



GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

who i who have died am alive again today,

and this is **the sun's**
birthday ; this is the birth

day of life and love and wings: and of the gay
great happening illimitably earth

Saturday, November 2, 8pm
St. John the Evangelist, Kitchener

Sunday, November 3, 3pm
Trillium Lutheran, Waterloo

Guest Artist Angela Schwarzkopf, harp
Premiere of the 2019 NewWorks winning composition

Text from the poem
"i thank you God for most
this amazing"
by E. E. Cummings

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2019-2020 Season
The Road to Refuge: Renewal

i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and love and wings: and of the gay
great happening illimitably earth

– e. e. cummings

from *i thank you god for most this amazing*

Program

(Note: we would like the program to flow with minimal interruptions.
Please hold any applause until the breaks indicated (~)

Hymn of the Cherubim — Leonard Enns

**Cathedrals in the Sand* (from *Castles in the Sand*) — Kevin Lau
harpist Angela Schwarzkopf



**Khorurd Metz* – Vahram Sarkissian

**A clear midnight* – Cassandra Luftspring

O nata lux – Morton Lauridsen

Cantique de Jean Racine – Gabriel Fauré
with harpist Angela Schwarzkopf



~*Intermission*~

Prelude – Ola Gjeilo



*‡ *The Sunne of Grace* – Leonard Enns

with harpist Angela Schwarzkopf

soloists Caroline Schmidt (2) and Janelle Santi (4)



**Meditations* – Kevin Pirker

premiere performance

DaCapo NewWorks competition 2019 winner



Morgen – Richard Strauss

with harpist Angela Schwarzkopf

*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

Welcome to DaCapo's 2019/20 season. This is the final year of our current three-year program series following "the road to refuge." While the previous two years were planned with, first, displacement and then resettlement in mind, this year our focus is on renewal. Today's concert title comes, as all of our titles will this season, from that most renewing of e. e. cummings poems, *i thank you god for most this amazing*.

Though much of today's season-opening program may sound like "Christmas repertoire," our intention is broader than that: our theme is renewal and new life, as expressed in stories of new birth, new beginning, and also simply in sun and light. The largest work on the program, *The Sunne of Grace*, plays with the homophones "sun" and "son" and it is, in fact, the resulting blurring (or richness) of definition that lies at the heart of our effort. Both sun and son, both light and love, bring new life and reward long-held hope.

We are immersed in Alleluias as the concert opens, and in the 4th century words of praise of St. John Chrysostom. Through succeeding compositions, the programmatic focus is refined to rest finally on the intimate moment of birth; but this is a special birth, the birth of light, the sun's/son's birthday: *O nata lux*. The first part of the concert concludes with a return to praise through Fauré's familiar *Cantique de Jean Racine*.

The second part of the concert begins with two works, each of which alternate near-rustic, visceral music with more lyrical, reflective sections: Gjeilo's *Prelude* and Enns's *The Sunne of Grace*. This second, gentler, reflective spirit is maintained in Kevin Pirker's *Meditations*, the DaCapo NewWorks winning composition that we premiere today. Ultimately the program ends peacefully, in anticipation that the sun will shine again, that it will be born again tomorrow, with the achingly tender *Morgen* by Richard Strauss.

Hymn of the Cherubim – Leonard Enns (b. 1948, Canada)

Let us who mystically represent the Cherubim
and who sing the thrice-holy hymn to the life-creating Trinity,
now lay aside all cares of this life,
that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia.

~ from *The Liturgy of St. John Chrysostom* (4th century)

Cathedrals in the Sand (from *Castles in the Sand*)

– Kevin Lau (b. 1982, Hong Kong)

Lau describes this final movement from his suite for solo harp, *Castles in the Sand*, as "...a meditation on the possibility of the sacred and its place in a world defined by impermanence." He has been commissioned by numerous ensembles, including the Toronto Symphony Orchestra, the National Ballet of Canada, and National Arts Centre Orchestra. Lau holds a doctoral degree in music composition from the University of Toronto where he studied with Christos Hatzis.



Khorurd Metz – arr. Vahram Sarkissian (b. 1981, Armenia)

Sarkissian holds advanced degrees in conducting and composition from both Yerevan State Conservatory in his home country, and McGill University in his adopted one. This is his arrangement of an Armenian chant by the 5th century Movses Khorenatsi.

Orhnestsuk ez Ter,
zi parok e paravoryal.
Khorurd metz skancheli
vor haysm avur haytnetsav,
hovivk yerken end hreshtaks
tan a vetis ashkhari.
Tzenav nor Arka i
Betghehem kaghaki
vorkik mardkan orhnetsek
zi vasen mer marmnatsav.
Amen

~ Movses Khorenatsi

*Let us praise the Lord,
for he is to be praised with glory.
A great mystery
which was revealed this day,
shepherds sing with the angels
bringing good tidings
to all the earth.
A child is born a king in Bethlehem,
here on earth a child of earth
and heaven,
wrapped in swaddling clothes
lies sleeping.
Amen*

A clear midnight – Cassandra Luftspring (b. 1988, Canada)

This was a submission to DaCapo's 2010 NewWorks competition, premiered by the choir in 2012. Luftspring is currently active in Vancouver as composer, conductor, and performer (among her many activities, she is a soprano in the remarkable *musica intima* vocal ensemble of that city).

This is thy hour O Soul, thy free flight into the wordless,
Away from books, away from art, the day erased, the lesson done,
Thee fully forth emerging, silent, gazing, pondering the themes
thou lovest best,
Night, sleep, death and the stars.

~ Walt Whitman, from *Leaves of Grass*

O nata lux – Morton Lauridsen (b. 1943, United States)

Lauridsen is a seasoned and much-performed composer, having served as professor of composition at the University of Southern California for near half a century. His *O Magnum Mysterium* will be familiar to many listeners.

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

*O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.*

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis

*Thou once clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.*

Cantique de Jean Racine – Gabriel Fauré (1845-1924, France)

Verbe, égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieus ;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux !

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix ;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois !

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé !

*O Word, equal of the Most High,
Our sole hope, eternal day of earth and the heavens,
We break the silence of the peaceful night.
Divine Saviour, cast Thine eyes upon us!*

*Shed the light of Thy mighty grace upon us.
Let all Hell flee at the sound of Thy voice.
Dispel the slumber of a languishing soul
That leads it to the forgetting of Thy laws!*

*O Christ, be favorable unto this faithful people
Now gathered to bless Thee.
Receive the hymns it offers unto Thine immortal glory
And may it return laden with Thy gifts.*

Prelude – Ola Gjeilo (b. 1978, Norway)

Listeners may be familiar with Gjeilo's much-performed lush and sustained compositions. In contrast, his *Prelude* opens with a medieval-sounding, energetic texture, then continues with Renaissance-sounding central moment before returning to the opening music. Gjeilo, currently living in Manhattan, describes the piece as a collation of two of his favourite sections from earlier works.

*Exsultate, Jubilate
O vos animae beatae
Exsultate, Jubilate
Summa Trinitas revelatu
Et ubique adoratur,
Date gloriam,
Date illi gloriam
Summa Trias adoratur,
Date illi gloriam.*

*Rejoice, resound with joy.
O you blessed souls,
Rejoice, resound with joy,
The Great Trinity is revealed
And everywhere adored;
Give glory
Give it glory,
The Great Triad is adored,
Give it glory.*

*Tu virginum corona,
Tu nobis pacem dona.
Tu consolare affectus,
Unde suspirat cor.
Alleluia.*

*You, o crown of virgins,
Grant us peace,
Console our feelings,
From which our hearts sigh.
Alleluia.*

*Summa Trinitas revelatu
Et ubique adoratur,
Date gloriam,
Date illi gloriam
Summa Trias adoratur,
Date illi gloriam.*

*The Great Trinity is revealed
And everywhere adored;
Give glory
Give it glory,
The Great Triad is adored,
Give it glory.*

The Sunne of Grace – Leonard Enns

This cycle sets the story of the incarnation of the Divine, as told in anonymous Medieval English texts. The music was composed in 1984, on a composition sabbatical in Cambridge, England, and is clearly impacted by the Britten-Britain context of its genesis. DaCapo recorded the work with local artists Stephanie Kramer, soprano, and Lori Gemmell, harp, on the CD *Still* (available at today's concert).

The texts are delightful, almost naïve, telling a story similar in their own medium to the images in the stained-glass windows of Medieval cathedrals. The songs are arranged as three "nested" sets, with the first and final song framing the cycle:

- [1 & 6] The first and last songs sparkle with celebration; the text rhythms inspire dance rhythms in harp and choir, sometimes in agreement with each other, sometimes in rhythmic dialogue;
- [2 & 4] The solo songs are settings of more intimate, personal texts: first [No. 2] Mary speaking to the infant Jesus—simple words of affection, and regret for the crude comfort of beasts and stable; then [No. 4] a personal expression of devotion and of a love "so high" that no other love is of interest, a love through which all physical pain is seen as a good thing.
- [3 & 5] The two a *cappella* songs deal with the image of light: [No. 3] Christ as the "Sunne of grace," and then [No. 5] the love of Christ as the true light, a theme expressed here through a compelling literary conceit—true love rests in Christ, to which all other love is simply an inversion, a reflection, as the moon is to the sun.

(anonymous medieval texts; translations/paraphrases by LE)

1. Hand by Hand We Shule Us Take

Hand by hand we shule us take,
And joye and blisse shule we make;
For the devel of helle man hath forsake,
And Godes Son is maked our make.

*Let us join hand in hand
and be joyful;
for the devil of hell has left us
and the Son of God is become our brother.*

A child is boren amonges man,
And in that child was no wam:
That child is God, that child is man,
And in that child oure lif bigan.

(Hand by hand, etc.)

*A child is born among us
in whom is no blemish;
that child is both divine and human,
the source of our life.*

Sinful man, be blithe and glad:
For your mariage thy peis is grad
When Crist was boren.
Com to Crist, thy peis is grad;
For thee was His blood y-shad,
That were forloren.

(Hand by hand, etc.)

*Sinful man, be blissful and glad:
for your sake peace was granted
when Christ was born;
come to Christ, your peace is granted,
for you was his blood shed
that were forlorn.*

Sinful man, be blithe and bold,
For heven is both bought and sold,
Evereche fote.
Com to Crist, they peis is told,
For thee He yaf a hundrefold,
His lif to bote.

(Hand by hand, etc.)

*Be glad and bold, sinful one,
for heaven is purchased
entirely.
Come to Christ, your peace is assured,
for you he gave completely
his life as expiation.*

2. Jesu, Swete Sone Dere

Jesu, swete sone dere,
On porful bed list thou here,
And that me greveth sore;
For the cradel is as a bere,
Oxe and asse beeth thy fere:
Weepe ich may therefore.

*Jesus, my sweet son
you lie here on a crude bed
and that grieves me greatly;
for your cradle is like a bier,
ox and ass are your companions:
I weep because of that.*

Jesu, swete, be not wroth,
Though ich n'abbe clout ne cloth
Thee on for to folde,
Thee on to folde ne to wrappe,
For ich n'abbe clout ne lappe;
But lay thou thy feet to my pappe,
And wite thee from the colde.

*Sweet Jesus, be not angry,
though I have no scrap of cloth
with which to cover you,
nor in which to wrap you,
for I have neither scrap nor rag;
but lay your feet to my breast
and shelter yourself from the cold.*

3. The Sunne of Grace

The sunne of grace him shined in
On a day when it was morwe,
When our Lord God boren was
Withoute wem or sorwe.

*The sun of grace shone in
in the morning
when our Lord God was born
without sin or sorrow.*

The sunne of grace him shined in
On a day when it was prime,
When our Lord God boren was,
So well he knew his time.

*The sun of grace shone in
at sunrise (prime=first monastic hour)
when our Lord God was born
so well he knew his time.*

The sunne of grace hime shined in
On a day when it was noon,
When our Lord God boren was,
And on the roode doon.

*The sun of grace shone in
at noon,
when our Lord God was born
and was hung on the cross.*

The sunne of grace hime shined in
On a day when it was undern,
When our Lord God boren was,
And to the herte stungen.

*The sun of grace shone in
in the evening,
when our Lord God was born
and was pierced to the heart.*

4. I Have Set My Hert So Hie

I have set my hert so hie
Me liket no love that lowere is,
And alle the paines that I may drie
Me think hit do me good iwis;

*I have set my heart so high
that no lower love appeals to me,
and all the pains that I may endure
I think they certainly do me good.*

For on that Lorde that loved us alle
So hertely have I set my thowght,
It is my joye on him to call
for love me hath in ballus browght.
Me thenk it do iwis.

*For on that Lord that loved us all
so earnestly have I set my thoughts,
that it is my joy on him to call
for love has brought me the scourge.
I certainly think so.*

5. All other Love is like the Moone

All other love is like the moone
That wexth and waneth as flour in plain,
As flour that faireth and fallweth soone,
As day that clereth and endth in rain.

*All other love is like the moon
that waxes and wanes like a flower in the meadow,
like a flower that blossoms and quickly fades,
or a clear day that clears but ends in rain.*

All other love beginth by blisse,
In wop and wo makth his ending;
No love there n'is that evre habbe lisse,
But what areste in Heavene King,

*All other love begins with bliss,
yet ends in weeping and sorrow;
no love gives eternal joy,
except that which rests in the King of Heaven,*

Whose love is fresh and evre greene,
And evre full without wanying;
His love sweeteth withoute teene,
His love is endless and aring.

*Whose love is fresh and ever green,
and ever full without growing pale;
his love sweetens without grief,
his love is endless and eternal.*

All other love I flee for Thee;
Tell me where Thou list.
In Marie mild and free I shall be found,
Ac more, ac more in Crist.

*I leave all other love for you;
yell me where you lie.
"In Mary mild and pure I shall be found,
but more, much more in Christ."*

6. In excelsis gloria

When Crist was born of Mary free
In Bedlam in that faire cite,
Angelles song ever with mirth and glee
In excelsis gloria.

*When Christ was born of sinless Mary
in Bethlehem, that fair city,
angels sang continually with mirth and glee
"Glory in the highest."*

Herdmen beheld thes angelles bright
To hem appeared with gret light,
And said 'Goddes sone is born this night.'
In excelsis gloria.

*Shepherds saw these bright angels
which appeared to them in a great light,
and said "God's son is born this night."
"Glory in the highest."*

This King is comen to save kinde,
In the scriptur as we finde;
Therefore this song have we in minde,
In excelsis gloria.

*This King has come to save all creation,
as we find in the scripture;
therefore we are mindful of the song,
"Glory in the highest."*

Then Lord for thy great grace,
Grant us the bliss to see thy face,
Where we may sing to thy solas.
In excelsis gloria.

*Then Lord for your great grace,
grant us the bliss to see your face,
where we may sing to your comfort.
"Glory in the highest."*



Meditations – Kevin Pirker (b. 1998, Canada)

Out of works submitted anonymously from across Canada by composers in all stages of their careers, our national three-member jury selected *Meditations* as the winner of the 2019 competition. The DaCapo award is only one of several national awards his work has already received. Clearly, Pirker, still an undergraduate in composition at Acadia University in Nova Scotia, has a promising career ahead of him!

Meditations is directly on the theme of our three-year "Road to Refuge" plan. Pirker writes of his motivation to compose the work:

*Many refugees seeking a better life for themselves and their families would risk everything in order to find hope in the chaos that surrounds them. It might be the only way to have a new chance at life; a complete renewal. Seeing how these refugees stand with courage inspired me to write *Meditations*. At the same time, the composition is also very personal. Pirker again: *It is a piece that shares my own personal story of "renewal"; where I was, where I am, and where I want to go. As many university students could understand, the workload demanded of you becomes extremely stressful in short (or sometimes long) periods of time. In times like these, doubting yourself and your place in the world is unfortunately not out of the scope of reality.**

The moonlight thickens upon the sky
stars don't shine as brightly,
dull and dark they call me there.

We are in a challenge;
they will not bide,
I shall not go, I will not go.

Travelling through the depths of the imagination,
the sun shines, the sky clears, the darkness fades away.
There will always be a place for you.

When the day has ended
And the sky turns black,
A billion stars shine brightly;
And here we are.

~ text by the composer

Morgen – Richard Strauss (1864-1949, Germany)

This is one of several early solo songs that Strauss composed near the end of the 19th century. He would return twice more, once after the end of each of the 20th century's world wars, to writing for solo voice, works that stand in intimate and delicate contrast to his operas and large orchestral canvases. *Morgen* is arranged here for choir by American conductor, Alan Raines.

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde . .

Und zu dem Strand, dem weiten, wogenblauen
Werden wir still und langsam niedersteigen
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen
~ John Henry Mackay

*And tomorrow the sun will shine again,
and on the path that I will take
it will unite us again, the happy ones,
upon this sun-breathing earth...*

*And to the wide shore with its blue waves,
we will descend quietly and slowly;
wordlessly looking into each other's eyes
as a peaceful happiness descends upon us.*

The Artists

Angela Schwarzkopf, Harp

Canadian native Angela Schwarzkopf concertizes throughout North America as a soloist and with many top chamber music, choral, and orchestral organizations including the National Arts Centre Orchestra, the Hamilton Philharmonic Orchestra, the Kitchener-Waterloo Symphony, the London Symphonia, and at the Stratford Festival, among others. The first harpist to receive a Doctorate of Music in harp performance in Canada, she is now on faculty at the University of Toronto, the Glenn Gould School, and at McMaster University. Outside of her university teaching, Angela maintains a thriving studio of private students in Toronto and is a newly appointed harp examiner with the Royal Conservatory College of Examiners. Angela is the Director of Development and faculty member at the renowned summer program the Young Artist's Harp Seminar, in the U.S. In addition, she is a contributor to the international publications *Harp Column* and the *American Harp Journal* and serves on the editorial board of the latter. After serving as President of the Toronto Chapter of the American Harp Society from 2012-2018, she now serves as a Director at Large for the American Harp Society. As an advocate for new music, she has worked on commissioning projects with many prominent composers. Most recently, Angela received a grant from the Ontario Arts Council for her recording project of all new Canadian music.

Kevin Pirker, composer, 2019 NewWorks winner

Kevin J. Pirker is a composer and pianist entering his third year of a Bachelor of Music degree in Composition. He studies under Derek Charke and Peter-Anthony Togni at Acadia University in Wolfville, NS. Earlier this year, he was chosen as a finalist for Chor Leoni's Canadian Choral Composition Competition, and was awarded the 'Barbara Pentland Award for Outstanding Composition' from the Canadian Music Centre. He has a deep passion for Modern Classical, Romantic, Impressionistic, and Contemporary Jazz (these, among many others), and his music draws inspiration from each of these genres. Kevin is eagerly looking forward to everything the future has in store.

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 graduate assistant to, Margaret Hillis for three years at Northwestern University 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 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 last November.

Enns is active as composer, writing much choral music, but also chamber and solo works. This weekend his *This Thirsty Land* (choir, strings, oboe) is being performed in Winnipeg by the CMU Festival Chorus, while a week from now it receives a performance in Victoria by the Victoria Choral Society. His *Waking* (for male choir and soprano saxophone) is being recorded by the Golden Gate Men's Chorus, who will also perform the work at the World Choral Games 2020 in Flanders; and tonight's *The Sunne of Grace* was most recently performed by Calgary's Luminous Voices, this past October 20.

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.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



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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 Meinzingar
Susan Schwartzentruber
Jennie Wiebe

Tenor

Joel Becker
Brian Black
Curtis Dueck
Marcus Kramer
Stephen Preece
Dylan Siebert

Bass

Daniel Cockayne
Mike Hook
Phil Klassen-Rempel
Daniel King
Mike Lepock
Luke MacLean

To inquire about auditions, email auditions@dacapochamberchoir.ca

Acknowledgements

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DaCapo thanks the following organizations and individuals:



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TECHNOLOGY SOLUTIONS



Conrad Grebel
University College

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

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

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

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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red s h i f t

Join us in 2020, for the final two concerts in our

ROAD TO REFUGE SERIES: "RENEWAL"

...life and love and wings...

Saturday March 7th, 8pm ~ St. John the Evangelist, Kitchener

Sunday March 8th, 3pm ~ Trillium Lutheran, Waterloo

guest artist: Jennifer Enns-Modolo, mezzo-soprano
premiere of the new commissioned work for choir & mezzo-
soprano, in memory of Marg Janzen, by Jeff Enns

...illimitably earth

Saturday May 9th, 8pm ~ St. John the Evangelist, Kitchener

Sunday May 10th, 3pm ~ Trillium Lutheran, Waterloo

guest artist: Catherine Robertson, piano