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Da Capo
From the Beginning
Chamber Choir
The spirit, it's here
Imagination

GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

FINAL CONCERT IN THE "O EARTH RETURN" CONCERT SERIES

Earthrise

Sat., November 19 - 7:30pm

Sun., November 20 - 3:00pm

Trillium Lutheran, Waterloo

featuring the premiere of *Earthrise* by Nicholas Ryan Kelly

& the chamber ensemble version of *This Thirsty Land* by Leonard Enns
with oboist Sarah Cardwell

and string quartet: Adam Diderrich, violin
Nora Pellerin, violin
Rebecca Diderrich, viola
Miriam Stewart-Kroeker, cello



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Canada Council Conseil des arts
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Program

Hear My Prayer, O Lord – Henry Purcell

Loam – Nicholas Ryan Kelly

Moonset – Jeff Enns

Epitaph for Moonlight – R. Murray Schafer

Earthrise – Nicholas Ryan Kelly
(premiere)

~ *intermission* ~

This Thirsty Land – Leonard Enns
(premiere, chamber ensemble version)

with Sarah Cardwell, oboe

Adam Diderrich, violin

Nora Pellerin, violin

Rebecca Diderrich, viola

Miriam Stewart-Kroeker, cello

There Will be Stars (from *Constellation*) – Frank Ticheli

*We'd love to visit with you after the concert...
please join us to chat in the reception area!*

Overview

Today's program is the second part of a double-concert plan focussing on the environment, begun with our "Dear Mother Earth" concert this past May. This plan relates directly to our previous three-year "Road to Refuge" project, and invokes one of the root causes of human displacement. As Carol Devine of Doctors Without Borders writes, commenting on the current COP27 meetings, "The climate crisis is a humanitarian crisis." The two cannot be untangled.

Our aim in this project is to shine a light on the beauty, the delicacy, the strength, and, sadly, the human-caused destruction of the gift of our natural environment. St. Francis described nature's gift of water as "humble, precious, pure." It, and all nature, is even more than that. Anyone who has greeted a new day as the mist rises over a quiet lake, heard that loon call, sensed the gentle splash of the canoe paddle — that person has connected to something precious, something deeply rooted in our very being. We destroy ourselves when we destroy nature. Pauline Johnson describes that moment — as the moon is nudged aside by the rising sun — in these words: "I may not all your meaning understand, but I have touched your soul in shadowland." This connection must never be lost.

This past May, in the first concert of the environmental series, we premiered the two winning nature-themed compositions of our current NewWorks winners, Maria Case and Kathryn Rose. Today, we premiere a remarkable composition by Nicholas Ryan Kelly. His piece, *Earthrise*, commissioned by DaCapo, paints one possible and troubling outcome of the climate crisis — it imagines the non-solution "solution" of escaping the detritus of a ravaged earth and finding a home elsewhere. Nick's composition is preceded by several environmentally-themed works — by our local Jeff Enns, by Canada's visionary Murray Schafer, and also an earlier work of Kelly's. The second part of the program is largely taken up by my composition, *This Thirsty Land*. Though outside our normal repertoire, Purcell's *Hear My Prayer, O Lord* binds the concert, as explained in the notes, and, more importantly, as you will hear.

Welcome!

Notes & Texts

Program notes written by Leonard Enns

Hear My Prayer, O Lord – Henry Purcell (1659 - 1695)

Threads of Purcell's music will return to find their way into my composition, *This Thirsty Land*, near the close of our concert. The final movement of that choral cycle is a setting of the last verse of T. S. Eliot's *Ash Wednesday*, the very final line of which quotes the same Psalm phrase as Purcell: "and let my cry come unto thee." I wove bits of Purcell's music into my own composition for that last movement, as you will hear. So, "Here my prayer" frames this concert — an acknowledgment of complicity and regret as we consider the stresses our natural environment is suffering.

Hear my prayer, O Lord,
and let my crying come unto thee.
~ *Psalm 102:1*

Loam – Nicholas Ryan Kelly (b. 1986)

The next three works form a kind of tribute to our fundamental home, mother earth, and her tiny orbiting searchlight, the moon. The first piece, Nick Kelly's *Loam*, sets the remarkable words of Sandburg — a tender birth-story of life itself as it emerges from the earth.

In the loam we sleep,
In the cool moist loam,
To the lull of years that pass
And the break of stars,

From the loam, then,
The soft warm loam,
We rise:
To shape of rose leaf,
Of face and shoulder.

We stand, then,
To a whiff of life,
Lifted to the silver of the sun
Over and out of the loam
A day.
~ *Carl Sandburg*

Moonset – Jeff Enns (b. 1972)

Moonset, written for the DaCapo Chamber Choir, was premiered in 2008 and is recorded on DaCapo's second, national award-winning, CD, *ShadowLand*. The choir has also recorded *The Call* by Jeff Enns on its first CD, entitled *Still*, and his *Le Pont Mirabeau* on the most recent CD, *NewWorks*. In his review of the *ShadowLand* CD in the *International Choral Bulletin*, critic Jonathan Siawson writes: "Perhaps my favorite piece on this recording ... is *Moonset* by (Jeff) Enns. There is an entrancing, lush quality of this particular setting, and a forward momentum that guides the listener through the story." In her poem, Pauline Johnson touches on the mystery and wonder of the created world, finding a profound meaning to the wind, waves and woods, awash in fading moonlight — a meaning that is precious and beyond our limited understanding.

Idles the night wind through the dreaming firs,
That waking murmurs low,
As some lost melody returning stirs
The love of long ago;
And through the far, cool distance, zephyr fanned.
The moon is sinking into shadow-land.

The troubled night-bird, calling plaintively,
Wanders on restless wing;
The cedars, chanting vespers to the sea,
Await its answering,
That comes in wash of waves along the strand,
The while the moon slips into shadow-land.

O! soft responsive voices of the night
I join your minstrelsy,
And call across the fading silver light
As something calls to me;
I may not all your meaning understand,
But I have touched your soul in shadow-land.

~ Emily Pauline Johnson

Epitaph for Moonlight – Murray Schafer (1933-2021)

In his composition, created in 1968 in collaboration with school children, Schafer brings us a tender, magical, soundscape expressing awe and innocent wonder — an aural version of the moonlight that slips into Pauline Johnson's shadow-land. The "text" consists of new words invented by a grade 7 class to express the concept of moonlight: *Nuyuyul Noorwahn Maunklinde Malooma Lunious Sloofulp Shiverglowa Shalowa Sheelesk Shimonoeell Neshmoor.*

Earthrise – Nicholas Ryan Kelly

(Commissioned by the DaCapo Chamber Choir with support from Canada Council for the Arts)

Round here, everybody's always talking about home... Can't help but think that the pleasure's in the missing... You miss the old country. Of course you do. But you don't go back. When I read those words in Eleanor Catton's *The Luminaries* my mind went immediately to Nick Kelly's new piece. We asked him for a new composition on an environmental theme; his response was the very unique work being premiered today. The text was written for this project by his poet friend Rhea Rose.

Nick writes: *Earthrise is based on a famous photograph of Earth taken from Apollo 8, in orbit around the moon. Rhea and I imagined what this same view of our home might mean 100 years in the future, to someone who has left an environmentally-unstable earth in search of a better home on another world.*

I left home.

Here there are no temples to the earth goddess.
For millennia no sacred space to embrace her delights.
I walk not in moonlight but on the old man's face.
From here I spy my original nurturer,
she turns, wobbles on her dark dais,
her blue eye blinded by all her cities' lights,
Here, from a tranquil sea, she stands alone in space.
No marble pillars, no inscriptions to her
green passages, no praises to her verdant forests
her life filled natural legacy.

I left home.

Terra Gaia, warm pulsing mother of the
Titans, planetary satellites,
Tethys, Theia, Phoebe, Oceanus,
Hyperion, my sisters and brothers,
Born of a warm mother,
Orbiting a cold father.

I left home.
Here, from this tranquil sea,
Standing in an astronaut's debris,
All ancient rituals to the earth goddess
Now lost to time's sublime passage.
Her abandoned honors lie broken
In her hot deserts getting hotter.
Out here, no celebration of her body
from which I can never wean.
I carry forward her water, chop her wood
Lift her air to the cosmos,
Part her blue horizons with space ex speed,
I erase her, chase her down
Fracking cracks, oil her up, burn her coal bones,
Turn her turning from blue to black.
Only wiki knows the details.
She had children that left her like kids do.
I left home too.

~ Rhea Rose

This Thirsty Land – Leonard Enns (b. 1948)
Choral Canada's Outstanding Choral Composition, 2020

Water 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 composition is a celebration, and also a cry for help and forgiveness, ending with these 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, from the fifth century BC, are those of Aeschylus. The second movement is a dance-like celebration, extolling the virtues of Sister Water, setting the thirteenth century words 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 a cappella fourth movement is a setting of words by the late Canadian George Whipple, holding before us the stunning beauty of the smallest drop water. Completing the cycle, the final movement returns to Eliot again; here is a plea that we not lose (nor lose

sight of) our bond with the spirit of the sea. As mentioned earlier, Eliot's final line, *and let my cry come unto Thee*, determined the musical references to Purcell's setting of the same words in his *Hear my Prayer, O Lord*, which forms the scaffolding of this last movement.

The composition was commissioned by Marta McCarthy for the University of Guelph and premiered in Guelph on April 2018. Later that same month, DaCapo performed as part of a large choir together with Orpheus Choir of Toronto, string orchestra, and oboe; it has since been performed in that original version in Winnipeg and Victoria. Today's performance marks the first performance of the more intimate version for chamber choir, string quartet, and oboe.

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 multo utile et humile

et pretiosa et casta.

~ *St. Francis of Assisi (public domain)*

*Be praised, my Lord, through Sister Water,
she is very useful, and humble,
and precious, and pure.*

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)

There Will be Stars – Frank Ticheli (b. 1958)

While Ticheli's compositions are mainly for band and orchestra, he has also given the choral world a clutch of exquisite works for choir. This gem is the final piece from his choral triptych, *Constellation*. It brings us back to a confidence that our world and universe will endure.

There will be stars over the place forever;
Though the house we loved and the street we loved are lost,
Every time the earth circles her orbit
On the night the autumn equinox is crossed,
Two stars we knew, poised on the peak of midnight
Will reach their zenith; stillness will be deep;
There will be stars over the place forever,
There will be stars forever, while we sleep.

~ *Sara Teasdale*

The Artists

Nicholas Ryan Kelly, featured composer

Commended by the Vancouver Sun for his “sophisticated work of such immediate, glittery appeal” and called “a rising star in the constellation of Canadian composers” by Oregon Arts Watch, Nicholas Ryan Kelly writes choral, wind ensemble, and chamber music infused with a sense of cinematic drama.

His choral compositions have frequently been performed nationally and internationally, and released on CD by many of Canada’s top choirs, including Chor Leoni, DaCapo Chamber Choir, Elektra Women’s Choir, Pro Coro Canada, Vancouver Chamber Choir, and the National Youth Choir of Canada. Since 2015, he has received over 20 national and international composition prizes, including the Howard Cable Prize from the Canadian Band Association and the Edwin Fissinger Choral Composition Prize from North Dakota State University.

Nick studied composition at Ithaca College in New York (B.M.) and the University of British Columbia in Vancouver (M.Mus.) His choral scores are published with Pavane Publishing, Cypress Choral Music, Renforth Music, and Alliance Music. He also self-publishes through Lone Moose Music, distributed by MusicSpoke.

Leonard Enns, Artistic Director

Enns is the founding director of the DaCapo Chamber Choir and Professor Emeritus of Music at Conrad Grebel University College, University of Waterloo. He taught conducting and directed choral ensembles at Grebel for 36 years, and has conducted DaCapo continuously since its first concert in November 1998. In addition to his work as conductor, he is a Juno-nominated composer.

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.dacapochamberchoir.ca or join our eList by emailing info@dacapochamberchoir.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 Geleynse
Marlys Neufeldt
Sydney O'Brien
Janelle Santi
Caroline Schmidt

Tenor

Brian Black
Curtis Dueck
Nathan Martin
Stephen Preece
Jeff Wyngaarden

Alto

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

Bass

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

Instrumentalists

Oboe: Sarah Cardwell

String quartet:

Adam Diderrich, violin
Nora Pellerin, violin
Rebecca Diderrich, viola
Miriam Stewart-Kroeker, cello

Acknowledgements

Graphic Design – Heather Lee, www.leedesigns.ca

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 January 2022)

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 & Ingrid Regier
Arlene & John Groh
Jack & Magdalene Horman
William Hutton
Bert & Martha Lobe
Jim & Goldine Pankratz
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Lorna Sawatsky
Henry & Irene Schmidt
Arnold Snyder

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Upcoming DaCapo Performances...

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

Winding Toward Peace

March 4th, 7:30pm

March 5th, 3:00pm

featuring special guest, classical guitarist Daniel Ramjattan
and the premiere of the winning composition from our final NewWorks competition

Restoration

May 13th, 7:30pm

May 14th, 3:00pm

featuring a DaCapo alumni choir
and the premiere of a new piece by director Leonard Enns