

EARLY MUSIC VANCOUVER

Executive and Artistic Director Matthew White

BACH

TRAUER ODE BWV 198

2018 VANCOUVER BACH FESTIVAL



AT THE CHAN CENTRE

AUG 10  
2018

**The Pacific Baroque Orchestra**  
with the soloists of **Gli Angeli Genève**

Sponsored by The Drance Family in honour of José Verstappen and Betty Drance

# EARLY MUSIC VANCOUVER

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Some restrictions apply.

Tickets are for sale only through the Chan Centre Box Office, 604.822.2697, on Tuesday-Saturday from noon to 5:00 pm.

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**FROM THE EXECUTIVE AND ARTISTIC DIRECTOR**

**“His name should be Ocean, not Brook”**  
Ludwig van Beethoven

Despite having spent a life in music that has been profoundly touched by the legacy of J.S. Bach, it was only earlier this summer that I had the chance to visit some of the most important places in his life for the first time. Sitting in the Thomaskirche in Leipzig, surrounded by countless other modern-day musical pilgrims from all over the globe, it struck me as extraordinary the extent to which the work of this deeply religious man from eighteenth-century Thuringia continues to have a life changing-effect on so many people from so many different backgrounds. In a world where classical and other non-corporate music is increasingly being relegated to the edges of public awareness, his name is still one of the most powerful advocates there is for communicating the value inherent in deeply inspiring music of any type. The name Bach means great music – period.

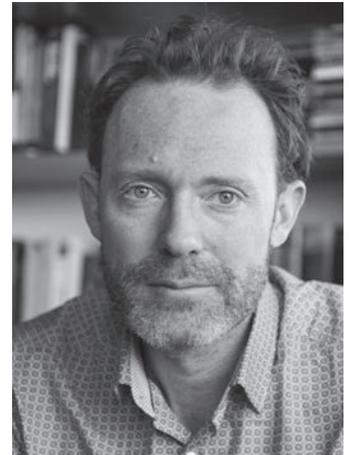


Photo credit Jan Gates

The festival this year is our most ambitious yet, and includes a remarkable 15 concerts over two weeks. In addition to performances of some of Bach’s greatest works, including the *Goldberg Variations*, *The Well-Tempered Clavier*, *The Trauer Ode* and some of his greatest cantatas, we are also looking forward to an expanded offering of music by other composers. Masterpieces by Schütz, Biber, Handel, Telemann, Couperin, Vivaldi, Pergolesi, Mozart, Beethoven, Schubert, Brahms and even Benjamin Britten are all on the menu.

I invite you to take a break from the onslaught of the Trumpian news cycle and to carve out time for music that will help remind you of some of the better aspects of our nature.

Matthew White,  
Executive and Artistic Director

**THANK YOU TO OUR VOLUNTEERS!**

Our activities are made possible through the generous assistance of many volunteers who offer their time. For this Festival, we would like to thank the following:

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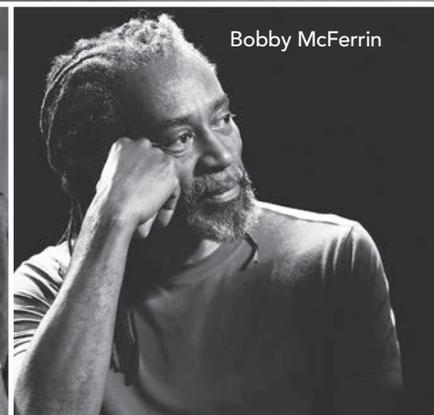
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THE ARTISTS

**Alexander Weimann**  
MUSIC DIRECTOR

SOLOISTS OF

**Gli Angeli Genève:**

**Aleksandra Lewandowska**  
SOPRANO

**Alex Potter**  
COUNTERTENOR

**Thomas Hobbs**  
TENOR

**Stephan MacLeod**  
BASS-BARITONE

RIPIENO SINGERS:

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BASS-BARITONE

Pacific Baroque Orchestra

IN ASSOCIATION WITH



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

**Alexander Weimann**  
& **Stephan MacLeod**



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VANCOUVER BACH FESTIVAL 2018

FRIDAY AUGUST 10 AT 7:30 PM | CHAN CENTRE

BACH - TRAUERODE BWV 198

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

**“Wir müssen durch viel Trübsal”** – CANTATA BWV 146

Soprano, Alto, Tenore, Basso, 4-part Chorus,  
Flauto traverso I/II, Oboe I/II, Taille, Oboe d’amore I/II, Violino I/II, Viola, Organo, Continuo

Sinfonia

Coro: Wir müssen durch viel Trübsal in das Reich Gottes eingehen.

Aria: Ich will nach dem Himmel zu

Recitativo: Ach! wer doch schon im Himmel wär!

Aria: Ich säe meine Zähren

Recitativo: Ich bin bereit

Aria (Duetto): Wie will ich mich freuen, wie will ich mich laben

Choral: Freu dich sehr, o meine Seele

INTERVAL

**“Lass, Fürstin, lass noch einen Strahl”** (Trauerode) – CANTATA BWV 198

Soprano, Alto, Tenore, Basso, 4-part Chorus,  
Flauto traverso I/II, Oboe d’amore I/II, Violino I/II, Viola, Viola da gamba I/II, Liuto I/II, Continuo

ERSTER TEIL:

Coro: Lass, Fürstin, lass noch einen Strahl

Recitativo: Dein Sachsen, dein bestürztes Meißen

Aria: Verstummt, verstummt, ihr holden Saiten!

Recitativo: Der Glocken bebendes Getön

Aria: Wie starb die Heldin so vergnügt!

Recitativo: Ihr Leben ließ die Kunst zu sterben

Coro: An dir, du Fürbild großer Frauen

ZWEITER TEIL:

Aria: Der Ewigkeit saphirnes Haus

Recitativo: Was Wunder ists? Du bist es wert

Coro: Doch, Königin! du stirbest nicht

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VIOLONE & VIOLA DA GAMBA

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**Curtis Daily**

FLUTE

**Soile Stratkauskas**  
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Special thanks to Ray Nurse  
for the use of his theorbo based on  
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## PROGRAMME NOTES

BY CHRISTINA HUTTEN

"... attending to everything at once and, from a group of thirty or even forty musicians reminding one of the rhythm and beat by nodding his head, another by stamping his foot, and a third by wagging his finger, giving the right note to one with the top part of his voice, another with the bottom, and a third with the middle, moreover, though he is but one man, with the hardest role of all, while the performers combine to make a great deal of noise, nonetheless noticing immediately if anything sounds wrong, and what is wrong; and holding them all together in due order, stepping in at any point and putting right any unsteadiness, carrying the rhythm in every limb; one man testing every harmony with his sharp ear, one man producing every voice from the confines of his one throat."

This was Bach at work, according to his colleague, Thomas School Rector Johann Matthias Gesner. Often imagined today to be a difficult and demanding character constantly in conflict with bosses and colleagues, Gesner's description and the music on this programme show a different side of Johann Sebastian Bach, a consummate musician balancing and harmonizing diverse considerations and opposing forces: the abilities and needs of his ensemble members, the demands and desires of his employers, musical ideals with constraints of time and personnel, tensions between Protestants and Catholics, sacred and secular spheres, and paradoxes of faith.

As Thomas Cantor, Bach was responsible for preparing the music for Leipzig's four main churches and organizing music for various civic functions. At the beginning of his tenure in Leipzig, he ambitiously endeavoured to provide his own cantatas for all fifty-nine of the Sunday services and special feast days in the liturgical year, weekly composing, copying, and rehearsing half an hour of new music with a vocal ensemble of eight to twelve school students and an instrumental ensemble consisting of four professional town musicians and whichever older Thomas School pupils, university students, or Bach sons could play well enough to fill in the gaps... all the while teaching basic musicianship skills to the young musicians. Not surprisingly, then, he sometimes turned for help and inspiration to music that he had written earlier in his career. The first two movements of Cantata 146 were probably based on a violin concerto, now lost, from his time in Weimar. Here, Bach substitutes organ for violin, reinventing the first movement as an exuberant sinfonia with a shimmering organ solo, and the second movement as a lamenting chorus, ingeniously weaving vocal parts into the original instrumental texture. The tortuous violin line, once the focus of this movement, becomes an organ solo commenting on the music and message of the chorus. Although the only parts surviving from this cantata date from after Bach's lifetime, it was likely composed sometime between 1726 and 1728 along with several other cantatas with organ solos. Probably, Bach had a gifted young keyboard player among his pupils, whom he chose to challenge and exhibit, perhaps his eldest son Wilhelm Friedemann, then in his mid-teens. A few years later, this music surfaces again as a harpsichord concerto with parts copied by teenaged Carl Philipp Emanuel. Evidently, J.S. Bach considered it successful teaching material.

Cantata 146 meditates on Jesus' farewell message, the gospel text for Jubilate Sunday, the third Sunday after Easter. "Very truly I tell you, you will weep and mourn while the world rejoices. You will grieve, but your grief will turn to joy." The juxtaposition of the sorrows of mortal life and the comfort offered by faith and the hope of heaven characterize this entire cantata. Following the sorrow of the opening chorus, the pendulum swings to emphasize joy, shadowed by worldliness painted with dark harmonies, in the alto aria "I would go to heaven", then back again in the agitated soprano recitative and aria "I sow my tears with an anxious heart". Strikingly pairing

the sweet mellowness of the flute with the dark, mournful timbre of two oboes d'amore, this aria expresses such intense suffering that hope for future union with God becomes a longing for death. The dance-inspired tenor and bass duet transports us back to the realm of rejoicing, and the cantata is summed up with a simple chorale verse.

By contrast, Cantata 198, the mourning ode for Saxon Electoress and Polish Queen Christiane Eberhardine, is a secular cantata celebrating the princess' life, written to accompany the funeral oration held in her honour at the University Church in Leipzig in 1727. The poem, by rising star of the literary world, Johann Christoph Gottsched, follows learned conventions rooted in classical rhetoric, lamenting and emphasizing the extent of the loss, praising and memorializing the electoress, and consoling her loyal subjects. Faced with a strophic poem and seriously pressed for time, Bach carves the text somewhat arbitrarily into the alternating recitatives and arias with framing choruses characteristic of the cantata. However, he honours the many striking images in the poem by giving the recitatives graphic orchestral accompaniment, rather than the usual sparse support of continuo alone, and by setting the music for an unusually diverse and colourful instrumental ensemble, including flutes, oboes, oboes d'amore, violins, violas, violas da gamba, two lutes and continuo. Perhaps mindful of the scholarly audience, his music deliberately demonstrates compositional skill. Each of the choruses applies a different musical principal. The first is a concerto, featuring each instrumental group in turn, the second is a fugue, and the last a dance song. The whole cantata centres around the moment of the electoress' "cheerful" death, which Bach sets as an alto aria accompanied by the

particularly subdued tones of two violas da gamba and two lutes.

The commission of this cantata was a political minefield for Bach. In 1727, he did not hold any official university position, and attempts were made to have the music composed by the music director of the university church, Johann Gottlieb Görner, with whom Bach had already had professional conflicts. After the student organizing the memorial threatened to cancel the event, the university registrar sought Bach's signature on a declaration that this commission would not set a precedent for abuse of Görner's rights in the future. Bach avoided signing the document, and two years later, became director of the collegium musicum at the university. Remarkably, his personal friendship with Görner remained intact until the end of his life, when Maria Magdalena asked Görner to act as guardian for four of the young Bach children. The memorial also highlighted religious conflict in Saxony. The electoress was revered by her Lutheran subjects for not concurring with her husband's conversion to Catholicism, hence she is referred to as "protector of the faith" in this cantata. Under the law, the elector had the right to force his subjects to convert to his faith of choice. Just a few years later, Bach proved he had carefully navigated these tensions, seeking and receiving an official position as court composer at the Catholic Saxon court.

The cantatas on this programme and the stories surrounding them show Bach attending to the needs and desires of the people around him, teaching, comforting, memorializing. This programme and the whole of the Vancouver Bach Festival celebrates the continued power of Bach's music to build bridges, cross boundaries, explore paradox, and speak to the human condition. ■

## EARLY MUSIC VANCOUVER

TRANSCENDING TIME

### EARLY MUSIC VANCOUVER

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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.

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## TEXTS & TRANSLATIONS

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### “Wir müssen durch viel Trübsal”

CANTATA BWV 146

#### Sinfonia

Organo, Oboe I/II, Taille, Violino I/II, Viola, Continuo

#### Coro

Violino I/II, Viola, Continuo

“Wir müssen durch viel Trübsal in das Reich Gottes eingehen.”

“We must enter the Kingdom of God through much sorrow.”

#### Aria

Alto,  
Violino, Continuo

Ich will nach dem Himmel zu,  
Schnödes Sodom, ich und du  
Sind nunmehr geschieden.  
Meines Bleibens ist nicht hier,  
Denn ich lebe doch bei dir  
Nimmermehr in Frieden.

I want to go to heaven;  
Contemptible Sodom, you and I  
Are parted from now on.  
My resting-place is not here,  
Since I can live with you  
Nevermore in peace

#### Recitativo

Soprano,  
Violino I/II, Viola, Continuo

Ach! wer doch schon im Himmel wär!  
Wie dränget mich nicht die böse Welt!  
Mit Weinen steh ich auf,  
Mit Weinen leg ich mich zu Bette,  
Wie trüglich wird mir nachgestellt!  
Herr! merke, schaue drauf,  
Sie hassen mich, und ohne Schuld,  
Als wenn die Welt die Macht,  
Mich gar zu töten hätte;  
Und leb ich denn mit Seufzen und Geduld  
Verlassen und veracht',  
So hat sie noch an meinem Leide  
Die größte Freude.  
Mein Gott, das fällt mir schwer.  
Ach! wenn ich doch,  
Mein Jesu, heute noch  
Bei dir im Himmel wär!

Ah! if I were only in heaven!  
In what way am I not oppressed by the evil world!  
I awake in tears,  
In tears I lay down in my bed,  
How deceitfully am I assailed!  
Lord! Take note, look here,  
They hate me, though guiltless,  
As if the world had the power  
Even to put me to death;  
While I live with sighs and patience  
Abandoned and scorned,  
Even at my suffering they have  
the greatest joy.  
My God, this lays heavily upon me.  
Alas! if only,  
My Jesus, even today  
I were with You in heaven!

## Aria

Soprano,  
Flauto traverso, Oboe d'amore I/II, Continuo

Ich säe meine Zähren  
Mit bangem Herzen aus.  
Jedoch mein Herzeleid  
Wird mir die Herrlichkeit  
Am Tage der seligen Ernte gebären.

I sow my tears  
With an anxious heart.  
However my heart's sorrow  
Will become glory for me  
On the day the blessed sheaves are harvested.

## Recitativo

Tenore,  
Continuo

Ich bin bereit,  
Mein Kreuz geduldig zu ertragen;  
Ich weiß, dass alle meine Plagen  
Nicht wert der Herrlichkeit,  
Die Gott an den erwählten Scharen  
Und auch an mir wird offenbaren.  
Itzt wein ich, da das Weltgetümmel  
Bei meinem Jammer fröhlich scheint.  
Bald kommt die Zeit,  
Da sich mein Herz erfreut,  
Und da die Welt einst ohne Tröster weint.  
Wer mit dem Feinde ringt und schlägt,  
Dem wird die Krone beigelegt;  
Denn Gott trägt keinen nicht mit Händen in den Himmel.

I am ready  
To bear my Cross patiently;  
I know that all my troubles  
Are not equal to the glory  
That God will reveal to the chosen flock  
And even to me.  
Now I weep, since the turmoil of the world  
Seems joyful next to my suffering.  
Soon the time will come  
When my heart will rejoice,  
And when the world one day will weep without comfort.  
Whoever strives and battles with the enemy,  
Will have the crown placed upon him;  
For God carries no one to heaven in His hands.

## Aria (Duetto)

Tenore, Basso,  
Oboe I/II, Violino I/II, Viola, Continuo

Wie will ich mich freuen, wie will ich mich laben,  
Wenn alle vergängliche Trübsal vorbei!  
Da glänz ich wie Sterne und leuchte wie Sonne,  
Da störet die himmlische selige Wonne  
Kein Trauern, Heulen und Geschrei.

How I will rejoice, how I will delight,  
When all mortal sorrows are over!  
There I will shine like a star and glow like the sun,  
Then the divine, blessed joy will be destroyed  
By no sorrow, moan or shriek.

## Choral

Flauto traverso e Oboe I e Violino I col Soprano, Oboe II e Violino II coll'Alto, Taille e Viola col Tenore, Continuo

Freu dich sehr, o meine Seele,  
Und vergiss all Not und Qual,  
Weil dich nun Christus, dein Herre,  
Ruft aus diesem Jammertal.  
Aus Trübsal und großem Leid  
Sollst du fahren in die Freud,  
Die kein Ohre hat gehöret  
Und kein Ewigkeit auch währt.

Rejoice greatly, o my soul,  
And forget all stress and anguish,  
Since now Christ, your Lord,  
Calls you out of this valley of sorrow!  
Out of trouble and great distress  
You shall journey into such joy  
That no ear has ever heard,  
And that lasts throughout eternity.

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EARLY MUSIC VANCOUVER

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### Early Music Vancouver

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

# “Lass, Fürstin, lass noch einen Strahl“

## (TRAUERODE)

CANTATA BWV 198

### ERSTER TEIL

#### Coro

Flauto traverso I/II, Oboe d'amore I/II, Viola da gamba I/II, Liuto I/II, Violino I/II, Viola, Continuo

Lass, Fürstin, lass noch einen Strahl  
Aus Salems Sternengewölben schießen.  
Und sieh, mit wieviel Tränengüssen  
Umringen wir dein Ehrenmal.

Let, Princess, let still one more glance  
Shoot forth from Salem's starry heavens.  
And see how many tearful off'rings  
We pour around thy monument.

#### Recitativo

Soprano,  
Violino I/II, Viola, Continuo

Dein Sachsen, dein bestürztes Meißen  
Erstarrt bei deiner Königsgruft;  
Das Auge trânt, die Zunge ruft:  
Mein Schmerz kann unbeschreiblich heißen!  
Hier klagt August und Prinz und Land,  
Der Adel ächzt, der Bürger trauert,  
Wie hat dich nicht das Volk bedauert,  
Sobald es deinen Fall empfand!

Thy Saxons, like thy saddened Meissen\*,  
Stand numb beside thy royal tomb;  
The eye doth weep, the tongue cries out:  
My pain must be without description!  
Here mourn August and Prince and land,  
The nobles moan, the commons sorrow,  
How much for thee thy folk lamented  
As soon as it thy fall perceived!

#### Aria

Soprano,  
Violino I/II, Viola, Continuo

Verstummt, verstummt, ihr holden Saiten!  
Kein Ton vermag der Länder Not  
Bei ihrer teuren Mutter Tod,  
O Schmerzenswort! recht anzudeuten.

Be mute, be mute, ye lovely lyres!  
No sound could to the nations' woe  
At their dear cherished mother's death,  
O painful word!, give meet expression.

#### Recitativo

Alto,  
Flauto traverso I/II, Oboe d'amore I/II, Viola da gamba I/II, Liuto I/II, Violino I/II, Viola, Continuo

Der Glocken bebendes Getön  
Soll unsrer trüben Seelen Schrecken  
Durch ihr geschwungnes Erze wecken  
Und uns durch Mark und Adern gehn.  
O, könnte nur dies bange Klingen,  
Davon das Ohr uns täglich gelt,  
Der ganzen Europäerwelt  
Ein Zeugnis unsres Jammers bringen!

The tolling of the trembling bells  
Shall our lamenting souls' great terror  
Through their rebounding bronze awaken  
And pierce us to the very core.  
Oh, would that now this anxious peeling,  
Which on our ears each day doth shrill,  
To all the European world  
A witness of our grief might render!

#### Aria

Alto  
Viola da gamba I/II, Liuto I/II, Continuo

Wie starb die Heldin so vergnügt!  
Wie mutig hat ihr Geist gerungen,  
Da sie des Todes Arm bezwungen,  
Noch eh er ihre Brust besiegt.

How died our Lady so content!  
How valiantly her spirit struggled,  
For her the arm of death did vanquish  
Before it did her breast subdue.

---

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

## Recitativo

Tenore,  
Oboe d'amore I/II, Continuo

Ihr Leben ließ die Kunst zu sterben  
In unverrückter Übung sehn;  
Unmöglich konnt es denn geschehn,  
Sich vor dem Tode zu entfärben.  
Ach selig! wessen großer Geist  
Sich über die Natur erhebet,  
Vor Gruft und Särgen nicht erbebet,  
Wenn ihn sein Schöpfer scheiden heißt.

Her living let the art of dying  
With ever steadfast skill be seen;  
It would have been impossible  
Before her death that she grow pallid.  
Ah, blessed he whose noble soul  
Doth raise itself above our nature,  
At crypt and coffin doth not tremble,  
When him his maker calls to part.

## Coro

Flauto traverso I/II, Oboe d'amore I/II, Viola da gamba I/II, Liuto I/II, Violino I/II, Viola, Continuo

An dir, du Fürbild großer Frauen,  
An dir, erhabne Königin,  
An dir, du Glaubenspflegerin,  
War dieser Großmut Bild zu schauen.

In thee, thou model of great women,  
In thee, illustrious royal queen,  
In thee, thou keeper of the faith,  
The form of kindness was to witness.

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All enquiries can be emailed to [staff@earlymusic.bc.ca](mailto:staff@earlymusic.bc.ca). We look forward to hearing from you!



Dirk Hals: "Merry Company"

## ZWEITER TEIL

### Aria

Tenore,

Flauto traverso, Oboe d'amore, Viola da gamba I/II, Violino I/II, Liuto I/II, Continuo

Der Ewigkeit saphirnes Haus  
Zieht, Fürstin, deine heitern Blicke  
Von unsrer Niedrigkeit zurücke  
Und tilgt der Erden Dreckbild aus.  
Ein starker Glanz von hundert Sonnen,  
Der unsern Tag zur Mitternacht  
Und unsre Sonne finster macht,  
Hat dein verklärtes Haupt umsponnen.

Eternity's sapphiric house,  
O Princess, these thy cheerful glances  
From our own low estate now draweth  
And blots out earth's corrupted form.  
A brilliant light a hundred suns make,  
Which doth our day to mid of night  
And doth our sun to darkness turn,  
Hath thy transfigured head surrounded.

### Recitativo - Arioso

Basso

Flauto traverso I/II, Oboe I/II, Continuo

Was Wunder ists? Du bist es wert,  
Du Fürbild aller Königinnen!  
Du musstest allen Schmuck gewinnen,  
Der deine Scheitel itzt verklärt.  
Nun trägst du vor des Lammes Throne  
Anstatt des Purpurs Eitelkeit  
Ein perlenreines Unschuldskleid  
Und spottest der verlassnen Krone.

What wonder this? This thou hast earned,  
Thou model of all queens forever!  
For thou wast meant to win the glory  
Which hath transfigured now thy head.  
Before the lamb's own throne thou wearest  
Instead of purple's vanity  
A pearl-white robe of purity  
And scornest now the crown forsaken.

Soweit der volle Weichselstrand,  
Der Niester und die Warthe fließet,  
Soweit sich Elb' und Muld' ergießet,  
Erhebt dich Stadt und Land.

As far the brimming Vistula,  
The Dniester and the Warth are flowing,  
As far the Elb' and Muld' are streaming,  
Extol thee / both the / town and land.

Dein Torgau geht im Trauerkleide,  
Dein Pretzsch wird kraftlos, starr und matt;  
Denn da es dich verloren hat,  
Verliert es seiner Augen Weide.

Thy Torgau\* walketh now in mourning,  
Thy Pretzsch\* is weary, pale and weak;  
For with the loss it hath in thee,  
It loseth all it vision's rapture.

### Coro

Flauto traverso I/II, Oboe d'amore I/II, Viola da gamba I/II, Liuto I/II, Violino I/II, Continuo

Doch, Königin! du stirbest nicht,  
Man weiß, was man an dir besessen;  
Die Nachwelt wird dich nicht vergessen,  
Bis dieser Weltbau einst zerbricht.  
Ihr Dichter, schreibt! wir wollens lesen:  
Sie ist der Tugend Eigentum,  
Der Untertanen Lust und Ruhm,  
Der Königinnen Preis gewesen

No, royal queen! Thou shalt not die;  
We see in thee our great possession;  
Posterity shall not forget thee,  
Till all this universe shall fall.  
Ye poets, write! For we would read it:  
She hath been virtue's property  
Her loyal subjects' joy and fame,  
Of royal queens the crown and glory.

\* Meissen, Torgau and Pretzsch are three towns on the river Elbe mentioned in the text of this Cantata.

## VOCAL SOLOISTS

### **Gli Angeli Genève**

Gli Angeli Genève was founded by Stephan MacLeod in 2005 as an ensemble of varying composition that performs vocal and instrumental repertoire of the renaissance, baroque and classical periods. It is made up of musicians who either have solo careers of their own or who are chamber recitalists in the field of baroque music, but who are not exclusively active in this clearly defined area; in other words, they perform more than just early music, their eclecticism guaranteeing their enthusiasm and the sincerity of their research. While performing the complete Bach cantatas in a long-term concert series in Geneva, in September 2017, Gli Angeli Genève initiated a new adventure of performing of all Haydn Symphonies over a decade. The ensemble is regularly invited to leading festivals and concert venues around the world. In 2018, Gli Angeli Genève will perform among others in Saintes, Utrecht, Paris, in the Netherlands and in Ottawa.

### **Aleksandra Lewandowska** soprano

Aleksandra began her musical road studying violin and piano. She later turned her attention to singing and eventually graduated with distinction from the Music Academy in Poznan (Poland) in the class of Wojtek Drabowicz and continued as a student of postgraduate studies at the University of Music Franz Liszt in Weimar (Germany).

She now has an established international career as a solo and ensemble singer, working regularly with leading groups and conductors such as Philippe Herreweghe (Collegium Vocale Gent), Jos van Veldhoven (Nederlands Bach Vereniging), Stephan MacLeod (Gli Angeli Genève), John Duxbury (Cantatio), the Wrocław Baroque Orchestra, as well as with conductors including Christophe Coin, Václav Luks, Yves Corboz, Andrew Parrott, Ivan Fischer, Giovanni Antonini, Skip Sempé, Daniel Reuss, Alexander Weimann, Christoph Spering, Peter Neumann and Michael Willens.

Aleksandra has been a guest artist at festivals including Musikfest Bremen, Bachwoche Stuttgart, Thüringer Bachwochen, Festival Oude Muziek (Utrecht), Early Music Vancouver, Festival de Saintes, Lumine Voice Festival of Lofoten, Kulturwald Festspiele Bayerischer Wald and Wratistavia Cantans.

Though mainly a specialist in earlier repertoires, Aleksandra also now performs contemporary repertoire with enthusiasm (notable collaborations include projects with the Swiss quartet, Quatuor Sine Nomine).

### **Alex Potter** countertenor

Described as a “rising star of the countertenor world”, Alex Potter is a sought-after interpreter of seventeenth and eighteenth-century music. He has performed with conductors including Philippe Herreweghe, Thomas Hengelbrock, Lars Ulrik Mortensen, Jos van Veldhoven, Peter Neumann, Paul Goodwin and Frieder Bernius.

After beginning his musical career as a chorister at Southwark Cathedral, Alex Potter was a Choral Scholar and read Music at New College, Oxford. He then went on to pursue further study in singing and baroque performance practice at the Schola Cantorum in Basel with Gerd Türk, taking additional classes with Evelyn Tubb.

Recent performances of note include the title role Handel’s *Solomon* with Stephen Layton and The Holst Singers, Bach’s *St. John Passion* with Manfred Honeck and the Stuttgart Symphony Orchestra, a solo recital at the Utrecht Early Music Festival, Bach’s *B-Minor Mass* at the Salzburger Festspiele with Collegium 1704 and Václav Luks, several tours with music by J.S. Bach and Henry Purcell under Philippe Herreweghe and Collegium Vocale Gent, and Pergolesi’s *Stabat Mater* with Archangelo and Jonathan Cohen in Dresden.

Alex Potter has a large discography with several different ensembles. His most recent solo CD – *Fede e Amor* – of Viennese Baroque Music for alto voice and obbligato trombones was released in 2014 on the Ramée label. He also features on the newly released recording of Bach’s *B-Minor Mass* with Concerto Copenhagen and Lars Ulrik Mortensen, which was Editor’s Choice in Gramophone Magazine.

He lives in the Lüneburger Heath region of Germany with his wife and two daughters. When not singing, he enjoys baking bread, restoring his half-timbered house, and growing vegetables in the garden with varying degrees of success.

### **Thomas Hobbs** tenor

Thomas Hobbs is in demand with many leading baroque and early music ensembles, appearing throughout Europe and the US as a soloist in key works from the 16th, 17th and 18th centuries.

Current and future engagements include Haydn’s *Creation* with Israel Camerata in Jerusalem and with the London Philharmonic Orchestra, tours with Collegium Vocale Gent, and Bach cantatas, Mass in B Minor, and Easter Oratorio with the Nederlandse Bachvereniging. Hobbs will also sing Bach with the Musikpodium Stuttgart, and Monteverdi Vespers with the Academy of Ancient Music.

Recent concert performances include Damon in *Acis and Galatea* with Dunedin Consort, Bach cantatas with the Nederlandse Bachvereniging and Ensemble Pygmalion, Bach’s Christmas Oratorio with the Tonkünstler-Orchester Niederösterreich, Tonhalle Orchester Zürich and Le Concert Lorrain. Hobbs has also sung Evangelist in the Bach St Matthew Passion and St John Passion with the Choir of King’s College, Cambridge.

Hobbs’s operatic roles include a critically acclaimed Telemachus

in *The Return of Ulysses* in a new production for English National Opera conducted by Jonathan Cohen, Apollo and Shepherd in Monteverdi's *Orfeo* in semi-staged performances with Richard Egarr and the Academy of Ancient Music, the title role in *Albert Herring* and Ferrando in *Così fan tutte*. Also a keen recitalist, Hobbs' recent highlights include performing Brett Dean's *Winter Songs* at the Cheltenham Festival, Vaughan Williams's *On Wenlock Edge* with the Edinburgh Quartet, Schubert's *Die Schöne Müllerin*, Schumann's *Liederkreis*, Op.39 and a recital of Mozart songs at London's Kings Place.

Born in Exeter, Thomas Hobbs studied at the Royal College of Music under the tutelage of Neil Mackie, where he was awarded the RCM Peter Pears and Mason scholarships, and at the Royal Academy of Music under Ryland Davies, where he held a Kohn Bach Scholarship in addition to a full entrance scholarship. He was also a member of the prestigious Académie at the Aix-en-Provence Festival, where he performed in concert with Louis Langrée and the Camerata Salzburg.

### **Stephan MacLeod** music director & baritone

Born in Geneva, Stephan MacLeod first played violin and piano and then studied singing with Kurt Moll in Cologne and with Gary Magby in Lausanne. Active all over the world as a renowned concert singer since his early twenties, his desire to conduct led him to establish his own ensemble, Gli Angeli Genève, in 2005.

The ensemble has since become one of the most respected European ensembles specializing in period performance. In recent years, he has been invited to conduct a production of Cavalli's *La Calisto* in Geneva, Mozart concerts at the Lausanne Opera, a production of Sondheim's *Sweeney Todd* in Geneva, Bach Motets with the Netherlands Bach Society, Bach's Matthew Passion in Switzerland, Germany, and the Netherlands, and orchestral works by Bach and Rameau with the Orchestre de la Suisse Romande.

As a soloist, Stephan is particularly active in the oratorio repertoire, particularly under Philippe Herreweghe, Gustav Leonhardt(†), Franz Brüggen(†), Masaaki Suzuki (Bach Collegium Japan), Jordi Savall, Philippe Pierlot (Ricercar Consort), Michel Corboz, Daniel Harding, Václav Luks, Sigiswald Kuijken, Konrad Junghänel (Cantus Cölln), Christophe Coin, Helmut Rilling, Frieder Bernius, Jos Van Immerseel, Jésus López Cobos, Hervé Niquet, Paul Van Nevel (Huelgas Ensemble), and with such ensembles as the Akademie für Alte Musik Berlin, Musica Antiqua Köln, the Freiburger Barockorchester, Tafelmusik, and the RIAS-Kammerchor. In the opera world, he has sung in several productions in Brussels (La Monnaie), Venice (La Fenice), Cologne, Bilbao, Edinburgh, and Geneva.

Stephan currently holds a professorship in singing at the Haute Ecole de Musique of Lausanne and is about to embark on a new concert series with Gli Angeli featuring performances of the complete Haydn Symphonies.

## RIPIENO SINGERS

### **Emma Hannan** soprano

Emma Hannan is a native of Vancouver, BC, and is known to local audiences for her many performances with the Victoria Baroque Players including the Bach's *St. John Passion*, Handel's *Dixit Dominus*, and Bach's *Jesu meine Freude*. She has been featured as a soloist with such groups as the Victoria Pacific Baroque Festival, Theatre of Early Music, Toronto Consort, and Toronto Masque Theatre. Emma is also a member of Tafelmusik Chamber Choir. Past highlights include the touring Northwest Baroque Masterworks Project *Praetorius Vespers* with Early Music Vancouver, Castor in Toronto Consort's production of Cavalli's *Helen of Troy*, and the dance-opera, *Bearing*, which premiered in the 2017 Luminato festival. As a recording artist, she has sung on the Sony Classical album *Four Thousand Winter* and on Tafelmusik's recent recording of Beethoven Symphony no. 9. Last October, Emma joined Toronto Masque Theatre for their final season in their double bill of Purcell's *Dido and Aeneas* and *Aeneas and Dido* by James Rolfe.

Emma is a graduate of the Victoria Conservatory of Music, where she studied with Nancy Argenta and Ingrid Attrot. She recently completed her BMus in Voice Performance at the University of Toronto and is now studying with mezzo-soprano Laura Pudwell. Emma is an alumna of the Victoria Conservatory Advanced Oratorio Course and the Tafelmusik Baroque Summer Institute.

### **Nicholas Burns** countertenor

Vancouver-born countertenor Nicholas Burns has been described as possessing a "thrilling voice", and past performances have

been called a "revelation" (Opera Canada). Recent appearances include performances of Monteverdi's 1610 Vespers with the American Bach Soloists, music by Henry Purcell at le Festival international de musique baroque de Lamèque, Handel's Messiah with the Thunder Bay Symphony Orchestra and Bach's St. John Passion, St. Matthew Passion, and B Minor Mass with Ensemble Caprice. On the opera stage Nicholas has performed roles such as Bertarido in Handel's *Rodelinda*, Polinesso in Handel's *Ariodante*, and Lichas in Handel's *Hercules*. Later this season Nicholas will perform Bach's St. Matthew Passion one voice per part with the American Bach Soloists in San Francisco, music by Henry Purcell with Arion Baroque Orchestra, Bach's solo cantata for alto *Gott soll allein mein Herze haben* (BWV 169) with Les Idées Heureuses, and he will return to Vancouver to perform with EMV for the Venetian Christmas Vespers. Nicholas appears on the recording label ATMA Classique with both le Studio de musique ancienne, with whom he has recorded an album of music by Orlando Lassus, and with Montréal Baroque for an album of Bach cantatas. Aside from singing, Nicholas is an accomplished bagpiper winning the World Pipe Band Championships in Glasgow in 2012.

### **Colin Balzer** tenor

Canadian lyric tenor Colin Balzer's North American engagements include recitals at New York's Frick Collection and on the Philadelphia Chamber Music series; concerts with the Portland, New Jersey, Utah, Victoria, Ann Arbor, Québec, Atlanta, and Indianapolis Symphonies; Early Music Vancouver;

Tafelmusik and the Toronto Mendelssohn Choir; Les Violons du Roy; the National and Calgary Philharmonics; Ottawa's National Arts Centre Orchestra; Musica Sacra and the Oratorio Society of New York at New York's Carnegie Hall. In addition, he is regularly featured in opera productions at the Boston Early Music Festival.

Guest soloist appearances abroad include work with Collegium Vocale Gent led by Philippe Herreweghe, Fundacao OSESP Orchestra and Louis Langrée, Les Musiciens du Louvre under Marc Minkowski, Rotterdam Philharmonic led by Yannick Nézet-Séguin, Akademie für alte Musik under Marcus Creed, and the RIAS Kammerchor, Scottish Chamber Orchestra, Radio Kamer Filharmonie, Estonian Chamber Choir, and Musik Podium Stuttgart. Operatic forays include the role of Don Ottavio in Mozart's *Don Giovanni* at the Bolshoi and in Aix-en-Provence and Mozart's *La finta giardiniera* in Aix and Luxembourg.

Particularly esteemed as a recitalist, he has been welcomed at London's Wigmore Hall, the Britten Festival in Aldeburgh, the Vancouver Chamber Music Festival, the Wratislavia Cantans in Poland, and at the Festspielhaus in Baden-Baden. Recordings to date include Wolf's *Italienisches Liederbuch* and Eisler and Henze song anthologies. Mr. Balzer holds the rare distinction of earning the Gold Medal at the Robert Schumann Competition in Zwickau with the highest score in 25 years. Born in British Columbia, he received his formal musical training at the University of

British Columbia with David Meek and with Edith Wiens at the Hochschule für Musik Nürnberg, Augsburg.

### **Paul Grindlay** bass

I feel fortunate to have been blessed with a unique bass voice. Perhaps I can take some credit for the "ten thousand hours" of practice and commitment spent getting to know my instrument, but mostly I am indebted to many amazing teachers, mentors, conductors and colleagues who have inspired and supported me on my musical journey, including my parents and grandparents, my wife, my brothers and so many others.

I have enjoyed a quarter century of professional performances with such groups as the Vienna Chamber Opera, Opera Atelier, Calgary Opera, American Bach Soloists, Carmel Bach Festival, Tafelmusik, Toronto Consort, Studio de Musique Ancienne de Montréal, Calgary Philharmonic Orchestra, VoiceScapes, Luminous Voices, Pro Coro Canada and many others. I have also recorded CDs for NAXOS Records, Toccata Classics and Marquis.

In 2004 I became Artistic Director of the Calgary Boys' Choir and still am. I also direct the choir at Knox Presbyterian Church and am on the vocal faculty at Mount Royal Conservatory of Music. When not singing or conducting, I enjoy time with my family, fly fishing, hiking, biking, swimming, cooking and writing poetry.

## PACIFIC BAROQUE ORCHESTRA

The Pacific Baroque Orchestra (PBO) is recognized as one of Canada's most exciting and innovative ensembles performing "early music for modern ears". PBO brings the music of the past up to date by performing with cutting-edge style and enthusiasm. Formed in 1990, the orchestra quickly established itself as a force in Vancouver's burgeoning music scene with the ongoing support of Early Music Vancouver.

In 2009, PBO welcomed Alexander Weimann as Artistic Director. His imaginative programming and expert leadership have drawn in many new concertgoers, and his creativity and engaging musicianship have carved out a unique and vital place in the cultural landscape of Vancouver.

PBO regularly joins forces with internationally celebrated Canadian guest artists, providing performance opportunities for Canadian musicians while exposing West Coast audiences to a spectacular variety of talent. The Orchestra has also toured BC, the northern United States and across Canada as far as the East Coast. The musicians of the Pacific Baroque Orchestra have been at the core of many large-scale productions by Early Music Vancouver in recent years, including many summer festival performances led by Alexander Weimann.

### **Alexander Weimann** music director & organ

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.

### Chloe Meyers concertmaster

Violinist Chloe Meyers performs with early music ensembles across North America as a leader, orchestra member, and chamber musician. She is the concertmaster of the Pacific Baroque Orchestra in Vancouver and principal second violinist of Arion Baroque Orchestra in Montreal and has led or appeared as soloist with groups including the Victoria Baroque Players, Pacific MusicWorks, Ensemble Les Boréades, the Theatre of Early Music, Ensemble Masques, and Les Voix Baroques, of which she was a founding member. She has had the pleasure of sharing the stage with international violin stars, performing double concerti with Stefano Montanari, Enrico Onofri, Amandine Beyer, and Cecilia Bernardini. Chloe's playing may be heard on many award-winning disks, including three Juno-nominated recordings she led as concertmaster. A committed and enthusiastic teacher, she trains young artists in the Baroque Orchestra Mentorship Program, an exciting initiative of the University of British Columbia, Early Music Vancouver, and Pacific Baroque Orchestra. Chloe recently returned from a scenic Elbe River cruise organized by Special Travel International on which she and fellow guest artists Alexander Weimann and Nathan Helgeson and host Matthew White shared their passion for baroque music with passengers. ■



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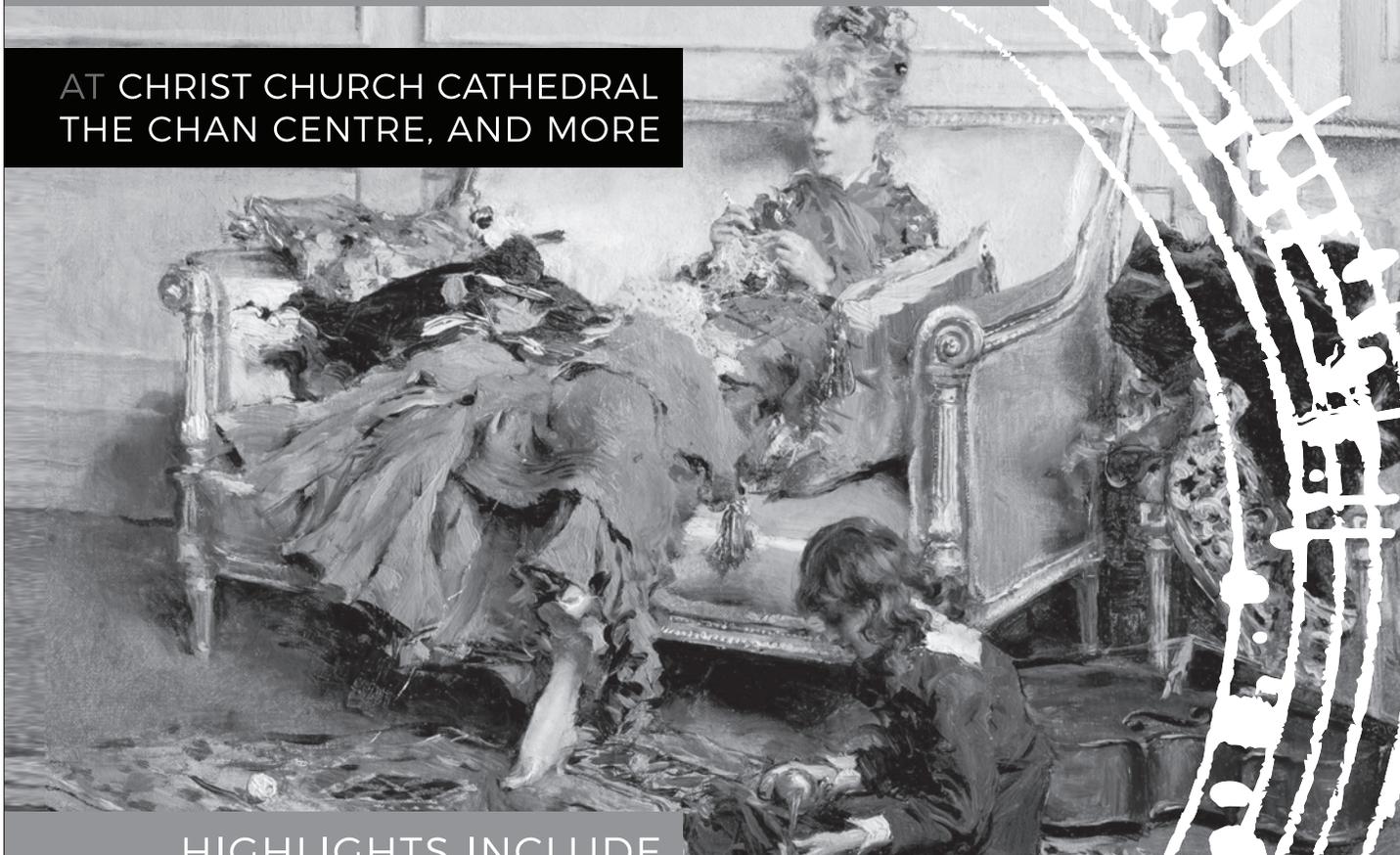
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- DEC 09 Bach Collegium Japan – Bach, Handel, Vivaldi Masaaki Suzuki conductor at 3pm
- DEC 23 *Festive Cantatas: A Monteverdi Christmas Vespers* with David Fallis at 3pm
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- MAR 10 Schubert *Death and the Maiden* and works by Mozart at Vancouver Playhouse  
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