



VANISHING POINT

music for choir, organ and saxophone

featuring

in paradisum ~ timothy corlis

vanishing point ~ leonard enns

thou mastering me god ~ jonathan harvey

seek him that maketh the seven stars ~ jonathan dove

with special guests

lottie enns-braun, organ & allen harrington, saxophone

Inspire Transform Celebrate
Reverend Joy
From the Beginning
Chamber Choir
Da Capo
From the Spirit, With Joy
Reverend Joy

directed by Leonard Enns

Saturday Nov 13/10 - 8pm

Sunday Nov 14/10 - 3pm

Program

Tonight eternity alone – René Clausen (b. 1953)

Vanishing Point, 1st movement – Leonard Enns (b. 1948)
Allen Harrington, saxophone; Lottie Enns-Braun, organ

The Eclipse – Allan Bevan (b. 1951)

Vanishing Point, 2nd movement – Leonard Enns

Nunc dimittis – Pawel Lukaszewski (b. 1968)

Vanishing Point, 3rd movement – Leonard Enns

intermission

In Paradisum – Timothy Corlis
Allen Harrington, saxophone; Sarah Flatt, piano

Thou mastering me God – Jonathan Harvey (b. 1939)
Lottie Enns-Braun, organ

i thank you god for most this amazing day – Eric Whitacre (b. 1970)

Seek Him that maketh the Seven Stars – Jonathan Dove (b. 1959)
Lottie Enns-Braun, organ

Please join us for an informal reception following the concert.

Notes & Texts (notes written by L. Enns)

Today's concert program assumes the premise that everything finally may have its home in ONE, and ONE is somehow at the same time the source of everything. Perhaps in their various ways physicists, theologians, architects... all creative and inquisitive investigators and creators...are pursuing validation of this premise. Beethoven, for that matter, as he slams home the final cadence chords over and over...surely he is affirming HOME, HOME, HOME after all the fuss of the journey is over. The potential of a whole composition may lie in its first measures; the dying strains are the summing up of the entire journey.

The term "vanishing point" is not to mean a disappearing point, but rather the place where distinctions and details have lost their significance, all having lead to that point; it is the place where struggle and celebration, though remembered, are no longer relevant. We are reminded of that telling question in T. S. Eliot's *Journey of the Magi*: "were we lead all that way for Birth or Death?" At the vanishing point, perhaps, they are one and the same. At its best, this point is an affirmation both of arrival and of hope for an adventure to come.

So, we present in this concert a journey that will lead first inward to repose by the point of intermission, and then outward and finally to joy and amazement by concert's end—C.S. Lewis might be the perfect guide as we travel to the dark, and then through that door into a brilliant kingdom. See what you can hear! Hear what you can see!

Tonight eternity alone – René Clausen

Clausen has been conductor of the Concordia Choir at Concordia College, Moorhead, Minnesota for the past several decades, and is well known across the United States as composer and choral clinician. His compositional style—often blending lush sonorities with a contemporary American accessibility—is representative of the solid choral tradition that has developed especially in the Lutheran schools in north-central USA over the past century.

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.

Vanishing Point – Leonard Enns

While much music proceeds to an energetic and strong ending, I have chosen to go the other direction in this work. Though the three movements of the work are separated by choral works in our concert, *Vanishing Point* is essentially conceived of as one long and single journey from a beginning of intense activity to a final arrival in which everything dissolves into a single tranquil moment. Along the way there are certainly episodes of quiet, then of renewed activity, of harmonic density, then transparency, but the overall movement is from near-frenzy to final calm. I imagine this concluding point to be a place both of rest and potential; though it is obviously an ending, it is equally a possible starting point. It really depends on one's perspective! One can look from the picture to the vanishing point, and—at least theoretically—one could look from the vanishing point to the details of the picture.

The composition was written for Lottie Enns-Braun. It was premiered in Winnipeg, Canada on 15 May 2007 by Enns-Braun (organ) and Allen Harrington (saxophone).

The Eclipse – Allan Bevan

The Eclipse is one of a set of three motets by Bevan on texts of the Welsh physician and poet Henry Vaughan, whose metaphysical writing was influenced especially by the work of George Herbert of the previous generation. In this text we are confronted with that bitter experience of self-inflicted alienation from the very root of our being. The source of life is eclipsed by our own actions—the resulting grief is fatal (*Thy anger I could kiss...but O...thy grief doth kill!*). Today we might use different language; the truth, though, remains.

Whither, O whither didst thou fly;
When I did grieve thine holy eye?
When thou didst mourn to see me lost,
And all thy care and counsels crost.

O do not grieve, where'er thou art!
Thy grief is an undoing smart,
Which doth not only pain, but break
My heart, and makes me blush to speak.

Thy anger I could kiss, and will;
But O! thy grief, thy grief doth kill!
~ Henry Vaughan (1622-95)

Nunc dimittis – Pawel Lukaszewski

Composer and conductor Lukaszewski is professor of composition, conducting, and theory at the Frédéric Chopin Academy of Music in Warsaw. This is DaCapo's first performance of a work from this composer who has also served as president of the Sacred Music Society in Warsaw for two decades; fittingly, much of his choral work is sacred.

It is helpful to remember the origin of this New Testament hymn, which we also know as the Song of Simeon. The priest Simeon lived with the promise that he would not die until he had seen the saviour; having finally held the infant Jesus in his arms at the ceremony of consecration, he could then die in peace and fulfillment. A noble aspiration, this—that we might see hope, and be assured of a peaceful future before our time here is run out; this musical setting is made the more poignant by an Eastern European cloth with its rich historic resonances.

The repeated pattern you will hear from the vocal quartet (an ostinato in musical terms) will be reflected in the second part of the concert by a similar organ ostinato in Jonathan Harvey's *Thou mastering me God*.

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

*Lord, now lettest thou thy servant depart in peace, according to thy word.
For mine eyes have seen thy salvation,
which thou hast prepared before the face of all people,
to be a light to lighten the Gentiles, and to be the glory to thy people Israel.*
~ Luke 2:29-32

In Paradisum – Timothy Corlis

Currently a doctoral student in composition at UBC, Corlis is becoming an increasingly well-known Canadian composer. His Juno-nominated *notes towards a poem that can never be written* was commissioned and recorded by DaCapo (on the CD *notes towards*).

Corlis writes: *This setting of the requiem text was conceived as a celebration of the earth. For me, the way the saxophone sounds with the piano and choir feels very “down to earth,” but at the same time, there is a hint of paradise in the love that we share for the planet - an “eternal rest” that sits at the root of our experience here and now. In this sense, I find the text speaks to me about a way of being fully alive, searching for joy with two feet on the ground.*

Corlis' original composition was for tenor saxophone, as some listeners may recall from our performance some years ago; in this concert we premiere a version Corlis has prepared for alto saxophone, especially for today's performing ensemble.

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 the angels lead you into paradise,
may the martyrs receive you in your coming,
and may they guide you into the holy city, Jerusalem.*

*May the chorus of angels receive you
and with Lazarus once poor
may you have eternal rest.*

~ from the *Requiem Mass*

Thou mastering me God – Jonathan Harvey

This text is the first verse from Gerard Manley Hopkins' extended poem (35 verses!) *The Wreck of the Deutschland*, bearing the inscription: *To the happy memory of five Franciscan Nuns... drowned between midnight and morning of Dec. 7th. 1875.* The poet, memorializing the tragedy at sea, the creation and subsequent destruction of "bones and veins" by the same hand, still is "touched afresh" and led to the confession that "Over again I feel thy finger and find thee."

Jonathan Harvey's setting begins almost as through the fog at sea—intermittent, and harmonically shifting against a constant signal-like organ ostinato pitch. Despite ship-wreck and destruction, constancy and assurance remain—the organ ostinato is a metaphor for this steadfast presence. At the text "dost thou touch me a fresh" Harvey has the choir ascend to join the ostinato "G" of the organ, reaching like Michelangelo's Adam to touch the finger of God. Though the central pitch becomes blurred with the wash of sound from here to the end, it is still present at the finish – it is "found" again, albeit at odds with the choral harmony in its final cadence.

Thou mastering me
God! giver of breath and bread;
World's strand, sway of the sea;
Lord of living and dead;
Thou hast bound bones and veins in me, fastened me flesh,
And after it almost unmade, what with dread,
Thy doing; and dost thou touch me afresh?
Over again I feel thy finger and find thee.

~ Gerard Manley Hopkins (1844–89) from
The Wreck of the Deutschland (ca. 1875)

i thank You God for most this amazing day – Eric Whitacre

Whitacre is a master at using vocal colour to “read” text. We present here his choral reading of one of the 20th century’s most hopeful and affirming poems, expressing that journey from the vanishing point back to exuberance and amazement (*i who have died am alive again today*).

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun’s birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any – lifted from the no
of all nothing – human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)
~ e.e. cummings (1894-1962)

Seek him that maketh the seven stars – Jonathan Dove

The texts of Dove's anthem express the arrival of our program's trajectory perfectly, looking, as they do, from the point of darkness to the brilliance of light. Jonathan Dove has written: *I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain 'Seek him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity.*

Seek him was commissioned by the Royal Academy of Arts and first performed at St James's, Piccadilly, in May 1995.

Seek him that maketh the seven stars and Orion
and turneth the shadow of death into the morning.

Amos 5:8

Alleluia, yea, the darkness shineth as the day,
the night is light about me.

~ Psalm 13)

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



Plus, you can now become a facebook fan of DaCapo! On our web site, click on the About the Choir link at the top of the page, and then link directly to our facebook page.

Choir Members

Soprano

Christina Edmiston
Cher Farrell
Sara Martin
Mary-Catherine McNinch-Pazzano
Julie Surian
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
Timothy Kauk
Gerry King
Bill Labron
Phil Rempel

To inquire about auditions, email 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 (and founding) director of the Conrad Grebel Chapel Choir. He maintains an active composition schedule: his composition, *Nocturne*, which appears on the DaCapo CD *ShadowLand*, was nominated for a 2010 Juno award, in the Classical Composition of the Year category. His new 25-minute cantata, *Ten Thousand Rivers of Oil*, commissioned by the University of Guelph, will be premiered later this month (Nov. 27th in Guelph, and Dec. 3rd in Waterloo).

Lottie Enns-Braun, organ

Lottie Enns-Braun is currently music director and organist at Young United Church in Winnipeg and University Organist for the University of Manitoba. She began her musical training as pianist and chorister in rural Manitoba. She holds undergraduate and graduate music degrees from the former CMBC, the University of Manitoba and the University of Western Ontario.

Lottie is heard regularly as soloist and accompanist in Winnipeg and beyond. She has toured in Eastern Canada, performed with the Winnipeg Symphony Orchestra, the Winnipeg Philharmonic Choir, the Winnipeg Singers, and has been heard on CBC Radio. She is particularly fond of finding and performing music by living composers for various instrumental combinations and also performs collaboratively with pianist Verna Wiebe. Upcoming engagements include a spring concert performance with Allen Harrington in Winnipeg, Manitoba and trip to England for a week of services at Lincoln Cathedral with St. George's Anglican Church Choir in August.

Allen Harrington, saxophone

Allen Harrington is an Assistant Professor at the University of Manitoba Marcel A. Desautels Faculty of Music where he teaches saxophone, bassoon, and chamber music. He is an active soloist, chamber and orchestral musician, and adjudicator. He has performed saxophone concerti with more than a dozen orchestras in Canada, Europe, and South America. Allen tours extensively with his duo pianist Laura Loewen. This year they have appeared in concert in Canada, France and Brazil, and last season they performed in the United States, Thailand and Malaysia. Allen's competition successes include the Grand Award of the National Music Festival of Canada in 1999, 1st place in the 2004 International Stepping Stone Competition, and 4th place in the 2006 International Adolphe Sax Competition. Allen also plays second bassoon for the Manitoba Chamber Orchestra and is a regular extra with the Winnipeg Symphony Orchestra.

Sarah Flatt, piano

Sarah Flatt completed her Honours Bachelor of Music degree at Wilfrid Laurier University in 2004 where she studied piano with Jamie Parker and Anya Alexeyev. She then went on to receive her Bachelor of Education at The University of Western Ontario. Sarah currently teaches music within the Waterloo Region District School Board. Sarah has been a member of the DaCapo Chamber Choir since 2004.

Acknowledgements

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Choir Manager ~ Sara Martin
Music library co-ordinator ~ Jennie Wiebe

Board of Directors:

Marlin Nagtegaal, chair
Tim Hedrick
Nancy Kidd
Steve Strauss

Are you interested in volunteering with DaCapo?

If so, please contact Sara Martin for more information
– email smartin@dacapochamberchoir.ca or call 519-725-7549.

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NEWWORKS

A canadian choral composition competition

DaCapo will be premiering the winning composition of the inaugural competition, *Tabula Rasa*, at our March 2011 concert...and will be hosting a special gala to honour our winner on Thursday March 3, 2011 at the Clay & Glass Gallery in Waterloo. Tickets to the gala are \$10 and may be purchased on DaCapo's web site.

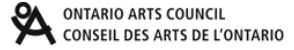
For more information about this year's NewWorks competition, including the new Young Composers Reading Sessions, visit www.dacapochamberchoir.ca/newworks. Entry deadline is February 14, 2011.

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Upcoming performances:

March 5th & 6th: Chiaroscuro ~ music for choir and two harps
– featuring harpists Lori Gemmel and Julia Seager and the
2010 NewWorks winning composition, *Tabula Rasa*

Also join us for the **NewWorks gala, Thursday March 3rd, at the Clay & Glass Gallery** (Caroline & Erb, Waterloo), for your chance to meet composer Don Macdonald and mingle with the choir and director Leonard Enns. A limited number of tickets will be available to purchase on our web site for \$10. Hors d'oeuvres will be served; cash bar.

Saturday May 7th: A World of Colour ~ exploring and exploding the colour palette: tradition meets the present
– featuring pianist Catherine Robertson and the premiere of a new piece, commissioned by the choir, by overtone specialist, Gerard Yun

Saturday, July 9th: join us for a joint concert with the Harvestehude Chamber Choir, visiting from Hamburg, Germany; more information to follow - join our email list to receive updates!

Other performances of note:

Friday, Dec 3rd: Premiere of *Ten Thousand Rivers of Oil* by Leonard Enns, with the combined Chamber Choirs of University of Waterloo and University of Guelph, directed by Marta McCarthy.

8 pm – First United Church, Waterloo. Tickets at the door.
\$10 regular admission/ \$5 students, seniors

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For the complete listing, please visit the website www.firstunitedchurch.ca