

*Inspired - Transformed - Reborn*  
*From the Spirit, With the Spirit*  
*Reclaiming Joy*  
*Reformation*

# Da Capo

Chamber Choir

directed by Leonard Enns

# Path of *Miracles*

featuring...  
the full-concert musical pilgrimage

***Path of Miracles***  
by Joby Talbot

**Saturday March 2/13 - 8pm**

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

**Sunday March 3/13 - 3pm**

Knox Presbyterian  
(corner of Erb & Caroline, Waterloo)



## **Program**

***Path of Miracles ~ Joby Talbot***

**Roncesvalles**

**Burgos**

*~intermission~*

**Leon**

**Santiago**

Crotales (bells) provided by Music Plus Corporation

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

## Notes & Texts

(notes written by L. Enns; text by Robert Dickinson)

### ***Path of Miracles*** ~ Jody Talbot (British), b. 1971

British composer Jody Talbot's 2005 *Path of Miracles* looks back a millennium to the great medieval pilgrimages to the Cathedral of St James at Santiago, the final resting place of the body of Santo Iago (St. James). As pilgrimages to Jerusalem became more difficult and dangerous because of the Crusades, Santiago became an increasingly important alternate destination.

Talbot, like many others today (including a number of our audience members) travelled that path, and found there the inspiration for his composition. The concert-length work is in four movements, focusing on four locations along the path: Roncesvalles, Burgos, Leon and finally Santiago. The text by Robert Dickinson (also British) includes excerpts from the important medieval Codex Calixtinus, along with includes material of Dickenson's. *Path of Miracles* is variously narrative, personal, mystical, and celebrative. This is a major work, having been compared in importance and impact to Arvo Pärt's *Passio*.

DaCapo is excited by the challenge of this work. Almost throughout, choristers sing as soloists, in a texture that often requires 17 different parts. The music often reflects a medieval atmosphere, paired with a very contemporary, almost minimalistic, texture with its repeated motives underlying melodic phrases. This is compelling music, a very special concert, and the centerpiece of our entire 12/13 season: Hear to be Moved.

### **Roncesvalles**

Our story begins in Roncesvalles, in the Pyrenees in Northern Spain. This is the beginning of the pilgrimage to Santiago for *perigrinos*, though it is also a rest spot for those who may have begun much earlier on the path and have just crossed the French Pyrenees. The story begins with the greeting of encouragement as pilgrims meet one another: *Eultreya, esuseya*, "onward, upward!"

The history of St. James (Santo Iago) is related using a simple tune passed back and forth between singers (imagine pilgrims speaking in their various languages); all the texts tell the same story, most dramatically conveyed in the English version which we hear near the end of this opening narration: "Now about that time Herod the king stretched forth his hands to vex certain of the church. And he killed James, the brother of John with the sword." The story continues, including a short prayer to St. James for safety, sung by the low basses near the end of the movement.

*Herr Santiago* (Holy Saint James)  
*Grot Sanctiagu* (Great Saint James)  
*Eultreya esuseya* (onward and upward [pilgrim greetings])  
*Deius aia nos.* (God help us.)

(Greek)

*Kat ekínon de ton kínon epebalen Herodes ho basileus tas kiras kakosi tinas ton apotes ekkliessias. Anelen de Yakobon ton adelphon Yawanu makirey.*

(Latin)

*Eodem autore tempore misit Herodes rex manus ut adfligeret. Quosdam de ecclesia occidit autem Iacobum fratrem Iohannis gladio.*

(Spanish)

*En aquel mismo tiempo el rey Herodes echó mano a algunos de la iglesia para maltratarles. Y mató a espada a Jacobo, hermano de Juan.*

(Basque)

*Aldi hartan, Herodes erregea eliz elkarteko batzuei gogor erasotzen hasi zen. Santiago, Joanen anaia, ezpataz hilarazi zuen.*

(French)

*Ver ce temps-là, le roi Hérode se mit à persécuter quelques-un de membres de l'Église. Il fit mourir par l'épée Jacques, frère de Jean.*

(English)

*Now about that time Herod the king stretched forth his hands to vex certain of the church. And he killed James, the brother of John with the sword.*

(German)

*Um dieselbige Zeit legte der König Herodes die Hände an, etliche von der Gemeinde, sie zu peinigen. Er tötete aber Jakobus, den Bruder des Johannes, mit dem Schwert.*

*Before this death the Apostle journeyed,  
preaching the word to unbelievers.  
Returning, unheeded, to die in Jerusalem  
– a truth beyond Gospel.*

*Jacobus, filius Zebedaei, frate Johannis,  
(James, son of Zebedee, brother of John,)  
Hic Spaniae et occidentalia loca praedicat,  
(at that time preached in Spain and the western places.)  
foy el o primeiro que preegou en Galizia.  
(He was the first to preach in Galicia.)*

*Herod rots on a borrowed throne,  
while the saint is translated to Heaven and Spain,  
the body taken at night from the tomb,  
the stone of the tomb becoming the boat  
that carries him back ad extremis terrarum,  
back to the land that denied him in life.*

*Huius beatissimi apostoli sacra ossa ad Hispanias translata;  
(The sacred bones of the blessed apostle taken to Spain;)  
Et despois que o rrey Eroles mādou matar en Iherusalem,  
(his disciples took the body by sea to Galicia.)  
trouxerõ o corpo del os diçipolos por mar a Galiza.  
(after King Herod killed him in Jerusalem,)*

*From Jerusalem to Finisterre,  
from the heart of the world to the end of the land  
in a boat made of stone, without rudder or sail.  
Guided by grace to the Galician shore,  
abandonnant à la Providencela soin de la sepulture.  
(abandoning to Providence the care of the tomb.)*

*O ajutor omnium seculorum, (O judge of all the world,)  
O decus apostollorum, (O glory of the apostles,)  
O lus clara galicianorum, (O clear light of Galicia,)  
O avocate peregrinorum, (O defender of pilgrims,)  
Jacobe, suplantatur viciorum (James, destroyer of sins,)  
Solve nostrum Cathenes delitorum (deliver us from evil)  
E duc a salutem portum. (and lead us to safe harbour.)*

*At night on Lebredon by Iria Flavia  
the hermit Pelayo, at prayer and alone,  
saw in the heavens a ring of bright stars  
shining like beacons over the plain  
and, as in Bethlehem the Magi were guided,*

*the hermit was led by this holy sign.  
For this was the time given to Spain  
for St. James to be found after eight hundred years  
in Compostella, by the field of stars.*

*Herr Santiago (Holy Saint James)  
Grot Sanctiagu (Great Saint James)  
Eultreya esuseya (onward and upward [pilgrim greetings])  
Deius aia nos. (God help us.)*

## **Burgos**

Here is the first great church on the *camino*, at Burgos. Life on the path is hard, with cheating and danger everywhere. Still, the stories of miracles on the road sustain, and the wonders ascribed to the relics of St. James are recounted. We are warned of the trickster-like behaviour of the devil in a ghoulish ragtime witches' dance: "Sometimes the Saint takes the form of a pilgrim, sometimes the devil the form of a saint."

*Innkeepers cheat us, the English steal,  
The devil waits at the side of the road.  
We trust in words and remnants, prayers and bones.*

*We know that the world is a lesson,  
As the carved apostles in the Puerta Alta  
Dividing the damned and the saved are a lesson.  
We beat our hands against the walls of heaven.*

*St. Julian of Cuenca, Santa Casilda, pray for us.*

*Remember the pilgrim robbed in Pamplona,  
Cheated of silver the night his wife died;  
Remember the son of the German pilgrim  
Hanged as a thief at the gates of the town,  
Hanged at the word of an innkeeper's daughter.*

*Innkeepers cheat us, the English steal,  
The devil waits at the side of the road.  
We trust in words and remnants, prayers and bones.*

*Santiago Peregrino:*

*His arm is in England, his jaw in Italy*

*And yet he works wonders.*

*The widower, the boy on the gallows –*

*He did not fail them.*

*One given a horse on the road by a stranger,*

*One kept alive for twenty-six days,*

*Unhurt on a gallows for twenty-six days.*

*His jaw is in Italy, yet he speaks.*

*The widower robbed in Pamplona:*

*Told by the Saint how the thief*

*Fell from the roof of a house to his death.*

*His arm is in England, yet the boy,*

*The pilgrim's son they hanged in Toulouse,*

*Was borne on the gallows for twenty-six days*

*And called to his father: Do not mourn,*

*For all this time the Saint has been with me.*

*O beate Jacobe.*

*Innkeepers cheat us, the English steal.*

*We are sick of body, worthy of hell.*

*The apostles in the Puerta Alta*

*Have seen a thousand wonders;*

*The stone floor is worn with tears,*

*With ecstasies and lamentations.*

*We beat our hands against the walls of heaven.*

*Santiago Peregrino:*

*The devil waits in a turn in the wind,*

*In a closing door, in an empty room.*

*A voice at night, a waking dream.*

*Traveller, be wary of strangers,*

*Sometimes the Saint takes the form of a pilgrim,*

*Sometimes the devil the form of a saint.*

*Pray to the Saints and the Virgen del Camino,*

*To save you as she saved the man from Lyon*

*Who was tricked on the road by the deceiver,*

*Tricked by the devil in the form of St. James,*

*And who killed himself from fear of hell;*



*The devil cried out and claimed his soul.  
Weeping, his companions prayed.  
Saint and Virgin heard the prayer  
And turned his wound into a scar;  
From mercy they gave the dead man life.*

*Innkeepers cheat us, the English steal;  
We are sick of body, worthy of hell.  
We beat our hands against the walls of heaven  
And are not heard.*

*We pray for miracles and are given stories;  
Bread, and are given stones.  
We write our sins on parchment  
To cast upon his shrine  
In hope they will burn.*

*We pray to St. Julian of Cuenca,  
To St. Amaro the Pilgrim,  
To Santa Casilda,  
To San Millan and the Virgin of the Road.  
We pray to Santiago.*

*We know that the world is a lesson  
As the carved apostles in the Puerta Alta  
Dividing the damned and the saved are a lesson.  
We pray the watching saints will help us learn.*

*Ora pro nobis, Jacobe, a finibus terrae ad te clamavi.  
(From the end of the earth I cry to you.)*

## Leon

The third movement finds us deep in the heart of the journey. There is fatigue, but also the very special sense of wonder that comes with this spiritual journey. The music could be a stand-in for a lux aeterna, beginning with an aura of light (*Li soleus*) that nuances the otherwise bone-weary fatigue of the journey; the movement leads again to an exchange of stories of miracles, a chanted blessing, and a final rest “as at the heart of a sun that dazzles and does not burn.”

*Li soleus qui en moi luist est mes deduis,  
Et Dieus est mon conduis.*

(The sun that shines within me is my joy,  
And God is my guide)

*We have walked in Jakobsland:  
Over river and sheep track,  
By hospice and hermit's cave.  
We sleep on the earth and dream of the road,  
We wake to the road and we walk.  
Wind from the hills dry as the road,  
Sun overhead, too bright for the eye.*

*Li soleus qui en moi luist est mes deduis,  
Et Dieus est mon conduis.*

*Rumours of grace on the road, of wonders:  
The miracles of Villasirga, the Virgin in the apple tree.  
The Apostle on horseback – a journey of days in one night.  
God knows we have walked in Jakobsland:  
Through the Gothic Fields, from Castrogeriz to Calzadilla,  
Calzadilla to Sahagun, each day the same road, the same sun.  
Quam dilecta tabernacula tua, Dominum virtutem.  
(How admirable are thy tabernacles, O Lord of Hosts.)*

*Here is a miracle. That we are here is a miracle.  
Here daylight gives an image of the heaven promised by His love.  
Beate, qui habitant in domo tua, Domine;  
(Blessed are they that dwell in thy house O Lord;)  
In saecula saeculorum laudabant te.  
(they will always be praising Thee.)*

*We pause, as at the heart of a sun that dazzles and does not burn.*

## Santiago

This is the final stage of the pilgrimage, and the arrival at the holy shrine. The text is self-explanatory, describing the final stretch of the path to Santiago. At the arrival the music breaks out into a distinctly Spanish dance or celebration. The journey ends reflectively, just beyond Santiago, at the ocean that for the original pilgrims was "the Western edge of the world."

*The road climbs through changing land.  
Northern rains fall  
On the deepening green of the slopes of the valley,  
Storms break the summer's heat;  
At Foncebadon a pass can be lost,  
In one night, to the snow.*

*The road climbs for days  
through the highlands of Bierzo,  
to the grassland and rocks  
of the Valcarce valley.  
White broom and scrub-oak,  
Laburnum and gorse  
Mark the bare hills  
Beside the road.  
At O Cebreiro, mountains.  
The road follows the ridgetop  
By meadows of fern, by fields of rye.  
By Fonfria del Camino, by Triacastela.  
Towns are shadows  
The road leaves behind.  
It moves over the slate hills  
Palas do Rei. Potomarin.  
The names are shadows.*

*Then, from the stream at Lavacolla  
To the foot of Monte de Gozo,  
A morning;  
From the foot of Monte de Gozo  
To the summit of Monte de Gozo  
The road climbs,  
Before the longed-for final descent  
To Santiago.*

*Herr Santiago,  
Grot Sanctiagu,  
Eultreya esuseya,  
Deius aia nos.*

*Ver redit optatum cum gaudio, (Longed-for spring returns, with joy,  
Flore decoratum purpureo; (with shining flowers adorned;)  
Aves edunt cantus quam dulciter, (The birds sing so sweetly,  
Cantus est amoenus totaliter. (pleasant song is everywhere.)*

*Jacobo dat parium omnis mundus gratis  
(The whole world freely gives thanks to James)  
Ob cuius remedium miles pietatis  
(through his sacrifice, he, the warrior of godliness)  
Cunctorum presidium est ad vota satis.  
(is a great defence to all through their prayers.)*

*O Beate Jacobe virtus nostra vere  
(O blessed James, truly our strength)  
Nobis hostes remove tuos ac tuere  
(take our enemies from us and protect your people)  
Ac devotos adibe nos tibi placere.  
(and cause us, your faithful servants, to please you.)*

*Jacobo propicio veniam speramus  
(James, let us hope for pardon through your favour)  
Et quas ex obsequio merito debemus  
(and let us give the worthy praise)  
Patri tam eximio dignes laudes demus.  
(which we rightfully owe to so excellent a father.)*

*At the Western edge of the world  
We pray for our sins to fall from us  
As chains from the limbs of penitents.*

*We have walked out of the lives we had  
And will return to nothing, if we live,  
Changed by the journey, face and soul alike.*

*We have walked out of our lives  
To come to where the walls of heaven a  
Are thin as a curtain, transparent as glass,*

*Where the Apostle spoke the holy words,  
Where in death he returned, where God is close,  
Where saints and martyrs mark the road.*

*Santiago, primus ex apostolis,  
Defender of pilgrims, warrior for truth,  
Take from our backs the burdens of this life,*

*What we have done, who we have been;  
Take them as fire takes the cloth  
They cast into the sea at Finisterre.*

*Holy St. James, great St. James,  
God help us now and evermore.*

## The Artists

### Leonard Enns

Leonard Enns is the founding director of the DaCapo Chamber Choir, and a faculty member in the Music Department at Conrad Grebel College, University of Waterloo. He directs the uWaterloo Chamber Choir, and is the former long-time director of the Conrad Grebel Chapel Choir.

### Matthew Attard, percussionist

Matthew Attard is a Fourth Year Music and Business student at the University of Waterloo majoring in percussion. He has a diverse performance background, and hopes to become a music instructor in the future and share his love for music with people of all ages.

### 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 2nd 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, including 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.dacapochoamberchoir.ca](http://www.dacapochoamberchoir.ca) or join our eList by emailing [info@dacapochoamberchoir.ca](mailto:info@dacapochoamberchoir.ca).



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## **DaCapo Chamber Choir**

### ***Soprano***

Corey Cotter Linforth  
Brittany Gunpat  
Sara Martin  
Deborah Seabrook  
Melanie VanDerSluis  
Jennie Wiebe

### ***Tenor***

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

### ***Alto***

Theresa Bauer  
Emily Berg  
Sarah Flatt  
Janice Maust Hedrick  
Susan Schwartzentruber

### ***Bass***

Keith Hagerman  
Stephen Horst  
Vincent Kong  
Phil Rempel  
Shantanu Thaivalappil

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

## **Acknowledgements**

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

Board of Directors:

Margaret Holton  
Nancy Kidd, acting chair  
Sarah Klassen  
Stephen Strauss

# Volunteer Opportunity

## DaCapo Board of Directors

We are currently seeking new Board members.

**WHO ARE WE:** The Board of Directors of DaCapo Chamber Choir is made up of volunteers who avidly support the choir and the vision of presenting outstanding chamber choral works of the last 100 years, as well as the championing of Canadian choral works and composers.

**WHAT WE DO:** We are the sounding board for the Artistic Director and the Choir Manager. As well as attending DaCapo concerts, the Board members provide support for ushering, ticket taking and other House tasks on performance days. We are ambassadors of DaCapo, distributing advertising and promoting the organization through word of mouth. Members are also willing to take on ad hoc responsibilities as needed.

**WHEN DO WE MEET:** The Board of Directors meets six to ten times a year (usually Saturday mornings) at the call of the Director or Manager.

**WHAT DO VOLUNTEERS BRING TO THE BOARD:** We encourage a range of interests in our Board members from music lovers, teachers, performers, administrators, artists, University students, business leaders, and so on.

**WHAT DOES THE BOARD NEED:** We need volunteers who have knowledge and sincere appreciation of DaCapo Chamber Choir, and who have personal or business contacts that could support the ongoing needs of the organization.

**Currently we are looking for volunteers with skills or experience in finance, fundraising, social media, and/or individuals with corporate or political connections. We particularly need a Treasurer. We are also seeking new Youth Representatives.** For more details on any of these positions, please email the Choir Manager, Sara Martin ([smartin@dacapochamberchoir.ca](mailto:smartin@dacapochamberchoir.ca)).



**DaCapo thanks the following organizations and individuals:**

Conrad Grebel University College – for providing the space for DaCapo’s weekly rehearsals

PeaceWorks Consulting – for hosting our Web site

Michel Mignard, Terry Hobin, Jo-Anne & Ed Harder and John Rempel  
– for providing photos of their El Camino pilgrimages

Gerard Yun – for his overtuning expertise

Christ Lutheran Church – for allowing us to use their sanctuary for one of our rehearsals

Music Plus Corporation – for arranging the loan of the crotales  
[www.musicpluscorp.com](http://www.musicpluscorp.com)

Flow Cafe & Catering – for catering our post-concert receptions



[flowcatering.ca](http://flowcatering.ca)

## Season Supporters

DaCapo thanks all of our donors, including the over 45 individuals & organizations who wished to remain anonymous.

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





## Special offer for *Path of Miracles* concert attendees!

Purchase tickets online for our next concert and save! Use the discount code **talbot** online by **April 26th**, and save **10% on ticket prices!**

[www.dacapochoamberchoir.ca](http://www.dacapochoamberchoir.ca)

### Upcoming DaCapo performances



featuring...

*Ten Thousand Rivers of Oil*

by Leonard Enns

*Leonardo Dreams of his Flying Machine*

by Eric Whitacre

*Richot Mass* by Glenn Buhr

### Other upcoming events

<p><b>Menno Singers</b></p> <p><b>Saturday</b> <b>March 23</b></p> <p>7:30 pre-concert talk by Peter Nikiforuk</p> <p>8:00 Concert</p> <p>St. Peter's Lutheran Church 49 Queen St N Kitchener</p> <p><a href="http://www.mennosingers.com">www.mennosingers.com</a></p>	<p>J.S. <b>BACH</b> Mass in G Minor</p> <p>Jan Dismas <b>&amp; ZELENSKA</b> North American Premiere Missa Omnium Sanctorum</p> <p>with Nota Bene Baroque soloists Erin Bardua, Amanda Wilhelm Christopher Fischer, Kirk Lackenbauer Peter Nikiforuk, Director</p>
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