

THE ARTISTS

**Reginald L. Mobley**

COUNTERTENOR

**Pacific MusicWorks**

**Stephen Stubbs**

MUSIC DIRECTOR

**Curtis Foster**

OBOE

**Tekla Cunningham**

VIOLIN

**Brandon Vance**

VIOLIN

**Romarc Pokorny**

VIOLA

**Joanna Blendulf**

CELLO

**Stephen Stubbs**

BAROQUE GUITAR & CHITTARONE

**Henry Lebedinsky**

ORGAN & HARPSICHORD

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

**Reginald L. Mobley,  
Henry Lebedinsky,  
& Stephen Stubbs**



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MUSICA TRANSALPINA: VIVALDI TO BACH

**Pietro Locatelli** (1695-1764):

**Introduzione teatrale** Op. 4 No. 5 in D major

**Antonio Vivaldi** (1678-1741):

**Trio Sonata** Op 1 No. 8 in D minor

Preludio

Corrente

Sarabanda

Giga

**Antonio Vivaldi:**

**"Cessate, omai cessate"** (CANTATA RV 684)

RECITATIVO: Cessate, omai cessate

ARIA: Ah, ch'infelice sempre

INTERVAL

**Johann Sebastian Bach** (1685-1750):

**Trio Sonata** in G major BWV 1039

Adagio

Allegro ma non presto

Adagio e piano

Presto

**Johann Sebastian Bach:**

**Largo** from Concerto in f minor BWV 1056  
for violin and strings

**Johann Sebastian Bach:**

**"Ich habe genug"** (CANTATA BWV 82)

ARIA: Ich habe genug

RECITATIVO: Ich habe genug

ARIA: Schlummert ein, ihr matten Augen

RECITATIVO: Mein Gott! wenn kömmt das schöne: Nun!

ARIA: Ich freue mich auf meinen Tod

# PROGRAMME NOTES

BY HENRY LEBEDINSKY

By the end of the 16th century, Italy had established itself as the centre of the European musical universe, a position maintained by the regular export of Italian musicians and the stream of foreign musicians traveling to Italy to study and work. By the time Antonio Vivaldi was born in 1678, Italian stylistic elements were well known and incorporated into the music of most European countries, except for France, which stubbornly refused to have its music polluted by foreign influence.

Three years after Vivaldi's birth, Arcangelo Corelli published his first book of trio sonatas and revolutionized the European musical world. Corelli's innovations were severalfold: not only did he codify an existing trend toward organizing sonatas into independent movements, but his unique compositional voice, including memorable melodies and his novel use of expressive dissonance and suspension – were studied and often brazenly imitated by composers across the continent. This was made possible by greater access to commercially published music. His 1681 collection was reprinted 39 times between 1681 and 1790, and copies travelled as far as the United States, Bolivia, Russia, and China.

Among Corelli's many imitators was the young Antonio Vivaldi. His first publication, a collection of twelve trio sonatas, was released in 1705, when the composer was 27. Distinctly Corellian in style, the collection concludes with a trio sonata on the popular ground bass *La Follia*, the same theme upon which Corelli based the last of his Op. 5 collection of solo violin sonatas, published five years previously.

Vivaldi wrote over 50 operas to great financial success, although due to politics and the public's fickle tastes, he never attained the level of popularity and prominence of other Venetian opera composers. His cantatas, of which about three dozen survive in manuscript, demand similar virtuosity and dramatic range as his operas. *Cessate, omai cessate* is a first-rate dramatic showpiece, likely composed for one of his more talented students at the *Ospedale della Pièta*. An accompanied recitative introduces a powerfully emotional opening aria, in which the scorned lover laments his pain and suffering. After another accompanied recitative, his anger gets the best of him in a furious aria swearing revenge against his hard-hearted love.

Born in Bergamo and trained in Rome, **Pietro Locatelli** travelled extensively and worked in many important musical centres in both Italy and Germany, gaining a reputation as a flamboyant but arrogant virtuoso with extravagant tastes. In 1729, when he was 34, he settled in Amsterdam and began to publish his works, but would only teach amateurs and performed only rarely, out of fear that other professional violinists might copy his tricks. Despite his paranoia, his music was quite influential on future generations of violinists including Nicolò Paganini, who modelled his Caprices for solo violin on Locatelli's Op. 3. The six *Introduzioni teatrali*, published in 1735, follow the Neapolitan opera overture

form, with a brilliant and virtuosic opening movement followed by a brief and expressive *Andante*, closing with a dance movement in triple metre.

The trio sonata was one of the most popular genres of instrumental music in the baroque era. Johann Sebastian Bach was no stranger to trio textures, judging by his six trio sonatas and many chorale trios for solo organ as well as his sonatas for solo instrument with obbligato harpsichord, but why so few chamber trios remain extant has puzzled musicologists and music lovers for generations. In any case, the popularity of BWV 1039 can be attested by the fact that it survives in four different versions – the one on today's programme for two violins and *basso continuo*, another for two flutes and *continuo*, as a sonata for solo viola da gamba and obbligato harpsichord, and as a transcription for solo organ. The music was most likely composed in Leipzig for the Collegium Musicum, the student orchestra that Bach directed from 1729-1739, and performed at Zimmermann's Coffeehouse.

Like Bach's Italian models, the piece is full of tuneful melodies and imitative counterpoint in the upper voices. Where Bach transcends his influence is the role of the bass, more assertively moving away from its inherited role as the harmonic and rhythmic driving force underneath the upper voices staking a claim as an equal participant in the melodic and contrapuntal texture. The third movement is an extraordinary compositional *tour de force*. Only 18 measures long, it calls to mind the brief slow movements of Vivaldi and the Venetian school, with simple rising arpeggios over a pulsing bass line. Bach takes the music one step beyond through his masterful use of harmony, time and suspense worthy of an Alfred Hitchcock thriller.

Bach wrote the cantata *Ich habe genug* for the feast of the Purification of Mary in 1727, when he had already been working in Leipzig for four years. The readings for that Sunday also include the Presentation of Jesus in the Temple and the Song of Simeon, and the Bach's original vocal scoring – for bass – was most likely trying to illustrate the aged Simeon, a popular convention in other German vocal music of the time. The anonymous librettist draws on the scriptural references and expands the text to speak to the soul's longing for a content death, looking to escape the hardships of this life, resting secure in the love of Jesus and in the assurance of a blessed afterlife.

The first movement is characterized by the opening figure in the oboe, an expressive gesture of longing that contrasts with the serenity of the surrounding string writing. It is both elegiac and deeply contented, expressing the submission of the satisfied soul waiting for release. The next recitative and arioso, express both in text and in music, the image of following Jesus: "There I see, along with Simeon, already the joy of the other life. Let us go with this man!" The central aria is a

slumber song, with peaceful string writing, long-held pedal points, and frequent pauses suggesting a peaceful and worry-free conclusion to life. A brief recitative follows, depicting the body's descent into "the cool soil of earth" as the contented soul concludes "my farewells have been made. World, good night". The cantata closes with a lively Italian *corrente*, celebrating the soul's release from the chains of suffering and its joyful anticipation of being welcomed into the arms of Jesus. ■

## THE MUSICIANS

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### **Reginald L. Mobley** countertenor

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

His natural habitat as a soloist is within the works of Bach, Charpentier, Handel, and Purcell. Not to be undone by a strict diet of cantatas, odes, and oratorios, however, Reggie finds himself equally comfortable in rep of later periods and genres. A long-time member of the twice GRAMMY® nominated Miami-based professional vocal ensemble, Seraphic Fire, Reggie has also had the privilege to lend his talents to other ensembles in the US and abroad including John Eliot Gardiner's Monteverdi Choir, the Handel and Haydn Society, the Boston Early Music Festival, the Oregon Bach Festival, Tafelmusik Baroque Orchestra, Pacific MusicWorks, Pacific Baroque Orchestra, Apollo's Fire, Vox Early Music, Portland Baroque Orchestra, North Carolina Baroque Ensemble, Ensemble VIII, San Antonio Symphony and Symphony Nova Scotia.

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

### **Pacific MusicWorks**

#### **Stephen Stubbs** MUSIC DIRECTOR

Pacific MusicWorks (PMW) works to bring internationally renowned artists into collaboration with leading musicians from the Northwest, and to foster creative dialogue among artists from a broad array of fields and cultures. The heart of its repertoire is 17th- and 18th-century vocal music, but performances range from the Renaissance to innovative contemporary works and from chamber music to fully staged operas. Important projects have included a staged performance of *Il Ritorno d'Ulisse* in a production by South African artist William Kentridge, The Passions Project in collaboration with the Seattle Symphony and Ludovic Morlot as well as full stagings of operas in collaboration with the University of Washington (Gluck's *Orphée*, Purcell's *Dido and Aeneas* and Handel's *Semele*).

#### **Stephen Stubbs** music director, lute & baroque guitar

Stephen Stubbs, who won a GRAMMY Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe before returning to his native Seattle in 2006 as one of the most respected lutenists, conductors, and baroque opera specialists of his generation. Before his return, he was based in Bremen, Germany, where he was Professor at the *Hochschule für Künste*.

Stephen is the Boston Early Music Festival's permanent artistic co-director along with his long-time colleague Paul O'Dette. Together they have played key roles in turning it into the most important festival of Early Music in North America. In 2007 Stephen established his new production company, Pacific MusicWorks in Seattle, reflecting his lifelong interest in both early music and contemporary performance. The company's inaugural presentation was a production of William Kentridge's acclaimed multimedia staging of Claudio Monteverdi's opera *The Return of Ulysses* in a co-production with the San Francisco Museum of Modern Art.

In addition to his ongoing commitments to PMW and BEMF, Stephen has recently been invited to lead Handel's *Giulio Cesare* and Gluck's *Orfeo* in Bilbao, Mozart's *Magic Flute* and *Così fan Tutte* for the Hawaii Performing Arts Festival, and Handel's *Agrippina* for Opera Omaha. In recent years, he has also conducted Handel's *Messiah* with the Seattle, Edmonton, Houston Symphony and Birmingham Symphony orchestras. Stephen's extensive discography as conductor and solo lutenist includes well over 100 CDs, many of which have received international acclaim and awards. In 2014, he was awarded the Mayor's Arts Award for 'Raising the Bar' in Seattle.

## TEXTS & TRANSLATIONS

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Antonio Vivaldi:  
**Cessate, omai cessate**  
(Cantata RV 684)

### RECITATIVO

Cessate, omai cessate  
rimembranze crudeli d'un affetto tiranno;  
già barbare e spietate mi cangiaste  
i contenti in un immenso affanno.  
Cessate, omai cessate  
di lacerarmi il petto,  
di trafiggermi l'alma,  
di toglier al mio cor riposo e calma.  
Povero core afflitto e abbandonato,  
se ti toglie la pace un affetto tiranno,  
perché un volto spietato,  
un'alma infida la sola  
crudeltà pasce ed annida.

Cease, henceforth cease,  
cruel memories of despotic love;  
heartless and pitiless, you have turned  
my happiness into immense sorrow.  
Cease, henceforth cease  
to tear my breast,  
to pierce my soul,  
to rob my heart of peace and calm.  
Wretched, injured and forsaken you are, my heart,  
if a tyrannical passion  
can rob you of tranquillity  
because a pitiless countenance, a faithless soul,  
harbours and nurtures nothing but cruelty.

### ARIA

Ah, ch'infelice sempre  
mi vuol Dorilla ingrata,  
ah, sempre più spietata  
m'astringe a lagrimar.  
Per me non v'è ristoro,  
per me non v'è più spene.  
E il fier martoro e le mie pene,  
solo la morte può consolar.  
À voi dunque, ricorro orridi specchi,  
taciturni orrori, solitari ritiri,  
ed, ombre amiche, trà voi  
porto il mio duolo,  
perchè spero dà voi quella pietate,  
che'n Dorilla inhumana non annida.  
Vengo, spelonche amate,  
vengo specchi graditi, affine meco involto  
il mio tormento in voi resti sepolto.  
Nell'orrido albergo, ricetto di pene,  
Potrò il mio tormento sfogare contento,  
Potrò ad alta voce chiamare spietata  
Dorilla l'ingrata, morire potrò.  
Andrò d'Acheronte sù la nera sponda,  
Tingendo quest'onda di sangue innocente  
Gridando vendetta farò,  
Ed ombra baccante vendetta farò.

Ah, ungrateful Dorilla  
wishes me to remain unhappy;  
ah, ever more pitilessly  
she forces out my tears.  
For me there is no remedy,  
for me no more hope.  
Only death will assuage  
my bitter pain and sorrow.  
So it is to you, gloomy places,  
silent horrors, lonely caves  
and friendly shades,  
that I come and bring by grief,  
because I hope to obtain from you a pity  
that is not to be found in ungrateful Dorilla.  
Beloved caves, I come,  
I come, welcoming places, until finally,  
racked by my pains, I will bury myself in you.  
In this horrible refuge,  
sheltering from my pains, I shall be able  
to give vent, to my grief, to call out;  
Dorilla, heartless and ungrateful, and to die.  
I'll go to the gloomy banks of Acheron,  
staining that stream, with my blameless blood,  
crying for revenge, and,  
like the shade of a Bacchante, I will take my revenge.

### INTERVAL

Johann Sebastian Bach:

**Ich habe genug**

(Cantata BWV 82)

**ARIA** (OBOE, VIOLINO I/II, VIOLA, CONTINUO)

Ich habe genug,  
Ich habe den Heiland, das Hoffen der Frommen,  
Auf meine begierigen Arme genommen;  
Ich habe genug!  
Ich hab ihn erblickt,  
Mein Glaube hat Jesum ans Herze gedrückt;  
Nun wünsch ich, noch heute mit Freuden  
Von hinnen zu scheiden.  
Ich habe genug!

I have enough,  
I have taken the saviour, the hope of the righteous,  
in my eager arms;  
I have enough!  
I have caught sight of him,  
my faith has pressed Jesus to my heart;  
now I wish this very day joyfully  
to depart from here.  
I have enough!

**RECITATIVO** (CONTINUO)

Ich habe genug.  
Mein Trost ist nur allein,  
Dass Jesus mein und ich sein eigen möchte sein.  
Im Glauben halt ich ihn,  
Da seh ich auch mit Simeon  
Die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von meines Leibes Ketten  
Der Herr erretten;  
Ach! wäre doch mein Abschied hier,  
Mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug.

I have enough.  
This alone is my consolation,  
that Jesus might be mine and I his own.  
In faith I hold him  
as I see also with Simeon  
the joy of the life to come already.  
Let us go along with this man!  
Ah! how I wish that I might from the chains of the body  
be delivered by the Lord;  
Ah! how I wish my departure were here,  
joyfully I would say to you, World:  
I have enough.

**ARIA** (VIOLINO I/II, VIOLA, CONTINUO)

Schlummert ein, ihr matten Augen,  
Fallet sanft und selig zu!  
Welt, ich bleibe nicht mehr hier,  
Hab ich doch kein Teil an dir,  
Das der Seele könnte taugen.  
Hier muss ich das Elend bauen,  
Aber dort, dort werd ich schauen  
Süßen Friede, stille Ruh.

Rest in sleep, you weary eyes,  
close with peace and blessing!  
World, I am staying here no longer,  
I have indeed no part in you  
that could benefit my soul.  
Here I have to cause misery to myself  
but there, there I shall behold  
sweet peace, calm rest.

**RECITATIVO** (ORGANO)

Mein Gott! wann kömmt das schöne: Nun!  
Da ich im Friede fahren werde  
Und in dem Sande kühler Erde  
Und dort bei dir im Schoße ruhn?  
Der Abschied ist gemacht,  
Welt, gute Nacht!

My God! When will come that beautiful: Now!  
when I shall go in peace  
and in the sand of the cool earth  
And there in your bosom rest?  
I have said my farewells,  
World, goodnight!

**ARIA** (OBOE, VIOLINO I/II, VIOLA, CONTINUO)

Ich freue mich auf meinen Tod,  
Ach, hätt er sich schon eingefunden.  
Da entkomm ich aller Not,  
Die mich noch auf der Welt gebunden.

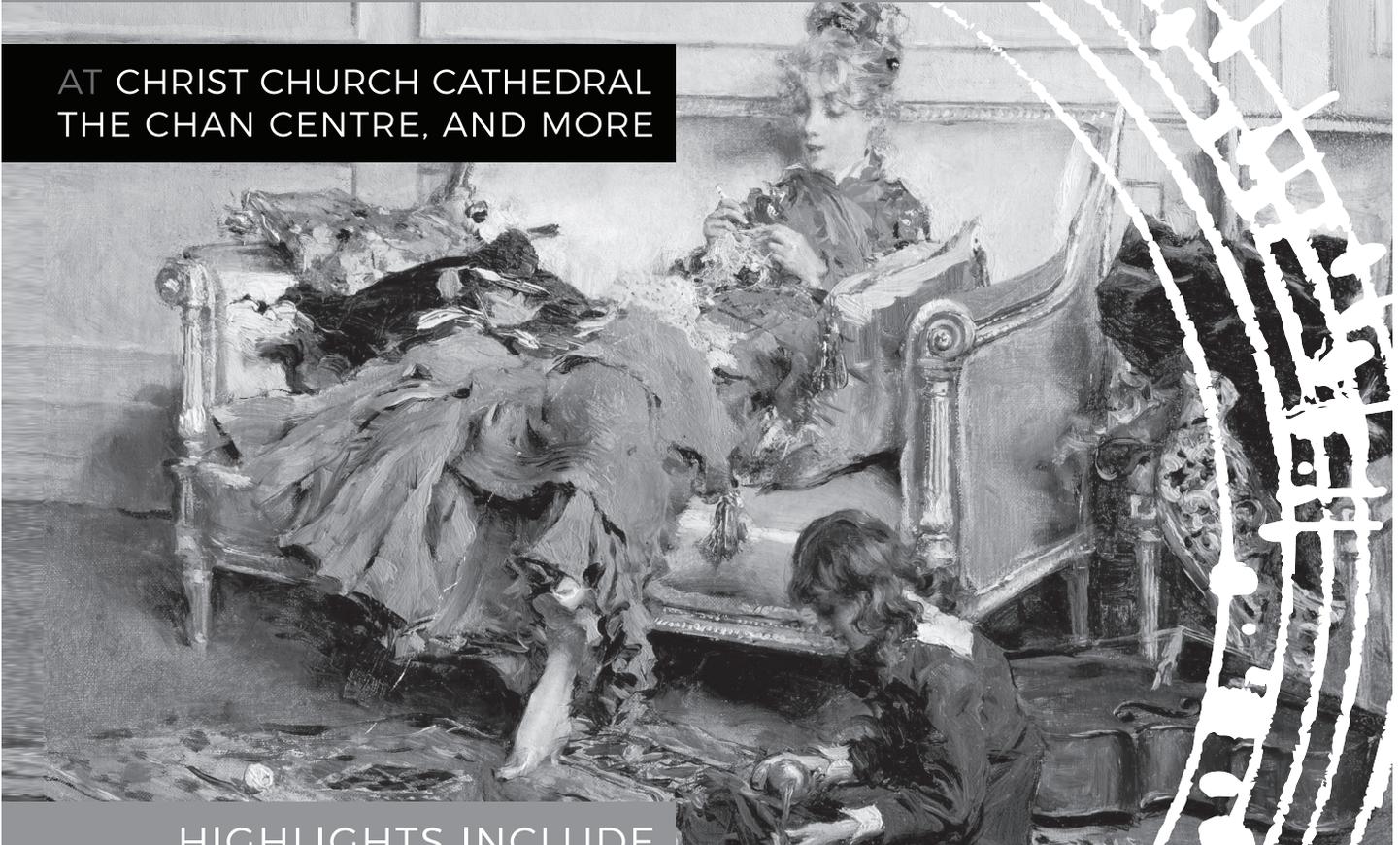
I rejoice in my death,  
Ah! how I wish it had taken place already.  
Then I shall escape from all the distress  
that still binds me in the world.

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