



directed by Leonard Enns

Winding Toward Peace

Saturday November 14, 2015
– 8pm

St. John's Lutheran Church, Waterloo

Sunday November 15, 2015
– 3pm

St. John the Evangelist Anglican Church,
Kitchener

featuring
guitarist, Kevin Ramessar

Program

Choral improvisation

Kevin Ramessar – *His Gift*

(solo guitar)

Ruth Watson Henderson – *Prelude* from *In Memoriam Elmer Iseler*

Jeffrey Van – *A Procession Winding Around Me*

(choir & guitar)

1. By the Bivouac's Fitful Flame

2. Beat! Beat! Drums!

3. Look Down Fair Moon

4. Reconciliation

~ intermission ~

James Rolfe – *Come lovely and soothing death*

Kathleen Allan – *In Paradisum*

Frederic Hand – *Elegy for a King*

(solo guitar)

~

Leonard Enns – *Evolution* from *Ten Thousand Rivers of Oil*

Mark Sirett – *Veni, Sancte spiritus*

Alf Houkom – *The Rune of Hospitality*

(choir & guitar)

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



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Notes & Texts

(notes written by L. Enns)

About our concert title: first, the path toward peace is anything but straight – it is winding and long. Second, despite the implication in the title – that there is a goal (*Winding Toward Peace*) – the greater truth is that the goal and the path are largely one and the same. So, while the collateral damage inflicted by an act of war is tragic (as though the intended damage were not!), the “collateral kindnesses” along the winding road to/of peace are part and parcel of the road and its goal. Rather than fight when we encounter a stranger, this road calls us, in the Gaelic text of our final piece, to “put food in the eating place, drink in the drinking place, music in the listening place.”

The centre-piece of our concert, and source of our title, is a setting of four Civil War poems of Walt Whitman, from his collection *Leaves of Grass*. The music is by American composer and guitarist Jeffrey Van. We are thrilled to be working with KW’s guitarist Kevin Ramessar, whom you will also hear elsewhere in the concert.

Following our short intermission we have three pieces whose focus is on death. Whitman’s words, again, begin this triptych; in contrast to his civil war texts earlier in the program, here, in James Rolfe’s composition, Whitman challenges, surprises and comforts us with a new perspective on death:

*Come lovely and soothing death,
... praise! For the sure-enwinding arms of cool-enfolding death.*

The second work in this set is a very personal composition by the brilliant young Kathleen Allan, whose music we present for the first time today; finally, this trio of works is completed wordlessly with a guitar solo, *Elegy for a King*.

Our final three pieces reflect possible ways to “walk” along this winding road of, and toward, peace – focusing in turn on love, spirit, and action.

Our concert is dedicated with gratitude to the memory of Margaret Holton. Margaret passed away in late September, serving as a DaCapo board member until hours before her death, having shared with us so energetically, lovingly, and perceptively out of her already full and abundant life. Along with many, many others, we miss her deeply.

***Prelude* from *In Memoriam Elmer Iseler* ~ Ruth Watson Henderson**
(1998; Canada)

This is the first section of Ruth Watson Henderson's tribute to Elmer Iseler. The *Prelude* begins like a modern-day version of a Bach prelude, and in its pianistic treatment of the choir it blends the two long established roles of the partnership between Iseler, the choral maestro, and Henderson, who served as his accompanist for many years. The lament is palpable and wordless, a long extended outpouring of sorrow.

***A Procession Winding Around Me* ~ Jeffrey Van** (1994; USA)

1. By the Bivouac's Fitful Flame

By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow
—but first I note,
The tents of the sleeping army, the fields' and woods' dim outline,
The darkness lit by spots of kindled fire, the silence,
Like a phantom far or near an occasional figure moving,
The shrubs and trees, (as I lift my eyes they seem to be stealthily
watching me,)
While wind in procession thoughts, O tender and wondrous thoughts,
Of life and death, of home and the past and loved, and of those
that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame.

2. Beat! Beat! Drums!

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now
with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering
his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers
must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—would
they continue
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting
the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

3. Look Down Fair Moon

Look down fair moon and bathe this scene,
Pour softly down night's nimbus floods on faces ghastly, swollen, purple,
On the dead on their backs with arms toss'd wide,
Pour down your unstinted nimbus sacred moon.

4. Reconciliation

Word over all, beautiful as the sky!
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly softly wash again,
and ever again, this soil'd world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.
~ from *Leaves of Grass* by Walt Whitman (1829-1892)

Come, lovely and soothing death ~ James Rolfe (2000; Canada)

Canadian composer James Rolfe, currently living in Toronto, provides these comments:

This setting is a kind of sketch for my piano piece Lilacs, which is based on parts of When Lilacs Last in the Dooryard Bloom'd, an elegy on the death of Abraham Lincoln. As a wound-dresser in the American Civil War, Whitman became intimate with death in its most agonizing and futile guise, so this sensual and wholly accepting ode is to me a genuine and wonderfully gracious response.

Come lovely and soothing death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later delicate death.

Prais'd be the fathomless universe,
For life and joy, and for objects and knowledge curious,
And for love, sweet love – but praise! praise! praise!
For the sure-enwinding arms of cool-enfolding death.

Over the tree-tops I float thee a song,
Over the rising and sinking waves, over the myriad fields
and the prairies wide,
Over the dense-pack'd cities all and the teeming wharves and ways,
I float this carol with joy, with joy to thee O death.

~ from *When Lilacs Last in the Dooryard Bloom'd* by Walt Whitman

In Paradisum ~ Kathleen Allan (2008; Canada)

Kathleen Allan writes: *A highly personal work, it was written during my first year in Vancouver and was inspired by my first encounters with the beautiful Pacific coast. Having grown up in a harsher coastal climate on the edge of the Atlantic ocean, I was struck by the calmness and serenity of Vancouver's seaside. I was inspired to write a poem in honour of my grandfather, an amateur sailor and photographer, who at the time was beginning to succumb to his chronic lung disease in St. John's. Writing the poem and setting it to music helped me to reconcile the distance between my homes on two coasts, and allowed me to musically express my awe at natural beauty, my grappling with transitions, life and loss, and the profound sense of hope the ocean, regardless of coast, represented to me.*

Allan's is a delicate lament, and the music reflects a grief that is only loosely controlled, as the heart moves back and forth between specific memories of a grandfather who was often on the sea, or behind his camera as a photographer (note that odd and touching final reference in her poem: *your flash is welcome*), and the more general words of comfort from the Requiem liturgy. There is no tension in this moving back and forth, and the physical grief and spiritual reach are organic and natural. All of this, from a young composer only 18 at the time of this composition, starting undergrad on the west coast of Canada and lamenting an ailing grandfather on the east coast.

*In paradisum deducant te Angeli;
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Ierusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

May angels lead you into Paradise;
may the martyrs receive you at your coming
and lead you to the holy city of Jerusalem.
May a choir of angels receive you,
and with Lazurus, who once was poor,
may you have eternal rest
~ Antiphon from the Requiem liturgy

A breath of sunset,
A snapshot of fresh air
Is framed in memory.
Sailing still.

Let me lead you up away
Beyond the sunset,
Beyond the sea
Where the still living memories
are sailing still.

Let us into the sky stand
Across the sunlight,
Beyond the day
Towards living horizons
Still breathing still.
A focused journey
Through the lens
Of true breath.

Waves wash in and out
Inhaling tide
Exhaling colour

Your eyes are seeing still
Your flash is welcome.
~ Kathleen Allan

Evolution from *Ten Thousand Rivers of Oil* ~ Leonard Enns (2010; Canada)

This is the third movement of the four-movement *Ten Thousand Rivers of Oil*.

How did the world evolve
from rock to leaf
to cells with souls
except by love?

How did loam become a rose
and the scent thereof
like rising prayer evolve
except by love;

and how do those
in ghetto graves evolve
into transparent souls
entering gift homes above
except by love?

~ George Whipple (from *The Colour of Memory and
Other Poems*) Used by permission of the poet.

Veni, Sancte Spiritus ~ Mark Sirett (2006; Canada)

Sirett sets this old prayer for double choir. For the most part, the women sing the Latin prayer, and the men sing its English translation. At the conclusion, however, roles switch briefly, as the men are given the final two Latin phrases (*reple cordis intima / tuorum fidelium*), while the women sing the parallel English text; but then both choirs join in an English statement of the closing lines followed by a brief return to the opening invocation, and an Amen.

In its sonorities and basic nature, Sirett's music recalls the significant British parentage of some of our Canadian compositions. This is a poignant reminder of the equally important British/Canadian history as we remember the "Great War" that was in full fury exactly a hundred years ago – a conflict followed by hundreds of others that leave us with the prayer, *Veni, Sancte Spiritus*, and that compel us always to keep winding toward peace.

Veni, Sancte Spiritus,
et emitte coelitus
lucis tuae radium.

Veni, pater pauperum,
veni, dator munerum
veni, lumen cordium.

In labore requies,
in aestu temperies
in fletu solatium.

O lux beatissima,
reple cordis intima
tuorum fidelium.

~ Stephen Langton (d. 1228)
Archbishop of Canterbury

Come, Holy Ghost,
send down those beams,
which sweetly flowed in endless streams
from thy bright throne above.

O come, thou keeper of the poor;
O come, thou source of all our store,
come, fill our hearts with love.

Rest in our toil,
refreshment in the noon heat,
and solace in grief.

O blessed Light of life,
fill with thy light the inmost heart
of those who hope in thee.

~ tr. John Austin (1613-1669)

The Rune of Hospitality ~ Alf Houkom (1994; USA)

I saw a stranger yestere'en;
I put food in the eating place,
drink in the drinking place,
music in the listening place;
and in the sacred name of the Triune
he blessed me and my house,
my cattle and my dear ones.
And the lark said in her song:
often, often, often,
goes the Christ in the stranger's guise.

~ Gaelic source

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. Current commissions include a work for the Toronto Mendelssohn Choir to be premiered Good Friday 2016, and this coming July he 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.dacapochoamberchoir.ca or join our eList by emailing info@dacapochoamberchoir.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
Edith Law
Sara Martin
Laura McConachie

Tenor

Brian Black
Matthew Dolgin
Curtis Dueck
Robert Gooding-Townsend
Stephen Preece

Alto

Theresa Bauer
Christine Cousins
Janice Maust Hedrick
Susan Schwartzentruber
Jennie Wiebe

Bass

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

To inquire about auditions, email auditions@dacapochamberchoir.ca

Kevin Ramessar

Whether singing an intimate ballad, performing an intricate fugue, creating stirring world beats, or wailing on a powerful rock anthem, award-winning singer/multi-instrumentalist Kevin Ramessar has a history of moving audiences.

A two-time winner of First Place for guitar at the Canadian Music Competitions, Kevin has delighted listeners and critics with music that is "passionate," "beautifully contemplative," and "entirely satisfying" (WholeNote Magazine; The Record). With his honest vulnerability, and skillful musicianship, he draws listeners into an emotional journey through heartfelt stories and captivating songs.

Kevin has been a featured soloist with numerous orchestras, and has taken his music to major concert halls and festival stages throughout Canada and the U.S., and into Europe. His solo and band performances have earned him accolades from the likes of Pat Metheny and Ron Sexsmith, and have led to collaborations with Jim Cuddy, Christian McBride, and Kellylee Evans. Highlights include ABC's *The View*, the Juno Songwriters' Circle, *Good Morning Canada*, *Canada AM*, *JunoFest*, and opening performances for Maceo Parker, Tony Bennett, and Chris Botti.

Kevin played lead guitar in the Tony-nominated *Jesus Christ Superstar*, receiving high praise from Sir Andrew Lloyd Webber himself, and currently holds the lead guitar chair in the Tony Award winning *Beautiful: The Carole King Musical* on Broadway. He was awarded the Kitchener-Waterloo Arts Award in Music in 2008, and divides his time between K-W and New York City.

Acknowledgements

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

Choir Manager – Sara Martin

Board of Directors:

Lawrence McNaught

Janelle Santi

Dave Switzer

We are currently looking to recruit new members for our Board. If you are interested in becoming involved in the ongoing development of the choir, please email info@dacapochamberchoir.ca.

DaCapo thanks the following organizations and individuals:



PeaceWorks – for hosting our Web site
TECHNOLOGY SOLUTIONS



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.

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

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