

Inspire-Transform-Enchant
Reverend Joy
From the Beginning
Chamber Choir
DaCapo
Transcending Spirit, With Imagination

**DIRECTED BY
LEONARD ENNS**

GIVING IDEAS VOICE

Threshold of Night

Saturday November 12 — 8pm

St. John the Evangelist, Kitchener

Sunday November 13 — 3pm

St. John's Lutheran, Waterloo

with special guests...

Lottie Enns-Braun, organ

Allen Harrington, saxophone

Program

Michael McGlynn – *O Ignis Spiritus*
with Allen Harrington, saxophone

~..~

James Rolfe – *Shadows* (world premiere)

Michael McGlynn – *From nowhere to nowhere* (#3 from *Visions*)
Lottie Enns-Braun, organ
Allen Harrington, saxophone

Patrick Murray – *The Echo* (2011 NewWorks winner)

Michael McGlynn – *Dorchadas* [Darkness] (#2 from *Visions*)
Lottie Enns-Braun and Allen Harrington

Tarik O'Regan – *Threshold of Night*

~intermission~

Sven David Sandström – *Ah Sunflower*

Augusta Read Thomas – *Angel Tears* and *Earth Prayers*
Lottie Enns-Braun and Allen Harrington

Paul Mealor – *Ubi Caritas*

~..~

Leonard Enns – *I will lift up mine eyes*
with Allen Harrington

~..~

Jonathan Dove – *Seek Him that Maketh the Seven Stars*
with Lottie Enns-Braun

*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)

The three concerts of our 2016/17 season take Canada's 150th birthday as goal. We consider *Who* we are as a people (November), *What* this is as a land (March), and *How* we recognize the various partners in this celebration (May).

Today it's "Who." We are (or are we?) a people among whom others may find safety, hope and home. Our title work, *Threshold of Night*, stands at the midpoint of the program, posing the question: how do we encounter those who stand at the door. Do we greet newcomers with welcome or fear? In poet Kathleen Raine's words, "Are you a stranger, out in the storm, or has my enemy found me out...?" Always, it seems, when we meet those in need, there are those hands stretched in welcome to the stranger, and those held behind the back in fear and reluctance. Still, many strangers have found a home here, despite conflicting responses of welcome and shunning. For the seekers, sorrow and pain is tempered by determination, and the threshold of night may be the verge of (new) being.

Our Winnipeg guests, organist Lottie Enns-Braun and saxophonist Allen Harrington are here fresh from a concert in Ottawa a week ago. Their new CD, *Vanishing Point* (to be officially released November 18) includes the Augusta Read Thomas works on our concert today, as well as the CD title work by Leonard Enns. Pre-release copies are on sale today in the lobby. The duo, formed in 2005, have been previous guests of DaCapo (November 2010) and we are pleased to be sharing a concert with them again.

The 16/17 season marks a beginning of a new educational program of the choir, connecting us with regional high schools, thanks to the initial encouragement of Josh Hill, music department head at Cameron Heights. This year we are partnering with Kitchener-Waterloo Collegiate and Vocational School (KCI), and its music teachers Jennifer Spaulding and Steve Surian. Along with some joint rehearsal time, we will share in OSSIA - their school music concert - on December 15, and they in turn will partner with us on a concert next year. Today you will experience a small example of that relationship at the end of the Paul Mealor *Ubi Caritas*.

This concert also marks the world premiere *Shadows* by Canadian composer James Rolfe. We are pleased to continue to introduce new and important Canadian works, as is this one, to our community.

***O Ignis Spiritus* – Michael McGlynn (b. 1964, Ireland)**

McGlynn is a highly successful Irish composer, conductor, and film maker. There are numerous recordings of his music by both by his Irish choral group, Anúna and by other ensembles, and (to date) two doctoral dissertations devoted to his music. Of his composing style, he says: "I have found that the best way of composing is to let the music find its own path, allowing it to weave its own magic around the words of a text."

<i>O ignis spiritus paracliti,</i>	<i>O comforting fiery spirit</i>
<i>Vita vite omnis creature,</i>	<i>The life force of all creatures,</i>
<i>Sanctus es vivificando formas</i>	<i>You are holiness in all living things</i>
<i>Sanctus es unguendo</i>	<i>You are a sacred ointment for</i>
<i>periculose fractos</i>	<i>perilous injuries</i>
<i>Sanctus es tergendo fetida vulnera.</i>	<i>Your holiness cleanses the fetid wound.</i>

<i>O spiraculum sanctitatis</i>	<i>O holy breath,</i>
<i>O ignis caritatis</i>	<i>O loving fire,</i>
<i>O fons purissimus</i>	<i>O fountain of purity,</i>
<i>O iter fortissimum</i>	<i>O mightiest of pathways</i>

~ Hildegard von Bingen
(1098 - 1179)

***Shadows* – James Rolfe (b. 1961, Canada)**

Rolfe is a major Canadian composer, writing for choir, orchestra, opera and the stage, and commissioned and performed by ensembles in Canada, USA, Europe and New Zealand. He has been described as "One of our most gifted composers of new concert music" in Toronto's *The Whole Note* magazine. Among his numerous awards is the 2014 national Outstanding Choral Composition Work Award from Choral Canada for his composition *Open Road* (using the Whitman poem of the same name) for choir, soprano and baritone soloists, and string orchestra. We are thrilled to have had the opportunity to work with Rolfe in rehearsal a week ago. Today's performance of his *Shadows* is a world premiere.

And if tonight my soul may find her peace
in sleep, and sink in good oblivion,
and in the morning wake like a new-opened flower
then I have been dipped again in God, and new-created.

And if, as weeks go round, in the dark of the moon
my spirit darkens and goes out, and soft strange gloom
pervades my movements and my thoughts and words
then I shall know that I am walking still
with God, we are close together now the moon's in shadow.

And if, as autumn deepens and darkens
I feel the pain of falling leaves, and stems that break in storms
and trouble and dissolution and distress
and then the softness of deep shadows folding,
folding around my soul and spirit, around my lips
so sweet, like a swoon, or more like the drowse of a low, sad song
singing darker than the nightingale, on, on to the solstice
and the silence of short days, the silence of the year, the shadow,
then I shall know that my life is moving still
with the dark earth, and drenched
with the deep oblivion of earth's lapse and renewal.

And if, in the changing phases of man's life
I fall in sickness and in misery
my wrists seem broken and my heart seems dead
and strength is gone, and my life
is only the leavings of a life:

and still, among it all, snatches of lovely oblivion, and snatches of
renewal.
odd, wintry flowers upon the withered stem, yet new, strange flowers
such as my life has not brought forth before, new blossoms of me

then I must know that still
I am in the hands of the unknown God,
he is breaking me down to his own oblivion
to send me forth on a new morning, a new man.

~ D. H. Lawrence (1885-1930)

***From nowhere to nowhere* (#3 from *Visions*) – Michael McGlynn**

Visions has quickly become a favourite amongst European saxophonists. The work has three movements, two of which we hear today. *From nowhere to nowhere*, an aria for solo saxophone, is actually the last movement in the set. It serves here to carry us beyond words between the choral works of Rolfe and Murray, with its calm, its both gentle and impassioned reach, and final, its graceful resignation.

***The Echo* – Patrick Murray (b. 1990, Canada)**

Murray, a graduate of Cameron Heights Collegiate Institute, is currently pursuing a DMA in Choral Conducting at University of Illinois Urbana-Champaign, where he is Assistant Conductor of the University Chamber Singers, and conducts the choir at Trinity Lutheran Church, Urbana.

The Echo was the winning entry in the 2011 DaCapo NewWorks competition, and also second prize winner of the 2013 SOCAN Foundation Award for Young Composers. Murray has commented that Rossetti's poem expresses "a complex depth of unresolved emotion," which he expresses in his composition as "a haunting landscape of half-remembered fragments of melody and harmonies alternately sweet and brittle, an aural echo of fragility and loss as evoked by the poet."

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope and love of finished years.

O dream how sweet, too sweet, too bitter sweet,
Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My very life again though cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low
As long ago, my love, how long ago.
~ Christina Rossetti (1830-1894)

***Dorchadas* [Darkness] (#2 from *Visions*) – Michael McGlynn**

Dorchadas [Darkness] is the second movement of *Visions*, serving here to lead us to our title work, *Threshold of Night*. McGlynn's original score was for piano and saxophone. Today you hear *Dorchadas* in a version transcribed for saxophone and organ by the performers, with the permission of McGlynn.

***Threshold of Night* – Tarik O'Regan (b. 1978, England)**

O'Regan, born in England to an English father of Irish descent and an Algerian mother, is a major contemporary compositional voice. Educated in Cambridge and Oxford, he also spent time as a child in his mother's homeland, and now resides in the USA. Current projects include major works for the Dutch National Ballet, the Hallé Orchestra, and the Houston Grand Opera.

Threshold of Night was commissioned by St John's College, Cambridge, and premiered there a decade ago. This is an Advent text, yet can also be read as another analogy when we think of those at the door of our land.

Who stands at my door in the storm and rain
On the threshold of being?
One who waits till you call him in
From the empty night.

Are you a stranger, out in the storm,
Or has my enemy found me out
On the edge of being?

I am no stranger who stands at the door
Nor enemy come in the secret night,
I am your child, in darkness and fear
On the verge of being.

Go back, my child, to the rain and storm,
For in this house there is sorrow and pain
In the lonely night.

I will not go back for sorrow or pain,
For my true love weeps within
And waits for my coming.

Go back, my babe, to the vacant night
For in this house dwell sin and hate
On the verge of being.

I will not go back for hate or sin,
I will not go back for sorrow or pain,
For my true love mourns within
On the threshold of night.

~ Kathleen Raine (1908-2003)

Ah Sunflower – Sven David Sandström (b. 1942, Sweden)

Sandström has been a major influence on contemporary Swedish composition, and is a hugely productive composer whose music covers the wide range from opera to film music to sacred choral music for the church. He is a former faculty member of Stockholm University, and more recently of Indiana University in the USA. His setting of Blake's text is surprising, as is much of his music, and probes the extremes of aspiration, of search, of longing.

Ah Sun-flower! weary of time,
Who countest the steps of the Sun:
Seeking after that sweet golden clime
Where the traveller's journey is done.

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow:
Arise from their graves and aspire,
Where my Sun-flower wishes to go.

~ William Blake (1757-1827)

***Angel Tears* and *Earth Prayers* – Augusta Read Thomas (b. 1964, United States)**

Harrington and Enns-Braun recorded their CD, *Vanishing Point*, a year ago. That disc includes the Augusta Read Thomas set of pieces, recorded by the duo immediately after the November 2015 Paris attacks. The timing was sadly poignant; this music is witness to the fact that in the wake of unspeakable acts threatening to fracture our very humanity, and even when words crumble, music can help summon angel tears and send back earth prayers.

***Ubi caritas* – Paul Mealor (b. 1975, Wales)**

The ancient hymn, *Ubi caritas*, has long been used as one of the antiphons for the washing of feet on Maundy Thursday. The most familiar concert setting is possibly that of Duruflé's, but there are others, among them this one. Notice that at the very end the Gregorian melody associated with the hymn appears, as from afar. Mealor, professor at the University of Aberdeen, composed this setting of the text for the wedding of Prince William and Catherine Middleton in 2011.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

*Where charity and love are, God is there.
We are gathered into one through Christ's love.
Let us rejoice be glad in Him.
Let us fear and love the living God.
And love one another with a sincere heart*

***I will lift up mine eyes* – Leonard Enns (b. 1948, Canada)**

This setting of Psalm 121 was commissioned by conductor Noel Edison for the 2016 Good Friday concerts of the Toronto Mendelssohn Choir. While the translation used is that of the King James bible, the second phrase, "from whence cometh my help," is treated as a question, as in several modern translations. At the other side of the threshold (personal, political, religious) that question begs an answer.

I will lift up mine eyes unto the hills,
from whence cometh my help.
My help cometh from the Lord,
which made heaven and earth.
He will not suffer thy foot to be moved:
he that keepeth thee will not slumber.
Behold, he that keepeth Israel
shall neither slumber nor sleep.
The Lord is thy keeper:
the Lord is thy shade upon thy right hand.
The sun shall not smite thee by day,
nor the moon by night.
The Lord shall preserve thee from all evil:
he shall preserve thy soul.
The Lord shall preserve thy going out and thy coming in
from this time forth, and even for evermore.

~ Psalm 121, King James Version

Seek Him that Maketh the Seven Stars – Jonathan Dove (b. 1959, England)

The text of Dove's anthem expresses the arrival of our program's trajectory, looking, as it does, from the point of darkness to the brilliance of light. Dove has written: I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain 'Seek him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity.

Seek him that maketh the seven stars
and Orion and turneth the shadow of death into the morning.

~ Amos 5:8

Alleluia, yea, the darkness shineth as the day,
the night is light about me.

~ Psalm 13

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. His current composition projects include a major work for the University of Guelph to be premiered during the 2017/18 academic year, while continuing adjudication invitations have come locally from organizations such as the Kiwanis Festival and internationally from the Music Eisteddfod in Llangollen Wales for the past four years.

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

Tenor

Brian Black
Curtis Dueck
Norm Fowler
Robert Gooding-Townsend
Stephen Preece

Alto

Theresa Bauer
Janice Maust Hedrick
Alex Meinzingher
Susan Schwartzentruber
Jennie Wiebe

Bass

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

To inquire about auditions, email auditions@dacapochamberchoir.ca

Lottie Enns-Braun (organ) and Allen Harrington (saxophone)

Allen Harrington and Lottie Enns-Braun have been performing as a duo since 2005. Countless recitals later, they have been featured on Winnipeg's Westminster Organ Series and at the 2016 Royal Canadian College of Organists' National Convention. In addition to his career as a performer, Allen Harrington teaches saxophone, bassoon, and chamber music at the University of Manitoba. He has released two CDs through Ravello Records of his duo work with pianist Laura Loewen: *Metropolis* and *The Postcard Sessions*. Lottie Enns-Braun is the organist and director of music at Young United Church in Winnipeg and organist at the University of Manitoba, as well as a member of the Royal Canadian College of Organists. She is a prominent presence in the Winnipeg music scene, both as a soloist and as a collaborator in ensembles.

Acknowledgements

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DaCapo thanks the following organizations and individuals:



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Conrad Grebel
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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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