

EARLY MUSIC VANCOUVER

TRANSCENDING TIME



Albrecht Dürer: Two angels with the Sudarium

DIETERICH BUXTEHUDE **MEMBRA JESU NOSTRI**

Masterworks of 17th-century Germany
for choir, soloists, and instruments.

FRIDAY MARCH 8, 2019 | CHRIST CHURCH CATHEDRAL

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with host Matthew White:

**Nozomi Sato, Alex Fisher,
and Alexander Weimann**

PROGRAMME

BUXTEHUDE: MEMBRA JESU NOSTRI

Andreas Hammerschmidt (1611-1675)

Verleihe uns Frieden gnädiglich

Dieterich Buxtehude (1637-1707)

From **Membra Jesu nostri**

Ad Pedes

Ad Genua

Ad Manus

Heinrich Schütz (1585-1672)

O süßer Jesu Christ, SWV 405

Dieterich Buxtehude

From **Membra Jesu nostri**

Ad Latus

INTERVAL

Andreas Hammerschmidt

Gib unserm Volke und Obrichkeit Frieden

Dieterich Buxtehude

From **Membra Jesu nostri**

Ad Pectus

Heinrich Schütz

Ego dormio, SWV 63

Vulnerasti, SWV 64

Dieterich Buxtehude

From **Membra Jesu nostri**

Ad Cor

Heinrich Schütz

Veni dilecte, SWV 274

Dieterich Buxtehude

From **Membra Jesu nostri**

Ad Facies

BUXTEHUDE'S MEMBRA JESU NOSTRI

BY CHRISTINA HUTTEN

Dietrich Buxtehude's cantatas entitled *Membra Jesu nostri patientis sanctissima* (The Most Holy Limbs of Our Suffering Jesus) contemplate seven parts of Christ's crucified body - his pierced feet, bent knees, bleeding hands, wounded side, revered breast, loving heart, and thorn-crowned face. Combining vivid texts with intensely expressive music, they were, according to their title page in Buxtehude's own hand, a personal act of piety and a gift to a "most honoured friend" Gustav Düben, cantor at the German Church in Stockholm and capellmeister of the Swedish court. At the heart of each of the seven cantatas is an aria setting three strophes of a Medieval mystical rhymed prayer known as *Oratio rhythmica*, famous

in part because of its mistaken attribution to Bernard of Clairvaux, a hero of pious devotion. Buxtehude frames each central aria with a sacred concerto for voices and instruments setting a biblical text chosen to compliment the poetry and sets the tone for each cantata with an opening instrumental sonata. The result is an hourglass-like cantata form that moves from collective scripture reading by the concerto's large ensemble, to personal reflection in the solo aria, and concludes with communal affirmation by repeating the concerto. At the heart of the cycle of cantatas is the most tender and intimate "Ad cor". Here Buxtehude requests a dramatic instrumentation change to the delicate, shimmering timbre of an ensemble of five viols.

Devotional meditation served to evoke empathy and compassion for the suffering Christ, but also to bring comfort. The preface to a seventeenth century edition of *Oratio rhythmica* explains its purpose that "through



Hieronymus Wierix, Sudarium
(Amsterdam, Rijksmuseum)

the devout reading and meditation on the passion and death of Jesus Christ, sorrowful, repentant sinners and doubtful, afflicted hearts may be comforted and made joyful, and the faithful aroused to further, greater, and higher devotion in whatever they do, and inflamed by the Holy Spirit of God." Besides poetry and music, the pious might employ images, including altar paintings, images in stained glass, and emblems (images, often bound together in books, combining a recognizable scene or symbolic collage with text that oriented the reader's understanding of the scene or taught a moral lesson). Recent research has shown that some of the biblical texts chosen by Buxtehude were common

epigrams on passion emblems. Perhaps Buxtehude and Düben's audiences listened to these cantatas while contemplating the images in a book of emblems, or the *Ecce homo* painting in the German Church in Stockholm.

We are fortunate that this poignant window into the emotional life of the seventeenth century still survives. Gustav Düben bequeathed it and the rest of his exceptionally rich music library to his sons, who eventually donated it to the Uppsala University Library in two large wooden trunks. Apparently, these trunks were also home to a family of rats, and the university librarians promptly deposited the trunks and their contents in the cellar. There they remained until their rediscovery at the end of the nineteenth century by a music director from Buxtehude's own city of Lübeck. Now, thanks to the wonders of modern technology, most of the so called Düben Collection has been scanned and is freely available online.

RELIGIOUS PIETY AND MUSIC IN THE GERMAN BAROQUE

BY NOZOMI SATO

Seventeenth-century Germany experienced drastic social change. Although the Peace of Augsburg (1555) was an agreement ensuring religious freedom, this freedom applied to rulers only; it had nothing to do with ordinary people. For them, religious doctrine was still dictated from above. However, over the course of the seventeenth century, religion changed gradually, becoming a more personal domain based on individual belief. The disastrous outcome of The Thirty Years War (1618-48) left Central Europe deeply wounded, as well as conscious of the motto “*memento mori*” (remember your death). Individuals were looking for a personal relationship with God and were struggling to find the strength to maintain inner piety. At the same time, this struggle was also a battle for inner freedom.

This spirit of the era was clearly reflected in the arts – especially in literature and music. Johann Arnt, an influential theologian of this time and author of *The True Christianity* (a series of daily meditation books) maintained that the Kingdom of God could be found inside human beings and nowhere else; once one had found it, one must sacrifice oneself with true love (1664, vol. 3, fol. 2). The arts, reflecting this kind of thought, often featured the common motifs of “marriage with Jesus in Heaven” and “greeting Jesus as one’s bridegroom.” These motifs were occasionally expressed in extremely emotional, almost amorous ways, as one can observe in Buxtehude’s *Membra Jesu Nostris*.

In the programme for this concert, Buxtehude’s *Membra* is divided into several parts. Interspersed among them are thematically related musical settings by Heinrich Schütz (1685-1772) and Andreas Hammerschmidt (1611-75). Heinrich Schütz was the leading composer in seventeenth-century Germany. As a young man, he travelled to Italy to study the latest musical developments. He was especially impressed by the madrigal, which expressed human emotion in an explicit, straightforward manner, despite using sophisticated musical language. Love, pain, and desire were often central themes in this genre, and Schütz

sought to interweave a traditional, sacred musical style with the subjective, emotional expression of the madrigal. The pair of motets, *Ego dormio / Vulnerasti* (swv 63-64), were included in his collection *Cantionæ Sacræ*, published in 1625 shortly after he returned to Germany from Italy. The text was taken from the Old Testament’s “Song of Songs”, also known as “Song of Solomon”, which holds a unique position in the Bible in terms of its literary form and expression; it is an erotic dialogue between two lovers, often interpreted as an allegory for the love between Christ and the believer. Schütz’s work employs dissonance and rhythmic contrast freely here in order to replicate the strikingly emotional tone of the text.

Another musical form that Schütz learned about during his time in Italy was the *concerto*. This term was synonymous with “*symphonia*” in Schütz’s time, both terms denoting the performance of music with instruments, usually not instruments alone, but rather instruments reinforcing and dialoguing with vocal parts. Instruments came to have increasingly independent functions during the seventeenth century, as composers began to seek instrumental musical idioms in earnest. *O süßer Jesu Christ* from *Symphoniæ Sacræ III* (1650) is a perfect example of the mixing of voices and instruments, with each part offering its own type of expression. In *Veni delecte*, the instrumental parts (trombones) are integrated in a more homogeneous and harmonious texture with the vocal ones.

Andreas Hammerschmidt, organist of St. Johannes Church in Zittau in Saxony belongs to the generation between Schütz and Buxtehude. The text of his *Verleihe uns Frieden/ Gib unserem Volke und Obrigkeit Frieden* is from a German chorale by Martin Luther (a German paraphrasing of the Gregorian antiphon *Da Pacem Domine*). These pieces are an example of the *concerto* or *symphonia* genre, featuring a rich sound combination of solo voices or choir (the upper two soprano parts were perhaps sung by children) together with winds and continuo instruments. This chorale was sung as part of Lutheran worship, representing the longing for peace in a time of struggle and suffering.

TEXTS & TRANSLATIONS

Andreas Hammerschmidt Verleihe uns Frieden gnädiglich

Verleih uns Frieden gnädiglich,
Gott, gib Frieden deinem Lande,
Glück und Heil zu allem Stande,
Herr Gott, zu unsern Zeiten.

Es ist doch ja kein andrer nicht, denn du;
der für uns könnte streiten,
denn du, unser Gott, alleine.

Give us peace, graciously,
God, give peace to your land,
Happiness and salvation to all,
Lord God, in our times.

For there is no one besides you,
who can fight for us,
besides you, our God, alone.

Dieterich Buxtehude From **Membra Jesu nostri**

- | -
Ad Pedes

*"Ecce super montes pedes evangelizantis,
et annunciantis pacem."*

Salve mundi salutare,
Salve, salve, Jesu care!
Cruci tuæ me aptare
vellem vere, tu scis quare,
da mihi tui copiam.

Clavos pedum, plagas duras
et tam graves impressuras
circumplector cum affectu,
tuo pavens in aspectu,
tuorum memor vulnerum.

Dulcis Jesu, pie deus,
ad te clamo, licet reus,
præbe mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus.

*"Ecce super montes pedes evangelizantis,
et annunciantis pacem."*

- | -
To the feet

*"Behold upon the mountains the feet of him
who bringeth the good news and announceth peace."*

Hail, saviour of the world,
Hail, hail, dear Jesu!
To bind me to thy cross
I truly seek, thou knowest why.
Give me thy plenitude.

Nails in the feet, sharp wounds,
So deeply graven,
I fondly kiss,
Trembling in thy sight,
At the remembrance of thy wounds.

Sweet Jesu, merciful God,
On thee I call, guilty though I be,
Show me thy clemency,
Unworthy that I am, cast me not off
From thy holy feet.

*"Behold upon the mountains the feet of him
who bringeth the good news and announceth peace."*

- || -

Ad genua

*"Ad ubera portabimini, et super genua
blandicentur vobis."*

Salve Jesu, rex sanctorum,
spes votiva peccatorum,
crucis lignum tamquam reus,
pendens homo verus deus,
caducis nutans genibus.

Quid sum tibi responsurus,
actu vilis corde durus?
Quid rependam amatori,
qui elegit pro memori,
ne dupla morte morerer.

Ut te quæram mente pura,
sit hæc mea prima cura,
non est labor nec gravabor,
sed sanabor et mundabor,
cum te complexus fuero.

*"Ad ubera portabimini, et super genua
blandicentur vobis."*

- ||| -

Ad manus

"Quid sunt plagas istæ in medio manuum tuarum?"

Salve Jesu, pastor bone,
fatigatus in agone,
qui per lignum es distractus
et ad lignum es compactus
expansis sanctis manibus.

Manus sanctæ, vos amplector
et gemendo condelector,
grates ago plagis tantis,
clavis duris, guttis sanctis
dans lacrymas cum osculis.

In cruore tuo lotum
me commendo tibi totum,
tuæ sanctæ manus istæ
me defendant, Jesu Christe,
extremis in periculis.

"Quid sunt plagas istæ in medio manuum tuarum?"

- || -

To the knees

*"We shall be borne at the breast
and ye shall be dandled on his knee."*

Hail Jesu, king of saints,
The sinners' hope invoked,
Like unto a felon upon the wooden cross
Man and very God hanging
Borne up by trembling knees.

What answer could I give,
Vile creature, hardened heart?
What give to he who loveth me,
Who hath for me chosen to die,
That I die not a two-fold death?

May I seek thee with a pure heart,
May it be my greatest care,
Then is there no travail nor pain,
But shall sound and pure be,
When I do clasp thee in mine arms.

*"We shall be borne at the breast
and ye shall be dandled on his knee."*

- ||| -

To the hands

"What are these wounds in the midst of thy hands?"

Hail Jesu, good shepherd,
Worn by struggle,
Broken by the tree,
Bound to the tree,
Thy holy hands spread wide.

Holy hands, I kiss ye
And love to moan upon ye.
I give thanks for all these many wounds,
For these sharp nails, these holy drops:
Weeping, I kiss them.

Washed in thy blood
I give myself entire to thee,
For that the holy hands of thine
Defend me, Christ Jesu,
In peril dire.

"What are these wounds in the midst of thy hands?"

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

Heinrich Schütz
O süßer Jesu Christ

O süßer Jesu Christ, wer an dich recht gedenket,
Dem wird sein Herze bald mit Freud und Lust getränket.
Wer dich schon hat bei sich,
von dem weicht alles Leid.
Da übertrifft dein Trost auch alle Süßigkeit.

Nichts Kann des Menschen Zung und Mund
so lieblich singen,
Nichts kann so angenehm in unsern Ohren klingen,
Nichts ist, das unser Sinn kann denken, ob es schon
Sehr kostlich ist, als dich, O Jesu, Gottes Sohn.

Du bist die Hoffnung dess, der sich zu dir bekehret,
Du bist freigebig dem, der von dir was begehret.
Du bist barmherzig dem, der dich sucht mit Begier,
Und wer dich findet, der findet das höchste Gut in dir.

O Jesu, süßer Held, du süsse Freud und Wonne
Des Herzens, O du Brunn des Lebens, O du Sonne
Dess, der im Finstern sitzt, nichts ist,
den du allein,
Was ich mir wünsch und was mir mag erfreulich sein.

Was Jesum lieben sei, kann keine Hand beschreiben
Nur der kanns sprechen aus, nur der, nur der kanns gläuben,
Der es erfahren hat, der Jesum hat geliebt,
Der ihn noch libt und sich in seine Lieb ergiebt.

O sweet Jesus, whoever rightly considers You
Will quickly immerse his heart in joy and delight.
Whoever has You within himself
will be shunned by all sorrow,
As Your comfort will exceed all other sweetness.

Nothing can be sung by human tongue and mouth
so beautifully,
Nothing can resound so pleasantly in our ears,
Nothing can be conceived by our minds, however precious
and dear it might be, like You, o Jesus, Son of God.

You are the hope of those who turn to You,
You are generous to those who desire of You,
You are merciful to those who seek You with eagerness,
And whoever finds You finds their supreme Good in You.

O Jesus, sweet champion, You sweetest friend and delight
Of the heart, O You fount of life, O You sun
To those who sit in darkness, there is nothing
besides You alone,
That I desire for myself and that could make me happy.

What it is to love Jesus no hand can write,
No mouth can describe; only he can believe it
Who has experienced it who has loved Jesus,
Who still loves Him and gives himself in love.

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Dieterich Buxtehude
From **Membra Jesu nostri**

- IV -
Ad latus

*"Surge, amica mea, speciosa mea, et veni, columba mea,
in foraminibus petrae, in caverna maceriae."*

Salve latus Salvatoris,
in quo latet mel dulcoris,
in quo patet vis amoris,
ex quo scatet fons cruoris,
qui corda lavat sordida.

Ecce tibi appropinquo,
parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scutari tua vulnere.

Hora mortis meus flatus
intret Jesu, tuum latus,
hinc expirans in te vadat,
ne hunc leo trux invadat,
sed apud te permaneat.

*"Surge, amica mea, speciosa mea, et veni, columba mea,
in foraminibus petrae, in caverna maceriae."*

- IV -
To the side

*"Arise, my beloved, my fair one, and come, my turtledove,
into the cleft of the rock, the refuge of the scarped cave."*

Hail, saviour's side
Of honey sweetly full,
Full of the strength of love,
From which a bloody spring doth flow
To wash the stained heart.

Behold I come to thee,
Save me Jesu, if I fall,
Shame upon my brow:
Yet unbidden do I come
To study thy wounds.

At the hour of my death, may my breath
Jesu, enter thy side,
So that, expiring, in thee it stay,
Lest the raging lion carry the day.
But I will stay with thee.

*"Arise, my beloved, my fair one, and come, my turtledove,
into the cleft of the rock, the refuge of the scarped cave."*

INTERVAL

Andreas Hammerschmidt
Gib unserm Volke und Obrigkeit Frieden

Gib unserm Volke und aller Obrigkeit Frieden,
Frieden und gut Regiment,
daß wir unter ihnen ein geruhig und stilles Leben
führen mögen.
Verleih uns Frieden in aller Gottseligkeit,
und in der Wahrheit. Amen.

Give peace to our people and to all the authorities,
Peace and good government,
that we may lead a peaceful and quiet life
under them.
Grant us peace in all godliness
and in truth. Amen

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

Dieterich Buxtehude
From **Membra Jesu nostri**

- V -
Ad pectus

*"Sicut modo geniti infantes rationabiles et sine
dolo lac concupiscitis, ut in eo crescatis in salutem.
Si tamen gustatis quoniam est Dominum."*

Salve salus mea, deus,
Jesu dulcis, amor meus,
salve, pectus reverendum
cum tremore contingendum,
amoris domicilium.

Pectus mihi confer mundum,
ardens, pium, gemebundum,
voluntatem abnegatam,
tibi semper conformatam,
juncta virtutum copia.

Ave, verum templum dei,
precor miserere mei,
tu totius arca boni,
fac electis me apponi,
vas dives, deus omnium.

*"Sicut modo geniti infantes rationabiles et sine
dolo lac concupiscitis, ut in eo crescatis in salutem.
Si tamen gustatis quoniam est Dominum."*

- V -
To the breast

*"Like unto new-born babes, in good sense longing
for pure milk, that they may by it grow to salvation.
Thus shall ye taste how good the Lord is."*

Hail, God my salvation,
Sweet Jesu, my love,
Hail, breast worthy to be revered,
To be touched in trembling,
Dwelling-place of love.

Give me a pure breast,
Ardent, pious, for moaning made,
A self-denying will,
Ever cleaving unto thee,
With most abundant virtue.

Hail, true temple of God,
I beg thee pity me.
Thou, the ark of all that's good,
Make me of the elect,
Rich vessel, God of all.

*"Like unto new-born babes, in good sense longing
for pure milk, that they may by it grow to salvation.
Thus shall ye taste how good the Lord is."*

Heinrich Schütz
Ego dormio / Vulnerasti

Prima Pars

Ego dormio et cor meum vigilat.
Aperi mihi, soror mea, columba mea, immaculata mea,
quia caput meum plenum est rore et cincinni
mei guttis noctium.

I sleep, and my heart is awake.
Open to me, my sister, my dove, my immaculate one,
for my head is filled with dew, and my hair with
the drippings of the night.

Secunda Pars

Vulnerasti cor meum, filia carissima,
in uno oculorum tuorum, in uno crine colli tui.

You have ravished my heart, dearest daughter,
with one of your eyes, with one curl on your neck.

Dieterich Buxtehude
From **Membra Jesu nostri**

- VI -
Ad cor

"Vulnerasti cor meum, soror mea, sponsa."

Summi regis cor, aveto,
te saluto corde læto,
te complecti me delectat
et hoc meum cor affectat,
ut ad te loquar, animea.

Per medullam mei,
peccatoris atque rei,
tuus amor transferatur,
quo cor tuum rapiatur
languens amoris vulnere.

Viva cordis voce clamo,
dulce cor, te namque amo,
ad cor meum inclinare,
ut se possit applicare
devoto tibi pectore.

"Vulnerasti cor meum, soror mea, sponsa."

- VI -
To the heart

"Thou hast wounded me to the heart, my sister, my bride."

Heart of the most high king,
I greet with a glad heart,
I delight in kissing thee
With a most affected heart,
Move me to speak to thee.

May thy love
Through my guilty, sinful
Marrow move,
That love that ravisheth thy heart,
Languishing with its wounds.

I shout in the living voice of my heart,
Sweet heart, I love thee,
Bend down towards my heart
That it may rest
Upon thy revered breast.

"Thou hast wounded me to the heart, my sister, my bride."

Heinrich Schütz
Veni dilecte

Veni, dilecte mi, in hortum meum,
ut comedas pretiosum fructum tuum.
Venio, soror mea sponsa, in hortum meum
et messui myrrham meam cum aromatibus meis.

Veni, dilecte mi, in hortum meum,
ut comedas pretiosum fructum tuum.
Venio, soror mea sponsa, in hortum meum
comedi favum meum cum melle meo,
cum lacte meo vinum meum bibi.
Comedite, dilecti, et bibite, amici
et inebriamini, carissimi.

Come. my beloved, into my garden,
so that you may eat your precious fruit.
I come, O my sister, my spouse, into my garden
and I have gathered my myrrh, with my aromatic spices:

Come. my beloved, into my garden,
so that you may eat your precious fruit.
I come, O my sister, my spouse, into my garden
and I have eaten the honeycomb with my honey,
I have drunk my wine with my milk.
Eat, O beloved, and drink, friends,
and be inebriated, my dearly beloved.

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

Dieterich Buxtehude
From **Membra Jesu nostri**

- VII -
Ad faciem

*"Illustra faciem tuam super servum tuum;
salvum me fac in misericordia tua."*

Salve, caput cruentatum,
totum spinis coronatum,
conquassatum, vulneratum,
arundine verberatum,
facie sputis illita.

Dum me mori est necesse,
noli mihi tunc deesse,
in tremenda moris hora
veni, Jesu, absque mora,
tuere me et libera.

Cum me jubes emigrare,
Jesu care, tunc appare,
o amator amplectende,
temet ipsum tunc ostende
in cruce salutifera.

Amen.

- VII -
To the face

*"Let thy face shine upon thy servant;
save me in thy mercy."*

Hail, bloodied head,
All crowned with thorns,
Broken, bruised,
Stricken by the rod,
Thou face spitten upon.

Since I must die,
At that hour fail me not,
At that fearsome hour of death
Come, Jesu, make no delay,
To guard me and to free me.

When thou biddest me leave this world,
Dear Jesu, then appear.
O thou who lovest me, whom I would kiss,
Then show thyself
Upon the cross that doth salvation bear.

Amen.

EARLY MUSIC VANCOUVER
Executive and Artistic Director Matthew White

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THE PERFORMERS

Alexander Weimann

MUSIC DIRECTOR

Nozomi Sato

DIRECTOR OF THE KEIO UNIVERSITY ACADEMY VOCAL ENSEMBLE

VOCAL SOLOISTS

**Sinéad White, Jane Long, Debi Wong,
Jacob Gramit, Thomas Lamont**

Keio University Collegium Musicum, Academy Vocal Ensemble

SOPRANO 1

Miki Emori, Mizuki Honda, Riko Tsuboi,
Mana Tsunematsu, Chisato Yamamoto

SOPRANO 2

Maho Ishii, Maki Nakayama,
Sanae Okada, Kyoka Tateno

ALTO / COUNTERTENOR

Risa Araki, Kosuke Asako,
Kiyo Omiya, Rei Takahashi

TENOR

Fuya Kato, Kei Kikuchi, Takatoshi Koyama,
Shogo Minami, Naoto Yoshitake

BASS

Hayata Amano, Masahiro Fujii, Yuhei Hashimoto,
Hiraku Matsunari, Yudai Tanaka, Yuichiro Tanaka

Aya Fujii

(SOPRANO, VOICE COARCH)

Baroque Mentorship Orchestra

VIOLIN I

Chloe Meyers*, Jiten Beirsto, Elana Cooper

VIOLIN II

Majka Demcak, Jenny Choi

TREBLE VIOL

Sarah Poon

TENOR VIOL

Genevieve Mackay, Shin-Jung Nam

BASS VIOL

Natalie Mackie*, Anne Duranceau, Sarah Poon

HARPSICHORD

Connor Page

ORGAN

Christina Hutten, Nozomi Sato

Cappella Borealis

SACKBUTS

Jeremy Berkman, Alex Fisher,
Ellen Marple, Nathan Wilkes

* Mentors

VOCAL SOLOISTS

Soprano **Sinéad White** is currently based in Toronto while completing a post-graduate certificate in Historical Performance at the University of Toronto. During the past few months, she has performed with the Tafelmusik Chamber Choir, Theatre of Early Music and Opera Atelier. Other highlights from last year include a performance of Pergolesi's *Stabat Mater* under the direction of Chloe Meyers as part of Early Music Vancouver's Bach Festival and singing as the soprano soloist in Bach's *Christmas Oratorio* in Kelowna, BC with the Okanagan Festival Singers alongside members of the Okanagan Symphony. While living in Vancouver, she was able to study baroque repertoire with soprano, Nancy Argenta thanks to a generous scholarship from Early Music Vancouver. Sinéad looks forward to performing as a young artist at the Boston Early Music Festival this summer under the direction of Stephen Stubbs and Paul O'Dette.

Hailed as a "clear, agile soprano" (*The Georgia Straight*), **Jane Long** performs as a chamber singer, concert soloist, and recitalist. In recent years, she has had the honour of studying with renowned musicians including Emma Kirkby, Andreas Scholl, Richard Egarr, and Ellen Hargis, and performing alongside accomplished artists like Suzie Leblanc, Sarah Connolly, Marc Destrubé, Laura Pudwell, and Charles Daniels. Some of her recent highlights include solo concert performances with pianist Jane Coop; performances as soprano soloist in Handel's *Messiah* conducted by Calvin Dyck and Gerry Van Wyck, Early Music Vancouver's Vivaldi *Gloria* and Praetorius *Christmas Vespers* projects, at the Britten-Pears Baroque Vocal Programme, and in the Victoria Philharmonic Choir's performance of J.S. Bach's *St John Passion*; and singing the title role in Opera After Hours' production of *Dido and Aeneas*. Jane received her Bachelor of Music in Vocal Performance from the University of British Columbia and her Master of Music in Vocal Performance from the Guildhall School of Music & Drama in London, England.

Debi Wong is a Canadian mezzo-soprano, actor and stage-director. She has been praised for possessing a "rich-toned" voice (*The Vancouver Sun*) and delivering performances that are "mind-blowing" (*Schmopera* blog) and "unique and magical" (*Rondo Classic*). Debi is a graduate of Yale University (M.Mus) and The Yale Institute of Sacred Music (Diploma in Sacred Music), where she studied vocal performance and was the recipient of the 2010 Margot Fassler award for outstanding performances in sacred music. She is currently a doctoral candidate at The Sibelius Academy in Helsinki where she

is studying interdisciplinary performance and collaborative aspects of music. Her passion lies in creating performances that combine storytelling with music and theatre. As a soloist, Debi has performed with leading orchestras and ensembles across Europe and North America. She also performs regularly with her award-winning lute and voice ensemble, White Sparrow and her lute, voice and guitar trio, The Winter Of Our Discontent. In the 2017 – 2018 season, Debi produced and performed in *Acis & Galatea* with her independent opera company, re:Naissance. She also recently released her first full-length album titled *Mister Dowland's Midnight* on Naxos records.

Thomas Lamont is a lyric tenor from New Westminster, BC. A versatile performer, Thomas is a student of a variety of styles including opera, musical theatre, and jazz. Some recent highlights include: tenor soloist for Handel's *Messiah* with the Chilliwack Symphony Orchestra, Count Almaviva in Rossini's *Il barbiere di Siviglia* with Burnaby Lyric Opera, Orin Scrivello in *Vagabond Players' Little Shop of Horrors*, tenor soloist for J.S. Bach's *St. John's Passion* with UBC Choirs and Orchestra, and Nemorino in Burnaby Lyric Opera's highlights concert of *L'elisir d'amore*. Thomas has been praised for his clear, strong voice, comedic acting, and his execution of florid passages. Currently, he is completing a Bachelor's degree at the University of British Columbia studying under baritone, Dale Throness.

Originally from Edmonton, **Jacob Gramit** is currently based in Vancouver, having just completed a Master's Degree in Early Music from the Royal Conservatory in The Hague, The Netherlands. While in The Netherlands, he studied with Pascal Bertin, Peter Kooij, Dorothee Miels, Robin Blaze, and Lenie van den Heuvel. Highlights of his time abroad included projects with Charles Toet, Mike Fentross, Kathryn Cok, a tour of Bach's *B Minor Mass* under Ton Koopman, and both preparing the edition and performing in Michael Chance's production of Cavalli's *Giasone*.

After graduating from the University of British Columbia (BMus, 2012), Jacob sang for three seasons with *musica intima* (where he is now the General Manager), and he has sung with the Christ Church Cathedral Choir since 2010, where he is currently the artistic director of the Summer Festival of Sacred Music. As a chorister, he has performed with the Pacific Baroque Orchestra under Alexander Weimann on several occasions, with Cappella Amsterdam and Holland Baroque, and was selected to participate in a performance of *Spem in Alium* with the Tallis Scholars (under Peter Philips), presented by Carnegie Hall.

DIRECTORS

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, and as frequent guest with Cantus Cölln, the Freiburger Barockorchester, Gesualdo Consort and Tafelmusik, he now focuses on his activities as conductor of the Pacific Baroque Orchestra in Vancouver, Music Director of the Seattle Baroque Orchestra and regular guest conductor of ensembles including the Montreal Symphony, Symphony Nova Scotia, Arion Baroque Orchestra in Montreal and the Portland Baroque Orchestra.

Weimann was born in 1965 in Munich, where he studied the organ, church music, musicology (with a summa con laude thesis on Bach's secco recitatives), theatre, mediæval Latin, and jazz piano, supported by a variety of federal scholarships. From 1990 to 1995, Weimann taught music theory, improvisation, and Jazz at the Munich Musikhochschule. Since 1998, he has been giving master classes in harpsichord and historical performance practice at institutions such as Lunds University in Malmö and the Bremen Musikhochschule, and at North American universities such as The University of California in Berkeley, Dartmouth College in New Hampshire, McGill in Montreal, and Mount Allison in New Brunswick. Since 2007, he has conducted several acclaimed opera productions at the Amherst Early Music Festival. He now teaches at the University of British Columbia and directs the Baroque Orchestra Mentorship Programme there.

A multiple Juno and Grammy nominee, Weimann can be heard on some 100 CDs. Recent highlights include an Opus and Juno award winning CD of Handel oratorio arias with soprano Karina Gauvin, a recording of Bach's *St. John's Passion* with Les Voix Baroques/Arion Baroque Orchestra, and a Juno nominated recording of Handel's *Orlando* with the Pacific Baroque Orchestra that was also awarded a Gramophone Editor's Choice award.

Alex lives with his wife, three children and pets in Ladner BC, and tries to spend as much time as possible in his garden.

Nozomi Sato earned his PhD in Musicology from Tokyo University of the Arts in 2005 and is currently professor of musicology at Keio University. He obtained his BA and MA in musicology from Tokyo University of the Arts and also studied at graduate level at the University of Cologne and the Ruhr University Bochum. His publications include *The Typology of Instrumental Music in German Music Theory Writings, ca. 1650-1750* (2005), *Rethinking Baroque Music* (2017), as well as articles on music theology, education, and other scholarly topics. He was trained as practical musician. He directs the vocal section of Keio University Collegium Musicum, including its Academy Vocal Ensemble. He is also organist of Asagaya Church, Tokyo.

ENSEMBLES

Keio University Collegium Musicum Vocal Ensemble is part of the University's liberal arts education programme. The members receive regularly vocal training aiming for unity of independent singers. Since its founding in 2013 the Ensemble has performed repertoire from Baroque to Modern era (H. Schütz, D. Buxtehude, G. F. Handel, G. Fauré, A. Miyoshi etc.), working together not only with its instrumental counterpart, the Collegium Musicum Early Music Academy, but also with professional musicians residing in Tokyo Metropolitan area, including members of Bach Collegium Japan. Their performance of Handel's Messiah (February 2018) and C. Franck's motets and Fauré's Requiem (with Ensemble Vagabons, Tokyo, August 2018) have received great reputation and reviewed in the Japanese music journals.

About five years ago a new and exciting educational initiative took root in Vancouver, a **Baroque Mentorship Orchestra** in which the seasoned professionals of the Pacific Baroque Orchestra rehearse and perform side-by-side with students and aspiring young artists from the community. The programme is made possible by the collaboration of Early Music Vancouver, Pacific Baroque Orchestra, and the University of British Columbia, and thanks to the generosity of Vic and Joan Baker. The mentorship orchestra is directed by Alexander Weimann. Chloe Meyers and Natalie Mackie serve as regular mentors, aided by many other specialist coaches for strings, woodwinds, and brasses. The orchestra has offered an ambitious variety of music from the 17th and 18th centuries: highlights have included Telemann's Don Quixote Suite, Handel's Fireworks Music at the Chan Centre, a spicy programme of Mediterranean music entitled Fandango!, excerpts from Handel's magnificent early opera Agrippina, and a festival of Telemann concertos and suites.

Cappella Borealis was founded in 2015 as Vancouver's own ensemble for early brass music. Consisting of Jeremy Berkman, Alex Fisher, Ellen Marple, and Nathan Wilkes, all performers of the early trombone (sackbut), Cappella Borealis explores a range of repertoire from the Renaissance and Baroque periods featuring early brass, often in combination with voices and other instruments. The ensemble has appeared with musica intima and in the Vancouver Bach Festival presented by Early Music Vancouver.

EARLY MUSIC VANCOUVER

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