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Passion, Spirit, Will
From the Beginning
Imagination
Da Capo
Chamber Choir

GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

FOLLOWING THE MOONROAD

Saturday March 9, 8pm

St John the Evangelist, Kitchener

Sunday March 10, 3pm

Trillium Lutheran (22 Willow St.), Waterloo

With special guest **Miriam Stewart-Kroeker**, cello

Featuring the world premiere of **Christine Donkin's**
work for choir & cello, new texts by **Canadian poets**
Connie Braun, George Elliott Clarke & Lozan Yamolky

20th Anniversary Season
The Road to Refuge: Resettlement

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Concert sponsored by the Government of Ontario.



Commissioning support for *Following the Moonroad*:



Poetry commission support and travel assistance:



We acknowledge the support of the Canada Council for the Arts.
Nous remercions le Conseil des arts du Canada de son soutien.

Program

Past life melodies – Sarah Hopkins

Lamentatio – Leonard Enns*
Miriam Stewart-Kroeker, cello

*Tabula Rasa*** – Don Macdonald*

Peace – Carlyle Sharpe

Vient le jour – Robert Ingari*
with Miriam Stewart-Kroeker

~ intermission ~

Following the Moonroad – Christine Donkin* (*world premiere*)
with Miriam Stewart-Kroeker

I. The Moon is a Stone that Shines
text: Connie Braun

II. Flight of the Fugitive Slave
text: George Elliott Clarke

III. The Gracious Exchange
text: George Elliott Clarke

IV. Flight of the Fugitive Slave – Coda
text: George Elliott Clarke

V. I am here
text: Lozan Yamolky

VI. Mangata
text: Connie Braun

Ubi Caritas – Paul Mealor

*Canadian Composer **On NewWorks CD

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

Notes & Texts

Program notes written by Leonard Enns

Today's concert marks the very centre of a three-year programming cycle based on the "Road to Refuge." For this high-point concert, DaCapo has commissioned a major and very special work — a half-hour composition by Canadian composer Christine Donkin, reflecting the thoughts and experiences of refugees settled in their new home. Donkin suggested a further commissioning of new texts by Canadian poets with refugee ancestry to be used as the lyrics for the piece. In the second half of today's concert you will experience the world premiere of the result — a powerful new work for choir and cello, with new texts by Connie Braun, George Elliott Clarke, and Lozan Yamolky. Together with these three Canadian poets, Donkin has created a wholly compelling, provocative, and deeply satisfying work, a composition that challenges any assumed "neutrality of art" and speaks boldly and profoundly to our present situation as a human family. We are pleased to share with you this remarkable work, along with the context-setting compositions of the first half of the concert. Welcome.

***Past Life Melodies* – Sarah Hopkins (b. 1958, Australia)**

In the haunting, primitive-sounding music of Sarah Hopkins we hear resonances of past lives and cultures, table crumbs from distant worlds. What remains, what is replaced when people are displaced, either internally or through forced migration? Hopkins' music is a doorway into that question. In terms of singing technique, you will hear the choir singing overtones (most notably at the end of the piece), nuances that are present in almost every sound we make, that make one vowel distinguishable from another, but of which we are normally not consciously aware. They are, perhaps, like the vestiges of the past that continue to define our individual and unique lives. We find refuge, but we don't lose our origins.

***Lamentatio* – Leonard Enns (b. 1948, Canada)**

This is the first movement of my *Cello Sonata* of 2006. I wrote the work after visiting my mother's childhood village in the Ukraine — a home left behind in the 1920s as her family fled revolution and coming (engineered) famine to find a home in Canada. There was fear, loss, pain, and uncertainty in the relocation. *Lamentatio* reflects the agony and emotional toll of this rupture in what was once a beautiful, peaceful life.

Tabula Rasa – Don Macdonald (b. 1966, Canada)

Macdonald has said of his composition that: "*the first few chords to me evoked 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.*" It is a similar vision that compels and propels many to leave destruction and seek refuge, to find (in the words of Connie Braun that you will hear after the intermission) your life reassembled by many children.

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
~ Allison Girvan

*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.*

Peace – Carlyle Sharpe (b. 1965, USA)

Sharpe is Professor of Music in Composition and Theory at Drury University in Springfield, Missouri. For our theme today, his setting of Hopkins' text is a reminder that the peaceful life that awaits many is not something easily or lightly attained. The dove of peace *"comes with work to do;"* when peace comes it comes with the challenge of incubation (brooding), of generating better lives, of working and waiting patiently; *"he does not come to coo, / He comes to brood and sit."*

When will you ever, Peace, wild wooddove, shy wings shut,
Your round me roaming end, and under be my boughs?
When, when, Peace, will you, Peace? I'll not play hypocrite
To own my heart: I yield you do come sometimes; but
That piecemeal peace is poor peace. What pure peace allows
Alarms of wars, the daunting wars, the death of it?

O surely, reaving Peace, my Lord should leave in lieu
Some good! And so he does leave Patience exquisite,
That plumes to Peace thereafter. And when Peace here does house
He comes with work to do, he does not come to coo,
He comes to brood and sit.

~ Gerard Manley Hopkins

Vient le jour – Robert Ingari (b. 1962, Canada)

Robert Ingari, conductor, composer, and Professor of Music at the École de musique de l'Université de Sherbrooke, is a significant French Canadian composer of our day. His *Vient le jour* sets a text by leading Quebec poet Hélène Dorion – a poem celebrating the day when, in her words, “*life at last is like life.*” This surely is the dream of the refugee. There is joy here, but also realism: “*light and dark gush forth at the same instant... joy and torment grace and distress, love and absence are one.*” Safe in her new home, the refugee mother laughs with her children while wiping away a tear of regret and loss.

Vient le jour où la vie ressemble enfin à la vie.
Où l'ombre et la lumière jaillissent
du même instant d'éternité
que délivre l'éphémère.

Vient le jour où la joie et le tourment
la grâce et la détresse,
l'amour et l'absence font un.

Vient le jour où l'on pose la main
sur un visage, et tout devient la clarté
de ce visage. Tout se nourrit
du même amour, d'un même rayon de bleu
et boit au même fleuve. Tout va
et vient dans un unique balancement des choses.
~ Hélène Dorion

*A day comes when life at last is like life.
When light and dark gush forth
at the same instant from eternity
released by all things ephemeral.*

*A day when joy and torment
grace and distress,
love and absence are one.*

*A day when we will place our hands
on a face, and everything else is bathed
in its light. All is nourished
by the same love, by the same ray of blue
and drinks from the same river. All comes
and goes in a unique swing of things.*

~ translation from Cypress Choral Music

***Following the Moonroad* – Christine Donkin (b. 1976, Canada)**

World Premiere

Commissioned by DaCapo Chamber Choir, with funding from the Ontario Arts Council and Canada Council for the Arts.

Donkin writes of her work: *"Through the words of a refugee, a child of refugees, and a descendant of refugees, Following the Moonroad addresses the issue of seeking refuge from danger, imprisonment, and conflict in search of safety, freedom, and peace. Variations on these stories have shaped the collective memories and impressions of affected communities all over the world for as long as anyone can remember, and continue to unfold in the present day."*

Connie Braun's delicate, gentle and reflective texts are set as the opening and closing movements of this six-movement cycle. Braun, a child of parents driven from Poland by war and destruction, often speaks for those who can no longer, in her words *"for those who have experienced what I have not..."* Along with the first movement, the final movement completes a gentle arch, embracing the whole work. Braun's concluding poem bears the title *Mangata*, Swedish for the road-like reflection of the moon in the water. Recalling her parents as they crossed the ocean from terror to new and hopeful challenges, Braun writes: *"To live again, not just endure, requires strength, / you must have known this those nights / as you stood on the bow, / following the moonroad over the water."*

The grittier poetry of George Elliott Clarke (a Governor General award winner (2001) and Canadian Poet Laureate (2016-2017)) in movements II, III, IV, is informed by the experiences of his Black Canadian community on Canada's east coast. (Clarke was born near the Black Loyalist community of Windsor Plains, Nova Scotia.) Donkin sets Clarke's poetry as a small internal triptych. His words express the experience of those fleeing to assumed freedom, for whom the dream may have partially been a ruse, people who experienced *"Slavery rebranded as Servitude,"* whose dreams could be reduced to anger, cynicism, disappointment and regret. Yet – in the second text of this trilogy – Clarke gives us the gentle and provocative beauty at the heart of the story: *"Liberty is the gracious exchange / betwixt wind and wing."*

We are brought face to face with the present-day refugee experience in the fifth movement through the poetry of Lozan Yamolky. Born in Baghdad in the early 70s as the fifth of eleven children, she fled to Turkey with her family in the mid-90s, and, after a year of asylum there, came to Canada in 1995. Her powerful and disturbing poetry renews in us the horror of a never-ending refugee plight, a story whose endless reports threaten to numb us to near-complacency. After a litany of possibly tragic endings to the story, she leaves us with a simple and profound challenge: *"I am here now. / All you must do is help me grow; / I am the child, / and this is... **our** village."*

The Moon is a Stone that Shines

On a clear night I think of you,
the glimmer of your sorrows,
the heaviness of light.

Over deep waters you carried a heavy stone
within the softness
of your broken body.

My cradle language was your lullaby
and answered prayer,
your mouth, a silent moon.

The moon, visible
from different points on earth.
When I was a child, your presence

was faraway place, and home to me.
When you were a refugee, the moon
watched you in the darkness.

~ Connie Braun

Flight of the Fugitive Slave

(Birds glide at height,
level with light.)

My ol massa? Just call him "Antichrist".
That bastood's monumental drunkenness.
He wastes no alcohol, but milks it for milk –
so all his thoughts sound burps and grunts.

He be as stingy as a ghost, and as sour
as brackish coffee. His anger bottoms
out at whipping, tops out at hanging.
He ain't got no "lollygaggin sweetness"!

Alcohol is consolation:
It dissolves *Pain* and dizzies the brain.

When foxes wanna trample lambs,
they fang onward the flock. Thus,
whips shake loose and shatter the air.
Red ink splatters pages and sheets.

I'm chafing to be off, chafing to be off!
Gotta pray to Zeus, god of fugitives,
to show me a land of glowing wine
and flowing milk, Canaan, Canada.

I'll march into the weathered forest,
carve out walls, ceilings, and floors;
nail good shelter that's not helter
skelter.... Can't set down roots in slime!

I'll have watermelon, ground pepper,
and vodka, all mixed up happily,
slurp sloppy juice, and always have
grapes and always have wine.

~ George Elliott Clarke

The Gracious Exchange

Liberty is the gracious exchange
betwixt wind and wing.

Liberty is the gracious exchange
betwixt wind and wing.

~ George Elliott Clarke

Flight of the Fugitive Slave – Coda

(Birds glide at height,
level with light.)

The “Flight of the Refugee” soon became
the “Plight of the Refugee.” But how could
my ancestors know that landing in Canada
was to wallow in mire,

to work some scorched, bald, patch of soil--
that Freedom in Nova Scotia
was scraggly fields and scrawny kids,
or Slavery rebranded as Servitude.

They flew from Dixie to land
in a kingdom of horrors:
The delicate gnawing of mice
at crops, at food, at exposed toes;

the ever-present blizzards, squalls;
the evil valentines of hangmen;
the contemptible lips of cops;
the pallid heat from a pale sun.

Maybe that’s why my poetry
is pesky, pestiferous, vociferous,
full of pester and bluster...

Because I love Nova Scotia--
but not as a refuge (it was a jail),
not as an Eden (it was Hades)--
but with the clarity of the damned.

~ George Elliott Clarke

I am here

You won't find me in the abandoned towns,
the empty schools or playgrounds,
or the collapsed hospitals of my homeland.

You won't find me at my friends' houses,
on my bicycle in the parks,
or in a roofless home
on dark and frightening nights.

You won't find me in the market
that now is colorless and empty;
You won't find me on a prayer mat at a mosque
that now is a sniper's enclave;
or on a merciless rocky mountain path
overflowing with women and children
searching for safety.

You won't find me covering my ears
to shut out the din of the relentless bombing.
You won't find me in cities blanketed with smoke,
carpeted with the blood of the innocent
oozing beside a fading horizon that begs the sun
not to leave at dusk.

You won't find me buried along with those
that perished from hunger, from pain
while longing for peace.
You won't hear my name mentioned
in the keening cries of parents
left childless in the mayhem.
You won't find me in the crowd
fleeing the imminent and terrible end

and you won't find me fenced-in
behind a gate from which I cannot escape
and at the mercy of an army that cannot understand
the words I speak.

You won't find me among the little girls
bought and traded and used spoils-of-war.
You won't find me clinging to dear life
on a flimsy boat crossing the sea;
and you won't see my life jacket floating.

You won't find me drowned in the sea,
washed up on an unforgiving shore
or wrapped in a golden rescue blanket
shivering, unable to speak or cry.

You won't find me dousing the flames
of a burning refugee camp in Lesbos.
You won't find me picking up food scraps in Vienna
and you won't spot me escaping bulldozers
crushing my makeshift home
in an icy dawn in Calais.

You won't find me where I used to belong
or where I have been lost on the journey.
I am not there because I have been found.
I am here now.

All you must do is help me grow;
I am the child,
and this is...

our village.

~ Lozan Yamolky

Mangata

You remember how the river shone
in summer, a road of light,

there, beneath the willows
on the banks, you sat down.

Later, in the saturnine shade
you wept, only after you were able

to return, after every burnt stone
was overturned, from the rubble

the old city rebuilt, your life
reassembled by many children.

There are no words in your tongue
for such a radiant mourning.

To live again, not just endure, requires strength,
you must have known this those nights

as you stood on the bow,
following the moonroad over the water.

~ Connie Braun

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. Mealor, professor at the University of Aberdeen, composed this setting of the text for the wedding of Prince William and Catherine Middleton in 2011.

While it served as a blessing for the new life of that royal couple, it serves equally as a prayer for all those who embark on a new life, in Connie Braun's words, "*to live again.*" Here lies a beautiful synergy, a call to both host and guest. In the words of Gibran, "*life gives unto life / you, the giver, / and you, receiver, / rise together on the gift / as on wings.*"

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.*

The Artists

Miriam Stewart-Kroeker, Cellist

Miriam Stewart-Kroeker is a young, emerging cellist based in Kitchener-Waterloo, and recent graduate of McGill University with a Master's degree in cello performance under the direction of Matt Haimovitz. She performs frequently with the Kitchener-Waterloo Symphony, The Andromeda Piano Trio and many other local ensembles.

Miriam has performed as a soloist with a number of orchestras and choirs but her passion remains rooted in chamber music. Miriam performs regularly for several chamber music series, including the Kitchener-Waterloo Chamber Music Society, Guelph Connections Chamber Music Series, Conrad Grebel Noon Hour series, Toronto Chamber Players series and more. In 2013 Miriam completed a winter residency at the Banff Centre for the Arts in solo and chamber music, and her chamber ensembles have been the recipients of a number of awards.

A native of Hamilton, Ontario, Miriam has had the opportunity to study with a number of renowned cellists, namely Paul Pulford and Matt Haimovitz. Miriam is a graduate of Wilfrid Laurier University, receiving an Honours Bachelor of Music in Cello Performance as well as a Diploma in Chamber Music Performance.

Christine Donkin, Composer

Christine Donkin composes award-winning, critically acclaimed music that appeals to a broad range of listeners and performers. Described as "stunning" (ConcertoNet.com), "highly imaginative" (American Record Guide), and having "enormous impact" (The Washington Post), her work is promoted by several publishers and is performed all over the North American continent and beyond.

Christine composes music for musicians of all kinds. High calibre concerts at such venues as Carnegie Hall and the Moscow Conservatory are interspersed among frequent performances featuring young soloists, community orchestras, and church choirs. The Toronto Symphony, Symphony New Brunswick, Symphony Nova Scotia, Thirteen Strings, Elektra Women's Choir, and the Canadian Guitar Quartet are just a few of the ensembles that have performed her music in Canada.

Christine is frequently called upon to work with music students and teachers as a guest speaker, clinician, and adjudicator. Over one hundred of her pedagogical compositions, arrangements, and figured bass realizations appear in The Royal Conservatory of Music graded repertoire and studies books.

Leonard Enns, Artistic Director

Leonard Enns is the founding director of the DaCapo Chamber Choir and Professor Emeritus of Music 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. He was a conducting student of, and assistant to, Margaret Hillis for three years in Chicago. In addition to various other conducting and guest conducting assignments, he founded the Conrad Grebel Chapel Choir and directed it for over three decades, and founded and directed the DaCapo Chamber Choir for two (and counting). He recorded six CDs with the Grebel Chapel Choir, and three with the DaCapo Chamber Choir, the third released at the 20th anniversary of the choir in November 2018.

As composer, Enns will be in Chicago this April to attend the performance of his *As on Wings*, selected as winner of that city's Wicker Park Singers choral composition competition. In May he will attend the premiere of *Awakening*, his second commission from San Francisco's Golden Gate Men's Chorus. His half-hour choral/orchestral work, *This Thirsty Land*, which was launched with three Ontario performances last year, is scheduled for performance this coming November by the Victoria Choral Society and members of the Victoria Symphony.

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 three CDs: the brand-new *NewWorks* CD; 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).

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
Sara Fretz
Maria Geleynse
Sara Martin
Janelle Santi
Caroline Schmidt

Alto

Theresa Bauer
Liz Mitchell
Alex Meinzingar
Susan Schwartzenruber
Jennie Wiebe
Angela Zhang

Tenor

Joel Becker
Brian Black
Marcus Kramer
Stephen Preece

Bass

Daniel Cockayne
Mike Hook
Daniel King
Mike Lepock
Luke MacLean

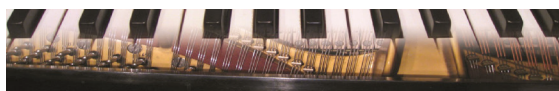
To inquire about auditions, email auditions@dacapochamberchoir.ca

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Orchestra

Daniel Warren - Music Director

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Symphony No.5 - Reformation

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\$15 University/College Students

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For groups of 8 or more, tickets available in advance at a discounted rate of
\$15.00/ticket - email kwcommunityorchestra@gmail.com



DaCapo thanks the following organizations and individuals:



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

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

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

2018-2019 Season Supporters

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



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Upcoming DaCapo Performances...

THERE WILL BE REST

May 11th & 12th

Guest artists Mark McDowell, organ and the DaCapo Alumni choir!

Premiere of the 2018 NewWorks winning entry, *Laughter & Light*
by Douglas Price



Grand Philharmonic Choir
Mark Vuorinen, artistic director
presents:

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Beautiful choral works of the English Renaissance, paired with modern devotional works. Plus the world premiere of Sonnet 18, winner of our 2018 composition competition.

William Byrd: *Mass for Four Voices*

John Sheppard: *Media Vita*

Emily Walker: *I Asked of God*

Kathleen Allen: *In Paradisum*

Rémi St-Jacques: *Sonnet 18*

**Grand Philharmonic Chamber Singers
Mark Vuorinen, conductor**

Saturday March 23, 7:30 p.m.

**Anglican Church of St. John the Evangelist
23 Water St. N. (at Duke Street) Kitchener**

Tickets and information:

www.grandphilchoir.com or 519-578-1570