

Inspire Transform Enchant
Reverend Joy
From the Beginning
Chamber Choir
Da Capo
spirit, passion

GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

word over all

November 9, 2024 - 7:30pm

November 10, 2024 - 3:00pm

Trillium Lutheran, Waterloo

featuring **oboist Jim Mason**
and **cellist Miriam Stewart-Kroeker**
plus a string quintet

Find us on



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.

Program

Crossing the Bar – Rani Arbo (arr. Martin Schröder)

Svyati – John Tavener

with cellist, Miriam Stewart-Kroeker

In the Lemon Groves – Kento Stratford*

with pianist, Kento Stratford

Exaudi – Jocelyn Morlock*

with cello

~intermission~

Logos – Leonard Enns*

with oboist, Jim Mason

and string quintet: Adam Diderrich & Elspeth Durward, violin

Rebecca Diderrich, viola

Miriam Stewart-Kroeker, cello

Shannon Wojewoda, bass

*The second half of **this** concert will run without breaks between pieces.*

In the Beginning was the Word (Logos, mmt #1)

The Lost Word - Leonard Enns

(premiere)

In Him was Life (Logos, mmt #2)

Reconciliation (from Requiem for Peace) - Larry Nickel*

The Word became Flesh (Logos, mmt #3)

O Ignis Spiritus - Michael McGlynn

with oboe

And from His Fullness (Logos, mmt #4)

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

*Canadian composer

Overview

*At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement. And do not call it fixity,
Where past and future are gathered. Neither movement from nor towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance.*

T.S. Eliot - Burnt Norton

In November, and particularly in the time around Remembrance Day, we are at a still point, reflecting on past, anticipating future. It is a quiet point of the year, distilled in those two minutes of silence on Remembrance Day. Here is the still point where both “from” and “towards” are held in a poignant, life-affirming balance, where the “dance” of life exists. “Except for the point, the still point,/There would be no dance, and there is only the dance.”

Throughout our program, word is a unifying thread. Spoken or in thought, words carry our memories, our lament, our hope and rejoicing. The first half of our program addresses the past in words both traditional and new, and through music that express both the grief and comfort of reflection, and faces the future with hope and anticipation. We end the section with Jocelyn Morlock’s *Exaudi*, which captures this “still point of the turning world” in distinct and compelling ways: the first part is an increasingly intense cry that finally exhausts itself, while the second part is pure comfort. The two parts are knit together with a single, gentle, sustained note in the cello—a still point.

Word also has theological meaning, as used in the prologue to the Gospel of John. Expanding on the Judeo/Christian creation story in which *word* births *world* (as in “Let there be light, and there was light” etc.), John’s *Word* births hope and life. My composition, *Logos* (the Greek for “word”), is the anchor composition of the second half, setting that Gospel text. Interspersed between its four movements are compositions that relate to and expand on John’s text.

We are thrilled to be collaborating today with an exceptional group of instrumental performers. You will find more information about our guests further in the program booklet. Welcome and thank you to them, and to all.

Notes & Texts

Program notes written by Leonard Enns

Crossing the Bar – Rani Arbo (USA)

Fiddler and singer Rani Arbo has said about this small gem, originally written for her bluegrass band: "Scott's (Arbo's partner's) grandmother, Elizabeth May, inspired this setting of Tennyson's famous poem... The first words of the poem were the last words she spoke, at age 97, in her beloved home overlooking the Potomac River Valley."

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;
For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

~ *Alfred Lord Tennyson*

Svyati – John Tavener (1944-2013, UK)

The text of *Svyati* is the Trisagio – “O Holy God, Holy and Strong, Holy and immortal, Have mercy on us” – from the Russian Orthodox liturgy, most often used in funerals as the coffin is borne out of the church. The music is imbued with mystery and veneration, building gradually into an intense plea for mercy. Tavener describes the solo cello as representing the Priest, or as the Ikon of Christ, throughout in dialogue with the choir. At the end we are left on our knees, spent with supplication, as the cello directs our final glance upwards, through the Ikon-like three note motive to the very highest limits of the instrument.

In the Lemon Groves – Kento Stratford (b. 1997, Japan)

Composer Kento Stratford is a keyboardist, conductor, educator, and church musician, with music degrees from Queen’s University and University of Toronto. He sings bass in DaCapo and plays piano for his composition at this weekend’s performances.

In the Lemon Groves was written as a tribute to Stratford’s friend, Gord Jarvis, a long-standing member of the Toronto’s Queensmen Male Chorus. It was originally composed for that choir (and also recently performed by KW’s Guys Who Sing). Today we premiere Stratford’s subsequent version for mixed choir.

Be patient.

We are going home.

It is not far. We are rocking
in the great belly of the ship.

No light cracks the dark sea, but
the ship is strong, (the voyage
will not be long [bracketed words are omitted])

We will arrive early.

It will be morning. We will
rub our unshelled eyes, see
the shore rise.

We will untangle our bones & play
in the lemon groves, (dwell
in a white house near blue water.

There will be time.) Be patient.

We are going home.

~ James Clarke

Exaudi – Jocelyn Morlock (1969 - 2023, Canada)

Morlock wrote this about her composition:

Exaudi explores a spectrum of emotional reactions to the words “exaudi orationem meam ad te omnis caro veniet.” As the music progresses, the cooler, ritualized aspects of the music are transformed into awe and terror, which gradually recede into something more calm. During the conclusion of the piece, which works like an extended coda, the cello solo becomes the main focus of the music. It is echoed and amplified by the sopranos, while the other voices have very simple chorale-like parts.

Exaudi was written for a concert about memory, mourning, and loss. My grandmother died in the year prior to me writing it. Exaudi is loosely based on her emotional and spiritual life as I saw it from a distance. She lost her husband at a young age, and this relates to the meaning of the first half of the text, “Exaudi orationem meam.” At the beginning ...this text is set as ritualized repetition of words from the requiem mass, but during the course of the first section of the piece these words become very specific, meaningful, and painful.

My grandmother lived to be almost 90. As she got older, the horror of death in general, and the painful nature of her grief, changed and faded. When she was much older, the idea of death became a more gentle thought to her, comforting, and possibly something to look forward to. She talked about perhaps being reunited with her husband after she died. (This is the second section...of the piece.) She used to joke about him seeing her and wondering who this old woman could possibly be.

Exaudi orationem meam;

ad te omnis caro veniet.

Hear my prayer,

for unto you all flesh shall come.

~ Psalm 65:2

In Paradisum deducant te Angeli; in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.

*May angels lead you into Paradise,
At your coming
may martyrs receive you,
and may they lead you
into the Holy City, Jerusalem.*

Chorus Angelorum te suscipiat et cum Lazaro quondam paupere
aeternam habeas requiem.

*May the chorus of angels receive you, and with Lazarus,
who once was a pauper, may you have eternal rest.*
~ from the *Requiem Mass*

Logos – Leonard Enns (b.1948, Canada)

This four-movement cantata was commissioned by the Elora Festival, and composed in Waterloo and Cambridge England in 1991. **Logos** was originally intended for that year's sesquicentennial celebration of St. John's Anglican Church, Elora, with the prologue to the gospel of John specifically requested as text. The premiere, by the Elora Festival Singers (EFS), was delayed until June 1993 at St. John's Elora, followed immediately by a second performance at the Toronto International Choral Festival. The EFS recording of *Logos* with Jim Mason is available on the CD *NorthWord*, available for purchase in the lobby.

Originally for choir, organ and oboe, the organ part was later transcribed for strings for a performance at a KWS *Baroque and Beyond* concert. That is the version on today's concert. Jim Mason was oboist for the premiere and the other early performances, and we are pleased that he is here today, some three decades later.

Logos: In the beginning was the Word (mmt #1)

In the beginning was the Word, and the Word was with God, and the Word was God.

He was in the beginning with God.

All things were made through him, and without him was not anything made that was made.

~ *John 1:1-3*

The Lost Word – Leonard Enns

Eliot's text anticipates the next section of John's prologue, particularly verses 10&11:

He was in the world, and the world was made through him, yet the world knew him not.

He came to his own home, and his own people received him not.

In a sense, Eliot's poem is an elaboration of those verses. In today's world, words spoken by politicians and others buzz around, often in a deafening, meaningless, or deliberately deceiving frenzy. Nearly a hundred years ago Eliot wrote: *Where shall the word be found, where shall the word / Resound? Not here, there is not enough silence.* True.

If the lost word is lost, if the spent word is spent
If the unheard, unspoken
Word is unspoken, unheard;
Still is the spoken word, the Word unheard,
The Word without a word, the Word within
The world and for the world;
And the light shone in the darkness and
Against the Word the unstilled world still whirled
About the center of the silent Word.

Oh my people, what have I done unto thee.

Where shall the word be found, where shall the word
Resound? Not here, there is not enough silence

~ T. S. Eliot, from *Ash Wednesday*

Logos: In Him was life (mmt #2)

In him was life, and the life was the light of all people.
The light shines in the darkness, and the darkness has not overcome it.
The true light that enlightens everyone was coming into the world.
He was in the world, and the world was made through him, yet the world knew him not.

He came to his own home, and his own people received him not.
But to all who received him, who believed in this name, he gave the power to become children of God; who were born not of blood, not of human desire, but who were born of God.

~ John 1:4-5, 9-13

Reconciliation – Larry Nickel (b. 1952, Canada)

This is the penultimate movement of Nickel's hour-long *Requiem for Peace*. The text, by Walt Whitman, begins with words that link it directly both to Eliot's poem and to John's prologue: *Word over all, / Beautiful as the sky*. But unlike Eliot's lost word, Whitman sees war and carnage as eventually lost, and the word (Word) overcoming them. Whitman's text is positive, hopeful, anticipating an agonizingly achieved reconciliation, perhaps not unlike John's comment in his prologue: *The light shines in the darkness, and the darkness has not overcome it*.

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;
(I bend down) and touch lightly with my lips the white face in the coffin.
~ Walt Whitman, from *Leaves of Grass*

Logos: The Word became flesh (mmt #3)

And the Word became flesh and dwelt among us;
we have beheld his glory, glory as of the only Son from the Father,
full of grace and truth.
~ John 1:14

O Ignis Spiritus – Michael McGlynn (b. 1964, Ireland)

McGlynn's setting of the visionary text of Hildegard adds a counterpoint to the Word coming in the flesh – the Word also comes as spirit. Hildegard's text – from which McGlynn chooses only a few lines – presents a list of guises for this spirit: breath, fountain, pathway and more.

O ignis Spiritus paracliti,
vita vite omnis creature,
sanctus es vivificando formas.

*O comforting fiery spirit
Life force of all creatures
You are holiness in all living things*

Sanctus es ungendo periculose
fractos, sanctus es tergendo
fetida vulnera.

*You are a sacred ointment for the broken
Your holiness cleanses the
festering wound*

O spiraculum sanctitatis,
O ignis caritatis,
O fons purissimus
O iter fortissimum
O ignis Spiritus.

*O holy breath
O fire of love
O fountain of purity
O mightiest of pathways
O comforting spirit.*

~ Hildegard of Bingen

Logos: And from his fullness (mmt #3)

And from his fullness we have received grace upon grace.
For the law was given by Moses; grace and truth came
through Jesus Christ.

No one has ever seen God; the only Son, who is in the bosom
of the Father, he has made him known.

~ John 1:16-18

The Artists

Miriam Stewart-Kroeker, cellist

Miriam Stewart-Kroeker is a versatile cellist based in Kitchener-Waterloo, Ontario. She's a member of the Kitchener-Waterloo Symphony and a founding member of the Andromeda Piano Trio.

Miriam Stewart-Kroeker is a native of Hamilton, Ontario, where she began her studies at the age of 5. She studied with Paul Pulford and the Penderecki String Quartet at Wilfrid Laurier University, where she received an Honours Bachelor of Music in Cello Performance as well as a Diploma in Chamber Music Performance. She went on to complete a Master's degree in Cello Performance at McGill University under the direction of Matt Haimovitz.

On top of performing with various orchestras throughout Ontario, Miriam is an active chamber musician and soloist. She recently performed her first chamber and solo CBC recordings, which will be featured on CBC's *In Concert* program. 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, Music Mondays in Toronto, 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 numerous awards. She has performed as a soloist with several orchestras and ensembles, including the Cambridge Symphony Orchestra, DaCapo Chamber Chorus and the Georgian Bay Symphony.



Jim Mason, oboist

Jim Mason is one of Canada's most prominent oboists. Recently retired in 2019 from the Principal Oboe position in the Kitchener-Waterloo Symphony (a position he held for 40 years), he now spends his time playing chamber music around Ontario and operating a small business selling - what else? - oboes.

Over the years, Mason has been a very familiar face in the musical life of Waterloo Region. He and his wife, violinist Julie Baumgartel, were founding Artistic Directors of the Grand River Baroque Festival. He has performed and recorded most of the oboe's chamber music and solo repertoire, including 7 works that were written specifically for him. Jim was on the faculty at Wilfrid Laurier University for 37 years (7 of which were as a full-time faculty member)

and in 2009 was awarded the University's Mentor of the Year award. His students occupy positions in orchestras and universities across North America.

In 1999, in recognition of his contribution to the arts, Mason was given the Kitchener Waterloo Arts Award for Music.

A special thank you to our string quintet:

- Adam Diderrich & Elspeth Durward, violin
- Rebecca Diderrich, viola
- Miriam Stewart Kroeker, cello
- Shannon Wojewoda, bass

• 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 is also active as composer. Upcoming premieres include his new half-hour environmentally themed composition, *Taiga*, a triple-choir commission from Victoria Choral Society, Chronos Vocal Ensemble (Edmonton), and University of Guelph choirs, in separate concerts by each of those choirs during their 25/26 performance seasons.

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.dacapochamberchoir.ca or join our eList by emailing info@dacapochamberchoir.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

Tenor

Brian Black
Curtis Dueck
Marcus Kramer
Nathan Martin
Stephen Preece
Art Winter

Alto

Theresa Bauer
Sarah Flatt
Sara Martin
Nathalie Nasr
Caroline Schmidt
Susan Schwartzentruber
Jennie Wiebe

Bass

Dan Cockayne
Dan King
Kento Stratford
Tavis Weber
Lukas Winter

Acknowledgements

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Rachel Harder
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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.dacapochoir.ca and click on Support.

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
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Matt Snider & Racher Harder
Hania & Peter White



starry night

Sat. March 1st - 7:30pm

Sun., March 2nd - 3:00pm

Trillium Lutheran, Waterloo



sing me home

Sat. May 10 - 7:30pm

Sun., May 11 - 3:00pm

Trillium Lutheran, Waterloo

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