

Inspire Transform Enchant
From the Beginning **DalCape** *Reverend Joy*
Divine Spirit, 18th Century
Imagination
Chamber Choir

**DIRECTED BY
LEONARD ENNS**

GIVING IDEAS VOICE

O, Canada!

Saturday May 6th, 8pm

St. John's Lutheran, Waterloo

**An all-Canadian choral concert
to celebrate Canada's 150th.**

Featuring the world premiere of the 2016 NewWorks
winning entry *Harvest* by Benjamin Bolden.

Program

The Gift – Russel Wallace

Bawajigaywin – Andrew Balfour

Miigwetch – Justin Lapierre

premiere; NewWorks 2016 honourable mention

from *Six Canadian Folk Songs* – Derek Healey

1. Salish Song
2. Inuit Hunting Song

Due North – Stephen Chatman

1. Mountains
2. Trees
3. Woodpecker
4. Varied Thrushes
5. Mosquitoes

Nature's Calm – Georgina Craig

~ intermission ~

Black Riders – Iman Habibi

Tabula Rasa – Don Macdonald

Deux poèmes de Verlaine – Robert Ingari

1. Chanson d'automne
2. Soleils couchants

Harvest – Benjamin Bolden

premiere; NewWorks 2016 winner

Le Pont Mirabeau – Jeff Enns

Night on a Starry Hill – Matthew Emery

Gloria – Tobin Stokes

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

Notes & Texts

(notes written by L. Enns)

Tonight's concert is DaCapo's contribution to the marking of Canada's 150th birthday. All the music is by living Canadian composers, and six of the works are winners or honourable mentions from our annual NewWorks choral composition competition. Capping that set of works is this year's winning work by Ben Bolden, which we premiere today.

2017 is a celebration for the settler peoples, but likely also a year of mixed emotion for the first peoples of this land. Even as we celebrate this place of hope and promise – for refugees of oppression, for those pursuing career opportunities, for those reuniting families, and for others – we also recognize that this land, now claimed and named by settlers, had existed for centuries as a gift for indigenous people; the European rhetoric of ownership of land as personal property was at best puzzling, and at worst an abomination of a sacred unity of all of life.

We begin with works that reflect an indigenous perspective and that celebrate the land itself. The second part of the concert features works that reflect the experience of settlers, both of new refugees and of those for whom Canada is a long-time and only home. Our "O Canada!" remains a mixed cry, of joy certainly, but also an acknowledgement that, as Gerard Manley Hopkins puts it, "...when Peace here does house / He comes with work to do..."

The Gift – Russel Wallace (2013)

Wallace is a West Coast composer, producer, and traditional Lil'wat singer. He is a member of the Lil'wat Nation. He has composed numerous soundtracks for film, theatre, and dance, and was the composer in residence for the Chinook Winds Aboriginal Dance Program at the Banff Centre for the Arts (1996-2003).

This song celebrates a coming together for a traditional celebration. The "lyrics" are not specific words, but are based on North American aboriginal vocables.

Bawajigaywin (Dream) – Andrew Balfour (2013)

Balfour is a composer and artistic director of Winnipeg's Camerata Nova, one of that city's highly creative and experimental choral groups. The adopted son of an Anglican priest, he has spent years reconciling himself with his identity as one of the adopted First Nations children of the "Sixties Scoop." This mix of Cree ancestry and Anglican upbringing serves as grist for much of his creative work. In his profession as composer and artistic director, he does the work of reconciling a complex personal history with contemporary realities.

Balfour describes *Bawajigaywin* as a choral fantasia honouring the First Nation ritual of recognizing the four directions. He tells us that it grows out of a cleansing ceremony known as the smudge and the vision quest.

The words are in Ojibway:

Nookwezigan	<i>Smudge</i>
Waabanong	<i>East</i>
Giiwedonong	<i>North</i>
Zhawanong	<i>South</i>
Ningabiahnong	<i>West</i>
Babamadizwin	<i>Journey</i>
Ishpiming	<i>The Universe</i>
Bawajigaywin	<i>Dream, vision quest</i>
Nawayee	<i>Centre</i>
Manitou	<i>Creator</i>

Miigwetch – Justin Lapierre (2016)

Lapierre's *Miigwetch* was the honourable mention entry in the 2016 NewWorks competition. The result is a strong vote of confidence in the unique and creative work of this very young composer, still in his teens. Among other recognitions, his orchestral overture, *The Magdalen*, was chosen for inclusion in the current Canadian Federation of Music Teachers' Associations online publication, *Call for Compositions 2017*. In 2016 Justin graduated from high school in Cambridge, and is currently organist at Saints-Martyrs-Canadiens Catholic Church in that city; this fall he will begin composition studies at WLU.

Justin says of *Miigwetch*: *My piece incorporates two different texts. The first is a traditional Ojibwe morning prayer, thanking the Creator Spirit for everything around us (rivers, trees, sunshine, etc.). It frequently uses the word 'miigwetch', which means 'thank you'. The second text is a short list of some of the many names that Canada has been called over the*

centuries; beginning with the Viking's names for their colonies in would-be Newfoundland, the First Nations, all the way up to 'Canada' and finally, 'Home'. (The intent is to) ...bring out the spirituality of the Ojibwe prayer in reverence to the breathtaking beauty of the Canadian landscape.

Text 1 - Ojibwe morning prayer (sung mainly in English):

Miigwetch gizhe-manidoo (Thank you Creator),
Miigwetch Grandfather, Miigwetch Grandmother,
for the shining sun today, for giving us life,
for the air we breathe, for giving us water,
Miigwetch gizhe-manidoo,
for giving us animals, birds, creatures that crawl and that are in the water.
Miigwetch for the east, south, west and north.
Miigwetch gizhe-manidoo.

Text 2 (mainly sung by the "off-stage" singers):

Markland, Vinland, Helluland, Hochelaga, Stadacona, Kanata,
Charlesbourg-Royal, Nouvelle-France, Kente, Gamaraske,
Tinawatawa, Acadia, Rupert's Land, Upper [Canada], Lower
[Canada], Canada, Home

Salish Song and Inuit Hunting Song from Six Canadian Folk Songs – Derek Healey (1973)

Healey was born in England in 1936 where his education included composition studies with Herbert Howells. His education and career took him across Europe and North America; he completed a DMus at University of Toronto and taught at several universities during his nine-year "Canadian Period" which included local connections: a short stint at the University of Waterloo (71-72) and a longer tenure at University of Guelph (72-78) during which time he composed the folk song arrangements. He has retired to Brooklyn, NY.

Healey's folk song arrangements were made for the Guelph University Choir tour to Scotland in August of 1973. (Unfortunately, translations of the texts are not available.) *Salish Song* is from Southern British Columbia. *Inuit Hunting Song* is from Baker Lake.

Due North – Stephen Chatman (1986)

Chatman was born near Minneapolis-St. Paul, and moved to Canada in 1976. He is professor of composition at University of British Columbia, where he has taught several composers whom we like to claim as part of our extended DaCapo family, including Matthew Emery, Iman Habibi, and Timothy Corlis.

While text is often the sculpting tool for choral composers, typically serving as starting point and frequently as structural basis for their work, Chatman flummoxes us by walking up to a mountain and saying MOUNTAIN! and to a tree and saying PINE or SYCAMORE; or he is lying in a tent, sleepless, and grunting DAMNED MOSQUITO! In fact, you might hear this music as a sound picture of a Canadian West Coast camping trip.

1. Mountains

Mountains
jagged tree-spiked slopes,
radiant peaks
radiant stunning mounts,
towering, beautiful mountains.

2. Trees

Pine walnut hemlock balsam
cedar maple sycamore poplar
Douglas fir

3. Woodpecker

Banging against a dead bough
now double dead bough
(bang, tap, peck, knock)
Tapping woodpecker bang away!

4. Varied Thrushes

(listen to them)

5. Mosquitoes

(try not to!)

Nature's Calm – Georgina Craig (2011)

Like Derek Healey, Georgina Craig received her early music training in her native England, before settling in Canada. She is on faculty at the Victoria (BC) Conservatory of Music, and active as composer, conductor, and singer, both in Victoria and in Calgary.

The mountain brows, the rocks, the peaks, are sleeping,
Uplands and gorges hush!
The thousand moorland things are stillness keeping;
The beasts under each bush
Crouch, and the hived bees
Rest in their honeyed ease;
In the purple sea fish lie as they were dead,
And each bird folds his head under his wing.

~ Alcman (7th century BC, Greek; tr. by Edwin Arnold, alt.)

Black Riders – Iman Habibi (2008)

Canadian composer Iman Habibi was born in Iran in the decade ushered in by the Iranian Revolution. Writing with a complex history barely at arm's length, he appropriates the century-old words of the American author Stephen Crane (known especially for *The Red Badge of Courage*) and turns them into a contemporary expression of fear and anxiety. *Black Riders* is a window into the desperation and terror that drives people to leave a home and seek a refuge elsewhere.

Of *Black Riders*, Habibi has written: *The poem to which the music is set is part of a larger collection of 68 short poems by Stephen Crane written in 1895... this composition announces the arrival of black riders, portraying it by playing with the sound of the words. It has a dark and gloomy color, and holds extreme anxiety inside.*

Black riders came from the sea.
There was clang and clang of spear and shield,
And clash and clash of hoof and heel,
Wild shouts and the wave of hair
In the rush upon the wind:
Thus the ride of sin.

~ Stephen Crane

Tabula Rasa – Don Macdonald (2010)

This was the winning composition of the inaugural NewWorks competition in 2010. Macdonald comments that *Tabula Rasa (Blank Slate)* ... evokes a simple image of a mother and child. A quiet moment when the mother sees, as she has never seen, the potential of the precious life she holds in her arms. A silent acknowledgement of her child and every child as a "blank slate" with seemingly limitless potential. Today we can also hear this as a promise of a new beginning for those who flee former homes in the kind of fear and desperation conjured up in the previous work by Habibi.

En mis brazos, respira
vida sin limites
luz del dia, noche oscura
duerme, sueño,
 resto con seguridad.
Con su corazón su alma
escucha y sabe esta verdad
Dentro de ti hay
 futuros ilimitados
si le dan la libertad;
libertad de crecer
libertad de aprender
libertad de tocar
libertad de sentir
libertad de imaginarse
libertad de volar
libertad de adorar
libertad de ser amado.

*In my arms, breathe.
Life without limits.
Light of day, dark night.
Sleep, dream,
 rest in safety.
With your heart, your soul,
listen and know this truth:
within you are
 boundless futures
if you are given freedom;
freedom to grow,
freedom to learn,
freedom to touch ,
freedom to feel,
freedom to imagine,
freedom to fly,
freedom to love,
freedom to be loved.*

~ Spanish poem by Allison Girvan (the composer's spouse)

Chanson d'automne and Soleils couchants – Robert Ingari (2010)

Composer and conductor Robert Ingari is a member of the music faculty at the University of Sherbrooke in Quebec, and is the founding director of the professional Quebec Chamber Choir. These settings of the poetry of 19th century France's Paul Verlaine, who was clearly not thinking of Canada, express a nostalgia and melancholy that also seem fitting as a response to Canadian landscape and seasonal change.

Chanson d'automne

Les sanglots longs
Des violons
De l'automne
Blessent mon cœur
D'une langueur
Monotone.

Tout suffocant
Et blême, quand
Sonne l'heure,
Je me souviens
Des jours anciens
Et je pleure

Et je m'en vais
Au vent mauvais
Qui m'emporte
Deçà, delà,
Pareil à la
Feuille morte.
~ *Paul Verlaine*

*The long sobs
of the violins
of autumn
wound my heart
with a languorous
monotone,*

*all suffocating
and pale, when
the hour strikes.
I remember
the old days
and I weep,*

*and I go
with the ill wind
that carries me
here and there
like a
dead leaf.*

Soleils couchants

Une aube affaiblie
Verse par les champs
La mélancolie
Des soleils couchants.

La mélancolie
Berce de doux chants
Mon cœur qui s'oublie
Aux soleils couchants.

Et d'étranges rêves,
Comme des soleils
Couchants, sur les grèves,
Fantômes vermeils,

Défilent sans trêves,
Défilent, pareils
A de grands soleils
Couchants sur les grèves.
~ *Paul Verlaine*

*A gentle dawn
pours the sadness
of sunsets
over the fields.*

*The sadness
lulls my heart,
lost in the setting suns,
with soft songs.*

*And strange dreams—
like suns
setting on a shore
like ruby phantoms—*

*drift endlessly,
again and again
like great suns
setting on a shore.*

Harvest – Ben Bolden (2016)

Our 2016 NewWorks choral composition competition winner is Benjamin Bolden. He is an associate professor in the Faculty of Education at Queen's University where his teaching includes composition, creativity, and community music. Working as an educator with all levels, from pre-school through university, he has taught students in Canada, England, and as far afield as Taiwan. Ben is an associate composer of the Canadian Music Centre and past editor of the Canadian Music Educator journal. He is, in his words, "the proud father of three rascally boys."

Ben has sent these words about Harvest: *I think of it as an understated piece—not the kind to win competitions! It is a very reflective and wistful piece. I have tried to paint with music my impressions of the images of living and working the land that the poem portrays so effectively. For me it is about slowing down at the end of a long day's work: that time when you are weary and the sun is low and casts a light that makes everything look special and you notice meaning and beauty in the everyday things around you.*

Some of my happiest times were spent in hayfields in southern Ontario, piling square bales onto wagons. That wonderful feeling of having done a good, hard day's work! This piece brings me back to those times, sitting proudly on top of the stacked hay bales as the sun begins to set, lazily gazing about at the beauty of the countryside as the tractor pulled us home.

A high bare field, brown from the plough, and borne
Aslant from sunset; amber wastes of sky
Washing the ridge; a clamour of crows that fly
In from the wide flats where the spent tides mourn
To yon their rocking roosts in pines wind-torn;
A line of grey snake-fence, that zigzags by
A pond and cattle; from the homestead nigh
The long deep summonings of the supper horn.

Black on the ridge, against that lonely flush,
A cart, and stoop-necked oxen; ranged beside
Some barrels; and the day-worn harvest-folk,
Here emptying their baskets, jar the hush
With hollow thunders. Down the dusk hillside
Lumbers the wain; and day fades out like smoke.

~ Charles G. D. Roberts (The Potato Harvest)

Le Pont Mirabeau - Jeff Enns (2012)

The 2012 NewWorks competition had particularly stellar entries, and the jury decided to give two Honourable Mention awards. You will hear both: Jeff Enns' *Le Pont Mirabeau*, and later, to end the concert, Tobin Stokes' *Gloria*. (The 2012 winning work by Sheldon Rose will be reprised on the November 2017 program, and all three will be part of the NewWorks CD to be released in fall 2018, marking DaCapo's 20th anniversary.) Jeff paints Appolinaire's wistful text with his rich compositional brush, summoning both passion and calm – very much like a river that flows gently but also gushes forth at points.

Sous le pont Mirabeau coule la Seine
Et nos amours
Faut-il qu'il m'en souvienne
La joie venait toujours après la peine

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

Les mains dans les mains restons face à face
Tandis que sous
Le pont de nos bras passe
Des éternels regards l'onde si lasse

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

L'amour s'en va comme cette eau courante
L'amour s'en va
Comme la vie est lente
Et comme l'Espérance est violente

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure

Passent les jours et passent les semaines
Ni temps passé
Ni les amours reviennent
Sous le pont Mirabeau coule la Seine

omitted: [Vienne la nuit sonne l'heure
Les jours s'en vont je demeure]
~ Guillaume Apollinaire

*'Neath the bridge Mirabeau, Seine softly flowing
And there our love comes back in memories glowing
How joy would ever come from pain's bestowing
Night comes, the evening is waning,
Days slipping by, I remaining.*

*Let us stay hand in hand, face to face
While down below
The bridge of our embrace
Roll the waves weary of our endless gaze
Let night come toll hours away
Days go by me, here I stay*

*Love slips away just as the water flowing
Love slips away, how life seems ever slowing
And even hope is violence unknowing
Night comes, the evening is waning,
Days slipping by, I remaining.*

*Days slowly pass and turn to weeks unerring
But neither time nor love shall be recurring
Below the bridge the Seine is slowly stirring
omitted: [Night comes, the evening is waning
Days slipping by, I remaining.]*

~ trans. Jon Washburn & A.Z. Foreman

Night on a Starry Hill – Matthew Emery (2014)

Emery's was the winning work of DaCapo's 2014 NewWorks competition. He was completing undergraduate composition studies at UBC at that time, and has since been composer-in-residence with the Amabile Choirs of London, Ontario. He has studied with a number of composition teachers, including Stephen Chatman and Alice Parker, and he is currently completing a Master of Music degree at U of Toronto. His list of awards fills a computer screen (!) and we will simply echo the Vancouver Sun in characterizing Emery as a composer who "writes with an honesty which enchants."

Give me a few more hours to pass
With the mellow flower of the elm-bough falling,
And then no more than the lonely grass
And the birds calling.

Give me a few more days to keep
With a little love and a little sorrow,
And then the dawn in the skies of sleep
And a clear to-morrow.

Give me a few more years to fill
With a little work and a little lending,
And then the night on a starry hill
And the road's ending.

~ Marjorie Pickthall

Gloria – Tobin Stokes (2012)

Stokes' *Gloria* was the other entry awarded an Honourable Mention in the 2012 NewWorks competition. While there are likely thousands of settings of the Mass texts (Kyrie, Gloria, Credo, Sanctus, Agnus), this one retains a freshness and vigour, fairly bursting through the bar lines with its asymmetrical rhythms. Gloria indeed!

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

*Glory be to God in the highest.
And on earth peace
to those of good will.*

Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

*We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.
We give thanks to Thee
for Thy great glory.*

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

*O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ,
the only begotten Son.
Lord God, Lamb of God,
Son of the Father.*

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
omitted: [Qui sedes
ad dextram Patris,
miserere nobis.]

*Thou that takest away the sins of
the world, have mercy upon us.
Thou that takest away the sins of
the world, receive our prayer.
omitted: [Thou that sittest
at the right hand of the Father,
have mercy upon us.]*

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

*For thou only art holy,
thou only art the Lord,
thou only art the most high,
Jesus Christ.
With the Holy Ghost
in the glory of God the Father.
Amen.*

The Artists

Leonard Enns

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, to the US, and to Europe, where he has been invited to adjudicate at the annual International Eisteddfod in Llangollen, Wales for five successive seasons. One of his current projects is a half-hour choral/orchestral commission, titled *This Thirsty Land*, for the University of Guelph; the Guelph premiere will be next April, followed by two further performances that month by the combined DaCapo Chamber Choir and Orpheus Choir of Toronto, one performance in each home city. Enns will be at the Banff Centre as a Leighton Colony Artist for several weeks this spring, completing the composition.

DaCapo Chamber Choir

The DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo, Ontario under the direction of Leonard Enns. The mission of the choir is to promote the best of contemporary choral music through public performance and recordings, including the intentional championing of music of Canadian and local composers. The choir's annual national NewWorks choral competition for Canadian composers aids in establishing a vibrant and vital presence for recent and emerging Canadian choral music.

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 is currently working on their third recording - with an anticipated release to coincide with the opening of their 20th anniversary season in the fall of 2018.

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
Sara Martin
Sarah Pearson
Caroline Schmidt
Hannah Swiderski

Tenor

Brian Black
Curtis Dueck
Chris Everett
Robert Gooding-Townsend
Stephen Preece

Alto

Theresa Bauer
Janice Maust Hedrick
Alex Meinzingner
Susan Schwartzentruber
Jennie Wiebe

Bass

Donny Cheung
Michael Hook
Phil Klassen-Rempel
Luc Larocque
Michael Lepock
Daniel Morris

To inquire about auditions, email auditions@dacapochamberchoir.ca

Acknowledgements

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

Choir Manager – Sara Martin

Board of Directors:

Rachel Harder
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TECHNOLOGY SOLUTIONS



Conrad Grebel
University College

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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with Amir Haghghi, Canadian/Iranian vocal soloist

March 3&4, 2018

with Catherine Robertson, pianist

April 28, 2018

with Orpheus Choir of Toronto, string orchestra, and oboe