



Acknowledgements

DaCapo Logo, poster, and program design – Heather Lee

Thank you to Conrad Grebel University College for providing the space for DaCapo's weekly rehearsals.

Upcoming Performances

Saturday May 11, 2002 – St. John the Evangelist Anglican Church, Kitchener; 8:00pm
Joint concert with King's College (Edmonton) Choirs,
directed by Tim Shantz

Tuesday, May 28, 2002 – location and time TBD
Joint concert with Lachan Chamber Choir of Toronto,
directed by Benjamin Maissner.

Friday September 20 and Saturday September 21, 2002 – Centre in the Square,
Kitchener; 8:00pm
Beethoven 9th performance with Fischer Diskau

Romance & Revelry

Featuring...

Jean Belmont ~ *If Music Be the Food of Love*

Edvard Grieg ~ *Du Mein Gedanke*

Morten Lauridsen ~ *Les Chansons des Roses*

Healey Willan ~ *Rise Up My Love*



Saturday, March 9th 2002 8:00pm
St. John the Evangelist Anglican Church, Kitchener

To inquire about auditions, or for more information e-mail DaCapo
at dacapo@canada.com or visit our Web site at
<http://grebel.uwaterloo.ca/dacapo>



ARTISTS

Leonard Enns (bn. 1948, Winnipeg MB)

Leonard Enns has been a member of the Music faculty at Conrad Grebel College, University of Waterloo since 1977, where he is Chair of the Music Department, teaches music theory, composition, conducting, and directs the College Chapel Choir. He is the founding director of the critically acclaimed DaCapo Chamber Choir, and is active as a widely performed composer. Over this past year, for example, his music has been performed in Germany, the United States, and across Canada, with two premieres in Winnipeg in December, performances at the Winnipeg New Music Festival a month ago, and a performance planned for the Toronto International Choral Festival in June. Among several recordings of his works is the recording by the Winnipeg Singers of his *Three German Folksongs* (programmed on tonight's concert), on their disc entitled *Prairie Voices* (1999).

DaCapo Chamber Choir

DaCapo is a community chamber choir, formed in the fall of 1998. The choir began as a group of singers dedicated to exploring unaccompanied music, mainly of the 20th Century.

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. In May of this year, for example, DaCapo will be performing in a joint concert with the Lachan Jewish Chamber Choir of Toronto.

DaCapo Choir Members

Soprano:

Shannon Beynon
Sara Fretz
Sara Martin
Jennie Wiebe

Tenor:

Nolan Andres
Joel Brubacher
Brandon Leis
Tony Snyder

Alto:

Angie Koch
Janice Maust-Hedrick
Susan Schwartzentruber
Sara Wahl

Bass:

Friedrich Kuebart
Alan Martin
Kevin Smith
Dave Switzer
Colin Wiebe

PROGRAM

Gerald Finzi – *My Spirit Sang All Day*

Healey Willan – *Three Motets in the Honour of Our Lady*
I Beheld Her, Beautiful as a Dove
Fair in Face
Rise Up, My Love, My Fair One

Trond Kverno – *Ave Maris Stella*

Franz Biebl – *Ave Maria*

Franz Biebl – *Drei Lieder*

1. *Ich liebe dich* – Ludwig van Beethoven
(arranged by Franz Biebl)
2. *Ich liebe dich (Du mein Gedanke)* – Edvard Grieg
(arranged by Franz Biebl)
3. *Ich liebe dich, weil ich dich lieben muss* – Franz Biebl

– intermission –

Morten Lauridsen – *Les Chansons des Roses*

1. *En Une Seule Fleur*
2. *Contre Qui, Rose*
3. *De Ton Rêve Trop Plein*
4. *La Rose Complète*
5. *Dirait-on*

Leonard Enns – *Three German Folksongs*

1. *Frisch gesungen*
2. *In schönsten Wiesengrunde*
3. *Beim Kronenwirt*

Jean Belmont – *If Music Be the Food of Love*

Please join us in the fellowship hall
for an informal reception following the concert.

Notes and Texts

My Spirit Sang All Day – Gerald Finzi (1901 - 1956), text by Robert Bridge

Although of Italian Jewish ancestry, Gerald Finzi is a supremely “English” composer, whose style owes much to his countrymen Parry, Vaughan Williams and Elgar. The short song which opens tonight’s concert is from *Seven Unaccompanied Part Songs* op.17 (1934-37) to texts of Robert Bridges.

My spirit sang all day,
Oh my joy.
Nothing my tongue could say,
Only My joy!

My heart an echo caught
Oh my joy
and spake, tell me thy thought
Hide not thy joy.

My eyes ‘gan peer around,
Oh my joy –
What beauty hast thou found?
Shew us thy joy.

My jealous ears grew whist;
Oh my joy –
Music from heaven is’t
Sent for our joy?

She also came and heard;
Oh my joy,
What, said she, is this word?
What is thy joy?

And I replied, O see,
Oh my joy,
‘Tis thee, I cried, ‘tis thee:
Thou art my joy
You should be banished!

Three German Folksongs – Leonard Enns (bn 1948)

The *Three German Folksongs* were commissioned by Henry Engbrecht for the University of Manitoba Singers. The first two arrangements were completed in 1989 while I was on a teaching exchange in Winnipeg, and the third arrangement was completed in 1992. The first two songs were familiar to me from social evenings with German (“Russian”) Mennonites in my youth; in my memory these songs are clothed in a rather nostalgic garment. The third song, *Beim Kronenwirt*, was introduced to me by Henry Engbrecht; it’s a wedding party, and I’ve had fun arranging it—even a bit of KW’s Oktoberfest seems to have snuck through the door!

1. *Frisch gesungen*

I’ve often rested with my friends
In the sweet-smelling meadow
and sung a little song to myself,
and all was fine and well.

And I’ve also grieved, all alone,
in an anxious, gloomy mood,
but, when I returned to singing,
then all was well again.

I’ve seethed in silent rage
over much that I’ve experienced,
and yet, when I started singing again,
then all was well as before.

Stop complaining to us
about everything that bothers you!
Just sing, sing heartily,
and all will be well again!

2. *Im schönsten Wiesengrunde*

In a lovely mountain meadow
Lies my childhood home.
I’ve spent many hours
In that beautiful valley.
You, my silent valley,
I greet you a thousand times!
I’ve spent many hours
In that beautiful valley.

If I had to part from my valley,
Where all was joy and rejoicing,
That would my bitterest suffering,
My final journey.
You, my silent valley,
I greet you a thousand times!
That would my bitterest suffering,
My final journey.

When I die, it is in the valley
That I wish to be buried.
Then sing to me at sunset
In that final hour.
You, my silent valley,
I greet you for the last time.
Then sing to me at sunset
In that final hour.

3. *Beim Kronenwirt*

Today at the innkeepers’ there is rejoicing
and dancing.
Today Kathrin carries her holy garland.
There is music, joy and laughter.
The dumplings are steaming, and the
innkeeper is happy.

There is Krischan, standing next to the Parson,
and Mirzl, his sweetheart, blushes red as
the moon.
He looks at his watch, and it is only 3:30,
but the guests will not leave until 7 o’clock!

(One, two, three, four, five, six, seven.....)
Suddenly, Musi blows a flourish.
And the bridal couple, who have vanished
in a flash
make hi didel di didel do.
The girls feel embarrassed and silly,
while the shouting boys swing them around.

Michel blows, and the innkeeper laughs.
The moon shines brightly, and the night
is clear.
While the village and the old house resound
with the dancing,
Krischan has long since put out the lamp.

If Music Be the Food of Love – Jean Belmont, Henry Heveningham

If music be the food of love,
sing on, til I am fill’d with joy;
for then my list’ning soul you move,
to pleasures that can never cloy.

Your eyes, your mien, your tongue
declare that you are music everywhere.

Pleasures invade both eye and ear,
so fierce, the transports are, they wound,
and all my senses feasted are;
tho’ yet the treat is only sound,
sure I must perish by your charms,
unless you save me in your arms.

Les Chansons des Roses – Morten Lauridsen (bn. 1943),
Rainer Maria Rilke (English translation by Barbara and Erica Muhl)

Les Chansons des Roses were premiered in 1993 in Portland Oregon. Of the texts by Rainer Maria Rilke, composer Lauridsen writes: “In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke’s poignant Contre Qui, Rose (set as a wistful nocturne) and his moving La Rose Complete. The final piece, Dirait-on, is composed as a tuneful chanson populaire, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements.”

Listeners familiar with Lauridsen’s popular O Magnum Mysterium will immediately recognize harmonic and melodic similarities, in the warm gently-colored chords, and the sometimes-undulating, sometimes-soaring melodic journey.

1. En Une Seule Fleur

It is we, perhaps, who proposed
that you replenish your bloom.
Enchanted by this charade,
your abundance dared.

You were rich enough to fulfill
yourself a hundred times over
in a single flower;
such is the state of one who loves...
But you never did think otherwise.

2. Contre Qui, Rose

Against whom, rose,
have you assumed these thorns?
Is it your too fragile joy
that forced you to become this armed thing?

But from whom does it protect you,
this exaggerated defense?
How many enemies have I lifted from you
who did not fear it at all?
On the contrary, from summer to autumn
you wound the affection that is given you.

3. De Ton Rêve Trop Plein

Overflowing with your dream,
flower filled with flowers,
wet as one who weeps,
you bow to the morning.

Your sweet powers which still are sleeping
in misty desire,
unfold these tender forms
joining cheeks and breasts.

4. La Rose Complète

I have such awareness of your being,
perfect rose,
that my will unites you
with my heart in celebration.

I breathe you in, rose,
as if you were all of life,
and I feel the perfect friend
of a perfect friend.

5. Dirait-on

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly caresses itself,
so they say:
self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

Three Motets in the Honour of Our Lady – Healey Willan (1880-1968)

Healey Willan was born in England in 1880, some twenty years before Finzi. His early musical world was that of the Victorian English church, characterized by a fondness for plainsong and conservative harmonies. Although Willan came to Canada in 1913 as Head of Theory at the Toronto Conservatory, he is particularly known for his work as organist-choirmaster at St. Mary Magdalene’s in Toronto. His compositional style and approach to choral training remained “British” to the end of his days, characterized by a clear and simple posture: “Music has been my chief delight,” he said, “and if at any time I have been able to share this delight with others, I am content.”

His Three Lady Motets to the Virgin Mary are perhaps his most widely performed works, and a good representation of his liturgical compositions, with their fluid rhythms, pleasing harmonies, and gentle chant-like melodies.

**I Beheld Her,
Beautiful as a Dove**

I beheld her, beautiful
as a dove,
rising above the waterbrooks;
and her raiment was filled
with perfume beyond all price.

Even as the springtime
was she girded with rosebuds
and lilies of the valley.
Who is this that cometh
up from the desert
like a wreath of sweet smoke
arising from frankincense
and myrrh?

Even as the springtime
was she girded with rosebuds
and lilies of the valley.

Fair in Face

Fair in face, but fairer far
in thy faith
Blessed art thou,
O Virgin Mary;
despising the world,
Thou shalt rejoice with
the angels:
Pray thou for us all.

O holy and spotless
maidenhood,
I wot not how to praise thee.
Pray thou for us all,
Pray thou for us all.

**Rise Up, My Love,
My Fair One**

Song of Solomon
Rise up, my love, my fair one,
and come away;
for lo, the winter is past,
the rain is over and gone;
the flowers appear upon
the earth;
the time of the singing
of birds is come;
arise my love, my fair one,
and come away,
come away, away.

Ave Maris Stella – Trond Kverno (bn. 1945)

In his 1976 setting of the 11th century hymn text, *Ave Maris Stella*, Norwegian composer Trond Kverno writes in a style both contemporary and reminiscent of ancient chant. In its connection with chant, his composition is related to Willan's, but the work reflects a 20th century aesthetic, while Willan recalls the 19th century. Like Willan's, this text is again a celebration of Mary, this time as the portal through which Christ passes on his way to earth—a prayer for safety on the human journey.

Hail ocean's star,
God's mother dear,
Likewise ever a virgin,
Blest heavenly gate.

Virgin all excelling,
Among all most meek,
Us from sin set free,
Meek make thou and chaste.

Receiving that *Ave* from Gabriel's lips,
Settle us in peace,
Reversing Eva's name.

Life on us bestow that is pure,
A way prepare that is safe
In order that seeing Jesus,
Always we may rejoice.

Loose their chains for the guilty,
Bring forth Light for the blind:
Woes of ours dispel,
good in all things ask for us.

Be praise to God the Father,
To Most High Christ be praise,
And to the Spirit Holy,
To the Three be honor equally. Amen.

Show thyself to be a Mother:
May He receive through thee our prayers,
Who for us was born and designed to be
Thy Son.

Ave Maria – Franz Biebl (1906-2001)

The following text, assembled by Biebl, is a hybrid of excerpts from two ancient texts: the Catholic *Angellus* (a thrice-daily devotional exercise), and the more familiar and standard *Ave Maria* prayer.

The Angel of the Lord announced to Mary
And she conceived by the Holy Spirit.

Hail Mary, full of grace
The Lord is with you.
Blessed are you among women
And blessed is the fruit of your womb, Jesus.

Mary said: Behold the handmaiden of the Lord
Do to me according to your word.

[*Ave Maria*]

And the Word was made flesh
And dwelt among us.

[*Ave Maria*]
Holy Mary, mother of God,
Pray for us sinners
Now and at the hour of our death.
Amen

Drei Lieder – Franz Biebl (1906-2001)

Although Biebl described himself as “just a little composer of little songs,” his list of compositions runs to more than 2000, albeit most of them songs and smaller compositions. His music works; it is finely crafted, and intended to be used and enjoyed; in a sense, it is the Volkswagen of mid-20th century German choral music.

Biebl is chiefly known in North America through his wonderful *Ave Maria*, written in 1964, but made hugely popular by the male choir, Chanticleer 30 years later. Although the work was originally written for a male choir (commissioned for a German firemen's choir), Biebl made numerous arrangements of it, following its Chanticleer success; we are performing his seven-part arrangement for mixed choir.

Tonight we are also presenting two of Biebl's arrangements of familiar love songs by Beethoven and Grieg, along with an original song by the composer himself. Perhaps you will still hear echoes of valentines.

1. *Ich liebe dich* – Ludwig van Beethoven (arranged by Franz Biebl)

Herrosee (edited with English text by Wilbur Skeels)

I love you as you love me, at evening, or morning fair;
n'er was a day that you and I did not our worries share.
So have we borne more easily, the cares we've told and shared awhile
in sorrow you did comfort me,
I wept with you in trial,
God bless you now, my lifelong friend,
through fair and stormy weather.
God keep you ever close to me,
protect us both together.

2. *Ich liebe dich (Du mein Gedanke)* – Edvard Grieg (arranged by Franz Biebl)

Hans Christian Andersen (edited with English text by Wilbur Skeels)

You are the soul of all I am and shall be!
You are my heart's first joy and pleasure.
I love you more than any earthly treasure,
I love you so, now and eternally!

I think of you, just you always and constantly,
My heart's desire is for your happiness.
As God my guide our lives and grant success.
I love you so, now and eternally!

3. *Ich liebe dich, weil ich dich lieben muss* – Franz Biebl

Friedrich Rückert (edited with English text by Wilbur Skeels)

I love you, for I cannot help but love;
I love you, nothing else will do as well;
I love you by command of heav'n above;
I love you with the force of magic spell.

'Tis you I love as sun does love its fires,
'Tis you I love as rose does love its stem;
'Tis you I love who life and breath inspires;
'Tis you I love who makes me who I am.