

## THE ARTISTS

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**Madeline Lucy Smith**  
SOPRANO

**Shane Hanson**  
COUNTERTENOR

**Erik Kallo**  
COUNTERTENOR / TENOR

**Taka Shimojima**  
TENOR

**Ian Bannerman**  
TENOR

**Jacob Gramit**  
BASS

WITH

**Ellen Marple**  
**Jeremy Berkman**  
**Nathan Wilkes**  
**Alex Fisher**  
SACKBUTS

**Christopher Bagan**  
ORGAN

Chamber Organ  
by Juliet-Sinclair

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**An EMV**  
**Emerging Artists Event**

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Pre-concert chat with  
host Matthew White at 12:15:

**Jacob Gramit**

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## PROGRAMME

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THURSDAY AUGUST 3 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

### LUTHERAN VESPERS: SONGS FOR TROUBLED TIMES

Samuel Scheidt (1587-1654):  
**Tulerunt Dominum**

Heinrich Schütz (1585-1672):  
**Die mit Tränen säen**

Johann Rudolph Ahle (1625-1673):  
**O lux beata Trinitas**

Johann Rudolph Ahle:  
**Magnificat à 7**

Heinrich Schütz:  
**Herr nun lässest du deinen Diener**

Hans Leo Hassler (1564-1612):  
**Pater Noster**

Johann Christoph Bach (1642-1703):  
**Der Gerechte ob er gleich**

Johann Michael Bach (1648-1694):  
**Ich weiß, daß mein Erlöser lebt**

Johann Hermann Schein (1586-1630):  
**Da pacem Domine**

Andrea Gabrieli (1532-1585):  
**Benedicam Dominum**

## PROGRAMME NOTES

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Between 1618 and 1648, Europe and Germany in particular were ravaged by the Thirty Years' War. Following the Peace of Westphalia, the immediate conflicts were stayed, but the feelings of uncertainty remained, as they often do in the aftermath of a political upheaval. In the Lutheran church, the music for the evening Vespers service reflected this, praying for safety as the light of day turned into the uncertainty and potential danger of night. In a concert rather than a liturgical context, today's recognise samples music that could have been found in the context of that service.

**Samuel Scheidt** (1587-1654), while known for his travels to the Netherlands, spent most of his life in Halle, a town about forty-five kilometres northwest of Leipzig. He stayed in Germany throughout the Thirty Years War, holding a variety of small positions and composing mostly organ music and vocal motets. "Tulerunt Dominum" comes from the first (and only) volume of his *Concertuum Sacrorum*, published in 1622, while he was working at the court in Halle. While he had intended to publish more volumes of this collection, he got sidetracked by organ music, and in 1625, he lost his salary and most of his musicians due to the court's involvement in the war. While the collection holds only 12 pieces, two are settings of this text – Scheidt was clearly drawn to the contrast between the sorrow and anxiety in the first half of the text, and the jubilation and relief of the second. The piece is scored for two choirs of predominantly low voices, but still finds ways to enliven the text, such as the duet of upper voices for "the angels say" and the use of upward scale motions for "surrexit."

The two pieces by **Heinrich Schütz** (1585-1672), both in the *stile antico*, are settings of passages from Luther's German translation of the Bible. They come from the later period of his life, the earlier piece being "Die mit Tränen säen" which sets a portion of Psalm 126. The piece comes from the 1648 collection *Geistliche Chormusik*, which Schütz published as an attempt to remind the musical establishment of the importance of composing in the older style. The piece displays remarkable contrapuntal prowess, while contrasting the sowing of tears and the shouts of joy. The second piece by Schütz, a German setting of the *Nunc Dimittis*, was composed after the death of Elector Johann Georg I of Saxony (1657), the man Schütz had served since 1617 at the Dresden Court. While written only for six voices, this incredibly emotional piece contains a pseudo-polychoral texture, after the extended opening declamations of "Lord, now let thy servant depart in peace." In between the music in the old style of Schütz, we've placed two pieces (one in the new, concerted style, and one in the *stile antico*) by **Johann Rudolph Ahle** (1625-1673). Ahle spent most of his life in Mühlhausen, and from 1654 he worked as Organist at the *Divi-Blasii-Kirche*, where he remained until his death. He published four collections of sacred concertos (*Neugepflanzter thüringischer Lustgarten*) between 1657 and 1665, and these two pieces are drawn from the second collection, issued in 1658.

"O Lux Beata Trintas" (of which this is almost certainly the North American premiere) sets the three verses of the Latin hymn in a six-voice motet based on a melody published in a variety of sources in the mid to late 16th century. Interestingly, the melody commonly appears with the Luther translation of the text ("Der du bist drei in einigkeit"), yet only in a 1553 hymnal published by Lukas Lossius does it appear with the Latin text which Ahle sets. Ahle's 1658 collection also contains four settings of the Magnificat, two each in German and Latin. This is the smallest scale piece of the four, scored for three singers and four trombones. Ahle pays special attention to the text in each verse, from the jubilant rhythms of "et exultavit" and the playful melismas on "dispersit," to the mournful suspensions on "esurientes." The function of the trombones in the piece is twofold – they serve as a "choir" to highlight the ends of verses, but Ahle also displays his mastery of counterpoint with periodic trombone *sinfonias*.

While at Mühlhausen, Ahle performed older music as well as his own compositions; the church library contained copies of the *Florilegium Portense* – a collection published first in 1618 in Leipzig. Containing a variety of motets in the old style, the contents included pieces by composers from throughout Europe. The "Pater Noster" of **Hans Leo Hassler** (1564-1612) is the first piece in the collection, and while Luther called for the Lord's Prayer in Vespers to be silent, today we'll sing this splendid double choir motet. The other piece from the *Florilegium* comes at the close of the recognise – Luther indicated the service was to close with a *Benedicam*. This motet comes from the Venetian master **Andrea Gabrieli** (1532-1585) – giving an idea of the breadth of the collection both in terms of time and style. It's worth noting that Johann Sebastian Bach would eventually order copies of the collection for the Thomaskirche in Leipzig, meaning it was still being used on a regular basis well into the eighteenth century.

Brothers **Johann Christoph Bach** (1642-1703) and **Johann Michael Bach** (1648 – 1694) were both sons of Heinrich Bach, making them both Johann Sebastian's first cousins, once removed. They both held positions at churches in Thuringia – Johann Christoph in Eisenach and Johann Michael in Gehren. Musically, they both belonged to the generation before Johann Sebastian, as both of these works show – largely homophonic, old style motets. Johann Christoph's "Der Gerechte ob er gleich" is notable for its subtle harmonic shifts, particularly in



Wilhelm Ferdinand Pauwels (1830-1904): Martin Luther's 95 theses on the door of Wittenberg Church in October 1517 (detail)

the opening lines, as the music depicts the righteous finding rest. In "Ich weiß, daß mein Erlöser lebt," Johann Michael sets a beautifully simple chorale melody by Melchior Vulpius ("Christus der ist mein Leben") above a gently moving homophonic men's chorus. Both motets survive only in copies from after their composers' deaths; "Der Gerechte" in particular was copied by Heinrich, then by Johann Sebastian, and later orchestrated by Carl Phillip Emmanuel Bach.

One hundred years before Johann Sebastian was appointed Thomaskantor, the position in Leipzig was held by **Johann Hermann Schein** (1586-1630). "Da Pacem Domine" didn't appear in one of his collections, but was a separately

published piece from 1630, in the midst of the war. The text of the double choir motet prays for God to grant us peace, and the music seems to portray uncertainty and darkness at times, especially in the opening passages where each choir sings on its own. Later in the piece, we hear quick, imitating entrances, which seem to imitate the fighting surrounding Germany at the time. The title page of the publication begins "Precatio Ecclesiae Pro Pace / A Prayer of the Church for Peace", and the set of parts includes a poem of Schein, which claims that we can witness war as the cause of sadness all around, so we must "sing in concert, and of peace".

- Jacob Gramit

## TEXTS AND TRANSLATIONS

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**Samuel Scheidt** (1587-1654):

### **Tulerunt Dominum**

(Text: Anon)

Tulerunt Dominum meum  
et nescio ubi posuerunt eum.  
Dicunt ei angeli: mulier, quid ploras?  
Surrexit sicut dixit.  
Præcedet vos in Galileam, ibi eum videbitis.  
Alleluia.

They have taken away my Lord,  
and I know not where they have laid him.  
The angels say unto her: woman, why weepest thou?  
He has risen, as he said.  
He goes before you into Galilee, there you will see him.  
Alleluia.

— >><< —

**Heinrich Schütz:**

### **Gutes und Barmherzigkeit**

(Psalm 126:5-6)

Die mit Tränen säen, werden mit Freuden ernten.  
Sie gehen hin und weinen und tragen edlen Samen  
und kommen mit Freuden  
und bringen ihre Garben.

May those who sow in tears reap with shouts of joy.  
Those who go out weeping, bearing the seed for sowing,  
shall come home with shouts of joy,  
carrying their sheaves.

**Johann Rudolph Ahle:**

### **O lux beata Trinitas**

(Vespers hymn for Trinity Sunday, Ambrose of Milan)

O lux beata Trinitas,  
Et principalis unitas,  
Iam sol recedat igneus,  
Infunde lumen cordibus.

Te mane laudum carmine,  
Te deprecemur vespere:  
Te nostra supplex gloria  
Per cuncta laudet sæcula.

Deo Patri sit gloria,  
Ejusque soli Filio,  
Cum Spiritu Paraclito,  
Et nunc et in perpetuum. Amen.

O Trinity of blessed light,  
And princely unity,  
The fiery sun already sets,  
Shed thy light within our hearts.

To thee in the morning with songs of praise,  
And in the evening we pray,  
Thy glory suppliant we adore,  
Throughout all ages for ever.

Glory be to God the Father,  
To his only Son,  
With the Holy Spirit  
Now and forever. Amen.

— >><< —

Johann Rudolph Ahle:

**Magnificat à 7**

(Luke 1:46-55, Doxology)

Magnificat anima mea Dominum,  
et exultavit spiritus meus in Deo salutari meo.  
Quia respexit humilitatem ancillæ suæ:  
ecce enim ex hoc beatem me dicent omnes generationes.  
Quia fecit mihi magna qui potens est,  
et sanctum nomen eius.  
Et misericordia eius a progenie  
in progenies timentibus eum.  
Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede  
et exaltavit humiles.  
Esurientes implevit bonis  
et divites dimisit inanes.  
Suscepit Israel puerum suum recordatus  
misericordiæ suæ,  
Sicut locutus est ad patres nostros,  
Abraham et semini eius in sæcula.

Gloria Patri, et Filio,  
et Spiritui Sancto:  
Sicut erat in principio, et nunc, et semper,  
et in sæcula sæculorum. Amen.

My soul magnifies the Lord,  
and my spirit rejoices in God my Saviour.  
For he has looked with favour on the lowliness of his servant,  
surely, from now on all generations will call me blessed.  
For the Mighty One has done great things for me,  
and holy is his name.  
His mercy is for those who fear him  
from generation to generation.  
He has shown strength with his arm;  
he has scattered the proud in the thoughts of their hearts.  
He has brought down the powerful from their thrones,  
and lifted up the lowly;  
He has filled the hungry with good things,  
and sent the rich away empty.  
He has helped his servant Israel,  
in remembrance of his mercy,  
According to the promise he made to our ancestors,  
to Abraham and to his descendants forever.

Glory be to the Father, and to the Son,  
and to the Holy Ghost:  
As it was in the beginning, is now, and ever shall be,  
world without end. Amen.

Heinrich Schütz:

**Herr, nun lässest du deinen Diener in Friede fahren**

(Luke 2:29-32)

Herr, nun lässest du deinen Diener in Friede fahren,  
wie du gesagt hast;  
denn meine Augen haben deinen Heiland gesehen,  
welchen du bereitest hast für allen Völkern,  
ein licht, zu erleuchten die Heiden,  
und zum Preis deinens Volkes Israel.

Master, now you are dismissing your servant in peace,  
according to your word;  
for my eyes have seen your salvation,  
which you have prepared in the presence of all peoples,  
a light for revelation to the Gentiles  
and for glory to your people Israel.

— >><< —

Hans Leo Hassler:

**Pater Noster**

(Matthew 6:9-13)

Pater noster qui in cælis es sanctificetur nomen tuum  
Veniat regnum tuum fiat voluntas tua  
sicut in cælo et in terra.

Panem nostrum supersubstantialem da nobis hodie  
Et dimitte nobis debita nostra  
sicut et nos dimisimus debitoribus nostris.

Et ne inducas nos in temptationem,  
sed libera nos a malo. Amen.

Our Father in heaven, hallowed be your name.  
Your kingdom come. Your will be done,  
on earth as it is in heaven.

Give us this day our daily bread.

And forgive us our debts,

As we also have forgiven our debtors.

And do not bring us to the time of trial,  
but rescue us from the evil one. Amen.

Johann Christoph Bach:

**Der Gerechte, ob er gleich zu zeitig stirbt**

(Wisdom 4:7, 10-11, 13-14)

Der Gerechte, ob er gleich zu zeitlich stirbt  
ist er doch in der Ruhe.

Er gefällt Gott wohl und ist ihm lieb und  
wird weggenommen aus dem Leben unter den Sündern,  
und wird hingerücket, daß die Bosheit seines Verstand  
nicht verkehre, noch falsche Lehre seine Seele betrübe.  
Er ist bald vollkommen worden und hat viel Jahr erfüllet.

Denn seine Seele gefällt Gott wohl.  
Darum eilet er mit ihm aus dem bösen Leben.

The righteous, though they die early,  
will be at rest.

There were some who pleased God and were loved  
by him, and while living among sinners were taken up.  
They were caught up so that evil might not change  
their understanding or guile deceive their souls.  
Being perfected in a short time, they fulfilled long years.

Then their souls were pleasing to the Lord, therefore he  
took them quickly from the midst of wickedness.

Johann Michael Bach:

**Ich weiß, daß mein Erlöser lebt**

(Job 19:25-27, Chorale Anon.)

Ich weiß, daß mein Erlöser lebt, und Er wird mich,  
hernach aus der Erden wieder auferwecken,  
und werde darnach mit dieser meiner Haut  
umgeben werden, und werde in meinem Fleiß Gott sehen.  
Denselben werde ich mir sehen,  
und meine Augen werden ihn schauen, und kein Fremder.

Christus der ist mein Leben, sterben ist mein Gewinn,  
Dem tue ich mich ergeben, mit Freud fahr ich dahin.

I know that my Redeemer lives,  
and that at the last he will stand upon the earth;  
and after my skin has been thus destroyed,  
then in my flesh I shall see God,  
whom I shall see on my side,  
and my eyes shall behold, and not another.

Christ is my life, to die is my gain,  
To him I surrender myself, with joy I depart.

— >><< —

Johann Hermann Schein:

**Da pacem Domine**

(Votive antiphon for peace)

Da pacem, Domine, in diebus nostris,  
Quia non est alius  
Qui pugnet pro nobis  
Nisi tu Deus noster.

Give peace, O Lord, in our time  
Because there is none other  
Who fights for us  
If not You, our God.

Andrea Gabrieli:

**Benedicam Dominum**

(Psalm 34:2-6)

Benedicam Domino in omni tempore  
semper laus eius in ore meo,  
In Domino laudabitur anima mea  
audiant mansueti et lætentur,  
Magnificate Dominum et exaudivit me,  
et ex omnibus tribulationibus meis eripuit me,  
Exquisivi Dominum, et exaudivit me;  
et ex omnibus tribulationibus meis eripuit me.  
Accedite ad eum et inluminamini  
et facies vestræ non confundentur.

I will bless the Lord at all times;  
his praise shall continually be in my mouth.  
My soul makes its boast in the Lord;  
let the humble hear and be glad.  
O magnify the Lord with me,  
and let us exalt his name together.  
I sought the Lord, and he answered me,  
and delivered me from all my fears.  
Look to him, and be radiant;  
so your faces shall never be ashamed.

— All biblical English translations are from the 1989 New Revised Standard Version of the Bible (NRSV) —

2017-18  
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### VANCOUVER BACH FESTIVAL 2017 Δ CONVERSIONS

- AUG 1** *Overtures to Bach* - Matt Haimovitz, cello at 6pm and 9pm
- AUG 2** Schumann *Dichterliebe* and Brahms *Four Serious Songs* at 1pm
- AUG 2** *Songs of Religious Upheaval: Byrd, Tallis, Tye* - Music from Reformation England
- AUG 3** *Lutheran Vespers: Songs for Troubled Times* at 1pm
- AUG 3** *Bach Italian Concerto*
- AUG 4** *Conversions: Mendelssohn, Moscheles and Bach* at 1pm
- AUG 4** *Handel in Italy: Virtuoso Cantatas*
- AUG 8** *Playing with B-a-c-H: Sonatas for solo violin* by Telemann, Pisendel and J.S.Bach at 1pm
- AUG 8** *Before Bach: The Fountains of Israel* by Johann Schein (1623)
- AUG 9** *Bach for Two Flutes* at 1pm
- AUG 9** *Heavenly Love: Sacred Arias for Counter-tenor*
- AUG 10** *Bach Transcriptions* - Victoria Baroque Players at 1pm
- AUG 10** *Music of Missions and Mystery: Latin American Baroque*
- AUG 11** J.S. Bach *St. John Passion* PBO at The Chan Centre at 7:30pm  
*All concerts at Christ Church Cathedral at 7:30pm unless noted otherwise.*

### EMV MASTERWORKS 2017 Δ 2018

- AUG 11** J.S. Bach *St. John Passion* PBO
- OCT 29** Monteverdi *Orfeo* at 3pm
- NOV 30** Handel *Messiah* PBO at White Rock Baptist Church at 7:30pm
- DEC 1 & 2** Handel *Messiah* PBO at Vancouver Playhouse at 7:30pm
- DEC 23** *Festive Cantatas: Vivaldi Gloria and Magnificat*
- MAR 7** *Goldberg Variations* - Angela Hewitt
- APR 21** *War and Peace* - The Tallis Scholars
- MAY 6** *Russian White Nights: Opera Arias from 18th Century*  
St. Petersburg - Karina Gauvin PBO at 3pm\*  
*All concerts at Chan Centre for Performing Arts at 7:30pm unless noted otherwise.*

### CATHEDRAL SERIES 2017 Δ 2018

- SEP 29** *Baroque Duets of Love and Passion: Amanda Forsythe soprano and Colin Balzer tenor*
- OCT 13** *Diabolus in Musica: Cantores - 14th Century Music from the Pope's Chapel in Avignon*
- NOV 3** *Stylus Fantasticus: Virtuoso Flights of Fancy from the 17th Century*
- JAN 12** *Bach to the Future: The Legacy of the Art of the Fugue* - The Diderot Quartet†
- JAN 13** *Private to Public: The Journey of the String Quartet* - The Eybler Quartet†
- FEB 2 & 3** Janusz Olejniczak plays Chopin‡
- FEB 23** *Metamorfosi* - Ensemble Constantinople with Suzie LeBlanc
- MAR 23** *A Telemann Celebration* - Ensemble La Reveuse
- APR 7** *The Little Orchestra: The Genius of the Classical Piano*  
Trio - Monica Huggett
- APR 28** *Ovid: Myth and Music* - Tenor Charles Daniels in Recital PBO  
*All concerts at Christ Church Cathedral at 7:30pm.*

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