

*Inspire - Transform - Enrich
Re-creating Joy
From the Beginning
Pastor, Spirit, Word
Imagination
Chamber Choir*

directed by Leonard Enns

One night.
Two
exceptional
choirs!

Into the *Light*

Saturday May 28 – 8pm

St. John's Lutheran Church, Waterloo

with special guests...

Toronto's Exultate
Chamber Singers

(directed by Hilary Apfelstadt;
Mark Ramsay, assistant conductor)

Program

~ DaCapo Chamber Choir ~

Imant Raminsh – *O ignis spiritus*

György Ligeti – *Lux aeterna*

Leonard Enns – *The Sun Beames of Thy Face*

Martin Fairbank – *How Sweet the Moonlight*

Premiere, honourable mention 2015 DaCapo NewWorks competition

Knut Nystedt – *Immortal Bach*

Intermission

~ Exultate & DaCapo ~

Frank Martin – *Mass for Double Choir: KYRIE*

~ Exultate Chamber Singers ~

J. S. Bach – *Dona nobis pacem* (from *Mass in B Minor*, BWV 232)

Rupert Lang – *Agneau de Dieu*

Solo quartet: Geneviève Proulx, Janice Kerckamp,

Duncan Stuart, Tom Leslie

Tenor solo: Ryan Jenkins

~ Exultate & DaCapo ~

Frank Martin – *Mass for Double Choir: GLORIA*

*We'd love to visit with you after the concert...please join us
to chat over some snacks!*

We welcome the Exultate Chamber Singers of Toronto as our guests, following last evening when we were their guests in Toronto. Their conductor, Professor Hilary Apfelstadt, is Director of Choral Activities at the University of Toronto, where she holds the prestigious Elmer Iseler Chair in Conducting. You will hear the choirs perform individually, and also together in excerpts from Frank Martin's *Mass for Double Choir*.

Tonight concludes our 15/16 season, which has explored the theme of "imagined worlds." November's world was one of peace, with our guest Kevin Ramessar in Jeffrey Van's moving *A Procession Winding Around Me*; March was the world of the stage, in which we celebrated the quadricentennial of Shakespeare's death with the premiere of the NewWorks competition winning entry on a Shakespearean text; today we imagine the world of the numinous, of light, of new life, and—again—of peace; perhaps an imagined world that can, bit by bit, become real.

The second part of our program is framed with selections from Frank Martin's *Mass for Double Choir*. Of the *Mass* he wrote: "...I didn't want it performed at all....The *Mass* was...a matter entirely between God and myself." It has, in fact, become one of the major a cappella works of the 20th century.

Notes & Texts

(notes written by L. Enns)

***O ignis spiritus* – Imant Raminsh (Canadian; composed 1994)**

Raminsh sets the words of the medieval mystic, Hildegard von Bingen, who considers our physical world—clouds, air, minerals, water, the green earth—all of that, and pushes back to its source. The source, for Hildegard, is the fire of the Holy Spirit, and for comfort (see the final line of her text) we are taken into the light.

*O ignis spiritus paracliti,
vita vitae omnis creaturae,
sanctus es vivificando formas.*

*O fire of the Holy Spirit,
Life of the life of all creatures,
You are sanctified by endowing forms
with life.*

*O spiraculum sanctitatis,
O ignis caritatis,
O dulcis gustus in pectoribus
et in fusio cordium
in bono odore virtutum!*

*O breath of sanctity,
O fire of charity
O sweet breath in our breasts
and inundation of our hearts
in the good odour of virtues!*

*De te nubes fluunt,
aether volat,
lapides humorem habent,
aquae rivulos educunt,
et terra viriditatem sudat.*

*From you the clouds have their flow,
the air its flight,
the minerals their temper,
the waters their streams,
and the earth its greenness.*

*Unde laus tibi sit
qui es sonus laudis,
et gaudium vitae,
spes et honor fortissimus
dans premia luics.*

*Wherefore praise be to you,
who are the sound of praise
and joy of life,
highest hope and greatest honour,
giving us the succour of light.*

– Hildegard von Bingen
(1098 - 1179)

– translated by John A. Miller

***Lux aeterna* – György Ligeti (Romanian; composed 1966)**

Ligeti's *Lux aeterna*, perhaps most famous for its use in Stanley Kubrick's 1968 film *2001: A Space Odyssey*, is in a style that has come to be called micropolyphony. The same melodies occur simultaneously in various voices, but in different tempos or rhythms; there is no perceptible "rhythm", and the music seems separated from the normal flow of time. The resulting sounds are best heard as varying textures rather than "harmonies" in any traditional sense. Thus, both *Lux* (light) and *aeterna* (eternity) are modeled in the music, through the treatment of texture and time respectively.

The text is from the Requiem Mass. Ligeti divides it into three sections, with two simple connecting links, both on the word *Domine* (Lord):

1. <i>Lux aeterna luceat eis,</i>	<i>May eternal light shine upon them</i>
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Link: <i>Domine</i>	<i>Lord</i>
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2. <i>cum sanctis tuis in aeternum,</i>	<i>with thy saints in eternity,</i>
<i>quia pius es.</i>	<i>for thou art merciful.</i>
<i>Requiem aeternam dona eis,</i>	<i>Grant them eternal rest,</i>

Link: <i>Domine</i>	<i>Lord</i>
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3. <i>et lux perpetua luceat eis.</i>	<i>and may perpetual light shine upon them.</i>
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The Sun Beames of Thy Face – Leonard Enns (Canadian; composed 1989)

This motet was commissioned by the late Ray Daniels, then music director of the local Renaissance Singers, for their appearance at the 1989 Three Choirs Festival in Gloucester, England. On their visit to the UK the choir was also performing at one of several former estates of Mary Sidney, Countess of Pembroke, and for this reason Ray requested a setting of one of her texts.

My heart prepar'd, prepared is my heart
To spredd thy prayse
With tuned layes
Wake my tongue my lute awake
Thou my Harp the consort make
My self will beare a part.

My self the first when Morning shall appeare
My voice and string
So will thee sing
That this Earthly globe and all
Treading on this earthly ball
By praying notes shall heere.

For God, my only God, Thy gracious love
Is mounted farr
Above each starr
Thy unchanged verity
Hev'nly wings do lift as high
As clouds have roome to move.

As high as highest heav'ns can give thee place
O Lord ascend
And thence extend
With most bright, most glorious show
Over all the Earth below
The sun beames of thy Face.

*– Psalm 108:1-5 paraphrased by Mary Sidney,
Countess of Pembroke (1561-1621)*

***How Sweet the Moonlight* – Martin Fairbank (Canadian; composed 2015)**

Fairbank is a native of Dorval, Quebec and member of the city's very fine Sainte-Anne Singers. He was awarded honorable mention in DaCapo's 2015 NewWorks Competition (DaCapo premiered the winning work, David Archer's *In Sweet Music* at our March concert.) Note a firm tongue in cheek moment after the phrase, *Come ho, and wake Diana with a hymn!* Fairbank proceeds immediately with a hymn, the first phrase of the Lutheran chorale, *Sleepers awake*, the English text of which begins "Wake, awake for night is flying". Listen to the tenor line – they sing only the melody, not the words, so the joke remains subtle.

How sweet the moonlight sleeps upon this bank!
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 patens of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still choring to the young-eyed cherubins.
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Come ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.

– *The Merchant of Venice*, William Shakespeare (1564-1616)

***Immortal Bach* – Knut Nystedt (Norwegian; "composed" 1988; Bach's original was published in 1736)**

Bach's original song was published in 1736 in what is popularly known as the Schemelli Gesangbuch. Nystedt takes the first two phrases and creates this magical sound-picture – a moment of release from time – by overlaying the performances of five different groups singing exactly the same music but at different speeds. The result is a shimmering texture, and extended moments in which rhythmic pulse is no longer perceptible.

We have an interesting comparison here between Ligeti and Nystedt. The general intentions—suspension of time, and creation of a new sound-space unrelated to “normal” harmonies—are similar. With Nystedt, though, the music is generated in a very simple way, while Ligeti’s is technically much more challenging.

Komm, süßer Tod,	<i>Come, sweet death,</i>
komm selge Ruh!	<i>come, blessed rest!</i>
Komm führe mich in Friede,	<i>Come, lead me into peace!</i>

Nystedt uses only the first third of this solo song by Bach:

Komm, sü - sser Tod, komm, sel' - ge Ruh'! Komm füh - re mich in Frie - de,
Come, sweet death, come, blessed rest! Come lead me to peace,

8
weil ich der Welt bin mü de. Ach komm, ich wart' auf dich,
for I am wea - ry of this world, O come! I wait for you,

14
komm bald und füh re mich, drück mir die Au - gen zu. Komm, sel' ge Ruh'!
come soon and lead me, close my eyes. Come, blessed rest!

Kyrie (from *Mass for double choir*) – Frank Martin (Swiss; completed 1926)

Martin’s *Mass* lay unperformed for some 40 years after its composition in the early 1920s, but has, since its premiere in 1963, become one of the outstanding choral works of the 20th century. He wrote that his concern was not direct expression of text, but rather that what “counts is that the work is beautiful, that the artist received and cherished it in that region of the spirit which is beyond joy and sorrow.” Here is an aspiration that transcends words, that reaches—without fear of blinding or burning—into the light.

Kyrie eleison.	<i>Lord, have mercy.</i>
Christe eleison.	<i>Christ, have mercy.</i>
Kyrie eleison.	<i>Lord, have mercy.</i>

***Dona nobis pacem* (from *Mass in B Minor*, BWV 232)**

– Johann Sebastian Bach (1685-1750)

Dona nobis pacem.

Grant us peace.

– from the *Agnus Dei* from the Ordinary of the Mass

***Agneau de Dieu* – Rupert Lang (b. 1948)**

Agneau de Dieu,
qui portes le péché
du monde,
prends pitié de nous!
Agneau de Dieu,
donne-nous la paix.

O Lamb of God,
that takest away
the sin of the world,
have mercy upon us.
O Lamb of God,
grant us thy peace.

– *Agnus Dei* from the Ordinary of the Mass;
English translation from the Book of Common Prayer

Gloria (from Mass for double choir) – Frank Martin

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,

miserere nobis.
Qui tollis peccata mundi,

suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

*Glory be to God on high.
And in earth peace,
to men of good will.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee
for Thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son,
Jesu Christ;
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the
sin of the world,
have mercy upon us.
Thou that takest away the
sin of the world,
receive our prayer.
Thou that sittest at the
right hand of the Father,
have mercy upon us.
For Thou only art holy;
Thou only art the Lord;
Thou only art most high,
Jesu Christ.
With the Holy Ghost,
in the glory of God the Father. Amen.*

*– English translation from the
Book of Common Prayer*

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 composer, conductor and adjudicator takes him across Canada, and to the US and Europe. In October he was in Poland to attend the premiere of his *Aperi, domine, os meum*, commissioned by Chór Akademicki Politechniki in Warsaw. His most recent commission, *I will lift up mine eyes*, will be premiered by the Toronto Mendelssohn Choir on Good Friday; this coming July, Enns returns to Wales for a fourth time to adjudicate at the Llangollen International Music Eisteddfod.

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* (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.dacapochoir.ca or join our eList by emailing info@dacapochoir.ca.



For behind-the-scenes photos, rehearsal insights, and online savings, become a facebook fan of DaCapo or follow us on Twitter @DaCapoChoir

Choir Members

Soprano

Sara Fretz
Maria Geleynse
Sara Martin
Laura McConachie

Alto

Theresa Bauer
Christine Cousins
Janice Maust Hedrick
Susan Schwartzentruber
Jennie Wiebe

Tenor

Brian Black
Curtis Dueck
Marcus Kramer
Robert Gooding-Townsend
Stephen Preece

Bass

Donny Cheung
Michael Hook
Steve Horst
Phil Klassen-Rempel
Michael Lepock

To inquire about auditions, email auditions@dacapochamberchoir.ca

Hilary Apfelstadt

Hilary Apfelstadt is Professor and Director of Choral Activities at the University of Toronto, where she holds the Elmer Iseler Chair in Conducting. She conducts the MacMillan Singers and the Women's Chamber Choir, and teaches courses in undergraduate and graduate conducting. In May 2013, she received the inaugural Teaching Excellence Award at the Faculty of Music. Raised in Nova Scotia, she earned degrees from the University of Toronto, the University of Illinois, and the University of Wisconsin-Madison. She also holds an ARCT in piano from the Royal Conservatory of Music of Toronto. Formerly Director of Choral Activities and Associate Director of the School of Music at the Ohio State University in Columbus, Ohio (1993-2010), she has conducted choirs at divisional and national conferences of the American Choral Directors Association (ACDA), and conducted the U of T MacMillan Singers at Podium 2012, the national conference of the Association of Canadian Choral Communities (ACCC). She has led choral festivals in Europe, and at Carnegie Hall and Lincoln Centre in New York. In 2009, she conducted the Mormon Tabernacle Choir in a live broadcast of "Music and the Spoken Word." She has directed all-state choruses in more than 30 states and conducted the 2011 Ontario Youth Choir. She conducted the National Youth Choir of Canada in 2014.

A prolific writer, Hilary Apfelstadt has published numerous articles, and has written book chapters in two recent publications (*Wisdom, Wit and Will: Women Choral Conductors on their Art*, GIA, 2009; *Conducting Women's Choirs: Strategies for Success*, GIA, 2012). She serves on the editorial board of the ACDA Choral Journal, and is choral column editor for the Canadian Music Educator. She is a frequent conference presenter and clinician, and has given conducting master classes at multiple conferences and universities

throughout North America. For several years, Hilary Apfelstadt sang with the Robert Shaw Festival Singers and recorded two Grammy award-winning CDs with them in France.

Mark Ramsay

Mark Ramsay is the assistant conductor and pianist for the Exultate Chamber Singers and is also the director of the University of Toronto Men's Chorus. He holds a Master of Music (Choral Conducting) from U of T as well as a Bachelor of Music Education (Piano) from the University of Prince Edward Island. Before moving to Toronto, Mark worked for ten years as a high school music teacher and curriculum specialist in Summerside, PEI and also worked as a church music director and community choir conductor. Currently, Mark is enrolled in the Doctor of Musical Arts (Choral Conducting) program at U of T under the guidance of Dr. Hilary Apfelstadt. He is a proud recipient of an Elmer Iseler National Graduate Fellowship in Choral Conducting.

This is Mark's second season with the Exultate Chamber Singers.

Exultate Chamber Singers

Over a 35-year history, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. Established in 1981 by founding artistic director John Tuttle, the choir is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire.

The Exultate Outreach Fund, which was established in 2002 to support initiatives that contribute to the growth and development of choral music in Canada, encompasses a Choral Composition Competition and a scholarship program for promising young musicians. In the 2009-2010 season, Exultate proudly supported four gifted students at the Regent Park School of Music in Toronto. For the 2010-2011 season, the choir commissioned a work by Derek Holman, titled *A Canticle, A Prayer and a Psalm*, to celebrate the choir's 30th anniversary and John Tuttle's leadership. In 2013-2014, Exultate supported the Downtown Vocal Arts Academy for the Toronto District School Board.

Exultate is a member of Choirs Ontario and is grateful for the support of the Canada Council for the Arts and the City of Toronto through the Toronto Arts Council.

Choir Members

Soprano

Caroline Bloss
Lydia Harper
Kate Kudelka
Katie Larson*
Sarah Leung
Sadie Menicanin
Vivian Moens*
Geneviève Proulx
Claire Renouf
Merry-Anne Stuart**

Alto

Suzanna Attia
Elaine Choi**
Mary Gillmeister
Mira Jung
Janice Kerckamp
Melissa Lalonde**
Lindsay Promane**
Emily Sanford
Katie Tam*
Ellen Vesterdal

Tenor

Brad Barnham
John Duwyn
Ryan Jenkins
James Renwick
Duncan Stuart

Bass

James Bourne
Scott Brubacher
Tom Leslie
John Meadows
Xerxes Punthakee
Jeff Reynolds

*on leave ** substitute

Acknowledgements

DaCapo logo, poster, and program design – Heather Lee www.leedesigns.ca

Choir Manager – Sara Martin

Board of Directors:

Emily Burnett
Rachel Harder
Lawrence McNaught
Tom Nagy
Janelle Santi
Dave Switzer

DaCapo thanks the following organizations and individuals:



We are grateful to Conrad Grebel University College for providing rehearsal space in its beautiful Chapel, where DaCapo was shaped as a child of the Grebel Chapel Choir, and which continues to be our rehearsal home.

There is a strong historic and ideological relationship between DaCapo and Grebel. Artistic director, and Grebel Professor Emeritus, Leonard Enns directed the Grebel Chapel Choir for 33 years; out of this grew the DaCapo Chamber Choir, beginning in 1998 with a dozen alumni.

DaCapo has grown to extend beyond its Grebel origins, but organic connections remain. Even after nearly 20 years, over half the singers are Grebel alumni, and our music continues to be grounded in spiritual and healing convictions shared with the College.

2015-2016 Season Supporters

DaCapo thanks all of our donors, including the many individuals and organizations who wished to remain anonymous.

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Help us keep exceptional music accessible to all!

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



Young Composers' Reading

Sessions – Join us for this **free**, open workshop with young composers (25 and under) who submitted to the NewWorks competition. Get a behind-the-scenes look at what goes into creating music!

Sunday May 29, 2016, 3pm

Great Hall, Conrad Grebel University College



Upcoming DaCapo Events

2016-2017 season

Threshold of Night – November 12th and 13th, 2016

Mid-Winter Songs – March 4th and 5th, 2017

O, Canada! – May 6th, 2017

Watch your email, DaCapo's website, or social media this summer for season subscription information!