

*Inspired - Transformed - Celebrating  
From the Spirit, With the Spirit, For the Spirit*  
**Da Capo**  
*Chamber Choir*

directed by Leonard Enns

# *celebrating* **home**

featuring  
**Juno-nominated Nocturne** by Leonard Enns  
**Due North** by Stephen Chatman  
and guest pianist **Catherine Robertson**

**Saturday May 5/12 - 8pm**  
**Sunday May 6/12 - 3pm**

St. John the Evangelist Anglican Church  
(corner of Duke & Water streets, Kitchener)



## Program

***This Day (2008) – Leonard Enns (Canadian)***  
*World Premiere*

***The Searching Sings\* (2009) – R. Murray Schafer (Canadian)***

***Another Spring (2004) – Tom Nazziola (American)***  
Catherine Robertson, piano  
*Canadian Premiere*

***Due North (1986) – Stephen Chatman (Canadian)***  
1. Mountains  
2. Trees  
3. Woodpecker  
4. Varied Thrushes  
5. Mosquitoes

*intermission*

***A Clear Midnight (2010) – Cassandra Luftspring\*\* (Canadian)***  
*World Premiere*

***Nocturne (1867) – Edvard Grieg (Norwegian)***  
Catherine Robertson, piano

***Nocturne\* (2005) – Leonard Enns (Canadian)***

***Arietta (1867) – Edvard Grieg***  
Catherine Robertson, piano

***There will be rest (2000) – Frank Ticheli (American)***

\*available on DaCapo's award-winning *ShadowLand* recording

\*\* NewWorks entry, 2010

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

## Notes & Texts

(notes written by L. Enns)

"Home" is a complex theme, and we have only scratched at it this year with our thematic cycle of imagining, creating, and celebrating home. This final season concert brings us to our home in nature, right here in northern North America. Our composers include four Canadians and two Americans, with Edvard Grieg joining this largely northern crowd and adding his Norwegian voice through the piano.

Simply put, the first part of the concert considers our home with the sun turned on, while in the second half the sun is off. Both day and night are candidates for celebration and consideration; both define our home, particularly our Canadian home, with its endless prairie skies, and it's glorious northern night lights. We are on a musical camp-out! Thanks for joining us.

### **This Day** – Leonard Enns (b. 1948)

*This Day* was commissioned by the Cantabile Youth Singers of Kingston, Ontario, directed by Mark Sirett. The composition was inspired by four fabulous sunrises over the waters of Twelve Mile Bay in Ontario's Muskoka district, where I spent some time composing in August 2008. The generosity of nature, the wonder of constant renewal, the offer of "let's try again" that comes with each sunrise — all of these captivated me.

This day, sunrise  
and a clear blue sky  
glistening fresh light  
bid the dark goodbye

see a new day awaken  
with wonder and forgiveness  
comfort and hope

this day  
sunrise  
bursting with joy!  
~ Leonard Enns

## The searching sings – Murray Schafer (b. 1933)

Schafer's music prods us to find the mystery in the visible, and hear the magic in the seemingly "natural" world around us. If one word could capture the centre of Schafer's unique contribution to our musical art, it might be "listen to the land". His works celebrate nature, are inspired by our environment, and at times lament its suffering at our hands. The titles of Schafer's compositions themselves are instructive: *Music for Wilderness Lake*; *And Wolf Shall Inherit the Moon*; *The Star Princess and the Waterlilies*; *Epitaph for Moonlight*; *Snowforms*; and on and on. The song is there in our world, the music is there, we need to attend to it!

KW poet Rae Crossman, who has a long history of collaboration with Schafer, considers the majesty of nature as compared with human abilities ("how can lungs thunder"), and the sensitivity and generosity of nature toward humans ("yet the howl of a wolf will answer the howl of a man"). Within this reality, it is our searching that becomes the song, a song that is "leap between man and bird."

Crossman commissioned *The Searching Sings* for the DaCapo Chamber Choir. The premiere performance was in Kitchener in May 2009; it was also part of our 2009 award-winning *ShadowLand* recording.

no bird song verb ever can be found  
no cataract chant  
no wind wail  
  
no syllables as sibilant as reed whisper  
no tumble of words into waves  
  
what voice can rain  
  
how can lungs thunder  
mouths crack the trunk of a tree  
how can lips make runnels  
roar into rapids  
  
who knows how to hum summer  
like the cicada  
  
who knows how to tongue  
the notes of sleet  
  
yet the howl of a wolf  
will answer the howl of a man  
  
loons on a lake  
will cry when called

and the mountain return  
the shout of its name

no bird song verb ever can be found  
but in the searching  
sings a resonant sound

and song is telling  
what can't be told

song is awe made bold

song is blood flow  
song is bone

song is the silence of stone

song is leap  
between man and bird

song is spirit heard  
~ Rae Crossman

## Another Spring – Tom Nazziola (b. 1966)

New York based composer and percussionist Tom Nazziola writes for both concert hall and film, with a particular focus on music for silent films and early classics. As percussionist he has performed and recorded with major figures (including Wynton Marsalis, for example).

*Another Spring* is a lovely flexible and near-Arabesque work, reflecting both freedom and purpose in nature. Nazziola writes: *The essence of this poem can be found in the opening line: "The seasons revolve and the years change with no assistance or supervision." This freedom of movement, so to speak, is at the very heart of all imagery and natural change in the remaining lines of the poem.* His music is true to that essence.

The seasons revolve and the years change  
With no assistance or supervision.  
The moon, without taking thought,  
Moves in its cycle, full, crescent, and full.

The white moon enters the heart of the river;  
The air is drugged with Azalea blossoms;  
Deep in the night a pine cone falls;  
Our campfire dies out in the empty mountains.

The sharp stars flicker in the tremulous branches;  
The lake is black, bottomless in the crystalline night;  
High in the sky the Northern Crown  
Is cut in half by the dim summit of a snow peak.

O heart, heart, so singularly  
Intransigent and corruptible,  
Here we lie entranced by the starlit water,  
And moments that should each last forever  
Slide unconsciously by us like water  
~ Kenneth Rexroth

## **Due North** – Stephen Chatman (b. 1950)

While text is the sculpting tool for many choral music composers, often serving as starting point and even structural basis for their work, Chatman flummoxes us by walking up to a mountain and saying MOUNTAIN! and to a tree and saying PINE or SYCAMORE, or he lying in a tent, sleepless, and grunting DAMMED MOSQUITO! This too is our home. Very little text needed.

### 1. Mountains

Mountains  
jagged tree-spiked slopes,  
radiant peaks  
radiant stunning mounts,  
towering, beautiful mountains.

### 2. Trees

Pine walnut hemlock balsam  
cedar maple sycamore poplar  
Douglas fir

### 3. Woodpecker

Banging against a dead bough  
now double dead bough  
(bang, tap, peck, knock)  
Tapping woodpecker bang away!

### 4. Varied Thrushes

(listen to them)

### 5. Mosquitoes

(try not to!)



## A Clear Midnight – Cassandra Luftspring (b. 1988)

Luftspring is a versatile young Canadian musician with huge promise, anticipating completion of a Masters in Conducting from U of T in 2013 and already the winner of numerous composition awards. *A Clear Midnight* was her submission to DaCapo's NewWorks competition in 2010, and, like other works we have presented this season that have come to us via that competition (works by Scott Brubacher, Jeff Enns, and Christine Donkin), it is a wonderful addition to the rich repertoire of Canadian choral music available to our choirs. We will hear much more from this composer!

This is thy hour O Soul, thy free flight into the wordless,  
Away from books, away from art, the day erased, the lesson done,  
Thee fully forth emerging, silent, gazing, pondering the themes  
thou lovest best,  
Night, sleep, death and the stars.

~ Walt Whitman, from *Leaves of Grass*

## Nocturne – Leonard Enns

*Nocturne* was commissioned by the Guelph Spring Festival through the support of the Ontario Arts Council; the work was premiered at the 2005 Festival by the DaCapo Chamber Choir. *Nocturne* was nominated for the 2010 Juno award for Classical Composition of the Year and is part of DaCapo's 2009 award-winning *ShadowLand* recording.

I tried to capture, in the music, an engaged, energized, near-magical reality—the closest picture I have of this is stars playing hide and seek with the curtains of northern lights on a prairie winter night (not what the bard had in mind, I expect!). Here is a celebration of home, and a celebration of our reaching for hope. In the end of course, this floor of heaven is to be a metaphor and not simply an aural picture—while we celebrate the magic of the night sky that is part of our home, at the same time we ask “how do we get there?” Or, in Shakespeare's terms: while we are clothed in our “muddy vesture of decay” we cannot hear the true harmony of the ideal world.

The words are those of Lorenzo to Jessica in Shakespeare's *Merchant of Venice*:

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, *Merchant of Venice*

**There will be rest** – Frank Ticheli (b. 1958)

This text is in many ways a truly “northern” one, with its stars and snow-covered roof tops. Snow seems, in fact, the perfect metaphor for promise, and perhaps even for forgiveness, as it covers the detritus of our living with its clean white blanket. And so we come full circle and return to tonight’s opening theme of possibility and new beginnings, both part of our celebration of home. Ticheli’s setting of Teasdale’s text also completes the conceptual circle of our whole concert season: we began in November with the challenge of “imagining home”; then, in February, “creating home”; now, “celebrating home,” which brings with it joy and reflection, and the possibility of imagining afresh: “I will make this world of my devising, out of a dream”. Even “home”, it seems, is not a static noun. Like peace, it is really a verb, needing tending, and occasional mending.

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

## 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. 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 second 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; includes the Juno-nominated *Nocturne* by Leonard Enns) and *STILL* (2004). The choir has also appeared on several other recordings, including *notes towards*; DaCapo's performance on that disc helped garner a Juno nomination for the title work, *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.dacapochamberchoir.ca](http://www.dacapochamberchoir.ca) or join our eList by emailing [info@dacapochamberchoir.ca](mailto:info@dacapochamberchoir.ca).



Plus, you can become a facebook fan of DaCapo!

## DaCapo Chamber Choir

### **Soprano**

Corey Cotter Linforth  
Sara Martin  
Liz Mitchell  
Laura Wallace Jarvis  
Jennie Wiebe  
Valerie Wiersma

### **Tenor**

Brian Black  
Thomas Brown  
Curtis Dueck  
Benjamin Janzen  
Michael Lee-Poy  
Stephen Preece

### **Alto**

Theresa Bauer  
Emily Berg  
Sarah Flatt  
Janice Maust Hedrick  
Deborah Seabrook  
Susan Schwartzentruber

### **Bass**

Keith Hagerman  
Stephen Horst  
Timothy Kauk  
Vincent Kong  
Bill Labron  
Phil Rempel

To inquire about auditions, email [auditions@dacapochamberchoir.ca](mailto:auditions@dacapochamberchoir.ca)

## **Leonard Enns, director**

DaCapo's founding director, Leonard Enns, is on the faculty of the Music Department at Conrad Grebel University College, University of Waterloo. He is the director of the UW Chamber Choir, and former (founding) director of the Conrad Grebel Chapel Choir. Active as guest conductor and choral clinician, in July he will be serving on the adjudication panel at the Llangollen International Musical Eisteddfod in Wales. In addition to his work as conductor, he maintains an active composition schedule. His *Second-Storey Sun*, for choir and counter-tenor, commissioned by the Halifax Camerata Singers was premiered in March; this month he will be at the Banff Centre as a Leighton Colony Artist working on a commission for Vassar College, NY.

## **Catherine Robertson, pianist**

Catherine Robertson is active as a pianist, chamber musician, singer, coach and teacher. She is in demand as a piano and choral adjudicator at music festivals across the country. Catherine earned her B. Mus. Piano Performance (Queen's University), Piano Licentiate LRAM, (Royal Academy of Music, London, U.K.) and her M. Mus. Piano Performance (UWO). She taught piano at Redeemer University College and presently is on the staff of the music department at the University of Waterloo. Catherine is the music director of Tactus Vocal Ensemble, a professional group specializing in early music.

## Acknowledgements

DaCapo logo, poster, and program design – Heather Lee [www.leedesigns.ca](http://www.leedesigns.ca)  
Choir Manager – Sara Martin  
Music library co-ordinator – Jennie Wiebe

Board of Directors:  
Tim Hedrick  
Margaret Holton  
Eric Kennedy, acting chair  
Nancy Kidd  
Sarah Klassen  
Stephen Strauss

We are currently seeking new Board members. For details, please email [info@dacapochamberchoir.ca](mailto:info@dacapochamberchoir.ca).

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## Upcoming performances

### **DaCapo's 2012-2013 season: Hear to be Moved**

exploring movement related to time, to earth/ground, and to water and air.

November 10th & 11th, 2012

March 2nd & 3rd, 2013

May 4th & 5th, 2013

Saturday evening concerts will be held at St. John the Evangelist in Kitchener.

Sunday afternoon concerts will be held at Knox Presbyterian in Waterloo.

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