

Upcoming DaCapo Performances

Daybreak

~ sounds of a new day

Saturday May 5, 2007

including music with a distinctly
Latin American flavour

Tickets on sale at
tonight's concert!

*"Bach's masterpiece lay neglected until 1829;
since then it has been regularly performed
before Easter and is considered one of the
most sublime works in music"*

J.S. Bach's ST. MATTHEW 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



THE ELORA FESTIVAL AND SINGERS
519-846-0331 1-888-747-7550
www.elorafestival.com

For more information about the choir and our upcoming concerts,
visit our web site at www.dacapochoir.ca

Inspire - Transform - Enchanting
Reverend Joy
Passion, Spirit, & Wonder
From the Beginning
Imagination
Chamber Choir

DaCapo

Directed by Leonard Enns

Midnight

DARKNESS AND WONDER

March 3rd, 2007
8:00 pm

St. John the Evangelist Anglican Church, Kitchener

Photo by Carmen Cordelia (www.carmenart.net)

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.*

Donors

Wallenstein Feed Charitable Foundation ~ major season contributor
Wilmer & Janet Martin ~ major season contributor

Margaret & Nolan Andres
Tim Corlis
Mary K. Dick
Joyce Hedlam
L & E Koch
Gary & Brenda Leis
Caterina Lindman
Alan & Christiane Martin
Judith Martin
Wilbur and Miriam Maust
Carol McFadden
Henry & Nancy Pauls
Ernie & Nancy Regehr
J.C. & Mary Thompson

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

You can now donate to DaCapo online! Visit our web site at www.dacapochoir.ca and click on the CanadaHelps logo!



CHM
CHESTNUT HALL
M · U · S · I · C

- 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

Listen to the Music of Waterloo

On Chestnut Hall Music CDs, enjoy the music of many of the region's finest musicians and ensembles... *Music of Distinction.*

Available at Twelfth Night Music, Opus II and Music Plus.

www.chestnuthallmusic.com

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 III
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
juxta crucem lacrymosa,
dum pendebat filius, | <i>At the Cross her station keeping
stood the mournful Mother, weeping,
close to Jesus at the last.</i> |
| 2. Cujus animam gementem,
constristatam et dolentem
pertransivit gladius. | <i>Through her soul, of joy bereaved,
bowed with anguish, deeply grieved,
now at length the sword hath passed.</i> |
| 3. O quam tristis et afflicta
fuit illa benedicta
mater unigeniti! | <i>Oh, that blessed one, grief-laden,
blessed Mother, blessed Maiden,
Mother of the all-holy One.</i> |
| 4. Quae maerebat et dolebat,
et tremebat dum videbat
nati poenas inclyti. | <i>O that silent, ceaseless mourning,
oh those dim eyes, never turning
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 fleret,
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,
crucifigi 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,
passionis fac consortem,
et plagas recolere. | <i>Make me of Thy death the bearer,
in Thy Passion be a sharer,
taking to myself Thy pain.</i> |
| ~..~ | |
| 17. Fac me plagis vulnerari
cruce fac inebriari
et cruore Filii. | <i>Let me with Thy stripes be stricken!
Let Thy Cross with hope me quicken,
that I thus Thy love may gain.</i> |
| 18. Inflammatum et accensum
per te, virgo, sum defensum
in die iudicii. | <i>All my heart, inflamed and burning,
Saviour, now to Thee is turning;
shield me in the Judgement day.</i> |
| 19. Fac me cruce custodiri,
morte Christi prae muniri,
confoveri gratia! | <i>By Thy Cross may I be guarded,
meritless – yet be rewarded
through Thy grace, O living Way</i> |
| 20. Quando corpus morietur,
fac, ut animae donetur
paradisi gloria. Amen | <i>While my body here is lying
let my soul be swiftly flying
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,
Vaste scintillement des mondes,
Grand silence des antres noirs
Vous charmez les âmes profondes.
L'éclat du soleil, la gaieté,
Le bruit plaisent aux plus futiles;
Le poète seul est hanté
Par l'amour des choses tranquiles.

~ anonymous author

*Stillness of the night, cool of the evening,
Vast shimmering of the spheres,
Great silence of black vaults
Deep thinkers delight in you.
The bright sun, merriment,
And noise amuse the more frivolous;
Only the poet is possessed
By the love of quiet things.*

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*, *sitidlorak*, *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	<i>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.</i>
------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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

**Tune into CKWR 98.5 FM
to hear music from
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**

CKWR: Waterloo Regions #1 Community Station

CKWR 98.5 FM or listen on the Internet at www.ckwr.com