



GIVING IDEAS VOICE
DIRECTED BY LEONARD ENNS

Cherish

November 8, 2025 - 7:30pm

November 9, 2025 - 3:00pm

Trillium Lutheran, 22 Willow St., Waterloo

featuring

Take Him, Earth, for Cherishing

by Herbert Howell

Requiem by Eleanor Daley



Program

Requiem – Eleanor Daley

Requiem aeternam I
Out of the Deep
And God shall wipe away all tears
In Remembrance
I heard a voice from heaven
Thou knowest, Lord
Requiem aeternam II
In paradisum

~intermission~

Nunc dimittis – Pawel Lukaszewski

In Paradisum – Kathleen Allan

Take him, earth, for cherishing – Herbert Howells

Media Vita – Kerensa Briggs

Autumn – Jussi Chydenius

A clear midnight – Cassandra Lufspring

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

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

"Take him, earth, for cherishing." Those first words of the 4th century poet Prudentius from Herbert Howells' moving tribute to John F. Kennedy are the source of our concert title. Later in his lamentation, Prudentius observes how "...wandering winds...scatter dust (that) was nerve and sinew." Birth and death repeat in an unending eternity of mirrors. Dust to dust. The music you will hear today speaks to that still point of reflection in the year when remembrance and anticipation combine, when grief seeks comfort, and comfort finds itself stilled by grief.

Over our three concerts this season we look at the environment – here, beyond, and around us – at the life cycle constantly mirrored and renewed in "this fragile web," in the words of Pauline Johnson. "We are," in the words of Carl Sagan, "made of star-stuff." Both the vast night-time sky and the tiny firefly are a lesson about our part of, and place in, this vast miracle of life revolving around and in us. We are left in awe, to cherish.

Today's concert, the first in this season's series, expresses both the joy and sadness inherent in our life's journey here in our immediate personal place. The winter concert, *Enchant*, looks beyond to the universal environment in which the earth spins – to the constellations, the moon, and the sun that brings us our seasons. We share the spring concert, *Preserve*, with special guests of the choir, oboist Jim Mason, pianist Catherine Robertson, and cellist Miriam Stewart-Kroeker with her string quartet, in works that focus on the splendour, necessity and vulnerability of the globe's forests and trees. Enns' new arboreal-themed choral/instrumental suite, *Taiga*, a double-commission from the Victoria Choral Society and the University of Guelph, will be premiered at that concert.

We invite you to join us for the full season and welcome you now to this first concert.

Notes & Texts

Program notes written by Leonard Enns

Requiem (2003) – **Eleanor Daley** (Canada, b. 1955)

While many *Requiem* settings, such as those of Mozart or Verdi, adhere to the exact words of the liturgical *Missa pro defunctis*, Toronto composer Daley's *Requiem* follows the practise used by composers such as Brahms (who chose biblical texts for his German *Requiem*), and Britten (who juxtaposes liturgical texts with the words of Wilfrid Owen from the trenches of the "Great War"). Daley juxtaposes liturgical texts with texts from other biblical and poetic sources.

1. Requiem aeternam I

Requiem aeternam dona eis, Domine.

~ from *Missa pro defunctis*

*Grant them rest eternal, Lord our God,
we pray to Thee.*

Each night I listened for your call,
when your call stopped
I held my breath, suspended,
I'd grow accustomed to a dialogue with silence,
then wait for the sounds of night
you, dying,
and I but witness to the end.

~ Carolyn Smart, from *The Sound of the Birds*

2. Out of the deep

Out of the deep have I called unto Thee, O Lord:

Lord, hear my voice,

O let Thine ears consider well the voice of my complaint.

If Thou Lord wilt be extreme to mark what is done amiss:

O Lord, who may abide it?

For there is mercy with Thee: therefore shalt Thou be feared.

I look for the Lord: my soul doth wait for Him: and in His work is my trust.

My soul fleeth unto the Lord;

Before the morning watch, I say, before the morning watch.

O Israel, trust in the Lord, for with the Lord there is mercy:

And with Him is plenteous redemption.

And He shall redeem Israel from their sins.

~ *Psalm 130*

3. And God shall wipe away all tears

I heard a voice out of heaven saying,
"Behold the dwelling of God is with all people
and God shall dwell with them
and they shall be God's people.
God shall be with them and the voice of weeping shall no more be heard;
and God shall wipe away all tears from their eyes,
and there shall be no more death, neither sorrow, nor crying,
neither shall there be any more pain,
for the former things are passed away."
~ Revelation 21:3,4

Lux aeterna luceat eis, Domine.
~ from *Missa pro defunctis*

Light eternal shine upon them, Lord.

I am the resurrection and the life, saith the Lord:
he that believeth in me, though he were dead, yet shall he live:
And whosoever liveth and believeth in me shall never die.
~ from the *Burial Service, 1662 Book of Common Prayer*

4. In Remembrance

The writer of "Do not stand at my grave" has finally been identified as Clare Harner, after having long been claimed to be Elizabeth Frye among others, or simply anonymous. The version used by Daley deviates only minimally from Harner's original, though there is one significant change: where Daley's "anonymous" version reads "I am the soft stars that shine at night," Harner's original has "I am the day transcending night."

Do not stand at my grave and weep.
I am not there, I do not sleep.
I am a thousand winds that blow,
I am the diamond glint on snow,
I am the sunlight on ripened grain,
I am the gentle morning rain.
And when you wake in the morning's hush,
I am the sweet uplifting rush
of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there, I did not die.
~ Clare Harner (1909-1977) *Immortality* (with some changes)

5. I heard a voice from heaven

I heard a voice from heaven saying unto me,
"Blessed are the dead who die in the Lord,
for they rest from their labours:
even so saith the spirit."

~ from *the Burial Service, 1662 Book of Common Prayer*

6. Thou knowest, Lord

In the midst of life we are in death.
Thou knowest, Lord, the secrets of our hearts;
shut not Thy merciful ears to our prayer;
but spare us, Lord most holy, O God most mighty,
O holy and merciful Saviour,
Thou most worthy Judge Eternal,
Suffer us not, at our last hour,
for any pains of death to fall from Thee.

~ from *the Burial Service, 1662 Book of Common Prayer*

7. Requiem aeternam II

Requiem aeternam dona eis,
Domine, dona eis sempiternam requiem.

~ from *Missa pro defunctis*

*Grant them eternal rest, Lord our God,
We pray to Thee, grant them everlasting rest.*

The stillness is a room I've moved into,
and you are not here,
you are gone
the dark heart of a night without song.

~ Carolyn Smart, from *The Sound of the Birds*

8. In paradisum

Go forth upon Thy journey from this world, O Christian soul,
in the name of God the Father, the Son and Holy Spirit,
in company with the blessed angels and archangels
and all the heavenly host.
May Thy portion this day be in peace and Thy dwelling place
in Jerusalem.

~ from a Russian benediction

In paradisum deducant angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.

Requiem aeternam dona eis,
Domine, dona eis sempiternam requiem.
~ from *Missa pro defunctis*

*May the angels receive thee in paradise.
At thy coming may the martyrs receive thee
and bring thee into the Holy City Jerusalem.
May the choir of angels receive thee
and with Lazarus, once a beggar,
may thou have eternal rest.*

*Grant them eternal rest, Lord our God,
We pray to Thee, grant them everlasting rest.*

***Nunc dimittis* (2027) – Pawel Lukaszewski (Poland, b. 1968)**

Lukaszewski, professor at the Frédéric Chopin Academy of Music in Warsaw, is likely the best known contemporary Polish composer of choral and sacred music, easily named in the same breath as composers such as Tavener, Pärt and Gorecki.

If we consider the *Nunc dimittis*, Simeon's words at the christening of Jesus, beyond its specific New Testament story, it become an expression of hope that we might be assured of peace before our time is run out. The composition ends with a mantra-like repetition of the final words of Simeon's prayer, while throughout solo voices repeat the plea, "Domine, Domine." For us, the daily unchanging "news," which often reduces evil and grief to the mathematics of mere body counts, adds painful poignancy to those final words of this ancient prayer.

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.
~ *Luke 2:29-32*

Lord, now lettest thou thy servant depart in peace, according to thy word.
For mine eyes have seen thy salvation,
which thou hast prepared before the face of all people,
to be a light to lighten the Gentiles, and to be the glory to thy
people Israel.

***In Paradisum* (2008) – Kathleen Allan (Canada, b. 1989)**

Composer and conductor Kathleen Allan is director of the Amadeus Choir of Toronto and of Chorus Niagara, and also a member of the Faculty of Music of the University of Toronto. Her *In Paradisum*, composed at the age of eighteen, combines words from the funeral liturgy (see the final movement of Daley's *Requiem* above) with her own text. She describes the composition as "A highly personal work, ... written during my first year in Vancouver and ... inspired by my first encounters with the beautiful Pacific coast. Having grown up in a harsher coastal climate on the edge of the Atlantic ocean, I was struck by the calmness and serenity of Vancouver's seaside. I was inspired to write a poem in honour of my grandfather, an amateur sailor and photographer, who at the time was beginning to succumb to his chronic lung disease in St. John's. Writing the poem and setting it to music helped me to reconcile the distance between my homes on two coasts, and allowed me to musically express my awe at natural beauty, my grappling with transitions, life and loss, and the profound sense of hope the ocean, regardless of coast, represented to me."

A breath of sunset,
a snap shot of fresh air is framed in memory.
Sailing still, still...
Let me lead you up away,
beyond the sunset, beyond the sea
where the still living memories are sailing.
Let us into the sky stand across the sunlight,
beyond the day
to-wards living horizons still breathing,
still, still into the horizon.
Waves wash out and in, exhaling colour
in and out tide;
breathing beyond horizons framed.
Your eyes are seeing still
Your flash is welcome.
~ Kathleen Allan

***Take Him, Earth, for Cherishing* (1964) – Herbert Howells (England, 1892-1983)**

Howells composed this work for a joint Canadian-American memorial service for President Kennedy, after his assassination. Decades earlier, he had considered using this 4th century text of Prudentius for his *Hymnus Paradisi*, written in memory of his son Michael who died in 1935. Though he was deeply familiar with the words and loved the Helen Waddell translation, ultimately Howells did not use them for that earlier lament. But years later he turned back to Prudentius for this tribute to JFK. The words had long been solace in dark times. Howells' diary entry from 1958 reads: 'Rain and Gloom. But the rain turned away with a sheer beauty of light. Prudentius' *Hymn for the Burial of the Dead* kept my mind in safe refuge—as once it did in Sept. 1935 for love of Michael.'

Take him, earth, for cherishing
To thy tender breast receive him
Body of a man I bring thee
Noble even in its ruin

Once was this a spirit's dwelling
By the breath of God created
High the heart that here was beating
Christ the prince of all its living

Guard him well, the dead I give thee
Not unmindful of his creature
Shall he ask it: he who made it
Symbol of his mystery

Comes the hour God hath appointed
To fulfil the hope of men
Then must thou, in very fashion
What I give, return again

Not though ancient time decaying
Wear away these bones to sand
Ashes that a man might measure
In the hollow of his hand:

Not though wandering winds and idle
Drifting through the empty sky
Scatter dust was nerve and sinew
Is it given to man to die

Once again the shining road
leads to ample Paradise;
open are the woods again,
that the serpent lost for men

Take, O take him, mighty leader,
take again thy servant's soul.
Grave his name, and pour the fragrant
balm upon the icy stone.

~ Aurelius Clemens Prudentius, *Hymnus Circa Exsequias Defuncti*
(tr. Helen Waddell)

Media Vita (2015) – **Kerensa Briggs** (England, b.1991)

British composer Kerensa Briggs writes from a deep love and understanding of the British sacred choral music tradition, having grown up as a Gloucester Cathedral chorister, and been a member of the choirs of Trinity College Cambridge and King's College London among others.

Media vita in morte sumus
quem quaerimus adiutorem
nisi te, Domine,
qui pro peccatis nostris
juste irascaris?

Sancte Deus,
sancte fortis,
sancte et misericors Salvator:
amarae morti ne tradas nos.
~ antiphon, likely 8th century

*In the midst of life we are in death
of whom may we seek help,
if not of thee, O Lord,
who for our sins
art justly displeased?*

*Holy God,
Holy and mighty,
Holy and merciful Saviour,
deliver us not into the pains of death.*

Autumn (2010) – **Jussi Chydenius** (Finland, b. 1972)

Chydenius is a composer and drummer, and bass singer in the vocal ensemble Rajaton. His music, here, is gentle, tenderly holding the words of Walter de la Mare that express the aching emptiness which remains after a loved one dies. This, as opposed to the hope and confidence expressed earlier in Daley's "Do not stand at my grave and weep." Heard side by side, Chydenius and Daley reflect the truth of those ancient words, "A time to weep, and a time to laugh."

There is a wind where the rose was;
Cold rain where sweet grass was;
And clouds like sheep
Stream o'er the steep
Grey skies where the lark was.
Nought gold where your hair was;
Nought warm where your hand was;
But phantom, forlorn,
Beneath the thorn,
Your ghost where your face was.
Sad winds where your voice was;
Tears, tears where my heart was;
And ever with me,
Child, ever with me,
Silence where hope was.
~ Walter de la Mare

A Clear Midnight (2010) – **Cassandra Luftspring** (Canada, b.1988)

Fifteen years ago, Luftspring submitted this composition to the DaCapo NewWorks competition. Already at that time her exceptional talent was unmistakable, and had been recognized through various awards. Her career has blossomed – as composer, conductor and singer. Among a host of other engagements and commitments, this season she begins as the new music director Vancouver's wonderful women's choir, Elektra. Her text for today's composition is from Whitman, who speaks of that moment of concentrated quiet, that still point, when details of books, images, sounds all become irrelevant, making way for an immersion, and an emerging, into a deeper place. The silence of remembrance, such as that of Remembrance Day, can do this.

This is thy hour O Soul, thy free flight into the wordless,
Away from books, away from art, the day erased, the lesson done,
Thee fully forth emerging, silent, gazing, pondering the themes
thou lovest best,
Night, sleep, death and the stars.
~ Walt Whitman (from *Leaves of Grass*)

The Artists

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. Also active as composer, he recently completed *Taiga*, the third work in his environmental trilogy (along with *Ten Thousand Rivers of Oil*, and *This Thirsty Land*). *Taiga*, a double commission from Victoria Choral Society and University of Guelph choirs, is scheduled for performances in 2026 by each commissioning choir, preceded by DaCapo's own performance this coming spring. The second work in this environmental trilogy, *This Thirsty Land*, was given its European premiere by the Hugo Distler Chor of Berlin last month.

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 composition 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
Alex Meinzingen
Sydney O'Brien
Janelle Santi

Alto

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

Tenor

Brian Black
Curtis Dueck
Marcus Kramer
Nathan Martin
Jeff Wyngaarden

Bass

Dan Cockayne
Chengxian (Eric) Jin
Kento Stratford
Tavis Weber
Lukas Winter

Acknowledgements

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DaCapo thanks the following organizations and individuals:



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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 more than 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.



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Upcoming Concerts



Enchant

Saturday February 28th, 7:30pm

Sunday March 1st, 3:00pm

Featuring pianist Catherine Robertson

Program: *O Bide in that Country* ~ Kento Stratford
Moonset ~ Jeff Enns
Grandmother Moon ~ Eleanor Daley
Constellation ~ Frank Ticheli
The Passing of the Year ~ Jonathan Dove



Preserve

Saturday May 2, 7:30pm

Sunday May 3, 3:00pm

Featuring oboist Jim Mason, pianist Catherine Robertson,
cellist Miriam Stewart-Kroeker and a string quartet

Program: *This Fragile Web* ~ Christine Donkin (choir, piano & violin)
Everything (is vanishing) ~ Rodney Sharman
Another Spring ~ Tom Nazziola (choir & piano)
Taiga ~ Leonard Enns (choir, string quartet & oboe)
The Rose ~ Ola Gjeilo