

THE ARTISTS

Alex Potter
COUNTERTENOR

WITH

Christina Hutten
ORGAN & HARPSICHORD

John Lenti
LUTE

Natalie Mackie
VIOLA DA GAMBA

Beiliang Zhu
VIOLA DA GAMBA

Chamber Organ
by Juget-Sinclair

French double-manual
harpsichord after Taskin

Supported by

**Birgit Westergaard
and Norman Gladstone**

Pre-concert chat with
host Matthew White at 6:45:

**Alex Potter
& Christina Hutten**



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PROGRAMME

WEDNESDAY AUGUST 9 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

HEAVENLY LOVE: SACRED ARIAS FOR COUNTERTENOR

Anon. (Austria, 17th century):
Salve Regina

Alessandro Grandi (1586-1630):
O quam tu pulchra es

Girolamo Kapsberger (c.1580-1651):
Aria di Fiorenza

Giovanni Felice Sances (1600-1679):
Audite me

August Kühnel (1645-c.1700):
Variations on "Herr Jesu Christ, Du höchstes Gut"

Heinrich Schütz (1585-1672):
O süsßer, o freundlicher

INTERVAL

Johann Schenck (1660-1712):
Excerpts from Sonata VI from *L'Echo du Danube*, Op. 9
Adagio, Aria, Giga

Henry Purcell (1659-1695):
An evening Hymn

Peter Philips (1560-1628):
Veni Sancte Spiritus

Barbara Strozzi (1619-1677):
In medio Maris

Dietrich Buxtehude (1637-1707):
Toccatà in G BuxWV 165

Pelham Humfrey (1647-1674):
A hymn to God the Father

Dietrich Buxtehude:
Jubilate Domino

THE ARTISTS

Alex Potter

Alex Potter is a sought-after interpreter of seventeenth- and eighteenth-century music, performing with conductors including Philippe Herreweghe, Thomas Hengelbrock, Lars Ulrik Mortensen, Jos van Veldhoven, and Stephen Layton. He began his musical education as a chorister at Southwark Cathedral, continued as a Choral Scholar at New College, Oxford and then pursued further study at the Schola Cantorum in Basel, Switzerland. Recent performances of note include Handel's *Solomon* with Stephen Layton/The Holst Singers, Bach's *St. John Passion* with Manfred Honeck and the Stuttgart Symphony Orchestra, Bach's *B-Minor Mass* at the Salzburger Festspiele with Collegium 1704/Vaclav Luks, and several tours of music by J.S. Bach under Philippe Herreweghe and Collegium Vocale Gent. Alex Potter's large discography includes a number of solo discs featuring lesser-known composers such as Rosenmüller, Fux, Zelenka and Caldara, and he also features on the highly acclaimed new *B-Minor Mass* recording with Concerto Copenhagen and Lars Ulrik Mortensen. He lives in the Lüneburger Heath region of Germany with his wife and two daughters. When not singing he also enjoys baking bread, restoring his half timbered house and growing vegetables in the garden with varying degrees of success.

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Christina Hutten

Organist and harpichordist Christina Hutten has presented recitals in Canada, the United States, and Europe, including performances in concert series hosted by the Oude Kerk in Amsterdam, the Hooglandsekerk in Leiden, Early Music Vancouver, the Universities of Calgary and British Columbia, and others. She participated in the Britten-Pears Programme led by Andreas Scholl and Tamar Halperin, for which she was awarded the Loewen Prize. Funded by a generous grant from the Canada Council for the Arts, she pursued historical keyboard studies in Europe with Francesco Cera, François Espinasse, and Bernard Winsemius. She obtained a Master's Degree in Organ Performance from Arizona State University under the direction of Kimberly Marshall and an Advanced Certificate in Harpsichord Performance from the University of Toronto, where she studied with Charlotte Nediger. She is now a doctoral candidate in musicology at the University of British Columbia.

John Lenti

John Lenti, whose playing on theorbo, baroque guitar, and lutes has been described as "a joy to behold" (Seattle Times) and praised for its "nuanced beauty and character" (Gramophone), regularly deploys his "uncommonly big sound" (Third Coast Digest) to considerable acclaim as a soloist and accompanist with groups like Apollo's Fire, Haymarket Opera Company, Portland Baroque Orchestra, the Seattle Symphony, the Los Angeles Philharmonic, Musica Angelica, New York Baroque Incorporated, and Seraphic

Fire, among many others. He tours regularly with his ensembles the I-go Collective, Wayward Sisters, Baroque Music Montana, and Ostraka, and from his base in Seattle, he appears frequently with most groups of note on the West Coast. He can be heard on a handful of recordings on various labels with several of the aforementioned groups, and on a recent release with Dominique Labelle and Musica Pacifica. He has occasionally been surprised to hear himself on the radio.

Natalie Mackie

Natalie Mackie studied cello at the Conservatoire de Musique (Québec), followed by a degree from the School of Music, UBC, where she was introduced to the viola da gamba. She pursued further studies at the Koninklijk Conservatorium in The Hague. Natalie has played with many ensembles in Canada and the US, including New World Consort, Les Coucous Bénévoles, Tafelmusik, Portland and Seattle Baroque Orchestras, Les Voix Humaines, Tempo Rubato, Les Voix Baroque, Oregon Bach Festival Orchestra, Victoria Baroque Players, and Vancouver Intercultural Orchestra among others. Natalie is a member of Pacific Baroque Orchestra and the chamber ensemble "La Modestine"; both Vancouver-based ensembles. She has toured throughout Canada, Europe, and the US and recorded for Radio France, German Radio, BBC, CBC, and NPR, as well as the Canadian label Atma Classique. Natalie is a regular performer in the Pacific Baroque Festival, held annually in Victoria, BC, and teaches in the Baroque Orchestra Mentorship Programme at the University of British Columbia.

Beiliang Zhu

Beiliang Zhu won the 1st prize and the Audience Award at the XVIII International Bach Competition in Leipzig 2012 (violoncello / baroque violoncello) as the first string player to have received this honour on a baroque instrument. Hailed by the New York Times as "particularly exciting", and by the New Yorker as bringing "telling nuances" and being "elegant and sensual, stylishly wild", Beiliang seeks artistry in a wide range of repertoire and different roles as a modern cellist, baroque cellist, and violist da gamba. She has given solo recitals at the Bach Festival Leipzig, Boston Early Music Festival, the Seoul Bach Festival, the Helicon Foundation, among others, as well as performing with internationally acclaimed artists and ensembles. Beiliang received her Master of Music from the Juilliard School in Historical Performance studying with Phoebe Carrai (baroque violoncello) and Sarah Cunningham (viola da gamba), Bachelor of Music Degree and Performer's Certificate from the Eastman School of Music. Beiliang is currently pursuing a Doctor of Musical Arts in Violoncello, under the guidance of Steven Doane, and a Master of Arts in Ethnomusicology at the Eastman School of Music. Fascinated by studies of cultures, Beiliang believes firmly in the communicative qualities of musical performances therefore invites the listeners to converse with her through various means. More information can be found on www.beiliangzhu.com.

HEAVENLY LOVE:

SACRED ARIAS FOR COUNTERTENOR

During the second half of the sixteenth century, the Roman Catholic Church battled to win back the lands and souls which it had lost to Protestantism. Alongside violent and coercive methods, Catholicism also employed a kind of multimedia campaign, encompassing liturgy, art, architecture and music, using beauty and splendour as a way of inspiring people back to the “true belief”. As expressed by church authorities at the time, music should be composed “in such a way that the words may be clearly understood by all, and thus the hearts of the listeners be drawn to the desire of heavenly harmonies, in the contemplation of the joys of the blessed...” Of course, sacred music was not just a tool for zealots; it also had significant prestige at princely courts around Europe, and facilitated domestic devotion and even entertainment. Because of this, despite the bitter confessional conflicts, composers and patrons from Protestant Europe were only too keen to learn and assimilate new musical styles from Italy. Heinrich Schütz went to Venice twice, on “study-leave” paid for by the Lutheran Elector of Saxony, to learn cutting-edge compositional techniques developed by the musicians of the Basilica of St. Mark in Venice.

The Counter-Reformation aims of textual clarity and emotional potency found an effective vehicle in monody. This radical new way of composing was invented in Florence in the 1580s, in an attempt to recreate the performance style of Ancient Greek drama, which led to the invention of opera around 1600. The aim of monody was to make music subservient to the text by employing speech-like rhythms and melodic shapes in the vocal part, supported by chordal accompaniment of the lute, organ or harpsichord. Girolamo Kapsberger’s “Aria di Fiorenza” is a lute arrangement of the famous closing dance chorus of *La Pellegrina*, one of the Florentine experiments with musical theatre. The border between sacred and secular music was vary porous during the seventeenth century. One of Kapsberger’s Roman colleagues, for example, used the aria di Fiorenza as the theme for a mass setting, and the monodic theatrical style was swiftly adapted to sacred music and mixed with polyphonic textures and dance rhythms, as seen in the works by Grandi, Strozzi and Sances on this programme. “O süßer, o freundlicher” by Schütz and “A hymn to God the Father” by Humfrey are excellent examples of how northern-European composers took the Italian musical innovations and adapted them to their own language.

Whilst text expression was one important aesthetic, the seventeenth century also saw significant developments in instrumental style. In Renaissance counterpoint, musical lines interwove with one another and instrumental writing was almost indistinguishable from vocal. Over the course of the century, there emerged both a more clearly defined texture of melody with accompaniment, as well as a truly idiomatic style for instruments. Sonata VI for solo viola da gamba from Johann Schenck’s *L’Echo du Danube* and Dietrich Buxtehude’s Toccata in G for harpsichord demonstrate the level of skill attained by late-seventeenth-century instrumentalists. Not surprisingly, instrumental virtuosity found its way into sacred vocal music such as the Anonymous “Salve Regina” and Buxtehude’s “Jubilate Domino”, in which voice and gamba are profiled alone and together, as well as in tuneful imitation of one another over the continuo, but



Countertenor Alex Potter

the gamba writing features leaps, arpeggios, and double-stopping, impossible for the voice to copy.

Paradoxically, much of the music presented in this concert is not “church music” but rather, in the cases of the Humfrey, Purcell, and Strozzi, probably intended for performance in private households or, as with the Buxtehude “Jubilate Domino”, probably for concert performance in the “Abendmusiken” in Lübeck. Even the two sacred instrumental variations “Herr Jesu Christ, du höchstes Gut” and “Veni Sancte Spiritus” were likely not service music, but private meditations on the meaning of the choral and chant texts. Rather than writing short keyboard verses to alternate with sung chant as was the liturgical norm, Peter Philips chose to put the entire chant tune in the bass and compose music that paints the meaning of each chant verse above it. Secular performance contexts, rather than detracting from the sacred nature of the music, express how Christian belief permeated all aspects of people’s lives in Europe in the period. Indeed, it is these composers’ sincere and emotional responses to religious texts, speaking to us from the “foreign country” of the past, that continue to move us in the present.

- Alex Potter

TEXTS AND TRANSLATIONS

Anon.

(Austria, 17th century):

Salve Regina

Salve Regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exules filii [H]evae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Eja ergo, Advocata nostra,
Illos tuos misericordes oculos ad nos converte
Et Jesum, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende,
O clemens, O pia, O dulcis Virgo Maria.

Hail, Holy Queen, Mother of mercy,
[Hail] our life, our sweetness and our hope!
To thee do we cry, poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn, then, most gracious advocate,
thine eyes of mercy toward us,
and after this, our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

Alessandro Grandi (1586-1630):

O quam tu pulchra es

O quam tu pulchra es,
Amica mea, columba mea,
Formosa mea
Oculi tui columbarum
Capilli tui sicut greges caprarum
Et dentes tui sicut greges tonsarum.
Veni de Libano, veni coronaberis.
Surge propera, surge sponsa mea,
Surge dilecta mea, immaculata mea,
Surge, veni, quia amore languet.

O how beautiful you are,
My girlfriend, my dove,
My beautiful one,
Your eyes are those of doves
Your hair is like flocks of goats,
Your teeth are like rows of oars.
Come from Lebanon, come and you will be crowned.
Arise quickly, arise my bride
Arise my precious, my spotless one,
Arise, come, because I languish in love.

Girolamo Kapsberger (c.1580-1651):

Aria di Fiorenza

Giovanni Felice Sances (1600-1679):

Audite me

Audite me, divini fructus, et quasi rosa
plantata super rivus aquarum fructificate.
Quasi Libanus odorem suavitatis habete.
Florete flores quasi liliium, et date odorem,
et frondete in gratium et collaudate canticum,
et benedicite Dominum in operibus suis.
Alleluia.

Hear me, O divine fruit, and as a rose
planted by a stream of water, bud forth.
Produce a fragrance as sweet as frankincense.
Send forth flowers as the lily, and yield an aroma,
and bring forth leaves in grace, and praise the song,
and bless the Lord in his works.
Alleluia.

August Kühnel (1645-c.1700):
Variations on "Herr Jesu Christ, Du höchstes Gut"

Heinrich Schütz (1585-1670):
O süßser, o freundlicher

O süßer, O freundlicher, O gütiger Herr Jesu Christe,
wie hoch hast du uns elende Menschen geliebet,
wie teuer hast du uns erlöset,
wie lieblich hast du uns getröstet,
wie herrlich hast du uns gemacht,
wie gewaltig hast du uns erhoben.

Mein Heiland, wie erfreuet sich mein Herz,
mein Heiland, wenn ich daran gedenke,
denn je mehr ich daran gedenke,
je freundlicher du bist,
je lieber ich dich habe.

Mein Erlöser, wie herrlich sind deine Wohltaten,
die du uns erzeiget hast,
wie groß ist die Herrlichkeit,
die du uns bereitet hast.

O wie verlangst meiner Seelen nach dir,
wie sehne ich mich mit aller Macht aus diesem Elende
nach dem himmlischen Vaterland.

Mein Helfer, du hast mir mein Herz
genommen mit deiner Liebe,
daß ich mich ohn Unterlaß nach dir sekne,
daß ich bald zu dir kommen
und deine Herrlichkeit schauen sollte.

O sweet, o friendly, o kind Jesus Christ,
how great has been your love for us wretched people,
how dearly have you saved us,
how lovingly have you comforted us,
how splendid have you made us,
how powerfully have you exalted us.

My saviour, how my heart rejoices
when I think about it,
for the more I think about it,
the friendlier you are,
the more I like you.

My saviour, how splendid are your good deeds,
that you have revealed to us;
how great is the splendour
that you have prepared for us.

O how my soul longs for you,
in my misery, how I yearn with all my might
for the heavenly fatherland!

My helper, you have taken
my heart with your love,
so that I yearn for you ceaselessly.
Ah, that I soon might come to you
and behold your splendour!

INTERVAL

Johann Schenck (1660-1712):
Excerpts from Sonata VI from L'Echo du Danube, Op. 9
Adagio, Aria, Giga

Henry Purcell (1659-1695):
An evening Hymn

Now, now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.

Hallelujah!

Peter Philips (1560-1628):
Veni Sancte Spiritus

Barbara Strozzi:
In medio Maris

In medio maris contrarius erat ventus.
In imbre, in unda, in fluctibus levis
navicula jactabatur.
Jam quarta vigilia noctis errabant
dolentes, lugentes.
Ecce a longe ambulans super mare
venit ad eos.
Turbati sunt stupore, timore.
Clamabant pavidi: "Fantasma est!"
Locutus est Jesus,
"Ego sum. Veni et tu,
Petrus, super aquas?"
Discessit e navicula, ambulavit.
Tremuit, precatus est Petrus:
"In vento valido, in unda liquida, eu! pes immergitur!
Jam cado, jam pereo, me salvum fac, Jesu!"
Apprehendit, reprehendit eum Dominus:
"Modicae fidei, quare dubitasti?"
Clamabant undique gentes:
Fili Dei, alleluia,
Fili Dei vere tu es, alleluia!

In the midst of the sea the wind was adverse.
In the storm, among the flood and the waves,
the little boat was tossed.
In the fourth hour of the night they were driven
now here, now there, weeping and groaning.
Then behold, from far off He came walking
across the water toward them.
They were much distressed by amazement and fear.
Frightened, they cried out, "It is a ghost!"
Jesus spoke:
"It is I. Will you also come
upon the waters, Peter?"
Peter leapt from the boat and walked.
Then he began to tremble, and prayed, saying,
"In the mighty wind, in the wet waves, alas!
My foot sinks! I fall, I am dying; save me, O Jesus!" Jesus
seized Peter and reproached him:
"O you of little faith, why did you doubt?"
The peoples were crying out everywhere:
"Son of God, alleluia;
truly you are the Son of God, alleluia!"

Translation Michael J. Smith

Dietrich Buxtehude (1637-1707):
Toccata in G BuxWV 165

Pelham Humfrey (1647-1674):
A hymn to God the Father

Wilt Thou forgive that sin where I begun,
Which was my sin, though it were done before?
Wilt Thou forgive that sin, through which I run,
And do run still, though still I do deplore?
When Thou hast done, Thou hast not done,
For I have more.

Wilt Thou forgive that sin which I have won
Others to sin, and made my sin their door?
Wilt Thou forgive that sin which I did shun
A year or two, but wallowed in a score?
When Thou hast done, Thou hast not done,
For I have more.

I have a sin of fear, that when I have spun
My last thread, I shall perish on the shore ;
But swear by Thyself, that at my death Thy Son
Shall shine as he shines now, and heretofore ;
And having done that, Thou hast done ;
I fear no more.

Dietrich Buxtehude:
Jubilate Domino

Jubilate Domino, omnis terra.
Cantate et exultate et psallite,
Psallite Domino in cithara,
Cithara et voci psalmi,
In buccinis et voce tubae.
Jubilate in conspectus
Regis Domini.

Rejoice in the Lord, all the earth!
Sing, exult, and strike up!
Strike up to the Lord with the lyre
The lyre, and the sound of psalms,
With horns and the sound of the trumpet!
Rejoice before
the King, the Lord!

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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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