



exploring the possibilities between

Saturday Feb 27/10 - 8pm



Program

Entry music (improvised)

Rosa Mystica ~ Andrew Balfour

And #1 (improvised)

The Lamb ~ John Tavener

And #2: Children's Song No.1 ~ Chick Corea

The only face I want is yours ~ Leonard Enns

And #3 (improvised)

The Tyger ~ John Tavener

intermission

Entry music (improvised)

Past life melodies ~ Sarah Hopkins

And #4 (improvised)

From the Ninth Elegy ~ Elizabeth Knudson

And #5: Ballade ~ Stabile

Bring us, O Lord God ~ William Harris

Locus iste ~ Anton Bruckner

Notes

written by Leonard Enns

Prosaically, our concert tonight is the *and* between the fall and spring concerts of our normal three-concert season. It takes us from the grief of our fall concert to the celebration of our spring concert; hence the titles of our current season, *Cry Out... And...Love*.

Structurally, our concert is built in such a way that choral works are linked by musical *ands*, some improvised, some composed. Ideally, the end result will be a complete whole, in which the *and-ish-ness* disappears.

Acoustically, some of our music tonight intentionally occupies that territory between the obviously audible "normal" frequencies *and* the inaudible, the space in which

overtones live—high resultant vibrations that arise from lower tones, and that, among other things, define vowels and other language bits so that we can actually communicate.

The programmatic intention behind tonight's concert is, partly, to focus on the several characteristics of a single reality; often the truth of a matter can only be expressed by the conjunction that binds seeming opposites. Hence, William Blake's exploration of the complex relationship between good and evil in his poems *The Lamb* and *The Tyger*; typically, we experience neither as all-pervasive, but rather live in the vibrant space between the two. A related dynamic, that between childlike innocence and the sobriety of irretrievable loss, is expressed poignantly by Alberta poet E. D. Blodgett in *The only face I want is yours*.

While such binaries characterize the first half of tonight's concert, the second expresses the stretch from past to future, beginning with *Past Life Melodies* and arriving at a setting of John Donne's wonderful sonnet, *Bring us, O Lord God, at our last awakening*. There we have the boundaries defining the time-space within which we find ourselves. It is this *here-ness*, this moment lying between the incomprehensibilities of past and future, which we celebrate. The precise point of this *and* is elusive. Who has not tried to hold an exact present moment, only to admit that actually we can only ever think about the past or the future, be it distant or immediate; who has not puzzled over what lies beyond or what may have preceded our present consciousness?

Yet, the gift of *this* life is experienced precisely as the conjunction between one unconscious state and the other. That reality is caught in the text by Rainer Marie Rilke, in *From the Ninth Elegy*. Of course we can accuse Rilke of circular logic: he answers the ubiquitous "why" with the pervasive but unpersuasive "because". Duh! Yet, this is affirmation of a profound order; his is a world-view characterized by the coexistence of material and spiritual realms, in which the artist's task is to bridge the two (the artist is, we suppose, the great AND!). Ultimately, one is compelled to celebrate the present, and to live in praise. In his words: *Between the hammers, our heart lives on, as the tongue between the teeth, that in spite of them, keeps praising*.

And so, our concert concludes with the affirmation that this present, this clay in and from which we live, this chunky world, is sacred: *Locus iste a Deo factus est*.



Inspire - Transform - Enchant
Resounding Joy
From the Beginning
Da Capo
Chamber Choir
Imagination