

EARLY MUSIC VANCOUVER

Executive and Artistic Director Matthew White

PURCELL

FUNERAL MUSIC FOR A PRINCE AND A QUEEN

VOX LUMINIS



AT CHRIST CHURCH CATHEDRAL

OCT 13  
2018

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# EARLY MUSIC VANCOUVER

TRANSCENDING TIME

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## EARLY MUSIC VANCOUVER

TRANSCENDING TIME

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## THE ARTISTS

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### Vox Luminis

**Lionel Meunier**

ARTISTIC DIRECTOR

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Caroline Weynants

Victoria Cassano

ALTOS

Alexander Chance

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

**Lionel Meunier**



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## ROYAL FUNERAL MUSIC FOR A PRINCE AND A QUEEN

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Martin Luther (1483-1546):

Mit Fried und Freud ich fahr dahin

(Chorale, verses 1 & 4)

Heinrich Schütz (1585-1672):

**Musikalische Exequien**

Concert in Form einer teutschen Begräbnis-Missa SWV 279

Motette: Herr, wenn ich nur dich habe SWV 280

Canticum B. Simeonis: Herr, nun lässest du deinen Diener in Friede fahren SWV 281

### INTERVAL

Henry Purcell (1659-1695):

Hear my Prayer, O Lord

### Music for the Funeral for the Queen Elizabeth – 21 February 1695

Thomas Morley (1557-1602):

**The first dirge Anthem:**

I am the resurrection and the life

I know that my Redeemer liveth

We brought nothing into this world

**The second dirge Anthem:**

Man that is born of a woman

In the midst of life

Thou knowest, Lord

**The third dirge Anthem:**

I heard a voice from heaven

Henry Purcell:

O dive custos - Elegy on the death of Queen Mary

Henry Purcell:

**Funeral Sentences**

Man that born of a woman

In the midst of life

Thou knowest, Lord

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For more information, visit [voxluminis.com](http://voxluminis.com)

Vox Luminis records exclusively for the Belgian label Ricercar.

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MANAGEMENT:

Alliance Artist Management, 5030 Broadway Suite 812, New York, NY 10034

## VOX LUMINIS

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Vox Luminis is a Belgian early music vocal ensemble created in 2004 by Artistic Director Lionel Meunier. The ensemble performs over 60 concerts a year, appearing on stages in Belgium, across Europe and around the world. Since its inception, the ensemble has been defined by its unique sound, appealing as much through the personality of each timbre as it does through the colour and the uniformity of the voices. The size and composition of the group depends on the repertoire, with the core of soloists, mostly from the Royal Conservatory of the Hague, often joined by additional performers. The repertoire is essentially Italian, English and German and spans from the 16th to the 18th century.

Vox Luminis boasts 12 albums on the labels Alpha Classics, Ricercar, Ramée, and Musique en Wallonie. These recordings have enjoyed international critical acclaim, and have won numerous prizes including the prestigious *Gramophone* Recording of the Year in 2012 for the *Musicalische Exequien* by Heinrich Schütz.

Vox Luminis has performed extensively at festivals in Belgium, Europe and overseas, and has performed in prestigious venues such as Wigmore Hall in London, the Oratoire du Louvre in Paris, the Auditoria Nacional de Música

in Madrid, the Concertgebouw in Brugge, the Muziekgebouw in Amsterdam, and the Tivoli Vredenburg in Utrecht. Residencies for the ensemble have been held at the Abbey of Sainte-Marie-des-Dames, the Centre for Fine Arts in Brussels, the Concertgebouw in Brugge, the prestigious Festival of Early Music in Utrecht, and the “Musique et Mémoire Festival”. In 2017, the Aldeburgh Festival in England, founded by Benjamin Britten, hosted the ensemble for the first time.

Recent international highlights include performances at the Berlin and Cologne Philharmonics, Arnstadt’s Bachkirche, the Thüringer Bachwochen and the Bachfest Leipzig. 2017 marked the group’s debut in the grand Salle Henry Leboeuf in Brussels, to inaugurate the beginning of a five-year residency. In the coming years, Vox Luminis will also be “huisartiest” at the Concertgebouw in Brugge.

Most recently, the ensemble released recordings of Handel’s *Dixit Dominus* and J.S. Bach’s *Magnificat*. In addition to working with its own orchestra, Vox Luminis also frequently collaborates with other internationally renowned ensembles and orchestras. In 2017, such collaborations have included projects with the Franco-Canadian Ensemble Masques and with the Freiburger Barockorchester.

*One project, one objective, one path: introduce today’s audiences to early vocal music, passionately conveying its quintessence and touching the light through the voice. Vox Luminis.*

# LIONEL MEUNIER

## ARTISTIC DIRECTOR

Lionel Meunier is musician and singer, and founder of Vox Luminis, early music vocal ensemble (2004). He is conductor and artistic director for Vox Luminis and ensures its international reputation.

Being passionate about music from a very young age, he started his musical education in the city of Clamecy (France) with the trumpet, recorder and solfège. Lionel then continued his studies at *Institut Supérieur de Musique et de Pédagogie* (the Superior Institute of Music and Pedagogy - IMEP) in Namur where he earned his degree in recorder with great distinction. He took classes from Tatiana Babut du Marès and Hugo Reyne and masterclasses with Jean Tubéry.

He then focused his attention on vocal studies with Rita Dams and Peter Kooij at the Royal Conservatory of the Hague (NL). At the same time, he started a career as a concert musician; he was soon in great demand as a soloist and he joined prestigious ensembles like Collegium Vocale Ghent (P. Herreweghe), World Youth Choir, Arsys Bourgogne (P. Cao), Amsterdam Baroque Choir (T. Koopmann), the Chamber Choir of Namur, the Favoriti de la Fenice (J. Tubéry), the Soloists of the Chamber Choir of Namur, Cappella Pratensis (S. Bull) and the soloists of the Dutch Bach Vereniging (J. Van Veldhoven).

Over the past two years, Lionel Meunier has been increasingly in demand from many ensembles throughout Europe as coach, conductor and artistic leader. His passionate yet thoughtful



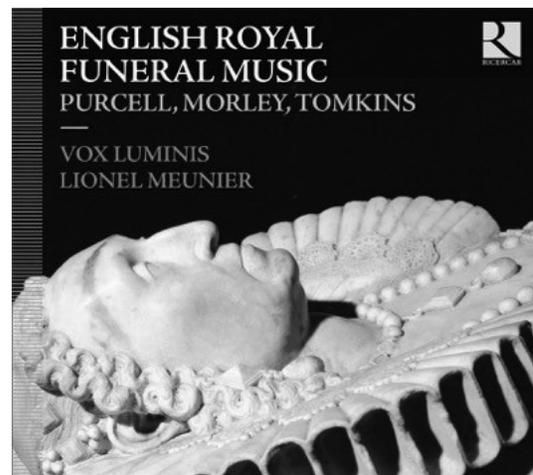
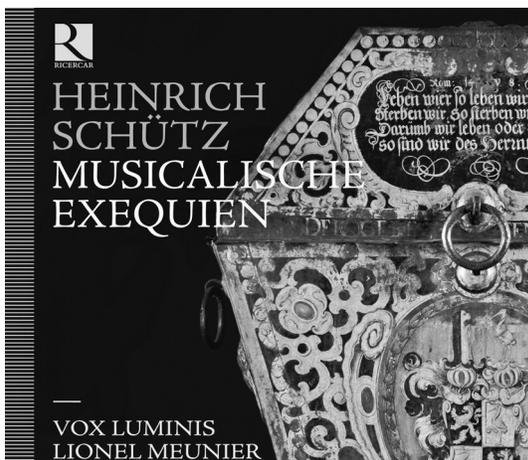
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approach to the early music and a capella repertoire, combined with the understanding of and respect for the singers, has allowed him to achieve progressively ever-higher standards. Moreover, he is jury member for many international festivals and competitions.

In 2013, Lionel Meunier was given the title of Namur Person of the Year for Culture.

Just as mindful about education, Lionel and Vox Luminis regularly offer masterclasses, coaching sessions and conferences on the repertoire from the end of the Renaissance period and from the Baroque period.

## VOX LUMINIS CDs FOR SALE IN THE LOBBY:



[Gramophone™ Recording of the Year in 2012]

# ROYAL FUNERAL MUSIC FOR A PRINCE AND A QUEEN

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'With peace and joy I go on my way, in accordance with God's will.' So opens Martin Luther's German paraphrase of the *Nunc Dimittis*, the canticle sung by the aged Simeon on witnessing the presentation of the infant Christ in the Temple. Luther's setting was published in the first Lutheran hymnal, *Eyn geystlich Gesangk Buchleyn* (Wittenberg, 1524), and later included in the *Christliche Geseng zum Begrebniss* (1542), a collection of chants and chorales for Lutheran funerals. Combined with a simple yet haunting melody reminiscent of Gregorian chant, Luther's words capture the serenity of the believer whose faith in Christ is firm, and for whom death is nothing to be feared.

One of the seminal features of the Lutheran Reformation was its abandonment of purgatory—the middle estate between heaven and hell. Luther taught that human life was akin to a pilgrimage, and that good works did not guarantee entry to heaven; man could only attain salvation through faith alone. Luther's doctrine exerted some significant influence on Anglican theology from the mid-sixteenth century onwards, with both churches upholding the importance of their followers living lives grounded in faith, in order to be resurrected with Christ on the day of judgement. Thus, in the early modern Protestant mindset, death was considered of equal importance to birth, as the point at which man discovered his fate. The strength of this belief is articulated by the texts chosen for settings of seventeenth-century funeral music, which provoked profound artistic responses from German and English composers alike.

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## Heinrich Schütz Musicalische Exequien

Heinrich Schütz's *Musicalische Exequien* was commissioned for the funeral of prince Heinrich Posthumus von Reuss. Under Reuss's jurisdiction, the town of Gera had been virtually sheltered from almost all conflict during the Thirty Years' War (1618-1648) and continued its calm existence. Reuss was also considered to be a skilled diplomat and his advice was frequently sought by others. A deeply religious man of letters, he planned every detail of his own funeral, including how his coffin should be constructed, the eulogy and the choice of texts to be read. He had ordered a coffin made of copper, the surfaces of which to be painted and covered with the texts he had chosen. This sarcophagus was rediscovered in Gera in 1995. Schütz and Reuss had known each other for many years, with the nobleman having employed the musician to conduct an audit of his chapel's musical institutions in 1617. Reuss died on 3 December 1635. As was customary, he was embalmed and his funeral rites were celebrated on 4 February 1636. Schütz was therefore likely to have had very little time in which to compose this score, unless we assume that the prince had already commissioned the work before his death.

The composition was intended for an ensemble of six to eight voices plus ripieno singers, with *basso continuo* accompaniment provided by the organ and a 'violone'. However, two pieces of information provided by Schütz in his preface supply further information regarding the realisation of the basso continuo: 'Bassus continuus vor die Orgel / Bassus continuus vor den Dirigenten oder Violon.' ('Violon should here be read as Violone'). This indication occurs frequently and implies a bass string instrument that does not necessarily play one octave lower than written. Schütz's work is divided into three parts that correspond to the three sections of the liturgy. We nonetheless know that the funeral procession was

accompanied at the start of the office by the chorale *Mit Fried und Freud*, this being sung by all present.

The word 'concert' was much employed by Schütz and his contemporaries and was clearly derived from the term 'concerto' employed by seventeenth-century Italian composers (above all by Monteverdi in his *Vespers* and other works) to describe sacred compositions for solo voices accompanied by basso continuo. Schütz developed this style of composition in his two volumes of *Kleine Geistliche Konzerte* and in other works during the years of economic difficulty during and in the aftermath of the Thirty Years' War. The composer here uses a systematic alternation of sections intended for solo voices (ranging between one and six) with sections for six-part *Capella* (i.e. chorus), recommending that at certain points the voices are doubled.

This first section is by far the longest of the three, and is made up of two sections that Schütz (following Reuss) would have associated with two sections of the *Deutsche Messe*: the *Kyrie* and the *Gloria*. The texts used here are not those of the Mass as used by Lutherans, but a series of scriptural texts that are thematically related. The two sections are easily recognisable, each one being introduced with a plainsong incipit. It is not possible to mistake the origins of the *Kyrie*: the verses sung by the *Capella* are closely related to those of the *Kyrie* proper, with invocations to the three members of the Holy Trinity. 'Lord God the Father who art in heaven, have mercy on us / Jesus Christ, Son of God, have mercy on us / Lord God the Holy Spirit, have mercy on us.' This triple invocation by the *Capella* is also linked to the Latin *Kyrie*, in that the same music is used for the first and also for the third invocation.

The relationship of the *Gloria* with the original Mass text is less straightforward: here Schütz sets a succession of texts that are not only intended to glorify God, but also present a call for hope and redemption for the deceased. The settings

of the verses for the solo voices are highly active in character, making frequent use of imitation between the vocal parts. This contrasts with the settings of the verses intended for the *Capella*, which are largely homophonic (i.e. comprised of block chords), although in the *Gloria* Schütz provides music for verses sung by the larger ensemble that are much more varied in style, also employing imitation and setting passages antiphonally between the upper and lower voices. Amongst the texts chosen by von Reuss is one of the verses of the chorale *Mit Fried und Freud*; Schütz employs Luther's chorale melody in imitative basis. In contrast to his contemporaries and colleagues Schein, Scheidt and Praetorius, such a practice is extremely rare in Schütz's work.

## Henry Purcell Funeral Sentences and Full Anthems

Whilst Schütz was at the forefront of German music in the seventeenth century, Henry Purcell's output marks the high-point of the Anglican tradition following the English Civil War and the restoration of the monarchy in 1660. As one of the organists of the Chapel Royal, Purcell contributed music for several royal funerals. According to recent musicological research, however, it now seems clear that the Funeral Sentences composed by Purcell—long been assumed to have formed part of the funeral music for Queen Mary—were actually composed for another occasion, although the reason for their composition remains unclear. Purcell set three of the Anglican funeral sentences: *Man that is born of a woman*, *In the midst of life* and *Thou knowest, Lord*—the three texts spoken or sung at the graveside. Purcell's funeral music is therefore incomplete, and Purcell does not seem to have produced any other settings of the remaining sentences.

These three pieces and the anthems (*Hear my prayer* for eight voices and *Remember not, Lord, our offences* for five voices) included in this programme are thought to date from the same period. Two main types of anthem had been in use in England from the beginning of the seventeenth century: the so-called 'full anthem' and the verse anthem. The full anthem was for vocal ensemble, with organ, (and sometimes wind instruments or viols) doubling the vocal lines and, by Purcell's time, providing basso continuo. By contrast, the verse anthem alternated polyphonic passages with sections for one or more solo voices accompanied by the organ or instruments. Following the Restoration, and the increasing influence of French music on the Chapel Royal composers, this accompaniment was performed by violins and violas, supported by the basso continuo. As an inheritor of the great English polyphonic tradition, Purcell brought

together the two styles in a perfect synthesis, with his unique talent for using chromatic harmonies to render the intensity of emotion in the texts.

## Thomas Morley Music for the Funeral of Queen Elizabeth

Much of the literature and music composed during the later years of Queen Elizabeth I's reign (1558-1603) makes reference to *melancholia*—one of the four humours that had been believed to regulate the human body by the Ancient Greeks. Thought to have corresponded with the levels of black bile in the body, melancholy was associated with the season of Autumn. It found expression in Shakespeare's *Hamlet*, in the poetry of John Donne and, of course, in music. For the Elizabethans, musing on death and grief was seen as one of the marks of a profound and sincere artist.

When Elizabeth died in 1603, departing from this life 'mildly like a lamb, easily like a ripe apple from a tree', according to a contemporary diarist, England entered a period of intense mourning. Thomas Morley's setting of the Funeral Sentences was sung at her funeral (although Morley had in fact died the previous year). The three 'Dirge Anthems' set the words appointed in the Book of Common Prayer to be read at the burial service. In its austere beauty, the language of this liturgy has since passed into quasi-immortality. Morley's setting was to prove popular, being performed at many subsequent state funerals, and used as a model for future settings by composers notably including William Croft.

The first anthem was intended to be sung at the entrance to the churchyard, before the procession moved into the church or towards the grave. The second was to be sung at the graveside, and the third as the earth was cast onto the coffin. Morley's music beautifully conveys the sense of grief at the inevitability of death mingled with the hope of the resurrection—the very apposition of light and shadow.

## Henry Purcell O dive custos

Despite the circumstances surrounding Purcell's funeral sentences remaining unclear, we know that Purcell did, in fact, compose at least one tribute in memory of Queen Mary. In May 1695, Henry Playford published *Three Elegies upon the Much Lamented Loss of our Late Most Gracious Queen Mary*. The texts were by a 'Mr Herbert', and the print included settings by both Purcell and his teacher John Blow. Taken from the collection, Purcell's 'O dive custos' is a florid, Italianate duet, invoking the rivers of both Oxford and Cambridge in grief for Mary.

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Thus, despite coming from different doctrinal backgrounds and being professionally active at opposite ends of the seventeenth century, Schütz, Morley and Purcell are united by a number of common features. Each of them demonstrates intensely focused attention to their texts, and displays a unique ability for capturing and distilling the affects latent in the scriptural and liturgical texts. Together, they exemplify the increasing power music acquired from the Renaissance into the Baroque, which allowed it to function as a means of connection between individual human subjects, and to provide a means for personal meditation on the powerful emotions associated with grief and loss.

- Jérôme Lejeune & David Lee

## TEXTS & TRANSLATIONS

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Martin Luther:

### **Mit Fried und Freud**

(Choral, Strophe 1 & 4)

Mit Fried und Freud ich fahr dahin  
In Gottes Wille,  
Getrost ist mir mein Herz und Sinn,  
Sanft und stille.  
Wie Gott mir verheißen hat,  
Der Tod ist mein Schlaf worden.

Er ist das Heil und seelge Licht  
Für die Heiden,  
Zu erleuchten, die dich kennen nicht,  
Und zu weiden.  
Es ist deins Volks Israel  
Der Preis, Ehr, Freud und Wonne.

### **With peace and joy**

(Chorale, Verses 1 & 4)

With peace and joy I now depart  
according to God's will.  
My heart and mind are comforted,  
peaceful and calm.  
As God promised me  
death has become my sleep.

He is salvation and a blessed light  
unto the Gentiles,  
to enlighten those who do not know you,  
and to give them pasture.  
For your people Israel He is  
their reward, honour, joy and delight.

Heinrich Schütz:

### **MUSICALISCHE EXEQUIEN**

*Concert in Form einer teutschen Begräbnis-Missa*

#### **I.**

#### **Nacket bin ich von Mutterleibe kommen – SWV 279**

1. *Intonatio*  
Nacket bin ich von Mutterleibe kommen.
2. *Soli*  
Nacket werde ich wiederum dahinfahren.  
Der Herr hat's gegeben, der Herr hat's genommen, der  
Name des Herren sei gelobet.
3. *Cappella*  
Herr Gott Vater im Himmel, erbarm dich über uns.
4. *Soli*  
Christus ist mein Leben, Sterben ist mein Gewinn. Siehe,  
das ist Gottes Lamm, das der Welt Sünde trägt.
5. *Cappella*  
Jesu Christe, Gottes Sohn, erbarm dich über uns.
6. *Soli*  
Leben wir, so leben wir dem Herren. Sterben wir, so  
sterben wir dem Herren, darum wir leben oder sterben,  
so sind wir des Herren.
7. *Cappella*  
Herr Gott, heiliger Geist, erbarm dich über uns.
8. *Intonatio*  
Also hat Gott die Welt geliebt, daß er seinen eingebornen  
Sohn gab.

### **MUSICALISCHE EXEQUIEN**

*Concert in the form of a German burial mass*

#### **I.**

#### **Naked came I from mother's womb**

1. Intonation  
Naked came I from my mother's womb.
2. *Soli*  
Naked shall I return thither.  
The Lord hath given and the Lord hath taken away.  
Blessed be the name of the Lord.
3. *Cappella*  
Lord God, Father in Heaven, have mercy upon us.
4. *Soli*  
Christ is my life and to die is to gain. Behold the Lamb of  
God who beareth the sins of the world.
5. *Cappella*  
Jesus Christ, Son of God, have mercy upon us.
6. *Soli*  
If we live, we live unto the Lord; If we die, we die unto the  
Lord: whether we live, therefore, or die, we are unto the  
Lord.
7. *Cappella*  
Lord God, Holy Ghost, have mercy upon us.
8. *Intonation*  
God so loved the world that he gave his only begotten  
Son.

9. *Soli*  
Auf daß alle, die an ihn gläuben, nicht verloren werden,  
sondern das ewige Leben haben.
10. *Cappella*  
Er sprach zu seinem lieben Sohn: die Zeit ist hie zu  
erbarmen, fahr hin, mein's Herzens werthe Kron und hilf  
ihn aus der Sünden Not, erwürg für sie den bitteren Tod  
und laß sie mit dir leben.
11. *Soli*  
Das Blut Jesu Christi, des Sohnes Gottes, machet uns  
rein von allen Sünden.
12. *Cappella*  
Durch ihn ist uns vergeben die Sünd, geschenkt das  
Leben, im Himmel soll'n wir haben, o Gott, wie große  
Gaben.
13. *Soli*  
Unser Wandel ist im Himmel, von dannen wir auch  
warten des Heilandes Jesu Christi, des Herren, welcher  
unsern nichtigen Leib verklären wird, daß er ähnlich  
werde seinem verklärten Leibe.
14. *Cappella*  
Es ist allhier ein Jammertal, Angst, Not und Trübsal  
überall, des Bleibens ist ein kleine Zeit, voller  
Mühseligkeit, und wer's bedenkt, ist immer im Streit.
15. *Soli*  
Wenn eure Sünde gleich blutrot wäre, so soll sie doch  
schneeweiß werden. Wenn sie gleich ist wie rosinfarb,  
soll sie doch wie Wolle werden.
16. *Cappella*  
Sein Wort, sein Tauf, sein Nachtmahl dient wider allen  
Unfall, der Heilige Geist im Glauben lehrt uns darauf  
vertrauen.
17. *Soli*  
Gehe hin, mein Volk, in eine Kammer und schleuß die Tür  
nach dir zu, verbirge dich einen kleinen Augenblick, bis  
der Zorn vorrübergehe.
18. *Soli*  
Der Gerechten Seelen sind in Gottes Hand und keine  
Qual rühret sie an, aber sie sind in Frieden.
19. *Soli*  
Herr, wenn ich nur dich habe, so frage ich nichts nach  
Himmel und Erden.
20. *Soli*  
Wenn mir gleich Leib und Seele verschmacht, so bist du  
Gott allzeit meines Herzens Trost und mein Teil.
21. *Cappella*  
Er ist das Heil und selig Licht für die Heiden, zu  
erleuchten, die dich kennen nicht und zu weiden.  
Er ist seines Volkes Israel der Preis, Ehr, Freud und  
Wonne.
9. *Soli*  
That whosoever believeth in him should not perish but  
have everlasting life.
10. *Cappella*  
He spake to his beloved Son: the time to be merciful has  
come; go forth, my heart's precious crown and redeem  
them from the dangers of sin; destroy for them bitter  
death and let them abide with thee.
11. *Soli*  
The blood of Jesus Christ, God's Son, cleanseth us from  
all sin.
12. *Cappella*  
Through him our sins are forgiven, life is restored to us.  
What happy retribution shall be ours, O God,  
in Heaven!
13. *Soli*  
Our future lieth in Heaven, where we shall await  
our Saviour, Jesus Christ, who will transfigure our  
corruptible bodies, that they may be like his  
transfigured body.
14. *Cappella*  
This life is but a vale of tears: fear, misery and affliction  
everywhere. Our brief stay upon this earth is but woe,  
and whosoever thinketh on it is in constant strife.
15. *Soli*  
Though your sins be as scarlet, they shall become as  
white as snow. Though they be red like crimson, they  
shall become as white as purest wool.
16. *Cappella*  
His Word, his Baptism, his Communion serve against all  
misfortune; belief in the Holy Ghost  
teacheth us to set our trust therein.
17. *Soli*  
Go hence my people into a chamber and bolt the door  
behind you; hide yourselves for a brief while until the  
wrath hath passed.
18. *Soli*  
The souls of the righteous are in God's hand and no  
torment shall touch them, but they are in peace.
19. *Soli*  
Lord, if I have none but thee, so shall I ask nothing of  
Heaven or Earth;
20. *Soli*  
And if my body and my soul should perish, yet thou art  
God everlasting, my heart's comfort and my portion.
21. *Cappella*  
He is the Salvation and the Blessed Light unto the  
Gentiles, to enlighten them who know thee not and  
delight not in thee. He is the praise, the honour, the joy  
and the delight of his people Israel.

- Please turn page quietly, and only after the music has ended.

EARLY MUSIC VANCOUVER

Artistic Director Matthew White

2018/19 SEASON



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Jon Washburn, conductor

Capilano University Singers | Lars Kaario, conductor  
TWU Chamber Choir | Joel Tranquilla, conductor  
Pacifica Singers | Fiona Blackburn, conductor

Jon Washburn combines the Choir's professional singers with advanced choral students from Vancouver's university music departments in the annual FOCUS! event. Special guest choirs include the Capilano University Singers conducted by Lars Kaario, the Trinity Western University Chamber Choir conducted by Joel Tranquilla, and Pacifica Singers. Music by Lotti, Beethoven, Mozart, Brahms, Monteverdi, Fauré, Rutter and more!

[ticketmaster.ca](http://ticketmaster.ca) 1.855.985.ARTS (2787)  
[vancouverchamberchoir.com](http://vancouverchamberchoir.com)



THANK YOU TO  
OUR VOLUNTEERS!

Our activities are made possible through the generous assistance of many volunteers who offer their time. We would like to thank the following:

Pam Atnikov, Richard Cameron, Alexandra Charlton, Ron Costanzo, Donna Cohen, Catherine Crouch, Bill Dovhey, Sandy Dowling, David Dyck, Helen Elfert, Bev Ferguson, Elizabeth Ferguson, Jean-Pierre Fougères, Gail Franko, Maureen Girvan, Stanley Greenspoon, Satoko Hashigasako, Martha Hazevoet, Delma Hemming, Margaret Hendren, Michiko Higgins-Kato, Maggie Holland, Richard Huber, Gigi Huxley, Gretchen Ingram, Ron Jobe, Gerald Joe, Susan Kaufman, Barb Knox, Susan Larkin, Marlene LeGates, Pat Lim, Christina MacLeod, Wanda Madokoro, Dolina McLay, Kathryn McMullen, Vania Mello, Fran Moore, Carole Nakonechny, Veronika Ong, Gina Page, Betty Lou Phillips, Selma Savage, Traudi Schneider, Jill Schroder, Alison Stockbrocks, Eleanor Third.

Interested in joining our volunteer corps?  
Phone 604.732.1610 for details.

22. *Soli*

Unser Leben währet siebenzig Jahr,  
und wenn's hoch kommt, so sind's achtzig Jahr, und  
wenn es köstlich gewesen ist, so ist es Müh und Arbeit  
gewesen.

23. *Cappella*

Ach, wie elend ist unser Zeit allhier auf dieser Erden, gar  
bald der Mensch darniederleit, wir müssen alle sterben,  
allhier in diesem Jammertal, auch wenn dir's wohl gelinget.

24. *Soli*

Ich weiß, daß mein Erlöser lebt, und er wird mich  
hernach aus der Erden auferwecken, und werde darnach  
mit dieser meiner Haut umgeben werden, und werde in  
meinem Fleisch Gott sehen.

25. *Cappella*

Weil du vom Tod erstanden bist, werd ich im Grab nicht  
bleiben, mein höchster Trost dein Auffahrt ist, Todsfurcht  
kannst du vertreiben, denn wo du bist, da komm ich hin,  
daß ich stets bei dir leb und bin, drum fahr ich hin mit  
Freuden.

26. *Soli*

Herr, ich lasse dich nicht, du segnest mich denn.

27. *Cappella*

Er sprach zu mir: halt dich an mich, es soll dir itzt  
gelingen, ich geb mich selber ganz für dich, da will ich für  
dich ringen, den Tod verschlingt das Leben mein, da bist  
du selig worden.

**II.**

**Herr, wenn ich nur dich habe - SWV 280**

Herr, wenn ich nur dich habe, so frage ich nichts nach  
Himmel und Erden. Wenn mir gleich Leib und Seele  
verschmacht, so bist du doch, Gott, allezeit meines  
Herzens Trost, und mein Teil.

**III.**

**Herr, nun lässest du deinen Diener in Frieden fahren -  
Selig sind die Toten - SWV 281**

*Intonatio*

Herr, nun lässest du deinen Diener

*Cappella*

In Friede fahren, wie du gesagt hast. Denn meine Augen  
haben deinen Heiland gesehen, welchen du bereitet hast  
für allen Völkern, ein Licht, zu erleuchten die Heiden und  
zum Preis deines Volks Israel.

*Seraphim 1 et 2, Beata anima*

Selig sind die Toten, die in dem Herren sterben. Sie ruhen  
von ihrer Arbeit und ihre Werke folgen ihnen nach. Sie  
sind in der Hand des Herren und keine Qual rührt sie.  
Selig sind die Toten, die in dem Herren sterben.

22. *Soli*

The duration of our lives is of threescore years and  
ten, though some men be so strong that they come to  
fourscore years, and though it be their delight, yet is it  
but labour and sorrow.

23. *Cappella*

O how wretched is our time upon this earth; man is soon  
overthrown and we all must die. Here in this vale of tears  
all is but toil and labour, though ye be prosperous.

24. *Soli*

I know that my Redeemer liveth.  
Hereafter shall he awaken me from out of the  
earth, then, in this my skin and in my flesh shall I  
see God.

25. *Cappella*

Since thou hast risen from the dead, I shall not tarry in  
the grave. Thine Ascension is my greatest comfort. Thou  
canst drive out the fear of death, for where thou art there  
shall I be also, that I may be with thee and live forever,  
therefore I depart in joy.

26. *Soli*

Lord, I shall not forsake thee, for thou wilt bless me.

27. *Cappella*

He spake unto me: Cleave to me and thou shalt now  
accomplish it; I give myself wholly to thee and for thee  
shall I struggle. Death will devour my life: thou shalt be  
blessed.

**II.**

**Lord, if I have none but thee**

Lord, if I have none but thee, I shall ask nothing of  
Heaven or Earth; and if my body and my soul should  
perish, yet thou art God everlasting, my heart's comfort  
and my portion.

**III.**

**Lord, now letttest thou thy servant depart -  
Blessed are the dead**

*Intonation*

Lord, now letttest thou thy servant depart

*Cappella*

In peace, according to thy word. For mine eyes have seen  
thy salvation which thou hast prepared before the face of  
all people; a light to lighten the Gentiles, and the glory of  
thy people Israel.

*Seraphim 1 et 2, Beata anima*

Blessed are the dead which die in the Lord, they may rest  
from their labours; and their works do follow them. They  
are in the hand of God and there shall no torment touch  
them. Blessed are the dead which die in the Lord.

**INTERVAL**

## Interested in becoming our Treasurer?

### EMV:

For more than 45 years EMV has helped bring Vancouver audiences outstanding world-class performances and education toward a deeper understanding and appreciation of musical roots and the art of composition.

### WHY?

EMV is embarking upon another exciting phase in its development. It will provide the right volunteer a rewarding opportunity as part of a talented and engaged board of highly qualified directors.

### WHEN?

Our directors serve two-year terms meeting once a month at Hodson Manor (7th and Birch) in Vancouver, for nine months out of the year. The Treasurer is also required to lead monthly Finance Committee meetings and make an annual presentation at the Annual General Meeting.

### WHAT?

Serving as EMV's Treasurer provides not-for-profit board experience with the satisfaction that comes with learning about the performing arts and musical education. Board members gain from a collegial and well rounded network that includes quality staff. As an added bonus there is the opportunity to meet, mix and mingle with famous instrument builders, musicians and teachers.

### WHO?

No previous knowledge of music or arts boards is required. We are looking for a CA, CGA, or CMA willing to expand the boundaries of expertise to the benefit of the musical arts, while applying prudence and a pragmatic sense to managing a business with a million-dollar annual budget.

### HOW?

If you recognise that being EMV's Treasurer would enrich your life, please send a note telling us about yourself to our Business Manager, Nathan Lorch, at [nathan@earlymusic.bc.ca](mailto:nathan@earlymusic.bc.ca). We want to know about you and tell you more about us. Please make your email subject line: "Thinking about Becoming EMV's Treasurer".

### LOTS MORE...

There is a whole lot more information about Early Music Vancouver at: [www.earlymusic.bc.ca](http://www.earlymusic.bc.ca)

Henry Purcell:

### Hear my prayer

Hear my prayer, O lord,  
And let my crying come unto thee !

Thomas Morley:

### Music for the Funeral for the Queen Elisabeth

#### *The first dirge Anthem*

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though after my skin worms destroy this body, yet in my flesh shall I see God: whom I shall see for myself, and mine eyes shall behold, and not another.

We brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away; blessed be the name of the Lord.

#### *The second dirge Anthem*

Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay.

In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord, who for our sins art justly displeased? Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears to our prayer; but spare us, Lord most holy, O God most mighty, O holy and merciful Saviour, thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from thee.

#### *The third dirge Anthem*

I heard a voice from heaven, saying unto me, Write, from henceforth blessed are the dead which die in the Lord: Even so, saith the Spirit, for they rest from their labours. Amen.

Henry Purcell:

### O dive custos auriacæ domus

O dive custos auriacæ domus  
Et spes labantis certior imperi;  
O rebus adversis vocande,  
O superum decus in secundis!  
Seu te fluentem pronus ad Isida  
In vota fervens Oxonidum chorus,  
Seu te precantur, quos remoti  
Unda lavat properata Cami.  
Descende cælo non ita creditas  
Visurus ædes præsiidiis tuis,  
Descende visurus penates  
Cæsaris, et penetrare [reere penetrate] sacrum.  
Maria musis flebilis occidit,  
Maria, gentis deliciæ breves;  
O flete Mariam! flete Camoenæ!  
O flete, Divæ, dea moriente.

### O sacred guardian of the House of Orange

O sacred guardian of the House of Orange,  
And certain hope of faltering sovereignty,  
O thou on whom we call in our misfortunes,  
Our chiefest glory in prosperity!  
Whether to thee, prostrate by Isis stream,  
The Oxonian chorus pays its ardent vows,  
Or whether they entreat thee, who are laved  
By hastening waters of the distant Cam,  
Come down from heaven to visit these thy temples,  
Bestowed – not thus – upon thy votaries;  
Come down, to see the sacred hearth and home  
Of Cæsar, and to pass into the shrine.  
Mary is dead: lament now, O ye Muses!  
Mary, the brief delight of all our nation;  
O weep for Mary! weep, O soul of poesy!  
Weep, goddesses: divinity is dead.

(Translation: Bruce Wood)

## BECOME A MEMBER OF EARLY MUSIC VANCOUVER

EMV is a not-for-profit Society incorporated in BC and, like all such Societies, our success is driven by the active participation of our members.

### WHO CAN BE A MEMBER?

A member is any person who:

- Donates \$25 or more to the Society and/or
- Subscribes to any EMV series of at least 4 concerts, and/or
- Is actively volunteering in support of EMV.

Membership is valid for 1 year from date of donation and/or subscription.

### BENEFITS OF MEMBERSHIP:

- The right to vote at the Annual General Meeting of the Society
- Invitations to special events including the Annual General Meeting
- Copy of the annual calendar of EMV
- Invitation to attend selected dress rehearsals
- Signed copy of selected season posters

#### EARLY MUSIC VANCOUVER

1254 West 7th Avenue, Vancouver BC, V6H 1B6

[earlymusic.bc.ca](http://earlymusic.bc.ca)

Henry Purcell:

### Funeral sentences

1.

Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay.

2.

In the midst of life we are in death: of whom may we seek for succour, but of thee, o Lord, who for our sins art justly displeas'd? yet, o Lord God most holy, o Lord most mighty, o holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.

3.

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears to our prayer; but spare us, Lord most holy, o God most mighty, o holy and merciful Saviour, thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from thee.

— † —

## BRING EMV HOME!



### Host an EMV Guest Musician

Do you have a guest room that often sits empty?

Do you enjoy well-educated, articulate houseguests from across the country and the world?

Do you like Classical music?

Would you like to get the 'inside scoop' about performing from a professional musician?

If your answer to any of these questions is 'yes', then I invite you to consider joining the growing number of EMV supporters who house visiting guest musicians.

Get to know some of the wonderful musicians that come to Vancouver to bring you great music.

Host only when it is convenient for you;  
all you need to provide is a private room.

---

For more information  
please contact Jonathan Evans, Production Manager,  
Early Music Vancouver:

specialprojects@earlymusic.bc.ca  
or 604.732.1610, extension 2004

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#### Special thanks to the following for hosting our guest musicians:

Jill Davidson, Tony Dawson, Martha Hazevoet, Delma Hemming, Michiko Higgins-Kato, Barry Honda & Valerie Weeks, Judy Killam, Tony & Margie Knox, Evan & Janice Kreider, Marlene LeGates & Al Dreher, Deborah Roitberg & Jack Amar, Judy Storr, Nick & Olivia Swindale, John Tulip, Alex Waterhouse-Hayward, Alexander Weimann & Chloe Meyers, Marc White & Joey Schibild, Penny Williams, Jane & Michael Woolnoughs.

EARLY MUSIC VANCOUVER

## Leave a Legacy



Photo credit Jan Gates

### Help us give the gift of Early Music to future generations

You can ensure the continued health and vibrancy of Early Music in Vancouver through one of the most powerful tools in your possession – your estate plan. Legacy gifts are an expression of your values, wishes and hopes for the future.

There are different ways in which you can make a legacy gift. Each type has different benefits for you and your family.

Examples:

- A Bequest in your Will – naming the Vancouver Society for Early Music as a beneficiary
- Naming the Vancouver Society for Early Music as a beneficiary of a Life Insurance Policy or RRSP
- Creating or contributing to an Endowment Fund

If you have already included Early Music Vancouver in your estate plan or would like more information on possibilities for legacy gifts, please contact our Business Manager Nathan Lorch at 604.732.1610 or [nathan@earlymusic.bc.ca](mailto:nathan@earlymusic.bc.ca) for more information.

To ensure that your particular needs are met and that your exact wishes are honoured, we recommend that you consult your legal and/or financial advisors.

Planned gifts can create excellent tax advantages; ask your financial advisor to help determine the most advantageous plan for you.

#### Thank you for your support!

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#### Early Music Vancouver

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EARLY MUSIC VANCOUVER

Executive and Artistic Director Matthew White

# SCHUBERT WINTERREISE

Philippe Sly bass-baritone | Michael McMahon fortepiano



AT CHRIST CHURCH CATHEDRAL

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2018



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