



directed by Leonard Enns

In the Beginning

Saturday May 9th, 8pm

St. John the Evangelist, Kitchener

Sunday May 10th, 3pm

St. John's Lutheran, Waterloo

with special guests...

Jennifer Enns Modolo, mezzo-soprano

Lorin Shalanko, pianist

featuring...

In the Beginning by Aaron Copland
A Heart in Hiding by Gwyneth Walker
Songs of Nature by Antonín Dvořák

#dcBeginning



@DaCapoChoir

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Program

In the beginning (1947) - **Aaron Copland** (1900-1990)
with Jennifer Enns Modolo, mezzo-soprano

Triumph of the Spirit, mmmts 1,3, 5 (1996) - **Srul Irving Glick** (1934-2002)
with Lorin Shalanko, piano

1. *Thus saith the Lord*
3. *Rainbow Symphony*
5. *Radiant is the World Soul*

~ intermission ~

A heart in hiding (2006) - **Gwyneth Walker**
with Jennifer Enns Modolo & Lorin Shalanko

1. *'Tis so much joy!*
2. *Forever at His side to walk*
3. *A Kingdom's worth of Bliss!*
4. *The Moon is distant from the Sea*
5. *Wild Nights!*
6. *A Jewel, a Joy!*

Songs of Nature (op. 63) (1882) - **Antonin Dvořák** (1841-1904)

1. *Melodies Steal into My Heart*
2. *Vesper Bells Ring*
3. *Golden Harvest*
4. *Slender Young Birch*
5. *This Day*

this amazing day (2007) - **Leonard Enns**

*We'd love to visit with you after the concert...
please join us in the reception hall to chat
and share some punch and snacks!*



In keeping with this Mother's Day weekend and with the midpoint of the spring season, our program celebrates creation & nature, spring & new life, and, of course, love.

We begin with one of the great a cappella works of the 20th century, Aaron Copland's setting of the Genesis creation account. Though text is familiar, Copland's "reading" is unique and stimulating, alternating between the soloist's almost cantor-like narration and more expressive choral settings of the text.

Following Copland's creation account, we perform excerpts from Srul Irving Glick's celebrative and hopeful *Triumph of the Spirit*. Glick, born a generation after Copland, is Canada's pre-eminent Jewish composer, whose much-loved compositions include major works both for concert hall and synagogue.

Gwyneth Walker's *A Heart in Hiding* is a lovely cycle of songs on poems by Emily Dickinson, set for soloist, choir, and piano. Here is someone who has been a faculty member at Oberlin College Conservatory, a dairy farmer for three decades, and all along a prolific composer of beautiful music imbued with energy, reverence, drama and humour. *A Heart in Hiding* speaks more of anticipation and promise than of realization and fulfillment, reflecting perfectly the character of springtime.

Dvořák's much-loved *Songs of Nature* bring us back to creation, now flourishing and in full bloom, and through a musical language that is familiar, celebrative, and joyful.

What remains, then, to be said in response to this remarkable act of creation is "thank you!" and so we end with Leonard Enns' setting of the wonderful sonnet by e. e. cummings, *i thank You God for most this amazing day*.



Notes & Texts

(notes written by L. Enns)

In the beginning - Aaron Copland

While this is not a liturgical work, one can hear the solo/choral alternation as a reflection of Copland's Jewish heritage, reminiscent of a cantor leading synagogue worship. As the work begins, the soloist relates God's pronouncements, while the chorus expresses the actual acts of these creations. At first the soloist's music is narrative and direct (Copland's instruction to the soloist is: *like reading a familiar and oft-told story*) while the choral music reflects more the excitement and energy of the acts of creation. But beginning with day four (*Let there be lights...*) the pronouncements are taken on also by the choir in a kind of mounting enthusiasm that leads eventually to the goal of the story: *and man became a living soul*. One wonders how Copland could, in the shadow of the Nazi holocaust, write music that conveys such a positive and unquestioning tone.

Copland has left us with the conundrum of what appears in Genesis to be two creations of "man": the first on day six (*So God created man...*) and then again after the seventh day of rest (*And the Lord God formed man of the dust of the ground...*). It is in this "second creation" that man becomes a living soul; Copland sets this as an explosion of dynamics, progressing from *pp* to *f* to *ff* to *fff* and finally *ffff* (!), all within the final fourteen measures of the work, along with an ending to outdo all endings, in which he has the sopranos on a near-impossible high B \flat , and all the other voices similarly in the upper extreme of their registers.

Genesis Chapter 1:

¹ In the beginning God created the heaven and the earth.

² And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

³ And God said, Let there be light: and there was light.

⁴ And God saw the light, that it was good: and God divided the light from the darkness.

⁵ And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

⁶ And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.

⁷ And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

⁸ And God called the firmament Heaven.

- And the evening and the morning were the second day.
- ⁹ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.
- ¹⁰ And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.
- ¹¹ And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.
- ¹² And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.
- ¹³ And the evening and the morning were the third day.
- ¹⁴ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:
- ¹⁵ And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.
- ¹⁶ And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.
- ¹⁷ And God set them in the firmament of the heaven to give light upon the earth,
- ¹⁸ And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.
- ¹⁹ And the evening and the morning were the fourth day.
- ²⁰ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.
- ²¹ And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.
- ²² And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.
- ²³ And the evening and the morning were the fifth day.
- ²⁴ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.
- ²⁵ And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.
- ²⁶ And God said, Let us make man in our image, after our likeness: and let him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over

every creeping thing that creepeth upon the earth.

²⁷ So God created man in his own image, in the image of God created he him; male and female created he them.

²⁸ And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

²⁹ And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat.

³⁰ And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.

³¹ And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Genesis Chapter 2:

¹ Thus the heavens and the earth were finished, and all the host of them.

² And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

³ And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

⁴ These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens,

⁵ And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground.

⁶ But there went up a mist from the earth, and watered the whole face of the ground.

⁷ And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Triumph of the Spirit (mmts 1, 3, 5) - Srul Irving Glick (1934-2002)

While also exploring the dark underbelly of humanity in works such as his deeply moving *I never saw another butterfly*, (a setting of children's poems from the concentration camp at Terezin), Glick remains deeply grounded in a faith that creation is good, and expresses hope and celebrates beauty in much of his music. He has written of *Triumph of the Spirit*:

The origin of this work, as with so many of my compositions, comes from a faith found deep within my soul; the purposefulness, the beauty, the richness, and the indwelling love in our world, is the most precious and wondrous gift of God. That is not to say that I am unaware of the pain and suffering and the evil in this world; rather, it's a turning, an illumination of a totality which makes every moment priceless.

From a long list of his honours, the following tell much about Glick in their commendations: a Governor General's medal "for his contribution to Canadian culture", the appointment as a Member of the Order of Canada for his "outstanding achievement ... (and) service to Canada and to humanity at large," and the extraordinary Yuvel Award, presented by The Cantor's Assembly of America, for his "life-long commitment to the composition of music that captures the heart and touches the soul."

1. Thus saith the Lord:

Stand by the roads, and look,
And ask for the ancient paths,
Where the good way is;
And walk in it,
and find rest for your souls.

- Jeremiah 6:16

2. Green is the colour of love.

Blue the colour of faith.
Gentle the face of my child.
The river flows both ways.
Your hand in mine so tender.

Birds trill, rejoice.

Trees, yesterdays' orphaned branches
don mantels of purple and gold.
Monarchs, autumn's wind driven leaves,
dancing garlands of flowers today.
Bare-armed children skip and play,
Stars spill at each turn of twine.

Water is the colour of Love.
Fire the colour of faith.
Gentle the face of my child.
Her hand in mine so tender.

This song has many refrains.
Thought blesses stillness where laughter dwells.
Love flows both ways,
The summit,
a rainbowed symphony.

- Donia B. Clenman

3. Radiant is the world soul,
Full of splendor and beauty,
Full of life,
Of souls hidden,
Of treasures of the holy spirit,
Full of fountains of strength,
Full of greatness and beauty.
Proudly I ascend
Towards the heights of the world soul
That gives life to the Universe.
How majestic the vision,
Come, enjoy,
Come, find peace,
Embrace delight,
And taste of the goodness of God.

- Abraham Isaac Kook

A heart in hiding - Gwyneth Walker

Gwyneth Walker (b. 1947) has contributed a significant body of work to the American musical repertoire, with over three hundred commissioned works for orchestra, chamber ensemble, choir and solo voice. One senses in her music a deep love of sound itself, used in inviting, moving, and engaging ways in her beautiful and often reverent works. This is not cerebrally clever music; rather, it is humanly engaging and true. Perhaps we hear here a cherishing of the basic gift of sound and a respect for word heard as truth and understood directly; perhaps we hear the influence of Walker's childhood growing up as a Quaker.

Walker has written the following about the Dickinson texts:

Among the many, varied poems of Emily Dickinson are love poems—passionate love poems. These poems were written of a love which never developed into an established, recognized relationship. Indeed, they were written by a poet who rarely left her home and who was seldom seen in public. Hers was a guarded soul, a heart in hiding.

1. 'Tis so much joy!

'Tis so much joy! 'Tis so much joy!
If I should fail, what poverty!
And yet, as poor as I,
Have ventured all upon a throw!
Have gained! Yes! Hesitated so –
This side the Victory!

Life is but Life! And Death,
 but Death!
Bliss is, but Bliss, and Breath
 but Breath!
And if indeed I fail,
At least, to know the worst,
 is sweet!
Defeat means nothing *but* Defeat,
No drearier, can befall!

And if I gain! Oh Gun at Sea!
Oh Bells, that in the Steeples be!
At first, repeat it slow!
For Heaven is a different thing,
Conjectured, and waked
 sudden in –
And might extinguish me!

2. Forever at His side to walk

Forever at His side to walk –
The smaller of the two!
Brain of His Brain –
Blood of His Blood –
Two lives – One Being – now –

Forever of His fate to taste –
If grief – the largest part –
If joy– to put my piece away
For that beloved Heart –

All life – to know each other –
Whom we can never learn –
And bye and bye – a Change –
Called Heaven –
Rapt Neighbourhoods of Men –
Just finding out – what puzzled us –
Without a lexicon.

3. A Kingdom's worth of Bliss!

What would I give to see his face?
I'd give – I'd give my life –
of course –
But that is not enough!
Stop just a minute – let me think!
I'd give my biggest Bobolink!
That makes two – *Him* – and *Life*!
You know who "*June*" is –
I'd give *her* –
Roses a day from Zanzibar –
And Lily tubes – like Wells –
Bees – by the furlong –
Straits of Blue
Navies of Butterflies – sailed thro' –
And dappled Cowslip Dells –
Then I have "shares"
in Primrose "Banks" –
Daffodil Dowries – spicy "Stocks" –
Dominions – broad as Dew –
Bags of Doublons –
adventurous Bees
Brought me – from
firmamental seas –
And Purple – from Peru –
Now – have I bought it –
"Shylock"? Say!
Sign me the Bond!
"I vow to pay
To Her – who pledges *this* –
One hour – of her Sovereign's face!"
Ecstatic Contract!
*Reluctant** Grace!
My *Kingdom's worth* of Bliss!

4. The Moon is distant from the Sea

The Moon is distant from the Sea –
And yet, with Amber Hands –
She leads Him – docile as a Boy –
Along appointed Sands –
He never misses a Degree –
Obedient to Her Eye –
He comes just so far –
toward the Town –
Just so far – goes away –
Oh, Signor, Thine,
the Amber Hand –
And mine – the distant Sea –
Obedient to the least command
Thine eye impose on me –

5. Wild Nights!

Wild Nights! – Wild Nights!
Were I with thee,
Wild Nights should be
Our luxury!
Futile – the Winds –
To a Heart in port –
Done with the Compass –
Done with the Chart!
Rowing in Eden –
Ah! the Sea!
Might I but moor –
Tonight – In Thee!

*The composer replaced the word "Niggard" with "Reluctant" because of the connotations of the former term. Merriam Webster's Collegiate Dictionary defines "Niggard" as "a meanly covetous and stingy person." Give the word "Grace" that follows, this seems likely to be what the poet meant.

6. A Jewel, a Joy!

I held a Jewel in my fingers –
And went to sleep –
The day was warm,
and winds were prosy –
I said: " 'Twill keep" –

I woke – and chid my
honest fingers,
The Gem was gone –
And now, an Amethyst
remembrance
Is all I own –

*the remaining text repeats verses
and fragments from the first poem:
'Tis so much joy!*

Life is but Life! And Death,
but Death!
Bliss is, but Bliss,
and Breath but Breath!
And if indeed I fail,
At least, to know the worst,
is sweet!
Defeat means nothing but Defeat,
No drearier, can befall!

I have ventured, if I gain!
Oh Gun at Sea!
Oh Bells, that in the Steeples be!
At first, repeat it slow!
For Heaven is a different thing,
Conjectured, and waked sudden in –
And might extinguish me!

'Tis so much joy!

I have ventured all!

- Emily Dickinson (1830-1886)

Songs of Nature (op. 63) - Antonín Dvořák

Dvořák's *Songs of Nature* hardly need commentary, as the spirit of music and text speaks for itself. Here is a thankful celebration of nature, a musical version of what Genesis has God say after the sixth day of creation: ...*and God saw every thing that he had made, and behold it was very good.* The final phrases of the last song of the set express it this way:

*now earth and heavens form a chalice:
drink of the boundless joy nature holds!*

1. Melodies steal into my heart

Melodies steal into my heart;
I never know how melodies do it.
You would not ask the grass to know
whence come the diamonds that bedew it.

'Round me the world grows still and clear
as Nature greets the new day's sunrise;
now beauty fills my soul with joy,
now tender sadness moistens my eyes.

Dewdrops from moonlit sky appear;
and from a heart that's filled with joy and sorrow
thence come the songs we love to hear,
and thence comes all hope for a brighter new day
and thence comes hope for a brighter morrow.

2. Vesper bells ring

Vesper bells ring, evening is falling.
The birds of day are hushed
and silent.
Only one cuckoo still is calling,
and deep in shadows
nightingales sing.

Stirred by the westwind's
gentle caressing,
the trembling leaves with
dewdrops glimmer,
while through the trees moonlight
is pouring
to fill the woods with silver shimmer.

Nodding in slumber flow'rs
are dreaming,
song birds are dreaming
in the treetops.
Only the timid doe still lingers
to drink of the crystalline dewdrops.

Now she is gone, and her departure
leaves silence reigning in the forest;
ah, let the distant nightingale sing,
for such beauty can trouble no rest.

Now even she has ceased
her warbling.
Veiling the woodland, darkness
has spread.
Thus slowly all the realm of Nature
in quiet and peace is enfolded.

3. Golden sunlight

Golden harvest, corn is
growing merrily*,
warm winds whisper in the cornfield
harvest time has come again.

Flax and barley, toss'd by breezes
to and fro,
and the kernels of wheat
and rye grow
heavy in the sunshine's ardent glow.

Yellow butterflies are dancing
to the buzz of bumblebees,
whistling quail and chirping cricket
fill the air with melodies.

Golden sunshine, golden harvest,
wondrous world of golden hue,
this our song of harvest sun
and summer
joyously we sing to you.

*we have altered the text of the first line
slightly (to match a different edition
of the piece)

4. Slender young birch

Slender young birch, how straight
you grow,
green and silver, there on the hill,
banishing thoughts of winter snow,
promising rose and daffodil.

Birch tree, your feathery robe
of green
shyly bids the breezes to play;
whispering, they tell of things
they've seen
while wand'ring through this
April day.

What could that magic tone
have been,
sounding like shawm or violin?
'Tis the enchanting carol of spring
through all of Nature echoing.

Buds form and swell,
leaflets unfold,
till all spring's glory we behold,
while branches stir and
gently wave,
joining in praise of their Maker.

Building their nests in ev'ry tree,
birds sing again their roundelay,
and all of Nature soon will be
greeting the lovely month of May.

5. This day

This day was made for
great rejoicing,
this day is truly God's creation!
The universe delight is voicing,
all Nature joins the celebration.

To watch the midges gaily dancing
insects are perched on leaf
and blossom,
while through the forest brooks
are rushing,
filling with longing every bosom.

See how the heavens
turn to crimson:
sunset's flaming torches
are burning.
O hear how the nightingales sing
their rapt'rous songs of love
and yearning!

The world resounds with
wondrous music
as each fulfills the joyous duty
of giving thanks for countless
blessings:
Peace and contentment, truth
and beauty.

Radiant in moonlight, glitt'ring
with starlight,
glowing with rapture and emotion,
now earth and the heavens form
a chalice:
drink of the boundless joy
Nature holds!

- original text by Vitězslav Hálek; English version by Harold Heiberg

this amazing day - Leonard Enns!

The motet begins with a gathering of energy and a dawning awareness of "this amazing day," leading into a thickly-textured setting of the text (the choir divides into up to seventeen different parts at times). I might note a few things: How, for instance, does one set the word "infinite" – one sound-image for me is simply a complex of all possible pitches in the chromatic scale; that's what you hear in this setting. Two other things: first, after all the energy of the main section of the composition, there is an extended moment of stillness and rest on the text "*how should...any...human being...doubt...You?*" An "aha!" moment perhaps; second, as the realization takes hold, all that is left is an all-consuming, all- filling, clarity: "*now the ears of my ears awake / and now the eyes of my eyes are opened.*" You will hear a full and gently active texture from which the final chord comes into focus like a gentle truth that has been there all along, not so much to be discovered as simply to be realized and accepted.

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 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

The Artists

Leonard Enns

Conductor and composer Leonard Enns is the founding director of the DaCapo Chamber Choir, and Professor Emeritus in the Music Department at Conrad Grebel University College, University of Waterloo. His work as music adjudicator has taken him across Canada and as far as Wales, where he has adjudicated in Llangollen for the past three summers. Pending composition premieres include *There is a River*, commissioned for the 2015 Royal Canadian College of Organists to be premiered at the national convention in Winnipeg in July, and a new work for the Chór Akademicki Politechniki in Warsaw, to be premiered in late October of this year. This weekend the Orpheus Choir of Toronto performs his half-hour work, *Ten Thousand Rivers of Oil*.

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 Choral Canada 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: 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 Choral Canada's National Choral Recording of the Year award, including the Juno-nominated *Nocturne* by Leonard Enns) and *Still* (2004).

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

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Jennifer Enns Modolo

Canadian mezzo-soprano Jennifer Enns Modolo has delighted audiences across the country with her clear, unaffected voice and meaningful singing. An accomplished concert soloist, she has performed with numerous groups throughout Ontario and across Canada including the Toronto Mendelssohn Choir, the Elmer Iseler Singers, the Elora Festival Singers, the Grand Philharmonic Choir, the Richard Eaton Singers and the Vancouver Bach Choir. She is also a member of the Hamilton-based chamber group Capella Intima.

Equally at home on the opera stage, Jennifer has sung the title role in Rossini's *La Cenerentola*, Dido in Purcell's *Dido and Aeneas*, Juno in Eccles' *The Judgement of Paris*, Florence Pike in Britten's *Albert Herring*, Third Lady in Mozart's *The Magic Flute*, Jennie Hildebrand in Weill's *Street Scene* and Jean in *Le Portrait de Manon*.

Jennifer is featured on several Aradia Ensemble recordings, including Handel's *Israel in Egypt* (Naxos, 2008), Vivaldi Sacred Music, Volume 3 (Naxos, 2008) and singing the role of Eustazio in Handel's *Rinaldo* (NAXOS 2005), all under the baton of Kevin Mallon.

Recent and upcoming engagements include Dido in Purcell's *Dido and Aeneas* with Capella Intima and the Gallery Players, Bach's Cantatas 22 "Jesus nahm zu sich die Zwölfe" and 23 "Du wahrer Gott und Davids Sohn" with Spiritus Ensemble, Handel's *Messiah* with the Grand Philharmonic Choir, Bach's *Magnificat* and *Cantata 110 "Unser Mund sei voll Lachens"* with the Nota Bene Baroque Players, Bach's *St. John Passion* with the Peterborough Singers and several solo recitals with lutenist Magdalena Tomsinska.

Lorin Shalanko

Lorin is a much sought out pianist in the community providing instruction, accompaniment, and coaching to the many local musicians on their way to making their mark in the recital, competition and performance world. He regularly collaborates with Leslie Fagan, Jennifer Enns Modolo, Amy Waller and other musicians and dancers of Wilfrid Laurier University, the University of Waterloo, Conrad Grebel, Eastwood Collegiate Institute, Sir John A. MacDonald High School, the KW Strings School, Carousel Dance Company, Royal Academy of Dance and the Royal Winnipeg Ballet.

Internationally, Lorin's career has taken him to France, where he lived and worked for several years. While overseas, he taught privately and accompanied various soloists and choirs. Lorin was invited to perform as a solo artist in France, Italy, Switzerland, and the Netherlands.

Choir Members

Soprano

Sara Fretz
Sara Martin
Laura McConachie
Rebecca McKay

Tenor

Curtis Dueck
Robert Gooding-Townsend
Stephen Preece
Cam Streicher
Joel VanderZee

Alto

Theresa Bauer
Christine Cousins
Janice Maust Hedrick
Susan Schwartzentruber
Jennie Wiebe

Bass

Donny Cheung
Michael Hook
Phil Klassen-Rempel
Bill Labron
Michael Lepock

To inquire about auditions, email auditions@dacapochamberchoir.ca

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Board of Directors

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2014-2015 Season Supporters

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Maria Meyer

Henry & Nancy Pauls

Help us keep exceptional music accessible to all!

You, too, can become a DaCapo season supporter. Simply visit our web site at www.dacapochoir.ca and click on Support.

LUMINATO FESTIVAL

2015 Luminato Festival, June 26-28

Performing in R. Murray Schafer's *Apocalypsis* (for orchestra, dancers, actors, and 12 choirs)

To order tickets for *Apocalypsis*, please visit

<https://luminatofestival.com/festival/2015/Apocalypsis> or call 416 368 4849



DaCapo is thrilled to participate in the June presentation of R. Murray Schafer's *Apocalypse*, as part of the Luminato Festival. During that week, the choir will be travelling to Toronto six times (*at a cost of nearly \$200 per singer*) - your donations will help us offset these expenses.

Your generosity is appreciated. Tax receipts will be give for any donations of \$10 or more. Please fill in the form provided by the donation box.

DaCapo's 2015-2016 Season

November 14th & 15th - with guitarist, Kevin Ramessar

March 5th & 6th - celebrating the 400th anniversary year of Shakespeare's death with an "all Shakespeare" concert, with guest pianist Vanessa Yundt & upright bass (TBD) and the world premiere of the 2015 NewWorks winning composition

May 28th (one night only) - with Toronto's Exultate Chamber Singers