



Directed by Leonard Enns

The Music of Leonard Enns

Featuring the premiere performance
of "Hammer and Wind"
for piano and saxophone

With Guests:

Soprano

Tenor Saxophone

Piano

Double Bass

and the

Stephanie Kramer
Willem Moolenbeek
Boyd McDonald
George Greer
DaCapo
Chamber
Choir

Saturday, March 25, 2000 - 8:00pm
St. Jacobs Schoolhouse Theatre
11 Albert Street, St. Jacobs

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Program

THREE MOTETS

- I. Most Glorious Lord of Lyfe
- II. Leave Me, O Love
- III. The Sun Beames of Thy Face

HAMMER AND WIND

premiere performance

~intermission~

THREE LOVE SONGS FOR MALE CHOIR

- I. When You are Old
- II. Music, When Soft Voices Die
- III. She's Somewhere in the Sunlight

TWO BY FOUR

- I. A House for Me
- II. The Elf and the Dormouse

'S NO WONDER

SONGS OF INNOCENCE

- I. Introduction
- II. The Shepherd
- III. The Lamb
- IV. Laughing Song

THREE GERMAN FOLKSONGS

- I. Frisch gesungen
- II. Im schönsten Wiesengrunde
- III. Beim Kronenwirt

ARTISTS: Stephanie Kramer, soprano
Willem Moolenbeek, saxophone
Boyd McDonald, piano
George Greer, double bass
DaCapo Chamber Choir, Leonard Enns director

THREE MOTETS

The poetry of three Elizabethans, Edmund Spenser (1552-1599), Philip Sidney, and Mary Sidney, is the inspiration for the *Three Motets*. No. 1, *Most Glorious Lord of Lyfe* (Edmund Spenser), was commissioned by the Winnipeg Singers (through the Canada Council) and written in Cambridge, England in the fall of 1991. The acoustics of some that city's historic buildings, such as the Chapel of Kings College, influenced the texture of the work.

Although third in the set, *The Sun Beames of Thy Face* was the first to be written, in 1989. Both *Leave Me, O Love* (1992) and *Sun Beames* were commissioned by Raymond Daniels for the Renaissance Singers of Kitchener (with the assistance of the Ontario Arts Council). *Sun Beames* was written for the 1989 British tour of the Renaissance Singers and, like No. 1, has sonorities inspired by "Cambridge acoustics".

1. Most Glorious Lord of Lyfe
(commissioned by the Winnipeg Singers through the Canada Council)

Most glorious Lord of Lyfe, that on this day,
 Didst make thy triumph over death and sin:
 And having harrowd hell, didst bring away
 Captivity thence captive us to win:
 This joyous day, deare Lord, with joy begin,
 And grant that we, for whom thou
 diddest dye,
 Being with thy deare blood clene washt
 from sin,
 May live for ever in felicity.
 And that thy love we weighing worthily,
 May likewise love thee for the same againe:
 And for thy sake that all lyke deare didst buy,
 With love may one another entertayne.
 So let us love, deare love, lyke as we ought,
 Love is the lesson which the Lord us taught.
 -Edmund Spenser (1552-1599)

2. Leave Me, O Love
(commissioned by the Renaissance Singers)

Leave me, O love,
 which reachest but to dust,
 And thou, my mind,
 aspire to higher things!
 Grow rich in that
 which never taketh rust:
 Whatever fades,
 but fading pleasure brings.

Draw in thy beams,
 and humble all thy might
 To that sweet yoke
 where lasting freedoms be:
 Which breaks the clouds
 and opens forth the light
 That doth both shine
 and give us sight to see.
 O take fast hold!
 let that light be thy guide
 In this small course
 which birth draws out to death,
 And think how evil
 becometh him to slide
 Who seeketh Heav'n
 and comes of heav'nly breath,
 Then farewell world! thy uttermost I see:
 Eternal love, maintain thy life in me!
 -Philip Sydney (1554-86)

3. The Sun Beames of Thy Face
(commissioned by the Renaissance Singers through the Ontario Arts Council)

My heart prepar'd, prepared is my heart
 to spredd thy prayse with tuned layes;
 Wake my tongue, my lute awake
 Thou my harp the consort make
 My self will beare a part.

My self the first
 when morning shall appeare,
 My voice and string so will thee sing
 That this earthly globe and all
 treading on this earthly ball
 by praying notes shall heere.
 For God, my only God,
 Thy gracious love
 is mounted farr above each starr
 Thy unchanged verity
 hev'nly wings do lift as high
 as clouds have roome to move.

As high as highest heav'ns
 can give thee place
 O Lord ascend and thence extend
 with most bright, most glorious show
 over all the earth below
 the sun beames of thy face.
 -Mary Sidney (1561-1621)
 paraphrase of Ps. 108:1-5

HAMMER AND WIND

Hammer and Wind was commissioned by Willem Moolenbeek. The work is in three movements, and is dedicated to the memory of composer Harry Somers, who died in the winter of 1999 while I was working on the piece. Somers' choral music had been the subject of my doctoral dissertation some twenty years earlier, and in some ways his influence has always been present in my music. Here was an extremely intelligent and generous person, whose music often seemed to be the expression of an intense co-existence of intellectual rigour and emotional depth. His death came as a shock to me, and as such, influenced the overall tone of *Hammer and Wind*, which is rhythmically intense, and tonally based on an uneasy relationship between D flat and C (the first notes we hear from the piano). Often the saxophone and piano are rhythmically independent, creating a counterpoint which is not obviously coordinated. And the pitches, the D flat/C, are never totally reconciled; even the peaceful second movement has a bittersweet edge because the instruments retain a tonal independence: one is in the key of D flat, while at the same time the other is in C. The piece ends with the piano music being stilled to a simple percussive pulse, while the last breath of the saxophone intones the two kernel pitches.

-in memorium Harry Somers,
requiem in pace.

THREE LOVE SONGS FOR MALE CHOIR

1. When You are Old

When you are old and gray and full of sleep
And nodding by the fire, take down this book,
And slowly read and dream of the soft look
Your eyes had once, and of their shadows
deep.

How many loved your moments of glad grace,
And loved your beauty with love false or true;
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face.

And bending down beside the glowing bars,
Murmur, a little sadly, how love fled
And paced upon the mountains overhead,
And hid his face amid a crowd of stars.

-William Butler Yeats

2. Music, When Soft Voices Die

Music when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken,
Rose leaves, when the rose is dead,
Are heap'd for the beloved's bed;
And so thy thoughts when thou art gone,
Love itself shall slumber on.

-Percy Bysshe Shelley

3. She's Somewhere in the Sunlight

She's somewhere in the sunlight strong,
Her tears are in the falling rain,
She calls me in the wind's soft song,
And with the flow'rs she comes again.

Yon bird is but her messenger,
The moon is but her silver car;
Yea! sun and moon are sent by here,
And ev'ry wistful waiting star.

-Richard Le Gallienne

TWO BY FOUR – for Thea

(Commissioned for Habitat for Humanity by
Willem Moolenbeek)

...two sturdy little pieces constructed from
traditional building materials, concerned with
shelter, security, comfort, joy, and play...

1. A House for Me

A mouse is at home in its nest underground,
and a vole at the Pole, where the snowflakes
abound is as snug as a bug all wrapped up in a
bed, but it wouldn't be a house for me.

I could rent me a tent 'til my money's all spent,
I could live in a balloon like the man in the
moon,
I could put on a show and just live in the snow
but it wouldn't be a house for me.

So what will you do with all this boo-hoo,
when the cold winter blows and I'm losing
my toes,
or the summer's so hot that I wish it were not,
and the buckets of rain are severely a pain,
and I just can't find a house for me?

Just put your arms around me,
and let me say I'm so glad you found me,
so let's make it our goal (I'm not a mouse
nor a vole)
to put a roof overhead,
and make a room for a bed,
and that will be a house for me.
-Leonard Enns

2. The Elf and the Dormouse

Under a toadstool crept a wee elf,
Out of the rain, oh he was trying to
shelter himself,
Under the toadstool sound asleep,
Sat a big Dormouse
– a big old ugly mouse that no-one could adore,
this was no squeaky mouse, this one could really
snore,
he was a Dormouse, a big old Dormouse,
and he sat all in a heap.

Trembled the wee Elf, frightened and yet
Fearing to fly away lest he should get wet.
Oh how he trembled, oh and how he was upset,
and how he feared to do a thing he would regret!
To the next shelter – maybe a mile!
Sudden the wee Elf smiled a wee smile.

Tugged until the toadstool toppled in two.
Holding it over him, so gayly he flew
Soon he was safe home, dry as could be.
Soon woke the Dormouse – “Good gracious me!”
“Where is my toadstool?” loud he lamented.
– And that's how umbrellas first were invented.

-adapted from Oliver Herford
(1863-1935) by Leonard Enns

'S NO WONDER

(commissioned by the Winnipeg Mennonite
Childre's Choir and Juventus Vocalis
[Germany])

I had in mind a young child, kneeling on a chair,
nose pressed against the cold window, wondering
why we have to have winter, and when it will
ever end. Here's an answer...

Snowflake fall gently,
soon that shivering magic
will be pitter patter
down the warm black earth
growing seas of dancing music,
green and gold, yellow and blue
fields holding hands with the sky.
It's no wonder that
snowflakes fall gently.
-Leonard Enns

SONGS OF INNOCENCE

1. Introduction

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:

“Pipe a song about a Lamb!”
So I piped with merry cheer.
“Piper, pipe that song again.”
So I piped: he wept to hear.

“Drop thy pipe, thy happy pipe,
Sing thy songs of happy cheer.”
So I sung the same again,
While he wept with joy to hear.

“Piper, sit thee down and write
In a book, that all may read.”
So he vanished from my sight,
And I plucked a hollow reed,

And I made a rural pen,
And I stained the water clear,
And I wrote my happy songs
Every child may joy to hear.

2. The Shepherd

How sweet is the shepherd's sweet lot!
From the morn to the evening he strays;
He shall follow his sheep all the day,
And his tongue shall be filled with praise.

He hears the lamb's innocent call,
and he hears the ewe's tender reply;
He is watchful while they are in peace,
For they know that their shepherd is nigh.

3. The Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee live, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee,
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.
I a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

4. Laughing Song

When the green woods laugh with the
voice of joy,
And the dimpling stream runs laughing by,
When the air does laugh with our merry wit
And the green hills laugh with the noise of it.

When the meadows laugh with lively green,
And the grass hopper laughs in the merry
scene,
When Mary, Susan and Emily
With their sweet mouths sing "Ha, Ha, He!"

When the painted birds laugh in the shade,
Where our table with cherries and nuts is
spread,
Come live and be merry, and join with me
To sing the sweet chorus of "Ha, Ha, He!"

THREE GERMAN FOLKSONGS

(commissioned by the University
of Manitoba Singers)

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.
There I've spent many hours
In that beautiful valley.
You, my silent valley,
I greet you a thousand times!
There 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, blushing red as the
moon.
He looks at his watch, but it's only 3:30,
and the guests will not leave until 7 o'clock!

(One, two, three, four, five, six, seven...)
Suddenly, there is a trumpet 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 his trumpet, 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.

THE PERFORMERS

Stephanie Kramer: Stephanie Kramer is a graduate of Wilfrid Laurier University with an Honours Bachelor of Music in Voice Performance. For the past 18 years, she has performed as a professional chorister with such groups as the Elora Festival Singers, Robert Shaw Choral Institute and Tafelmusik Chamber Choir. She was featured frequently as a soloist with these groups, singing repertoire ranging from Bach and Mozart to Gilbert and Sullivan. Many of these concerts were broadcast on CBC Radio. Currently, Stephanie is a member of Tactus Vocal Ensemble, an eight voice a capella group specializing in music of the Renaissance and early Baroque.

Stephanie has an active solo career, performing with such local groups as The Mennonite Mass Choir and DaCapo Chamber Choir. She has appeared in concerts in Toronto, New York City, and has toured Germany and Austria as a guest soloist with the K-W Philharmonic Choir.

In addition to her performing career, Stephanie is the voice instructor for the Music Department at Conrad Grebel College. She has operated a private voice studio for many years and has been a professional voice coach for the Arts program at Eastwood Collegiate in Kitchener for the past ten years.

Willem Moolenbeek: Concert saxophonist Willem Moolenbeek studied with Canadian Paul Brodie as well as Americans Frederick Hemke, Eugene Rousseau, James Houlik, and Arthur Hegvik. He appears regularly in recital and as an orchestral soloist as well as doing clinics, freelance performing, and studio recordings. His most recent CD on the Millstream Records label is entitled "Songs without Words", music for tenor saxophone and piano with Boyd McDonald. This CD is receiving regular airplay on CBC and other classical radio stations. He actively pursues new repertoire for tenor saxophone and has commissioned numerous works for that voice of the saxophone family. He has been invited to perform *Hammer and Wind* by Leonard Enns this July at the World Saxophone Congress in Montreal. Upcoming performances include the Guelph Spring Festival and soloing with the Trinity Chamber Ensemble in Toronto in May. Moolenbeek teaches saxophone at McMaster University, Conrad Grebel College, The Beckett School in Waterloo, as well as the National Music Camp of Canada.

Boyd McDonald: Boyd McDonald is a Professor Emeritus at Wilfrid Laurier University. He studied piano with Lyell Gustin in Saskatoon, composition with Murray Adaskin and later, under a Canada Council grant, studied for three years with Nadia Boulanger in Paris. Mr. McDonald is currently involved in various recording projects, composition and piano teaching. His recent CD releases include the complete cello works of Beethoven with Paul Pulford on the EBS label, and Songs Without Words

with saxophonist Willem Moolenbeek. Recent compositions include An Artist's Neighbourhood premiered in the Open Ears Festival in May, 1999, by the Kitchener-Waterloo Symphony with Noel Edison, conductor. Borders with Shadows for string orchestra was commissioned by the Waterloo Chamber Players. His setting of Three Psalms for Baritone and Orchestra is scheduled to be premiered by Symphony Hamilton with soloist Reid Spencer in March 2001. He is currently composing a work for piano four-hands commissioned by the ORMTA, KW Branch, for their Millennium Multi-Piano Concerts in November, 2000 and a Concerto for Bellows & Brass with the Vancouver Symphony scheduled for performance in 2002

George Greer: George Greer is well known nationally as a double bassist. In addition to his position as Associate principal bass with the Kitchener-Waterloo Symphony, he is also solo double bass with the Mississauga Sinfonia chamber orchestra.

George studied at the Royal Conservatory of Music in Toronto and later received his Bachelor of Music in Performance degree from the University of Toronto. He played in England for many years as principal bass of the City of Birmingham Symphony. Teaching double bass at Wilfrid Laurier University and Conrad Grebel College in Waterloo, recording, and recitals make up a busy schedule. George plays a fine, old Italian bass made by F. Alberti, circa 1750, and lives in Waterloo.

The DaCapo Chamber Choir: DaCapo is a community chamber choir formed in the fall of 1998. The choir began as a group of 13 singers dedicated to exploring unaccompanied music mainly of the 20th Century, and has now stabilized at sixteen singers, four per section. The performance season consists of three annual concerts in Kitchener-Waterloo, one in fall around Remembrance Day, a mid-winter and a spring concert. Additionally, the choir performs on an ad hoc basis at other events. For example, on May 13 the choir will perform as part of the World Festival of Sacred Music at First United Church in Waterloo.

The Director: 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 in the areas of music theory and composition, conducting, Canadian music, and directs the College Chapel Choir. He is the founding director of DaCapo. As composer, he is currently completing a 20 minute work for choir, soprano soloist, and orchestra, commissioned by the Mennonite College Federation in Winnipeg in celebration of its establishment. The work, *Come, Creator Spirit*, will be premiered in the Winnipeg Centennial Concert Hall on November 19, 2000. This spring, the Tactus Vocal Ensemble will premiere his *Western Wind*, commissioned by the Ensemble for its concert on May 14.

DaCapo Choir Members:

Soprano:

Ana Fretz
Sara Fretz
Sara Martin
Jennie Wiebe

Tenor:

Nolan Andres
Brian Black
Tim Corlis
Ron Schweitzer

Alto:

Angie Koch
Shauna Leis
Sara Wahl
Sue Wall

Bass:

Mark Adams
Christopher Allen
Reuben Janzen Martin
Dave Switzer

Upcoming Concerts:

DaCapo

We will be performing as part of the World Festival of Sacred Music,
First United Church, Waterloo, May 13th, 8pm.

Our upcoming concerts will be held at:

- St. James Anglican Church, Stratford, May 27th, 8pm
- St. John the Evangelist Anglican Church, Kitchener, June 3rd, 8pm

Tactus Chamber Ensemble

Tactus, of which Stephanie Kramer is a member, will be performing at the St. Jacob's School House Theatre on May 14th at 8 pm. The concert will include the premiere of several madrigals, including *Western Wind*, a new madrigal by Leonard Enns.

Sincere thanks to Heather Lee for designing the concert's posters and programmes.