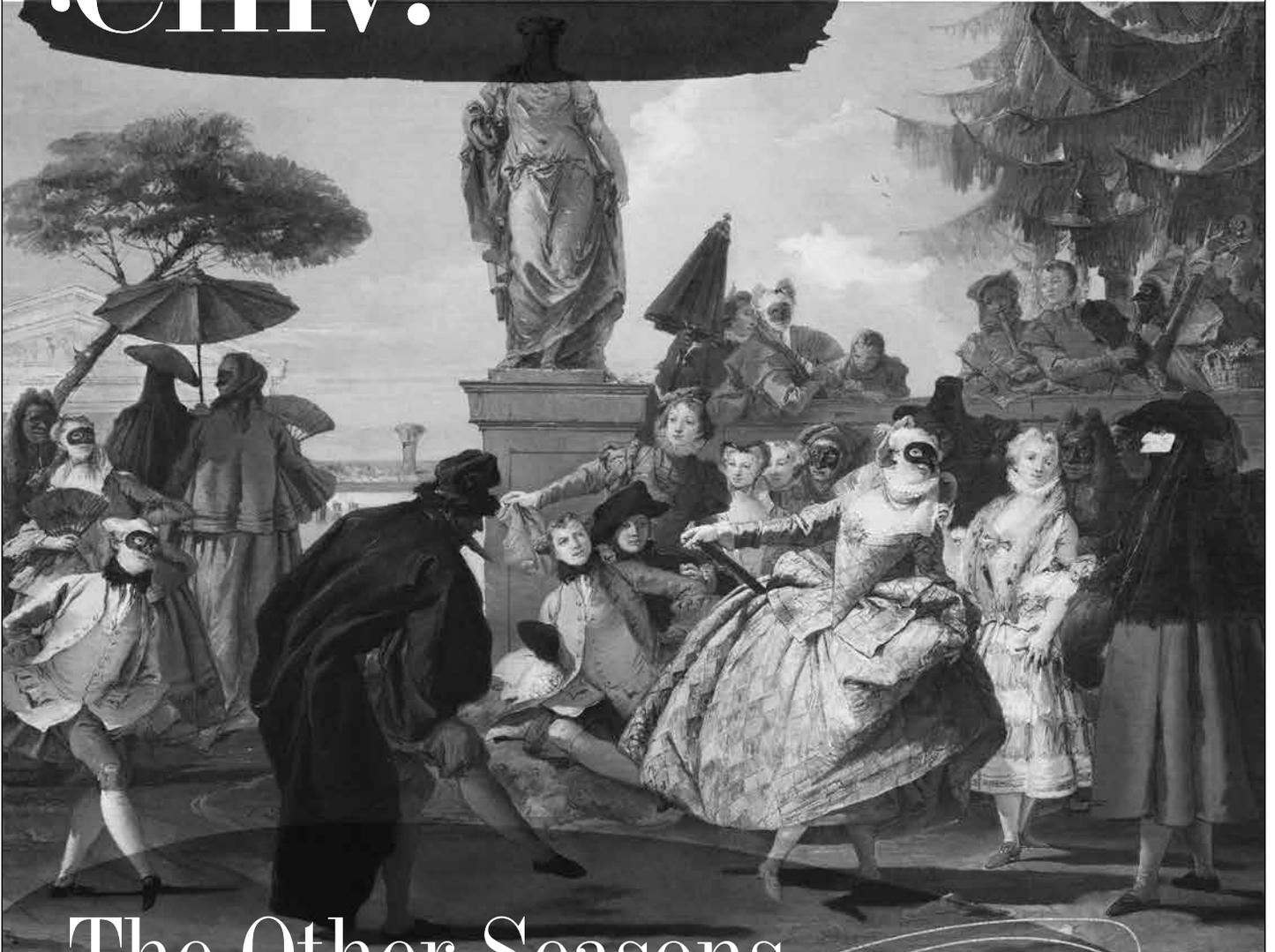


emv:



# The Other Seasons

**Ensemble Castor** directed by  
**Petra Samhaber-Eckhardt**, violin;  
**Hélène Brunet**, soprano

**FRIDAY SEPTEMBER 30, 2022 / 7:30 p.m.**

Christ Church Cathedral

---

This concert is generously supported by Simon Murphy



### BOARD OF DIRECTORS

Johanna Shapira  
PRESIDENT

Andrew Szeri  
VICE PRESIDENT

Fran Watters  
PAST PRESIDENT

Ron Kruschen  
TREASURER

Vincent Tan  
SECRETARY

Colleen Dixon  
Sherrill Grace, O.C.

Chris Guzy  
Graeme Keirstead

Serena Ko

Janet Lea

Melody Mason

÷

José Verstappen, C.M.  
ARTISTIC DIRECTOR EMERITUS

÷

### STAFF

Suzie LeBlanc, C.M.  
ARTISTIC & EXECUTIVE DIRECTOR

Jonathan Evans  
PRODUCTION MANAGER

Julia Halbert  
EXECUTIVE ASSISTANT / PROJECT COORDINATOR

Nathan Lorch  
BUSINESS MANAGER

Carmen Murphy  
DONOR RELATIONS MANAGER

Natalie Rostov  
PATRON SERVICES MANAGER

Nancy Wong, MBA  
MARKETING & COMMUNICATIONS MANAGER

### EARLY MUSIC VANCOUVER

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

TEL: 604.732.1610

staff@earlymusic.bc.ca

earlymusic.bc.ca



Early Music Vancouver  
gratefully acknowledges the assistance and support of:

### GOVERNMENT SUPPORT

Funded by the  
Government  
of Canada



Canada Council  
for the Arts

Conseil des Arts  
du Canada



BRITISH COLUMBIA  
ARTS COUNCIL  
Agency of the Province of British Columbia



BRITISH  
COLUMBIA  
Supported by the Province of British Columbia



CITY OF  
VANCOUVER | Cultural  
Services

### FOUNDATIONS

THE DRANCE FAMILY  
EARLY MUSIC VANCOUVER FUND

The  
Graham and Gayle Cooke  
Foundation



SEEDLINGS  
FOUNDATION

The  
McLean  
Foundation

THE NEMETZ FOUNDATION

### 2022-23 PRODUCTION PARTNERS



CHRIST CHURCH CATHEDRAL  
Vancouver, BC • Open Doors, Open Hearts, Open Minds

### PRODUCTION PARTNERS IN VICTORIA BC



CHRIST CHURCH  
CATHEDRAL  
A CATHEDRAL FOR THE CITY

PACIFIC  
BAROQUE  
FESTIVAL



VICTORIA  
CONSERVATORY  
OF MUSIC

victoria  
baroque

We also gratefully acknowledge  
the generosity of our many donors and volunteers.

## THANK YOU!

### EMV's Commitment to Diversity, Equity and Inclusion

Early Music Vancouver's mission is to engage, enrich, and educate through music. In alignment with this mission, the Board of Directors, management and staff of Early Music Vancouver are committed to Diversity, Equity and Inclusion. This extends to the consideration of who is in the audience, whose music is heard, who performs that music, and how we operate as a leading performing arts organization. We make these commitments in recognition that discrimination and exclusion in all their forms are realities in our society, and we endeavour to use the power of music to promote understanding and change.

Early Music Vancouver acknowledges that it operates and performs on the unceded Indigenous land belonging to the Coast Salish peoples, including the territories of the x̱w̱məθkʷəy̱əm (Musqueam), Sḵwx̱wú7mesh (Squamish), Stó:lō and Səl̓ilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are grateful for this privilege.

## THE ARTISTS

**Hélène Brunet**  
SOPRANO

### Ensemble Castor

**Petra Samhaber-Eckhardt**  
DIRECTOR & VIOLIN

**Rodolfo Richter**  
SOLO VIOLIN

**Nina Pohn**  
VIOLIN

**Peter Aigner**  
VIOLA

**Kristina Chalmovska**  
CELLO

**Barbara Fischer**  
DOUBLE BASS

**Erich Traxler**  
HARPSICHORD

GENEROUSLY SUPPORTED BY

**Simon Murphy**

HOMESTAY HOST

**Mary Down**



THE UNAUTHORISED USE OF  
ANY VIDEO OR AUDIO RECORDING  
DEVICE IS STRICTLY PROHIBITED

## THE OTHER SEASONS

## PROGRAMME

**Antonio Vivaldi**  
(1678-1741)

### Concerto for strings "Alla rustica" in G Major, RV 151

Presto  
Adagio  
Allegro

### Gelido in ogni vena from *Farnace*, RV 711

### Violin Concerto "L'inverno" in F Minor Op. 8 No. 4, RV 297

Allegro non molto  
Largo  
Allegro

### Sum in medio tempestatum RV 632

Allegro non molto: *Sum in medio tempestatum*  
Recitativo: *Quid ergo faciam, infelix anima*  
Largo: *Semper maesta, sconsolata*  
Allegro: *Alleluia*

## INTERVAL

### Trio Sonata in D Minor "La Follia" RV 63

**Agitata infido flatu**  
from *Juditha Triumphans*, RV 644

### Violin Concerto "La tempesta di mare" in E flat major Op.8 No. 5, RV 253,

Presto  
Largo  
Presto

### Canta in prato, ride in monte RV 623

Allegro: *Canta in prato, ride in monte*  
Recitativo: *Sæva fulgescit nobis*  
Allegro: *Avenæ rusticate*  
Allegro: *Alleluia*

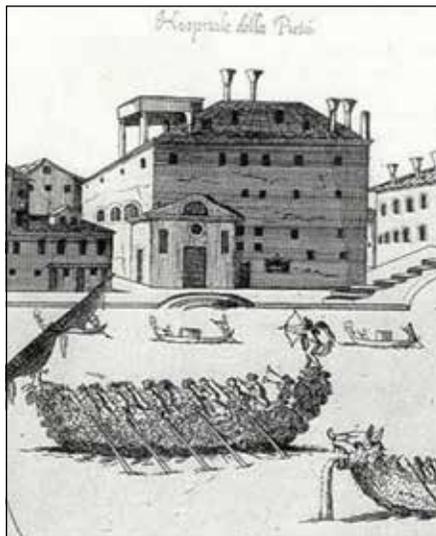
Harpichord from the EMV collection of historical instruments used in this concert::

Single-manual Italian Harpichord after Aelpidio Gregori (1726 or 1736)  
by Craig Tomlinson of West Vancouver.

## PROGRAMME NOTES

BY PETRA SAMHABER-ECKHARDT

Unlike Vivaldi's *The Four Seasons*, Vivaldi's *Concerto alla Rustica* has no descriptive text to go with it; in addition the phrase 'alla rustica' is deceptive because the music is not rustic or provincial in any way. It is a ripieno concerto for orchestra without soloists and constitutes a brilliant example of late Baroque style. Vivaldi both perfected and polarized the concerto; he also established its standard three-movement, fast-slow-fast structure. Such works are important antecedents of the symphony. The *Concerto alla Rustica* was composed in the mid 1720s, while Vivaldi was working on his *Il Cimento dell'Armonia ed inventione* Op.8, including *The Four Seasons*.



The Ospedale della Pietà in Venice

The aria 'Gelido in ogni vena' is the most poignant aria of his opera *Farnace*, which premiered on the 10th of February, 1727, at the Sant' Angelo theatre in Venice. In this aria, Farnace, King of Pontus - a kingdom on the threshold of Europe and Asia - after having ordered the death of his son to preserve him from enemy hands, collapses at the announcement of the execution of his order. He imagines the ghost of his son and feels his blood turning to ice as it courses through his veins. The aria uses themes from the first movement of Vivaldi's *L'Inverno*, the *Winter* concerto from *The Four Seasons*.

The motet *Sum in medio Tempestatum* belongs to the category 'per ogni stagioni' (for all seasons) and can be inserted appropriately into almost any Mass or Vespers service. It is preserved in a collection of sacred music compiled by the Bohemian composer Jan Dismas Zelenka (1679-1745). Like Vivaldi's *Laudate pueri in G Major*, it was probably written for a singer attached to the Saxon court who trained in Venice in the 1720s and joined the Hofkapelle in 1730. In the opening aria, the singer likens the human condition to that of a ship in stormy seas. In the following recitative, he (or she) resolves to renounce the temptations of the world and follow the way of Christ. The second, slower aria expresses the singer's contentment and security in this new-found faith. A vivacious 'Alleluia' provides a final burst of exuberance.

Vivaldi's opus 1 is a youthful homage to the style of Arcangelo Corelli. Vivaldi demonstrates a powerful language of his own, one which then reappears fully fledged later in his famous concerto *L'Estro Armonico*. The most famous piece of opus 1 is *La Follia*, a sonata in three parts in the form of theme and variations. It is very similar to Corelli's famous work on

the same theme. In paying homage to Corelli, Vivaldi brings a nervousness to the ancient Iberian theme through an obsessive journey which has little time for lyrical episodes and leads to a series of final variations similar to those of Corelli's version but more pounding, hyperbolic and impatient.

*Juditha Triumphans* is Vivaldi's only surviving oratorio. He wrote it in 1716 for the musically gifted girls of the Ospedale della Pietà, the Venetian orphanage with which he was associated most throughout his working life. From 1713 he was given the opportunity, by the governors of the Pietà, to compose sacred vocal music and his success led to his promotion to the

post of Maestro di Concerti in 1716. In the same year, after a long war against the Turks, Venice triumphed in Corfu. The sacred, military oratorio *Juditha Triumphans* was written right after this battle - a clear allegorical choice to celebrate the Venetian defeat of the Turks. In the aria 'Agitata infido flatu' Judith describes her inner turmoil and seems not to know what to do - the enemy turns out to be her beloved.

Vivaldi's opus 8 was published in Amsterdam in 1725 under the title *Il cimento dell'armonica e dell'inventione* (*The trial between harmony and invention*). All twelve concertos in this set are fine works, even if *The Four Seasons* have come to overshadow the other eight. These other concertos are not accompanied by descriptive texts. The titles rather imply a certain event or emotion and some, if not all, appear to have been given their labels as an afterthought to describe existing music. The vivacious start of *La Tempesta di Mare* (*The Storm at Sea*), with its driving descending scales, is dazzling in its virtuosity and a fine example of Vivaldi's art. Francesco Geminiani best captured the essence of Vivaldi's Opus 8 when he wrote that the "Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions."

*Canta in prato, ride in monte* is one of Vivaldi's most joyful Roman motets and is suited to any festival or saint (who is invoked simply as 'Pater Beate' in the recitative). Vivaldi may have written it for one of the principal singers in his operas. The reference to the nightingale in the first aria, described in classical fashion as 'Philomela,' calls forth some bird-like warbles, familiar from such Vivaldi concertos as *Il Gardellino*. The second aria stays close to this style with its evocation of the resonance of rustic flutes.

**Concerto for strings "Alla rustica"**

in G Major, RV 151

Presto

Adagio

Allegro

**Gelido in ogni vena**

from *Farnace*, RV 711

Gelido in ogni vena  
Scorrer mi sento il sangue.  
L'ombra del figlio esangue  
M'ingombra di terror.

E per maggior mia pena  
[Veggio]<sup>1</sup> che fui crudele  
A un'anima fedele,  
A un innocente cor.

I feel my blood like ice  
coursing through every vein  
The shade of my lifeless son  
afflicts me with terror

and to make my agony worse,  
I see that I was cruel  
to an innocent soul,  
to my heart's beloved.

**Violin Concerto "L'inverno"**

in F Minor Op. 8 No. 4, RV 297

Allegro non molto

Largo

Allegro

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

emv:

Celebrate the Joy of the Holiday Season

Festive Cantatas:  
J.S. Bach Magnificat

**SUNDAY, DECEMBER 18 / 3 p.m.**

The Chan Centre, UBC

**Hélène Brunet** and **Arwen Myers**, sopranos,  
**Krisztina Szabó** alto, **Jacques-Olivier Chartier** tenor,  
**Sumner Thompson** bass, **Pacific Baroque Orchestra**  
directed by **Alexander Weimann**

**TICKETS from \$36** on sale now



## Sum in medio tempestatum

RV 632

I.  
Sum in medio tempestatum  
quasi navis agitata,  
conturbata, inter horridas procellas.  
Hinc horrores, hinc terrores,  
fremunt venti, nescio portum nec amicas cerno stellas.

II.  
Quid ergo faciam, infelix anima?  
Ubi sunt bona mea, ubi lætitiæ?  
Ubi mundi deliciæ?  
Fallaces honores, ite, procul volate;  
vos sperno, vos non curo,  
Jesum solum amabo,  
et mala cordis mei semper plorabo.

III.  
Semper maesta, sconsolata, suspirando, lacrimando,  
sum contenta, sum beata.  
Iam serenæ rident stellæ, iam non turbant me procellæ:  
vado ad portum fortunata.

IV.  
Alleluia

I.  
I am in the midst of stormy weather, like a ship  
which is tossed about, rocked amidst terrible storms.  
Horrors from this side, terrors from that,  
the winds rant, I know of no harbour  
and I cannot see the friendly stars.

II.  
What shall I do, unhappy soul that I am?  
Where is my good fortune, my happiness?  
Where are the delights of the world?  
Deceptive honours, go, fly far away;  
I shun you, I care not for you,  
I shall love Jesus only,  
and I shall weep constantly at the woes of my heart.

III.  
Constantly gloomy, dejected, sighing and weeping,  
I now am content, I am blessed.  
Now the calming stars smile, now storms do not rock me:  
I shall hasten, fortunate, to the harbour.

IV.  
Alleluia

## INTERVAL

### Trio Sonata in D Minor "La Follia"

RV 63

#### Agitata infido flatu

from *Juditha Triumphans*, RV 644

Agitata infido flatu  
Diu volatu  
Vagabundo  
Maesta hirundo  
It plorando  
Boni ignara.  
Sed impulsu auræ serenæ  
Tantæ cito oblita poenæ  
In dilecta  
Dulcia tecta  
Gaudi ridet haud avara.

Tossed by the treacherous wind  
in its long flight,  
the wandering  
sad swallow  
goes weeping,  
unaware of good.  
But pushed by a fair breeze,  
suddenly forgetting such sorrow,  
in its delightfully  
tender nest  
it laughs joyfully,  
desiring no more.

## Violin Concerto “La tempesta di mare”

in E flat major Op.8 No. 5, RV 253

Presto

Largo

Presto

## Canta in prato, ride in monte,

RV 62

### Aria

Canta in prato, ride in monte  
Philomela læta in fonte,  
vox respondeat exultando.

Et vox illa sit amoena  
vox lætitiæ, nec tua poena  
gaudia turbet deplorando.

Sing in the meadow, smile on the mountain,  
Philomela, happy be the spring,  
May your voice resound with joy.

And may that voice be pleasing,  
the voice of joy, nor let your pain  
disturb joys by weeping.

### Recitative

Selva [sæva] fulgescit nobis  
digna communi gaudio optata dies.  
Pater beate, gaude  
cælesti gloria tua,  
gaude sereno obsequio.  
Vos mortales, plaudite et exultate,  
et si plaudunt in coelo amoeni cori,  
gaudeat et omnis vivens  
et semper plaudendo sacro honori.

The chosen day shines on us,  
Worthy of common joy.  
Blessed father, rejoice  
in your celestial glory,  
rejoice in serene ceremony.  
You mortals, clap your hands and be glad,  
and if the happy choirs rejoice in heaven,  
let every living thing rejoice  
and always be glad in sacred ceremony.

### Aria da capo - Allegro

Avenæ rusticate,  
sinceri fervida  
amoris jubila  
docete nos.

Vos gaudia dicite, [discite]  
timpana et organa,  
si agrestis fistula  
invitat vos.

Country pipes,  
teach us to rejoice  
with the genuine passion  
of love.

Learn to be joyful,  
drums and organs,  
when the country pipe  
invites you.

### Allegro

Alleluia.

Alleluia.

## THE ARTISTS



Photo credit: Bo Huang

### **Héléne Brunet** SOPRANO

Canadian soprano Héléne Brunet is hailed by the critics as “a singer of tremendous quality” with “a voice of perfect beauty” and “sincere expression”. Recognized for her interpretations of the works of Bach, Handel, and Mozart, her repertoire extends from Baroque to the music of the 20th and 21st centuries.

Héléne is the recipient of a prestigious Juno award (2022) for her first solo album *Solfeggio* (ATMA Classique) with renowned ensemble L’Harmonie des saisons. She is the first artist to ever win for a solo album in the category Large Ensembles at the Junos. The critics describe *Solfeggio* as “a first-rate vocal achievement” (La Presse) and a “red carpet that displays Héléne’s superb and enveloping tone” (Le Devoir). Accolades continue with *Solfeggio* being selected as one of CBC Music’s Top 20 Classical albums of the year, received with a glowing review: “Héléne Brunet’s gleaming soprano cuts through the gloom of 2020 like a ray of hope on this nicely curated survey of baroque and classical arias”. Héléne is also featured on *Las Ciudades de Oro*, a second Juno award winning album for ensemble L’Harmonie des saisons (2016). She sings on the Bach album *Pour Luther* with Montréal Baroque (ATMA Classique 2018), and on the album *Cantica Obsoleta* with New-York ensemble ACRONYM (2020).

In the concert repertoire, Héléne is invited to perform across North America with ensembles and orchestras, notably at the Lincoln Center in New York City with the American Classical Orchestra, with American Bach Soloists in San Francisco, and the Orchestre Métropolitain under the baton of Yannick Nézet-Séguin, who says, “Héléne Brunet is the embodiment of class, refinement, and purity.” She also sings with the symphony orchestras of Calgary, Eugene, Florida, Halifax, St. John’s, the Seattle Baroque Orchestra, the Pacific Baroque Festival, Tafelmusik, ensemble Caprice, Arion Baroque Orchestra, I Musici de Montréal and L’Harmonie des saisons.

In opera, Héléne was recently featured in the world premiere of the opera *Sleeping Rough* by Roddy Elias and Sandra Nicholls, at the Music and Beyond festival in Ottawa, Canada.

Héléne was a prize winner at the Lyndon Woodside Oratorio-Solo Competition at Carnegie Hall. She is the recipient of generous grants from Musicaction and the Canada Council for the Arts. She studies with voice teacher Neil Semer in New York.



Photo credit: Reinhard Winkler

### **Ensemble Castor**

Ensemble Castor was founded in 2010 by internationally successful Austrian musicians, and is devoted to string chamber music of the period between 1600 and 1750. Their main focus is on the Italian Seicento and Settecento as well as on the pre-classical music in Austria and Germany.

The ensemble’s musical director is the Austrian violinist Petra Samhaber-Eckhardt, who studied with Enrico Onofri and Andrew Manze in Italy and London.

Ensemble Castor collaborates with labels as SONY and Note 1 and their recordings have received rave international reviews.

Castor works closely together with Enrico Onofri, Rodolfo Richter, Dorothee Oberlinger, Silvia Frigato, Mireille Lebel, Christina Gansch and other famous singers and instrumentalists.

Castor performs at many international festivals such as ‘Internationale Barocktage Melk’, ‘Carinthischer Sommer’, ‘Festival St.Gallen’, Internationale Festwochen Innsbruck, ‘Fränkischer Sommer’, ‘Händel Haus Halle’, Elbphilharmonie Hamburg, Frankfurt, Mosel Musikfestival, Brucknerhaus and Konzerthaus Vienna, Vancouver Early Music, Boston Early Music, Ottawa and New York.

A great ambition of Ensemble Castor is to work with fortepiano on classical music.

In 2015 Castor won the culture prize of the city of Linz.

The name Castor refers to the twin stars Castor and Pollux in the zodiac of Gemini.



### **Petra Samhaber-Eckhardt** DIRECTOR AND VIOLIN

Petra Samhaber-Eckhardt was born in Linz, Austria. She studied modern violin at the university 'Mozarteum' in Salzburg, but discovered very soon her love and passion for the baroque violin and early music. After graduating in Salzburg she moved to London for studies with Andrew Manze and Ingrid Seifert at the 'Royal College of Music'. There she passed her postgraduate diploma with distinction.

Whilst living in London she won several prizes at early music competitions and was a finalist in the BBC Music Awards. In 2012 she did her Master's with distinction in Austria with Michi Gaigg and studied for several years with Enrico Onofri at the conservatory in Palermo, Italy.

Beside her passionate work directing and managing Ensemble Castor she is also in great demand leading various orchestras and groups (Innsbrucker Festwochen, Collegium Marianum etc.).

She has participated in many major festivals throughout Europe and South America.

Her first book, 'Musical – rhetorical figures in Bach's sonatas for violin and cembalo obligato BWV 1014-1019' was published in 2013.

## **Come OnBoard**



Dirck Hals: "Merry Company on a Terrace" (1623)

Interested in rolling up your sleeves to support Early Music Vancouver – one of the most active and acclaimed musical organizations in our region? The EMV Board of Directors is a diverse and collegial group of individuals dedicated to providing support and leadership to EMV's professional artistic and management team.

In alignment with EMV's mission, the Board of Directors, management and staff of Early Music Vancouver are committed to Diversity, Equity and Inclusion. We are always interested in hearing from potential new directors who wish to join us now or in the future to bring fresh perspectives, and add balance and diversity to our collective discussions. We welcome energetic, positive people with broad community connections, business experience, and skills relevant to non-profit governance (including fundraising, leadership, and strategic planning). Directors serve a two-year term, meeting every second month from September to June at Hodson Manor (West 7th Ave and Birch) in Vancouver.

If you would relish the opportunity to play a leading role in supporting an outstanding organization, please get in touch by emailing us at [board@earlymusic.bc.ca](mailto:board@earlymusic.bc.ca) with your resumé, and a short note outlining what you feel you can contribute to EMV's continued success, including why taking up the challenge of helping shape EMV interests you.

---

**To learn more about Early Music Vancouver, visit our website at [earlymusic.bc.ca](http://earlymusic.bc.ca) and click on the 'About' tab.**

# emv:

## 2022/2023 CONCERT SEASON

SEPTEMBER 2022 TO MAY 2023

Performances at Christ Church Cathedral unless noted otherwise

### CATHEDRAL SERIES

#### **Boccheriniana**

Fri Oct 14, 2022 / 7:30 p.m.

#### **A New Springtime of the World**

Fri Oct 28, 2022 / 7:30 p.m.

#### **The Art of the Lute with Thomas Dunford**

Fri Nov 25, 2022 / 7:30 p.m.

#### **Raise, raise the voice: Reginald Mobley**

Fri Feb 3, 2023 / 7:30 p.m.

#### **Consone Quartet: BBC New Generation Artists**

Fri Feb 17, 2023 / 7:30 p.m.

#### **On the Breath of Angels**

Fri Mar 3, 2023 / 7:30 p.m.

#### **The Birds Concert**

Fri Apr 21, 2023 / 7:30 p.m.

### MASTERWORKS SERIES

#### **From War to Peace: Heinrich Schütz and His Time**

Sat Nov 5, 2022 / 7:30 p.m.

St. Andrew's Wesley United Church

#### **Festive Cantatas:**

##### **J.S. Bach Magnificat**

Sat Dec 17 / 7:30 p.m. and

Sun Dec 18, 2022 / 3 p.m.

Kay Meek Centre,

W. Vancouver (Dec. 17) /

The Chan Centre, UBC (Dec. 18)

#### **Angela Hewitt:**

##### **Bach, Brahms & Scarlatti**

Sun Mar 12, 2023 / 3 p.m.

The Chan Centre, UBC

#### **Schubertiad with The Leonids**

Fri May 5, 2023 / 7:30 p.m.

St. Andrew's Wesley United Church

### PASSPORT SERIES

#### **The Odyssey of Kryštof Harant**

Thur Dec 1, 2022 / 7:30 p.m.

#### **Crossing the Andes**

Fri May 26, 2023 / 7:30 p.m.

**TICKETS &  
SUBSCRIPTIONS  
ON SALE NOW!**

Save 30-50%  
with a subscription

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