

*Inspire Transform Enrich*  
*Reverend Joy*  
*From the Beginning*  
*Da Capo*  
*Chamber Choir*  
*spirit, 18th*  
*inspiration*

**GIVING IDEAS VOICE**  
DIRECTED BY LEONARD ENNS

# Dualities

**Sat., April 20, 2024 - 7:30pm**

**Sun., April 21, 2024 - 3:00pm**

Trillium Lutheran, Waterloo

featuring pianist

**Catherine Robertson**

and mezzo-soprano

**Jennifer Enns Modolo**

Find us on



**25** for **25**  
Anniversary Season  
*Fundraiser*



## Program

*Spring and Fall: to a young child* – Tawnie Olson

*From the Ninth Elegy* – Elizabeth Knudson

*Earth my Song* – Kirke Mechem

*~intermission~*

*You Speak Violets* – Nicholas Ryan Kelly

*I had no time to hate* – Gerda Blok-Wilson

*A Heart in Hiding* – Gwyneth Walker

*Lead Us Home* – Matthew Emery

*Please join us for a chat and some treats after the concert,  
as we celebrate 25 years of music-making!*

### **A personal note**

With this program we conclude DaCapo's 25th year. I am grateful for the interest, support, and encouragement of our community, of you our listeners. More than listeners really, since your own ears, mind, and emotions recreate, in individual ways, what the choir itself has recreated of the musical ideas that composers have initially created. It's all one piece – a three-part work of art – and though physically nothing, it is meaningfully everything. It's a miracle for which I remain unwaveringly grateful. Thank you.

~ Len

*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.*

## Overview

Our program today reflects several dualities. Admittedly, life is far more nuanced than can be captured in simple binary descriptions – life/death, love/hate, interior/exterior, and so on. Still, those have been the starting point for the program plan; what lies between many of these dualities is, in fact, life itself with all its challenges and rewards. In very general terms, our first half reflects a youth/old age, or life/death duality, while the second half reflects an interior/exterior duality (nuanced by a brief love/hate moment in the Gerda Blok-Wilson composition).

## Notes & Texts

Program notes written by Leonard Enns

### ***Spring and Fall: to a young child*** – Tawnie Olson (b. 1974, Canada)

Olson's setting of Gerard Manley Hopkins' *Spring and Fall* appears, at first blush, to be a simple and charming poem about a child, Margaret, grieving autumn's "unleaving" of the trees in her beautiful garden. In truth, however, this child is mourning ultimate death – the lifetime that stretches between the dualities – youth and old age – is expressed in Olson's music by an extended passage on the repeated words: "by and by." Ultimately, Margaret's grief is for her own mortality.

Márgarét, áre you gríeving  
Over Goldengrove unleaving?  
Leáves, like the things of man, you  
With your fresh thoughts care for, can you?  
Áh! ás the heart grows older  
It will come to such sights colder  
By and by, nor spare a sigh  
Though worlds of wanwood leafmeal lie;  
And yet you will weep and know why.  
Now no matter, child, the name:  
Sórrów's spríngs áre the same.  
Nor mouth had, no nor mind, expressed  
What heart heard of, ghost guessed:  
It is the blight man was born for,  
It is Margaret you mourn for.

~ Gerard Manley Hopkins (1844 -1889)

**From the Ninth Elegy – Elizabeth Knudson (b. 1981, Canada)**

Knudson has written: *The inspiration for this piece came in equal parts from the 1987 Wim Wenders film, Wings of Desire (Der Himmel Über Berlin), and from my maternal grandmother, Gudrun Joensen, who passed away in 2006. Wings of Desire appealed to me in its imagery and thematic use of angels existing alongside “earthly” beings... The text of my piece is taken from Rilke’s Ninth Duino Elegy, which speaks of the transience of being “earthly”, and yet that the fact of having existed once on this earth is irrevocable. My grandmother was a very gentle person, hence the whispered, hushed quality of the beginning of the piece. The very end of the piece uses a quotation of a Danish lullaby she used to sing.*

Knudson has excerpted a mid-section of Rilke’s *Ninth Duino Elegy*. Prior to that, Rilke asks why we must be human at all (rather than a life form such as a laurel leaf), dismissing reasons such as happiness, curiosity and so on. No, he writes, we are human *because being here means so much*, etc. It is here where Knudson begins her excerpt:

But because being here means so much,  
and because all of the transient things that are here  
seem to need us...

They need us – us, the most transient.

Once for each thing, just once.

Once and no more. Just once for us too...

But having been earthly just this once,  
even though it was only once,  
seems irrevocable.

~ Rainer Maria Rilke (1875-1926)

**Earth My Song – Kirke Mechem (b. 1925, USA)**

This choral cycle is another reflection on life and death, using texts by Mechem’s father. The first movement is a quick review of the journey from childhood to old age; (it’s kind of a reduction of Shakespeare’s *seven ages of man* to four, but there’s no infant “mewling and puking” or lover “sighing like furnace” here!) The dark, near-ghoulish second movement is ultimately redeemed in the final movement by the promise that “time exposes death...with the first spring roses.” The second movement feels unfortunately and sadly relevant today; one can imagine the frozen glazed eyes of those looking for and grieving friends and family members in the rubble of our obscene and senseless wars.

## 1. I Could Hear the Least Bird Sing

In my boyhood, in the spring,  
When the world and I were young,  
I could hear the least bird sing  
Songs no bird has ever sung.

And in summer, in my youth,  
As an eagle climbs the sun,  
I could reach the starry truth  
Men of earth have never won.

Now in autumn, in the fall,  
When the birds are flying far,  
All the truth seems very small  
And a star is but a star.

But in winter, in old age,  
I shall go where truth is found:  
Earth my song and earth my wage,  
In the still and starless ground.

## 2. Isle of the Dead

Beyond the fog of the tide  
In the night,  
When the moon fades,  
The graves open.  
First the old men  
Clamber about the shore,  
Staring seaward,  
Searching among the sods.  
Behind them the old women,  
Blinking, walk the pale grass,  
Shuffling among the sods.  
Then the men in their prime  
And the women in their beauty,  
Separately, searching.  
And last the children,  
Boys and girls together,

Whimpering in the  
unaccustomed light,  
Crawl among the sods.  
Neither the old men  
See their old women,  
Nor the men in their prime  
Their women in their beauty,  
Nor any their children.  
Nor do the children  
Discover father or mother.  
For this is the first intimation  
And outpost of hell,  
Found by the living  
Among loved ones  
In the depths of the night.

## 3. Rebirth

Come, dawdling rose,  
Most feckless of flowers.  
Autumn is here,  
The chill winds moan,  
The leaves are sere,  
The birds have flown  
And swift days close  
Your summer hours.

Make haste now, go.  
Swiftly, before  
Your glowing face  
And fragrant breath  
And slender grace

Must come to death  
In the winter snow.  
Loiter no more.

Go. Grieve not.  
For time exposes  
Death, that pale flower,  
Snow-white Death,  
To fade in an hour,  
Die at a breath,  
In this charmed plot  
With the first spring roses.

~ *Kirke Field Mechem*  
(1889-1985)

**You Speak Violets** – Nicholas Ryan Kelly (b. 1986, USA, now Canadian)

Kelly's composition expresses the dualism at play between the quiet exterior expression and the active interior life of many people of all ages. Kelly writes: *The text for this piece comes from a collection of poems by Canadian poet Shannon Bramer, each poem written for a different child in a kindergarten class the poet worked with. The child in this poem is quiet, but clearly has a lot going on inside. To me the piece is about seeing and exploring this child's vibrant inner world: the deep wells of imagination and emotion that lie beneath a shy, placid surface. I hope this piece gives voice to the forests, waterfalls, and (yes) violets blooming, unspoken, in many an introverted mind.*

the language of wild basil   red butterflies   impatient  
for a buzzing loud summer   you've got a young forest inside you  
i see waterfalls beyond tall   white   sleeping trees  
birches   poplars   where everything is moving and alive

i see rushing water in your eyes when you get a new idea  
sun through the branches making shadows inside you  
when you find it hard   to say what you are feeling  
you speak violets

~ Shannon Bramer (b. 1973)

**I had no time to hate** – Gerda Blok-Wilson (b. 1955, Canada)

The clever "logic" of Emily Dickinson's poem, set here by Blok-Wilson, is that life is too short for both love and hate in their fullness. So, her choice is fill it with at least as much of love as possible.

I had no time to hate, because  
The grave would hinder me,  
And life was not so ample I  
Could finish enmity.

Nor had I time to love, but since  
Some industry must be,  
The little toil of love, I thought,  
Was large enough for me.

~ Emily Dickinson (1830-1886)

## **A Heart in Hiding – Gwyneth Walker (b. 1947, USA)**

This is another work based on Emily Dickenson's texts. The sentiments expressed can nearly be read as an adult version of the descriptions of a quite child's inner life in Nicholas Kelly's *You Speak Violets*. Again, here we have the inner life/outer life duality. Dickenson lived a near-invisible exterior life with what appears to be a vibrant interior life of the imagination.

Composer Gwyneth Walker makes the following comments:

*Among the many, varied poems of Emily Dickinson are love poems – passionate love poems. These poems were written of a love which never developed into an established, recognized relationship. Indeed, they were written by a poet who rarely left her home and who was seldom seen in public. Hers was a guarded soul, a heart in hiding.*

### **1. 'Tis so much joy!**

'Tis so much joy! 'Tis so much joy!  
If I should fail, what poverty!  
And yet, as poor as I,  
Have ventured all upon a throw!  
Have gained! Yes! Hesitated so –  
This side the Victory!  
Life is but Life! And Death, but Death!  
Bliss is, but Bliss, and Breath but Breath!  
And if indeed I fail,

At least, to know the worst, is sweet!  
Defeat means nothing but Defeat,  
No drearier, can befall!  
And if I gain! Oh Gun at Sea!  
Oh Bells, that in the Steeples be!  
At first, repeat it slow!  
For Heaven is a different thing,  
Conjectured, and waked sudden in –  
And might extinguish me!

### **2. Forever at His side to walk**

Forever at His side to walk –  
The smaller of the two!  
Brain of His Brain –  
Blood of His Blood –  
Two lives – One Being – now –  
Forever of His fate to taste –  
If grief – the largest part –  
If joy– to put my piece away

For that beloved Heart –  
All life – to know each other –  
Whom we can never learn –  
And bye and bye – a Change –  
Called Heaven –  
Rapt Neighbourhoods of Men –  
Just finding out – what puzzled us –  
Without a lexicon.

### 3. A Kingdom's worth of Bliss!

What would I give to see his face?  
I'd give – I'd give my life – of course –  
But that is not enough!  
Stop just a minute – let me think!  
I'd give my biggest Bobolink!  
That makes two – Him – and Life!  
You know who "June" is –  
I'd give her –  
Roses a day from Zanzibar –  
And Lily tubes – like Wells –  
Bees – by the furlong –  
Straits of Blue  
Navies of Butterflies – sailed thro' –  
And dappled Cowslip Dells –  
Then I have "shares"  
    in Primrose "Banks" –  
Daffodil Dowries – spicy "Stocks" –

Dominions – broad as Dew –  
Bags of Doublons  
    – adventurous Bees  
Brought me – from  
    firmamental seas –  
And Purple – from Peru –  
Now – have I bought it –  
"Shylock"? Say!  
Sign me the Bond!  
"I vow to pay  
To Her – who pledges this –  
One hour – of her  
    Sovereign's face!"  
Ecstatic Contract!  
[Reluctant] Grace!  
My Kingdom's worth of Bliss!

### 4. The Moon is distant from the Sea

The Moon is distant from the Sea –  
And yet, with Amber Hands –  
She leads Him – docile as a Boy –  
Along appointed Sands –  
He never misses a Degree –  
Obedient to Her Eye –

He comes just so far – toward the Town –  
Just so far – goes away –  
Oh, Signor, Thine, the Amber Hand –  
And mine – the distant Sea –  
Obedient to the least command  
Thine eye impose on me –

### 5. Wild Nights!

Wild Nights! – Wild Nights!  
Were I with thee,  
Wild Nights should be  
Our luxury!  
Futile – the Winds –  
To a Heart in port –

Done with the Compass –  
Done with the Chart!  
Rowing in Eden –  
Ah! the Sea!  
Might I but moor –  
Tonight – In Thee!  
    ~ Emily Dickinson



**Lead Us Home – Matthew Emery (b. 1991, Canada)**

With Emery's short gem we leave our main theme and close DaCapo's 25th season with a commitment to a purpose that has motivated us from the start, as it does for many choral groups.

O though the way be rough and long,  
And dangers lurk on every side,  
Yet still we lift our constant song,—  
And music shall be our guide.  
Though tempests fill the empty sky,  
And terrors vex the circling night,  
Yet still with one accord we cry,—  
And music shall be our light.  
Though fear should follow all the way  
Along the path our feet must roam.  
Yet still with heart and voice we say,—  
Music shall lead us home.

~ *Marjorie Pickthall (1883-1922)*

## The Artists

### **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. As composer, his current project is a half-hour work on the topic of the earth's forest biome, titled *Taiga*, jointly commissioned by the Victoria Choral Society, Chronos Vocal Ensemble, and University of Guelph choirs with premiere performances planned for their 2025/26 seasons.

### **Jennifer Enns Modolo, mezzo soprano**

Canadian mezzo-soprano Jennifer Enns Modolo has delighted audiences across the country with her clear, unaffected voice and meaningful singing. As an accomplished concert soloist, and with a repertoire that ranges from early music to contemporary, she performs regularly with ensembles throughout Ontario and across Canada including the Bach Elgar Choir, the Grand Philharmonic Choir, the Nota Bene Period Orchestra, and the Spiritus Ensemble. She is a member of the Hamilton based ensemble Capella Intima, which specializes in performing exciting concerts of lesser known 17th century vocal and operatic music. In addition to performing with large and small ensembles, Jennifer also delights in the art of the solo recital and collaborates frequently with lutenist Magdalena Tomsinska.

Recent and upcoming engagements include Mozart's Requiem with the Grand Philharmonic Choir, J. S. Bach's Cantata 80 "Singet dem Herrn" with Spiritus Ensemble, "Sacrum and Profanum" with counter tenor Daniel Cabena and lutenist Magdalena Tomsinska as part of the Hammer Baroque Series, Handel's Messiah with the the Bach Elgar Choir and Hamilton Symphony Orchestra, the Menno Singers, Spiritus Ensemble and the Guelph Chamber Choir, Mozart's Requiem with the Guelph Symphony Orchestra and Redeemer University College, Gwyneth Walker's "A Heart in Hiding" with the Da Capo Chamber Choir, and selections from Berlioz's Nuits D'été with the KW Chamber Orchestra.

When she is not performing, Jennifer teaches full time as an elementary school music educator.

### **Catherine Robertson, pianist**

Catherine Robertson has had a long and versatile music career. She has distinguished herself as a pianist, conductor, singer and teacher. For over thirty years Catherine has been a piano, choral and instrumental adjudicator at music festivals across Canada. She received a B. Mus. Piano Performance (Queen's University), Piano Licentiate LRAM (Royal Academy of Music, London, UK) and her M. Mus. Piano Performance (Western University) degrees.

Catherine taught piano and piano literature courses at Conrad Grebel University College for twenty-one years. She conducted the College Chapel Choir for four years. Prior to this, she was a collaborative pianist at Wilfrid Laurier University, and taught piano at Redeemer University College. More recently she has taught and examined at the University of Guelph.

Wide-ranging musical interests and experiences are evident in Catherine's many collaborations. She regularly performs with DaCapo Chamber Choir. Her dedication to new music is also seen in recordings, including piano and chamber compositions of Leonard Enns and Michael Purves-Smith. A love of early music was shown over the fifteen years in which Catherine was music director and sang with TACTUS Vocal Ensemble. This professional octet specialized in music of the European Renaissance. Catherine sang as a consort member with the Tafelmusik Chamber Choir, and had a long association with the Elora Singers as pianist, singer and flautist. Catherine regularly performs for, and served on the board of the Guelph Connections concert series, promoting musical excellence in the city in which she resides.

## 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 NewWorks choral competition for Canadian composers (which ran for over a decade) aided in establishing a vibrant and vital presence for recent and emerging Canadian choral music.

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, and more, visit our web site at [www.dacapochoamberchoir.ca](http://www.dacapochoamberchoir.ca) or join our eList by emailing [info@dacapochoamberchoir.ca](mailto:info@dacapochoamberchoir.ca).

**We're Social!**    

For behind-the-scenes photos, rehearsal insights, and online savings, follow us on one of our socials!

## Choir Members

### ***Soprano***

Sara Fretz  
Maria Geleynse  
Cathleen Leone  
Marlys Neufeldt  
Sydney O'Brien  
Janelle Santi

### ***Alto***

Theresa Bauer  
Sarah Flatt  
Sara Martin  
Caroline Schmidt  
Susan Schwartzenruber  
Jennie Wiebe

### ***Tenor***

Brian Black  
Curtis Dueck  
Marcus Kramer  
Nathan Martin  
Jeff Wyngaarden

### ***Bass***

Mike Hook  
Phil Klassen-Rempel  
Mike Lepock  
Jim Service  
Kento Stratford  
Lukas Winter

## Acknowledgements

Graphic Design – Heather Lee, [www.leedesigns.ca](http://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 25 years, a number of the singers are Grebel alumni, and our music continues to be grounded in spiritual and healing convictions shared with the College.

## Donors

DaCapo thanks all of our donors, including the many individuals and organizations who wished to remain anonymous.



Paul Born & Marlene Epp  
Lorna Brown  
Ralph & Anne Brubacher  
Dale & Cheryl Brubacher Cressman  
Conrad and Christiane Brunk  
Len & Sue Enns  
Cher Farrell  
Susan Fish  
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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.dacapochoamberchoir.ca](http://www.dacapochoamberchoir.ca) and click on Support.

*Da Capo Chamber Choir*

**Save the dates for  
our 2024/2025 Season!**

**November 9&10**

**March 1&2**

**May 10&11**

Season subscriptions on sale in August - watch DaCapo's web site and social media for details.

# 25 for 25

Anniversary Season  
*Fundraiser*



**This year, DaCapo is celebrating our 25th anniversary season!**

To help sustain the choir's future, and fund initiatives like NewWorks commissions, we invite you to make a contribution of \$25 (or a multiple of \$25) to our #25for25 campaign.

**Fill out the form below and drop it off at the ticket desk:**

Donation Amount:

(tax receipts will be issued for donations of \$10 or greater)

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**Your support makes all of our efforts possible!**

Alternatively, donations can be made through CanadaHelps (using a credit card), via e-transfer to [info@dacapochamberchoir.ca](mailto:info@dacapochamberchoir.ca) (please send a separate email with the password you've used and your mailing address for your tax receipt), or by mailing a cheque, payable to DaCapo Chamber Choir, to:

PO Box 40035

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