



Directed by Leonard Enns

fire & air

may 9th, 2009

Nocturne

Leonard Enns

O Ignis Spiritus

Imant Raminsh

The Searching Sings

Murray Schafer


Program

Improvisation

O ignis spiritus - Imant Raminsh (Canada)

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Eighteen Miniatures, op. 552: Nos. 1, 3 & 7 - Barrie Cabena (Canada)
Marlin Nagtegaal, organ

Moonset - Je Enns (Canada) 

Eighteen Miniatures, op. 552: No. 6 - Barrie Cabena


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*Nocturne** - Leonard Enns (Canada) 

~ *intermission* ~

Improvisation

e Searching Sings (recitation) - Rae Crossman, poet (Canada)

*e Searching Sings** (world premiere) - R. Murray Schafer (Canada) 

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Grave - Arie Keijzer (e Netherlands)


~•~

I saw eternity - Leonard Enns 

~•~

Seek him that maketh the seven stars - Jonathan Dove (England)

Please join us for an informal reception following the concert.

 - to be released on DaCapo's upcoming recording, *ShadowLand*,
in November 2009

* DaCapo gratefully acknowledges commissioning support from:



- for *e Searching Sings*



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- for *Nocturne*

Notes & Texts (notes written by L. Enns)

Tonight is the culminating concert in our tenth anniversary season, celebrating the four elements: earth, water, fire & air. The last two are our theme tonight—the engendering fires of creation still present as lights of the universe, and the sustaining breath that nourishes and links all creatures.

Raminsh is an avid naturalist, geologist and biologist. What better way for a composer to express those interests than through the setting of these words by the medieval mystic Hildegard von Bingen. While her text touches on all four elements—fire, air, water and earth—that have unified our season, it is fire that is the particular focus here.

***O ignis spiritus* – Imant Raminsh**

O fire of the Holy Spirit,
Life of the life of all creatures,
You are sanctified by giving life to forms.

O source of sanctity,
O fire of charity
O sweet breath in our breasts
and inundation of our hearts in the good
odour of virtues!

From you the clouds have their flow, the air
its flight, the minerals their temper,
the waters their streams,
and the earth its greenness.

Wherefore praise be to you, who are the sound
of praise and joy of life,
highest hope and greatest honour,
giving us the succour of light.

– original Latin, Hildegard von Bingen (1098-1179);
English translation, John A. Miller

Eighteen Miniatures in Two Sets for Organ, ***op. 552: Nos. 1, 3 & 7 – Barrie Cabena***

ese pieces are adaptations and transcriptions from a set of piano pieces called A Peck of Poetic Piano Pieces for Pedagogical Purposes, Opus 272 (and a lullaby from Opus 278), which were never used as originally intended.

e miniatures were arranged for organ for Marlin & Susan Nagtegaal, and published in 2007.

Cabena has also written accompanying Haiku texts for each miniature:

*#1 Long necks extended,
trumpeting the morning sun,
loud Canada geese*

*#3 Full of importance
the Great Dane takes immense strides
down the wooded lane.*

*#7 Body calm with sleep,
the wee kitten seems to smile.
Of what does he dream?*

Moonset – Je Enns

Idles the night wind through the dreaming firs,
at waking murmurs low,
As some lost melody returning stirs
e love of long ago;
And through the far, cool distance, zephyr fanned.
e moon is sinking into shadow-land.
e troubled night-bird, calling plaintively,
Wanders on restless wing;
e cedars, chanting vespers to the sea,
Await its answering,
at comes in wash of waves along the strand,
e while the moon slips into shadow-land.
O! soft responsive voices of the night
I join your minstrelsy,
And call across the fading silver light
As something calls to me;
I may not all your meaning understand,
But I have touched your soul in shadow-land.

– Pauline Johnson

DaCapo has recorded Je Enns' motet, e Call, on the CD STILL, and will release Moonset this Fall on its new CD, ShadowLand. e CD title is taken from the final phrase of Pauline Johnson's text, set so wonderfully by Enns. While Raminsh invokes fire with von Bingen's text, Johnson's words sensitize us to the world of air, and its various e ects on us—of night wind, of melodies, of cedars and the wash of the sea, all carried to us by this most elusive of the four elements.

Nocturne – Leonard Enns

Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony..
Look how the floor of heaven
Is thick inlaid with patines of bright gold;
ere's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
- Shakespeare (Merchant of Venice)

Nocturne, *commissioned by the Guelph Spring Festival through the support of the Ontario Arts Council, and premiered at the Festival in May 2005 by the DaCapo Chamber Choir, will be released on DaCapo's new CD, ShadowLand, this Fall.*

the music is mainly gentle throughout, expanding to a twenty-part "night sky" section near the end, before the final regretful acknowledgment that while we are clothed in our mortal "vesture of decay" we cannot hear the true harmony of the ideal world. Plato lurks in the background!

I tried to recreate, in the music, a moment of engaged, energized, near-magical reality—the closest picture I have of this is stars playing hide and seek with the curtains of northern lights on a prairie winter night (not what the bard had in mind, I expect!). In the end of course, this is to be a metaphor and not simply an aural picture— here's a place to which we can go; how do we get there?

Grave – Arie Keijzer

Grave is the second movement of Symphony No. 1 by Dutch composer Arie Keijzer, written in 1980. This movement is a programmatic piece depicting the funeral of President Tito. The music portrays the funeral procession approaching from a distance, entrance into the church, leaving the church and receding into the distance.

***I saw eternity* – Leonard Enns**

I saw Eternity the other night
Like a great ring of pure and endless light,
All calm as it was bright;
And round beneath it,
Time, in hours, days, years,
Driven by the spheres,
Like a vast shadow moved, in which the world
And all her train were hurled.

– Henry Vaughan (1621-1695)
from the beginning of “The World”

To be released on DaCapo's new CD, ShadowLand, this Fall.

I saw eternity explores the idea of eternity, and of time as its table crumbs. Time is felt, has pulse, emotion, but is ultimately a shadow and a brief existential moment hurled out of eternity; eternity is a rich, ringing reality without pulse or place. The music involves pitch clusters, and overtones in spots—those sounds that are technically not part of the plodding matter of music notation, but exist above the actual

named pitches. To an extent, these overtones are like an eternal presence of which we merely hear glimpses in this shadow-world where time is measured in hours, days, and years.

Vaughan's text is a kind of reading of Plato, who maintains in his Timaeus that the past and future are created species of time, which we unconsciously but wrongly transfer to eternal being, for we say that it 'was,' or 'is,' or 'will be,' but the truth is that 'is' alone is properly attributed to it...

Seek him that maketh the seven stars – Jonathan Dove

Seek him that maketh the seven stars and Orion
and turneth the shadow of death into the morning.
- Amos 5:8

Alleluia, yea, the darkness shineth as the day,
the night is light about me.
- Psalm 139

Amen.

Dove has written: “The theme of light, and starlight in particular, is an endless source of inspiration for composers. I came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts’ annual Service for Artists: I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night

sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain ‘Seek him’ starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity.”

Seek him was commissioned by the Royal Academy of Arts and first performed at St James’s, Piccadilly, in May 1995.

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- The Times - Evening Standard
“The best American drama of the year”
- The Hollywood Reporter



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e Artists

DaCapo Chamber Choir

is season marked the 10th Anniversary of the DaCapo Chamber Choir. e choir was founded in 1998 and is dedicated to exploring unaccompanied music, primarily of the 20th Century and later. 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. Last season, DaCapo also performed as guest artists for the closing concert of the Royal Canadian College of Organists' National Convention (July), as part of Brock University's Encore Professional Concert series (March) and in the concert entitled "Twilight" with Mark Sirett's Cantabile Choirs (April). DaCapo was recently named a semi-finalist in both the contemporary and chamber choir categories of Choral 2008, CBC National Radio-Canada Competition for Amateur Choirs.

is year, the choir is recording its second CD, entitled *ShadowLand*, with an anticipated release date of November 2009.

Choir Members

Soprano:

Cher Farrell

Sara Martin

Shannon Semple

Julie Surian

Melane VanDerSluis

Jennie Wiebe

Tenor:

Brian Black

omas Brown

Christopher Everett

Rich Hrytzak

Michael Lee-Poy

Stephen Preece

Alto:

eresa Bauer

Emily Berg

Sarah Flatt

Shauna Leis

Janice Maust Hedrick

Bass:

Gordon Burnett

Je Enns

Stephen Horst

Bill Labron

Kevin Martin

Matt Oxley

To inquire about auditions, email auditions@dacapochamberchoir.ca

Leonard Enns, director

DaCapo's founding director, Leonard Enns, holds a PhD in Music Theory from Northwestern University, Chicago (with a dissertation on the choral music of Harry Somers), a Master of Music in choral conducting (supervised by the late Margaret Hillis), and undergraduate degrees from Wilfrid Laurier University and Canadian Mennonite University.

Enns is on the faculty of the University of Waterloo Music Department at Conrad Grebel University College, and active as composer, conductor, and adjudicator. The Conrad Grebel Chapel Choir, under his direction, has just recorded its sixth CD, *The Spirit Sings*, while the DaCapo Chamber Choir is currently recording a new CD, *ShadowLand*. Both discs will be released this coming Fall.

In June, Ben Bolt-Martin will perform the revised version of Enns's 2006 *Cello Sonata* at the Sound in the Lands Festival, Conrad Grebel College, and next March Bob Chilcott will lead the Cantabile Youth Singers of Kingston, as guest conductor, in the premiere of Enns's *His Day*, commissioned for that choir. Enns' music is published by Boosey & Hawkes, E.C. Schirmer, Gordon Varnum/Compton/Warner Chappell, Gentry and Kitchener's Kelman Hall Publications. Recent recordings of his works include the 2006 CD *NorthWord*, recorded by the Elora Festival Singers, and the 2007 CD *Hammer and Wind*, featuring his chamber music for instruments and vocal solo. His music appears on various other CDs.

Marlin Nagtegaal, organ

Marlin Nagtegaal holds a BMus degree in Organ Performance from the University of Manitoba, an Uitvoerend Musicus diploma from the Rotterdam Conservatory, and a MMus degree in Organ Performance from the University of Western Ontario. Nagtegaal has given numerous recitals in Canada, the Netherlands, and Germany. He has taught at various institutions including the University of Waterloo, and at Queen's University. Marlin is presently the organ instructor at Wilfrid Laurier University, teaches at the Beckett School, and is Director of Music at the Church of St. John the Evangelist Anglican.

Rae Crossman, poet

Rae Crossman is interested in the collaborative process of creativity, especially as expressed in elaborate theatrical pieces, choral compositions, and storytelling. Nature imagery figures prominently in his poetry, and he finds performance in natural settings especially compelling. He is a long time collaborator in the projects of Murray Schafer. At the University of Waterloo, Crossman is program director of the innovative Waterloo Unlimited enrichment program for high school students.

Acknowledgements

DaCapo logo, poster, and program design ~ Heather Lee
Choir Manager ~ Sara Martin
Music library co-ordinator ~ Jennie Wiebe

Board of Directors:

Marlin Nagtegaal, chair
Tim Hedrick
Nancy Kidd

Youth Representatives: Corey Cotter, Eric Kennedy

We are currently accepting applications for new Board members.
For details, please email info@dacapochamberchoir.ca.

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Upcoming Performances

Upcoming 2009-2010 Season

Our 2009-2010 season promises to be an exciting one, with the release of our newest recording, *ShadowLand*, and the launch of a new, national choral composition competition!

Mark these dates on your calendar, and check out the enclosed flyer to pre-order your 2009-2010 season subscription and *ShadowLand* CD.

Saturday November 14th, 8pm / Sunday November 15th, 3pm

Saturday February 27th, 8pm

Saturday May 1st, 8pm

All performances will be held at St. John the Evangelist Anglican Church, Kitchener.