



Henry Purcell's
Dido and Aeneas

VANCOUVER EARLY MUSIC FESTIVAL 2015

THE ENSEMBLE

Alexander Weimann
music director & harpsichord

Monica Whicher
soprano

Pascale Beaudin
soprano

Jacqueline Woodley
soprano

Catherine Webster
soprano

Danielle Reuter-Harrah
mezzo-soprano

Josée Lalonde
alto

Reginald L. Mobley
alto

Charles Daniels
tenor

Bernard Cayouette
tenor

Jean-Sébastien Allaire
tenor

Sumner Thompson
baritone

Martin Auclair
baritone

Normand Richard
baritone

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Chloe Meyers
violin

Noemy Gagnon-Lafrenais
violin

Mieka Michaux
viola

Beiliang Zhu
cello

Dominic Girard
double bass

Matthew Jennejohn
oboe & recorder

Curtis Foster
oboe & recorder

Andrew Burn
bassoon

Kris Kwapis
trumpet

Lena Console
trumpet

Sylvain Bergeron
lute

Lucas Harris
lute

Mylène Bélanger
harpsichord & organ

Nicole Arendt
timpani

PROGRAMME NOTES | PURCELL'S "DIDO AND AENEAS"

The God-like Man,
Alas, too soon retir'd,
As He too late began.
We beg not Hell, our Orpheus to restore,
Had He been there,
Their Sovereign's fear
Had sent Him back before.
The pow'r of Harmony too well they know,
He long e'er this had Tun'd their jarring Spheres,
And left no Hell below.

From the "Ode on the Death of Henry Purcell"
- John Dryden

Henry Purcell, the "English Orpheus", was born in London in 1659 into a family of musicians. Both his father and uncle were members of the Chapel Royal and sang for the coronation ceremonies of Charles II. Precocious young Henry, too, sang in the choir until his voice broke, at which point he was appointed assistant keeper of the King's keyboards and wind instruments. Over a very short time, his superior abilities as an organist, violinist and composer earned him the profound respect of peers and teachers alike. This led him to secure one of the most illustrious musical posts in England - organist of Westminster Abbey. Purcell's teacher, Dr. John Blow went so far as to give up this position, when it became clear that the student had surpassed his master. When Purcell died at the tragically young age of 36, Blow took up his Abbey post again and wrote one of the greatest works of his career in honour of the fallen star - "The Ode on the Death of Henry Purcell".

In addition to his positions at the Abbey and Chapel Royal, Purcell became the primary royal composer to three kings: Charles II, James II and William III. In this capacity, he composed music, both instrumental and choral, for all special events, such as coronations, feast days and funerals. His contributions to these events include some of the best English music ever written. No other composer set English words to text more evocatively and eloquently.

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Come ye Sons of Art is a Birthday Ode written in 1694 for Queen Mary II and is set to a lively text, probably by Nahum Tate. With vivid and humorous word-painting, Purcell makes the most of the text's many references to music and musical instruments, encouraging all artists seize the nearest instrument and celebrate the occasion of Mary's birth. The overture, which was later reused in *The Indian Queen*, sets the tone for a series of choruses, arias and duets that are among Purcell's most memorable and joyous. The centre-piece of the work, "Strike the viol" for solo tenor, as well as the duet, "Sound the trumpet" for two altos, can be found in

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We also gratefully acknowledge the generous support of the following towards this event:



"Dido and Aeneas": lid painting by Marco Tulio for the double-manual harpsichord by Craig Tomlinson, commissioned by Bruce Wright and generously made available for tonight's performance



countless anthologies. Though "Sound the trumpet" is usually performed by two countertenors vying against one another for the best "messa di voce" and trumpet impression, we have decided to give a mezzo-soprano the chance to compete for a change.

While busy with composing music for the court and the church, Purcell also developed an early interest in writing music for the theatre. Sung opera in the Italian style was not yet popular in England, so, like his contemporaries, Purcell's music was confined primarily to short incidental pieces that were inserted into long, spoken plays. Works like *Diocletian*, *King Arthur* and the *Faerie Queen* are generally referred to as "semi-operas" and relied heavily on the long-standing English tradition of courtly masques, mixing music with spoken dialogue, dance, and the use of elaborate stage sets and machinery.

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The exception to this is Purcell's only fully sung opera, **Dido and Aeneas**, which was composed sometime before 1688 and given its first documented performance at Josiah Priest's boarding school for young ladies in Chelsea. It was modeled closely on John Blow's *Venus and Adonis*, and incorporates elements of the Stuart court masque, Lully's *tragedie en musique* and contemporary Italian opera. Structurally, *Dido and Aeneas* consists of a French style prologue (whose music is lost) and three short acts that give dance a central role in the drama, as was typical in the masque (i.e. the triumphing dance, the Grove scene, the sailor's dance). Purcell's synthesis of these styles with new trends in contemporary Venetian opera - namely the focusing of musical interest in *da capo* arias, the use of ground basses and the inclusion of a lament - was truly innovative.

Dido and Aeneas is economical in its requirements and calls only for a small orchestra of strings, a four-voice chorus, and mostly treble solo voices that would have been sung

by Mr. Priest's students at the Chelsea performance. New evidence suggest that the opera may have actually been written first for a mixed cast of court musicians to celebrate the coronation of William and Mary. This seems more plausible, since, though Josiah Priest's school catered to the daughters of the rich and powerful, England's greatest poet and composer would likely have required more than an end-of-term school concert to inspire a work of this scope and quality. Though a copy of the libretto for the Chelsea production survives, the only surviving musical score for *Dido and Aeneas* dates from 1777 and is at least three stages removed from Purcell's original. It does not include the music for the prologue - likely because its thinly veiled political message was no longer relevant. It also includes tenor and bass parts in the choruses that would have been impossible for young girls to sing. Though doubts remain about the original disposition of voice parts, the musical writing and setting of text are extremely characteristic of Purcell and basically unquestioned. The good news is that possibilities for imaginative casting remain very flexible and music directors often feel entirely justified in making arrangements of the surviving musical material.

The libretto, by Nahum Tate, tells the story of Dido, the Queen of Carthage, and her ill-fated love encounter with the Trojan Prince Aeneas, destined to leave her to found the city of Rome. In Act I, they are together, although their relationship is already troubled. In Act II, a sorceress separates them through the conjuring of a storm. A spirit disguised as Mercury then corners Aeneas and insists that he leave Dido to fulfill his destiny. Act III finds an inconsolable Dido alternately mourning and venting her anger on a contrite Aeneas. She then forces him to leave, facing her own inevitable death with the ageless lament "When I am laid in earth", followed by the final chorus of "With drooping wings" - one of the most moving scenes in English music of any age.

- Matthew White

Henry Purcell
(1659-1695)

Come Ye Sons of Art

Ode for Queen Mary's birthday, z. 323 (1694); Text by Nahum Tate

I
Sinfonia

II
Come ye Sons of Art

(ritornello, alto solo and chorus)

Come, ye Sons of Art, come away,
Tune all your voices and instruments play,
To celebrate this triumphant day.

III
Sound the trumpet

(alto duet)

Sound the trumpet till around
You make the listening shores rebound.
On the sprightly oboy play.
All the instruments of joy
That skilful numbers can employ
To celebrate the glory of this day.

IV
Come ye Sons of Art

(ritornello and chorus)

Come, ye Sons of Art, come away,
Tune all your voices and instruments play,
To celebrate this triumphant day.

V
Strike the Viol, touch the Lute

(tenor solo and ritornello)

Strike the Viol, touch the Lute,
Wake the Harp, inspire the Flute:
Sing your Patronesse's Praise,
Sing, in cheerful and harmonious Lays.

VI
The day that such a blessing gave

(bass solo and chorus)

The day that such a blessing gave
No common festival should be.
What it justly seem'd to crave,
Grant, o grant, and let it have
The honour of a Jubilee.

VII
Bid the Virtues, bid the Graces

(soprano aria)

Bid the Virtues, bid the Graces
To the sacred shrine repair,
Round the altar take their places,
Blessing with returns of pray'r
Their great Defender's care
While Maria's royal zeal
Best instructs you how to pray
Hourly from her own
Conversing with th'Eternal Throne.

VIII
These are the sacred charms

(bass aria)

These are the sacred charms that shield
Her daring hero in the field;
Thus she supports his righteous cause,
Thus to aid his immortal pow'r she draws.

IX
See Nature, rejoicing

(soprano & bass duet and chorus)

See Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.
The tuneful grove, and talking rill,
The laughing vale, the replying hill,
With charming harmony unite,
The happy season to invite.
What the Graces require,
And the Muses inspire,
Is at once our delight and our duty to pay.
Thus Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.

Dido and Aeneas

Opera in a prologue and three acts, z. 626 (1688); Libretto by Nahum Tate

Overture

Act the First

Scene: The Palace

[Enter Dido, Belinda and Train]

BELINDA

Shake the cloud from off your brow,
Fate your wishes does allow.
Empire growing,
Pleasures flowing,
Fortune smiles and so should you.

CHORUS

Banish sorrow, banish care.
Grief should ne'er approach the fair.

DIDO

Ah! Belinda, I am prest
With torment not to be confest,
Peace and I are strangers grown.
I languish till my grief is known,
Yet would not have it guesst.

BELINDA

Grief increases by concealing,

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest
Into your tender thoughts has prest;
The greatest blessing Fate can give
Our Carthage to secure and Troy revive.

CHORUS

When monarchs unite, how happy their state,
They triumph at once o'er their foes and their fate.

DIDO

Whence could so much virtue spring?
What storms, what battles did he sing?
Anchises' valour mixt with Venus' charms
How soft in peace, and yet how fierce in arms!

BELINDA

A tale so strong and full of woe
Might melt the rocks as well as you.
What stubborn heart unmov'd could see
Such distress, such piety?

DIDO

Mine with storms of care opprest
Is taught to pity the distrest.
Mean wretches' grief can touch,
So soft, so sensible my breast,
But ah! I fear, I pity his too much.

BELINDA AND SECOND WOMAN *[Repeated by Chorus]*

Fear no danger to ensue,
The Hero Loves as well as you,
Ever gentle, ever smiling,
And the cares of life beguiling,
Cupid strew your path with flowers
Gather'd from Elysian bowers.

DANCE THIS CHORUS: THE BASKE

[Aeneas enters with his Train]

BELINDA

See, your Royal Guest appears,
How Godlike is the form he bears!

AENEAS

When, Royal Fair, shall I be blest
With cares of love and state distrest?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you!
Let Dido smile and I'll defy
The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart
That's dreadful to a warrior's heart,
And she that wounds can only cure the smart.

AENEAS

If not for mine, for Empire's sake,
Some pity on your lover take;
Ah! make not, in a hopeless fire
A hero fall, and Troy once more expire.

BELINDA

Pursue thy conquest, Love; her eyes
Confess the flame her tongue denies.

CHORUS

To the hills and the vales, to the rocks and the mountains
To the musical groves and the cool shady fountains.
Let the triumphs of love and of beauty be shown,
Go revel, ye Cupids, the day is your own.

THE TRIUMPHING DANCE

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Act the Second

Scene I: The Cave

[Enter Sorceress]

PRELUDE FOR THE WITCHES

SORCERESS

Wayward sisters, you that fright
The lonely traveller by night
Who, like dismal ravens crying,
Beat the windows of the dying,
Appear! Appear at my call, and share in the fame
Of a mischief shall make all Carthage flame.
Appear!

[Enter Enchantresses]

FIRST WITCH

Say, Beldam, say what's thy will.

CHORUS

Harm's our delight and mischief all our skill.

SORCERESS

The Queen of Carthage, whom we hate,
As we do all in prosp'rous state,
Ere sunset, shall most wretched prove,
Depriv'd of fame, of life and love!

CHORUS

Ho, ho, ho, ho, ho, ho! [etc.]

TWO WITCHES

Ruin'd ere the set of sun?
Tell us, how shall this be done?

SORCERESS

The Trojan Prince, you know, is bound
By Fate to seek Italian ground;
The Queen and he are now in chase.

FIRST WITCH

Hark! Hark! the cry comes on apace.

SORCERESS

But, when they've done, my trusty Elf
In form of Mercury himself
As sent from Jove shall chide his stay,
And charge him sail tonight with all his fleet away.

CHORUS

Ho, ho, ho, ho, ho, ho! [etc.]

[Enter a Drunken Sailor; a dance]

TWO WITCHES

But ere we this perform,
We'll conjure for a storm
To mar their hunting sport
And drive 'em back to court.

CHORUS *[in the manner of an echo.]*

In our deep vaulted cell the charm we'll prepare,
Too dreadful a practice for this open air.

ECHO DANCE *[Enchantresses and Fairies]*

Scene II: The Grove

[Enter Aeneas, Dido, Belinda, and their train]

RITORNELLE *[Orchestra]*

BELINDA *[Repeated by Chorus]*

Thanks to these lovesome vales,
These desert hills and dales,
So fair the game, so rich the sport,
Diana's self might to these woods resort.

SECOND WOMAN

Oft she visits this lov'd mountain,
Oft she bathes her in this fountain;
Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discover'd, discover'd too late.

[A Dance to entertain Aeneas by Dido's women]

AENEAS

Behold, upon my bending spear
A monster's head stands bleeding,
With tushes far exceeding
Those did Venus' huntsman tear.

DIDO

The skies are clouded, hark! how thunder
Rends the mountain oaks asunder.

BELINDA *[Repeated by Chorus]*

Haste, haste to town, this open field
No shelter from the storm can yield.

[exeunt Dido and Belinda and train]

*[The Spirit of the Sorceress descends to Aeneas
in the likeness of Mercury]*

SPIRIT

Stay, Prince and hear great Jove's command;
He summons thee this Night away.

AENEAS

Tonight?

SPIRIT

Tonight thou must forsake this land,
The angry god will brook no longer stay.
Jove commands thee, waste no more
In Love's delights, those precious hours,
Allow'd by th'Almighty Powers
To gain th' Hesperian shore
And ruined Troy restore.

AENEAS

Jove's commands shall be obey'd,
Tonight our anchors shall be weighed.

[Exit Spirit.]

But ah! what language can I try
My injur'd Queen to pacify:
No sooner she resigns her heart,
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! For I
Obey your will, but with more ease could die.

THE SORCERESS AND HER ENCHANTRESSES (CHORUS)

Then since our charmes have sped,
A merry dance be led
By the nymphs of Carthage to please us.
They shall all dance to ease us,
A dance that shall make the spheres to wonder,
Rending those fair groves asunder.

THE GROVES DANCE

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Act the Third

Scene: The Ships

[Enter the Sailors, the Sorceress, and her Enchantresses]

PRELUDE

FIRST SAILOR *[Repeated by Chorus]*

Come away, fellow sailors, your anchors be weighing.
Time and tide will admit no delaying.
Take a bouzy short leave of your nymphs on the shore,
And silence their mourning
With vows of returning
But never intending to visit them more.

THE SAILORS' DANCE

SORCERESS

See the flags and streamers curling
Anchors weighing, sails unfurling.

FIRST WITCH

Phoebe's pale deluding beams
Guilting more deceitful streams.

SECOND WITCH

Our plot has took,
The Queen's forsook.

TWO WITCHES

Elissa's ruin'd, ho, ho!
Our plot has took,
The Queen's forsook, ho, ho!

SORCERESS

Our next motion
Must be to storm her lover on the ocean!
From the ruin of others our pleasures we borrow,
Elissa bleeds tonight, and Carthage flames tomorrow.

CHORUS

Destruction's our delight
Delight our greatest sorrow!
Elissa dies tonight and Carthage flames tomorrow.

[Jack of the Lanthorn leads the Spaniards out of their way among the Enchantresses.]

THE WITCHES' DANCE

[Enter Dido, Belinda and train]

DIDO

Your counsel all is urged in vain
To Earth and Heav'n I will complain!
To Earth and Heav'n why do I call?
Earth and Heav'n conspire my fall.
To Fate I sue, of other means bereft
The only refuge for the wretched left.

BELINDA

See, Madam, see where the Prince appears;
Such sorrow in his looks he bears
As would convince you still he's true.

[enter Aeneas]

AENEAS

What shall lost Aeneas do?
How, royal fair, shall I impart
The God's decree, and tell you we must part?

DIDO

Thus on the fatal banks of Nile,
Weeps the deceitful crocodile
Thus hypocrites, that murder act,
Make Heaven and Gods the authors of the Fact.

AENEAS

By all that's good ...

DIDO

By all that's good, no more!
All that's good you have forswore.
To your promis'd empire fly
And let forsaken Dido die.

AENEAS

In spite of Jove's command, I'll stay.
Offend the Gods, and Love obey.

DIDO

No, faithless man, thy course pursue;
I'm now resolv'd as well as you.
No repentance shall reclaim
The injur'd Dido's slighted flame.

For 'tis enough, whate'er you now decree,
That you had once a thought of leaving me.

AENEAS

Let Jove say what he will: I'll stay!

DIDO

Away, away! No, no, away!

AENEAS

No, no, I'll stay, and Love obey!

DIDO

To Death I'll fly
If longer you delay;
Away, away!.....

[Exit Aeneas]

But Death, alas! I cannot shun;
Death must come when he is gone.

CHORUS

Great minds against themselves conspire
And shun the cure they most desire.

[Cupids appear in the clouds o're her tomb]

DIDO

Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;

Death is now a welcome guest.
When I am laid in earth,
May my wrongs create
No trouble in thy breast;
Remember me, but ah! forget my fate.

CHORUS

With drooping wings you Cupids come,
To scatter roses on her tomb.

Soft and gentle as her heart
Keep here your watch, and never part.

THE ARTISTS



Photo by
Alex Waterhouse-Hayward

Alexander Weimann – music director

Alexander Weimann is one of the most sought-after ensemble directors, soloists, and chamber music partners of his generation. After traveling the world with ensembles like Tragicomedia, Cantus Cölln, the Freiburger Barockorchester, the Gesualdo Consort and Tafelmusik, he now focuses on his activities as Artistic Director of the Pacific Baroque Orchestra in Vancouver, and as music director of Les Voix Baroques, Le Nouvel Opéra and Tempo Rubato. Recently, he has conducted the Montreal-based baroque orchestra Ensemble Arion, Les Violons du Roy, and the Portland Baroque Orchestra; both the Orchestre Symphonique de Québec and the Montreal Symphony Orchestra have regularly presented him as a featured soloist. In the last years, he has regularly conducted the Victoria Symphony and Symphony Nova Scotia, most recently with Handel's *Messiah*.

Alexander Weimann can be heard on some 100 CDs. He made his North American recording debut with the ensemble Tragicomedia on the CD *Capritio* (Harmonia Mundi USA), and won worldwide acclaim from both the public and critics for his 2001 release of Handel's *Gloria* (ATMA Classique). Volume 1 of his recordings of the complete keyboard works of Alessandro Scarlatti appeared in May 2005. Critics around the world unanimously praised it, and in the following year it was nominated for an Opus Prize as the best Canadian early music recording. Recently, he has also released an Opus Award-winning CD of Handel oratorio arias with superstar soprano Karina Gauvin and his new Montreal-based ensemble Tempo Rubato, a recording of Bach's *St. John's Passion*, various albums with Les Voix Baroques of Buxtehude, Carissimi and Purcell, all with rave reviews. His latest album with Karina Gauvin and Arion Baroque Orchestra (Prima Donna) won a Juno Award in 2013, and a complete recording of Handel's *Orlando* was released in the fall of 2013, with an exciting group of international star soloists and the Pacific Baroque Orchestra performing.

Alexander Weimann was born in 1965 in Munich, where he studied the organ, church music, musicology (with a summa cum laude thesis on Bach's secco recitatives), theatre, medieval Latin, and jazz piano, supported by a variety of federal scholarships for the highly talented. In addition to his studies, he has attended numerous master classes in harpsichord and historical performance. To ground himself further in the roots of western music, he became intensely involved over the course of several years with Gregorian chant. Alexander Weimann has moved to the Vancouver area with his wife, three children and pets, and tries to spend as much time as possible in his garden and kitchen.



Pascale Beaudin – soprano

Canadian soprano Pascale Beaudin began her career at the Opéra de Montréal, in the roles of Zerlina (*Don Giovanni*) and Oscar (*Un ballo in maschera*). She has also sung Papagena (*Die Zauberflöte*) with Opera Lyra Ottawa. Making her début as Nannetta (*Falstaff*) at the Opéra de Québec, she returned as Gabrielle (*La Vie parisienne*) to critical acclaim. In Europe, she sang Adèle (*Le comte Ory*) at the Angers-Nantes Opéra, where she was immediately invited back as Flaminia (*Il mondo della luna*). She has also performed with the Opéra Municipal de Marseille, the Opéra de Metz, and the Opéra National de Lorraine. In October 2013, she sang Fleurdelise (*Così fan tutte* in French) with Opera Lafayette in Washington; this production was revived in New York and Versailles in January 2014.

At ease with repertoire which ranges from Baroque to Contemporary, Pascale Beaudin has been a soloist with l'Orchestre Métropolitain, l'Orchestre Symphonique de Québec, les Violons du Roy, and l'Orchestre de la Francophonie. Pascale has been invited to take part in prestigious events, such as the Lanaudière Festival, the Orford Festival, the International Domaine Forget Festival, le Festival de Musiques Sacrées de Marseille, and the Montreal Bach Festival. True to her Acadian roots, Pascale regularly performs in Eastern Canada at events including the Lamèque International Baroque Music Festival and the Indian River Chamber Music Festival.

Pascale Beaudin has received grants from the Jacqueline Desmarais Foundation, the Canada Arts Council, the Conseil des arts et lettres du Québec and the Jeunesses Musicales du Canada. She was granted the Excellence Prize by her colleagues and mentors at the Atelier Lyrique de l'Opéra de Montréal. Her discography includes a 5-disc release of the complete works for voice and piano by Francis Poulenc for the Atma label released in October 2013.



Photo by Hanya Chlala

Charles Daniels – tenor

The tenor Charles Daniels' repertoire extends 1150 years from the ninth century to the present day. Born in Salisbury, he received his musical training at King's College, Cambridge, and the Royal College of Music in London where he studied under Edward Brooks.

He has made over ninety recordings as a soloist including Evangelist in *St John Passion* with Portland Baroque, Handel's *Messiah* with the Gabrieli Consort for Deutsche Grammophon, Dowland Songs for EMI, Handel's *Alexander Balus* with The King's Consort for Hyperion, *The Beggar's Opera* for Hyperion, Schütz' *Christmas Story* for Deutsche Grammophon, Haydn's *St Cecilia Mass* with the Gulbenkian Choir and Orchestra, Bach's *Easter Oratorio* with the Taverner Consort for EMI, *Airs de Cour* with Catherine King and Jacob Heringman, Handel Occasional Songs with Emma Kirkby for SOMM records and more than twenty discs of Purcell's music, mostly with The King's Consort.

Operatic roles have included Le Dieu de Sommeil in Lully's *Atys* for the Opéra de Paris and Purcell's *Fairy Queen* in the Aix-en-Provence Festival. Concert engagements have included regular appearances at the BBC Promenade Concerts, the Edinburgh International Festival, London Handel Festival, Spitalfields Festival and appearances with The Sixteen, Academy of Ancient Music, The King's Consort, English Concert and Gabrieli Consort. Engagements outside the UK include regular appearances throughout Canada where he works with Les Voix Baroques, Les Voix Humaines, Toronto Consort and Tafelmusik and appears regularly with Early Music Vancouver and at the Montreal Baroque Festival. Charles also works regularly with De Nederlandse Bach Vereniging (Netherlands Bach Society) and has made guest appearances with Instant Pluriel (Bach Profane Cantatas), Symphonieorchester des Bayerischen Rundfunks (*Mass in B Minor*), Netherlands Philharmonic with Sir Colin Davis (*St Matthew Passion*), Il Complesso Barocco (*Dido & Aeneas, Guilty Night*), Collegium Musicum Bergen (*Messiah*) and Warsaw Philharmonic (Wojciech Kilar's *Missa Pro Pace*). Recent engagements include *King Arthur* with Tafelmusik in Toronto, *Athalia* with Kammerorchester Basel, *L'Allegro, Il Penseroso ed il Moderato* in St Gallen with Rudolf Lutz, a recording of *St Matthew Passion* with St Galler Kammerensemble, *St John Passion* in Wroclaw, Purcell concerts with Gabrieli Consort, *Gli Amori d'Apollo e di Dafne* for Toronto Consort, *Biber Requiem* with RIAS Kammerchor, *Dido & Aeneas* with The King's Consort and a series of Bach concerts in The Netherlands with Musica Amphion.

Career highlights have included Luigi Nono's *Canti di Vita e Amore* (Edinburgh International Festival), Handel's *Esther* (sung in Hebrew) in New York, Monteverdi *Vespers* with the Gabrieli Consort in Venice with Paul McCreech, Handel's *Belshazzar* at the Théâtre de Champs Elysées in Paris and *Messiah* at the Musikverein, Vienna with Harnoncourt.

Engagements in 2014/2015 included Britten/Purcell with the Gabrieli Consort at the Beaune Festival, C.P.E. Bach's and J. S. Bach's *St John Passion* at the Dartington Festival, Bach Concerts with Musica Amphion, Purcell Concerts with The King's Consort on tour in Spain, Schubert at the Oxford Lieder Festival, *Messiah* with Bach Collegium Japan (Suzuki), Bach Cantatas with Netherlands Bach, Concerts with Les Voix Humaines in Canada, *St John Passion* with Tafelmusik, Toronto and "Actus Tragicus" (a programme of Bach Cantatas) on tour with Netherlands Bach. Subsequent engagements include a tour of *L'Allegro, Il Penseroso ed il Moderato* with Rudolf Lutz.



Reginald L. Mobley – alto

Countertenor Reginald L. Mobley fully intended to speak his art through watercolours and oil pastels until circumstance demanded that his own voice should speak for itself. Since reducing his visual colour palette to the black and white of a score, he has endeavored to open a wider spectrum onstage.

Particularly noted for his "crystalline diction and pure, evenly produced tone" (Miami Herald), as well as "elaborate and inventive ornamentation" (South Florida Classical Review), Reggie is rapidly making a name for himself as soloist in Baroque, Classical, and modern repertoire. His natural and preferred habitat as a soloist is within the works of Bach, Charpentier, Handel, Purcell, as well as other known Baroque Period mainstays. Not to be undone by a strict diet of cantatas, odes, and oratorios, Reggie finds himself equally comfortable in rep of later periods and genres. Such works as Haydn's *Theresienmesse*, Mozart's *Requiem*, Bernstein's *Chichester Psalms*, and Orff's *Carmina Burana*. He has also performed the title role of "Paris" in the Florida premiere of John Eccles' *Judgment of Paris*, under the direction of Anthony Rooley and Evelyn Tubb.

A longtime member of the twice GRAMMY® nominated Miami based professional vocal ensemble, Seraphic Fire, Reggie has had the privilege to also lend his talents to other ensembles in the US and abroad, such as the Dartmouth Handel Society, Apollo's Fire, Vox Early Music, Portland Baroque Orchestra, North Carolina Baroque Ensemble, Ensemble VIII, San Antonio Symphony, Early Music Vancouver and Symphony Nova Scotia under direction of Alexander Weimann, and the Oregon Bach Festival under the direction of Matthew Halls.

Not to be held to conventional countertenor repertoire, the "Barn-burning, [...]phenomenal" male alto has a fair amount of non-classical work under his belt. Not long after becoming a countertenor, he was engaged in several musical theatre productions as a principal or secondary role. Most notable among them was the titular role in Rupert Holmes' *Mystery of Edwin Drood*, and "Jacey Squires" in Meredith Willson's *The Music Man*. In addition to his work in musical theatre, he performed many cabaret shows and sets of jazz standards and torch songs in jazz clubs in and around Tokyo, Japan. Reggie studied voice at the University of Florida with Jean Ronald LaFond, and Florida State University with Roy Delp.



Photo by Betsy Kershner

Danielle Reutter-Harrah – mezzo-soprano

Danielle Reutter-Harrah is a versatile performer with a particular enthusiasm for historically informed performance practice. She has been lauded for her “lovely” solo (San Francisco Classical Voice) in her recent debut as a soloist with the San Francisco Symphony Chorus in Mason Bates’ *Mass Transmission*. She appears frequently with the American Bach Soloists, most recently singing with “beauty and passion” (San Francisco Classical Voice) in a rarely performed early version of Bach’s *St Matthew Passion*.

While she frequently interprets Handel, Bach, and Purcell, her repertory also includes Brahms, Saint-Saëns, Stravinsky, Britten, and Corigliano. She has appeared with the Baroque Chamber Orchestra of Colorado, St. Martin’s Chamber Choir, the San Francisco Bach Choir, the San Jose Opera, and the American Bach Soloists, among others. Her stage roles include Dido (*Dido and Aeneas*), Giannetta (*L’Elisir d’Amore*), Ruggiero (*Alcina*), and Maggie (*Gift of the Magi*). She has performed under numerous directors, among them Helmut Rilling, Marin Alsop, Catherine Sailer, Timothy Krueger, Tan Dun, Michael Tilson Thomas, Jeffrey Thomas, Ragnar Bohlin and George Cleve.

Originally from Portland, Oregon, Danielle earned a Bachelor of Music degree from the Lamont School of Music at the University of Denver, and a Master of Music degree from the San Francisco Conservatory of Music. She has been a professional member of the San Francisco Symphony Chorus since 2011 and is a founding member of the Bay Area’s Liaison, an early music ensemble which features chamber music from the 17th and 18th centuries.



Sumner Thompson – baritone

Described as possessing “power and passion” and “stylish elegance”, Sumner Thompson is in high demand on the concert and opera stage across North America and Europe.

He has appeared as a soloist with many leading ensembles and orchestras including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival Orchestra, Apollo’s Fire, Pacific Baroque Orchestra, Les Boreades de Montreal, Mercury Baroque, Les Voix Baroques, The Handel and Haydn Society, Boston Baroque, Tafelmusik, the Orpheus Chamber Orchestra, gli angeli genève, and the orchestras of Cedar Rapids, Phoenix, Richmond, Memphis, Indianapolis, Buffalo, and Charlotte.

Recent engagements included his first *St. Matthew Passion* as a tenor at St. Thomas’ in New York City, a repeat performance of Handel’s *Messiah* with Boston’s Handel and Haydn Society, Handel’s *Saul* with Boston’s Back Bay Chorale, Monteverdi’s *1610 Vespers* with the critically acclaimed Green Mountain Project, Britten’s *War Requiem* with the Boston Philharmonic, Bach’s *St. John Passion* at the National Cathedral, and the title role in Britten’s *Saint Nicolas* with Philadelphia Choral Arts. On the operatic stage he performed the role of El Dancaïro in *Carmen* with the Cincinnati Opera in the Spring of 2014, and will perform the role of Siegmund in a concert version of Act I of Wagner’s *Die Walküre* in Boston in the Spring of 2015.

Mr. Thompson can be heard on the Boston Early Music Festival’s Grammy nominated recording of Lully’s *Psyché* on the CPO label, with the Handel and Haydn Society on their recording of Handel’s *Messiah* on the Coro label, and also with Les Voix Baroques on *Canticum Canticorum*, *Carissimi Oratorios*, and *Humori*, all on the ATMA label.

In addition to his musical pursuits, Mr. Thompson spends his time restoring his 1885 Stick-style Victorian home, building various types of bass guitars, and entertaining his 3 year old daughter.



Monica Whicher – soprano

Style and musical elegance combined with an intuitive theatrical sense are the hallmarks of soprano Monica Whicher’s performances on the concert and opera stage. Extravagantly praised for repertoire ranging from the title role in *Thaïs* to the most intimate masterpieces of German Lieder, the Ontario native continues to captivate listeners from Lamèque to Vancouver. Recent destinations include the Festival International de Musique Baroque de Lamèque, Edmonton’s Richard Eaton Singers, Vancouver’s Music in the Morning series, Orchestra London, ON and Toronto’s Amadeus Choir. Her latest recording with harpist Judy Loman was released to great acclaim and she is also prominently featured in the Fall 2014 release of the continuing Ukrainian Artsong Project. Her 2014-2015 season also includes Brahms’ *Requiem* with Symphony Nova Scotia, *Messiah* with Vancouver Chamber Choir, *Weihnachtsoratorium* for Toronto Bach Consort and Wolf’s *Italianisches Liederbuch* for the University of Toronto’s Faculty of Music Artist Series.

In the previous seasons, she was heard with the Thunder Bay Symphony, Symphony Nova Scotia and Ottawa’s Thirteen Strings in repertoire ranging from opera to Villa Lobos to Fauré and Bach. Ms. Whicher debuted with Houston’s Mercury Baroque as Asprano in Vivaldi’s *Montezuma*, the work’s premiere in North America. In addition to her residency at the Colours of Music Festival, her many recitals include the works of Lysenko at Toronto’s Koerner Hall, return engagements with the Talisker Players, the Ottawa Chamber Music Festival, the Leith Festival and the Indian River Festival.

Winner of the George London Award, Ms. Whicher has been nominated for a Juno Award for “Singing Somers Theatre” (Centrediscs) as well as two Dora Mavor Moore awards (*Le Nozze di Figaro*, *Dido and Aeneas*) and is featured on the Juno-award winning CD’s “Beethoven Lives Upstairs”, “Mozart’s Magic Fantasy” and “Daydreams

and Lullabies". Her recordings of Bach, Schubert and Hatzis are available on Marquis Classics and other labels and her critically acclaimed portrayal of Mérope can be seen in the EuroArts DVD of *Lully's Persée*. Ms. Whicher is on the faculty of both the Glenn Gould School and the University of Toronto.



Jacqueline Woodley – soprano

Canadian soprano Jacqueline Woodley has been praised for her fearless versatility, changing styles fluidly from early music to contemporary, from opera to art song. Recent performances include her Montreal Symphony Orchestra debut under Kent Nagano; the role of Adele (*Die Fledermaus*) with Edmonton Opera; appearances at the Vancouver Early Music Festival and the Ottawa International Music Festival with Les Voix Baroques; a soprano and trumpet programme for Clavecin en Concert and La Fête de la Musique de Mont-Tremblant; and Handel's *Messiah* both for the National Arts Centre Orchestra and in a staged version for Against the Grain Theatre.

Sought after for her "exceptional talent" in performing modern works, Jacqueline created the role of Milice-Bride in the première of Ana Sokolovic's opera *Svaba-Wedding* with Queen of Puddings Music Theatre, as well as the American première with Philadelphia Opera and subsequent Canadian and European tours. Other well-received performances of contemporary music include works by György Kurtág, Kaija Saariaho and Judith Weir.

A recent alumna of the Canadian Opera Company Studio Ensemble (2010-2012), she performed and covered several main stage roles, including Olympia (*Contes d'Hoffmann*), Amore (*Orfeo ed Euridice*), First Priestess (*Iphigénie en Tauride*), Page (*Rigoletto*), Lace Seller (*Death in Venice*), and was heard in the Studio Ensemble productions as Iris in *Semele* and the "deliciously sexy" Papagena in *Die Zauberflöte*.

Possessing a strong affinity for concert works, Jacqueline has sung Bach's *Saint John Passion*, Orff's *Carmina Burana*, Fauré and Mozart's *Requiem*, Mahler's Eighth Symphony, Mercure's *Cantate pour une joie*, Haydn's *The Creation*, Pärt's *Stabat Mater*, and Vaughan Williams' *Dona Nobis Pacem*. Jacqueline holds a master's in opera from McGill University, and upcoming performances include *Messiah* with Aradia Ensemble and *Papagena* with Edmonton Opera.

THE ORCHESTRA

Alexander Weimann music director & harpsichord	Double-manual harpsichord after Taskin by Craig Tomlinson, courtesy of Carol Tsuyuki
Chloe Meyers violin	Unknown builder (Italy, c.1760)
Noémy Gagnon-Lafrenais violin	Unknown builder (c.1700)
Mieka Michaux viola	William Forster (English, 18th century)
Beiliang Zhu cello	Bohemian, maker unknown (c.1810), courtesy of Natalie Mackie
Dominic Girard double bass	Pöllmann (1971), courtesy of Wilmer Fawcett
Andrew Burn bassoon	Peter de Koning (The Netherlands) after J.H. Eichentopf
Mylène Bélanger keyboards	Double-manual harpsichord after Taskin by Craig Tomlinson, courtesy of Bruce Wright Baroque-style chamber organ by Helmuth Wolff (Laval, QC, 1995), from the collection of Early Music Vancouver
Sylvain Bergeron lute	14-Course Arciliuto by Andreas v. Holst (Munich, 2010) after V. Venere (Padua, 1592)
Lucas Harris lute & guitar	Archlute by Ray Nurse after Tieffenbruchar, courtesy of Ray Nurse Baroque guitar by Michael Schreiner (Toronto, 2011) after Voboam, courtesy of Ray Nurse
Matthew Jennejohn oboe & recorder	Baroque oboe by Mary Kirkpatrick (Ithaca, NY, 2010) after Jonathan Bradbury (England, c.1720) Alto recorder by Fred Morgan (Australia, 1993) after Jacob Denner (Nuremberg, c.1720) Soprano recorder by Jean-Luc Boudreau (Montreal, 2011) after Jan Steenbergen (The Netherlands, c.1710)
Curtis Foster oboe	Baroque oboe by Sand Dalton (Lopez Island, WA, 2004) after J.H. Eichentopf (Leipzig, c.1720)
Kris Kwapis trumpet	Baroque trumpet by Frank Tomes (London, 2002) after Johann Leonhard Ehe III (Nuremberg, Germany, 1746)
Lena Console trumpet	Egger Baroque trumpet
Nicole Arendt timpani	Baroque-style 18th-century Pauken in the Viennese tradition by Peter Kogan (Minnesota, 2012), from the collection of Early Music Vancouver

Special thanks to Bruce Wright and to Carol Tsuyuki for the use of the harpsichords for this event. Both instruments were built by Craig Tomlinson of West Vancouver, after 18th-century originals by Pascal Taskin.