

*Inspire - Transform - Enchant
From the Beginning
DaCapo
Chamber Choir
Resounding Joy
Faith, Spirit, & Hope
Imagination*

GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

THERE WILL BE REST

Saturday May 11, 8pm

St. Matthew's Lutheran (54 Benton St.), Kitchener

Sunday May 12, 3pm

Trillium Lutheran (22 Willow St.), Waterloo

Guest organist, **Mark McDowell**

50-voice DaCapo alumni choir

20th Anniversary Season
The Road to Refuge: Resettlement

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Program

Silent Dawn – Timothy Corlis**

They Will Pass through the Land – Stephanie Martin*

Thou Mastering Me God – Jonathan Harvey

The Beatitudes – Arvo Pärt

There is a River – Leonard Enns*

Come, My Light – Imant Raminsh*

~ intermission ~

Laughter & Light – Douglas Price*
(*NewWorks 2018* winning work; premiere)

Agnus Dei – Samuel Barber

There Will Be Rest – Frank Ticheli

Stars – Ēriks Ešenvalds

Nyñe otpushcháyeshi – Victor Kalinnikov

*Canadian Composer **On DaCapo's *Still* 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 program marks two very different arrivals. First, we acknowledge the arrival of the refugee in a new home with this final concert of DaCapo's "resettlement" year, the second year of our three-year program planned along the "road to refuge." The road is difficult, terrifying, and filled both with doubt and with largely blind hope; yet there is comfort and security at the arrival. Secondly, we arrive at the conclusion of our 20th anniversary season.

Our program begins with a gentle moment of calm. Timothy Corlis' *Silent Dawn* is inspired by a winter morning, just before sunrise. Surely it is such a moment, just before settling into a new home, that is filled with a mix of weariness, with memories of terror to be forgotten, and with hope and enduring confidence in love unfading.

Following this is a quartet of pieces for choir and organ, beginning with Stephanie Martin's, which recalls ancient words from Isaiah, describing people who are "greatly distressed and hungry," enraged and driven out by corrupt regimes (kings, in ancient times). The work ends with the promise that the bloody trappings of war will eventually be destroyed.

Jonathan Harvey's setting of the remarkable poem by Gerard Manley Hopkins gives us a scene of fear and doubt, and of desperate, almost blind, hope for a hand that will lift us to safety. (Harvey sets only the first stanza of Hopkins' 35-stanza poem, *The Wreck of the Deutschland*, whose sobering preface reads: *To the happy memory of five Franciscan Nuns, exiles by the Falk Laws, drowned between midnight and morning of Dec. 7th, 1875.*)

While Arvo Pärt's setting of the beatitudes seems unquestioningly relevant for our story of refuge seeking, it is his particular compositional approach that makes it stunningly compelling. He refuses to countenance the maudlin sentimentality with which a lesser composer might clothe these comforting and yet very hard words. The compositional technique is so skeletal and yet so rigorous that, when the choir finishes, the organ essentially unwinds all the preceding music—presenting the harmonic sequence in reverse and in super-speed compared to what came before—to bring the whole edifice back to the startling starting point. A profound truth has been told. In the words of T. S. Eliot, from his *Little Gidding*,

*What we call the beginning is often the end
And to make an end is to make a beginning.*

Next, Enns' composition sets words inspired by Dickens, who, in the closing moments of *Tale of Two Cities*, imagines Sydney Carton's thoughts as he faced his end at the guillotine. He saw a new beginning, a world beyond the evils that fomented the French Revolution; he saw a beautiful city rising from the abyss of the abuses endured by the ordinary people of France. It is a short leap of imagination to go from Carton's city to the City of God invoked by the Psalmist who writes: *There is a river whose streams make glad the city of God.*

The closing work of the first part is Raminsh's aspirational and celebrative setting of the 17th century Russian hymn, *Come, My Light*. Interestingly, while the voices of despair in our second work curse their king and their gods, realities have changed and the words now are: *Come, revive me from death, for thou alone art my king*.

DaCapo's most recent NewWorks composition competition required that submissions be related to our current theme of resettlement. The second part of our concert begins with the world premiere of the current winning work. Douglas Price's composition (using his own text) begins questioningly, following an imagined journey across unknown waters, a journey that arrives *Here, in this new land. A new life, with laughter and light*. His work recaps concisely the conceptual journey of the first part of our concert.

As mentioned, our concert today also marks two arrivals, the second of which is the completion of the 20th anniversary year of DaCapo, in celebration of which we have invited back alumni singers from these first two decades. While not all of the roughly eighty former singers can be here, we have over 30 alumni with us to join the current choir in four "mass choir" works.

First, the moving *Agnus Dei* by Samuel Barber; this is his own transcription for choir of the central movement of his 1936 *String Quartet*. The vocal lines are long (they are, after-all, originally written for string instruments) extending beyond the capabilities of any normal human breath; the pitch ranges exhaust normal ability; yet the expression is deeply human. Barber saves the most heart-wrenching moment for the word *pacem* (peace). Not a whispered gentle peace, this, but a cry from the gut. We are reminded of words from Gerard Manley Hopkins' poem, *Peace*. There Hopkins writes: *and when Peace here does house / He comes with work to do*. This "dona nobis pacem" comes with that acknowledgment. Barber expresses here the pathos that attaches to the work of peace; no cozy armchair in the backyard peace here. Still, our final three works affirm respectively that there *will* be rest, there will be majesty and magic in our northern night sky, and, at the end, there will be a blessing of peace.

***Silent Dawn* – Timothy Corlis (b. 1972, Australia; Canadian)**

Still, still this dawn.

Still, be still this dawn all with winter's hush chill and new born snow.

Be still this dawn and cradle up this weary place with gentle light.

Still, still this dawn.

Still, though all I have known falls into shades of night.

Be still my soul.

Be still and love unfading know.

~ *Timothy Corlis*

***They Will Pass through the Land* – Stephanie Martin (b. 1962, Canada)**

They will pass through the land greatly distressed and hungry,
they will be enraged and will curse their king and their gods.
They will turn their faces upward, or they will look to the earth
but they will see only distress and darkness.

But there will be no gloom for those who were in anguish.
In the latter time he shall make glorious the way of the sea.
And all the boots of the tramping warriors,
and all the garments rolled in blood shall be burned as fuel for the fire.
~ *Isaiah 8 & 9.*

***Thou Mastering Me God* – Jonathan Harvey (1939 – 2012, England)**

Harvey's setting begins almost as through the fog at sea – intermittent, and harmonically shifting against a constant signal-like organ ostinato pitch. Despite ship-wreck and destruction of the motivating tragedy, constancy and assurance remain – the organ ostinato is a metaphor for this steadfast presence. At the text "and dost thou touch me afresh?" Harvey has the choir ascend to join the ostinato "G" of the organ, reaching like Michelangelo's Adam to touch the finger of God. Though the central pitch becomes blurred with the wash of sound from here to the end, it is still present at the finish – it is "found" again, albeit at odds with the choral harmony in its final cadence.

Thou mastering me
God! giver of breath and bread;
World's strand, sway of the sea;
Lord of living and dead;
Thou hast bound bones & veins in me, fastened me flesh,
And after it almost unmade, what with dread,
Thy doing: and dost thou touch me afresh?
Over again I feel thy finger and find thee.

~ Gerard Manley Hopkins (1844–89);
from *The Wreck of the Deutschland*

***The Beatitudes* – Arvo Pärt (b. 1935, Estonia)**

Blessed are the poor in spirit: for theirs is the kingdom of heaven.
Blessed are they that mourn: for they shall be comforted.
Blessed are the meek: for they shall inherit the earth.
Blessed are they which do hunger and thirst after righteousness:
 for they shall be filled.
Blessed are the merciful: for they shall obtain mercy.
Blessed are the pure in heart: for they shall see God.
Blessed are the peacemakers: for they shall be called
 the children of God.
Blessed are they which are persecuted for righteousness sake:
 for theirs is the kingdom of heaven.
Blessed are ye, when men shall revile you, and persecute you,
 and shall say all manner of evil against you falsely, for my sake.
Rejoice, and be exceeding glad: for great is your reward in heaven:
 for so persecuted they the prophets which were before you. Amen.
 ~ *Matthew 5:3-12*

***There is a River* – Leonard Enns (b. 1948, Canada)**

Both Stephanie Martin's composition and this one were commissioned for the 2015 national convention of the Royal Canadian College of Organists in Winnipeg, home to the new Canadian Museum for Human Rights that stands at the meeting of the Red and the Assiniboine Rivers, at the muddy waters referred to by the Cree word "winnipeg." Always, it seems, there are two waters – the salty water of the highway of tears and the dancing, muddy waters of a life drawing from, and rejoicing in, many sources.

I see the troubles of our time
I see the hunger
I see the sickness
I see injustice
I see the evil of our time
... and yet
I see the troubles wearing out:

I see a beautiful city
rising from the abyss;
the tears of mourning
will then be turned
to dancing and joy!
There is a river,
whose streams make glad
the beautiful city of God!

~ *Leonard Enns*, inspired by the end of Charles Dickens' *Tale of Two Cities*, and *Psalms 30*, v. 11 and 46, v. 4

***Come, My Light* – Imant Raminsh (b. 1943, Latvia; Canadian)**

Come, my Light, and illumine my darkness.
Come, my Life, and revive me from death.
Come my Physician and heal my wounds.
Come, Flame of divine love, and burn up the thorns of my sins,
and kindle my heart with the flame of Thy love.
Come my King, and sit upon the throne of my heart and reign there,
for Thou alone art my King and my Lord!
~ *St. Dimitri of Rostov (17th c.)*

***Laughter & Light* – Douglas Price (b. 1987, Canada)**

A light shimmers there in the darkness.
Growing, glowing, warming icy blackness with a golden glint.
Silence as it draws closer, wave upon wave. Closer.
From across an ocean wild and wide.
With made the journey.
A new land beckons, bright and beaming, bringing forth a brand new day.
The long days journey into light. We are here.
Will this be where I call home?
In this place will I make new memories of laughter and light
In this wondrous place.
Will there be love?
Will my heart linger here?
Where a new day meets a new sky meets a new ray of sunshine.
Will this be my dwelling place, where I will long to return to?
And will this be my place of rest when I am old and moving on?
Here, in this new land. A new life, with laughter and light.
~ *Douglas Price*

***Agnus Dei* – Samuel Barber (b. 1910-1981, United States)**

Agnus Dei, qui tollis peccata mundi,
miserere nobis,
...dona nobis pacem.

*Lamb of God, you take away the sins of the world,
have mercy upon us,
...grant us peace.*

There Will Be Rest – Frank Ticheli (b. 1958, United States)

There will be rest, and sure stars shining,
Over the roof-tops crowned with snow.
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, – above me
Stars I shall find.

~ Sara Teasdale (1884-1933)

Stars – Ēriks Ešenvalds (b. 1977, Latvia)

Alone in the night
On a dark hill
With pines around me
Spicy and still,

And a heaven full of stars
Over my head
White and topaz
And misty red;

Myriads with beating
Hearts of fire
The aeons
Cannot vex or tire;

Up the dome of heaven
Like a great hill,
[I watch them marching
Stately and still,] *omitted*

And I know that I
Am honored to be
Witness
Of so much majesty.

~ Sara Teasdale (1884-1933)

Nyñe otpushcháyesĥĩ – Victor Kalinnikov (1870-1927, Russia)

Nyñe otpushcháyesĥĩ rabá Tvoyegó, Vladíko,
po glagólu Tvoyemú s ěírom,
yáko vídesta óchi moí spašéñiye Tvoyé,
yézhe yeší ugotóval přéd Ľitsém všeh Ľíũdéy,
sĥet vo otkrovéñiye yazykov,
I slávu Ľíũdéy Tvoíĥ Izráĩĩa.

*Lord, now lettest Thou Thy servant
depart in peace, according to Thy word.
For mine eyes have seen Thy salvation,
which Thou hast prepared before the face of all people –
a light to lighten the Gentiles,
and the glory of Thy people Israel.
~ from the Office of Vespers*

The Artists

Mark McDowell, Organist

Mark McDowell studied organ and piano at the University of New Hampshire and later received his Bachelor of Music Degree (Organ Performance) from the University of Toronto. From there, he went on to be Music Master and a Founding Father of St. John's School (Elora). He was a lecturer in Music Theory and Counterpoint at McMaster University and spent 11 years as Director of Music at Bloor Street United Church in Toronto. He pursues an interest in early keyboard performance practice on the clavichord, and the use of alternative temperaments, piano regulation, voicing and tuning, as they relate to specific piano repertoire, both early and contemporary.

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 decades (and counting). He has recorded six CDs with the Grebel Chapel Choir, and three with the DaCapo Chamber Choir, the third released at the opening concert of DaCapo's 20th anniversary season in November 2018.

As composer, Enns was 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. Next week 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*, 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 composition 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



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Choir Members

Soprano

Laura Enns
Sara Fretz
Maria Geleynse
Sara Martin
Janelle Santi
Caroline Schmidt

Alto

Theresa Bauer
Janice Maust Hedrick
Liz Mitchell
Alex Meinzinger
Susan Schwartzentruber
Jennie Wiebe

Tenor

Joel Becker
Curtis Dueck
Nathan Martin
Stephen Preece

Bass

Daniel Cockayne
Mike Hook
Daniel King
Mike Lepock
Luke MacLean

To inquire about auditions, email auditions@dacapochoir.ca

Alumni Singers

Soprano

Shannon Beynon Semple
Corey Linforth
Brittany Gunpat
Sarah Pearson
Stephanie Rozek
Diana Skrzydlo
Jennifer Spaulding
Hannah Swiderski
Stacey VanderMeer

Tenor

Nolan Andres
Thom Brown
Joel Brubacher
Michael Lee-Poy
Ron Schweitzer

Alto

Christine Cousins
Sarah Flatt
Angie Koch
Shauna Leis
Kimberly Nikkel
Laura Shantz
Sara Wahl
Angela Zhang

Bass

Ben Bolt-Martin
John Brubacher
Jeff Enns
Keith Hagerman
Reuben Janzen-Martin
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Dave Switzer

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Lawrence McNaught

Tom Nagy

Dave Switzer

DaCapo thanks the following organizations and individuals:



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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.

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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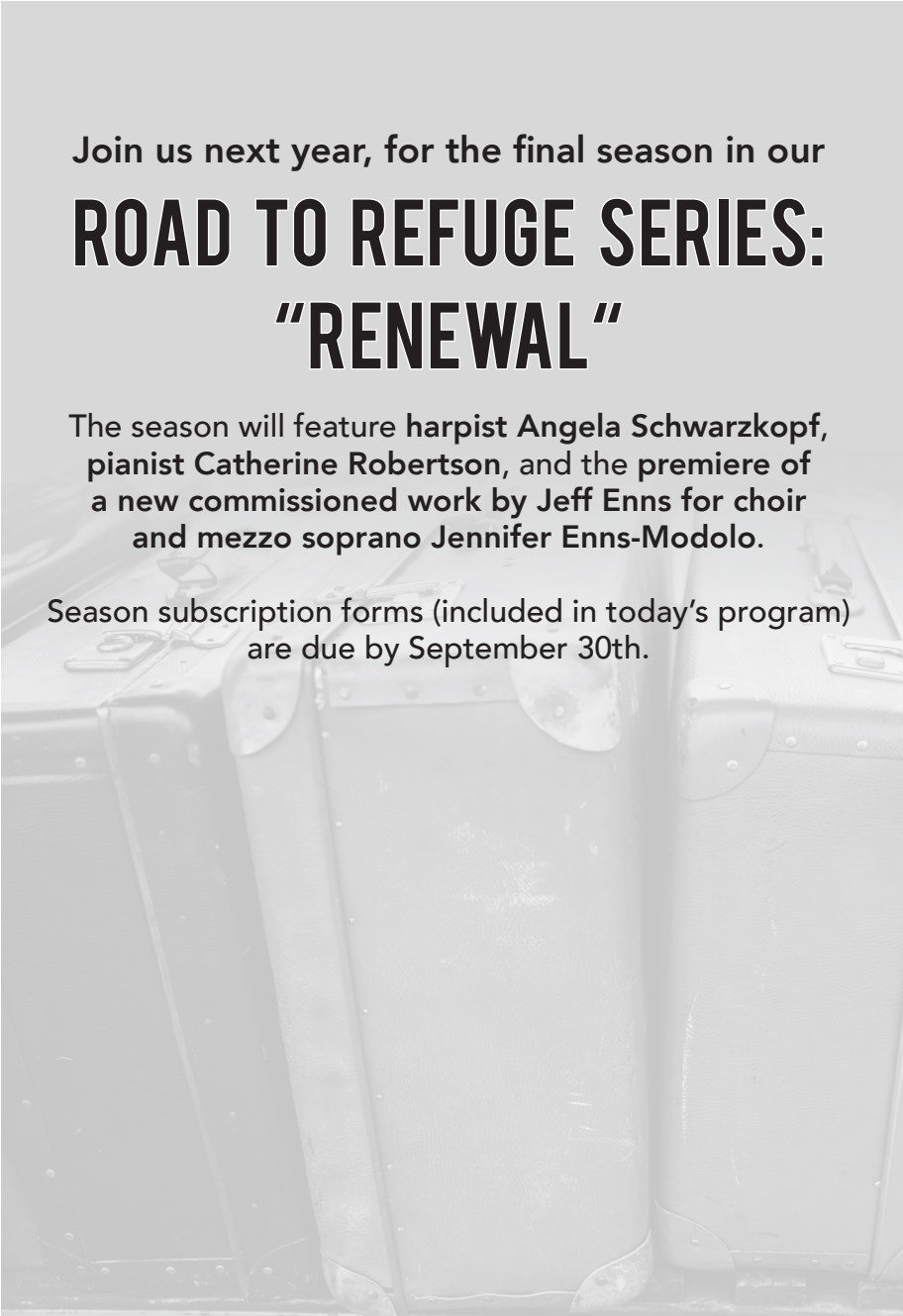
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Join us next year, for the final season in our

ROAD TO REFUGE SERIES: "RENEWAL"

The season will feature harpist **Angela Schwarzkopf**, pianist **Catherine Robertson**, and the premiere of a new commissioned work by **Jeff Enns** for choir and mezzo soprano **Jennifer Enns-Modelo**.

Season subscription forms (included in today's program) are due by September 30th.