

Inspire - Transform - Enchant
From the Beginning
Rebounding Joy
The spirit, it's here
Imagination
Da Capo
Chamber Choir

GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

HEAR AT LAST



SATURDAY, NOVEMBER 13, 7PM

SUNDAY, NOVEMBER 14, 3PM

Trillium Lutheran, Waterloo

with cellist **MIRIAM STEWART-KROEKER**

Program

Today's program is offered without intermission.

Vision Chant – Andrew Balfour

*There are No Words – Leonard Enns
(premiere)*

*Breathe – Leonard Enns
(concert premiere)*

*Far from Ourselves – Julia Jacklein
(2019 NewWorks entry; premiere)*

I am Here (from Following the Moonroad) – Christine Donkin

The Searching Sings – R. Murray Schafer

*Until You Wake – Leonard Enns
(concert premiere)*

Most of us are here today as settlers on the traditional territory of the Attawandaron (Neutral), Anishinaabe, and Haudenosaunee peoples.

Both our venue today and our choir's rehearsal space is built on the Haldimand Tract, the land granted in 1784 to the Six Nations that includes 10 kilometres on each side of the Grand River from its source in Dundalk to its mouth at Lake Erie. It is a fact that relationships between host and settler have been and continue to be harmed, both by systemic policies and direct actions over the echoing generations. We offer our opening work as an expression of the desire that the various and oft-competing roads walked by host and settler might come into respectful and just agreement.

Welcome

First, we are overjoyed that you are finally here to hear. Welcome.

In the interests of safety, and as a result of changes we've had to make in our plans, our program today has three somewhat diverse foci: music-related realities of the pandemic and of loss generally, the completion of our truncated "Road to Refuge" series, and an introduction to our coming environmental series. All of the music is by Canadian composers. In the interest of Covid mitigation, the program is short, without intermission, and without reception.

Overview

The program opens with Cree composer Andrew Balfour's *Vision Chant*, evoking a journey, beginning with separate voices that unite in one purpose by the end. The symbolism is direct. We can find ways to come together. We offer that as a music addendum to the land acknowledgment.

While November is particularly a month of remembrance, Covid has added further cause to reflect on griefs and losses. As brief reflections, I have included three pieces that I composed during this period of Covid silence (from a set of nine, most for specific friends), first an expression of grief, then one of encouragement, and, finally, one of blessing at the close of the concert.

After beginning our three-year "Road to Refuge" series in fall of 2017, we are also marking the Covid-delayed completion of that series. We premiere *Far from Ourselves* by Julia Jacklein, a moving composition that reflects the complex thoughts in the mind of the refugee. This is paired with *I am Here*, the penultimate movement from Christine Donkin's *Following the Moonroad*, a poignant movement from a spectacular work. This is music that presents us with the realities of the refugee road, of this menacing journey that can be completed only through sheer, raw determination.

Lastly, in anticipation of the environmentally-focussed series beginning with our next concerts on March 5th and 6th, we include *The Searching Sings* by the late Murray Schafer (1933-2021). The text is by Rae Crossman, who commissioned Schafer to write the piece for DaCapo.

Welcome here at last, so you can hear at last!

Notes & Texts

Program notes written by Leonard Enns

Vision Chant (2013) – Andrew Balfour

Balfour is a Winnipeg-based Cree composer and founding director of that city's innovative Camerata Nova. In addition to his active life as composer, he is engaged in music education and outreach, particularly on northern reserves and inner-city Winnipeg schools.

This short composition is excerpted from a larger work, *Bawajigaywin*, commissioned by the Kingston Chamber Choir. It is based on an Indigenous chant style as you will hear in the two opening soprano melodies, both similar but not united. The text is sparse, incorporating the Ojibway word, *babamadzwin*, meaning journey. You will hear the male voices enter with that word, extended over several measures. The mid-section of the composition is active, evoking a journey. The music comes to rest with a unified statement of the two separate opening soprano voices, now as a single melody; hope.

Babamadzwin

Windigo

Mishomis

Nokomis

~ text in Ojibway

Journey

a supernatural being

Grandfather

Grandmother

There are No Words (2020) – Leonard Enns

The expression of grief often strains the capability our spoken language; there are no words. That reality was the starting point for my composition, written in memory of my nephew in Winnipeg, who died of cancer some months ago in the midst of a vigorous life, leaving a pre-teen son, a wife, siblings, and a father with an echoing gap in their lives. A week ago, a dear niece died in Toronto, also of cancer, leaving a husband, three young children, parents, sisters, and a loving extended family. Words fail. This performance is also in her memory. Such experiences of aching loss will be familiar to many who have been left to grieve, particularly in the recent past.

Breathe (2020) – Leonard Enns

I was drawn to Ungar's poem, "Breathe," as the perfect text for a composition on the topic of social justice. The poem is a call for community effort to address ills that surround us, ills in which we are often implicated. The relevance of the text was deepened when I learned about the genesis of the poem: Ungar told me the poem was written in remembrance of Eric Garner, who died in 2014, after a New York City Police Department officer put him in a chokehold while arresting him. That knowledge added a saddening depth of meaning to the words.

Then, on May 25, 2020, less than a month after the composition was completed (and as the breath-impacting pandemic began to rage), the killing of George Floyd – again by violent asphyxiation – rocked the news and led to widespread protests. The agonizing truth is that neither of these incidents was exceptional; they remain representative of a deep, deep need for a healing wind that will address the disparities, inequities, and violence that are still the daily bread of our world.

Breathe was commissioned by the Canadian Mennonite Bible College class of 1970 for its 50th reunion in 2020, and premiered in a virtual online performance on April 13, 2021 by the CMU Singers.

Breathe, said the wind

How can I breathe at a time like this,
when the air is full of the smoke
of burning tires, burning lives?

Just breathe, the wind insisted.

Easy for you to say, if the weight
of injustice is not wrapped around your throat,
cutting off all air.

I need you to breathe.

I need you to breathe.

Don't tell me to be calm
when there are so many reasons
to be angry, so much cause for despair!

*I didn't say to be calm, said the wind,
I said to breathe.*

*We're going to need a lot of air
to make this hurricane together.*

~ Lynn Ungar

***Far from Ourselves* (2019) – Julia Jacklein**

Julia Jacklein is a composer, piano teacher, and visual artist based in Barrie. As composer, her connections to KW are strong, having studied composition at UW with Carol Ann Weaver, Leonard Enns, and Timothy Corlis, after which she continued studies at York University. *Far from Ourselves*, with text by Jacklein, was a submission to DaCapo's 2019 NewWorks competition, the guidelines of which requested works relevant our "Road to Refuge" theme. The eternal tug between assurance and doubt—home and far from ourselves—is presented here in a new and compelling cloth.

The rain is falling and we're bent against wind,
The cold comes down;
Near home, but far from ourselves,
We ache like trees swaying in the storm.

Fear strikes in darkness, as hope still leads us on
Through landscapes that lose us in the unknown;
Alone and far from ourselves, we search in vain,
Aching for what is gone.

Daylight brings silence, we sense a cloudless dawn;
Turning, we face the sun: now courage leads us on.
– J. Jacklein

***I am Here from Following the Moonroad* (2019) – Christine Donkin**

Today we are performing one movement from Christine Donkin's *Following the Moonroad* which we commissioned and premiered in March 2019. In this movement, we are brought face to face with the present-day refugee experience 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 nearcomplacency. 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."

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

***The Searching Sings* (2008) – R. Murray Schafer**

Schafer's music prods us to hear and cherish the magic in the "natural" world around us. If a few words could capture the centre of his unique contribution to our musical art, they might be "listen to the land." Many of his works celebrate nature, are inspired by our environment, and at times lament its suffering at our hands. The titles of Schafer's compositions themselves are instructive: *Music for Wilderness Lake*; *And Wolf shall Inherit the Moon*; *The Star Princess and the Waterlilies*; *Epitaph for Moonlight*; *Snowforms*; and on and on. The song is there in our world, the music is there, we need to attend to it!

KW poet Rae Crossman has a long history of collaboration with Schafer. His text highlights the majesty of nature as compared with human abilities ("how can lungs thunder"), and the sensitivity and generosity of nature toward humans ("yet the howl of a wolf will answer the howl of a man").

Crossman commissioned *The Searching Sings* for the DaCapo Chamber Choir. The premiere performance was in Kitchener in May 2009; it is part of the DaCapo Chamber Choir's 2009 award-winning *ShadowLand* recording. Schafer died three months ago, on August 14th.

no bird song verb ever can be found
no cataract chant
no wind wail

no syllables as sibilant as reed whisper
no tumble of words into waves

what voice can rain

how can lungs thunder
mouths crack the trunk of a tree
how can lips make runnels
roar into rapids

who knows how to hum summer
like the cicada

who knows how to tongue
the notes of sleet

yet the howl of a wolf
will answer the howl of a man

loons on a lake
will cry when called

and the mountain return
the shout of its name

no bird song verb ever can be found
but in the searching
sings a resonant sound

and song is telling
what can't be told

song is awe made bold

song is blood flow
song is bone

song is the silence of stone

song is leap
between heart and bird

song is spirit heard
~ Rae Crossman

***Until You Wake* (2020) – Leonard Enns**

This is the first of what became a set of nine compositions that I wrote early on in the pandemic. Five of these are dedicated to various friends. This first one was written for two friends, early in the pandemic shut-down – one in ICU for weeks, laid low by the virus, while his wife worked stoically to help bring him back home. He survived, after much waiting, loving care, and tireless prayer. His story is remarkable and hopeful. Daily updates from his wife often mentioned anticipating the time he would wake again. This tiny piece is a gentle expression of thanks, assurance, and benediction for them, and for all of us.

The Love which doth not sleep,
The eternal Arms surround thee:
The Shepherd of the sheep
In perfect love hath found thee.

Sleep through the holy night,
Christ-kept from snare and sorrow,
Until thou wake to light
And love and warmth to-morrow.

~ Christina Rossetti, from *Holy Innocents*

The Artists

Miriam Stewart-Kroeker

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's a member of the Kitchener-Waterloo Symphony and a founder of the Andromeda Piano Trio.

Miriam has performed as a soloist with a number of orchestras and choirs but her passion remains rooted in chamber music. The Andromeda Trio recently received two grants from Canada Council for the Arts and the Region of Waterloo Arts Fund to commission and record a piece by local composer, Karen Sunabacka, which will explore Métis-Mennonite relations in Canada, inspired by Karen and Miriam's ancestries on Treaty 1 territory. 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.

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. Recent composition acknowledgments include awards for his multi-movement work, *This Thirsty Land*, named "2020 Outstanding choral Composition of the Year" by Choral Canada, and one of his "Covid compositions," *A Little More Time*, which won the Chronos Vocal Ensemble 2020 composition competition; it was premiered by Chronos in Edmonton a week ago.

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: one 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: *NewWorks* (2019); 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.

We're Social!

For behind-the-scenes photos, rehearsal insights, and online savings, become a Facebook fan of DaCapo or follow us on Twitter @DaCapoChoir. Find our YouTube channel by searching DaCapo Chamber Choir.

Choir Members

Soprano

Sara Fretz
Maria Geleyne
Marlys Neufeldt
Sydney O'Brien
Janelle Santi
Caroline Schmidt

Alto

Theresa Bauer
Sara Martin
Janice Maust Hedrick
Natalie Nasr
Susan Schwartzentruber
Jennie Wiebe

Tenor

Joel Becker
Brian Black
Stephen Preece
Cameron Streicher
Art Winter

Bass

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

Acknowledgements

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Choir Manager – Sara Martin

Board of Directors:

Rachel Harder

Lawrence McNaught

Tom Nagy

Dave Switzer

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.

Donors (since March 2020)

DaCapo thanks all of our donors, including the many individuals and organizations who wished to remain anonymous. We also wish to thank all those individuals who made a donation to the choir in memory of Laura Shantz.



Paul Born & Marlene Epp
Ralph & Anne Brubacher
Dale & Cheryl Brubacher Cressman
Len & Sue Enns
Cher Farrell
Ron Flaming & Ingried Regier
Laura Gray
Arlene & John Groh
Jack & Magdalene Horman
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Upcoming DaCapo Performances...

Watch our web site & social media posts for further information about our upcoming concerts.

BE LIKE A BIRD

March 5 & 6, 2022

In March, the focus will be on nature — in particular, on our avian friends. We will premiere the winning works of our current joint first place NewWorks winners, *Storm Birds* by Maria Case and *I Heard the Bird Cry* by Kathryn Rose. The program includes Lauridsen's *Mid-Winter Songs* with Catherine Robertson at the piano, and Whitacre's *Leonardo Dreams*, with its slightly tongue-in-cheek corrective message that though we try, we can never truly be like a bird.

DEAR MOTHER EARTH

May 7 & 8, 2022

Finally, in May we will feature two works of the emerging Canadian composer and former DaCapo NewWorks winner, Nicholas Kelly — his composition *Loam*, and a new environmentally-themed piece commissioned by DaCapo (with support from Canada Council). In keeping with the theme of loam (and earth, both as a planet and as soil that mothers the natural world) we will perform Copland's *In the Beginning* (with Jennifer Enns Modolo, as soloist), and the brilliant *The Passing of the Year* by Jonathan Dove, with Catherine Robertson as pianist.