

## Choir Members

### *Soprano*

Laurel Boytim  
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@dacapochoir.ca](mailto:auditions@dacapochoir.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*.

### **Simon Fryer, cellist**

Simon Fryer is an artist of the utmost versatility, at home with the demands of the music of our time and those of historical performance, with chamber music and solo recital. Artistic Director of the Women's Musical Club of Toronto, Simon is in demand for his teaching, coaching and masterclass skills.

Formerly a member of the Penderecki String Quartet and the Toronto Symphony Orchestra he has a discography of over 20 recordings. His debut solo CD: **Music of a life so far...** was acclaimed as 'a fascinating collection' by the Toronto Star and he will shortly release a CD of Victorian English Sonatas.

Simon has been on faculty at Wilfrid Laurier University, the University of Toronto, the Glenn Gould School and the Casalmaggiore International Festival. Continuously active as a chamber musician, orchestral player and soloist in more than thirty countries on six continents he performs on an instrument completed in 1998 by Masa Inokuchi.

# 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

Corey Cotter, youth representative  
Eric Kennedy, youth representative

## 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
- Pattison Outdoor Advertising ~ for donating the billboard space for *Cry Out*

PATRICIA CLARKSON

ALEXANDER SIDDIG

WINNER - BEST CANADIAN FEATURE FILM AT TIFF

"For fans of Clarkson, it's a must-see."  
- Liz Braun

"A more sophisticated slice-of-life than one usually gets on the big screen"  
- Sun Media

CAIRO TIME

NOW PLAYING AT THE PRINCESS TWIN PRINCESS TWIN 46 King St. N Waterloo princesscinemas.com

## **Donors (2009 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 ~ project grant towards the marketing and advertising costs of *Cry Out* and the recording of *ShadowLand*

Ontario Arts Council ~ grants towards professional artistic costs for *Cry Out*, the commissioning of *Nocturne* and the recording of *ShadowLand*

Conrad Grebel University College ~ support for *ShadowLand*

Wallenstein Feed Charitable Foundation ~ major season contributor

Sun Life Financial

Aggie & Doug Beynon

M. Enns

Betty & Peter Erb

Peggy Hagen

Tim Hedrick & Janice Maust Hedrick

Vic Hiebert

R. Margaret Lehman

Maria Meyer

Henry & Nancy Pauls

Anonymous (33)

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

The DaCapo Chamber Choir presents...

# NEWWORKS

A canadian choral composition competition

We are seeking new and engaging a capella works that will challenge the choir and our audiences musically and emotionally.

**Prize:** \$1,500 and a performance of your piece by the DaCapo Chamber Choir under director Leonard Enns in the 2010/2011 season

**Deadline:** February 15, 2010

For details and to download an application form, visit [www.dacapochoir.ca/newworks](http://www.dacapochoir.ca/newworks)



**Local high school students:** enter your own original composition and **you could win \$400 and have the DaCapo Chamber Choir perform a reading of your piece!**

Inspired by the  
Transfiguration  
From the Requiem  
Reverend Joy  
Chamber Choir  
DaCapo  
Chamber Choir

DaCapo Chamber Choir's second  
recording, **ShadowLand**  
~ directed by Leonard Enns



featuring:

**When David Heard** by Eric Whitacre

**Nocturne** by Leonard Enns

**Moonset** by Jeff Enns

...and more!

"intense"

"adventurous and open-eared"

"mesmerizing and electric"



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

Available to order at [www.dacapochamberchoir.ca](http://www.dacapochamberchoir.ca)

## 2009-2010 Concert Season



***music of lament and the struggle for hope***

Saturday, November 14, 8pm & Sunday, November 15, 3pm



***exploring the possibilities between***

Saturday, February 27th, 8pm



***embracing its many faces***

Saturday, May 1st, 8pm

All performances will be held at  
St. John the Evangelist Anglican Church, Kitchener.

Tickets now available online at  
[www.dacapochamberchoir.ca/ticket-information](http://www.dacapochamberchoir.ca/ticket-information).