

Inspire - Transform - Enchant
From the Beginning
Reverend Joy
The Spirit, It's Here
Imagination
DaCapo
Chamber Choir

GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

"O EARTH, RETURN" CONCERT SERIES

DEAR MOTHER EARTH

SATURDAY, MAY 7, 7PM

SUNDAY, MAY 8, 3PM

Trillium Lutheran, Waterloo

with soloist **JENNIFER ENNS MODOLO**,
pianist **CATHERINE ROBERTSON**,
and premieres of our **NEWWORKS WINNERS**



Program

In the Beginning – Aaron Copland
with guest mezzo soprano, Jennifer Enns Modolo

I Heard the Bird Cry – Kathryn Rose
2020 NewWorks winning work; premiere

As On Wings – Leonard Enns

~intermission~

Storm Birds – Maria Case
2020 NewWorks winning work; premiere

The Passing of the Year – Jonathan Dove
with guest pianist, Catherine Robertson

Dear Mother Earth – Leonard Enns

Earth Song – Frank Ticheli

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

In late February of this year, short days after Russia invaded Ukraine, the Intergovernmental Panel on Climate Change (IPCC) released its current report. In her introduction to that report, Ukraine's leading climate scientist, Svitlana Krakovska said: "I started to think about the parallels between climate change and this war and it's clear that the roots of both these threats to humanity are found in fossil fuels." This is hardly news to most folks, but the short sentence is stunning in its directness. And what can the arts do about it? It's an age-old question, to which we as choir will continue to reply with what will be the final words of today's concert: *through darkness and pain and strife / I'll sing, I'll be, live, see.* Or, in the words of Leonard Bernstein, *This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.* This approach will not plant trees or shoot down missiles, but it may help with the healing of hardened hearts and poisoned minds.

Our program is intended to highlight the beauty of creation, celebrate its richness, lament the pain of its misuse and destruction, and encourage corrective action. A highlight for us today is the premiere of music by our double winners of the most recent DaCapo NewWorks competition (for new choral music by Canadian composers), Kathryn Rose and Maria Case.

Notes & Texts

Program notes written by Leonard Enns

In the Beginning – Aaron Copland

Copland's choral masterpiece was premiered in Cambridge, Massachusetts 75 years ago, with the 31-year-old Robert Shaw as conductor, as the dust of the second World War was still settling. Four years later, in the midst of a career in full blossom, Copland was invited to conduct a special performance in the recently established Israel; on April 3, 1951 he wrote to a friend: "I leave for Tel-Aviv in two days. Sort of excited about it. I'm to conduct *In the Beginning* to open a Passover Service on the shores of Galilee." Then, two months later, from Paris: "Israel was the most exciting...I conducted *In the Beginning* on the shores of the Lake of Galilee and heard...shooting in the middle of the night thereafter." This telling and sobering historic vignette represents ample reason to continue to pursue ways of honouring the claim, "God saw that it was very good." It is clear by now that the "very good" will require less abuse and more care on the part of the last creatures created in that account.

The story is told simply and directly. Copland's performance instruction reads: "In a gentle, narrative manner, like reading a familiar and oft-told story."

Genesis Chapter 1:

¹ In the beginning God created the heaven and the earth.

² And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

³ And God said, Let there be light: and there was light.

⁴ And God saw the light, that it was good: and God divided the light from the darkness.

⁵ And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

⁶ And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.

⁷ And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

⁸ And God called the firmament Heaven. And the evening and the morning were the second day.

⁹ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.

¹⁰ And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.

- ¹¹ And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.
- ¹² And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.
- ¹³ And the evening and the morning were the third day.
- ¹⁴ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:
- ¹⁵ And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.
- ¹⁶ And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.
- ¹⁷ And God set them in the firmament of the heaven to give light upon the earth,
- ¹⁸ And to rule over the day and over the night, and to divide the day from the darkness: and God saw that it was good.
- ¹⁹ And the evening and the morning were the fourth day.
- ²⁰ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.
- ²¹ And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.
- ²² And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.
- ²³ And the evening and the morning were the fifth day.
- ²⁴ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.
- ²⁵ And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.
- ²⁶ And God said, Let us make man in our image, after our likeness: and let him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.
- ²⁷ So God created man in his own image, in the image of God created he him; male and female created he them.

- ²⁸ And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.
- ²⁹ And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food.
- ³⁰ And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so.
- ³¹ And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Genesis Chapter 2:

- ¹ Thus the heavens and the earth were finished, and all the host of them.
- ² And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.
- ³ And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.
- ⁴ These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens,
- ⁵ And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground.
- ⁶ But there went up a mist from the earth, and watered the whole face of the ground.
- ⁷ And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

***I Heard the Bird Cry* – Kathryn Rose**

Kathryn Rose, born in Saskatchewan, is currently studying contemporary sacred choral composition with Paul Mealor at the University of Aberdeen. (Listeners may remember DaCapo's pre-Covid performance of Mealor's *Ubi caritas*.) Rose herself commissioned Welsh-Scottish poet Euan Tait to write the text. The sinewy melodies and vocal slides in the opening section (reminders of the sound of the crying bird) are followed by a contrasting "gorgeous middle section" (the words of a NewWorks jury member) that creates a brief, aching moment on the words "But oh the sear of perfect beauty!" The piece brings before us, in a direct and compelling way, the bitter-sweet awareness a world in danger, its fragile beauty in desperate need of healing and regeneration.

I heard the bird cry,
her fiery wings sing:
"oh my sister,
my broken brother!"

Their wings our voices
flocking together,
all our anguish
a great gathering.

But oh the sear
of perfect beauty!
choir of the creatures
fierce with love,

roaring, tearing,
crying, breaking.
~ Euan Tait

As on Wings – Leonard Enns

This piece was commissioned by Newfoundland's remarkable *Quintessential Vocal Ensemble*, Susan Quinn director, for a concert in 2014 to mark that province's role as a sudden host community to the thousands of travelers grounded by the events of 9/11.

I chose three historically disparate text sources for the work: the ancient Judeo-Christian *Old Testament*, an email sent to Susan Quinn by a fellow teacher on the day of 9/11, and the century-old words of Syrian-born Kahlil Gibran.

Today we can understand these texts more broadly, seeing ourselves as strangers to this land, as guests and receivers, who then in turn become givers to others. Importantly, we can see the land, the environment, as the gift, the currency, in this echoing exchange of history. The challenge of our time, then, is to preserve and restore the gift itself.

The strangers who dwell with you
shall be as your own people.
Love them as you love yourselves,
For you also were strangers in this land.
~ *Leviticus 19:34 (adapted LE)*

I ... saw these huge planes coming,
one at a time, through the Narrows
and I thought
how
after hundreds of years
people are still seeking the shelter of our harbour.
~ *Leslie Kennedy, English teacher, Holy Heart High School, St John's NL;*
excerpt from an email to Susan Quinn, music teacher at the school;
used by permission

life giveth unto life
you, the giver,
and you, receiver,
rise together on the gift
as on wings
~ *Khalil Gibran (adapted LE)*

***Storm Birds* – Maria Case**

Toronto-based Maria Case is a pianist, vocal soloist, conductor, composer, and Artistic Director of the Annex Singers, now in their 40th season. The text of *Storm Birds*, commissioned by Case from Toronto poet John Warden, is set to music in a “jazz-infused style that brings a refreshing interpretation of the sentiment expressed” (the words of one NewWorks jury member). The music is fresh and engaging; its simple, delicate, breath-like opening moments gradually blossom into a rich all-imbuing texture on the final words. The composition was inspired particularly by reports of massive, climate-change-driven losses of birds, and by the bold efforts of environmental activists such as Greta Thunberg.

Listen to the breathing world,
parse its fluting,
reach into its sentient heart,
feel its wings flutter.
Bruised by stark towers,
sickened by greed,
will the birds fall silent
even in the dark woods?
Is there another story:
of a world, startled by children,
filling the streets and the plazas,
storming the golden battlements,
conquering by song?
~ *John Warden*

***The Passing of the Year* – Jonathan Dove**

In *The Passing of the Year*, British composer Jonathan Dove uses the technique of overlapping repeating patterns (in both piano and choir) to create moments of breathless energy and excitement, but also (in a “slow motion” approach, as in the sixth movement) to create sublime musical tableaux of calm and reflection.

The texts flow from the celebrative and playful opening poems by Blake and Dickinson (the Dickinson *Answer July* fairly bursting with breathless excitement and urgency) to the more introspective fourth and fifth movements (with texts by Peele and Blake). This is followed by the wonderfully poignant penitential sixth movement which Dove creates by marrying the Nashe text, *Adieu! Farewell earth's bliss!*, with the refrain, “Lord, have mercy.” If nature itself (celebrated in the previous movements) can be anthropomorphized, this lament is sadly appropriate. In the final movement the cycle returns to the first music bell-like music with the words: “Ring in a thousand years of peace.”

1. Invocation

O Earth, O Earth, return!
~ *William Blake*

2. The narrow bud opens her beauties to the sun

The narrow bud opens her beauties to
The sun, and love runs in her thrilling veins;
Blossoms hang round the brows of Morning, and
Flourish down the bright cheek of modest Eve,
Till clust'ring Summer breaks forth into singing,
And feather'd clouds strew flowers round her head.

The spirits of the air live in the smells
Of fruit; and Joy, with pinions light, roves round
The gardens, or sits singing in the trees.
~ *William Blake*

Sumer is icumen in
Lhude sing cuccu
~ *Cuckoo Song, 13th c. English*

3. *Answer July*

Answer July –
Where is the Bee –
Where is the Blush –
Where is the Hay?

Ah, said July –
Where is the Seed –
Where is the Bud –
Where is the May –
Answer Thee – Me –

Nay – said the May –
Show me the Snow –
Show me the Bells–
Show me the Jay!

Quibbled the Jay –
Where be the Maize –
Where be the Haze –
Where be the Bur?
Here – said the Year –
~ *Emily Dickinson*

4. *Hot sun, cool fire*

Hot sun, cool fire, tempered with sweet air,
Black shade, fair nurse, shadow my white hair;
Shine, sun; burn, fire; breathe, air, and ease me;
Black shade, fair nurse, shroud me and please me:
Shadow, my sweet nurse, keep me from burning,
Make not my glad cause, cause of [my] mourning.

Let not my beauty's fire
Inflame unstaïd desire,
Nor pierce any bright eye
That wandereth lightly.

~ *George Peele*

5. *Ah, Sun-flower!*

Ah Sun-flower! weary of time,
Who countest the steps of the Sun,
Seeking after that sweet golden clime
Where the traveller's journey is done;
Where the Youth pined away with desire,
And the pale Virgin shrouded in snow,
Arise from their graves and aspire,
Where my Sun-flower wishes to go.

~ *William Blake*

6. *Adieu! farewell earth's bliss!*

Adieu, farewell earth's bliss,
This world uncertain is;
Fond are life's lustful joys,
Death proves them all but toys,
None from his darts can fly:
I am sick, I must die.
 Lord, have mercy on us!

Rich men, trust not in wealth,
Gold cannot buy you health;
Physic himself must fade;
All things to end are made;
The plague full swift goes by:
I am sick, I must die.
 Lord, have mercy on us!

Beauty is but a flower
Which wrinkles will devour;
Brightness falls from the air,
Queens have died young
 and fair,
Dust hath closed Helen's eye:
I am sick, I must die.
 Lord, have mercy on us!
 ~ *Thomas Nashe*

7. *Ring out, wild bells*

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

 ~ *Alfred Lord Tennyson*

Dear Mother Earth – Leonard Enns

This is one of a handful of short pieces I wrote in 2020 during the first weeks of the Covid restrictions. Earlier, on a trip to Vancouver Island, I had read the inscription on the tombstone of Emily Carr's grave in Victoria's Ross Bay Cemetery, which immediately suggested a composition to me. The text is her own words, as I discovered while tracking down copyright permission. The resulting piece is dedicated to a friend who insists on having a green burial when his time comes.

I think I have always
specially belonged to you.
I have loved from babyhood
to roll upon you, to lie with
my face pressed right down
on to you in my sorrows.
I love the look of you and
the smell of you and the
feel of you. When I die, I
should like to be in you
uncoffined, unshrouded,
the petals of flowers against
my flesh and you covering
me up.

~ *Emily Carr*

(inscribed on her tombstone in Ross Bay Cemetery, Victoria, BC)

Earth Song – Frank Ticheli

While Los Angeles based Ticheli is well known for his concert band and orchestral compositions, he is known to us especially for his lovely choral works. We leave you today with this delicate miniature which, despite its size, manages to embrace the themes, both of a scorched earth, a war-ravaged world, and yet a promise of light.

Sing, be, live, see
This dark stormy hour
The wind, it stirs
The scorched Earth cries out in vain

Oh war and power, you blind and blur
The torn heart cries out in pain

But music and singing have been my refuge
And music and singing shall be my light

A light of song, shining strong
Hallelujah, hallelujah

Through darkness and pain and strife
I'll sing, I'll be, live, see

Peace
~ *Frank Ticheli*

The Artists

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. She is a member of the Hamilton-based ensemble Capella Intima, which specializes in performing exciting concerts of lesser-known seventeenth-century vocal and operatic music. Jennifer also delights in the art of the solo recital and collaborates regularly with lutenist Magdalena Tomsinska and pianist Loren Shalanko.

Jennifer is featured on several Aradia Ensemble recordings, including Handel's *Israel and Egypt* (Naxos), *Vivaldi Sacred Music, Volume 3* (Naxos), and singing the role of Eustazio in Handel's *Rinaldo* (Naxos), all under the baton of Kevin Mallon.

Recent and upcoming engagements include Bach's *Cantata 82 "Ich habe genug"* with the Kitchener Waterloo Symphony, Handel's *My Song Shall Be Always* with the Spiritus Ensemble, and a concert of Heinrich Schutz repertoire with Capella Intima.

Catherine Robertson, pianist

Catherine Robertson is a versatile musician who, in addition to solo and collaborative-piano performances, has extensive experience as a post-secondary teacher, singer, conductor and adjudicator. Catherine received her B. Mus. Piano Performance (Queen's University), Piano Licentiate LRAM (Royal Academy of Music, London, UK) and her M. Mus. Piano Performance (WU) degrees. For twenty-two years she taught piano and piano literature courses at Conrad Grebel University College, University of Waterloo. Catherine also taught piano at Redeemer College, Ancaster and at the University of Guelph. She was a collaborative pianist and coach at Wilfrid Laurier University. Catherine enjoys the challenges of presenting new music and has enjoyed an ongoing relationship with DaCapo Chamber Choir and its dedication to the performance of contemporary music. She has recorded new music as well, including piano and chamber works of Leonard Enns and Michael Purves-Smith.

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

Alto

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

Tenor

Joel Becker
Brian Black
Marcus Kramer
Cameron Streicher
Travis Wiart
Art Winter

Bass

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

Acknowledgements

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Board of Directors:

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Tom Nagy

Dave Switzer

DaCapo thanks the following organizations and individuals:



PeaceWorks – for hosting our Web site
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.

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
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Laura Gray
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Arnold Snyder

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 and click on Support.

Our "O EARTH, RETURN" series will return next season!

The environmental focus will continue with the premiere of an exciting new work (commissioned by DaCapo and funded by Canada Council), *Earthrise*, by Nicholas Ryan Kelly in November.

JOIN US FOR THE CONTINUING JOURNEY...

CONCERT 1: November 19 & 20, 2022

CONCERT 2: March 4 & 5, 2023

CONCERT 3: May 13 & 14, 2023

Watch our website or social media for season subscription information, coming soon!

