

Acknowledgements

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- Harbinger Gallery – venue sponsor for this evening's concert
- Conrad Grebel University College ~ for providing the space for DaCapo's weekly rehearsals
- PeaceWorks Consulting ~ for hosting our Web site



Ontario Arts Council ~ for funding the commission of Leonard Enns' *Nocturne*



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Inspire - Transform - Enchant
Reverend Joy
DaCapo
From the Beginning
Chamber Choir

directed by Leonard Enns

NOCTURNE

music of remembrance and hope

Saturday, November 12th, 2005 – 8pm

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

Program

choral improvisation on the chant, *Lux aeterna*

PSALM 13 – Bruce Carlson

NOCTURNE – Leonard Enns

O SÜSSES LICHT – Ramona Luengen

~ *intermission* ~

REQUIEM – Gabriel Urbain Fauré

Stacey Vander Meer, soprano soloist

Jeff Enns, violin

Marlin Nagtegaal, organ; Susan Nagtegaal, assistant

2004-2005 Season Donors

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

NEW!

You can now donate to DaCapo online! Visit our newly redesigned web site at www.dacapochamberchoir.ca and click on the CanadaHelps logo!

We are currently looking for 2005-2006 Venue Sponsors for our upcoming concerts. If you are interested in supporting DaCapo financially, please contact Sara Martin, choir manager at 725-7549 or by emailing smartin@dacapochamberchoir.ca.

please join us for an informal reception following the concert

Upcoming DaCapo Performances

Soliloquy

March 4, 2006

music of reflection: the lone voice and the crowd

Rhapsody

April 29, 2006

music of spring, love and pleasure

DaCapo will also be featured at the upcoming Eric Whitacre workshop!

Saturday December 3rd, 1:00-4:00pm

St. John the Evangelist Anglican Church

Non-refundable registration fee: \$40.00

Non-refundable student fee: \$20.00

Registration forms available from MusicPlus.

For more information e-mail DaCapo at info@dacapochamberchoir.ca

Visit our newly redesigned web site at
www.dacapochamberchoir.ca



Beckett School Concerto Competition
Haydn • Piano Concerto No. 2 in G
Bach • Violin Concerto No. 2 in E

Saturday, December 3, 2005
Waterloo North Mennonite Church
100 Benjamin Road, Waterloo, Ontario
Adults \$15 • Sr/St \$10 • Children (6-12) \$5
Info: 519-885-5697 • wcp@rogers.com
Tickets available at Music Plus

Notes and texts:

(All notes written by L. Enns)

PSALM 13 by Bruce Carlson (bn. 1944, Toronto)

Bruce Carlson is a composer, conductor, and music-educator, recently retired from his position as lecturer at the School of Music, University of Manitoba. Much of his current writing is for concert band, wind ensemble and orchestra; a recent performance of his music occurred in Singapore, at an international band festival in July of this year.

Carlson describes his *Psalm 13* simply as a work that “attempts to portray the difficult process of remaining faithful in our praise to God even in the midst of emotional upheaval.” That terse description hardly reflects the impact of the recurring fist-clenched interjections—“How long, how long!”—which keep dinting the skin of the piece, as it proceeds to an eventual degree of clarity and conviction. Here is a powerful contemporary musical garb for an age-old yet ever-relevant question.

The text is a combination of *Psalm 13* (normal print) and excerpts from George Herbert’s *The Temple* (1633; in *italics*).

How long wilt thou forget me?

How long wilt thou

hide thy face from me?

King of glory, King of peace,

How long wilt thou forget me O Lord?

How long wilt thou

hide thyself from me?

How long shall I take counsel in my soul?

How long shall mine enemy be exalted
over me?

Consider and hear me.

*Wherefore with my utmost art
I will sing thee,*

And the cream of all my heart

I will bring thee.

Though my sinnes against me cried,

Thou didst cleare me;

And alone, when they replied,

Thou didst heare me.

Sev'n whole dayes, not one in seven,

I will praise thee.

In my heart, though not in heaven,

I can raise thee.

Small it is, in this poore sort

To enroll thee:

Ev'n eternitie is to short

To extoll thee.

I will praise thee; I will serve thee.

King of glory I will ever praise,

will ever serve, will ever love thee.

King of glory, whole days I'll ever praise;

King of glory, alleluia.

NOCTURNE by Leonard Enns (bn. 1948, Winnipeg)

Nocturne was commissioned by the Guelph Spring Festival through the support of the Ontario Arts Council; the work was premiered at the Festival this past May by the DaCapo Chamber Choir. *Nocturne* is mainly gentle throughout, expanding to a twenty-part “night sky” section near the end, before the final regretful acknowledgment that while we are clothed in our mortal “vesture of decay” we cannot hear the true harmony of of the ideal world.

I tried to recreate, in the music, a moment of 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!). In the end of course, this is to be a metaphor and not simply an aural picture—here’s a place to which we can go to; how do we get there?

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.

(Sit, Jessica.) 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.

Leonard Enns, Artistic Director

Conductor and composer Leonard Enns is the founding director of the DaCapo Chamber Choir. He is a member of the Music faculty at Conrad Grebel University College, University of Waterloo, teaching music theory, composition, and conducting. He directs the College Chapel Choir, and served as chair of the Music Department for many years.

Recent premieres of Enns’s compositions include: *Te Deum Brevis* by the Winnipeg Singers in Kyoto, Japan, at the 2005 World Symposium on Choral Music; *Sparrow* by the Guelph Chamber Choir in St John’s, Newfoundland, at the 2005 Festival 500; and *Nocturne* by the Dacapo Chamber Choir at the 2005 Guelph Spring Festival in Guelph, Ontario.

Noel Edison and the Elora Festival Singers, along with oboist James Mason and organist Jurgen Petrenko, have recently recorded a disc of Enns’s choral music. The CD, entitled *NorthWord*, will be released in 2006 under the *Centrediscs* label of the Canadian Music Centre. Previous CDs including Enns’s music have been released by the DaCapo Chamber Choir, the Toronto Children’s Chorus, the Winnipeg Singers, the Menno Singers, and other groups. His music is published by Boosey & Hawkes, E C Schirmer, Gordon V Thompson, and several other publishers, and is also available through the Canadian Music Centre of which Enns is an associate composer.

The ARTISTS

DaCapo Chamber Choir

The DaCapo Chamber Choir, now beginning its eighth season, is dedicated to exploring unaccompanied music, primarily of the 20th Century. 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. In the spring of 2004, DaCapo was named a finalist in the Contemporary category of the *CBC National Radio Competition for Amateur Choirs* and successfully recorded and released their first CD, **STILL** (on sale at tonight's concert!).

Choir Members

Soprano:

Shannon Beynon
Sara Fretz
Sara Martin
Jennifer Spaulding
Stacey VanderMeerr

Tenor:

Brian Black
Thomas Brown
Tim Corlis
Michael Lee-Poy

Alto:

Sarah Flatt
Angie Koch
Shauna Leis
Janice Maust Hedrick
Susan Schwartzentruber
Sara Wahl

Bass:

Donny Cheung
Jeff Enns
Bill Labron
Alan Martin
Kevin Smith
Dave Switzer

To inquire about auditions, email auditions@dacapochamberchoir.ca

O SÜSSES LICHT by Ramona Luengen (bn. 1960, Vancouver)

Ramona Luengen is a widely performed composer, artistic director of the award-winning Phoenix Chamber Choir, and faculty member at the University of British Columbia. The *Lux aeterna* chant, which you heard at the outset of the concert, serves here as the beginning of her wonderful and hopeful motet (the same text will return at the conclusion of the penultimate movement in the Fauré *Requiem*). The chant melody is woven seamlessly into the words of Edith Stein, for the core of the work.

The question in Carlson's *Psalm 13*—"How long wilt thou hide thyself from me?"—has now become an expression of gentle amazement: "Who are you, sweet light...that...illuminates the darkness of my heart?"—"Wer bist du, süsSES Licht?"

From the Requiem Mass

May eternal light shine on them, Lord,
with your saints, for eternity, for you are merciful.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

O süsSES Licht – text by Edith Stein, translated by Susanne Batzdorff

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.
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.
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!

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www.dacapochamberchoir.ca

REQUIEM by Gabriel Urbain Fauré (1845-1924)

Fauré began work on the *Requiem* in 1887, apparently as a personal, non-commissioned, project, although it may well have been motivated by the recent deaths of both of his parents. The first version, completed as the year turned, was premiered at a funeral service in January 1888.

Significantly, Fauré did not set the *Dies irae* sequence—the text that had most composers exhausting their compositional arsenals perhaps more for effect than faith. He is to have said of his *Requiem*, “This is how I view death, namely, as a joyous release, an anticipation of bliss beyond the grave, not as a painful experience.” No day of wrath there!

The *Offertory* and *Libera me* were added in a second version of 1893; both of these “new” movements introduced a baritone soloist, serving as compliment to the soprano soloist in the *Pie Jesu* movement. Finally, a third version—the most familiar—calling for full orchestra was published, more as a result of his publisher’s commercial interests than of Fauré’s wishes; the orchestration, in fact, is widely believed to have been the work not of Fauré but rather one of his students.

Tonight we present the original sequence of movements (no *Offertory* or *Libera me*), with a chamber choir and organ. Fauré wrote the work for his modest church-choir of boys and men at La Madeleine of Paris, to be performed with a small ensemble of strings, harp, timpani and organ. Though we do not have that ensemble tonight, we trust the textures you hear tonight will come closer to Fauré’s vision than does the near-bombast of the full romantic orchestra in the popular but questionable third version.

Introit & Kyrie

Grant eternal rest to them, Lord,
and let perpetual light shine on them.

A hymn befits you, God in Zion,
and a vow shall be fulfilled to you in Jerusalem.

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

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Sanctus

Holy, Holy, Holy, Lord God of Hosts,
the heavens and earth are filled with your glory.
Hosanna in the highest!

Pie Jesu

Merciful Lord Jesus,
grant them rest,
eternal rest.

Agnus Dei & Lux Aeterna

Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them eternal rest.

May eternal light shine on them, Lord,
with your saints, for eternity, for you are merciful.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

In Paradisum

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.