

THE ARTISTS

Les Boréades de Montréal

Francis Colpron

ARTISTIC DIRECTOR

SOLOISTS:

Dorothee Miels

SOPRANO

Alex Potter

ALTO

Samuel Boden

TENOR

Matthew Brook

BASS-BARITONE

AND

Mark Edwards

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

Matthew Brook



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FRIDAY AUGUST 2 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

BACH CANTATAS

Johann Sebastian Bach (1685-1750):

Komm, du süsse Todesstunde BWV 161

for alto, tenor, chorus, two recorders, strings & basso continuo
(Cantata for the Sixteenth Sunday after Trinity - Weimar, 1716)

Johann Sebastian Bach:

Weinen, Klagen, Sorgen, Zagen BWV 12

for alto, tenor, chorus, trumpet, oboe, bassoon, strings & basso continuo
(Weimar, 1714)

INTERVAL

Wilhelm Friedemann Bach (1710-1784):

Concerto in D major F. 41

for harpsichord, strings & basso continuo
(Dresden, 1733-1746)

Allegro

Andante

Presto

Johann Sebastian Bach:

Brich dem hungrigen dein Brot BWV 39

for soprano, alto, bass, chorus, two recorders, two oboes, strings & basso continuo
(Cantata for the First Sunday after Trinity - Leipzig, 1726)

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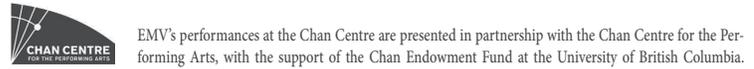
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PROGRAMME NOTES

BY MATTHEW WHITE

EMV's long-time Artistic Director, José Verstappen, recently donated *almost* the entirety of his impressive collection of vinyl recordings to the society as a gift. In helping him pack up this varied musical treasure chest, it struck me that he was relatively unemotional about a process that I would have found stressful. That was, until he noticed my hungry eyes on his "Complete Collection of the Sacred Cantatas of J.S. Bach" led by Nikolaus Harnoncourt and Gustav Leonhardt. The significance of this particular collection in my own life made the almost feral look on his face impossible to misunderstand. There was no way I was walking out the door with this part of his collection in my hands.

In addition to the audio recordings, each of the more than 200 cantatas included in the collection came with programme notes, texts and translations as well as the full score of every work printed on extra-large, "LP box" sized paper. As excited as I am by the wonders of online resources like allobach.com, the memory of the slower, luxurious process of taking out an LP randomly from a span of albums on a shelf, setting it up on the turntable, searching out a large enough, empty desk in the library, opening up the score broadly with two hands, and then listening to something new and extraordinary, played by artists imbued with the spirit of discovery, makes me feel like I am still nineteen. It was like being given a passport to travel to the moon.

This was a ground-breaking and iconic project that introduced me (and a much wider world of music lovers) to the sounds not just of period instruments but to the seemingly inexhaustible wonders of Bach's rarely performed but reliably brilliant sacred cantatas. It is significant that since the first complete set of recordings was finished, this seemingly insurmountable task, involving roughly 60 CDS worth of material, has been repeated by several other ensembles and prominent musical leaders including Masaaki Suzuki, John Eliot Gardiner, Ton Koopman and Helmuth Rilling. What I love about the first recordings by Harnoncourt and Leonhardt, however, is that their curiosity and iconoclastic challenge of performance conventions are somehow forever captured in the sound. The odd squeak and imperfection doesn't hide the obvious creative energy and risk-taking involved. After almost 50 years these performances still hold up against all the versions that came after. José can be forgiven for holding these ones back.

Though we now have multiple recordings of each of Bach's cantatas to choose from, there is still nothing like hearing them performed live. I cannot imagine a Bach Festival in which we did not make an effort to share at least a few of these underperformed jewels.

The first two works on the programme are "early cantatas" written when Bach was in his twenties working at the Weimar Court. Like many of the works written during this fruitful period, they stand out for their vivid word painting and imagination.

Cantata BWV 161, Komm, du süße Todesstunde (Come, Sweet Hour of Death), was written in 1716, and like some of the Funeral Cantatas we heard last year, explores the idea of death as salvation from earthly suffering and as a path to everlasting union with Jesus. In the embracing and affirmative opening alto aria, the poet Salomon Franck creates a surprising metaphor comparing death with honey in the mouth of a lion. By scoring this aria for recorders, Bach supports this unlikely comparison and transforms the horror of death into consoling and sensual sweetness. Throughout this first aria, the passion chorale (O Haupt voll Blut und Wunden / O Sacred Head Now Wounded) appears in the background as a subtle reminder of Christ having made the same journey into the jaws of death on our behalf. The tenor aria is one of the most beautiful and hopeful in the tenor repertoire and uses a simple, hypnotically repeating semi-tone device in the melody that emphasizes the second syllable of the word *Verlangen* (longing) to demonstrate the believer's desire for ecstatic union with Christ in death. The following alto recitative and chorus also use the recorders to brilliant effect. Listen in particular for the sound of "death bells" evoked by the use of the recorders and pizzicato on open strings setting the text "So schlage doch, du letzter Stundenschlag! / Therefore strike, O final hour." An earlier cantata by Melchior Hoffman, "Schlage Doch Gewünste Stunde / Haste to strike, oh longed for hour", using an almost identical text, employs an actual treble bell sounding over pizzicato strings to create a similar effect of a clock ticking in the final seconds before the final death knell is rung.

As with BWV 161, Bach composed the music of *Cantata BWV 12, Weinen, Klagen, Sorgen, Zagen (Weeping, Lamenting, Worrying, Fearing)* to poetry by Salomon Franck. It opens with a dark *sinfonia* featuring the oboe, which transitions into one of the most effective four-part choruses Bach ever wrote. It plays dramatically on a sighing motif echoed in voice after voice creating sharp dissonances. Significantly, he later used this material as the model for the "Crucifixus" section of the Credo in his B Minor Mass. The only recitative, "Wir müssen durch viel Trübsal in das Reich Gottes eingehen / We must enter the Kingdom of God through much sorrow", is written in C minor for alto and with an unmistakably

sorrowful tone. The last line, however, is a full ascending C major scale, subtly but clearly asserting that the Kingdom of God offers hope to the believer. The alto aria, "Kreuz und Krone sind verbunden / Cross and crown are bound together" is Bach's first extended aria for oboe and marks the beginning of a long relationship between the oboe and alto voice in his sacred vocal works. In the second aria, "Ich folge Christo nach / I follow after Christ" the simple upward scale, as in the alto recitative, illustrates the upward direction of heaven. Towards the end, the steps are expanded to more than an octave, finally reaching Heaven, at which point the bass singer, continuo section and, ostensibly, the believer, are finally in unison. The last aria is for tenor and is accompanied by the chorale melody "Jesu Meine Freude / Jesus my Joy" played by trumpet. The chorale "Was Gott tut, daß ist wohlgetan / What God does is well done" ends the cantata and also features an obligato part written for the trumpet.

Cantata BWV 39, *Brech dem Hungrigen dein Brot* ("Give the hungry ones thy bread") was written much later than the first two cantatas on the programme as part of Bach's third Leipzig cantata cycle. It was first performed on June 23, 1726 and is written on the simple theme of sharing what we have with those who have less. Many scholars believe that a subsequent performance in 1732 was a response to the ignoble plight of Austrian Protestants who were expelled from Salzburg, hence its nickname the "Refugee cantata". The text of the cantata is taken from a 1704 collection of libretti written by the Duke Ernst Ludwig von Sachsen-Meiningen, and it follows a symmetrical structure of seven movements unlike the looser structure of the Weimar cantatas. Typical of the later cantatas, the highlight of this work is arguably the first chorus. While it is difficult to pin down exactly what Bach is getting at with the staccato notes from the recorders, oboes and strings, this effect creates an atmosphere of sparseness and longing similar to the opening chorus of the *Trauer Ode* and well-aligned with the Old Testament text encouraging us to share what we have for the promise of a reward in heaven. Though there are countless details to point out in the following three recitatives and arias, one particularly touching moment is in the alto aria accompanied by violin and oboe in which the text communicates the idea of sowing on earth those seeds that will be harvested in Heaven. On the word *streuet* (scatter) the melody pours fourth in melismas that create an unmistakable musical gesture of scattering.

I hope that these performances provide you with the inspiration to pick up your own copy of the complete cantatas. These works bear repeated listening, invariably revealing more layers of craft, beauty, and meaning every time you hear them. ■

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Interested in rolling up your sleeves to help one of the most active and acclaimed musical organizations in our region? The EMV board of directors is a varied and collegial group of individuals dedicated to providing support and leadership to our professional artistic and management team.

We are always interested in hearing from potential new directors and welcome energetic, positive people with skills relevant to non-profit governance, including fundraising, communications, and networking. Directors serve a two-year term, meeting once a month from September to June at Hodson Manor (West 7th Ave and Birch) in Vancouver.

If you have some of this experience and if you would relish a leadership role in building something truly great in our community, please get in touch with us by emailing us your resume and a short note outlining what you feel you can contribute and why taking up the challenge of helping shape EMV interests you.

We look forward to hearing from you!

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Les Boréades de Montréal

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Founded by Francis Colpron in 1991, Les Boréades focuses on early music. The ensemble has chosen an interpretative approach in keeping with the spirit of the Baroque era, by adhering to the rules of performance practice of the past and playing on period instruments. Critics and audiences alike in Canada and abroad have been unanimous in hailing the group's energy and spontaneity as well as its theatrical, expressive and elegant playing, indicative of a unique flair for Baroque aesthetics.

The group has received many grants from the Québec and Canada governments and has toured extensively in Canada and abroad, taking part in several renowned festivals. The musicians also performed at the Frick Collection of New-York, Concertgebouw in Amsterdam, Salle Gaveau in Paris, Vancouver Festival, Musikfest Bremen and at the Tage Alter Musik Regensburg.

Les Boréades has performed with world-renowned artists such as Hervé Niquet, director of the Concert Spirituel de Paris; Skip Sempé, harpsichordist and director of Capriccio Stravagante; violinists Manfred Kraemer and Adrian Butterfield; harpsichordist Alexander Weimann; conductor Eric Milnes; cornettist William Dongois; recorder player Stefano Bagliano; as well as with tenor Charles Daniels, and Canadian singers Matthew White and Karina Gauvin. The ensemble Les Boréades owns a solid discography of 25 titles on the Atma Classique label, which are distributed around the world.

Francis Colpron ARTISTIC DIRECTOR

Recorder and traverso player Francis Colpron is recognized as one of the most talented musicians of his generation. During the past three decades, the public, critics, and cultural authorities have acclaimed his abilities to innovate as an artist and performer. In 1991, he founded the ensemble Les Boréades de Montréal, of which he is the artistic director, and which puts on a very successful annual concert series in Montreal, performs in North America and Europe, and records on the ATMA Classique label. Les Boréades has performed with world-renowned artists such as Hervé Niquet, director of the Concert Spirituel de Paris; Skip Sempé, harpsichordist and director of Capriccio Stravagante; violinists Manfred Kraemer and Adrian Butterfield; harpsichordist Alexander Weimann; cornettist William Dongois; recorder player Stefano Bagliano; as well as with tenor Charles Daniels, and Canadian singers Matthew White, Karina Gauvin, and Laura Pudwell. Francis Colpron was associate flutist with Trinity Consort of Portland from 2000 to 2009. He has been a guest soloist with groups such as Apollo's Fire of Cleveland, the Edmonton Symphony, the National Arts Centre Orchestra, Opera Atelier, Thirteen Strings, the Studio de musique ancienne de Montréal, Les Violons du Roy, the Nova Scotia Orchestra, and L'Harmonie des Saisons. As well as teaching at the Université de Montréal, he is frequently invited to share his experience as a teacher at well-known summer music camps such as Amherst in the United States, CAMMAC in Quebec, and Boxwood in Nova Scotia. His discography consists of more than 40 recordings.

Mark Edwards HARPSICHORD SOLOIST

First prize winner in the 2012 Musica Antiqua Bruges International Harpsichord Competition, Canadian harpsichordist and organist Mark Edwards is recognized for his captivating performances, bringing the listener "to new and unpredictable regions, using all of the resources of his instrument, [...] of his virtuosity, and of his imagination" (La Libre Belgique). Since 2016, he is Assistant Professor of Harpsichord at Oberlin Conservatory.

He has given solo recitals at a number of prominent festival and concert series. He has had concerto performances with a number of award-winning ensembles, including Ensemble Caprice (Canada) and the Montreal Symphony Orchestra. He is also an active chamber musician.

His début solo CD, Orpheus Descending, was released in 2017 on the early-music.com label and was reviewed warmly. Passaggi (ATMA 2013), his CD with the Canadian recorder player Vincent Lauzer, was nominated for an ADISQ award. >

In addition to his success in Bruges, Mark has distinguished himself as a prize-winner in a number of important competitions, including the 2012 Jurow International Harpsichord Competition. He is the recipient of academic grants from the Social Sciences and Humanities Research Council of Canada and the German Academic Exchange Service. He studied at the Eastman School of Music

where he earned his Bachelor of Music with highest distinction, and completed graduate degrees at McGill University and the Hochschule für Musik Freiburg. He is currently a doctoral candidate at Leiden University and the Orpheus Instituut, Ghent, where his research examines the intersection of memory, improvisation, and the musical work in seventeenth-century France. ■

VOCAL SOLOISTS

Dorothee Miels SOPRANO

Dorothee Miels is one of the leading interpreters of 17th- and 18th-century music and is beloved by audiences and critics alike for her unique timbre and moving interpretations.

She appears regularly with the Collegium Vocale Gent, Netherlands Bach Society, L'Orfeo Barockorchester, Freiburger Barockorchester, RIAS Kammerchor, Bach Collegium Japan, Orchestra of the 18th Century, Lautten Compagny Berlin, Tafelmusik Baroque Orchestra Toronto, The English Concert and Klangforum Wien under conductors such as Stefan Asbury, Beat Furrer, Michi Gaigg, Paul Goodwin, Philippe Herreweghe, Emilio Pomàrico, Hans-Christoph Rademann, Andreas Sperring, Masaaki Suzuki and Jos van Veldhoven.

Dorothee Miels is a welcome guest at international festivals, including the Leipzig Bach Festival, Suntory Music Foundation Summer Festival in Japan, Boston Early Music Festival, Flanders Festival, Wiener Festwochen, the Handel Festival in Halle, Musikfestspiele Potsdam, Musikfest Bremen, Mainzer Musiksommer and Mosel Musikfest.

She is a devoted chamber musician and offers a range of highly interesting projects such as "Lord Nelson at the river Nile" (music by Haydn and contemporaries dealing with the battles of Lord Nelson), "White as Lillies was her Face" with songs by John Dowland combined with texts by Heinrich Heine, "Mort exquisite, mort parfumée" with French impressionistic compositions, "Duft und Wahnsinn" (fragrance and lunacy) together with Hille Perl, viola da gamba, and Lee Santana, lute, as well as "Birds" with flutist Stefan Temmingh.

A steadily growing discography with several award-winning recordings documents her artistic achievements. "Inspired by Song" and "Birds" with Stefan Temmingh, "Handel" with Hille Perl, Monteverdi "La dolce vita" with the Lautten Compagny Berlin and Wolfgang Katschner (all DHM), Bach "Kantaten für Solo-Sopran" with L'Orfeo Barockorchester and Michi Gaigg and Boccherini *Stabat mater* with the Salagon Quartett (both Carus) have been especially well received.

In 2018/19, Dorothee Miels is artist in residence at the Heinrich-Schütz-Musikfest. Further upcoming highlights include appearances in Japan with the RIAS Kammerchor, at the Wigmore Hall with The English Concert, with Seattle Symphony, and at the Internationale Orgelwoche Nürnberg, as well as tours with Collegium Vocale Gent, Freiburger Barockorchester, Gli Angeli Genève and Holland Baroque.

Alex Potter ALTO

My mother always sang to me when I was a small child, which is why I began to sing. Her voice for me was intensely bound together with emotion, which will always remain with me. As a cathedral chorister, this emotional basis became intertwined with a fascination for text and symbolism in music, expanded upon and deepened during studies in Oxford and Basel. Remaining faithful to these origins over nearly twenty years in the profession, I continue to develop as a singer, musician and human, changed and enriched by the joy and sadness which life brings.

Nowadays you are most likely to hear me somewhere with Bach, although I also love to sing other music. When not performing,

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you will find me at home with my family, reading something geeky, wasting time on the internet, or cooking. Sharing and exchanging with other people, be it music, food, or conversation, is one of the great pleasures of life.

Samuel Boden TENOR

British tenor Samuel Boden began his career as a chef and then went on to study singing with John Wakefield at Trinity Laban Conservatoire.

Samuel has sung roles in the operas of Monteverdi, Cavalli, Charpentier, Rameau, Purcell, Handel, Glück, Britten, George Benjamin and Thomas Larcher. He has appeared in productions at the Royal Opera House, Covent Garden, Glyndebourne, Dutch National Opera, Hamburg State Opera, Opéra de Lyon, Badisches Staatstheater, Karlsruhe; Nederlandse Reisopera, Musica Viva, Moscow; Theater St Gallen, Pinchgut Opera, Sydney; Opéra de Dijon, Opéra de Lille and the Aldeburgh Festival. In addition he has performed operas in concert at the Aix-en-Provence Festival and Salzburg Mozart Week.

On the concert platform Samuel has appeared with many highly-regarded period ensembles as well as symphony and chamber orchestras: Bavarian Radio Symphony Orchestra / Giovanni Antonini; Gabrieli Consort / Paul McCreesh; Ex Cathedra / Jeffrey Skidmore; the Royal Northern Sinfonia / Thomas Zehetmair; Scottish Chamber Orchestra / Harry Bicket; Kristiansand Symphony Orchestra / Nicholas Kraemer; Les Arts Florissants / William Christie and Jonathan Cohen;

BBC Symphony Orchestra / Sir Andrew Davis, John Storgårds, Sakari Oramo, Giancarlo Guerrero and John Butt; Frankfurt Radio Orchestra / Emmanuelle Haïm; Collegium Vocale Gent / Philippe Herreweghe; Wiener Akademie / Martin Haselböck; Salzburg Camerata / Teodor Currentzis and the Rotterdam Philharmonic / Nathalie Stutzmann.

His growing discography includes discs of Monteverdi, Charpentier, Daniel Purcell, Rameau, Bach, and Blow alongside Berlioz, George Benjamin, Davies, Alec Roth on Hyperion, Erato, Archiv, Chandos, OAE Released, Nimbus, Resonus Classics, NMC and Signum.

Matthew Brook BASS-BARITONE

Matthew Brook has appeared widely as a soloist, and has worked extensively with conductors such as Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset, Paul McCreesh and Sir Mark Elder, and many ensembles including the Philharmonia, London Symphony Orchestra, the St Petersburg Philharmonic, the Royal Philharmonic Orchestra, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, the English Baroque Soloists, the Gabrieli Consort & Players, the Sixteen, the Royal Northern Sinfonia and Orchestre National de Lille.

Recent and future highlights include Purcell's *The Fairy Queen* and *Dido and Aeneas* with the Handel and Haydn Society, Bach's *St John Passion* with the St Paul Chamber Orchestra, Haydn's *Creation* with the City of Birmingham Symphony Orchestra, ■

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TEXTS & TRANSLATIONS

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Johann Sebastian Bach:

CANTATA BWV 161:

Komm, du süße Todesstunde

Soli: Alto, Tenore; Coro: Soprano, Alto, Tenore, Basso
Flauto dolce I & II, Violino I & II, Viola, Continuo

— 1 —

Aria (Alto) and Chorale (Soprano)

Flauto dolce I & II, Continuo

Komm, du süße Todesstunde,
Da mein Geist
Honig speist,
Aus des Löwen Munde;

Herzlich tut mich verlangen
Nach einem selgen End,
Weil ich hie bin umfangen
Mit Trübsal und Elend.

Mache meinen Abschied süße,
Säume nicht,
Letztes Licht,
Daß ich meinen Heiland küsse.

Ich hab Lust abzuschneiden
Von dieser bösen Welt,
Sehn mich nach himml'schen Freuden,
O Jesu, komm nur bald!

Come, o sweet hour of death,
when my spirit
laps honey
out of the lion's mouth;

I yearn from my heart
for a peaceful end,
since here I am surrounded
by sorrow and wretchedness.

Make my departure sweet,
do not delay,
last light,
so that I might kiss my Saviour.

I wish to depart
from this evil world,
I long for heavenly joys,
O Jesus, come quickly!

— 2 —

Recitativo (Tenore)

Continuo

Welt! deine Lust ist Last,
Dein Zucker ist mir als ein Gift verhasst,
Dein Freudenlicht
Ist mein Komete,
Und wo man deine Rosen bricht,
Sind Dornen ohne Zahl
Zu meiner Seele Qual!
Der blasse Tod ist meine Morgenröte,
Mit solcher geht mir auf die Sonne
Der Herrlichkeit und Himmelswonne.
Drum seufz ich recht von Herzensgrunde
Nur nach der letzten Todesstunde!
Ich habe Lust, bei Christo bald zu weiden,
Ich habe Lust, von dieser Welt zu scheiden.

World, your pleasure is a burden,
your sweetness is as hateful to me as poison,
your light of joy
is my comet,
and where your roses are plucked
there are thorns innumerable
to the torment of my soul.
Pale death is my rosy dawn,
with this rises for me the sun
of glory and heavenly delight.
Therefore I sigh truly from the depths of my heart
for the last hour of death alone.
I desire to pasture soon with Christ.
I desire to depart from this world.

— 3 —

Aria (Tenore)

Violino I & II, Viola, Continuo

Mein Verlangen
Ist, den Heiland zu umfassen
Und bei Christo bald zu sein.
Ob ich sterblich' Asch und Erde
Durch den Tod zermalmet werde,
Wird der Seele reiner Schein
Dennoch gleich den Engeln prangen.

My longing
is, to embrace my Saviour
and to be with Christ soon.
Although to mortal ash and earth
I shall be ground through death,
the pure radiance of my soul
will then blaze like the angels.

— 4 —

Recitativo (Alto)

Flauto dolce I & II, Violino I & II, Viola, Continuo

Der Schluss ist schon gemacht:
Welt, gute Nacht!
Und kann ich nur den Trost erwerben,
In Jesu Armen bald zu sterben:
Er ist mein sanfter Schlaf!
Das kühle Grab wird mich mit Rosen decken,
Bis Jesus mich wird auferwecken,
Bis er sein Schaf
Führt auf die süße Himmelsweide,
Dass mich der Tod von ihm nicht scheidet!
So brich herein, du froher Todestag!
So schlage doch, du letzter Stundenschlag!

The end has already come,
world, good night!
And I can only achieve comfort
by dying soon in Jesus' arms:
He is my gentle sleep.
My cool grave shall be covered with roses
until Jesus shall reawaken me,
until His sheep
shall be guided to the sweet pasture of life,
since death does not separate me from Him.
Therefore break forth, o joyous death-day,
therefore strike, o final hour!

— 5 —

Coro

Flauto dolce I & II, Violino I & II, Viola, Continuo

Wenn es meines Gottes Wille,
Wünsch ich, dass des Leibes Last
Heute noch die Erde fülle,
Und der Geist, des Leibes Gast,
Mit Unsterblichkeit sich kleide
In der süßen Himmelsfreude.
Jesu, komm und nimm mich fort!
Dieses sei mein letztes Wort.

If it is my God's will,
I wish that the weight of my body
might even today occupy the earth,
and that the spirit, the body's guest,
clothe itself in immortality
in the sweet joy of heaven.
Jesus, come and take me away!
May this be my last word.

— 6 —

Choral

Flauto dolce I & II, Violino I & II, Viola, Continuo

Der Leib zwar in der Erden
Von Würmen wird verzehret,
Doch auferweckt soll werden,
Durch Christum schön verklärt,
Wird leuchten als die Sonne
Und leben ohne Not
In himml'scher Freud und Wonne.
Was schadt mir denn der Tod?

The body, indeed, in the earth
will be consumed by worms,
yet it shall be resurrected,
beautifully transfigured through Christ,
it will shine like the sun
and live without grief
in heavenly joy and delight.
What harm can death do me then?



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

Johann Sebastian Bach:

CANTATA BWV 12:

Weinen, Klagen, Sorgen, Zagen

Soli: Alto, Tenore; Basso; Coro: Soprano, Alto, Tenore, Basso
Tromba, Oboe, Fagotto, Violino I & II, Viola I & II, Continuo

— 1 —

Sinfonia

Oboe, Violino I & II, Viola I & II, Continuo, Fagotto

— 2 —

Coro

Violino I & II, Viola I & II, Continuo, Fagotto

Weinen, Klagen,
Sorgen, Zagen,
Angst und Not
Sind der Christen Tränenbrot,
Die das Zeichen Jesu tragen.

Weeping, lamentation,
worry, despair,
anguish and trouble
are the Christian's bread of tears,
that bear the marks of Jesus.

— 3 —

Recitativo [Dictum] (Alto)

Violino I & II, Viola I & II, Continuo, Fagotto

Wir müssen durch viel Trübsa in das Reich Gottes eingehen.

We must enter the Kingdom of God through much sorrow.

— 4 —

Aria (Alto)

Oboe, Continuo

Kreuz und Krone sind verbunden,
Kampf und Kleinod sind vereint.
Christen haben alle Stunden
Ihre Qual und ihren Feind,
Doch ihr Trost sind Christi Wunden.

Cross and crown are bound together,
struggle and reward are united.
Christians have at all times
their suffering and their enemy,
yet their comforts are Christ's wounds.

THANK YOU TO OUR VOLUNTEERS!

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

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

— 5 —

Aria (Basso)

Violino I & II, Continuo

Ich folge Christo nach,
Von ihm will ich nicht lassen
Im Wohl und Ungemach,
Im Leben und Erblassen.
Ich küsse Christi Schmach,
Ich will sein Kreuz umfassen.
Ich folge Christo nach,
Von ihm will ich nicht lassen.

I follow after Christ,
I will not let go of Him
in prosperity and hardship,
in life and mortality.
I kiss Christ's shame,
I will embrace His cross.
I follow after Christ,
I will not let go of Him.

— 6 —

Aria (Tenore)

Tromba, Continuo

Sei getreu, alle Pein
Wird doch nur ein Kleines sein.
Nach dem Regen
Blüht der Segen,
Alles Wetter geht vorbei.
Sei getreu, sei getreu!

Be faithful, all pain
will yet be only a little thing.
After the rain
blessing blossoms,
all storms pass away.
Be faithful, be faithful!

— 7 —

Choral

(Original Instrumentation not known)

Was Gott tut, das ist wohlgetan
Dabei will ich verbleiben,
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
So wird Gott mich
Ganz väterlich
In seinen Armen halten:
Drum lass ich ihn nur walten.

What God does, is well done,
I will cling to this.
Along the harsh path
trouble, death and misery may drive me.
Yet God will,
just like a father,
hold me in His arms:
therefore I let Him alone rule.

INTERVAL

Wilhelm Friedemann Bach:

Concerto in D major F. 41

for harpsichord, strings & basso continuo

Allegro
Andante
Presto



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

Johann Sebastian Bach:

CANTATA BWV 39:

Brich dem hungrigen dein Brot

Soli: Soprano, Alto, Basso; Coro: Soprano, Alto, Tenore, Basso
Flauto dolce I & II, Oboe I & II, Violino solo, Violino I & II, Viola, Continuo

ERSTER TEIL

FIRST PART

— 1 —

Coro

Flauto I & II, Oboe I & II, Violino I & II, Viola, Continuo

Brich dem Hungrigen dein Brot
und die, so im Elend sind,
führe ins Haus!
So du einen nacktet siehest, so kleide ihn
und entzeuch dich nicht von deinem Fleisch.
Alsdenn wird dein Licht herfür brechen
wie die Morgenröte,
und deine Besserung wird schnell wachsen,
und deine Gerechtigkeit wird für dir hergehen,
und die Herrlichkeit des Herrn
wird dich zu sich nehmen.

Break your bread for the hungry,
and those who are in misery,
bring into your house!
If you see a naked person, then clothe him,
and do not recoil from your flesh.
Thereupon will your light burst forth
as the red dawn of morning,
and your betterment will quickly grow,
and your righteousness go before you,
and the glory of the Lord
will embrace you.

— 2 —

Recitativo (Basso)

Continuo

Der reiche Gott wirft seinen Überfluß
Auf uns, die wir ohn ihn
auch nicht den Odem haben.
Sein ist es, was wir sind;
er gibt nur den Genuß
Doch nicht, daß uns allein
Nur seine Schätze laben.
Sie sind der Probestein,
Wodurch er macht bekannt,
Daß er der Armut
auch die Notdurft auswendet,
Als er mit milder Hand,
Was jener nötig ist,
uns reichlich zugewendet.
Wir sollen Ihm für sein gelehntes Gut
Die Zinse nicht in seine Scheuren bringen;
Barmherzigkeit, die auf dem Nächsten ruht,
Kann mehr als alle Gab ihn
an das Herze dringen.

The bounteous God casts His abundance
on us, we who without Him
do not even have breath.
It is His, what we are;
He gives only the use,
although not so that we alone
are refreshed by His treasures.
They are the touchstone
whereby He makes known
that He has dispensed poverty,
also necessity,
as He, with a gentle hand,
bestowed to us richly
what is needed by those.
We need not return, for His loaned good,
interest into His storehouse;
mercy that is shown to one's neighbours
can reach His heart more surely
than any gift.

— 3 —

Aria (Alto)

Violino solo, Oboe I, Continuo

Seinem Schöpfer noch auf Erden
Nur im Schatten ähnlich werden,
Ist im Vorschmack selig sein.
Sein Erbarmen nachzuahmen,
Streuet hier des Segens Samen,
Den wir dorten bringen ein.

While yet on earth, to be like
the Creator even in shadow,
is to be blessed in foretaste.
To imitate His mercy
scatters here the seeds of blessing
which we will reap there.

— 4 —

Aria (Basso)

Continuo

Wohlzutun und mitzuteilen vergesset nicht;
denn solche Opfer gefallen Gott wohl.

To do good and to share, forget not,
for such offering pleases God well.

— 5 —

Aria (Soprano)

Flauto I & II, Continuo

Höchster, was ich habe,
Ist nur deine Gabe.
Wenn vor deinem Angesicht
Ich schon mit dem meinen
Dankbar wollt erscheinen,
Willt du doch kein Opfer nicht.

Highest, what I have
is only Your gift.
If, before Your countenance,
I already, with my belongings,
might wish to appear thankful,
nevertheless You desire no offering.

— 6 —

Recitativo (Alto)

Violino I & II, Viola, Continuo

Wie soll ich dir, o Herr,
denn sattsamlich vergelten,
Was du an Leib und Seel
mir hast zugutgetan?
Ja, was ich noch empfang,
und solches gar nicht selten,
Weil ich mich jede Stund
noch deiner rühmen kann?
Ich hab nichts als den Geist,
dir eigen zu ergeben,
Dem Nächsten die Begierd,
daß ich ihm dienstbar werd,
Der Armut, was du mir gegönnt
in diesem Leben,
Und, wenn es dir gefällt,
den schwachen Leib der Erd.
Ich bringe, was ich kann, Herr,
laß es dir behagen,
Daß ich, was du versprichst,
auch einst davon mög tragen.

How shall I then, O Lord,
satisfactorily repay You
for the good You have done
for my body and soul?
Yea, what I still receive,
and such not seldom,
since I myself, every hour,
can still praise You?
I have nothing but my spirit itself
to offer to You,
to my neighbour, the wish
to be of service to him,
to the poor, what You have given me
in this life,
and, when it pleases You,
my weak body to the earth.
I bring what I can, Lord;
let it be pleasing to You,
so that what You promise
I might one day receive.

— 7 —

Choral

Flauto I & II in octava e Oboe I & II e Violino I col Soprano, Violino II coll' Alto, Viola col Tenore, Continuo

Selig sind, die aus Erbarmen
Sich annehmen fremder Not,
Sind mitleidig mit den Armen,
Bitten treulich für sie Gott.
Die behülflich sind mit Rat,
Auch, womöglich, mit der Tat,
Werden wieder Hülff empfangen
Und Barmherzigkeit erlangen.

Blessed are those who, out of mercy,
take on themselves others' need,
are compassionate with the poor,
plead faithfully for them to God.
Those who are helpful with counsel,
also, where possible, with deed,
will receive help in return
and obtain mercy.

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