

Inspire - Transform - Enchant
Reverend Joy
From the Beginning
Da Capo
Chamber Choir
Imagination

GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

Winding toward peace

Sat., March 4 - 7:30pm

Sun., March 5 - 3:00pm

Trillium Lutheran, Waterloo

With guest classical guitarist Mariette Stephenson



Program

Anton Bruckner

Locus iste

Jeffrey Van

A Procession Winding Around Me

1. *By the Bivouac's Fitful Flame*

2. *Beat! Beat! Drums!*

3. *Look Down Fair Moon*

4. *Reconciliation*

~ intermission ~

Tarik O'Regan

Tal vez tenemos tiempo

Frank Horvat

arr. by Mariette Stephenson

Positively energetic

Expressive and flowing

from Guitar for Self-Isolation

based on Horvat's Music for Self-Isolation

Leonard Enns

Evolution

from Ten Thousand Rivers of Oil

Horvat, arr. Stephenson

Poignant

Lyrical

from Guitar for Self-Isolation

Alf Houkom

The Rune of Hospitality

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

Overview

Welcome to our performance. Today we are joined by guitarist Mariette Stephenson in the central work on our program, *A Procession Winding Around Me*, by American composer and guitarist Jeffrey Van. We are delighted to be collaborating with Stephenson for this concert.

The path that winds its way toward peace seems to lie in that ever-changing territory between the dark forest of violence and despair, and rose-hued garden of optimism. Our program reflects both sides of this path. Bruckner's *Locus iste*, speaks a perfect world: *This place...an inestimable sacrament... without blame*. That's the rosy side of this winding road, from where we enter today's journey.

On the other side lies the picture of a world in ruin. That view has always been there; it has been a literary theme for centuries. In the most recent century, in the aftermath of the first World War, for example, Yeats wrote:

*Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.*

Every line in that excerpt from Yeats' "The Second Coming" seems painfully true, still, today. Yeats does, of course, allow for the possibility that, in his subsequent words, *Surely some revelation is at hand*.

Van's composition, *A Procession Winding Around Me*, reflects a similar world view. Choosing texts from Walt Whitman's Civil War poetry, Van takes us through the pain, terror, and brutality of conflict; but he also points toward hope in the closing words: *Beautiful that war and all its deeds of carnage must in time be utterly lost*.

Tarik O'Regan's composition, *Tal vez tenemos tiempo*, is a setting of the provocative words of Pablo Neruda. The title itself summarizes well the main thrust of the poem: *Maybe we have time*. But this is not an easy "maybe." It is hard. After his lament over the death of truth, over the lies that lead to unspeakable and unwinnable violence (you will hear the virtually screamed *violencia* in the music), Neruda reminds us of our time-limited opportunity:

*And so I think that maybe
at last we could be just
or at last we could simply be.
We have this final moment,
and then forever
for not being, for not coming back.*

Our final two choral compositions return us to the sunnier side of this winding path. The solo guitar pieces that enrich this final section are by Toronto composer Frank Horvath, written for a variety of instruments, and arranged for solo guitar by our guest artist, Mariette Stephenson.

Thank you for joining us today.

Notes

Locus iste – Anton Bruckner (composed 1869, Austria)

Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est.

*This place was made by God,
an inestimable sacrament.
it is without blame.*

A Procession Winding Around Me – Jeffrey Van (composed 1986, USA)

1. By the Bivouac's Fitful Flame

By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow
—but first I note,
The tents of the sleeping army, the fields' and woods' dim outline,
The darkness lit by spots of kindled fire, the silence,
Like a phantom far or near an occasional figure moving,
The shrubs and trees, (as I lift my eyes they seem to be stealthily
watching me,)
While wind in procession thoughts, O tender and wondrous thoughts,
Of life and death, of home and the past and loved, and of those
that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame.

2. Beat! Beat! Drums!

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now
with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering
his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.
Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers
must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—would
they continue
Would the talkers be talking? would the singer attempt to sing?

Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting
the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

3. Look Down Fair Moon

Look down fair moon and bathe this scene,
Pour softly down night's nimbus floods on faces ghastly, swollen, purple,
On the dead on their backs with arms toss'd wide,
Pour down your unstinted nimbus sacred moon.

4. Reconciliation

Word over all, beautiful as the sky!
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly softly wash
again, and ever again, this soil'd world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.
~ from *Leaves of Grass* by Walt Whitman (1829-1892)

Tal vez tenemos tiempo – Tarik O'Regan (composed 2007, UK/USA)

Maybe we still have time
to be and to be just.
Yesterday, truth died
a most untimely death,
and although everyone knows it,
they all go on pretending.
No one has sent it flowers.
It's dead now and no one weeps.

Maybe between grief and forgetting,
a little before the burial,
we will have the chance
of our death and our life
to go from street to street,
from sea to sea, from port to port,

from mountain to mountain,
and, above all, from man to man,
to find out if we killed it
or if other people did,
if it was our enemies
or our love that committed the crime,
because now truth is dead
and now we can be just.

Before, we had to battle
with weapons of doubtful caliber
and, wounding ourselves, we forgot
what we were fighting about.

We never knew whose it was,
the blood that shrouded us,
we made endless accusations,
endlessly we were accused.
They suffered, we suffered,
and when they at last won
and we also won,
truth was already dead
of violence or old age.
Now there is nothing to do.
We all lost the battle.

And so I think that maybe
at last we could be just
or at last we could simply be.
We have this final moment,
and then forever
for not being, for not coming back.

~ Pablo Neruda (1907-1973)
(translated by Alastair Reid)

Evolution (from *Ten Thousand Rivers of Oil*) – Leonard Enns
(composed 2010; Canada)

This is the third movement of the four-movement *Ten Thousand Rivers of Oil*.

How did the world evolve
from rock to leaf
to cells with souls
except by love?

How did loam become a rose
and the scent thereof
like rising prayer evolve
except by love;

and how do those
in ghetto graves evolve
into transparent souls
entering gift homes above
except by love?

~ George Whipple (from *The Colour of Memory and
Other Poems*); used by permission of the poet.

The Rune of Hospitality – Alf Houkom (composed 1994; USA)

I saw a stranger yestere'en;
I put food in the eating place,
drink in the drinking place,
music in the listening place;
and in the sacred name of the Triune
he blessed me and my house,
my cattle and my dear ones.
And the lark said in her song:
often, often, often,
goes the Christ in the stranger's guise.

~ Gaelic source

The Artists

Mariette Stephenson, classical guitar

Classical guitarist Mariette Stephenson is a soloist, chamber musician, and guitar instructor at WLU, UW and local studios. She is a member of the Ekleipsis Guitar Trio and of Duo Calixa (guitar and flute), and is active as collaborative performer with various other instrumentalists and vocalists. As soloist she has premiered works of various Canadian composers, including those of local composers Boyd McDonald, Glenn Buhr, and the late Alfred Kunz, in addition to the music of Brazilian composer Jonatas Batista-Neto. Stephenson has published arrangements for guitar, and is Music Director for the Kitchener/Waterloo Guitar Orchestra.

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 Geleyne
Marlys Neufeldt
Sydney O'Brien
Janelle Santi
Caroline Schmidt

Tenor

Brian Black
Curtis Dueck
Marcus Kramer
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
Mike Lepock
Luke MacLean

Acknowledgements

Graphic Design – Heather Lee, www.leedesigns.ca

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Board of Directors:

Rachel Harder
Lawrence McNaught
Tom Nagy
Dave Switzer

DaCapo thanks the following organizations and individuals:



– for hosting our Web site



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.



Paul Born & Marlene Epp
Ralph & Anne Brubacher
Dale & Cheryl Brubacher Cressman
Len & Sue Enns
Cher Farrell
Ron Flaming & Ingrid Regier
Laura Gray & Daniel Kramer
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Help us keep exceptional music accessible to all!

You, too, can become a DaCapo season supporter. Simply visit our web site at www.dacapo-chamberchoir.ca and click on Support.

Upcoming DaCapo Performances...

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

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

THE PLACE OF MEMORY

July 10, 2023

Part of the Mennonite Historical Society's "Russlaender 100" events; a commemoration of the migration of 21,000 Mennonites from the former Soviet Union to Canada in the 1920s, featuring the premiere of Leonard Enns' *The Place of Memory*, together with guest cellist Miriam Stewart Kroeker, commissioned by the Mennonite Historical Society of Ontario.