

Inspire Transform Enchant
Reverend Joy
From the Beginning
Dissonant Spirit, A Vision
Imagination
Da Capo
Chamber Choir

**DIRECTED BY
LEONARD ENNS**

This Thirsty Land

Saturday April 28, 8pm

St. John's Lutheran, Waterloo

With special guests...

Orpheus Choir of Toronto (dir. Robert Cooper)

plus oboe soloist and string orchestra

The Road to Refuge: 2017/18 Season *Displacement*



Canada Council
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UNIVERSITY OF WATERLOO
FACULTY OF ENVIRONMENT

Program

DaCapo Chamber Choir; Leonard Enns, conductor

Shimmering Water / Ice / Reflections – Bruce Sled*

Ave Maris Stella – Trond Kverno

Sun on Water – Hussein Janmohamed*

~

Orpheus Choir; Robert Cooper, conductor

There will come soft rains – Ēriks Ešenvalds

Canticum calamitatis maritimae – Jaakko Mäntyjärvi

Maeve Palmer, Ryan Moilliet, soloists

Orpheus Choir; Elise Naccarato, apprentice conductor

The Water is Wide (O Waly, Waly) – John Rutter

~

combined choirs; Robert Cooper, conductor

Water Night – Eric Whitacre

~ intermission ~

combined choirs; Leonard Enns, conductor

This Thirsty Land – Leonard Enns*

I. Great Sky

II. Sorella Acqua

III. Sound of Water

IV. Small Blue Lake

V. Spirit of the Sea

*Canadian composition

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

We acknowledge the support of the Canada Council for the Arts, which last year invested \$153 million to bring the arts to Canadians throughout the country.

Nous remercions le Conseil des arts du Canada de son soutien. L'an dernier, le Conseil a investi 153 millions de dollars pour mettre de l'art dans la vie des Canadiennes et des Canadiens de tout le pays.

Notes & Texts

Program notes written by Leonard Enns (DaCapo pieces & *This Thirsty Land*) and Helen Coxon (Orpheus selections & *Water Night*).

Water covers over 70% of the earth's surface; it constitutes over half the body weight for most humans; it is the non-negotiable requirement both for and of life. In the ancient biblical creation narrative, after light, it is water that is created and then separated into the vapors above the earth from the waters on and in the earth. And, in ancient texts, disputes over water are already recorded. Given that less than 3% of the earth's water is freshwater, conflicts over access to and preservation of this precious resource come as no surprise. Today—as a result of climate change, political decisions, wars, industry, agriculture, deforestation—access to potable (and other) water is becoming an increasingly significant cause of population displacement, while at the same time flooding and rising water levels causes are shifting peoples as well. Our program theme arises from this perspective. This is the third concert in our year-long focus on displacement, completing the initial year of DaCapo's three-year *Road to Refuge* series. Our November concert reflected political causes of displacement (*The Colour of Freedom*), while the March concert reflected psychological challenges of displacement (*Reincarnations*). We continue in fall with resettlement as next season's theme, and complete the journey in the third year with the theme of renewal. November of this year will also mark DaCapo's 20th anniversary, and the launch of our third CD.

Today we are pleased to share the performance with Orpheus Choir of Toronto. Extending the guest list, our instrumentalists join the combined choirs for the anchor work of the program, *This Thirsty Land*.

We are grateful to our many supporters, those identified later in the program booklet, and those who remain anonymous. Thank you.

Shimmering Water / Ice / Reflections

– Bruce Sled (b. 1975, Canada)

Sled is a graduate of the University of British Columbia, where he studied composition with Stephen Chatman. In addition to his work as an internationally performed composer of solo, choral, and operatic music, he is a music educator, and as such has contributed significantly to the development of musical and compositional skills in young students.

Of this triptych, which has no text, Sled writes:

Shimmering Water is inspired by sunlight shining on rippling water. The music evokes flashes of light rippling in different directions simultaneously.

Ice evokes the melting of any icy winter lake. Fluid lines sung by treble voices are gradually taken over by whispering and speaking, gently melting into silence. This musical process is inspired by the beauty of the slowness of nature, changing gradually in way that are both subtle and sublime.

Reflections is again meant to evoke the movement of water. All of the chords are symmetrical around the note "D". They are either heard symmetrically at the same time or the upper voices or lower voices answer each other.

***Ave Maris Stella* – Trond Kverno (b. 1945, Norway)**

Kverno is a professor of church music, and composer of the same. Despite its liturgical motivation, this 1976 setting of an 11th century hymn is fitting for a water-themed concert. While water is source of life, it is also source of a living for many who harvest the oceans. No surprise, then, that from Norway, with its 57,000 km of coastline, would come a prayer to the virgin Mary as the ocean's star (maris stella).

Ave maris stella,
Dei Mater alma,
Atque semper virgo,
Felix caeli portas.

*Hail, star of the sea,
God's mother dear,
Yet ever a virgin,
Blest heavenly gate.*

Sumens illud Ave
Gabrielis ore.
Funda nos in pace,
Mutans Hevae nomen.

*Receiving that Ave
from Gabriel's lips,
Settle us in peace,
Reversing Eva's name.*

Solve vincla reis,
Profer lumen caecis,
Mala nostro pelle,
Bona cuncta posce.

*Loosen the chains of the guilty,
Bring forth light to the blind,
Dispel our woes,
And plead for our good.*

Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

*Show thyself to be a mother:
May he receive prayers through thee
Who, though born for us,
Was still thine own.*

Virgo singularis,
Inter omnes mitis,
Nos culpulis solutos,
Mites fac et custos.

*Virgin all excelling,
Among all the most meek,
Set us free from sin,
Make us meek and chaste.*

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collaetemur.

*Bestow on us a pure life,
Prepare a safe way,
That, seeing Jesus,
We may ever rejoice.*

Sit laus Deo Patri
Cummo Christo decus,
Spiritus Sancto
Tribus honor unus. Amen.

*Praise be to God the Father,
To Most High Christ be praise,
And to the Spirit Holy,
To the Three be honor equally. Amen.*

Ave, gratia plena!
Dominus tecum!
Benedicta tu in mulieribus!
~ 11th century hymn

*Hail (Mary), full of grace!
The Lord is with thee!
Blessed art thou amongst women!*

Sun on Water – Hussein Janmohamed (b. 1969, Kenya)

Janmohamed is a singer, composer, and music educator who describes himself as a South Asian Ismaili Muslim, born in Kenya, raised in Central Alberta and nurtured in British Columbia. Music, he says, was the inspiration that transformed negativity experienced through racism and discrimination into something positive for him.

About *Sun on Water* Janmohamed writes:

Sun on Water finds its inspiration in the mystery of winter sunrises on Toronto's Scarborough Bluffs. The colours of the rising sun over Lake Ontario revealed a palatable silence and yearning from which the music emerged. The texts and musical influences come from Western choral music, Middle Eastern rhythms, Hindu and Indic Ismaili Muslim traditions.

Sun on Water begins quietly as deep waters rumble underneath. Sonic layers reflect the yearning of the sun and water, like lover and beloved, for each other. A burst of sun breaks forth. Yet, as the sun's rays shimmer on the surface of the lake, the deep water still echoes their mutual yearning for ultimate union.

Surya
Nayno(n) se nayn milavo,
mere Saheb
~ Traditional Hindu & Indic
Ismaili Muslim texts

Sun, Supreme Light.
Let my eye meet with yours,
my Lord/Master/Beloved

De profundis clamavi ad te Domine:
Domine exaudi vocem meam

Out of the depths have
I cried unto Thee, O Lord:
Lord, hear my voice.
~ Psalm 130

There Will Come Soft Rains – Eriks Ešenvalds (b. 1977, Latvia)

The works of Latvian composer Ēriks Ešenvalds have been a feature of the Orpheus Choir's 2017-18 season. In addition to the February concert, devoted solely to Ēriks' compositions, each of our other concerts has presented one of his works. The text for this piece is a 12-line poem by Sara Teasdale (1884-1933), whose poetry has also been the inspiration for other Ešenvalds compositions (*Stars, Only in Sleep*.) The work was first published in the July 1918 issue of Harper's Magazine, and imagines nature reclaiming a battlefield after the fighting is done, but also foreshadows the thought that mankind might be able to utterly destroy itself through war.

Canticum Calamitatis Maritimae – Jaakko Mäntyjärvi (b. 1963, Finland)

Jaakko Mäntyjärvi is a Finnish professional freelance translator and an active semi-professional musician involved mostly in choral singing. Consequently, most of his output as a composer consists of choral works, some 100 of which have been published to date. *Canticum Calamitatis Maritimae* ("Song of Maritime Calamity"), is dedicated to the memory of those who lost their lives in the shipwreck of the *Estonia* on September 28, 1994. Of the 989 people on board, 852 perished when the *Estonia* sank during a storm in the Baltic Sea; the worst peacetime European shipping disaster in history.

Canticum won third prize in the European composition competition for cathedral choirs in 1997. The text of the piece is taken from three sources: the Catholic Requiem Mass, Psalm 107: "They that go down to the sea in ships...", and the report of the disaster from the weekly Latin-language Finnish news service, Nuntii Latini, a weekly news update on Finnish national radio delivered entirely in Latin.

Although fragments of the Requiem text are quoted, the work is not really intended for liturgical use, but rather as a meditation involving three distinct elements: firstly, the individual aspect — the 'folk song' soprano solo that begins and ends the work (and that can, but does not have to be, interpreted as the keening or lament of a sailor's widow); secondly, the objective aspect — the 'precentor' intoning the bare facts of the event in newsreader style; and thirdly, the collective aspect — the extensive setting of the psalm text Qui descendunt mare in navibus ('They that go down to the sea in ships').

The opening and closing sound background, consisting of a text fragment repeated in prayer style, introduces an element of stylized realism. The musical material is almost exclusively based on the pentatonic 'folk song' and a symmetrical (octatonic)

scale. The 'folk song' theme is not a genuine folk song. It is intended to sound like a generic (and hence unidentifiable) Western pentatonic folk tune that could be from any country, albeit more probably from the north than from the south. The tune is in fact a highly corrupted version of Nearer, my God, to thee, the hymn tune traditionally (though falsely) held to be the last tune played by the band of the Titanic.

~ Jaakko Mäntyjärvi

Canticum Calamitatis Maritimae

*Lux aeterna luceat eis, Domine,
et lux perpetua luceat eis.*

Miserere Domine.

~ Catholic Requiem Mass

Song of Maritime Calamity

*May light eternal shine on them, Lord,
And may perpetual light shine
upon them.*

Have mercy, O Lord.

*Plus octingenti homines vitam
amiserunt calamitate navali in Mari
Baltico septentrionali facta.*

*More than eight hundred people
perished in a shipwreck in the
northern Baltic Sea.*

*Navis traiectoria nomine Estonia,
cum Tallinno Stockholmiam versus
navigaret, saeva tempestate orta
eversa et submersa est.*

*The car ferry Estonia, en route from
Tallinn to Stockholm, was overturned
in a severe storm and sank.*

*In navi circiter mille vectores errant.
Calamitatae Estoniae nongenti
decem homines perierunt, centum
undequadraginta sunt servati.*

*There were about 1000 passengers
on board. 901 people lost their lives
in the wreck of the Estonia; 139 were
saved.**

~ Nuntii Latini

*The discrepancy between these numbers and those given in the program note above is attributed to the fact that Nuntii Latini came out only 2 days after the disaster, when accurate numbers were not yet known.

Qui descendunt mare in navibus
Facientes operationem in aquis multis
ipsi viderunt opera Domini et mirabilia eius in profundo.
Dixit et stetit spiritus procellae et exaltati sunt fluctus eius;
Ascendant usque ad caelos et descendunt usque ad abyssos.
Anima eorum in malis tabescebat;
Turbati sunt et moti sunt sicut ebrius
Et omnis sapientia eorum devorata est.
Et clamaverunt ad Dominum cum tribularentur
Et de necessitatibus eorum eduxit eos
Et statuit procellam eius;
In auram et siluerunt fluctus eius
Et laetati sunt quia siluerunt
Et deduxit eos in portum voluntatis eorum.
~ Psalm 107:23-30

*They that go down to the sea in ships,
That do business in great waters;
These see the works of the Lord, and his wonders in the deep.
For he commands, and raises the stormy wind, which lifts up the waves.
They mount up to the heaven, they go down again to the depths:
Their soul is melted because of trouble.
They reel to and fro,
And stagger like a drunken man,
And are at their wit's end.
Then they cry to the Lord in their trouble,
And he brings them out of their distresses.
He makes the storm a calm, so that the waves are still.
Then are they glad because they be quiet;
So he brings them to their desired haven.*

***The Water is Wide* – traditional, arr. John Rutter (b. 1945, United Kingdom)**

Composer, conductor, editor, arranger and record producer, mainly of choral music, John Rutter needs little introduction. His popular music embraces hymn settings for choirs, Christmas carols, and epic choral works such as the *Gloria* and the *Requiem*. He has also written orchestral and instrumental pieces and TV soundtracks.

The Water is Wide, also known as *O Waly, Waly*, is a folk song of Scottish origin, based on lyrics that partly date to the 1600s. The modern lyrics were consolidated by Cecil Sharp in 1906 from multiple older sources, following English lyrics with very different stories and styles but the same meter. Earlier sources were frequently published as broadsheets without music, and performers or publishers would insert, remove, and adapt verses with the same meter from one piece to another. Consequently, each verse in the modern song may not have been originally composed in the context of its surrounding verses nor be consistent in theme.

The imagery of the lyrics describes the challenges of love: “Love is handsome, love is kind” at the beginning of the relationship, but as time passes, “love grows old, and waxes cold.” Even true love, the lyrics say, can “fade away like morning dew.”

***Water Night* – Eric Whitacre (b. 1970, United States)**

Eric Whitacre is a Grammy-winning American composer, conductor, and speaker, known for his choral, orchestral and wind ensemble music. He is also known for his “Virtual Choir” projects, bringing individual voices from around the globe together into an online choir.

Water Night is one of Whitacre’s earliest works, written in 1995, commissioned by the Dale Warland Singers. The text is from Octavio Paz’s poem *Agua nocturna*, adapted by Whitacre and translated by Muriel Rukeyser. According to Whitacre,

The poetry of Octavio Paz is a composer’s dream. The music seems to set itself (without the usual struggle that invariably accompanies this task), and the process feels more like cleaning the oils from an ancient canvas to reveal the hidden music than composing. Water Night was no exception, and the tight harmonies and patient unfolding seemed to pour from the poetry from the first reading, singing its magic even after the English translation.

Night with the eyes of a horse that trembles in the night,
Night with eyes of water in the field asleep
Is in your eyes, a horse that trembles is in
Your eyes of secret water.
Eyes of shadow-water,
Eyes of well-water,
Eyes of dream-water.
Silence and solitude,
Two little animals moon-led,
Drink in your eyes,
Drink in those waters.
If you open your eyes, night opens doors of musk,
The secret kingdom of the water opens
Flowing from the center of the night.
And if you close your eyes,
A river, a silent and beautiful current, fills you from within,
Flows forward, darkens you:
Night brings its wetness to beaches in your soul.

***This Thirsty Land* – Leonard Enns (b. 1948, Canada)**

While the challenges of climate change make water a major issue of concern today, it has been a theme for poets and politicians alike since earliest records – water as gift, as life source, as life sustaining, but also as source of conflict, tragedy and grief. *This Thirsty Land* celebrates the gift of water, and mourns the possibility of a future that may result if we do not attend to it, if we care too much about ourselves, and too little about the earth. This is a celebration, and also a cry for help and forgiveness, ending with the words of T. S. Eliot:

*Sister, mother
And spirit of the river, spirit of the sea,
Suffer me not to be separated
And let my cry come unto Thee.*

The first movement is a hymn of thanks to the sky, that womb of vapour which gives life to the earth; the words are those of Aeschylus, from the fifth century BC. The second movement is a dance-like celebration, extolling the virtues of Sister Water; the thirteenth century words are those of Saint Francis. The text of the third movement, from T. S. Eliot's *The Wasteland*, paints a world that is dry, a land in which one longs hopelessly for water and for the song of the hermit-thrush. As relief, the fourth movement is an a cappella setting of words by the late Canadian George Whipple, reflecting on the stunning beauty of the smallest drop water. The final movement returns to Eliot again; here is plea that we not lose (nor lose sight of) our bond with the spirit of the sea. Eliot's final line, *and let my cry come unto Thee*, essentially determined the musical references to Purcell's *Hear my Prayer, O Lord*, which forms the scaffolding of this last movement.

This Thirsty Land, commissioned by Marta McCarthy for the University of Guelph, was premiered in Guelph on 7 April 2018.

Travel support for two Banff Centre composition residencies for the creation of This Thirsty Land provided by Canada Council and Conrad Grebel University College.

I: THE GREAT SKY

The great and amorous sky curved over the earth,
and lay upon her as a pure lover.

The rain, descending from heaven
for all the earth,
for both weak and strong,
germinating the wheat,
swells furrows with life
and brings forth buds in the orchards.

~ Aeschylus (*alt. Leonard Enns; public domain*)

II: SORELLA ACQUA

Laudato si, mi Signore, per sor'Acqua,

la quale è molto utile
et humile
et pretiosa
et casta.

Be praised, my Lord, through Sister Water,

*she is very useful,
and humble,
and precious,
and pure.*

~ St Francis of Assisi (*public domain*)

III: THE SOUND OF WATER

If there were the sound of water only
Not the cicada
And dry grass singing
But the sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water

~ from T.S. Eliot, *The Wasteland*: What the Thunder said
(*public domain*)

IV: THE SMALL BLUE LAKE

Have you seen
how, after rain, the small
blue lake at the bottom
of the tulip cup
looks back at you?
How flowers effloresce
on the first warm night in May,
burst from green buds and raise
sprung faces to the stars and do
a moon-dance with the breeze...?

~ *George Whipple, Swim Class and Other Poems: Flowers (used by
permission of the author*

V: THE SPIRIT OF THE SEA

Blessed sister, holy mother, spirit of the fountain, spirit of the garden,
Suffer us not to mock ourselves with falsehood
Teach us to care and not to care
Teach us to sit still
Even among these rocks,
Our peace in His will
And even among these rocks
Sister, mother
And spirit of the river, spirit of the sea,
Suffer me not to be separated
And let my cry come unto Thee.

~ *T.S. Eliot, Ash Wednesday (public domain)*

The Artists

First Violins

Stephen Marvin
(Concertmaster)
Barbara Hindrichs
Kailey Richards

Second Violins

Suhashini Arulanandam
Alexis Brett
Jimin Shin

Violas

Mary McGeer
John Wiebe
Tracy Poizner

Cellos

Kerri McGonigle
Joel Tangjerd

Bass

Filip Stasiuk

Oboe

Sarah Cardwell

Robert Cooper, Artistic Director, Orpheus Choir

One of Canada's foremost choral musicians, Robert Cooper is also Artistic Director of *Chorus Niagara*, the *Opera in Concert Chorus*, and the newly created *Ontario Male Chorus*. He taught for several years as a member of the Choral Department, Faculty of Music, University of Toronto, and has had the honour of conducting the *National Youth Choir of Canada*, the *Ontario Youth Choir* (1979, 2007, 2016), and a *Celebration of Canadian Choral Music* at Carnegie Hall. As a superb choral trainer and conductor, Mr. Cooper has provided strong artistic mentoring to singing youth in the *Toronto Mendelssohn Youth Choir* as well as the *Orpheus Choir Sidgwick Scholars* and *Vocal Apprentice Programs*, influencing over 2000 young adult singers.

In addition to his work with choirs, Mr. Cooper has been involved with the presentation of more than 150 operas and has conducted symphony orchestras in Halifax, Winnipeg, Edmonton, Orchestra London, opera companies in Victoria, Ottawa and Winnipeg as well as *Toronto Operetta Theatre* and *Opera in Concert*. Mr. Cooper has also guest conducted several Canadian choirs, as well as guest engagements at *Festival 500*, *Kathaumixw*, *Festival of the Sound*, *Unisong Choral Festival*, *Stratford*, *Guelph* and *Algoma Festivals*, and *Thirteen Strings*. Acknowledged as an innovative programmer, Mr. Cooper has commissioned and premiered many new works by both Canadian and international composers.

Over his career Mr Cooper has prepared choruses for many international conductors including Helmuth Rilling, Sir David Willcocks, John Rutter, Sir Andrew Davis, Charles Dutoit, and the late Robert Shaw and Elmer Iseler.

Mr Cooper has served on the Jury of the international choral competition *Let The Peoples Sing*, as well as adjudicating the 2010 *World Choral Games* in Shaoxing China, the Cincinnati 2012 *World Choral Games* and the 2016 iteration in Sochi, Russia.

After 31 successful years bringing fine vocal and choral music to all of Canada as Executive Producer of Opera and Choral Music for CBC Radio Two, Mr. Cooper now pursues a full-time conducting schedule. He has served as President of both the Choirs Ontario and the Association of Canadian Choral Communities, was on the Board of Chorus America, the Advisory Board of the International Federation of Choral Music and is Canada's representative on the World Choir Council. Recipient of the St. Catharines' *Trillium Arts Award*, Robert Cooper has also received an Honorary Doctorate from Brock University, the Order of Canada as well as the Queen's Diamond Jubilee Medal for his significant contribution to the Canadian choral community.

In May 2016, Robert was awarded Choral Canada's Distinguished Service Award. This prestigious, national award is given in recognition of significant, transformative, and long-term service in building, nurturing and promoting choral music in Canada.

Elise Naccarato, Apprentice Conductor, Orpheus Choir

An emerging conductor and singer from Vancouver, BC, Elise discovered a love for singing at an early age when her mom enrolled Elise in singing lessons to encourage her to emerge from her shell. With a strong passion for choral music, Elise embarked on her dream of becoming a conductor and in 2017, completed her Masters in Music (Choral Conducting) at the University of Toronto. She has had the privilege of working the U of T Women's Chamber Choir as an Assistant Conductor, Apprentice Conductor for Arcady, volunteered with Young Voices Toronto, and in the summer of 2016 was one of two conducting apprentices chosen for the 2016 Ontario Youth Choir under the highly regarded Robert Cooper, CM. Elise continues to embark on her conducting journey and exploring her new fascination with arts administration where she works as the Events Manager for Symphony on the Bay and Administrative Director for Chorus Niagara Children's Choir. As an emerging conductor, this season Elise is humbled to continue to learn from Robert Cooper as the Apprentice Conductor Orpheus Choir of Toronto and Chorus Niagara. Elise will also continue as the Apprentice Conductor of Arcady under the direction of Canadian composer, Ronald Beckett. In May 2018, Elise looks forward to heading back out west to Edmonton to work with Michael Zaugg as an Emerging Conductor with Pro Coro.

Orpheus Choir of Toronto

More than 50 years ago Toronto organist and conductor John Sidgwick had a vision of a choral organization with a 'difference', and that dream has survived the test of time: today, under Artistic Director Robert Cooper, the Orpheus Choir is one of the most dynamic and pre-eminent choral groups in the country.

The Orpheus Choir has made its mark in the Canadian choral community by championing new and rarely performed choral works and celebrating the

'Expect Something Different' experience. It has performed a vast repertoire of sacred and secular music, from the Renaissance to the 21st century, the classic to the experimental. Adding to the richness of the choral art form, it has commissioned new works, including Eric Robertson's *Songs of Remembrance* (1985), Imant Raminsh's *Sonnets to Orpheus* (1999), Allan Bevan's *No Mortal Business* (2011), and Charles Cozens' *Tres Bailes Latinos* (2014). Orpheus Choir has introduced Toronto audiences to many fascinating and accessible works from the current generation of leading composers such as Ēriks Ešēvalds, György Orbán, Vytautis Miškinis, René Eespere and Urmās Sisask.

A core value of the Orpheus Choir is to share the gift of music in the community through partnership and collaboration. Over the years, Orpheus has realized this value through collaborations with renowned international artists such as Sir David Willcocks, Sir Philip Ledger and John Rutter, Ben Heppner, Mary Lou Fallis, Lois Marshall, Alfred Deller and Adrienne Pieczonka. And through its highly esteemed Sidgwick Scholarship Program, the choir has played a part in launching the careers of some of the current generation of fine young singers.

Choir Members

Soprano

Mary Barr
Jocelyn Belfer
Emily Berntson
Kati Bruch
Christine Button
Elicia Clements
Megan Cooper
Helen Coxon
Beth Evans
Rebecca Fisher
Rowena Fleming
Sylvia Hunter
Shiyomi Joseph
Soo Moon
Laura Packer
Maeve Palmer*
Sandra Parsons
Barbara Porter
Angelica Valenzuela**
Emily Wiener

Alto

Beth Anderson
Tamiko Barker
Emily Berg
Lillian Brooks*
Caledonia Brown
Gwen Brown
Emily Burnett
Sharlene Clarke
Mary Comi
Valerie Elton
Johanna Hatt
Kate Hays
Grace Hutton
Jo-Anne LaForty
Ann Mitchell
Elise Naccarato
Lynne Player
Anyā Stepanova

Tenor

David Barker
Jeffrey Brown
Lee Harmer
Joey Jang*
Luca Morgante**
Brian O'Donnell
Paolo Pagcanlungan
Christopher Sullivan
Anthony Varahidis*

Bass

Alex Bowie*
Taylor Gibbs
Martin Gomes
Noah Grove*
Scott Harbin
Ross Hetherington
Johnny Isip
Ryan Moilliet*
Shaylen Narotam
Paul Oros
William Peat
Roy Runions
Robert Sherrin
Dan Stapleton
Alexis Torres

* 2017-18 Sidgwick Scholar

** 2017-18 Vocal Apprentice

Leonard Enns, Artistic Director

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 has taken him across Canada, to the US, and to Europe, where he has been invited to adjudicate at the annual International Musical Eisteddfod in Llangollen, Wales for five successive seasons.

A session at this July's Choral Canada national convention in St. John's Newfoundland will be dedicated to today's composition, *This Thirsty Land*. Several other extended compositions are currently in publication with ECS Publishing, USA, and his recently recorded *Vanishing Point* will be performed at the World Saxophone Congress in Zagreb, Croatia by the Winnipeg Organ & Saxophone Duo in July.

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.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

Laura Enns
Maria Geleynse
Sara Martin
Janelle Santi
Caroline Schmidt
Hannah Swiderski

Alto

Theresa Bauer
Janice Maust Hedrick
Alex Meinzingner
Susan Schwartzentruber
Laura Shantz
Jennie Wiebe

Tenor

Brian Black
Mike Colla
Curtis Dueck (assistant conductor)
Jerry Liu
Stephen Preece
Travis Smalley

Bass

Joel Becker
Daniel Cockayne
Mike Hook
Daniel King
Luc Larocque
Mike Lepock

To inquire about auditions, email auditions@dacapochamberchoir.ca

Acknowledgements

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Board of Directors:

Rachel Harder
Lawrence McNaught
Tom Nagy
Dave Switzer

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DaCapo thanks the following organizations and individuals:



PeaceWorks – for hosting our Web site
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.

2017-2018 Season Supporters

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



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Pre-order your **NEWWORKS** CD!

See insert for details.

DaCapo's *NewWorks* CD will be released at our November 2018 concert. However, **the first 50 CDs ordered will be autographed by Leonard Enns**, so be sure to order yours soon. Visit the CD table after the concert to place your order today, using the enclosed form.

Selections will include:

In Sweet Music – David Archer

Harvest – Benjamin Bolden

Candles – Christine Donkin

How Sweet the Moonlight

– Martin Fairbanks

To You Before the Close of Day

– Jeff Enns

Night on a Starry Hill

– Matthew Emery

The Immortal – Nicholas Kelly

Tabula Rasa – Don MacDonald

The Echo – Patrick Murray

Shadows – James Rolfe

Song of Invocation – Sheldon Rose

Join us next year, for our 20th Anniversary Season, "Resettlement", featuring the release of our new CD and a special anniversary commission for choir and cello! Season subscription forms due by September 30th.