

## Upcoming DaCapo Performances

### Daybreak

~ sounds of a new day

Saturday May 5, 2007

including music with a distinctly Latin American flavour

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PASSION**

**Sun. March 25, 2007**  
at 3 P.M.

St. George's Church  
99 Woolwich Street, Guelph  
Tickets: \$45

*Sung in German*

**Suzie LeBlanc, soprano**

**Sheila Dietrich, soprano**

**Daniel Cabena, countertenor**

**Nat Watson, baritone**

**Lawrence Wiliford, Evangelist**

**Colin Ainsworth, tenor arias**

**The Elora Festival Singers**

**The Festival Orchestra**

**Noel Edison, conductor**



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Imagination  
Directed by Leonard Enns  
Chamber Choir

# Midnight

DARKNESS AND WONDER

March 3rd, 2007  
8:00 pm

St. John the Evangelist Anglican Church, Kitchener

Photo by Carmen Cordelia ([www.carmenart.net](http://www.carmenart.net))

For more information about the choir and our upcoming concerts,  
visit our web site at [www.dacapochoir.ca](http://www.dacapochoir.ca)

# PROGRAM

**Exaudi** ~ Jocelyn Morlock  
*Simon Fryer, cello*

**Stabat Mater** ~ Arvo Pärt  
*Stephanie Kramer, soprano*  
*Jennifer Enns Modolo, mezzo-soprano*  
*Brandon Leis, tenor*  
*Jerzy Kaplanek, violin*  
*Christine Vlajk, viola*  
*Simon Fryer, cello*

intermission

**Mid-Winter Songs: Lament for Pasiphaë** ~ Morten Lauridsen  
*Catherine Robertson, piano*

**Calme des nuits** ~ Camille Saint-Saëns

**Mid-Winter Songs: Like Snow** ~ Morten Lauridsen

**Snow Forms** ~ R Murray Schafer

**Mid-Winter Songs: She Tells Her Love** ~ Morten Lauridsen

**Good Night, Beloved** ~ Vera Kistler  
*Jerzy Kaplanek, violin*

**Mid-Winter Songs: Mid-Winter Waking** ~ Morten Lauridsen

**Die Nacht** ~ Franz Schubert

**Mid-Winter Songs: Intercession in Late October** ~ Morten Lauridsen

*please join us for an informal reception following the concert*

*The appearance of members of the Penderecki Quartet at tonight's performance was generously sponsored by the Wallenstein Feed Charitable Foundation.*

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DaCapo thanks all of our donors, including those individuals who wished to remain anonymous.

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• Winterreise  
*Gerald King, tenor, Carol Missio-King, piano*

• Scriabin, Beethoven, Rachmaninoff, Chopin  
*Todd Yaniv, piano*

• Evening and Morning: the Sixth Day  
*Timothy Lanigan, boy soprano*

• Sojourn  
• Echoes: the Sacred Dance  
• St Jacob's Faith  
*Kevin Ramessar, guitar*

• Intimate Bach in G  
*David Hall, organ*

• Pie Jesu: Songs of Intimacy  
*voice, guitar, organ, horn, harp*

• On Wings of Paradise  
*Dawna Coleman, harp*

• A Gift of Christmas Past  
*Greensleaves*

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## Catherine Robertson, pianist

Catherine Robertson studied piano at Queen's University in Kingston, graduating with highest honours (1982). In 1987 she completed a Licentiate at the Royal Academy of Music (LRAM), London, England, studying with Kendall Taylor C.B.E. Catherine attained her Masters of Music Degree in piano performance and literature from the University of Western Ontario.

Catherine has been a medalist and award winner in numerous international competitions. She has given recitals in the United Kingdom, the U.S.A. and in Canada, most recently presenting works by Debussy and Ravel at the Elora Festival. Ms. Robertson is active as a coach, chamber musician and accompanist. She also maintains a busy schedule adjudicating at music festivals across the country. Catherine teaches piano and keyboard literature at Conrad Grebel University College, University of Waterloo, and appears on the new CD of chamber music by Leonard Enns, *Hammer & Wind*.

## Acknowledgements

DaCapo logo, poster, and program design ~ Heather Lee  
DaCapo web site design ~ Heather Lee and Cory Ill  
Choir Manager ~ Sara Martin

Board of Directors:  
Marlin Nagtegaal, chair  
Terry English  
Tim Hedrick  
Carol McFadden  
Stefanie Unger

DaCapo thanks the following sponsors:

- Wallenstein Feed Charitable Foundation ~ for sponsoring the appearance of members of the Penderecki Quartet at tonight's performance
- Conrad Grebel University College ~ for providing the space for DaCapo's weekly rehearsals
- PeaceWorks Consulting ~ for hosting our Web site
- Rob Flatt ~ for our choir photo

## Notes and texts:

(All notes written by L. Enns)

The music on tonight's concert explores various midnights: the dark midnight of each day, the wintry midnight of the year, the anguished midnight of the soul. It is with this last midnight that we begin.

Few texts capture the agony of the midnight of the soul as well as Psalm 102. It is from this text, which has received numerous settings by composers over the past centuries, that Jocelyn Morlock chooses only the first lines for her powerful *Exaudi*. After an extended and passionate petition, the music proceeds finally to a breathtaking setting of "In Paradisum," the benediction from the Latin Requiem.

### Exaudi ~ Jocelyn Morlock (b. 1969, Manitoba)

*Exaudi* was commissioned by Vancouver's wonderful Musica Intima vocal ensemble, and premiered in 2004 with cellist Steven Isserlis; the commission was funded by the Canada Council for the Arts.

Exaudi orationem meam;  
ad te omnis caro veniet.

*Hear my prayer,  
for unto you all flesh shall come.*

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.*

## Stabat Mater ~ Arvo Pärt (b. 1935, Estonia)

As with Psalm 102, (*Exaudi orationem meam*) the 13th century *Stabat Mater* hymn has been set to music by numerous composers, yet no setting distills the text to its essence as does tonight's. Pärt divides the 20 verses of the text symmetrically into 4+6+6+4, marking the three separations with more active music from the strings. In each case, the more active string textures prepare us for the coming texts: first for the reflective questions beginning at verse five: *who would not share this sorrow?*; then in the sharp, stigmata-like rhythmic figures that anticipate the reference to the literal, physical wounds of Christ in verse eleven; and finally, in the fire-like instrumental music preparing us for the inflamed, burning passion of the believer, referred to in the final four verses.

Always, Pärt manages to combine technical control with expressive intent so seamlessly that it is not possible to separate the two. The inclusion of an opening *Amen* creates a perfectly balanced textual structure, anticipating the concluding *Amen*; but, this addition also becomes a sublime point of descent to the grief of Mary. In a much-quoted passage, Robert Shaw, the great American choral conductor, commented: *you pray for the day when your intellect and your instinct can coexist so that the brain need not calcify the heart nor the heart o'er flood and drown all reason*. Here, and repeatedly in his other compositions, Pärt achieves this balance, creating music which takes us beyond both heart and reason.

Amen

- |   |  |
|---|--|
| 1. Stabat mater dolorosa<br>juxta crucem lacrymosa,<br>dum pendebat filius,     | <i>At the Cross her station keeping<br/>stood the mournful Mother, weeping,<br/>close to Jesus at the last.</i>            |
| 2. Cujus animam gementem,<br>constristatam et dolentem<br>pertransivit gladius. | <i>Through her soul, of joy bereaved,<br/>bowed with anguish, deeply grieved,<br/>now at length the sword hath passed.</i> |
| 3. O quam tristis et afflicta<br>fuit illa benedicta<br>mater unigeniti!        | <i>Oh, that blessed one, grief-laden,<br/>blessed Mother, blessed Maiden,<br/>Mother of the all-holy One.</i>              |
| 4. Quae maerebat et dolebat,<br>et tremebat dum videbat<br>nati poenas inclyti. | <i>O that silent, ceaseless mourning,<br/>oh those dim eyes, never turning<br/>from that wondrous, suffering Son</i>       |

~\*~

guest soloist with the K-W Philharmonic Choir.

In addition to her solo career, Stephanie is also a member of TACTUS Vocal Ensemble, an eight-voice a cappella group specializing in music of the Renaissance and early Baroque. She is the voice instructor at Conrad Grebel University College, University of Waterloo. She is featured on the new CD of chamber music by Leonard Enns, *Hammer & Wind*.

## Jennifer Enns Modolo, mezzo-soprano

Mezzo-soprano Jennifer Enns Modolo is a graduate of the vocal performance program at Wilfrid Laurier University in Waterloo. She has performed as a featured soloist with such groups as the Toronto Mendelssohn Choir, the Toronto Classical Singers, the Elora Festival Singers, the Grand Philharmonic Choir, and the Menno Singers. She has appeared as a guest soloist with the Grand River Baroque Festival, and is a regular performer with the early music ensemble Greensleaves. She recently made her European debut in Spain and southern France with the Consort Caritatis and Catalan Festival Orchestra. She also made her debut in England in August 2005 at the Snape Proms as part of the Britten-Pears Young Artist Programme.

Jennifer's opera highlights include the title role in Rossini's *La Cenerentola*, Juno in Eccles' *The Judgement of Paris* and Florence Pike in Britten's *Albert Herring*. Her discography includes the role of Eustazio in Handel's *Rinaldo*, recorded on the NAXOS label under the baton of Kevin Mallon. Jennifer is also a laureate with Les Jeunes Ambassadeurs Lyriques.

## Brandon Leis, tenor

Tenor Brandon Leis just recently completed a year of the Opera Diploma program at Wilfrid Laurier University, where he holds an Honours BMus in Vocal Performance and a minor in Philosophy. Brandon has most recently been a featured soloist with the International Symphony Orchestra (*Messiah, Mozart Requiem*), the Canadian Chamber Ensemble, Scaramella, *Echoes of Grace Finale, Voice in the Wilderness*, and has played numerous operatic roles with the WLU opera program including the title role in last year's performance of Britten's, *Albert Herring*. In February, Brandon created the role of Allan Fielding in the world premiere of Glenn James' opera, *To Daniel*.

Upcoming engagements include soloist with Redeemer College and members of Tafelmusik, soloist for *Into Paradise* (a concert on environmental themes in April) with Willem Moolenbeek and Boyd McDonald, and featured guest soloist with the Menno Singers in May. Brandon is currently the Director of Music at Stirling Avenue Mennonite Church, and he teaches voice privately at Eastwood Collegiate Institute, and at his residence (where he and his wife are curators of), the Brubacher House Museum, in Waterloo.

### Christine Vlajk, violist

Christine Vlajk has held the positions of violist of the Penderecki String Quartet and Artist-in-Residence in viola and chamber music at Wilfrid Laurier University, Canada, since 1997. She has performed on major concert stages around the world – New York's Weill Concert Hall at Carnegie Hall, 92nd Street Y and Kennedy Center, Los Angeles County Museum of Art and Amsterdam's Concertgebouw to name a few. As a member of the Penderecki String Quartet and the Montclair Quartet Ms. Vlajk has recorded for the Koch, Leonarda, Eclectra, Marquis Classics and EMI labels.

Originally from Denver, Colorado, Ms. Vlajk holds degrees in Viola Performance and Music Education from the University of Colorado (Boulder) and a Masters degree in Viola Performance from the University of Wisconsin (Milwaukee). In addition to her major performance engagements, she has a special interest in the education of young children.

### Simon Fryer, cellist

Cellist Simon Fryer is the newest member of the Penderecki String Quartet. Besides his position as Artist-in-Residence at Wilfrid Laurier University Simon holds teaching positions on the faculties of the Glenn Gould School of the Royal Conservatory of Music and at the University of Toronto. Prior to joining the PSQ he spent several seasons as a member of the Toronto Symphony Orchestra. He is continuously active as a chamber musician, and has been known to instigate multi-cello events with presentations such as *CelloDrama* and *CelloDrama II: events* involving music for one to twelve cellos and even a few car horns!

Simon studied in England at the Royal Northern College of Music in Manchester and at the Guildhall School of Music & Drama in London and in Canada at the Banff Centre. He has appeared as soloist, chamber musician and orchestral player in more than thirty countries on six continents and performs on an instrument completed in 1998 by Masa Inokuchi. His most recent CD, *Azulao*, a CBC recording of music for voice and cello ensemble with soprano Isabel Bayrakdarian, won the Juno Award for best Classical Vocal Album.

### Stephanie Kramer, soprano

Soprano Stephanie Kramer is a seasoned singer who has enjoyed an active solo career based primarily in Southern Ontario. She has been a guest performer with such local choirs as Menno Singers, Renaissance Singers, Guelph Chamber Choir, DaCapo Chamber Choir as well as several appearances with the Mennonite Mass Choir. She has also appeared with the K-W Symphony and the Kitchener Waterloo Chamber Orchestra. For the past 20 years, Stephanie has been a frequently featured soloist with the Elora Singers, and has appeared in concert in Toronto, most notably with Tafelmusik Baroque Orchestra and Chamber Choir. She has performed in New York City with Robert Shaw, and has toured Germany and Austria as a

5. Quis est homo, qui non fletet,  
Christi matrem si videret  
in tanto supplicio?  
*Who on Christ's dear Mother gazing,  
in her trouble so amazing,  
born of woman, would not weep?*
  6. Quis non posset contristari,  
piam matrem contemplari  
dolentem cum filio?  
*Who on Christ's dear Mother thinking,  
such a cup of sorrow drinking,  
would not share her sorrow deep?*
  7. Pro peccatis suae gentis  
vidit Jesum in tormentis,  
et flagellis subditum,  
*For His people's sins, in anguish,  
there she saw the Victim languish,  
bleed in torments, bleed and die.*
  8. Vidit suum dulcem natum,  
moriendo desolatum,  
Dum emisit spiritum.  
*Saw the Lord's Anointed taken;  
saw her Child in death forsaken,  
heard His last expiring cry*
  9. Eja mater, fons amoris,  
me sentire vim doloris  
fac, ut tecum lugeam.  
*In the Passion of my Maker  
be my sinful soul partaker,  
may I bear with her my part.*
  10. Fac, ut ardeat cor meum  
In amando Christum deum,  
Ut sibi complaceam.  
*Of His Passion bear the token,  
in a spirit bowed and broken  
bear His death within my heart.*
- ~ ~ ~
11. Sancta mater, istud agas,  
crucifixi fige plagas  
cordi meo valide  
*Thou, who on the Cross art bearing  
all the pains I would be sharing  
glows my heart with love for Thee.*
  12. Tui nati vulnerati,  
tam dignati pro me pati,  
poenas mecum divide.  
*By Thy glorious Death and Passion,  
saving me in wondrous fashion,  
saviour, turn my heart to Thee.*
  13. Fac me tecum pie flere,  
crucifixo condolere,  
donec ego vixero.  
*At Thy feet in adoration,  
wrapt in earnest contemplation  
see, beneath Thy Cross I lie*
  14. Juxta Crucem tecum stare,  
et me tibi sociare  
in planctu desidero.  
*There, where all our sins Thou bearest  
in compassion fullest, rarest,  
hanging on the bitter Tree*
  15. Virgo virginum praeclara,  
mihi jam non sis amara,  
fac me tecum plangere.  
*Thou who art for ever blessed,  
Thou who art by all confessed,  
now I lift my soul to Thee.*

- |  |  |
|--|--|
| 16. Fac ut portem Christi mortem,<br>passionis fac consortem,<br>et plagas recolare. | <i>Make me of Thy death the bearer,<br/>in Thy Passion be a sharer,<br/>taking to myself Thy pain.</i>                 |
| ~*~  |  |
| 17. Fac me plagis vulnerari<br>cruce fac inebriari<br>et cruore Filii.               | <i>Let me with Thy stripes be stricken!<br/>Let Thy Cross with hope me quicken,<br/>that I thus Thy love may gain.</i> |
| 18. Inflammatus et accensus<br>per te, virgo, sim defensus<br>in die iudicii.        | <i>All my heart, inflamed and burning,<br/>Saviour, now to Thee is turning;<br/>shield me in the Judgement day.</i>    |
| 19. Fac me cruce custodiri,<br>morte Christi prae muniri,<br>confoveri gratia!       | <i>By Thy Cross may I be guarded,<br/>meritless – yet be rewarded<br/>through Thy grace, O living Way</i>              |
| 20. Quando corpus morietur,<br>fac, ut animae donetur<br>paradisi gloria. Amen       | <i>While my body here is lying<br/>let my soul be swiftly flying<br/>to Thy glorious Paradise. Amen</i>                |

**Mid-Winter Songs ~ Morten Lauridsen (b. 1943, Washington State)  
Poems by Robert Graves (1895-1985)**

The *Mid-Winter Songs* on poems by Robert Graves were commissioned by the University of Southern California to celebrate its Centennial in 1980. People familiar with Lauridsen's lush choral sonorities and his near-mystic compositions may find this cycle from a quarter century ago fresh and surprising in the context of his current works. Lauridsen's approach here, in this relatively early work, is near Benjamin Brittenish, and altogether captivating in its "reading" of these marvelous texts by Robert Graves. Between the Lauridsen songs, we present compositions serving as musical commentary on them.

***I. Lament for Pasiphaë ~ Lauridsen***

Dying sun, shine warm a little longer!  
My eye, dazzled with tears, shall dazzle yours,  
Conjuring you to shine and not to move.  
You, sun, and I all afternoon have laboured  
Beneath a dewless and oppressive cloud –  
A fleece now gilded with our common grief  
That this must be a night without a moon.  
Dying sun, shine warm a little longer!

**Leonard Enns, Artistic Director**

Conductor and composer Leonard Enns is Professor of Music in the Music Department (Conrad Grebel University College) at the University of Waterloo, and is the founding director of the DaCapo Chamber Choir. He holds graduate degrees from Northwestern University, Chicago, and undergraduate degrees from Wilfrid Laurier University and Canadian Mennonite University.

An associate composer of the Canadian Music Centre, Enns has nearly a hundred acknowledged works to date, many of them multi-movement extended works, ranging from works for solo piano to full choral/orchestral forces. Premieres of new compositions this current year include *Three for Two* for saxophone and piano (October 2006, Willem Moolenbeek and Sandra Mogensen), and his *Cello Sonata No. 1* (February 2007, Ben Bolt Martin). On March 16 the Toronto Mendelssohn Choir performs his motet *God was a child curled up*, previously recorded by the Elora Festival Singers and the DaCapo Chamber Choir on the CD *NorthWord* (available at tonight's concert). Two of tonight's guests, Stephanie Kramer and Catherine Robertson, are featured on a new CD of Enns' chamber music, *Hammer and Wind*, (also available tonight).

This past November 19 Enns was guest conductor of the Elora Festival Singers in a concert of Canadian music, and on April 9 he will conduct the honours choirs at the Waterloo Regional High School Choral Festival at the Centre in the Square.

**Jerzy Kaplanek, violinist**

Violinist Jerzy Kaplanek has been a member of the Penderecki String Quartet since 1987. With the quartet, and also as a soloist and chamber musician, he performs throughout Europe, Asia, and North and South America. His discography includes a dozen CD's with the Penderecki Quartet, and Schoenberg's *Pierrot Lunaire* with the Blue Rider Ensemble. He is frequently heard on CBC Radio and in the fall of 1997 was featured soloist at a concert held in the Weill Recital Hall at Carnegie Hall, as a tribute to Karol Szymanowski.

Jerzy Kaplanek was born in Poland in 1965, where he pursued his musical training up to a Masters Degree from the Karol Szymanowski Academy of Music. In 1987, Mr. Kaplanek left Poland to continue his music education in the United States. He is presently an associate professor at Wilfrid Laurier, where he teaches violin and chamber music. He plays a copy of the "Kreisler", Joseph Guarnerius del Gesù 1733, made by Luiz B. Bellini (New York 1997).

# The ARTISTS

## DaCapo Chamber Choir

The DaCapo Chamber 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: once 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.

Last season, DaCapo received a number of public acknowledgements for their work:

- honoured as semi-finalist in the national *CBC Radio Choral Competition*
- awarded an Ontario Arts Council music grant to commission and perform a new work by composer Timothy Corlis entitled *Notes toward a poem that can never be written* with text by Margaret Atwood and guest narrator Bruce Dow
- performed a workshop with internationally renowned composer, Eric Whitacre
- appeared as a guest artist on the Elora Festival Singers' latest recording, *NorthWord* on the Centrediscs label of the Canadian Music Centre. This recording, featuring Noel Edison and the Elora Festival Singers, along with oboist James Mason and organist Jurgen Petrenko, is a disc of Leonard Enns' choral music and is on sale at tonight's concert!

## Choir Members

### *Soprano:*

Shannon Beynon  
Diana Chisholm  
Sara Fretz  
Sara Martin  
Jennie Wiebe

### *Tenor:*

Brian Black  
Thomas Brown  
Michael Lee-Poy  
Brandon Leis  
Stephen Preece

### *Alto:*

Emily Berg  
Sarah Flatt  
Angie Koch  
Shauna Leis  
Janice Maust Hedrick  
Sara Wahl

### *Bass:*

Jeff Enns  
Bill Labron  
Kevin Smith  
Jordan Stumpf  
Dave Switzer

Faithless she was not: she was very woman,  
Smiling with dire impartiality,  
Sov'reign, with heart unmatched, adored of men,  
Until Spring's cuckoo with bedraggled plumes  
Tempted her pity and her truth betrayed.  
Then she who shone for all resigned her being,  
And this must be a night without a moon.  
Dying sun, shine warm a little longer!

## **Calme des nuits ~ Camille Saint-Saëns (1835-1921, b. Paris)**

Calmes des nuits, fraîcheur des soirs,	<i>Stillness of the night, cool of the evening.</i>
Vaste scintillement des mondes,	<i>Vast shimmering of the spheres,</i>
Grand silence des antres noirs	<i>Great silence of black vaults</i>
Vous charmez les âmes profondes.	<i>Deep thinkers delight in you.</i>
L'éclat du soleil, la gaieté,	<i>The bright sun, merriment,</i>
Le bruit plaisent aux plus futiles;	<i>And noise amuse the more frivolous;</i>
Le poète seul est hanté	<i>Only the poet is possessed</i>
Par l'amour des choses tranquilles.	<i>By the love of quiet things.</i>
~ anonymous author	

## **II. Like Snow ~ Lauridsen**

She, then, like snow in a dark night,  
Fell secretly. And the world waked  
With dazzling of the drowsy eye,  
So that some muttered 'Too much light,'  
And drew the curtains close.  
Like snow, warmer than fingers feared,  
And to soil friendly;  
Holding the histories of the night  
In yet unmelted tracks.

## **Snowforms ~ R. Murray Schafer (b. 1933, Ontario)**

Schafer composed this work in 1982, inspired – he writes – by his “habit of observing the soft foldings of snow from my farmhouse window in Ontario.” Much of the music is hummed, and words that do occur are some of the many Inuit words for snow, such as *apingaut*, *mauyak*, *qanit*, *sitidorak*, *akelrorak*, all referring to different qualities of snow.

### *III. She Tells Her Love While Half Asleep* ~ Lauridsen

She tells her love while half asleep,  
In the dark hours,  
With half-words whispered low:

As Earth stirs in her winter sleep  
And puts out grass and flowers  
Despite the snow,  
Despite the falling Snow.

### **Good Night, Beloved** ~ arr. by Vera Kistler (b. 1929, Czech Republic)

Dobru noc, ma mila, dobre spi,  
Nech sa te snivaju sladke sny.  
Dobru noc, dobre spi.  
Nech sa te snivaju sladke sny.  
~ Moravian-Slovak folk song

*Good night beloved, good night.  
May angels watch o'er you through  
the night.  
Sleep, my love, my delight.  
May angels watch o'er you through  
the night.*

### *IV. Mid-Winter Waking* ~ Lauridsen

Stirring suddenly from long hibernation  
I knew myself once more a poet  
Guarded by timeless principalities  
Against the worm of death, this hillside haunting;  
And presently dared open both my eyes.

O gracious, lofty, shone against from under,  
Back-of-the-mind-far clouds like towers;  
And you, sudden warm airs that blow  
Before the expected season of new blossom,  
While sheep still gnaw at roots and lambless go –

Be witness that on waking, this mid-winter,  
I found her hand in mine laid closely  
Who shall watch out the Spring with me.  
We stared in silence all around us  
But found no winter anywhere to see.

### **Die Nacht** ~ Franz Schubert (1797–1828, b. Vienna)

Wie schön bist du  
freundliche Stille himmlische Ruh  
Sehet, wie die klaren Sterne  
wandeln in des Himmels Auen  
und auf uns herniederschauen  
schweigend, schweigend aus  
der blauen Ferne

*How lovely, you,  
friendly calm, heavenly peace.  
See how the bright stars  
wander in heaven's meadows  
and look down on us  
quietly, from the blue distance*

Wie schön bist du  
freundliche Stille himmlische Ruh  
Schweigend naht des Lenzes Milde  
sich der Erde weichem Schoss  
kränzt den Silberquell mit Moos  
und mit Blumen die Gefilde  
und mit Blumen die Gefilde.

*How lovely, you,  
friendly calm, heavenly peace.  
Gentle spring quietly approaches  
the soft lap of the earth  
encircling the silver stream  
and filling the fields with flowers.*

### **V. Intercession in Late October** ~ Lauridsen

How hard the year dies: no frost yet.  
On drifts of yellow sand Midas reclines,  
Fearless of moaning reed or sullen wave.  
Firm and fragrant still the brambleberries.  
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,  
For his clean hands and love-submissive heart.

**FM 98.5**  
**CKWR**

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today's performance.**

**Mark your calendars for  
these upcoming  
broadcast dates!**

**Monday, April 16, 9:00 pm**

**Thursday, April 19, 9:00 pm**

**Monday Evening Concert  
with Tom Quick**

**Starlight Concert  
with Zyg Janecki**

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